

TANGO AUSTRALIS

OCTOBER 2017



Photos from Fabian Salas & Lola Diaz Adelaide Seminar, Oct 2017

TANGO AUSTRALIS Journal – Published by Southern Cross Tango
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Do you remember the first tango you heard?

I do. I know exactly where I was and what I felt. It was *Buenos Aires hora cero* and it changed my world: Astor Piazzolla's music. I was in my kitchen, preparing dinner; my husband walked in and put on a new CD. The sound etched my brain. I was a dancer, contemporary and improvisational, and I had an immediate emotional and physical response. Noise preceded the music: clamour of voices, chanting, words I did not understand. From a chaotic soundscape, music was wrought. Relentlessly, it drew me away from the everyday, and chucked me into an unimagined environment. Almost thirty years later, the experience is still fresh, reinforced every time I hear that music.

In our early days of tango in Australia, when the wonder was new, we and a small group of fellow enthusiasts were passionately exploring tango music and our personal responses to it. It was a time of feeding the imagination and creating meaningful dance. We found teachers to guide us, but we laid claim to the tango we discovered. We made it our own.

What drew us to the tango flame was not traditional Golden Age tango, or famous orchestras of the 1920s, 1930s, or 1940s (that came later). Nuevo Tango was the music Astor Piazzolla was creating with a group of jazz musicians, and it sucked us into another dimension, like a tornado. The music was strange then, and is still confronting; a fusion of unfamiliar and recognizable elements. Raucous voices, nerve jangling instrumentals, crazy brilliant improvisations, stridency, wailing notes, a pulse that was driving and unforgiving.

Fernando Gonzalez, Arts and Culture writer for the Miami Herald, wrote that The New Tango Quintet '*had assumed the spirit of its leader – cosmopolitan ... erudite but also passionate, elegant yet tough ... a chamber group one moment, and a rugged, Saturday night neighbourhood tango dance band the next*'.

Tanguedia III was the first track I heard, and it drew us to Argentina.

That haunting music started us on a journey that continues today, into a kind of parallel universe, where illusion and reality dance together in a shadowy netherworld. That music still makes me aware of muscles and nerves inside my skin, and causes me to want to engage and control this inner body so that I can shape movements to fit the musical phrasing and the world of my imagination.

Gonzalez describes the playing as precise and intense, the sound of the ensemble focused, loose and forceful. '*The musicians were in total control of the music and prove it by casually changing direction, moods and dynamic ...*' Piazzolla said, they gave their souls to it. To dance to Piazzolla music of his late era, dancers must understand this.

The second track was *Milonga del angel*. I would like this to be played at my funeral. Sometimes it is played in the last *tanda* at the end of a milonga, and it is always a hauntingly beautiful farewell to the realm of tango that we must leave to return to our normal lives

The studio, where *La hora cero (Zero Hour)* was recorded, in one sitting, was in New York, a city that is as fast and angry and confronting to an outsider as Buenos Aires. The musicians of The New Tango Quintet were Astor Piazzolla, bandoneon, Fernando Suarez Paz, violin, Pablo Ziegler, piano, Horacio Malvicino, Sr., guitar and Héctor Console, bass.

Reminiscence

Act or power of recalling past experiences; remembrance; memory. That which is remembered or recalled. A surviving feature or the like, that serves as a reminder



Reminiscing is a part of identity-building and gives order to life experiences. When somebody reminisces, those who listen are like a mirror, reflecting and affirming their lives.

This painting by Adrienne Gill (2002) reminds me of watching the sun set over the prairie as an endless coal train rattled by. We were in Parachilna, in outback South Australia, and as the temperature of the air fell and ghostly spirits danced across the land, I was reminded of another occasion, another sunset, in the high Andean region of north west Argentina.

In the old milongas of Buenos Aires I sometimes feel the presence of the ghosts of past dancers. Perhaps it is the fustiness of the old buildings and ancient plumbing, the motes of dust in stale air. Perhaps I sense something in the shadowed darkness beyond the circle of light. Or perhaps my spirit taps into the memories of past loves, sweet moments, strains of regret, that tango's old people bring to life each time they dance.

Music has power to evoke memories of times past, places visited, and people known. Research shows that playing familiar music can unlock memories, and is helpful in calming people who suffer mental impairment and diseases like dementia. Rhythmic music can help people suffering from Parkinson's disease and other neurological disorders to move more freely and with better balance. Music can also energize, relax, ease tension, facilitate study, induce sleep, enhance healing, and increase growth in plants.

I was walking the dog, thinking about the power of music. When I walk with a friend, we talk. But when I walk alone, songs often float into my head, unbidden. I hum along and walk

unthinkingly in time with the beat. Playing tennis, the same thing happened. A catchy tune would fill my head; my game would flow.

Waiting for traffic lights to turn green, today, I saw, STOP. LOOK. LISTEN. THINK, stencilled onto the footpath. The words are part of a current safety campaign, but I wonder if they are as effective as the song we learned as kids in primary school. Sixty years ago, we chortled, in class and on our walk home (which we did unaccompanied by adults), *'I stop and look and listen, and then I'm sure to know that I will always come back safe, no matter where I go. I always stop at crossings, not half way up the street ...'*

Today's 'STOP LOOK LISTEN THINK' is instructive, but rather dry. The four words on their own don't have as appealing a poetic rhythm as *'I stop and look and listen'*. Hopefully, the message gets through to today's kids, but it doesn't seem as enjoyable, or offer a collective experience, as the little song of my childhood did.

Learning songs is a good *aide-memoire*. I can hear the first two notes of a popular hit song of my youth, and recall the title, words, tune, and the recording artist or band. Many older men who dance tango in Buenos Aires are taxi drivers, and many sing the old tangos when you ride in their cabs, or dance with them at a milonga.

My response to an orchestral recital or concert is heightened when I can move with the music. Multiple senses are awakened and engaged when physical activity is added to music. Sight, sound, smell, touch, and the physical sensations of movement, weight and gravity, are engaged when we dance.

We watch dance performances with our eyes, but, when we dance ourselves, we learn to 'see with our skin', feeling the proximity of moving couples, even when we cannot see them. We hear music. We touch a partner, hand to hand, skin to skin, and feel the comfort of an embrace and the warmth of another body. Fabric touches skin with the crispness of cotton, softness of linen, smoothness of silk. We feel another's intake of breath and their exhalation, and, unconsciously, our own breathing pattern responds. We smell the air, whiffs of soap and deodorant, perfume, body odour, dust and mould. And when we hear a familiar tango, we remember. The milongas of Buenos Aires are places of reminiscence as well as dance salons

In Geelong, the old woolen mills and wool brokers' and woolstore buildings are reminders of the days when Australia was wealthy, riding on the sheep's back, exporting fine wool to the world. Deakin University occupies one of these historic buildings. Another, nearby, houses the excellent National Wool Museum. One of the museum exhibits is the Mill Worker's Cottage, a fascinating place for children to visit, to experience the ways things were. It also serves as a Reminiscence Cottage, offering a sensory experience reflective of Australian home life in the era of 1930 – 1950, a lovely destination for people with dementia and carers and families.

We wonder what will trigger reminiscence of this age, when the fashion is to declutter our lives, throw away old stuff, and furnish our residences with minimalist décor.

What will we have to remind us of the past, when our photos are thrown out, and all those little mementoes and nick-nacks, treasures of our past, have been disposed of?

My most meaningful possessions have been inherited from loved ones and family: hand embroidered linen, china pieces my mother painted, my father's sports trophies, an old family bible, a sheer black silk chiffon beaded dress my godmother wore in 1920.

These gowns from the exhibition of 70 years of Christian Dior might trigger some of your memories.



'Recuerdo'

A memory, a souvenir, a record of ...

Also, the title of a famous tango

We were fortunate to have been invited to a milonga that was commemorating the anniversary of the death of the famous tango musician and orchestra leader, Osvaldo Pugliese. His music is often played later in the night, when the dancing becomes imaginative and intimate, and the most skillful dancers take to the floor. This was a special occasion. The city milongas had all been closed, after a tragic nightclub fire. A sporting club was the first to be given permission by the Fire Department to reopen as a tango salon.

The place was packed with elegantly dressed older men and women. The women wore pretty dresses, and the men wore tuxedos with red carnations in their button holes. Their dance style was different from the regular milongas. Couples stood on the floor, not moving into the dance, until the musical introduction was finished. Then they travelled around the floor, dancing very simply, without flourishes for most of the tango, until the variation, when suddenly, and skillfully, they swirled into elaborate circular moves and turns with embellishments.

My partner and I danced together, and with other people. We did *canyengue* to an old tango. When another *tanda* of old music began, a man I had earlier marked as a skillful dancer invited me to partner him. He took me in the close *canyengue* embrace, and seemed surprised to find that I could dance this style with him. He wanted to know where I had learned to do this. I told him that a Melbourne teacher, Bill Jarman, recently back from Buenos Aires, had taught my partner and me how to dance this style. Back home, I described that partner to Bill, and he told me that I had been dancing with the *canyengue maestro*. How lucky I was. I remember that *tanda* each time I hear early tango music.

Another experience on the dance floor, the same night, brought tears to my eyes. It was a *tanda* of *tango vals*, and an elderly man invited me to dance. He was a beautiful dancer, gentle, and an expert leader. I was transported by the experience. Afterwards, he told me that the last *vals* we danced was his wife's favourite. She had died twenty years before. He had watched me dancing through the night and had decided that he wanted to dance this *tanda* with me. It was the nicest compliment.

Oswaldo Pugliese was born in Buenos Aires in 1905 and died in 1995. He began his career as a pianist as an accompanist for silent movies, and subsequently joined various tango ensembles. He developed a unique style of tango music that was dramatic, complex, and rhythmically challenging.

Pugliese composed *Recuerdo* in 1924, at the age of 19. Julio de Caro took note of this tango, the first with a three-part structure, with a melodic bandoneon variation in the third part. De Caro soon recorded the new composition with his sextet. *Recuerdo* was a major hit, and has been played ever since at milongas.

Pugliese's instrumental compositions of the 1940s, with their use of syncopation and counterpoint, anticipated the avant-garde of tango and influenced later composers. Astor Piazzolla related how he'd finish playing with Troilo's orchestra, then dash across the road to listen to Pugliese's band play. He was particularly fond of *Negracha*.

Oswaldo Pugliese was one of the founders of the first trade union of musicians in Argentina in 1935, and he was a communist sympathizer. Loved and admired by his musicians, he was always insistent that they all be paid equally. In some years, his orchestra was banned from broadcasting, as a form of political censorship. This in no way diminished his popularity. Pugliese was imprisoned several times during the first government of General Juan Peron (1946 – 1955), and again by the military regime that overthrew Peron in 1955.

When Pugliese was imprisoned or banned and could not play, his orchestra played on, with a single red carnation laid on the piano to symbol the presence of the Maestro. Pugliese composed 150 themes, vals, rancheras and milongas, but was best known for his tangos, amongst them *Negracha*, *La Yumba* and *Malandraca*.

Counter boredom: dance tango

If you haven't fallen for tango's charms yet, you might fear that doing just one dance all night will be boring. Rest assured, dancing real tango is not boring. At any given time, whilst dancers will generally be travelling around the floor in the line of dance, no two couples will be doing the same steps at the same time. If you watch a male or female, through the night, you will probably see that they dance with numerous partners, and you will probably note that the tango varies with each partner. Social tango is improvised, so it is always different. Watching a room full of good dancers interpreting the same music is fascinating. Tango music becomes visible through what the dancers do with their bodies.

We get bored when we are forced to do something that demands only part of our attention without engaging our interest. The best way to dance tango is to be 'present' in the moment – prepared, alert, ready to respond to any move or shifting nuance, engaged.

Tango dancers shut out extraneous external stimuli, and focus on partner and music. In a world of overstimulation, it is a pleasure to step away from the crowd to go to a milonga, where we will inhabit another world. When we leave the milonga, we will be a little changed. Things will have shifted a bit, and never be quite the same again

Dancing tango slows down the frenetic activity of our minds, takes us away from the demands of everyday existence, and invites us to enjoy stillness within.

Men have the responsibility of leading, or initiating steps, and this can be stressful. But guys should not worry. There are no 'right' or 'wrong' tango steps. Dancers work with patterns and shapes that fit the music, but it is usually not a conscious process. The best advice for social dancing is to start simply, listen to the music, walk with the rhythm, and enjoy the feel of your partner in your embrace. The rest will follow naturally.

Good reading

One of our tango ladies recommends *'The Little Paris Bookshop'* as a great read.

I continue to get pleasure from *'I'm your man. The life of Leonard Cohen'*, by Sylvie Simmons. I have been dipping into it for months, on and off, and find it a fabulous companion to Leonard's records. The wealth of information Sylvie presents puts Leonard's songs and poems into the context of a most interesting life, spanning and connecting so much modern music history.

Also on the bedside table is a book acquired after hearing a radio interview with the author, Roman Krznaric, because the subject addresses a quality that is needed to make the world a better place. That quality is also needed to dance tango. The book is *'Empathy. Why it matters and how to get it'*. The author identifies six life-enhancing habits of empathetic people. 1. Switch on your empathetic brain. 2. Make the imaginative leap. 3. Seek experiential adventures. 4. Practise the craft of conversation. 5. Travel in your armchair. 6. Inspire a revolution.

Hygiene for close encounters and contact sports (like tango)

Hand hygiene is very important. At milongas in Buenos Aires, some men hold a clean folded handkerchief between their hand and a partner's. This practice, we were told, dates from a time when tuberculosis was rampant in Argentina.

Germ and bugs are all around us, here too, and can spread with the close physical proximity and hand-to-hand contact of tango at crowded milongas. Influenza deaths, measles outbreaks, food contamination and gastroenteritis have been in the news. Then there are snuffy noses and all-too-common colds and respiratory infections. Some teachers provide antibacterial products to use at class; other teachers request that students not come to class if they are sick.

Here's the good news: washing your hands with soap and water is the single most important public health directive to prevent the spread of disease.

Standard soap doesn't kill bacteria, but soap is a surfactant, and it disrupts and rearranges the oil layer on the hands, and allows dirt, grease and microbes to slide off and be rinsed down the drain. So, dancers, remember to wash those hands! And housekeepers and venue operators, remember to clean those basins.

Walking the tango

There are good reasons why tango teachers make students do so much walking practice and put emphasis on walking technique in the dance. Tango dancers learn to finely control the transference of their body weight from one foot to the other. Tango dancers must walk well.

Gait, or the way a person walks, is increasingly being viewed as an indicator of health for elderly people. Slowing down, or walking more erratically, can predict later cognitive impairments, more than a decade before symptoms appear. The research is from Montefiore Einstein Centre for the Aging Brain and Yeshiva University, New York, where they are treating walking abilities as an extension of brain function, and looking at the relationship between gait and cognition.

Executive function, in the frontal lobe of the brain, is associated with complex planning, and is engaged when walking and talking at the same time. A study has found that the level of activation in the brain's frontal lobe, when a person talks and walks simultaneously, is a good predictor of future falls.

Tango teachers, Pam and Richard Jarvis, are interested in exploring whether improving walking technique, through a specific exercise regime, might bring about beneficial changes in general mobility, well-being and mood, and facilitate learning new skills. Pam watches how people walk, and uses her observations to inform her teaching practice. On the street, she has noted differences between the confident walk of people who feel good about themselves, and the shuffling uneven gait of street kids, drug addicts, and homeless people.

Teaching people to stand tall and walk effectively and efficiently, might result in better mental health outcomes. And teaching them to dance tango might be even better.

Many people, who come to classes, wanting to learn to dance tango, throw one foot, or the other, out to one side as they walk. One shoulder is often held higher than the other, and hip alignment is poor. People suffering from Parkinson's disease tend to stand and walk with their weight towards the outside of the feet, and fall backwards. Everyone benefits from training the body to align around a central axis to achieve natural relaxed posture and movement, and maintain balance.

An alarming trend can be seen amongst aged residents in Australian retirement centres and nursing home. You've probably seen old people walking with tiny steps, head forward and spine bent over, shuffling behind their 'wheelie' walking frames. These devices exacerbate poor posture. Many older people spend too much time sitting, making excuses as to why they cannot be more active. The hip and knee pain they mostly complain of could be managed better with exercises to improve posture and body alignment, correct walking technique, and maintain a higher level of physical activity.

It is likely that Australians in aged-care facilities are less fit than people of the same age living in countries like Spain or Italy, where it is socially desirable to walk. The old people, who dance tango in the afternoon and early evening at Salon Canning in Buenos Aires, are likely to be fitter, and at less risk of falling, than Australian retirement centre residents, whose major social and recreation activities consist of taking mini-bus trips to various destinations, usually to have lunch.

How old is old these days?

With Seniors Week upon us, it is timely to look at something that affects everybody: aging. Back in 2013, a Polish couple, aged in their late 70s, made headlines after they turned up at a London nightclub and danced till dawn. The owners of the club gave them a warm welcome, VIP seats, access to a free bar, and a courtesy car to take them home. The article in the Age didn't specify if the headlines were in Poland or England. The story wouldn't have made print in Argentina. For, in Buenos Aires and in cities around the world, people as old as this couple, and older still, get dressed up and go to milongas at midnight and dance tango till dawn. Some of them eat pizza on the way home, or munch on *media lunas*.

Beautiful little Carmencita Calderon was the dance partner of the famous El Cachafaz. He had a heart attack after dancing to the tango, *Don Juan*, and passed away in 1942. Carmencita kept on dancing, and one of our treasured video clips features her dancing a tango at her 100th birthday celebration, before a crowd of adoring young dancers. She was wearing high heels, and was still able to execute her signature decorations and moves.

Fabian and Lola weekend highlights

Photographs taken during Southern Cross Tango's 'Heritage Gala Milonga', October 2017 at the elegant Barr Smith Theatre at Scotch College, with a breathtaking performance by Fabian Salas & Lola Diaz.



Photographs courtesy Andrew Gill and James Moros, Oct 2017.



Dancers from Adelaide and Geelong enjoying the 'Heritage Gala Milonga' with Fabian Salas & Lola Diaz. Photographs by Andrew Gill, Oct 2017. View the full photo album at www.facebook.com/SouthernCrossTango.

HOBART TANGO ENCUENTRO

26 – 29 October 2017

The HOBART TANGO ENCUENTRO is a wonderful four days of social tango, workshops, and performance with dancers from across Australia and beyond. Featuring the opening night 'Meet & Greet Welcome Milonga' on Thursday 26 October, 8pm at Hadley's Orient Hotel, 'Argentinian Night



Milonga' on Friday 27 October, 8pm @ Masonic Grand Lodge, the stunning 'Gala Milonga' on Saturday 28 October featuring performances by Fabian & Karina Conca, Andrew & Adrienne Gill, and Adelaide's Southern Cross Tango performance crew, at Hobart Town Hall, and final night 'Twilight Milonga' on Sunday 29 October, 8pm at the Masonic Grand Lodge. Participate in an excellent program of 6 dance workshops by Fabian & Karina Conca, Andrew & Adrienne Gill on Saturday 28 & Sunday 29 October, and enjoy the great music by special guest Djs Nelson Mastrodomenico, Yuko Kinoshita, and Fabian Conca. Leigh Rogan will be there with her selection of gorgeous ladies and men's tango shoes for sale. Bookings & Information: Jenny & Vince Merlo ph: 0477 505 901 info@tangoencuentro.com.au

SCI-FI TANGO – Saturday 9 December 2017

Southern Cross Tango has a reputation for putting on some fantastic themed Christmas parties, and this year will be no exception! 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.

Featuring spectacular performance by Andrew & Adrienne Gill, Southern Cross Tango performance crew and special guests. Bring a plate of festive supper to share for the Supper table. Fully licensed bar (no byo). 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! For some inspiration, you could check out Metropolis, Blade Runner, The X Files, Star Wars, Alien, Firefly, The Terminator, Star Trek, the Hunger Games, Iron Man and various Marvel creations, just for a start. If you're really keen, there are some pretty spectacularly retro sci-fi films out there to sink your teeth into, and countless fascinating characters from science fiction novels. We know you will come up with some amazing ideas! Further information will be available soon. Tickets available from mid November 2017.

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



Photographs from 'Tango by the Sea Milonga', Sunday 1 October 2017, during the Festival City Tango weekend of social dancing events.

Adelaide Tango

TANGO ADELAIDE CLUB

Club Milonga (1st Saturday of the month) Saturday 4 November 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 19 November, 4pm – 8pm at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO

Weekly Practica every Thursday 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, North Adelaide. \$5. *Monthly Milonga – Friday 24 November*, 8.30pm at Dom Polski Centre, 232 Angas St, Adelaide. *Practica Domingo – 1st Sunday of the month* 4pm – 6pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5. *Christmas Super Thursday, Thursday 14 December*, 8pm – 11pm at Nth Adelaide Community Centre. www.siempretango.net.au

SOUTHERN CROSS TANGO

Practica Milonga – 1st Thursday of the month 7-9pm at Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville. \$10. *Tango by the Sea Milonga – Sunday 12 November*, 4-8pm at Henley Sailing Club, West Beach. \$15. *La Calesita Milonga – Saturday 25 November 8-11pm at Quick Steps Studio, 255 Gouger St, Adelaide. \$15. *Sci-Fi Tango Christmas Milonga - Saturday 9 December*, 8pm – 12 at Henley Sailing Club, West Beach. www.southerncrosstango.com.au*

Southern Cross Tango

MONDAYS – Unley

8 Wk Tango Course: 9 October – 27 November 2017

Themed Workshops: Monday 4 December 2017

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

@ Unley RSL, 29 Arthur St, UNLEY

WEDNESDAYS - Torrensville

8 Wk Tango Course: Wednesday 20 September – 8 November 2017

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

1st Thursday of the month

7pm – 9pm (Open level, all welcome)

Final dates for the year: Thursday 2 November & Thursday 2 December 2017

@ Thebarton Community Centre, South Rd, TORRENSVILLE

PRIVATE TUTORING & Special Courses

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

Tango Technique Training for Women:

4 Wk Course: Saturday 4 – 25 November 2017

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
Group and private lessons, social nights, events, dance training & body conditioning (women). **First Monday** of the month: Tango for Pleasure, supper & social, 7.30pm.

Other Mondays: Level 1 & Level 2 group classes, 7.30pm

Victorian 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**

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www.southerncrosstango.com.au

