

TANGO AUSTRALIS

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Old and new

Dancers travelled from around Australia to attend Hobart's TANGO ENCUESTRO, a weekend organized by Vince and Jenny Merlo, founders of Tango Milonguero Tasmania. The event lived up to its name – as both a 'meeting' of tango enthusiasts, and an intense tango 'encounter'. The beautiful old (1866) Hobart Town Hall in Macquarie Street was the venue for the TANGO ENCUESTRO Gala Night



Most tango visitors stayed near Sullivan's Cover, the site of the 1804 Hobart Town settlement, where the Mission to Seafarers building serves as a reminder of the sailors who passed through. Sailors were yesterday's international travellers, and ports feature in the transmission of tango culture and music. Like the Argentine city of Ushuaia on the island of Tierra del Fuego, and New Zealand's Christ Church, Hobart is today a gateway port to the Antarctic.

Some visitors arrived early to have an encounter of a different kind, at the Museum of Old and New Art, an establishment that houses David Walsh's eclectic collection. Just a ferry-ride along the river, superbly positioned, and built beneath a significant Roy Grounds house, the museum is such a stylish construction that you can't help but think that Walsh has taken inspiration from another avid collector, J. P. Getty. A descent by glass elevator takes visitors into the bowels of the earth, a fitting place, to contemplate Art's relationship with ancient mythology and history. As you sit on lounges downstairs, incongruously taking tea, dwarfed by the monumental structure and massive hewn sandstone blocks, you feel like a scarab beetle trapped inside a pyramid of ancient Egypt. In a tunnel like a sewer, connecting two parts of the building, you can imagine the wraith of the tragic Maria, wandering around subterranean Buenos Aires.



MONA is unlike other galleries, and visitors should not expect to be offered guidelines to a logical progression through the collection. MONA is a journey, like Tango; once you get in there you have to find your own way, on your own feet. Like Tango, there's information to be obtained electronically, but it is mostly of an unsatisfactory kind, that may or may not make sense at the time, and cannot be treated as a substitute for the real experience of engagement. Mortality and decay is a prevalent theme. Some of the art is beautiful, some disturbing. Like tango experiences, some works are even more disturbing when you think about them later.



In a room near a couple of works from Sidney Nolan's *'Leda and the Swan'* (1958-60) series is an apocalyptic Arthur Boyd painting, *Melbourne Burning* (1946-7). This work had been in the collection of Robert Holmes à Court. The subject matter is recognizably Melbourne city, with bridges over the river, rows of workers cottages, and a smoke-belching factory chimney. The central conflagration references a fire that destroyed Boyd's father's studio in 1926, but, given the year this work was painted, could also be a vision of a devastated Hiroshima or a bomb-ravaged European city. The industrial port area is contrasted with a scene of herded animals fording the river – bucolic and nightmarish. There is a bat, and strange mythological creatures among the human figures. Grieving people keen over dead bodies, and desperate hands reach out of the earth. This small painting exerts a similar power to Picasso's massive anti-war painting, *Guernica*.

There is beauty - and old art juxtaposed with new. Superbly displayed in an illuminated glass case is an Egyptian blue faience marsh bowl, decorated with Tilapia fish holding lotus blossoms in their mouths, symbols of regeneration. It could be contemporary, but it dates from the New Kingdom 18th Dynasty C 1550 – 1295 BCE. Bowls like this have been excavated from tombs and from temples, where they were left as votive objects dedicated to the ‘Lady of the Turquoise’ or the ‘Mistress of the West’. (These deities would make good ‘*sobrenombres*’ for tango ladies.)

The unsettling assemblage of art does not suit everyone. On one day, there were 19,661 views of the artworks. 1,395 people loved the experience; 447 hated it. That should please David Walsh, because he’s on record as saying that, if a work is too popular, he will remove it from display. He wants his art to challenge people.

We like our tango to be challenging. We hate the feeling of stagnation that comes with marking time and not developing. Seeking a comfort zone in tango is a fruitless quest – if you do get comfortable, you’ll soon get bored. Your tango can always be better. There’s a *frisson* that comes with the challenge of pushing yourself to learn new skills and refine old ones with good teachers at events like Tasmania’s TANGO ENCUENTRO, South Australia’s BUENOS AIRES IN THE VALES or the SYDNEY TANGO SALON FESTIVAL.

Vince and Jenny Merlo’s tango journey began when Sydney-based teachers Fabian and Karina Conca visited Tasmania a decade ago. Today Vince and Jenny teach their beloved tango to others, and promote it through performances at public and private events. Significantly, they still love to work with their mentors.

At TANGO ENCUENTRO Fabian and Karina’s workshop program offered *Chacarera*, Tango, Vals and Milonga. Dancers in each workshop had a wide range of levels of experience – and it is to Fabian and Karina’s credit that they created good learning opportunities and achieved positive outcomes for the workshop participants. Australia has some very fine professional practitioners, well trained and with high professional and ethical standards, and a sense of responsibility towards their work and the students they teach. Wise tango students should seek out these good teachers.

Jenny and Vince have promised another TANGO ENCUENTRO in Hobart next year. If you’d like to combine fascinating early Australian history with good tango tuition and enjoyable social events with nice Australian dancers, we suggest you come along.

Eduardo Saucedo in Melbourne

Another tango visitor from Buenos Aires has arrived. Eduardo Saucedo has come at the invitation of Melbourne Tango Events, a new organization, set up by Ursula McColl-Jones and Marcela Ospina, to host occasional visits by tango professionals and to run a new festival, ‘Melbourne Tango Festival, Marysville’ in November 2014. Marcela, a native of Colombia, has danced professionally with the company ‘*Neo Tango*’ and won second prize in Manizales Tango. In 2012 Marcela joined the ‘Astro Tango Company’, the winners of the Colombian championship in 2011, developing into a strong stage dancer. Marcela’s husband Hernan Hernandez is a recognized dancer and milonguero in Melbourne.

Eduardo Saucedo co-hosted a popular milonga in Buenos Aires, and has complemented his training with studies in various dance disciplines as well as theatre and acting. He co-choreographed and produced the dinner show, *Tango café – Una noche ideal*, for La Confriteria Ideal. In Melbourne he is teaching workshops and dancing with Marcela Ospina, between 8 – 10 and 15 -17 November at the Loco Mojo Dance Studios, 309 Riversdale Road, Hawthorn East. There are Practicas on the Friday nights, and Milongas on the Saturday nights.

For full details check www.melbournetangoevents.com.au

Register at melbournetangoevents@hotmail.com.au

The Martini Tango Milonga Cabaret Show

Melbourne season: **7 – 9 & 14 – 16 November** at the Tiki Lounge Bar, 327 Swan Street, Richmond. 8pm Tickets \$30, group discount for 6 <http://www.trybooking.com/DOJV> or email david@sidewalktango.com.au



Don't miss this stunning cabaret show that takes a tour through the secret life of Tango, with dazzling dance performances, humour, and surprise. Running over two November weekends, the show features Natalia & Alberto Cortez, Rina Joy Koseki & Nadim Sawaya, Dana Parker & Jake Hart, Marcela Ospina & Hernan Hernandez, plus a changing array of special guest performers, accompanied by a traditional tango dance music trio, anchored by Lio Intilangelo (from Buenos Aires) on bandoneon.

Champagne Tango Party in Geelong

Sunday 1 December, 4pm



The 'meals on heels' girls are again cooking up delicious treats, this time for an elegant summertime soir e at an exclusive private venue in Geelong. Fresh, light & bubbly is the theme for food, dress & entertainment. There will be drinks in the garden (weather permitting) and dancing in the 'ballroom'.

Entertainment includes a piano recital by young Drysdale pianist Matt Baden, and Julie MacLean, Australian Tango Poetry Prize Winner, will read from her debut collection of verses: 'When I Saw Jimi'. There will be a Silent Auction of some donated collectibles (perfect for Christmas gifts), including a tango oil painting by Jan Francis, a vase by famous English ceramic artist Clarice Cliff, and several framed Stephen Mead animal portraits, with proceeds donated to Tango Friends Australia Inc to support Tango Arts projects in the community. Tickets \$20

For invitations, please email Margaret patriciadaniell@dodo.com.au by 23 November.

Tango Magic Christmas Milonga in Adelaide Saturday 14 December, 8pm



Celebrate, dance & enjoy some fabulous tango magic at Southern Cross Tango's Christmas Party Milonga TANGO MAGIC at Henley Sailing Club, 1 Seaview Rd, West Beach. Featuring tango floorshow by Andrew & Adrienne Gill, incredible magician, cabaret & street performer James James, the premiere of Southern Cross Tango ensemble's brand new group choreography, social dancing all night & some magical tanda surprises... Bring a plate of festive supper to share & dress with Magical Elegance - Stylish Decadence. Tickets on sale now. \$20. Bookings 0419 309 439 or sctango@bigpond.com www.southerncrosstango.com.au

Tips for elegant tango dancing

Strict discipline means freedom on the dance floor. Clean technique is essential. Milongueros value a partner who is 'light' – a partner who moves lightly enables the man to do as much as possible with the music.

The mark of a great woman tango dancer is how she steps – each step is a discrete sequence of accelerating and slowing. The foot accelerates away from the floor, slows as the ankles pass, accelerates again, then slows and returns to the floor (into a 'caress') – all in one step! Cadences are marked with passing of ankles & each contact with the floor

How to walk

Extend the leg fully into the step, and step on a straight leg. A woman who can step long, smoothly onto a straight leg, helps the man walk. The movement of his chest forward carries her torso. She keeps her feet low to the floor so that she can place a foot as soon as his forward motion slows

The discipline of brushing the knees and ankles centres the woman and allows her to walk along a straight line. This stops her from rocking side to side and pulling her partner off his axis, restricting what he can do. This is especially important when the man accelerates. That brief moment of collection is the point of balance, before tipping off into the next step.

The lead

The woman follows the man's chest lead. The best leaders do not use their arms; the best followers can sense even subtle movements of leader's chest and torso.

Natural movement

The woman should not arch her back – it leads to back strain and it prevents smooth execution of long steps. Aim for TBC: tranquility, balance and control.

Rules

1. Followers, don't wiggle your hips when you walk (leave that movement at your salsa class) - the man will feel it, and it distracts from the music
2. Don't bend or flex at the waist – It is bad technique for leaders and followers
3. Don't step onto bent legs
4. Followers should not overdo adornments. In Buenos Aires they call fussy embellishments '*verduras*' (vegetables). *Boleos*, and kicks and ankle movements can interfere with the music

5. Don't ever step out of the *compas* (rhythm/beat)

Design of the dance

Elegance, not fussiness is the goal – nothing should distract from the design of the dance.

That's not to say that the design of the dance is only the leader's domain. The best leaders take into account the qualities and technique of their follower when they are 'designing' their tango, and the best followers know how to ensure that their leader does this.

Tango dance 'design' incorporates navigating the passage of the dance around the floor and incorporating into the passage pauses and distinctive elements that enhance the music and the partner's abilities, taking into account the movements of other couples, the 'flow' of the floor, the music rhythm, style and mood.

Good dance design and response creates unique and unforgettable experiences that evoke out-of-body tango sensations like flying or travelling with the feet not touching the ground, or of being suspended above a bottomless chasm. Those breath-taking, life-changing tango moments that we learn, in spite of our desires and dreams, can never be repeated

Tango cats and horses

English common law enshrines the right to recover damages from trespass. Animals with soft feet (i.e. cats) were not subjected to laws of trespass because they did not damage the ground – whereas animals like cattle, sheep and horses did damage the fields with their hard hooves.

In tango the man steps hard, like a horse, and the woman steps softly, like a cat, extending her leg and placing the foot surely on the ground. The tango man steps forward with his weight directly over his foot (thereby stepping into his weight), while the tango woman steps backwards (away from her centre of gravity).

Men & Tango

'Most men lead lives of quiet desperation and go to the grave with the song still in them.' – 19th century philosopher Henry David Thoreau.

In The other man's world, The Zone [The Age, Tuesday September 17, 2013], Michael Short reported on a conversation with ex-footballer Gareth Evans (Life Again Foundation, for men struggling with challenge and change). Websites: lifeagain.com.au & Beyondblue.org.au

Australian men usually don't talk at a personal level about the things that trouble them, or how they are feeling. Culturally, they feel they are expected to be stoic and 'suck it up' when life turns sour. The truth is, life is tougher than we expect it to be

(and that goes for tango too). Mid-life can bring the realization that expectations and dreams will not be met, and that life matters are not under our control.

Retirement need not be a crushing experience – it can be productive and positive. Have you done your life’s best work yet? – No, so keep going. Develop new interests, and continue these after retirement. The act of giving helps; mentoring is good.

In earlier times in Argentina, tango had a functioning mentor system, although it wasn’t called that. Good older dancers – men and women – were widely respected. Young dancers had to earn their place in the tango world. The male *practica* was the traditional way that tango skills were passed from one generation to another. Men got together regularly to practice their dance skills and experiment with new steps, in order to be able to impress the women at the milongas. Young men began their tango life as dance partners to older, more experienced men. This explains, in part, why the older men of Buenos Aires tango are sensitive leaders, and why dancing with them is such a marvelous experience. These men understand at an organic level what kind of leading feels good and is the most effective.

Only when the young men’s skills were judged to be of a suitable level were they permitted to attend a milonga, and, even then, they went with their ‘mentors’ and were permitted only to dance with certain women.

We met the respected *milonguero* Nestor Rae and his former wife, Patricia Garcia, at a tango festival in the USA. We did milonga workshops with them, but developed a deeper friendship because I was suffering from very sore feet. Our hotel rooms were adjoining, and Patricia noticed me hobbling along the corridor after class. It turned out that she was a trained podologist and reflexologist, and, as a professional dancer, she understood only too well the pain of an afflicted *Tanguera*. Each evening she came to our room to massage my feet, showing me ways to ease the pain. I now pass these methods on to our students.

Nestor was already suffering the ravages of cancer, and Patricia spoke of the sad changes in their partnership. Nevertheless, Nestor was well enough to do a very interesting seminar presentation on his life in tango at the Festival. As a young kid he hung around a neighbourhood club, watching the ‘*viejos*’. One of the old guys took a shine to him and decided to teach him. He told the kid to go to the other side of the dance floor and watch the people dancing there. After a while, Nestor came back and observed that those people didn’t know how to dance. His first lesson was on how you are NOT supposed to dance. His mentor taught him to develop a personal style, dance with feeling, and view tango as a hobby and not a business.¹

Nestor was the dancer that Robert Duvall admired in the movie *Tango mio*, and went to Buenos Aires to find. Nestor moved to the USA, became Duvall’s personal coach, and travelled the world teaching and performing under the sponsorship of dozens of promoters. He died in 2003, in the arms of his sister, just 15 days after returning to Buenos Aires.

¹ <http://elfirulete.wordpress.com/2011/05/21/nestor-ray/>

Tango and health

Argentina has health problems that are off the radar for starry-eyed tango visitors. Death rates from coronary heart disease and strokes are highest, with influenza and pneumonia next on the list. This should not surprise the Australian dancers who regularly return from their BsAs tango travels with chest infections. Breast cancer is next on the list, and then lung cancer.

In Australia, death rates have been declining for men and women of all ages. The two leading causes of death here, Ischaemic heart disease (including angina, blocked arteries and heart attacks), then cerebrovascular diseases (strokes) have both declined. However Dementia and Alzheimer's disease became the third leading cause of death in 2009 (an increase of 126% since 2000), and trachea and lung cancers the fourth leading cause (with an increase of 13%).

Dementia is one of the main reasons that aging people seek residential aged care, with an estimated half of the 160,000 residents in such homes suffering dementia. It is estimated that the number of Australians with dementia will rise from 300,000 today to 750,000 by 2050.

Three factors help predict how well healthy adults maintain cognitive function as they age. These are mental activity, physical activity, and social engagement.

Several clinical trials have looked at the physical and mental effects of various forms of exercise, and determined that **dancing tango is good for older people**.

This might have something to do with the way our brains have to function in improvising tango (as opposed to simply learning a set pattern of steps and repeating this, as in ballroom dancing, for example).

The brain is like a muscle – it needs regular workouts. Tango dancing is an ideal activity for people of all ages: it's fun, it's a group activity, and it has a tangible goal that can be perceived, not only by the dancer, but by his or her family and friends.²

Tango dancing incorporates elements found in standard neurological rehabilitation programs: forward, backward and side-to-side weight shift, one-legged stance, walking on a straight line forwards and backwards, increasing step length, and turning within a narrow space. Tango dancing is done to music – and music facilitates the performance of ambulatory activities.

In one study, presented to the Society for Neuroscience in Washington, Patricia McKinley of McGill University in Montreal, recruited seniors aged 68 to 91. Half the group got tango lessons, the other half were assigned to a walking group. The tango dancers got a boost in self-esteem right away and began to take more care with their dress and appearance. After 10 weeks both groups had better scores on memory tests, **but only the tango dancers improved on a multitasking test. The tango dancers**

² www.tangoconcepts.com/tango-sharpens-mind.html

also gained improvements in balance and motor co-ordination, a finding that suggests that they would be less at risk of falling.

So here are a couple of thoughts. Why not invite older friends and family members to come with you to a suitable tango event? Daytime activities are ideal, like Adelaide's monthly Tango By The Sea Milonga, second Sunday of each month, 4 – 8pm, at the Henley Sailing Club. And perhaps a few tango teachers could introduce daytime tango lessons to encourage older people, and those unable to get out at night, to participate.

SONDER: 'The realisation that each random passer-by is living a life as vivid and complex as your own – populated with their own ambitions, friends, routines, worries and inherited craziness – an epic story that continues invisibly around you like an anthill sprawling deep underground, with elaborate passageways to thousands of other lives that you'll never know existed, in which you might appear only once, as an extra sipping coffee in the background, as a blur of traffic passing on the highway, as a lighted window at dusk.' – The Dictionary of Obscure Sorrows

Encouragement is effective medicine

The activities of the AFL's Essendon Football Club made headline news. In the desire to produce 'bulked up' (which may or may not mean strong) young footballers and win matches and premierships, it would seem that some people responsible for training and coaching these young men resorted to short-cut methods that may have included the use of drugs and chemical substances not in the long-term interest of their players.

How did our popular game and widely played (almost) national sport get to the point where winning at any cost counted so much, where the future health of young bodies counts less than the immediate demands of the club/coach/team? – Institutionalization of sport? – Power of money? – Requirements of sponsors? - Expectations of media? - Power of the coach?

Mike Craig was an Olympic hockey coach, who dedicated his retirement to teaching kids in Australia and the impoverished regions of India and Pakistan to become good hockey players, and training young players to become hockey coaches. His working mantra was: every body needs and deserves positive encouragement – no body or mind flourishes in a negative environment. As a coach, always look for the positive things to say to your young charges and your team. Set achievable goals and reward progress.

Mike was not an advocate of the intensive gym strength-training programs that elite level Institute of Sport hockey players were then beginning to undertake. As the players bulked up, he saw an increase in flexibility-related injuries, such as torn hamstrings, that can result from an un-natural overdevelopment of one muscle group.

Gym exercise routines can result in a body not able to cope with sudden stops and starts, changes of direction, falls and landings, unexpected twisting movements,

collisions. Exercise equipment can develop muscles that are toned, and strong, but for one limited activity or part of a range of motion. The machine of our body is so much more complicated than we think – and performance in any elite activity that requires many different physical and mental skills is, still, largely an unexplored realm. If coaches really knew what the magic ingredient is to making a champion, Olympic medals would be awarded on the basis of laboratory test result.

Coaches know that some things can give their charges an edge over opponents – in the short term, or until their opposing coaches discover the secret of ‘success’.

Somebody at Essendon seems to have decided that the players needed to rapidly increase strength and muscle bulk. The coaches and trainers of the Chinese medal-winning machines in the swimming pool also worked out what would give their team an advantage over others. When the old Eastern Block powers were wanting to assert dominance and restore national pride on the world’s sporting arenas, they put their athletes into the military, experimented on them with hormones and drugs, and subjected them intensive control and training. More than one gymnastic coach has been accused of deliberately delaying puberty in young girls, limiting body fat and keeping weight dangerously low, to maintain pre-pubescent flexibility and extend their competitive careers.

Mike Craig adhered to the old-fashioned belief that the best way to train for an activity (individual sport, team sport, game, or dance) was do that very activity over and over again, thousands of times. Remember last month’s article on the bird learning to sing a new song, a new order of notes?

Dancing requires flexibility, explosive and sustained muscle power, conditioned reflexes, a conditioned mind and a quick, creative mind capable of dealing with changed circumstances and solving unexpected problems

The time when the human body recovers (and heals) after exercise is the rest period that follows the training. The twinges and stiffness we feel after a hard training session are actually small muscle tears that will recover with rest.

Sports scientists discovered that this natural rest period could be reduced and training levels thus increased, if certain drugs were administered to athletes. We’ve had the cycling drugs scandal – we’ve had the swimming scandals, and the weightlifting, boxing, gymnastics, and sprinting scandals. Dirty tactics make sport dirty too.

Why watch what you eat when you can take a drug to make things easier? – Why rest when you are tired, if a drug will wake you up? Why repeat an exercise thousands of times until you brain and body learn the skill, if there’s an easier way to do it?

When money is at stake competition invariably leads to corruption. Sadly, it seems that it is in the nature of some humans to cheat to win.

I was disturbed by an incident in an early episode of one of my favourite dance programs, the American version of ‘*So You Think You Can Dance*’. One of the means of reducing the group of dancers selected at the auditions around the country was to apply ‘pressure tests’. They didn’t call it that – but that’s what they did. One of the in-

house choreographers, training the dancers in a particular routine to perform for the judges, told the young dancers that they simply were not good enough and would have to stay up working all night to achieve a suitable standard with a difficult piece of choreography – and this was after an intensive day of dance training, when the bodies were already tired and brains frazzled. Some dancers coped better with the pressure, and exhaustion, than others.

Any coach worth their salt knows that more injuries and accidents occur when their athletes (or performers) are exhausted.

And that is just what happened. A male dancer let go his grip on his female partner and she dropped onto her head. The judges let fly at the young man, criticizing his attitude and making much of the fact that a dancer should never put a partner in danger – but who was really to blame. A young man who got fed up – and let his concentration slip for a second – or the professionals making a TV program to keep the screaming masses entertained?

Thankfully, the girl was not seriously injured, and lived to dance for other programs in the series – but she could have fractured her spine.

Music at sea

All we got, night after night, in the ‘Club’ of our otherwise very nice cruise ship, was music with that dreadful ‘doof doof’ rhythm that encouraged a handful of people to get on to the dance floor to stand and jiggle a bit. Even though the band claimed to know hundreds, perhaps thousands of tunes from different eras, what they played always came out sounding pretty much the same.

It makes you realize that the best pieces of popular music that you recall, long (even generations) after they were first released, have melodies and words that you can remember and still sing along to, years later, or great instrumental solos that you, again, remember, or really distinctive introductions, so that you might hear just 2 or 3 notes and you know what the song is going to be

Melbourne City Summertime ‘Dancing in the Streets’ – Free twilight classes & dancing at St Paul’s Court, Federation Square (next to Fed Square Information Centre), Thursday 5.30 – 7pm – 28 Nov, 12 December, 9 & 23 January, 6 & 20 February, 6 & 20 March, with a FREE ‘Tango 100’ Milonga on Sunday 9 February at the Deakin Edge, 2-5pm

About *Tango Australis* & material for publication

The Editor of *Tango Australis* is Pam Jarvis, a writer who happens also to be a dancer. Pam has been researching and writing most of the articles published in the journal, since 1999. ‘*Tango Australis*’ has a wide circulation to interested readers across Australia and overseas.

The December edition will feature a collection of tango poems and short stories by Australian writers for some entertaining summer reading.

Contributions from writers of material suitable for possible publication are encouraged and welcomed. New creative writings in the form of original short stories and poems about tango are regularly published, and material can be submitted for consideration for publishing at any time. Email with a header 'Tango Australis Material' to richardandpam@mac.com. It must be your original work, and not have been previously published elsewhere.

Writers of Australian works selected for publication are entitled to receive a \$50 fee, (from funds raised by the Tango Arts support group Tango Friends Australia Inc, to sponsor the development of a genre of tango literature in Australia). Some writers require no reward beyond seeing their work in print, and choose not to accept the fee.

Tango around Australia

DARWIN TANGO

Northern Tango, Kelly (0448 664 593) Belinda (0402 244 483) or Carol (0435 531 995)
northerntango@gmail.com or <http://sites.google.com/site/northerntango>

HOBART TANGO

Tango Milongueros, Jenny & Vince Merlo (0438 300 753 & 0427 479 217). Classes, milongas & practicas, performances & events. Email: tangomtas@gmail.com.
www.tangomilonguerotasmania.com or Facebook Tasmanian Club de Tango:
tasmaniantangoclub@hotmail.com & www.tastangoclub.wordpress.com

PERTH TANGO

Champagne Tango www.champagnetangoperth.com Email:
info@champagnetangoperth.com Sabrina Elias Phone: 0404 264 557 Perth: Monthly Milonga (4th Saturday), classes & events.

MELBOURNE TANGO

Rina Joy Koseki & Nadim Sawaya - group classes, courses, & private classes at Tango Butterfly in Glen Iris and a at 456 Nicholson St, North Fitzroy – www.rinajoy.com Email
rinakoseki@yahoo.com.au

Sidewalk Tango, David Backler @ 327 Swan Street Richmond. Tango Noir Milonga 1st Friday of month 8pm - 1am. Fully licensed bar - \$15 includes supper; Practica 'T' every Wednesday 9 – 10.30pm \$8. Classes Mon & Wed – Richmond; Tuesdays in St Kilda
www.sidewalktango.com.au - Email david@sidewalktango.com.au

Solo Tango – Alberto & Natalia's milonga, last Sat of month, 154 Liardet St, Port Melbourne. Class details albertocortez@bigpond.com Ph: 0411 665 454

Tango Bajo, Bill 0416 015 327, La Mision Milonga Sat, Class 8.30, dancing 9pm till late (usually \$15), Wed classes, 73-75 Union St, Armadale. Enquiries 0419 826 061

Tango Tambien, Leigh Rogan, classes different venues, Simepre Asi Milonga last Sunday of month 3-6pm, Dance Be In It Studios, 73-75 Union St, Armadale www.tangotambien.com
Email leighis@fastmail.fm

Chris Corby, group & private classes, Essendon. Chris_corby@hotmail.com Phone 0423 388 799

Tango Butterfly, Dana Parker 0403 192 867 – info@tangobutterfly.com.au Classes, practicas & Monday La Milonga de las Mariposas, 1543 High St, Glen Iris
www.tangobutterfly.com.au and dana@tangobutterfly.com.au

Melbourne Tango continued

Viva, Christian Drogo's Tango Bar Milonga, last Friday of month, 1/241 Smith St, Fitzroy. Doors open 7.30, open, class 8pm, then social dancing till late. Private lessons, group classes and practice on different nights. Phone 9415 8166 or 0419 361 859
www.vivadance.com.au Email info@vivadance.com.au

Melbourne Tango hosts Milonga at Czech House, 497 Queensberry St, Nth Melbourne, 2nd Sunday of month, class 6.30pm, milonga from 7.30pm

Melbourne Practica Group Inc, a non-aligned community organization running open & structured Sunday practicas, 3-6pm, at Centrestage Performing Arts School, 15 Albert St, Brunswick East – and other events www.melbournepractica.org

Project NFT (Neo Fusion Tango), 1st & 3rd Sunday of month from 7pm, 1st floor, Palace Hotel Camberwell, 893 Burke Rd, opp. railway station & on tram route 72, stop 64
rjh@keypoint.com.au

Tango Melbourne, classes, practicas and Friday milongas, reeneefleck84@gmail.com and info@tangomelbourne.com.au

Melbourne Tango Events, a new organization set up by Ursula and Marcela, hosting visiting dancer Eduardo Saucedo in November for workshops, practicas & milongas
melbournetangoevents@hotmail.com.au www.melbournetangoevents.com.au

GEELONG TANGO

Community Tango in Geelong, Mini Course for December: 'Put sparkle in your Tango' at Christ Church hall, corner Moorabool & McKillop Streets, Geelong: Monday 2nd & Wednesday 18th December 7.30 – 9.30pm. Course \$20 – Please email your registration.

Regular schedule of group classes resumes in February - 1st Monday of month, 7.30 – 10.30pm group class + Milonga del Sur + supper (\$5) - 3rd Wed of month, 8 – 9.30pm (\$3) group class + supervised practice. Pam & Richard teach elegant tango for social dancing. Special events, workshops, community activities, private lessons – Ph: 041 753 1619, richardandpam@mac.com and www.southerncrosstango.com.au

Good tango site www.verytango.com

Links with other Australian & overseas groups, www.southerncrosstango.com.au

ADELAIDE TANGO

TANGO ADELAIDE CLUB

Milongas & Practicas: Tango Adelaide Club Milonga -Saturday 2 November 8pm -12 at Druids Hall, 2 Cassie St, Collingswood. www.tangoadelaide.org

TANGO SALON

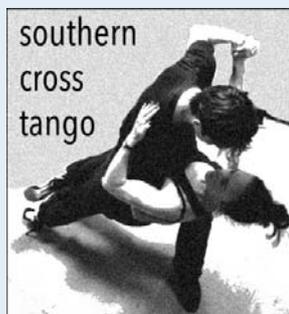
Classes & Milongas: Comme Il Faut Milonga – Sunday 17 November, 4pm – 8pm at Mt Osmond Golf Club. \$10. *La Esquina Milonga* - Sunday 24 November, 4-8pm at Kings Head, Adelaide. \$10.
www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO

Classes, Practicas & Milongas: Dom Polski Milonga- Friday 8 November, 8pm – 12, 232 Angas St, Adelaide. \$10. www.siempretango.net.au

SOUTHERN CROSS TANGO

Classes, Practicas & Milongas: Tango by the Sea Milonga - Sunday 10 November 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$12/10. \$5 for newcomers. All welcome. *Tango Luz Milonga* – Saturday 30 November 8-11pm at Restless Dance, 234a Sturt St, Adelaide (enter via Arthur St). \$12/10. \$5 for newcomers. BYO drinks & snacks. www.southerncrosstango.com.au



MONDAYS

Current Course: Monday 23 September – 18 November 2013

Beginner 7pm; Intermediate/ 8pm @ The Hungarian Club, 82 Osmond Tce, NORWOOD

3 Wk Course: 25 November – 9 December 2013 – Open/Inter Level 8pm; (7pm Class tbc)

TUESDAYS

2014 Class dates coming soon @ The Aldgate Memorial Hall, Kingsland Rd, ALDGATE

WEDNESDAYS

Current Course: Wednesday 2 October – 20 November 2013

3 Wk Course: 27 November – 11 December 2013.

Beginner 7pm; Intermediate 8pm; Advanced 9pm

@ Thebarton Community Centre, cnr South Rd & Ashwin Pde, TORRENSVILLE

THURSDAY - PRACTICA

Weekly Practicas, 7-9pm @ Thebarton Community Centre, cnr South Rd & Ashwin Pde, TORRENSVILLE

SATURDAYS

HEAD OVER HEELS - Tango Technique Training for Women with Adrienne Gill

Saturday 9 November; Saturday 23 November – 14 December 2013

9am – 10am (Open) @ Southern Cross Tango Studio, SEACLIFF

MONDAY to SATURDAYS – Private Tuition

Various times available @ Southern Cross Tango Studio, SEACLIFF

COMMUNITY TANGO IN GEELONG (Victoria)

First Monday of the month: Tango Group Class 7.30pm, Milonga del Sur 8.30-10.30pm

Third Wednesday of the month: Group class & supervised Practica, 8.00-9.30pm

Vic Teachers: Pamela & Richard Jarvis - Ph: 0417 531 619 richardandpam@mac.com

@ Christ Church Hall, corner Moorabool & McKillop St, GEELONG

Southern Cross Tango - Andrew & Adrienne Gill

Ph: 0419 309 439 sctango@bigpond.com

www.southerncrosstango.com.au