

TANGO AUSTRALIS

DECEMBER 2017



*We wish you a merry Christmas
And a healthy and happy New Year.
May the coming year be your best tango year ever ...*

TANGO AUSTRALIS Journal is published by Southern Cross Tango
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The gift of dance



Christmas will soon be here, and the tango year is drawing to an end. Decorations are coming out of storage boxes, children are writing letters to Santa Claus. Festive meals are being planned, and people are busy writing cards and wrapping gifts to put under Christmas trees. Some of the nicest gifts are thoughtful home-made offerings, and things that don't cost the earth. A lady in an op shop had found a little crystal dish, that she was taking home to wash and polish up and fill with home-made chocolates to give to a friend. It is lovely to receive goodies from home cooks: jams and preserves, pickles and relishes, things we rarely have time to make ourselves. Flowers and produce from home gardens make a great gift. Some gifts are not things that can be wrapped and presented. Friendship and love are gifts. Thoughtfulness is a gift.

Dance is a gift to be treasured – a joyous expression of the human spirit and a manifestation of our deep-seated need for connection. To move the body rhythmically is a natural response to music; to do this with others is a joy. Here's Richard Jarvis sharing the tango he loves with people at Deakin University, at the Humans in Geelong Expo. Community Tango dancers share a happy moment together after class, and Iraqi Syriac dancers, refugees, who escaped when jihadists took control and laid to waste the historic Assyrian town of Qaraqosh, the largest Christian city of Iraq, do their traditional dance with Aussies at Beav's Bar.



If you have experienced the wonder of dance, then you have been the recipient of a valuable gift; you will have a memory to be cherished. If you are a dancer who just goes through the motions, executing tango steps and moves, then you are not yet there. But, if you persevere and open your heart, you may come to understand what the gift of tango is.

If you approach tango with the goal of taking, or getting, something from it – be it fancy steps and figures, competency, fame and fortune (or at least admiration for your skills), popularity, or medals and recognition – the gift of tango will be elusive. For the essential element of a gift is the intention to give. Only when you learn that satisfaction comes when you give to others, and not when you take for yourself, only then do you understand the gift. A tango dancer gets pleasure from knowing that he/she can give something precious to

others through the dance, and that when dancers create something together, that is unique and original, it has value.

Synonyms for the word 'gift' include ability, capacity, readiness – all qualities of the good tango dancer. A caring teacher gives the dance to students, empowers them. When we dance, we pass the gift from one person to another. It is nice to receive a gift, but it is better to give than receive.

We would like to offer the gift of dance to more people in our community. Our regional city could be a dance destination. Over the past week, we have watched a tango student perform in a belly dancing concert, talked with boat-building refugees from Iraq and seen them dance, taught group and private tango classes, improvised creative dance, and given an audio-visual tango lecture and demonstration at a luncheon for people whose lives are affected by early onset dementia. One regular tango dancer probably went to his weekly square dancing class, and occasional tango dancers would have been to salsa and ballroom. Yet, most locals or visitors would not be aware of the strength of our local culture of dancing, because it takes place away from public sight, in church halls, back rooms, and hired venues.

So, it would be a gift to all the people of our city, if administrators and town planners were to have vision and will to set aside and insure a dedicated public place for dancers to use, without charge. How lovely if we had a pontoon on the river, as in Paris, for summer dancing, or an outdoor dance space on the waterfront, or in Eastern Park, or the Botanical Gardens. In Vienna people dance outside a palace. On summer evenings in Buenos Aires, people dance tango outside a sporting club on the river, and in a rotunda in a suburban public garden. In Central Park, New York, different dance groups use the bandstand on a rostered basis, every weekend in summer. In San Francisco, they dance in Golden Gate Park, beneath the bridge.

Bandstands, rotundas and pavilions, were built by past generations for public use in public gardens. Many are still there, but public usage is discouraged. If safety is the issue, new places can be created. It wouldn't cost as much as other public works that gobble funding. Our city has been pouring money into changing inner city streetscapes, to whose benefit we are not sure. Not much is needed for dance: a level surface, open air, but simply roofed or canopied for protection from sun and rain, and a power supply to plug in music (as the Italian community created in McLaren Vale in South Australia). That would do it. Such a place would serve a multitude of other public purposes, like the town squares of Europe.

Community needs gathering places for people of all ages, places to play, to eat together, to make music and dance. Not everything has to be commercial. We should not have to remind politicians and civic leaders that Crown Land was set aside for public recreation.

Here's a thought

'... hold on to the smaller moments of wonder, the kind of staccato beats of beauty that seem suspended in time'

Rick Morton, The Forum, Weekend Australian Review, December 2-3, 2017

Brain training and tango

My partner and I have just given an audio-visual tango presentation at a luncheon at the local bowling club. Our audience was made up of people affected by the diagnosis of younger onset dementia. Dementia occurs when the brain is affected by a disease. Anybody can get it. There are many known types of dementia and it is now the second leading cause of death in Australia. Every person's experience with dementia is different. It is most common in people aged 65 and older, but it also affects younger people. In 2016, around 353,800 Australians lived with dementia. Around 25,100 are living with younger onset dementia.

Common symptoms of dementia are memory loss, difficulty with thinking things through and planning, problems communicating, being confused about time and place, sight and visual difficulties, mood changes, difficulties in controlling emotions, personality or behaviour changes.

A diagnosis of dementia impacts on all members of the family. My partner lost a mother to dementia; our children lost their grandmother. This was years ago, when there was little support. Nobody thought of using tango as a therapy. But times have changed, and scientific research is demonstrating that certain exercise, especially tango dancing, seems to improve brain function and problem solving ability. Exactly, what goes on in the brain of a tango dancer, is yet to be mapped, but some scientist will do it before long.

We were delighted to meet three generations of one family at the Dementia Australia luncheon: grandparents, parents, and teenage daughters, there together, and interested in hearing what we had to say about our work with the Tango Project, and learn why dancing tango is good for everybody, at any age.

We initiated the first Tango Project, with the support of Alzheimer's Australia – Geelong, in 2016. I had a gut instinct that the process of learning to dance tango, in a suitably structured way, in a calm environment, supported by the right people, would be beneficial to people with dementia. I knew that learning tango established a different form of communication between partners. I hoped that students learning to dance tango would be able to put down new memories, recall them, and build on them, lesson by lesson.

My partner and I both experienced the benefits of tango as rehabilitation. He had a serious back injury, and I had cancer surgery and radiation treatment. For both of us, a return to tango dancing became part of the process of healing body and mind, reconnecting, and moving back into a social circle. We know dancing tango reduces stress and induces a sense of well-being. We know we enter a state of mindfulness, free of tension and stress, but totally alert and in the moment, ready to react to every subtle shift of balance, surge of energy, and change of direction. We experienced the process of learning tango (the steps), so that we could forget them, and then we would truly be able to dance tango.



Pam and Richard Jarvis having fun in a Tango Project class, with assistants Jan & Paul

This idea of training, learning a new skill, and practising it until it becomes so natural that it seems instinctive, is the essence of tango. People talk about ‘muscle memory’, but there is more to it than that. Learning tango and improvising tango socially seems to alter brain function. Teaching tango to people with a diagnosis of dementia is challenging, but the rewards are great. The Tango Project took a huge step forward today. One of our students and his wife danced a demonstration tango, as part of our presentation at the Dementia Australia luncheon. Our student remembered his lessons, recalled the steps and figures, and combined them all in an improvised dance. It was wonderful to see.

The Tango Project will resume in 2018. Gentle Tango mornings, for people with a diagnosis of dementia and their partners, older dancers, and those with health concerns that make regular classes difficult, are being organized for Wednesdays in February 2018.

Gentle Tango Christmas Party and Tango Project Reunion

Monday, 18 December 2017 - 10.30am to noon

At Christ Church hall, corner of Moorabool & McKillop Streets in Geelong.

Pam & Richard invite volunteers who assisted with the Alzheimer’s Tango Project, past participants in Tango Project courses, along with people with various needs, who would like to learn to dance tango safely, in a small group and in a supportive environment. Just \$5, for a morning of beautiful music, gentle exercise for body and mind, and a delicious Christmas morning tea. Numbers are limited, to ensure lots of personal attention. Please contact Pam (Mobile 041 753 1619) if you would like to attend this Gentle Tango morning (or future sessions on Wednesdays in 2018).



The life of cities

The home of tango is a vast city. Tango was created in a rapidly developing urban society. Many tangos are dedicated to the *barrios* of Buenos Aires. *El Once* is a well-known tango, and the name of the bustling rag trade neighbourhood of Buenos Aires. Some tangos bear the name of city streets. Some streets, like *Caminito*, are named after a tango.



San Telmo, Buenos Aires skyline and streets

Argentine writer, Jorge Luis Borges, immortalized and mythologised his birthplace. He walked the streets of his city and, although he became blind, he knew the grid by heart. His poem, *Las calles*, opens with the lines: *'My soul is in the streets / of Buenos Aires'*. Borges observed the familiar, deeply: *'neighbourhood streets where nothing is happening, / almost invisible by force of habit / rendered eternal in the dim light of sunset ...'* He wrote of outlying *barrios*, far reaches of suburbia, inhabited by *'thousands of singular souls ... unique before god and in time / and no doubt precious.'*

One of the poems of *Para las seis cuerdas* (for Six Strings), published in 1965, *Un cuchillo en el norte*, on first reading, looks back to a time when the blade ruled, and a poet, who would die young, danced the tango.

*'Down there along the Maldonado
That today runs blind and hidden,
Down there in the gray barrio
That poor Carriego has sung and written ...'*

But clever Borges alludes to deeper, darker things. *Arroyo Maldonado* featured as a dark, ominous presence in a short story he wrote, peopled with characters of the old tango world, pimps and prostitutes, knife fighters and thugs – a criminal, seedy side of a city, with dark undercurrents and subterranean filth.

The Maldonado stream drained into the *Rio de la Plata*, and marked the limits of the city before the neighbourhoods of *Belgrano* and *Flores* were established. It became a garbage dump and a polluted waterway, flooding in the rainy season. Excavations to tube the stream started in 1928, and the Maldonado drainage system was a significant public works project, part of a broader drainage system for the city. The stream is now an underground storm sewer, running below *Avenida Juan B. Justo*.

Louis Nowra, in *Wanders of the metropolitan world*, in ARTS in the Australian June 9, 2017, wrote that the sights and sounds of city streets are the stuff of life. Experience of working as a postman, led him to become a *flaneur*. In 19th century Paris, this word came to be associated with how someone interpreted and experienced the richness and variety of the urban landscape. A *flaneur* is *'someone who explores a city, sometimes with no deliberate aim in mind, but one who finds meaning in the diversity of people, sounds and smells of streets, parks and cafes'*. Borges was certainly a *flanuer*.

Nowra came to know his streets of Sydney, by what he called ‘deep walking’, a way of strolling the streets, aimlessly or with purpose, allowing the surroundings and people to influence his way of seeing.

I like walking the streets at dusk, in the *crepusculo* hour, before night settles. When I walk past derelict houses with boarded windows and untended gardens, I wonder if they are abandoned, or just unloved. Dogs bark as an unseen stranger walks past their yards. If you are familiar with the neighbourhood and its dogs, you can pinpoint the location and track the route travelled by an outsider.

I didn’t know until I read the article about Nowra, but I must have been a *flaneur* for most of my life. As a teenager, I liked to get up early in the morning and go for a training run through the quiet streets. I liked seeing houses come to life, as lights were switched on. My path would sometimes cross with the newspaper boy’s. The milkman made his deliveries earlier, leaving bottles on gate posts, behind fences, and on porches. If the residents did not collect their milk early enough, smart birds would peck in the foil top and drink the milk. In winter, the grass would be crunchy with frost, and in summer the air would smell of dust and dry earth.

As a traveller today, the first thing I do in a strange city, after checking in to a hotel, is get a map and walk the streets. It gives me a sense of orientation in a new place, and a chance to check out local human habits and customs. Getting lost can be frightening, or exciting and liberating. You see things differently when you don’t know where you are.

Louis Nowra moved into Kings Cross in 1990, and began to explore the wonders of this densely populated urban neighbourhood: looking, hearing, smelling, and walking, discovering the diversity of the people who lived and worked there, subtle differences of architecture, streets and lanes, smells and sounds, overheard snatches of dialogue and crazy monologues.

Buildings and humans are in a constant flux of interaction. Inspired by Englishman Iain Sinclair (*Lights out for the territory*), Nowra came to understand different ways of exploring a city – alone or with company, seeking out hidden patterns, heeding crazies and eccentrics, acknowledging the significance of abandoned factories and houses, the history of old places, the ghosts. Louis Nowra’s most recent book is *Woolloomooloo: A Biography*.

Trust and tango

Rachel Botsman was interviewed recently on ABC radio, promoting her book, ‘*Who can you trust?*’ She worked in American politics, for Bill Clinton during Hilary’s first campaign, against Barack Obama, in the presidential election before last. Her comments on trust were interesting. She spoke of a shift in patterns of trust, from the ‘village’, to an upward form of trust, whereby trust was placed in those in whom authority had been vested (parents, teachers, doctors, law-makers, law enforcers ...). Today, we see a shift to ‘lateral trust’ in absolute strangers: people ‘met’ on the Internet, dating Aps, or unknown Uber drivers.

A man behaved badly to a female tango dancer, some time ago. At workshops, he was the embodiment of flirty attentiveness, promising her a dance at the evening milonga. She trusted the man, and was excited at the prospect of the night ahead. At the milonga, he looked straight through her, danced with other women, and ignored her all night.

About here, female readers will be nodding in sympathy, but not surprise. Most Tangueras have had similar experiences. One night, in Buenos Aires, I was flattered by the attention of a competent, local, male dancer. We established a good connection and danced a full *tanda*. He told me he'd be at a certain milonga the following night, and invited me to attend. I went, trusting that he'd dance with me again. No way! He ignored me all night.

It was an early lesson in what a different world tango is. Dancers trust that '*what happens in tango stays in tango*'. It is a mistake to try to transpose to everyday life a relationship established in a dance. In the ideal tango experience, we are suspended in a parallel universe, in a meditative state that transcends normal experience. We might, desperately, want to repeat what we felt in that tango 'moment', but we cannot. It is gone. It belongs to the past. We can remember it, but we can never repeat it.



In Argentina, women say that tango is better than sex. Tango is a marriage of three and a half minutes. Then you can say 'thank you' and sit down.

Tango operates differently from the social dancing of my parents' youth, in that golden era before discos and nightclubs marked the end of dancing with a partner. At a ball or a dinner dance, it was understood that my father would dance, firstly with my mother, then with other women at the table, and lastly, for the final dance, with Mum again. She would be escorted onto the floor, and back to her chair after the dance. There was a kind of trust implicit in this ritual, that, whilst her partner was dancing with other women, other men at the table would be dancing with each woman in turn. Everybody got to dance!

Codes of behaviour that apply elsewhere and in other times do not operate in tango, and tango codes do not operate universally. Local rules can be tricky. Much is written and spoken about the '*cabeceo*' ritual in tango. Yet, I have observed patterns of behaviour at traditional milongas in Buenos Aires on Saturday nights, that differ from other week nights. Saturday is 'date night', for men and women of all ages, and the night when groups of friends go out together, and dance with one another, much as my parents did.

Back home in Australia some milongas seem to be lost between worlds, striving to be like Buenos Aires. Get real, people. Australians (no matter how much they love tango) are not *porteños*. When we dance, we carry our stories and our cultural history with us. We went to a milonga in California, out of San Francisco. We were invited by an Australian tango dancing ex-pat. We couldn't extricate ourselves from a conference function, and so we were late. Very late, arriving about 15 minutes before the milonga was due to close. But we were expected. The milonga organiser was an elderly Argentine, and a charming host. He greeted us warmly, paid me the courtesy of dancing (very nicely) with me, and kept his milonga going much later than usual. We had a lovely time. When we were leaving, he asked us if we

thought his milonga was like those in Buenos Aires. Answering honestly, we replied, *'No, not like the Buenos Aires milongas'*. *'Good'* he said, smiling. *'I don't like the attitude in the milongas of Buenos Aires. I want my milonga to be much friendlier.'* It certainly was.

There are usually more women than men at milongas in Australia, so I don't mind if my partner dances with other women. I trust that he will return to dance with me for some *tandas*. I don't want to be an invisible wallflower, as I was one night in Rome, when assertive local women approached my partner, tapping him on the shoulder, one after another, throughout the night, with the expectation that he dance with them all. I was left alone at a table; the *cabeceo* was not working. Fed up, eventually I managed to extricate my partner from the women's clutches. As we moved towards the exit, I was suddenly surrounded by the men who had ignored me all night, inviting me to go to another milonga the next night. If we had gone, would they have danced with me, I wonder – or should I have tried the aggressive (assertive?) 'you will dance with me', tap on the shoulder approach? It's academic. Trust me, I had had enough of tango in Rome.

Trust is part of tango. One saying is, *'After you have danced one tanda with a partner, you know his/her life story.'* Recognising this and never using information gained about another person, is an element of tango trust. When we dance the tango, we enter a temporary relationship that allows a deep connection. We let another enter our intimate space, and we enter theirs, at an instinctive level, different from normal socialising. When dancing, we sense things that cannot be covered up by bravado or *machismo*: hurt and pain, indecision, vulnerability, the dark place of loneliness, flickering hope. What we learn about that partner through tango must remain in tango, and not be taken into the real world to be wielded as a form of power. We learn to trust partners. We grow to trust in our own ability to be a tango dancer, which is different from having confidence in our ability to do taught steps and figures.

At a workshop, at Tango Encuentro festival in Hobart, instructors, Adrienne and Andrew Gill, focused on the importance of dancers, male and female, claiming the tango and believing in themselves as tango dancers, not merely leaders and followers. This message of empowerment, coming from two dancers who exhibit an extraordinarily beautiful trusting relationship each time they dance, resonated strongly. Students came away with a new understanding of their place in the tango world.

Rachel Botsman spoke of the pillars of trust: competence, reliability and dependability, integrity, and benevolence. She also spoke of intention, authenticity, and honesty. Things to keep in mind when you are considering which teachers you should work with, and which partners you will dance with.

Did you know?

Very few species can create a true rhythmic beat. But researchers at Australian National University have confirmed that the elusive palm cockatoo, found in the Cape York Peninsula region of far North Queensland, can do so. The male birds craft sticks from branches with

their powerful beaks, grip the sticks in their feet, and beat out rhythms banging the sticks on trunks and tree hollows, to display to the females.

Radical women

It may be reaction to the President Trump factor, but actresses in the USA are speaking out, loudly, against the male patriarchy, bringing to light incidents and patterns of sexual harassment, intimidation and abuse by men in positions of power. Australian women in the television and film industries are following suit.

Gloria Steinem believes men gain power as they age, and women lose power with age. Men have a lot to protect, and women have nothing to lose, so women get more radical with age, and men get more conservative.

Women, who took part in protests in the 1960s and 1970s, are marching in the streets again, this time carrying placards that say *'I Can't Believe I still have to Protest this Shit'*, wearing T-shirts that proclaim, *'Cranky old women'*. A man would have to be stupid to mess with women like Helen Mirren, Judy Dench, Lily Tomlin, Charlotte Rampling, or Meryl Streep. I cannot imagine any of these women, sitting out at a milonga, waiting for a man to initiate an invitation to dance. They'd go off to a bar somewhere to have a drink and a laugh together.

If you wonder about why there are more women than men in the tango scene, analysis of last year's census by The Demographic Group might have some answers. There were 424,000 single women in Australia and 346,000 single men aged between 45 – 54. Statistics for middle aged, single men and women show Melbourne has 76 men per 100 women; Sydney has 78 men per 100 women; Brisbane has 79 men, Perth has 82 men, and Adelaide has 86 men per 100 women. In Darwin, where there are lots of traditional male jobs, the ration is 100 single women to 100 single men.

So, women, perhaps it is time to take a stand. Don't pander to men. Don't deny your skills and dance down. Don't let a man define the way you dance tango, or push you around. Don't let him instruct you on the dance floor, or blame you when things go wrong. Be brave, be your own woman in tango. Become a fearsome fearless *Tanguera!*

Christmas is coming ...

And you are invited to the Geelong celebrations

Community Tango in Geelong Christmas treat

Tango Workshop conducted by tango Maestros, Adrienne & Andrew Gill, 7.15 – 8.30pm at Christ Church, on the corner of Moorabool & McKillop Street.

Cost: \$20 pp. Please reserve your workshop place by calling or texting Pam

Ph: 041 753 1619. After the workshop, we go to Rathlea in Newtown for our

Tango Christmas Party. No charge for the party, but please bring a contribution for the bar or Christmas supper table for the shared supper. Don't eat dinner beforehand and remember to bring your dancing shoes!





SCI-FI Tango
Southern Cross Tango Christmas Party Milonga
Saturday 9 December 2017

You are warmly invited to attend the SCI-FI TANGO Christmas Party Milonga on Saturday 9 December, 8pm – 12 at the Henley Sailing Club, 1 Seaview Rd, West Beach, proudly presented by Southern Cross Tango. Featuring spectacular floorshows by Andrew & Adrienne Gill, Southern Cross Tango performance crew, and zouk sensations Natalia & Rachel! Dress inspired by the world of science fiction, expressed in films, literature, digital technological virtual realities, scientific futurist utopian visions of space and time, parallel universes, extraterrestrial entities, or your own super creative sci-fi character!

Bring a plate of festive supper to share for the Supper table

Fully licensed bar (no byo). Raffle & Door prize!

Tickets \$20 at the door. Bookings recommended, Ph 0419 309 439

Email: sctango@bigpond.com

www.facebook.com/SouthernCrossTango



Tango in Australia

Tango Links & information at www.southerncrosstango.com.au

DARWIN

northerntango@gmail.com <http://sites.google.com/site/northerntango>

QUEENSLAND

General listings of tango schools & milongas throughout Queensland
<http://www.tangonut.com/news.html>

CANBERRA

Tango Social Club of Canberra – includes a listing of tango teachers in Canberra
<http://www.tangocanberra.asn.au>

SYDNEY

General listings of tango schools & milongas throughout Sydney
Tango Australia <http://www.tangoaustralia.com.au/p/finding-tango-school.html>
Sydney Tango Calendar
<http://www.sydneytango.com.au/WebModules/Calendar/Calendar.aspx>
Port Macquarie <http://www.argentineltango.com.au/argentineltangoportmacquarie.html>
Bowral <http://www.tangoencanto.com>
Newcastle <https://tangonewcastle.wordpress.com>

HOBART

Tango Milongueros tangomtas@gmail.com www.tangomilonguerotasmania.com & Facebook
Tasmanian Club de Tango: tasmaniantangoclub@hotmail.com & www.tastangoclub.com

PERTH

Champagne Tango www.champagnetangoperth.com info@champagnetangoperth.com
Port Macquarie Tango – tango.wendy@gmail.com
Perth Tango Club - <http://perthtangoclub.com>
Mi Serenata <http://miserenatatango.com>

MELBOURNE

Tango events calendar at Melbourne Tango Events at www.sidewalktango.com.au or
www.melbournepractica.org
Café Dominguez Tango Club - Marce & Hernan cafedominguezaustralia@gmail.com
Tango Escencia - Rina Joy & Nadim Sawaya – www.tangoescencia.com.au - rinasawaya@gmail.com
Robles Dance Academy <http://www.roblesdance.com>
Sidewalk Tango, www.sidewalktango.com.au - david@sidewalktango.com.au
Solo Tango – albertocortez@bigpond.com <https://sites.google.com/site/solotangoaustralia>
Tango Bajo tangobajo@gmail.com www.australliantango.com.au www.facebook.com/TangoBajo
Tango Butterfly www.tangobutterfly.com.au dana@tangobutterfly.com.au
Tango Tambien www.tangotambien.com leighis@fastmail.fm www.facebook.com/Tangotambien
Viva www.vivadance.com.au info@vivadance.com.au
Chris Corby Chris_corby@hotmail.com
Melbourne Tango hosts Milonga at Czech House, 497 Queensberry St, Nth Melbourne, 2nd Sunday of
month <http://www.melbournetango.com>
Melbourne Practica Group Inc www.melbournepractica.org -
Tango Melbourne- reneeфлек84@gmail.com tangomelbourne.com.au
Project NFT (Neo Fusion Tango) rjh@keypoint.com.au
Victoria Tango Australia www.victoriatango.com.au leonelcolque@hotmail.com

GEELONG

Community Tango in Geelong richardandpam@mac.com
www.facebook.com/CommunityTangoInGeelong

Adelaide Tango

TANGO ADELAIDE CLUB

Club Milonga (1st Saturday of the month) *Saturday 2 December* 8pm – 12 at Chandelier Room, Druids Hall, 2 Cassie St Collingswood. \$10. **New Years Eve Milonga**, *Sunday 31 December*, 8pm – late at Druids Hall, Collingswood. www.tangoadelaide.org

TANGO SALON

Comme Il Faut Milonga – *Sunday 17 December & 21 January*, 4pm – 8pm at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO

Practica Domingo – *Sunday 3 December*, 4pm – 6pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5. **Practica** on *Thursday 7 December*, then **Weekly Practica** on Thursdays from 11 January 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, North Adelaide. \$5. **Christmas Super Thursday**, *Thursday 14 December*, 8pm – 11pm at Nth Adelaide Community Centre. **Monthly Milonga** – *Friday 26 January* 8.30pm at Dom Polski Centre, 232 Angas St, Adelaide. www.siempretango.net.au

SOUTHERN CROSS TANGO

Practica Milonga on *Thursday 7 December*, 7-9pm at Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville. \$10. **Sci-Fi Tango Christmas Milonga** - *Saturday 9 December*, 8pm – 12 at Henley Sailing Club, West Beach, \$20. **Tango by the Sea Milonga** – *Sunday 14 January* 4-8pm at Henley Sailing Club, West Beach. \$15. **La Calesita Milonga** – *Saturday 27 January*, 8-11pm at Thebarton Community Centre, South Rd, Torrensville. \$15. www.southerncrosstango.com.au

Southern Cross Tango – DECEMBER Class Schedule 2017

MONDAYS – Unley

8 Wk Tango Course: 9 October – 4 December 2017

Beginner 7pm + PRACTICA 8pm, Open Level 8.30pm

@ Unley RSL, 29 Arthur St, UNLEY

WEDNESDAYS - Torrensville

4 Wk Tango Course: Wednesday 15 November – 6 December 2017

Open Level 7pm – 8pm + PRACTICA (Open level) 8pm – 8.30pm; Advanced 8.30 -9.30pm

@ Thebarton Community Centre, South Rd (cnr Ashwin Pde), TORRENSVILLE

FRIDAYS – Everard Park

6 Wk Open Level Tango Course: Friday 3 November – 8 December 2017

7pm – 8pm @ Roxy Centre, 1-80 Anzac Highway, EVERARD PARK

PRACTICA MILONGA

Final date for the year: 7 December 2017, 7pm – 9pm (Open level, all welcome)

@ Thebarton Community Centre, South Rd, TORRENSVILLE

Southern Cross Tango – JANUARY Class Schedule 2018

MONDAY 15 JANUARY 2018 @ UNLEY RSL

FREE INTRODUCTORY TANGO CLASS & PRACTICA

A fun free introduction to Argentine Tango for newcomers: 7pm - 8.30pm (free)

SUMMER REFRESHER TANGO WORKSHOP

Get back into tango shape with a refresher tango workshop suitable for Open level dancers: 8.30pm - 9.30pm (\$15pp)

@ Unley RSL, 29 Arthur St, Unley

TUESDAY 16 JANUARY 2018 @ ROXY CENTRE

FREE INTRODUCTORY TANGO CLASS: 7pm - 8pm

SUMMER REFRESHER TANGO WORKSHOP: 8pm - 9pm Open Level

@ Roxy Centre, 1-80 Anzac Hwy, Everard Park

WEDNESDAY 17 JANUARY @ THEBARTON COMMUNITY CENTRE

New 8 Week Tango Course: Wednesday 17 January - 7 March 2018

**Please note new class starting times!*

Open 7pm - 8pm; Advanced 8pm - 9pm

@ Thebarton Community Centre, South Rd, Torrensville

MONDAY 22 JANUARY @ UNLEY RSL

New 7 Week Tango Course: Monday 22 January - 5 March 2018

Beginner 7-8pm, followed by Practica 8-8.30pm; Open Level 8.30pm

@ Unley RSL, 29 Arthur St, Unley

TUESDAY 23 JANUARY 2018 @ ROXY CENTRE

New 7 Week Tango Course: Tuesday 23 January - 6 March 2018

Beginner 7pm - 8pm; Open 8pm - 9pm

@ Roxy Centre, 1-80 Anzac Hwy, Everard Park

PRIVATE TUITION & Special Courses @ SEACLIFF

Private Lessons with Andrew & Adrienne Gill (by appointment only)

Tango Technique Training for Women:

4 Wk Course: Saturday 3 – 24 February 2018

9-10am @ Southern Cross Tango Studio, 50 Kauri Parade, SEACLIFF
(Bookings essential – Ph 0419 309 439)

COMMUNITY TANGO IN GEELONG (Victoria)

Venue: Christ Church hall, corner of Moorabool & McKillop Streets, Geelong

Classes & Events resume in February 2018. Group and private lessons, social nights, events, dance training & body conditioning (women). Classes will be held on the **First Monday** of the month: Tango for Pleasure, supper & social, 7.30pm. **Other Mondays:** Level 1 & Level 2 group classes, 7.30pm. Vic teachers: Pamela & Richard Jarvis – **0417 531 619**.

E richardandpam@mac.com <https://www.facebook.com/CommunityTangoInGeelong>

SOUTHERN CROSS TANGO: Andrew & Adrienne Gill

Ph: **0419 309 439** E: sctango@bigpond.com

<https://www.facebook.com/SouthernCrossTango>

www.southerncrosstango.com.au