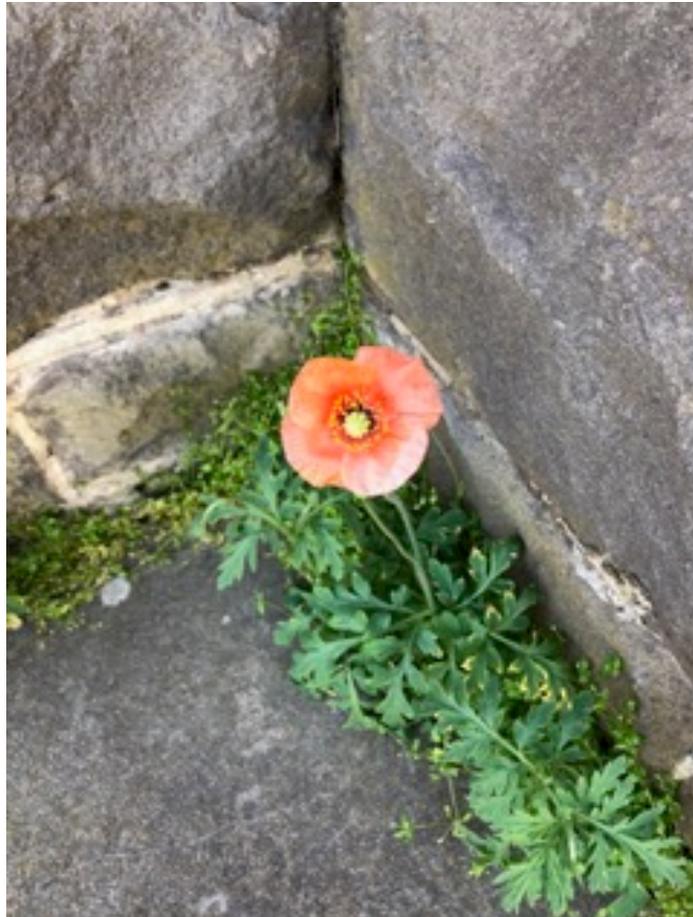


TANGO AUSTRALIS

November 2019



Like a weed growing in the slums, her voice pours out

'Malena' lyrics by Homero Manzi (1942)

TANGO AUSTRALIS Journal is published by Southern Cross Tango 50 Kauri Parade, Seacliff, South Australia 5049 E: sctango@bigpond.com Web: <http://www.southerncrostantango.com.au>

Editor: P Jarvis. E: pmjarvis@me.com

Spirits of Tango Party

Saturday 30th November 2019

4.30 – 7.30pm at Rathlea in Geelong. \$30



It's time to experience Argentine tango in Geelong!

Revisit past glories, dress up, and have fun in the Australian tradition. Indulge in great food and spirited drinks, kick up your heels, dance and enjoy yourself. Place a bid in the Silent Auction, and support the Gentle Tango program. Help Tango Friends Australia and the Gentle Tango team make the health and social benefits of tango accessible to people with dementia, their partners & family carers, and others who like to learn and dance at a slower, more gentle caring, pace. Bookings essential: Please text Pam on 041 753 1619.

Encouraging people to come to tango...

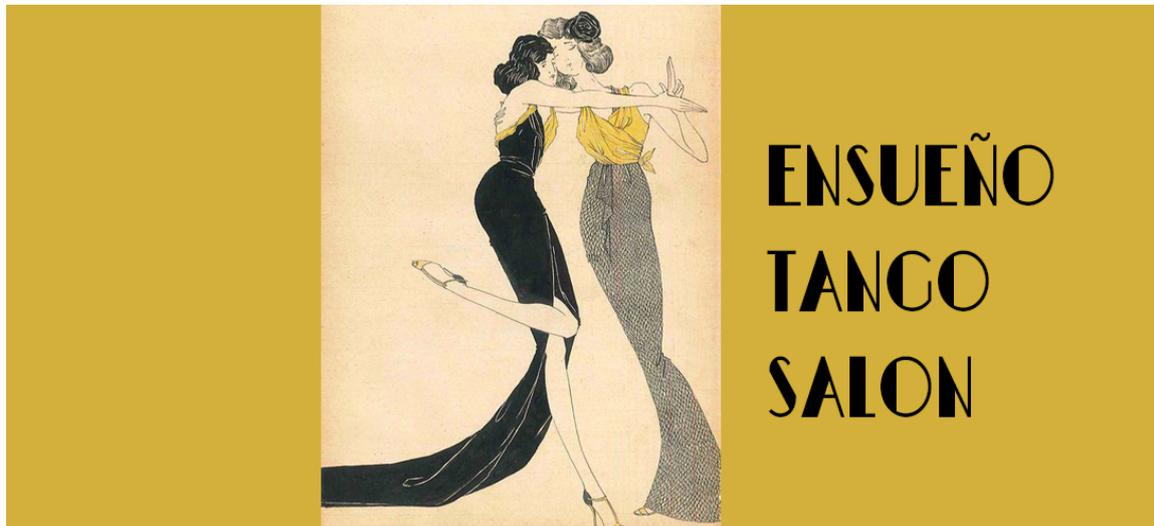
Stylish invitations excite the imagination. Hugh Sawrey's bar scene above is a colorful scene setter for a party, with the promise of good things to enjoy. In true blue Aussie spirit, there is also good cause to support. It is an invitation to have a different experience of tango. It will not be J.A.M. (just another milonga).

Our tango friends in Geelong might be able to find a few beds for visiting dancers. Ask Pam what might be arranged, when you book for the event.

Below is another invitation that would be hard to refuse. Who doesn't want to feel lovely? But, to go to this milonga, you'd have to have been in New York, where there is a lot of tango competition, and milonga organizers seem to be pretty good at establishing points of difference. This is a strategy for survival in a marketplace, but also a way to let dancers know what to expect at a particular milonga – and a helpful guide for visitors.

**Feel lovely at
Ensueño Tango Salon, Monday September 16th!**

~ Argentine tango classes and milonga every Monday night in the East Village, New York City ~



Tango lessons

The reason to learn to dance tango, traditionally, was so that you could dance socially, and competently, with suitable partners. In Buenos Aires, you established compatibility with a future life partner, dancing with a person to whom you had been formally introduced. Dance has played a similar role in societies for thousands of years, as a means of determining suitability.

It is not an uncommon Argentine story to hear, that a woman, once she has paired up with her life partner, may never dance tango again with another man. This was how it was once. In some circles, it is still like this. Today, curiosity, not shame, may be attached to a woman going out and dancing with different partners, even when happily married. At a particular afternoon milonga in Buenos Aires, an older man and a woman, arrive and depart separately, and dance together each week. They are both married, to other people. I don't know if their spouses are aware of their weekly meetings, but I do know that it is not appropriate to take photographs at this milonga. What happens in tango stays in tango.

Trouble is, that 'then' doesn't happen. Sometimes this is a teacher's fault. The teacher might not empower students to believe in their own ability as dancers. The teacher might restrict music played in class, telling students that they can't dance to this – or that orchestra – until they have done more classes, learnt more, until they are more competent dancers. This introduces the notion of some kind of ladder of achievement. The reasoning goes like this: only when you attain a certain level, will you have the repertoire of skills necessary to dance to this music in class, and if you cannot dance to it in class, then you shouldn't be going to a milonga.

This is NONSENSE.

When you learn to dance tango, listen to lots of tango music from different eras – some of it you will like, some of it you hate, some of it you love. When you go to a milonga you have the choice of dancing to the music you like. THE MUSIC YOU LIKE WILL BE WHAT YOU DANCE BEST TO.

At some milongas, here, in Argentina or other places, a DJ may play music that you do not enjoy. Don't stress. WAIT FOR A TANDA OF MUSIC YOU DO LIKE AND DANCE TO THAT. If you don't like a particular DJ's music, take note of the DJ's name, and go to milongas where other DJs are playing. If you have enjoyed the music at a milonga, tell the organizer. This gives useful positive feedback. And you can follow the DJ you like around.

Anybody can go to a milonga. Watching tango dancers is a lovely thing to do. And it is informative. If you feel like respectfully stepping out on to the dance floor, there are a few basic guidelines to ensure you don't step too far 'out of line'.

A few pointers that will help:

- The direction of the dance around the room is anti-clockwise, and you should dance with the flow
- People dance in couples – a leader and a follower
- Practice and dance a well-controlled balanced walk done to the rhythm of the music
- Leaders generally go forwards (so as not to step into other dancers), followers generally go backwards, unless dancing a figure – but don't worry about figures if you are a new or a nervous dancer, keep it simple
- Keep your feet close to the floor – no 'flying feet'
- Ladies step backwards with heels of shoes down towards the floor especially on very crowded dance-floors
- Navigate around the outside of the floor – that way, leaders only have to watch what dancers ahead and to one side are doing
- Leaders...identify a good leader and follow him around the floor. There should always be space for you to move into as the couple ahead moves on
- Maintain the same distance from him – if he stops or slows down, you do too

- Do not overtake
- Resist the temptation to say 'thank you' to a partner during a *tanda*. This will signify the end of the dance, as in 'thank you I've had enough'
- The end of the *tanda* is when the DJ plays noticeably non-tango music, and dancers leave the floor to return to their seats
- If you are a leader, it is courteous to escort your partner back to her seat at the end of the *tanda*. That's when you say 'thank you'.
- Do not talk while you are dancing
- Listen to the music, feel your partner's energy, connect with it
- Concentrate, go into the music – the dance will follow
- Respect self, partner and other couples
- If you have a collision on the dance floor, apologize (even if the other person / couple is, in your opinion, in the wrong)
- Do not waste your dance time apologizing to your partner for what you think you are doing wrong. Smile ruefully. Settle down. Concentrate. Dance on
- Don't apologize for being a new dancer. We all start somewhere.
- Relax and dance. Mistakes are just new steps waiting to be formulated.

Malena sings tango like nobody else

I teach a weekly improvisational dance class to a small group of women. It touches on tango at times, but we work with different music, and dance forms. Inspiration comes from many places, and classes are developed around themes: poetry, art, mythology, politics, nature, philosophy. The dancers are wonderful, blossoming like exotic flowers.

A recent theme addressed the 'woman' in tango. So often, the voice in tango songs is male, and what is expressed borders on the self-pitying. You know the kind of thing: poor me, I loved her, treated her badly, she left me, I left her, all I have left are memories and regret. Women serving as an excuse for male misfortune.

As a starting point for the class, each woman was encouraged to say, in a few words, what they admire about the qualities of another dancer in the group. Then they heard the story of the famous tango, '*Malena*'. About a poet who rarely left his home country of Argentina, who was in Brazil to address a conference on intellectual property rights of composers and musicians. How, in a nightclub, he heard a woman, with an extraordinary voice, sing a tango with such emotional resonance that he was inspired to pen verses about her on the flight home. Homero Manzi finessed his words into a literary song structure, Lucio Demare wrote a catchy tune for the words, and Anibal Troilo – bandoneonist and orquesta leader - premiered this new tango in 1942. '*Malena*' became an instant hit, and has been popular ever since.

The woman who inspired '*Malena*' was Elena Tortolero, born in Argentina to parents born in Andalusia. Her father, a diplomat, was posted to Brazil, where Elena added Portuguese to

her linguistic skills, and became a professional singer, working as Helena de Toledo. She moved to Cuba, fell in love and married the singer Jenaro Salinas, and together they travelled, performing. Whilst in Mexico, Helena heard 'Malena' for the first time and learned about how it came to be written. She was so overwhelmed by the words and their emotional power, she gave up singing.

I chose Silvana Deluigi's version of 'Malena' for my class dance improvisation. It is my favourite version of all. It featured in the movie *Tanguera* and is on the CD *Tanguera Woman in Tango*.

A talented child, Silvana Deluigi was sent to music school at four years of age, and then ballet lessons. Later, she studied classical singing at the Conservatory in Buenos Aires. At 19, she played Maria in 'West Side Story', performing at the Presidente Alvear Teatro. At 21, she sang in the rock opera 'Romeo e Julietta', and in 1984 she moved to Paris to study acting at the *Conservatoire National Supérieur d'Art Dramatique*. In 1988 she was discovered by Juan-José Mosalini. In 1989, Heinz-Peter Schwerfel directed her in the film 'Tanguera'.

Silvana created a new improvisational style, reclaiming the woman spirit of tango, discarding traditional male projections, performing with jazz musicians. She retells tango history from the woman's point of view.

My women dancers created three beautiful improvisational interpretations to Deluigi's exquisite *Malena*. One was a depiction of shared memory, remembrances and the past; the second a duet of bandoneon and dancer; and the third was an exploration of darkness and the origins of the tango spirit that the poet had discerned in the singer.

Those three little performances could have been on a contemporary dance theatre stage. A reminder of why I teach...

Malena sings tango like nobody else – she pours her heart into every single verse – Like a weed growing in the slums, her voice pours out. She has the broken heart of the bandoneon – she sings with the voice of a lark and the dark intonation of a back alley – or perhaps this is the romance she can only name when saddened by alcohol

.....Your tangos are forgotten creatures – That walk across the mud of a back alley – when all the doors are locked – And the spirits pf the song howl

Malena sings with a voice from the ravine – the abyss

At the end of the class, I asked my women dancers to do something for me. Every time they dance to a version of *Malena* at a milonga, I want them to carry into that tango the emotions they had felt during this exercise. The next day, I told the story of *Malena* to a men's class that I teach, played the Silvana Deluigi version, and then they danced tango to a jazzy version by Hugo Diaz Trio.

Engendering tango discussion

It's not really acceptable (or politically correct) to talk about gender differences. Gender fluidity is safer. But here goes, anyway. It is an interesting topic.

Men or women can lead and follow. It is nice to dance tango with a good leader or follower of the opposite or the same sex. I am a woman, and I enjoy dancing as a follower, and I enjoy leading other women. On occasions I lead men, and I enjoy doing this, too, when they let go of their customary role and follow.

The experience of leading another woman in tango can be sublime, because what good female dancers do, when they dance together, is truly dance together, not as leader and follower, but as two dancers of tango. Women seem to intuit the intention and possibilities of a partner, and move accordingly. This kind of dance relationship permits greater creativity, as initiation and response become seamless.

Men and women bring different things to tango... the challenge, the competition, the hunt, the chase, the nurturing... Human brains are wired for survival.

Research suggests that there seem to be differences in the way young male and young female brains respond to factors associated with addiction: reward processing and craving. Boys tend to gravitate towards playing video games, whilst girls are more attracted to screen time on social media.

Perhaps an interactive tango video game, with extreme characters doing dangerously clever dance moves, might encourage a few more guys to take up tango dancing themselves. Or perhaps not.

It seems that many boys respond with aggression when told to turn off games and engage in other activities. Brain regions implicated in drug addiction studies were shown to have higher levels of activation in males than females, after gaming. This suggests that men might be more biologically prone than women to developing internet gaming disorder.

Some games, however, that combine gaming activities with the social connection of playing in a group, appear to be beneficial in the management of certain medical conditions.

Recent studies show that girls show more ill-effects from too much social media use, effects like depression and anxiety. Girls are more pro-social, more helpful, generous and cooperative. University of Zurich researchers hypothesized, for a 2017 study, that areas of women's brains related to reward processing were more active when women shared rewards, whilst those areas in male brains were more active when receiving selfish rewards.

Are male brains activated by receiving selfish rewards from dancing tango? Are female brains activated by sharing rewards of dancing tango? Would this explain behaviors seen on our dance floors?

How do men and women see their roles in tango? Many things for researchers of the future to look at.

Lego did research a decade ago about who bought brick building kits. In the US then, 90% of the kits were intended for boys. They found that girls wanted more role-playing opportunities, so they developed new products.

Smart parents and teachers know that little girls and boys like role-playing. Little kids don't need to have a custom built play house decked out to look like a fire station, or a hospital, or a fairy castle. Imagination is the key element in valuable play. Creativity is what play should foster. What kids need are bits and pieces to recycle and construct their own themed play, and tools they can learn to handle safely.

It is a good for adults to mess around a bit, sometimes, and have fun playing and role-swapping. Learning tango can be an intense process. Play is a good way to take the pressure off, to experiment and learn new things. Laughter is a good teacher. Creativity is good for the brain. Play helps people emerge from their protective shells. In tango, improvisation and play go hand in hand.

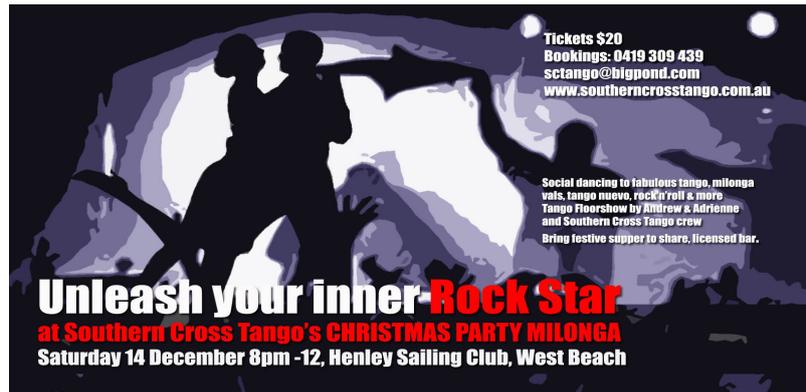


Dancers in Geelong take their tango seriously, but they also like to play. They dressed outrageously in themed pink attire (everything from fuzzy bright pink angora to fluorescent chiffon) for a 'Pretty in Pink' tango morning, a special event honouring people whose lives have been affected by cancer. After dancing, they shared in a pink themed morning tea, with pink table settings, flowers, serviettes, and pink foods: rhubarb cake, pinkish chicken sandwiches (coloured by bits of radish, not undercooked poultry), beetroot hommus and tzatziki, taramasalata, pink lady apples, watermelon and berries, and mahalabia topped with bright pink Persian fairy floss.



Out and about on the social dancefloor
Dancers at Tango by the Sea Milonga, October 2019, Photos courtesy A Gill.

Rocking around with Christmas tango in Adelaide



Adrienne and Andrew have invited dancers to 'unleash their inner rock star' for the Southern Cross Tango Christmas Party Milonga on Saturday 14 December, 8pm – Midnight at Henley Sailing Club, 1 Seaview Rd, West Beach.

SCT themed Christmas parties have achieved near legendary status, with local and visiting dancers digging deep to set free their inner creative spirits, with often unexpected results. Who, or what, comes to mind when you think *Rock Star*? Perhaps something like this...

Elvis	Debbie Harry	Bob Dylan	Hendrix	Jeff Buckley	Suzie Quatro	Cher
Metallica	Lady Gaga	Janis Joplin	The Supremes	David Bowie	Cilla Black	Joy Division
Sonic Youth	Nirvana	Pearl Jam	The Beatles	Dave Grohl	Pink	INXS
Cure	Talking heads	ACDC	PJ Harvey	Prince	Bjork	Black Rebel Motorcycle Club
	Green Day	The Black Keys	TOOL	The Breeders	Curt Cobain	Lanie Lane
Lennox	Eric Clapton	The Sex Pistols	Mike Paton	Feist	Hunters and Collectors	Joan Jett
Karnivool	Lamb	The Mars Volta	Patti Smith	The Doors	Martha Wainright	Neil Young
Reznor	Alice in Chains	The Clash	Pantera	Poison	Amy Winehouse	Pearl Jam
Pink Floyd	Led Zeppelin	Queens of the Stone Age	Sting	Radiohead	Robert Plant	Soundgarden
Ween	Chrissie Hynde	Gwen Stefani	Shirley Manson	Eric Clapton	Little	
Richard	Joni Mitchell	The Pretenders	The Cranberries	Deloris O'Riordan	Peter Gabriel	Morrissey
	Carole King	Jack Bruce	Marilyn Manson	Bono	Billy Idol	Jim Morrison
	Robert Smith	Tim Buckley	Phil Collins	Sia	Buddy Holly	Jerry Lee Lewis
Hetfield	Tori Amos	Deep Purple	Elvis Costello	Motorhead	Courtney Love	Lynyrd Skynyrd
Vedder	Perry Farrel	Jane's Addiction	Lou Read	The Velvet Underground	Roy Orbison	Rod Stewart
Elton John	Alice Cooper	Anthony Kiedis	Tina Turner	Iggy Pop	Ozzy Osbourne	
	John Lennon	ABBA	Robert Plant	Midnight Oils	Alanis Morissette	The Ramones
						The Buzzcocks

Guests are encouraged to rock up, resplendent in **Rocker-chic** attire. Your outfit could be inspired by a famous rock star from the past or present, or could be your own unique tango rock-star persona! Think creative badass, sexy sassy, outrageously fun attitude! You could draw inspiration from vintage rock eras and fashion - think 1950s Elvis ducktail hair, loafers, 1960s bell-bottoms and skinny shirts, the rise of the cultured moustache, tailored tweed suits, not to mention those Beatles mop-fringes. You might channel your inner 1970s flower power folk music icon. One can't deny the confidence of Bowies' Glam Rock glitter bling,

jumpsuits, sequins, facial design and awesome punk hair. Debbie Harry was seriously cool. Who used to wear 1980s distressed denim, tight leather pants, hoops and big, big hair (come on, fess up ladies!), or got into industrial moody blacks and greys of the grunge rock movement of the 1990s? Goth rock anyone? Got to love that Aussie Pub rock style, the loveable rough-neck. Boho and indie recycled vintage fashion reinvents retro as contemporary rock chic. Recent indie rock stars with fierce vocal range have graced stages decked out in flowing jumpsuits with cinched waist, puffy sleeves, and broad sunhats in the deep of night, perhaps in tribute to the likes of Stevie Nicks and her iconic top hat. From hard rocking leather studs, ripped band t-shirts, vests and high boots, to pop-star theatrics and wearable art (Lady Gaga anyone?) ... anything goes! You might even be inspired to team up with some friends and come as a band!

The night will feature fun **social dancing** to a fabulous mix of tango rock stars of the golden age (all the great tango, milonga & vals you love), with splashes of tango nuevo and contemporary grooves, plus rock'n'roll, swing and other surprises in the mix, prepared by DJs A&A. Featuring **Tango floorshow performances** by Andrew & Adrienne Gill, and the premiere of a new work by Southern Cross Tango crew. Licensed bar (no byo). Bring a plate of festive supper to share for the Green Room banquet!

Tickets are \$20pp. Bookings Ph 0419 309 439 or sctango@bigpond.com
www.southerncrosstango.com.au

Tango in Adelaide

TANGO ADELAIDE CLUB: *Club Milonga*, Saturday 2 November 8pm – 11.30pm - Spicer Church Hall, 44A Fourth Avenue St Peters. *Practica Nuevo*, Sunday 24 November 4.30pm -6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. Music by Dj Rod. \$5. www.tangoadelaide.org

TANGO SALON: *Comme Il Faut Milonga* – Sunday 24 November 4-8pm at Mt Osmond Golf Club, Mt Osmond. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO: *Weekly Practica* – Thursdays 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, Nth Adelaide. \$5. *Practica Domingo* – Sunday 3 November 4.30-6.30pm at Eastwood Community Centre. \$5. *Super Thursday Milonga*, Thursday 28 November 8-11pm North Adelaide Community Centre. \$10. Monthly Milonga – Friday 22 November, 8.30pm-12 at Dom Polski Centre, 232 Angas St, Adelaide. www.siempretango.net.au

SOUTHERN CROSS TANGO: *Weekly Practica* – Tuesdays 8-9.30pm at Roxy Centre, 80 Anzac Hwy, Everard Park. \$10 or \$5 for beginners. *Tango by the Sea Milonga - Sunday 10 November* 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. Music by DJ A&A. \$15. Licensed bar. Bring a plate of supper to share. *La Calesita Milonga* – Saturday 23 November 8-11pm, at Thebarton Community Centre, South Rd (cnr Ashwin Pde), Torrensville. Music by DJ Andy. \$15. BYO drinks & snacks. *Rock Star Christmas Party Milonga - Saturday 14 December*, 8pm – 12 at Henley Sailing Club, 1 Seaview Rd, West Beach. \$20. Floorshows, social dancing & more! Bring a plate of festive supper to share, licensed bar. Bookings & Info: 0419 309 439
sctango@bigpond.com www.southerncrosstango.com.au www.facebook.com/SouthernCrossTango

SOUTHERN CROSS TANGO (*South Australia*)

MONDAY Classes

8 Week Course: Monday 21 October – 9 December 2019

Beginner 7pm, Mini Practica 8pm, Open Level 8.30pm @ Unley RSL.

Summer 2020 Schedule:

Monday 3 February 2020

Come & Try Tango Workshop & Practica (\$5pp) 7pm – 8.30pm

Tango Refresher Workshop 8.30pm – 9.30pm (Intermediate level) (\$20/\$15pp)

8 Week Tango Course: Monday 10 February – 30 March 2020

Beginner 7pm, Mini Practica 8pm, Open Level 8.30pm (Course or casual rates available)

@ UNLEY RSL, 29 Arthur St, Unley.

TUESDAY Class & Practica

8 Week Course: Tuesday 22 October – 10 December 2019

Open Level Class 7.10pm – 8.10pm, TANGO PRACTICA 8.10pm – 9.30pm @ Roxy Centre.

Summer 2020 Schedule:

Tuesday 21 – 28 January 2020: Summer Tango Lab

Tango Nuevo Workshops 7.10pm – 8.15pm (Intermediate+ level) (\$20/\$15pp per workshop)

TANGO PRACTICA 8.15 – 9.30pm (\$10pp)

Tuesday 4 February 2020

Come & Try Tango Workshop (\$5pp) 7.10pm – 8.10pm. New beginners are then invited to stay on for Practica until 9.30pm (\$5pp beginners).

Tango Practica 8.10pm – 9.30pm (\$10pp general entry)

8 Week Beginner Tango Course: Tuesday 11 February – 31 March 2020

Beginner Class 7.10pm -8.10pm, followed by Weekly PRACTICA 8.10pm – 9.30pm (course or casual rates available)

@ ROXY CENTRE, 80 Anzac Hwy, Everard Park.

WEDNESDAY Classes

8 Week Course: Wednesday 23 October – 11 December 2019

Open level 7pm – 8pm; Advanced 8pm – 9pm

@ THEBARTON COMMUNITY CENTRE - South Rd & Ashwin Pde, Torrensville.

Summer 2020 Schedule:

Summer Tango Lab (small group workshops) at Southern Cross Tango Studio

Wednesday 15 January: OCHOS, PARADAS & GIROS – Explore and diversify your tango repertoire with useful figures for social dancing in tight spaces.

Wednesday 22 January: MILONGA - Exploring milonga musicality, rhythm and syncopation

Wednesday 29 January: TANGO VALS – Introduce flow & elegance into your dancing, exploring vals musicality and travelling combinations.

Open level workshop 7pm – 8pm; Advanced workshop 8.10pm – 9.10pm. Limited numbers, couples only. BOOKINGS ESSENTIAL! (\$20/\$15pp per workshop.)

@ SOUTHERN CROSS TANGO STUDIO, 50 Kauri Parade, Seacliff.

8 Week Tango Course: Wednesday 5 February – 1 April 2020 (*no class 18 March)

Open level 7pm – 8pm; Advanced 8pm – 9pm (course or casual rates available)

@ THEBARTON COMMUNITY CENTRE - South Rd & Ashwin Pde, Torrensville.

SOUTHERN CROSS TANGO (*South Australia*) Schedule continued

Half Day Tango Seminars – Summer Tango Lab

Saturday 18 January 2020 (Intermediate Level couples)

Saturday 25 January 2020 (Advanced level couples)

Half-Day Intensive Tango Seminars with Andrew & Adrienne Gill, 9am – 12. Limited numbers (couples only). BOOKINGS ESSENTIAL! 9am – 10am: *Tango Technique Training for leaders and followers*. Please bring a pair of socks to wear during the warm ups, and comfortable tango training attire. 10am – 12: *Tango Master Class*. Cost \$50pp. Coffee & cake provided. Venue: Southern Cross Tango Studio, 50 Kauri Parade, Seacliff. Bookings: Ph: 0419 309 439 or sctango@bigpond.com

PRIVATE TUITION with Andrew & Adrienne Gill

Private lessons with Andrew & Adrienne Gill are available by appointment. Please telephone 0419 309 439 to book. Lessons are available on Saturdays, and some weekdays (business hours).

Technique Training for Leaders & Followers, Saturdays 9-10am (next course dates to be announced), limited numbers. (\$20pp). To register interest in the next course E: sctango@bigpond.com or call 0419 309 439.

@ Southern Cross Tango Studio, 50 Kauri Pde, Seacliff.

COMMUNITY TANGO IN GEELONG (*Victoria*)

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

First Monday of the month: 'Tango for Pleasure' 7.30-9pm; Other Mondays - Open level group classes, 7.30 – 9.00pm. Thursday mornings - Body conditioning, dance training & improvisation for women. GENTLE TANGO program, 10.30am. Presenting group tango classes, private lessons, seasonal salon events. Teachers: Pamela & Richard Jarvis – 0417 531 619. E: richardandpam@mac.com <https://www.facebook.com/CommunityTangoInGeelong>

Saturday 30 December 2019 (Open level couples)

Half-Day Intensive Tango Seminar with Andrew & Adrienne Gill, 9am – 12. Limited numbers (couples only). BOOKINGS ESSENTIAL! 9am – 10am: *Tango Technique Training for leaders and followers*. Please bring a pair of socks to wear during the warm ups, and comfortable tango training attire. 10am – 12: *Tango Master Class: GIROS & ENTRADAS*. Cost \$50pp. Coffee & cake provided. Venue: Rathlea Studio, Newtown, GEELONG. Bookings: 0417 531 619 or richardandpam@mac.com

SOUTHERN CROSS TANGO

Adrienne & Andrew Gill

Ph: 0419 309 439

E: sctango@bigpond.com

www.southerncrosstango.com.au

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

