

TANGO AUSTRALIS

August 2018



Where else, but Australia? Photograph: Nick and Nola

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Finding the words to write about tango

Untangling tango. Not many writers' workshops start with a tango dance demonstration, and not many tango events begin with discussion about the etymology of words. The word, '*milonga*', means the same as a French word adopted into English usage: '*melange*': a mix-up of different elements combining to create something new, what the earliest form of the tango - the *milonga* - was.

A flame was kindled at 'Light My Fire', the writers' workshop, sponsored by Tango Friends Australia Inc, part of an arts program to support local creative artists. Julie Maclean, English-born, now Aussie, award-winning poet, zesty writer and extraordinary facilitator, conducted the workshop. Five workshop participants were tango dancer-writers; ten were writers with no experience of Argentine tango. Seating was arranged with dancers spread amongst the other writers. Julie distributed resource material, including a list headed 'Untangling tango lingo'. She's a clever poet, throwing in a delicious, tongue-tingling, rhythmic description to get creative juices flowing. Speaking those words feels like lolly gobstoppers rolling around your mouth. The non-dancers asked the dancers to explain the meaning of words on the list.

The first word was '*milonga*', and like so many things to do with tango, this word has different meanings and associations. Prepare to be confused. Tango people are familiar with the idea of a '*milonga*' as a place, a venue, where people get together to dance tango. When we go out for a night of tango dancing, we go to a *milonga*...or several, if we're in Buenos Aires or New York. Sometimes people describe the venue and the event as a '*tango salon*', but this is too posh for a normal suburban '*milonga*'. You would expect style and elegance at a tango salon. Most *milongas* take place in halls and clubs that are short on elegant style, but cheap to rent; often a little shabby, with tired appointments and furnishings. What matters for a *milonga*, is that the place has a good wooden, and, preferably, a sprung, floor.

Tango's early form, danced in the later decades of the 19th century, is, confusingly, also called '*milonga*'. This lively unsophisticated dance developed from a sung '*milonga*', which was something different again. Itinerant musicians travelled around the Argentine countryside, like wandering minstrels of old Europe, making up songs that told stories to popular and improvised guitar melodies. These songs were called '*milongas*'.

Music and dance evolved together, in response to changing social circumstances and new cultural influences in a fast growing immigrant society. Improvised music and its companion dance began to take on the form and style we associate with tango today around 1900.

This transition stage, was initially called '*Creole tango*' or '*tango criolla*', to mark it as a tango born of Argentine traditions, an expression of an emerging sense of nationalism. This differentiated the home-grown creature from imported music and dance forms then popular: *candombe* deriving from ceremonial dances of slaves and Afro-Argentine descendants, and imported European dances like waltz, polka, mazurka, and the Cuban Spanish fusion of *habanera*. And so, *milonga* became *tango*, and, for a few decades, *milonga*, as a dance form, disappeared.

Well, not quite. *Milonga* lurked in the shadows, waiting for the raging popularity and controversy of the new contender, the tango, to settle. *Milonga* is a joyous, cheeky form, that encourages men and women to be creative with their moves. *Milonga* hibernated, adapted to changing social conditions, and returned as a popular dance in the 1920s and 1930s. Reborn again in the 1940s to a new generation, it, again, fell out of fashion. Thirty years ago, only a handful of old dancers knew how to dance the *milonga* with integrity. Now, another generation has fallen for the charms of *milonga*, and the dance form is popular all over again.

Tango's international popularity, in the early twentieth century, was fanned by the recording industry. On early pressings, and on sheet music of the time, you will see music identified as *Tango_Milonga*. There's that word again. And that's not the end of it. A man who frequents *milongas* is a *milonguero*; a woman who dances around, sharing her favours at the *milongas* may be known as a *milonguera*, or, affectionately, as *Milonguita*.

Julie Maclean's word list at the workshop was the reason why David Olds, a tango-writer-dancer from rural South Australia, and Pam Jarvis, a Geelong resident, writer and *tanguera* (feminine form of *tanguero*, not to be confused with *tanguista*, a modern term for a tango musician), put down their pens and paper, and got out of their seats to demonstrate a *gancho* (a hook), *ocho* (sinuous figure '8' move of tango), *voleo* (pronounced *boleo* – literally *a volley*, and what happens to the follower's trailing leg when a leader changes the direction of an *ocho* lead, at the point of the pivot, with varying energies), *corrida* (a run), *barrida* (a sweep), and *cruce* expanded to *crugada* (where a leader's step to the outside of the follower and a changed torso position, cause the follower to cross one foot in front of the other).

Julie had prepared exercises for the workshop, using extracts from a novel, prose and poetry, to sow tango seeds, plant ideas, develop associations, awaken senses, kickstart imagination, and get those fifteen writers writing. It was a great experience – from beginning to end. Fifteen writers and one facilitator went home newly inspired by the tango, as a source, a springboard into what the dancers know are deep waters.

This is why Tango Friends Australia Inc sponsors writers' workshops. Tango is a newcomer, an immigrant, here, but it has sent down roots and is creating its own energy. Tango Friends works to archive, build and disseminate, the nascent culture of Argentine tango transplanted into Australia.

At *Tango Australis*, we like to foster new writing about this phenomenon growing in our midst, in our time, amongst our people. We know how it feels to fall in (and out of) love with the tango, and we know that experiencing the depths and heights of emotion of a tango passion provides ample material for creative writing, and incentive for reading.

Writers in Australia are invited to submit original, unpublished works, inspired by, or with an association with tango, to the editor of *Tango Australis* at pmjarvis@mac.com . With the support of Tango Friends Australia, a \$50 fee will be paid to the author of each new work published in this journal. Writers are encouraged to think about material that will interest and excite a tango readership. We see it as cultural cross-fertilization.

Improvising with tango... after Julie Maclean's workshop...

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L expression of a horizontal D E S I R E

Strange music, sad unspoken thoughts

a million stories danced at *hora cero*

multiplied exponentially in a never-ending *tanda*

Shivering petals shuddering breath touch of cold fire

Poetic song grafted onto flesh

A blade slicing to the heart of being

Piazzolla **Nuevo Tango** ejaculating in a whorehouse

tango tragedia comedia kilombo abrazo

Midnight and an infernal rasping wheezing voice, calling you home

to a mother's a lover's a stranger's arms

A tango with another story of Argentina

“Los mareados”



You may have danced to Troilo’s version of *Los mareados* at milongas, but not know it. It is unlikely that you would hear the early versions of the music. Hopefully, this article will inspire you to seek out a recording, and when it is next played at a milonga, you will recognize the music and know more of its story.

Pianist Juan Carlos Cobián (1896 – 1953) composed the music. It’s first title, in 1920, was *Clarita*. In 1922, the same tango featured in a play called *Los dopados*, premiering at the Teatro Porteno, with

the tango then having the same title as the play. In 1922 Osvaldo Fresedo made an instrumental recording on the Victor label. In 1924, *Los dopados* was recorded on Victor again, with Roberto Diaz’s voice, accompanied by the composer himself, Juan Carlos Cobián, on piano, with Agesilao Ferrazano on violin.

Lyrics for *Los dopados*, written by Raúl Doblaz and Alberto Weisbach, allude to drugs, and tell of life wasted between glasses and the cabaret. Suffering has ended, feeling has gone, champagne killed the soul, and neither nostalgia nor sadness beat in the chest.

Enrique Cadícamo (1900 – 1999) has been described as the last of the greatest tango poets. The tenth child of immigrants, he was born on an *estancia* in Luján in the province of Buenos Aires. A prolific poet, he was schooled in classical Greek and American poetry, but equally comfortable with writing tango lyrics and poetry in *lunfardo*. A new set of lyrics for this tango came about in 1942, after Annibal Troilo turned up at Cadícamo’s apartment with Fresedo’s old instrumental recording, asking the poet to write lyrics for the music, ignoring (or ignorant of) the fact that it already had lyrics. The composer, Cobián, was away in the United States at the time. New lyrics were written, and the tango was given a new title, ‘*Los mareados*’.

Cadícamo’s new lyrics perfectly filled the three sections of Cobián’s composition, and Troilo arranged the music, premiering it with vocalist Francisco Florentino at Tibado cabaret in 1942. Its popularity was short-lived, as the military government censored it in 1943. *Lunfardo* idioms were suppressed, and allusions to drunkenness or expressions regarded as immoral or negative were not permitted. The ruling distorted the lyrics, making it impossible to sing. So Cadícamo wrote tamer new lyrics with a new name, *En mi pasado*, (In My Past).

Censorship restrictions continued into the Perón era, and a request to the Post and Telecommunications Administrator failed to have them lifted. A meeting with Perón himself, however, resulted in the lyrics and title, *Los mareados*, being restored. It is interesting to note, that musicians themselves, fearful of trouble with the authorities, continued to modify content that could be deemed political, particularly in tangos such as *At the foot of the Holy Cross* and *Milonga del 900*.

Los mareados (1942)

Mareado means “dizzy”, a softer term for “drunk”, not as bad as “a drunkard”. The title can be interpreted variously, as “*Tipsy*”, or the one I like for its association with a certain looseness, “*The Lushes*”. I can picture this one as a tipsy pair, fuelling their farewell with booze, wallowing in an alcoholic fog.

Enrique Cadícamo’s lyrics can be translated into something like this:

Strange / as if lit up / I found you drinking / pretty and ill-fated / You were drinking / and in the champagne’s clamour / you laughed like a madwoman / so you wouldn’t cry

Pity / I felt, finding you / because when I looked at you / I saw your eyes shine with an electric fire / those beautiful eyes / that I so adored

Tonight, my friend / we’re getting drunk with alcohol / Who cares if we’re laughed at / and called tipsy / Everyone has sorrows / we have our own / Tonight we’ll drink / because we will never see one another again

Today, you will enter my past / in my past life / Three things are in my wounded soul / Love. Regret. Pain. / Today you become part of my past / Today we will follow new paths / Our love has been great / and, yet, ouch / Look what’s left of it

Researcher, Ricardo Ostuni, believes that Cadícamo might have been influenced by a French poet, Paul G raldy (1885 – 1983), who wrote a popular suite of poems called *Toi et Moi* in 1912. One of these poems, *Finale*, contains this line:

Ainsi, d ja, entrer dans mon pass  (In this way you are going to enter my past)

Slow pleasures

Tango people braved cold and wet conditions to go on the Surf Coast Arts Trail, visiting galleries, artists’ studios and a meditation garden, supporting two of their number, who happen to be artists and dancers. Terry Guida, a member of the Geelong Sculptors’ group and one of the sculptors invited to exhibit at the Drol Kar, Buddhist Centre Garden, showed a series of three, with wooden surfboards of different design slicing mountainous waves, and other quirky ‘bodies of work’.

Another sculptor with work at Drol Kar was Grant Finck, who has been a professional visual artist for 39 years. His sculptures are inspired by the phenomena of community, the interplay between individual and the collective, intimacy and anonymity. That’s a nice mantra for tango. Grant located his large wooden sculpture, ‘Cusp’, in a small garden at Drol Kar, where daffodils and grassy slopes

ease down to a pond. The work looks good from every angle. It should stay there. Any generous benefactors for sculpture in a Buddhist garden?



Go to <http://grantfincksculpture.com> to see examples of an extraordinary body of work that includes sculpture, ceramics, drawing, photography. Grant is a dedicated tango dancer too. And a surfer. After one of his first tango lessons, Grant reflected that dancing tango felt like being on a good wave.

Dave, another man who came to learn to dance tango, years ago, in Adelaide, said that the tango experience reminded him of what it felt like to go diving, deeply underwater. Surfing, diving, dancing tango, what do these things have in common? Is it a sense of being supported, of floating, being carried by an unseen force, giving in to the moment, going with the flow? Perhaps a common factor is the centre of stillness that we rediscover in a watery environment that reminds us of our origins and being in a womb, like the feeling we get when we are in a sea of bodies dancing fluidly to the one music in one place, streaming like a shoal of fish.

The garden is quiet, a still place to visit; a slow pleasure. Drol Kar is a meditation retreat in the Tibetan Mahayana Buddhist tradition, located inland from the Great Ocean Road township of Anglesea, at 625 Nortons Road, Paraparap. You can visit. Check their website. It's a good place to go when the pace of modern life seems too busy, too fast, too noisy, and there's not enough time to do what you want. Humans suffer when experiences pile one on top of the other, with no time to process, no time to learn from experiences or our emotional responses to them. No wonder people feel stressed and anxious, unhappy and overburdened. It is healthy to take time out. You don't need permission to go outside, breathe fresh air, feel the wind, look at the stars in wonder. Make the choice to step off the treadmill, and go out and experience a connected life.

Being part of a caring tango community is one of life's slow pleasures. The word fellowship doesn't have to be laden with religious association. Fellowship is being part of something. It is companionship, friendship, being together in a community of shared interest. In a tango community people share themselves and the tango experience; they grow together.

Our tango community is not just about dancing. People get to know one another in new ways. Being a regional tango group, means we are far enough away from the 'big smoke' to create a tango circle

we like. We don't try to be like other groups, or mimic Buenos Aires (although our tango dancing is definitely in the style of Argentina). Our dancers are character-filled individuals with different talents. They are appreciated. They work hard at their tango, and they like getting together and having fun.

And so it happened, that, after the garden and studio visits, we ended up sitting around a big table, at Chatty Cow Farm, a wood fire burning merrily, enjoying afternoon tea and cake in the home of another of our dancers. The farm's name is a play on words, inspired by the nearby reservoir, Wurdiboluc, pronounced 'wordy bullock'. It is a piece of paradise, with rolling hills, swathes of forest trees, ancient fruit and almond trees, planted by earlier residents. We met Hamish and Andy, two miniature Australian goats, a Brady Bunch of dorper sheep, a deaf and bouncy little Jack Russell terrier called Sadie, and Murphy, a loveable cocker-Cavalier King Charles spaniel cross. A verandah with a gorgeous view would make a great place for al fresco summer tango, danced to a slow and measured tempo, of course.

A tango cure for our epidemic of loneliness?



Our society seems to be suffering from an epidemic of loneliness. Loneliness is expensive. Where there is severe loneliness there is also likely to be ill-health: dementia, high blood pressure, anxiety and depression. Loneliness can lead to crime. A mass murderer, who recently died in a British prison, wrote, *"Loneliness is a long unbearable pain. I felt that I had achieved nothing of importance or of help to anyone in my entire life. I was in daily contact with so many people, but quite alone in myself."*

Britain is trying to do something about it. Its first government Minister for Loneliness has been appointed: a woman. Naturally. Why is that not surprising? I wrote *'naturally'* by mistake, and corrected it, but, on consideration, a word that reflects a mature person's experience and a natural affinity with others might be a useful addition to our language.

We wonder who will manage and implement programs the Minister for Loneliness initiates? Probably, it will be done by paid workers and bureaucrats in agencies. It should be a community concern, but you wouldn't believe how hard it is for ordinary people, with valuable life experience, wanting to contribute as volunteers, to slot into the hierarchy of service industries, agencies and local government departments. Have you noticed how many of these bodies exist today, and how many people they employ?

Healthy communities harness goodwill and energy, and encourage volunteers. Channeling this resource is one way to address the epidemic. Incorporating a volunteer force will be difficult, given the way the distribution of services is organized today. Organizations, funded to employ staff to

provide services, can see volunteering as a problem. But, loneliness, does not keep the office hours of agencies. Humans need to feel connected all the time

In Buenos Aires in Argentina, tango clubs perform a useful, unfunded, social service, providing regular inexpensive activities for people of all ages. When you go out and dance tango, you know you will be connected with other dancers. You will share the experience of the dance, of the milonga. When you dance tango, you do not feel lonely. Tango fills the emptiness inside, and is a pleasant way to exercise and forget your personal troubles.

A Minister for Loneliness could begin by utilizing paid staffers to compile, and publicize, a directory of clubs and places, where people can go to dance. It could be part of a campaign that involves other readily available community activities, with a catchy umbrella title like, *'You need never feel lonely again'*. The directory would be available on paper, as a brochure, a little booklet to put in your handbag, on your desk, on your bench at home. It would be free and visibly available in libraries, train stations, cafes, supermarket check-outs, schools, fast food outlets, places where people are. Apps and internet sites are convenient to set up and manage, and are used by some, but by no means all people that the Minister would want to reach. They are not a solution to this epidemic of loneliness. They are part of the problem.

In this country, the 'user pay' principle for facilities needs to be abandoned, or reined in. Wise forefathers and town planners set aside land for public use, school yards, town halls, crown land for sports ovals, club houses. Council library meeting and function rooms, were once available to bridge and book clubs, and other local groups, free-of-charge, or at a peppercorn rental. Suddenly, volunteer-run groups were facing big rental fees, under the 'user pay' principal. Many of those groups no longer exist. An Aboriginal performance artist, asked what could be done to make performing arts more accessible to audiences, answered, *'give us the keys to all those venues that were once freely available'*.

Paid staffers, assistants, and departmental bureaucrats could work to identify under-utilized facilities and unoccupied buildings, and be given the task of organizing public indemnity insurance and cutting the red-tape that prevents these places being used, FREE OF CHARGE, by volunteer and amateur groups providing entertainment and life-enrichment activities to the legions of the lonely. Buildings owned by council and government bodies could open their doors and permit their facilities to be used for public dances. It costs thousands of dollars to hire one of Melbourne's former town halls for a night. Town Halls and church halls in Melbourne were once used for regular social dances organized by and for local people.

A Loneliness Ministry might promote community-initiated schemes, like the buy-on coffee project. When you pay for your coffee at a participating café, you pay for another cup too, to be served to somebody else who can't afford to buy one. Cafes are today's living rooms. People go to cafes to talk to others, to see others. It feels good to be with other people, reading a paper, drinking a cup of coffee, chatting to a stranger or a friend.

Dance lessons and shoes could be subsidized (using revenue from cigarette, gambling, and alcohol tax revenue), so people and families on low-incomes can pay what they can afford, and engage in healthy activities they can enjoy.



Beacons of light shine in the volunteer sector. Volunteers know people slip through the holes of big organizations. The legions of volunteers - big brothers, helping hands, home and hospital visitors, pastoral carers, community drivers, sport coaches, tuckshop helpers, meal providers - do what they do because they want to help others, not because they are paid.

People find their way to Christ Church's hall in Geelong. They come to use services provided; some come to help, others as volunteers. Twice a week, the hall is home to an active tango community. At others times, people come to have breakfast, or a hot dinner. Some of these people live in rooming houses; others sleep in cars. Some 'couch surf', bedding down at friends' places. Some live in caravan parks, and in aged-care and retirement complexes. Some people are travellers, seeking a place to make a new start, or running away from the unbearable. And some of these people live in their own homes, and are just lonely. They come for the company. On Christmas Day, the list of volunteers wanting to help is overwhelming.

Loneliness can strike at any age. Over 75s are particularly vulnerable, but little children just starting school are reporting that they feel lonely too. Teenagers, middle-aged, young marrieds, separated and divorced, single, all suffer in this social epidemic.

We are social creatures, programmed to live in family groups, in tribes, in communities. We have mobile phones, and use Apps, Facebook, Linked In. We Twitter, and write and follow blogs. But it's not the same as being humanly connected – being able to make eye contact, discern need, read body language, offer comfort, sense and respond to physical signals of danger, or safety. Our skin is our largest sensory organ, and human touch our great need.

When we dance tango with another, we touch. We feel connection, skin to skin in the clasp of left and right hand. We feel support and security in the embrace of arms, the sharing of one axis. We experience gravity as our feet are placed on the floor, and elevation as our muscles engage to propel us forwards or backwards, to the side. We are connected to our partner, and to all the other dancers on the floor, through the music. We breathe the same air. Travel similar paths. Nobody should suffer loneliness.

Why we had a tango soirée on Bastille Day

You might think it is an odd combination. After all, the tango was born in Buenos Aires, in the Rio de la Plata region. South America, not Europe. Yet, without French influence, the tango would not have become the internationally popular phenomenon it did in 1912 - 1913, spreading the *Tangomania* passion like crazy wildfire around the world.

Between 1840 & 1940, 4 million European immigrants settled in Buenos Aires. Argentina was second only to the USA as a destination for French immigrants until the mid 20th C. Today, around 6.8 million Argentines (17%) have partial French ancestry. A local saying reflects the immigrant mix, and a degree of cultural snobbery: *'Portenos are Italians who speak Spanish, think they are British, and wish they were French'*.

A boy, who would grow up to become a tango idol, was an illegitimate child, born in 1890, to an unmarried woman, Berthe Gardes, in Toulouse, France. He migrated to Argentina with his mother, arriving in 1893 and became a loved singer, created the romantic tango *cancion*, became a screen idol, and died prematurely, like Elvis Presley and Buddy Holly. Argentina's tango god, Carlos Gardel, was born in France.

Modern Buenos Aires was laid out like Paris, with wide tree-lined boulevards, botanic gardens, parks and elegant buildings. The most beautiful hotel in Buenos Aires, the Alvear Palace Hotel, was transformed in 1932 into '*a model of the highest expression of refinement*' to accommodate visiting Europeans. Project blue prints and building materials came from France. The lobby, salons and suites show Louis XV and Louis XVI influences. Guests take breakfast in the *Orangerie*. They call their breakfast *croissants 'media lunas'*.

Like other tango tourists to Buenos Aires, we danced in *La Confiteria Idéal*, a *Belle Epoque* building dating from 1905. In its heyday, it would have looked like a Champs Elysees café. By our time, it was tired and shabby. An antique brass-caged lift in the foyer had not worked in years. You climbed a once-grand staircase to the dance salon on the first floor. Originally, it would have been a little Paris, in Suipacha, in the centre of town, with a beautiful Art Nouveau painted glass ceiling, and original marble and brass bathroom fittings. But the ceiling fell in; the building was condemned. The tango dancers complained, and the ceiling was boarded over (not repaired) and the *Confiteria* reopened. Three years ago it closed permanently.

In the late 19th and early 20th centuries, when tango was developing in Buenos Aires, Paris was the 'capital of the civilized world'. It was a cultural magnet, attracting the world's wealthy travelers. Paris was the birthplace of modern art, the place of the first public cinema projection (of films made by the Lumiere Brothers), where Diaghilev's *Ballets Russes* triumphed. Artists congregated in the bohemian quarter of Montmartre: Auguste Renoir, Maurice Utrillo, Raoul Dufy, Pablo Picasso, Amedeo Modigliani, Marc Chagall, Piet Mondrian, Georges Braque, Henri Matisse. Composer Erik Satie also lived there.

In 1906, the *Sarmiento*, an Argentine naval officer training ship, docked in Marseilles. Marine cadets on board had been distributing sheet music of *La morocha*, written the year before by Enrique Saborido (1876 – 1941), in every port they visited. *La morocha* was the greatest hit of the time, selling 100,000 copies. Other 'creole tangos for piano' often sold 20,000 – 30,000 copies.

The next year, 1907, Alfredo Gobbi and his wife Flora, a singer, arrived in France with Angel Villoldo, composer of the famous tango *El choclo*, to make recordings. *El choclo* had its first performance, at a restaurant in Buenos Aires in 1903. In 1908, tango was danced in a Parisian theatrical review. In 1910, an *orquesta tipica criolla* visited to make a record for Columbia, and a professional tango demonstration was performed by cabaret star Mistinguett and Professor Bottallo, Director of the Academy of Dance and Department at the Sorbonne.

Handsome Argentine playboy poet, Ricardo Güiraldes (1887 – 1927), was one of many young men in Buenos Aires who hung out in the port of *La Boca*, frequenting places where tango was danced, the bordellos and *clandestinos*. His wealthy cosmopolitan family owned a house in Saint Cloud, on the edge of Paris at the time the Eiffel Tower was being built, as well as a family *estancia*, *La Portena*, in San Antonio de Areco, in the Pampa of Buenos Aires province.

24-year-old Ricardo had a stormy relationship with his father, who, in 1910, as Mayor of Buenos Aires had performed the official welcome to Spain's Infanta Isabel when she visited Argentina to celebrate the centenary of the May 25 revolution. Ricardo wasn't there for this big occasion. He'd left for Paris. He travelled from Paris, to India and Japan, returning via Russia and Germany. Back in Paris in 1911, he was enjoying himself with three friends, throwing themselves into all the nightlife, from the Opera to the brothels. That year, he wrote a poem called *Tango* that included these lines:

*...Creator of silhouettes that glide by silently
as if hypnotised by a blood-filled dream,
hats tilted over sardonic sneers.
The all-absorbing love of a tyrant,
jealously guarding his dominion
over women who have surrendered submissively,
like obedient beasts ...
Sad, severe tango ...
Dance of love and death*

In 1912, Ricardo Guiraldes befriended a singer, Jean de Reske, whose wife held a fashionable salon. The story is, that one night guests were invited to perform the dance that best represented their culture. Ricardo's friend, Alberto Buchardo, went to the piano and began a lively interpretation of *El entrerriano*, a popular tango by Rosendo Mendizabal (1897). Ricardo took the hand of another guest, Yvette Gueté, and danced a spirited tango with her. She was unfamiliar with the music and the dance, but he led her expertly into complicated steps and stunned the audience to amazed silence. Tango's fire had been ignited in Paris, and *tangomania* spread quickly. By 1913, the tango was being danced in the major capitals of the world, from Paris to London, to New York, from St Petersburg to Helsinki, in Turkey, and in Australia. Even the Pope wanted to see it.

Guiraldes published a raunchy, semi-autobiographical novel, *Raucha*, set in Paris just before the outbreak of WW 1. It evoked a tango mood of coital sadness, fatalism about sex and death, juxtaposing corruption in Paris with longing for the simplicity of life on the Pampa.

The tango was not universally loved. Embarrassed Argentines in Paris disowned it as '*a hybrid of mixed blood, born in the slums*' and banned it from their Embassy, whilst at home in Buenos Aires, the fortress of upper class prejudices remained intact.

However, things were changing in Argentina. Tango's triumph of salon society in Paris softened Argentine attitudes, and '*the reptile of the brothels*' was embraced in fashionable circles at home. Young members of the porteño oligarchy were dancing the tango more enthusiastically than ever, in *garconnieres*, in better class brothels, and in opulent night spots such as Armenonville (a copy of the famous cabaret pavilion in Paris), in Palermo, inaugurated in 1912 by Greco's band, a forerunner to other plush cabarets of the 1920s.

1912, Baron Antonio de Marchi, Italian son-in-law of former president Julio Argentino Roca, arranged a tango night at the Palais de Glace in Buenos Aires. In 1913 he organized a 3-day tango festival at the Palace Theatre in Corrientes Street, ensuring it was sponsored by committee of ladies with impeccable upper class credentials.

It can be strongly argued that Paris was the city where the tango that was born in Argentina began its upward social climb, in the years before the outbreak of the First World War. Today, France continues to be a centre for tango. Each year, in July and August, the city council organizes evening tango dance classes on the banks of Seine.

In the next edition of *Tango Australis*, the story continues, with ‘The French Connection in Tango’.



Recent photos from the social dance-floor at ‘Tango by the Sea’ Milonga, Adelaide, August 2018.

METROPOLE MASQUERADE CHARITY BALL

Saturday 1 September 2018, 6.30pm - 12

Imagine what it would be like to learn that your child has a life-threatening illness; that your child requires 24 hour a day constant care. This is an incredibly difficult situation, and a challenge that no family should ever have to face alone. You can help these children and their families by joining us on Saturday 1 September at the Metropole Masquerade Charity Ball 2018

Join us for a night of entertainment with live music by Rachel Sifris and band "Vice Versa", Argentine Tango floorshow by Adrienne & Andrew Gill, historical tango presentation by Pamela & Richard Jarvis, Silent Auctions & Raffle, pre-dinner drinks on arrival, with 3 course meal with beverages.

Help VERY SPECIAL KIDS charity provide relief for children and their families through this very difficult time in their life.

Dress: Gentlemen: Lounge Suit / Ladies: Cocktail/evening gown. Wear a Mask!

Venue: The Pullman Melbourne On the Park, 192 Wellington Parade, East Melbourne.

Tickets & further info: <https://www.charity-ball.com/metropole-charity-ball-2018>



Community Tango in Geelong warmly invites you to attend

OCHO MILONGUERO - Friday 31 August 2018, at 7pm

With special guest tango teachers Adrienne & Andrew Gill

A photograph of a man and a woman in formal attire dancing tango. The man is wearing a light-colored shirt and the woman is wearing a black and white masquerade dress. They are in a dramatic pose, with the man dipping the woman.

Community Tango in Geelong proudly presents

OCHO MILONGUERO

Tango Workshop with Adrienne & Andrew Gill

Friday 31 August 2018, 7pm
At Christ Church Hall, Geelong

Join us for an intensive & fun tango workshop exploring the playful diversity of the Ocho Milonguero, enhancing musicality, expressiveness and connection

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

Workshop cost \$30pp. Bookings: richardandpam@mac.com Ph: 0417 531 619

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.argentinatangoportmacquarie.html>

Bowral: <http://www.tangoencanto.com> Newcastle <https://tangonewcastle.wordpress.com>

HOBART

Tango Milongeros: 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

Melbourne Practica Group Inc. www.melbournepractica.org

Melbourne Tango host milonga 2nd Sunday of month @ Czech House, Queensberry St, Nth Melbourne <http://www.melbournetango.com>

Project NFT (Neo Fusion Tango) (Hawthorn) Rod – rjh@keypoint.com.au

Robles Dance Academy – <http://roblesdance.com>

Sidewalk Tango – Dianne's TANGUERIA (Richmond) – tangodi@icloud.com.au 0418 331 638

Tango Bajo – Bill Jarman (South Yarra, Windsor, Gardenvale) – tangobajo@gmail.com - 0419 826 061- www.australiantango.com.au Facebook: www.facebook.com/TangoBajo

Tango Escencia – Rina & Nadim Sawaya (Richmond, Lower Templestowe)-
rina@tangotherapyaustralia.com.au - www.tangoescencia.com.au

Tango Melbourne – reneeefleck84@gmail.com tangomelbourne.com.au

Tango Tambien (Woodend, Gardenvale/Brighton, Clifton Hill) – Leigh Rogan –
info@tangotambien.com – www.tangotambien.com

Victoria Tango Australia –Leonel - www.victoriatango.com.au - leonelcolque@hotmail.com

Viva (Fitzroy) – Christian Drogo – www.vivadance.com.au info@vivadance.com.au

GEELONG

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

For a listing of international guest teachers touring Australia in the coming months, & Australian & NZ tango school links go to: **Gotanz Connect Australian & New Zealand Tango Directory** – Meg Thomson – gotanzconnect@gmail.com <https://www.gotanzconnect.com> Facebook: <http://fb.me/anzdirectory> Mob: 0419 826 061

FABIAN SALAS & LOLA DIAZ
ADELAIDE 11-14 OCTOBER 2018

SOCIAL DANCING TO ENJOY **TANGO WORKSHOPS** TO INSPIRE **TANGO PERFORMANCES** TO ENTERTAIN
TANGO BY THE SEA MILONGA FOR BEAUTIFUL ATMOSPHERE, GREAT MUSIC & STYLISH DANCING
PRIVATE LESSONS FOR REFINEMENT & CHALLENGE **TANGO PRACTICA** TO WORK ON NEW SKILLS

FABIAN SALAS & LOLA DIAZ - ADELAIDE TANGO SEMINAR
E: sctango@bigpond.com facebook.com/SouthernCrossTango
Proudly presented by Southern Cross Tango

Tango in Adelaide

TANGO ADELAIDE CLUB: Club Milonga on Saturday 1 September, 8pm – 12 at Spicer Church Hall, 44A Fourth Ave, St Peters. ‘Spring Milonga’ on Sunday 23 September, 4-8pm at Carclew Arts Centre, 11 Jeffcott St, Nth Adelaide. Glass of bubbles on arrival. \$15 entry. www.tangoadelaide.org

TANGO SALON: Comme Il Faut Milonga – Sunday 19 August, 4pm – 8pm at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO: Weekly Practica on Thursdays 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, Nth Adelaide. \$5. ‘SuperThursday’ Practica on Thursday 23 August, 8-11pm at North Adelaide Community Centre, \$10. ‘Practica Domingo’ on Sunday 2 September 4.30 – 6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5. Bi-Monthly Milonga: Friday 21 September, 8.30pm – 12 at Dom Polski Centre, 232 Angas St, Adelaide. \$10. www.siempretango.net.au

SOUTHERN CROSS TANGO: Weekly ‘Tango Practica’ on Tuesdays 8pm – 9.30pm at Roxy Centre, cnr South Rd & Anzac Hwy, Everard Park, \$10pp or \$5pp for beginner students. ‘La Calesita Milonga’ on Saturday 25 August, 8-11pm at Thebarton Community Centre, South Rd, Torrensville. \$15. ‘Tango by the Sea Milonga’ on Sunday 9 September, 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$15. ‘Fabian Salas & Lola Diaz’ Tango Seminar 11-14 October, featuring workshops, tango parties, social dancing, practica & private lessons. Southern Cross Tango’s 20th Anniversary Tango Celebrations, 26-27 January 2019. Details coming soon! www.southerncrosstango.com.au

Southern Cross Tango – Class Schedule (South Australia)

MONDAY @ UNLEY RSL

8 Wk Tango Course: Monday 30 July – 17 September 2018

Themed Workshops: Monday 24 September 2018 (no class 1 Oct)

8 Wk Tango Course: Monday 8 October – 26 November 2018

Beginner Class 7-8pm, followed by Practica 8-8.30pm; Open Level Class 8.30 – 9.30pm @ Unley RSL, 29 Arthur St, Unley

TUESDAY @ ROXY CENTRE

8 Wk Tango Course: Tuesday 24 July – 11 September 2018

8 Wk Tango Course: Tuesday 18 September – 6 November 2018

Beginner/Open level Class 7pm - 8pm followed by **Weekly PRACTICA** with Andrew Gill 8pm – 9.30pm

@ Roxy Centre, 1-80 Anzac Hwy (close to corner of South Rd & Anzac Hwy), Everard Park.

WEDNESDAY @ THEBARTON COMMUNITY CENTRE

8 Wk Tango Course: Wednesday 25 July – 12 September 2018

8 Wk Tango Course: Wednesday 19 September – 7 November 2018

Open level class 7pm – 8pm; Advanced level class 8pm – 9pm @ Thebarton Community Centre, cnr South Rd & Ashwin Pde, Torrensville.

PRIVATE TUITION @ Southern Cross Tango Studio

Private Lessons with Andrew & Adrienne Gill (by appointment only). Please telephone 0419 309 439 to book.

TECHNIQUE WORKSHOPS @ Southern Cross Tango Studio

Tango Technique Training for Women: 4 Week Course: Saturday 4-25 August, 9-10am

Tango Technique Training for Men & Women: 3 Week Course: Saturday 8 – 22 September, 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. First Monday of the month: Tango for Pleasure, supper & social dancing, 7.30 – 9.30pm Other Mondays: Open level group classes, 7.30 – 9.00pm Thursday mornings: Body conditioning & dance training for women Group tango lessons, private lessons, seasonal salon events. Vic teachers: Pamela & Richard Jarvis – 0417 531 619. E richardandpam@mac.com

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

Southern Cross Tango - Andrew & Adrienne Gill

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www.southerncrosstango.com.au