

TANGO AUSTRALIS

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Primavera Tango

Passing years, old friends, and a changing season



Astor Piazzolla composed four individually conceived works for his quintet of violin, piano, guitar, contra basso and bandoneon. The works, collectively referred to as *Cuatro Estaciones Porteñas*, are dedicated to each of the four seasons of Buenos Aires. *Primavera Porteña* (Spring) was composed in 1970.

In 2001, Southern Cross Tango staged '*A Thoroughly Modern Primavera*' in Melbourne, showcasing tango dancing and fabulous gowns made by award-winning couturier Ania Gorzadek, and featuring a piano recital by Argentine-born pianist, Maria Sciammarella. Promotional material for the show featured a version of Botticelli's Renaissance painting '*Primavera*'.

Piazzolla's '*Primavera*' sends thoughts roaming across an ocean and a continent. Buenos Aires' climate is similar to Sydney's. It tends to be more humid than Melbourne in summer, but lovely in springtime. Carpets of fallen purple 'tears' from beautiful flowering jacaranda trees cover the parklands around the Argentine capital in spring. Like tango, jacarandas have adapted to new homes and flourish and grow widely in Australia and South Africa, but are native to South America. (*'Primavera Returns'* – Artwork & graphic by A Gill)



Spring weather can seem confused in Victoria. With the warming of the soil, swathes of irises, bluebells and freesias have followed earlier daphne, daffodils and jonquils in our garden. Apple, plum, nectarine, and apricot trees have blossomed, and new green leaf buds are forming. Fat lemons hang pendulous, and a magnolia tree has hundreds of flowers. We will have to wait until November, perhaps December, for our two jacarandas to bloom and spread their purple haze.

Some days start balmy, with enough wind to have dried a clothesline of laundry, hung wet the night before. Seduced by a recent day's early warmth, and in response to a seasonal urge to clean and tidy, I decided to launder a bedspread. I should know better - for this act, like the temptation of washing the car, would tempt the mercurial weather gods to dish up a downpour.

As the bedspread soaked in the trough, clouds started to bank in the distant sky. The wind direction changed suddenly, and fitful gusts pushed those clouds, suddenly dark and vengeful, along at a rate fast enough to send birds and human creatures scurrying for cover. Soon, the wind was hurling stabbing shards of ice against the window, at a 45-degree angle.

Living in a temperate zone, near the sea, we're philosophical about changeable weather and four seasons in a day. Rain in our water tanks is insurance, of a kind, against the hot dry weather that will be with us again, soon enough.

Maria Tango and a little Buenos Aires history

Packed houses and critical acclaim greeted the Victorian Opera – Leigh Warren & Dancers season of Piazzolla's operetta, *Maria de Buenos Aires*, at the Melbourne Recital Centre. But these things are a memory now, another strand to be woven in to the story of tango in Australia, a history being written as it is being lived.

Many women in Buenos Aires bear the name of Maria (or a version of it). 'Maria' is a symbol of the city, of tango, and a compressed simile for all that relates to the universal woman and her spirit in tango. Many men of the city bear the name Pedro.

Pedro de Mendoza founded the first settlement on the Rio de la Plata estuary in 1536. He named it *Cuidad de Nuestra Senora Santa Maria del Buen Ayre* (City of Holy Mary of the Fair Winds), after the Patron Saint of Sardinia. The Aragonese had conquered Cagliari (Sardinia) in 1324 and established their headquarters on a hill, where fair winds blew away smelly, low swampland miasma. An abbey, dedicated to the Virgin Mary was built on the hill, and, legend has it, that a statue, retrieved from the Mediterranean, miraculously calmed a stormy sea. Sailors revered the statue as their Virgin of the Fair Winds.

After Indians attacked Mendoza's settlement on in 1542, it was abandoned and then re-established in 1580. The port became *Puerto de Santa Maria de los Buenos Aires*. The original settlement was in today's *barrio* of San Telmo. In the 17th century it was known as San Pedro Heights, the city's first industrial area and location of the warehouses that stored the wool, hides and leather that were the bulk of Argentina's exports until the late 1870s. San Pedro González Telmo (San Telmo) is the Patron Saint of seafarers.

Readers new to tango may not know about the real woman who is loved as Melbourne's own 'Maria Tango', or of her profound influence on those in the tango community fortunate enough to know her and to have heard her play her beloved tango music. This is part of our Maria's story ...

Maria Sciammarella: our Maria Tango, Maria of Buenos Aires

Some years ago, Pam & Richard Jarvis, joined members of Melbourne's Argentine community at The Stage, in suburban Fitzroy. Pam and Richard danced with others to the music of a trio playing tango. During a break, the band's pianist sought them out.

'Who are you?' she asked. 'I know you are not Argentine. I know the Argentines in Melbourne - but you dance tango like the people of Buenos Aires do.'

For an Australian couple, pursuing what was already a taxing tango journey, this was unexpected encouragement. At the time, doors between communities were not yet open very far, and suspicion and prejudice were common. A frequently overheard aside, usually made in Spanish, was that Australians could never dance tango properly, or understand tango, because they were not Argentines.

The pianist introduced herself as Maria Sciammarella. She was Argentine, and a relatively newly arrived native of Buenos Aires, and she had a real connection with tango. Maria's husband had been a well-known musician in Argentina, and her son, Dario, also a musician, had migrated to Australia. After her husband's death, Maria had come to Australia to be near her son and his family.

Maria was a resident of Buenos Aires when Horacio Salgán, founded the Avellanada School of Popular Music in Belgrano, to train musicians in Folklore, Jazz and Tango. The year was 1986, and Salgán was then 70 years old. Maria contacted the famous Afro-Argentine pianist, orchestra leader and composer, to enquire about enrolling to study tango arrangement with him. Salgán looked at her and said, *'I know who you are. You are a fine musician. I want you to teach at my school.'* And so Maria, whose style of playing tango music was like Osvaldo Pugliese's, became a teacher of piano at Argentina's foremost tango music school, and a marvelous arranger of tango music.

The friendship between Maria and the Australian dancers deepened, and Maria spoke of her regret at not having taken up the offer to learn English when she joined the music school. She did not envisage the day when she would leave Argentina. Now that she was in Australia, Maria was discovering that the people she had most in common with, and wanted to be able to discuss things deeply with, were English-speaking. Maria enrolled in English classes and became an enthusiast student.

Pam, who had picked up a little Spanish – but not enough to conduct an intellectual conversation about arts, music or philosophy in that language – understood Maria's dilemma only too well. So, the two women came to an arrangement that worked pretty well. After a telephone conversation, Pam would write a letter to Maria in English, confirming what they had spoken about. Maria would read the letter, check words she did not understand in her dictionary, and get her granddaughter to help her write a reply. This exchange of letters became a cultural bridge and Maria used the letters to practice her English.

Victoria Payne, a Uruguayan-born immigrant, exploring tango in Melbourne, offered her services to translate for Maria at special events. In time, Pam and Maria worked out how to have a reasonable conversation together, with each expressing herself in

her own language (comprehension of the other's language being greater than their ability to speak it).

One afternoon, relaxing with her friends at the Fairhaven beach house, Maria was shown a video of a cheeky performance in which young dancers (Adrienne & Andrew) removed their tango shoes, put on converse street shoes, and danced tango to a Beastie Boys track. Far from being outraged, Maria gave a joyous laugh and clapped her hands. *'I love it,'* she said. *'This is the spirit of tango. It is fresh and original – tango is alive'.*

Maria developed a professional relationship with Adrienne and Andrew and Southern Cross Tango, performing on many occasions for events in Melbourne and Adelaide, and at the annual *Buenos Aires at the Beach Tango Festivals*.

One day, Maria confessed that she had not learned to dance tango as a young woman in Buenos Aires because she was self-conscious about her height. Fortunately, Andrew Gill is a tall lad, who had no trouble guiding Maria around the dance floor, after the performance of *'A Thoroughly Modern Primavera'*, and on other occasions.

On 30 September 2001, the night of the Melbourne *'Primavera'* show when she had charmed the entire audience, Maria went home and wrote this note to Pam:

'I don't want to go to my bed without telling you how happy I felt today. I have had six years living in Australia, and I was playing at different places, but I have never enjoyed my music like today. I felt like I was in my country, with my friends and my people enjoying together the music and the company. I need to tell you and thank you very much for this opportunity, to feel myself valued and to know charming persons.'

When Geelong soprano, Yvonne Williams, decided she wanted to learn to sing tangos, Pam rang Maria. The three women got together at Maria's home. Maria played her piano, explaining and demonstrating to Yvonne how a tango singer works with the music. Yvonne sang, and delighted Maria with her rich voice. Maria's son Dario arrived to make sure his mother and everything else was OK, as he had been confused at Maria's explanation of Pam's phone call. Finding the ladies, happily together, he left them making music and eating lunch. Plans were made for Maria to come to Geelong to visit. Yvonne went home to practice singing tangos, with some of Maria's music scores and a small gift.

Sadly, tragedy struck Maria's life again. Her handsome son Dario died suddenly, and Maria was devastated. Maria telephoned Pam with the dreadful news of Dario, and said that she could not bear to see people. She promised to call again when she was ready to reconnect. That phone call never came.

Pam learned recently, at a Uruguayan community event, that her dear Maria of Buenos Aires is in high-level care. She has retreated into her own world, but her love of tango and her music have been her gift to Australia. She flung open that door. Maria's spirit will live on in many hearts, her legacy will be treasured, and an Australian family, that came to know her generous spirit and to love her deeply, will honour her memory and her music.

Horacio Salgán and the Art of Tango Arrangement



Horacio Adolfo Salgán was the tango luminary with whom Maria Sciammarella worked and studied tango arrangement in Buenos Aires. He was born in 1916 in Buenos Aires, near the *Mercado del Abasto*, began piano studies at the age of 6, and earned his first money playing background music for silent movies. As a teenager he played at the café, *El gato negro*, on *Corrientes*. He joined Juan Puey's orchestra, and was church organist of San Antonio in Villa Devoto. At 18 he joined Radio Belgrano as a soloist and played in backing bands on radio stations.

Salgán loved fine music and interesting rhythmic beats – Jazz, Brazilian, folk and classical. When he was 20, Roberto Firpo invited him to join his quartet and orchestra. Miguel Caló requested his first arrangement, of Francisco Canaro's tango '*Los indios*'.

Salgán put together his first orchestra in 1944, because he wanted to play tango in his own style. He didn't set out to be a composer, wanting initially just to create tangos to be played in a particular way.

In an interview with Oscar Himschoot for *Todo Tango*, Salgán said, *I came to tango neither to save it, nor for anything of the kind. I did it because I love the music of my country – tango and folklore – because I have a respect and devotion for the music and the genre, in this case, tango. I, among other things, play all the genres – classical, jazz, etc. – but have a respect almost religious towards music itself, because music is a bridge towards God*.¹

Salgán believes that great musicians capture the spirit of their times and translate it into music. For Chopin, Liszt and Schumann, it was the spirit of Romanticism. He admires Bardi for the extraordinary lyrical quality of his compositions. He believes that Arolas, Bardi, and Cobián reached a height comparable with that of the greatest composers in the world – not in the development of symphonic building or in long works, but in the creation of melodies.

¹ Interview with Horacio Salgán, Pianist, leader & composer, by Oscar Himschoot. www.todotango.com/english/biblioteca/cronicas/entrevista_hsalgan.html

The orchestras he led between 1944 and 1957 ‘widen the traditional form of tango, deal with the rhythmical aspect in depth and add to it a ‘Black touch’, creating a new kind of tango trend deeply rooted in its tradition, but receptive to Bartók, Ravel, Jazz and Brazilian music.’²

Some great musicians played in Salgán’s orchestras, including bandoneonists Marcos Madrigal, Ernesto Baffa and Leopoldo Federico. Edmund Rivero, and later Angel Diaz, Horacio Deval and Roberto Goyeneche sang with Salgán orchestras that were always ahead of their time.

Salgán dedicated himself to composing and teaching after 1947, but put together a new orchestra in 1950. Aware, before others, that tango’s popularity was declining, and that the venues were reducing budgets and not employing big bands, Salgán decided to work as a soloist. Whilst playing piano at the ‘New Inn’ tearoom he met Ciriaco Ortiz and they formed a duo, which soon expanded to include guitarist Ubaldo De Lio, violinist Francini and bassist Rafael Ferro. They were joined, in time, by bandoneonist Pedro Laurenz. The *Quinteto Real* came into being in 1960.

In 1969 Salgán began rehearsing and practicing with another pianist, Dante Amicarelli, from the jazz world, who was arranger and member of the staff orchestra of Radio Belgrano. They taught together and founded the *Instituto de Estudios Musicales*, and made two sophisticated recordings of different genres of piano music for the Philips label.

A Japanese recording company requested he reform his quintet, and so *Neuvo Quinteto Real* was created with Salgán, De Lío, Leopoldo Federico (later replaced by Nestor Marconi), Antonio Agri and Omar Murtagh.

Horacio Salgán’s tango compositions include *Del 1 al 5 (Días de pago)* (1944), *Don Augustin Bardi* (1947), *Entre tango y tango* (1953), ‘Grillito’, ‘La llamo silbando’, the milonga ‘*Cortada de San Ignacio*’, and the best-known ‘*A fuego lento*’. Waltzes included ‘*A una mujer*’, ‘*En tu corazón*’, and ‘*Motivo de vals*’, born out of a counter-melody that he wrote for an arrangement for Hugo Gutiérrez’s ‘*Llorás, llorás*’.

Salgán was still playing at the age of 97. He tells the story of Oscar Peterson playing his tango ‘*Don Augustin Bardi*’ for Arthur Rubinstein, who enjoyed it so much he asked for a copy of the music to study it. Lalo Schiffrin told the story of Stravinsky, at a great age and in a wheelchair, asking for Salgán’s music to be played to him.

Salgán acknowledges the important contribution of Julio and Francisco De Caro and Pedro Laurenz in the evolution of tango. In their interpretation of ‘*Boedo*’, Julio plays what was then called the harmony – the counter melody – and Laurenz comes in with his bandoneon solo. This was the beginning of *Tango romanza* (romantic tango).

When asked what is going to happen with so-called orthodox tango music, Salgán replied, ‘*All will depend on the consequences, on the ferment and the essence offered by life itself. Tango, as all music, receives the influence of what is happening*’.

² A French music critic, writing in *Le Monde*, Paris, quoted in Sonia Ursini’s article *Horacio Salgán* for www.todotango.com/english/creadores

At the time of the interview he was busy writing a new tango course addressing the nature of genius. He discussed the difference between orchestration and arrangement. American guitar legend Ry Cooder believes that musicians get better with age, especially pianists, whose musical understanding, scope and vision keeps growing.

He sets his students a practical exercise. They imagine a space where an echo is produced. Then they arrange a work that has to resound in the same way as in the space in which the echo is produced.

Within the description of Salgán's processes and methodology might lie answers to why so many non-Argentine musicians get it so wrong when they attempt to arrange or orchestrate tango music for their bands and combos, and why the music they play is so often sadly undanceable.

Orchestration is to translate to the orchestra something that was not thought for the orchestra, e.g. a piano part can be orchestrated by distributing it among the voices of the orchestra, without adding or taking out a note.

Arrangement is another thing, in which composition takes place, but should always be in fidelity to the work and with respect to the original composer. In arrangement composing counter-melodies are added, harmonies substituted, and other improvements made.

The arranger makes the sound correspond to his nervous system, his musical heritage, his environment, to everything that he is. The arranger must have a clear orientation, a clear idea of the musical genre he is working with, and the limitations of the range of expressive freedom.

Maria Sciammarella wrote amazing piano arrangements of traditional tango works. When she played she could make one piano sound like a whole tango orchestra – and her music was great to dance to.

Sowing tango seeds in rural Australia

Tango is viewed, largely, as an urban creature. It's birthplace and spiritual home is Buenos Aires, a vast metropolis of around 13 million people, many of whom seem never to sleep. Dozens of milongas are held in clubs and venues across the city every night of the week. But, before the 19th & 20th century waves of European migrants came, seeking work and better lives, Buenos Aires had been a small settlement, on a muddy river estuary. Like Australia, Argentina's wealth comes from trading what lies in the earth, and from what has been produced by it.



Photograph of Victoria Park Lake provided by Travel Victoria, www.travelvictoria.com.au

The Victorian countryside was looking lush as people converged on the township of Shepparton for the September launch of a new regional tango group. Tango dancers drove from Melbourne, Geelong, Ballarat, Bendigo and Castlemaine to join local people for a Tango Dinner Dance. One Tanguera came from Canberra.

Shepparton has long been home to the Yorta Yorta Nation people. With white settlement it became a sheep station with a river crossing, then a railway town. Today it has manufacturing and agriculture, and is the centre of the Goulburn Valley irrigation system. Greater Shepparton-Mooroopna is home to around 40,000 people, amongst them refugees, mainly from Afghanistan, Iraq, Sudan, and the Democratic Republic of Congo. Shepparton settles about 550 refugees and humanitarian entrants each year.³ The town has an international reputation not just for the canned fruit it sends to the rest of world, but also for the people it takes in from that world. In 2010, 11% of the city's population was born overseas, with 32 languages spoken.⁴

Mild weather, blue sky, afternoon sunshine, and a stunning sunset set the scene for Bruno's dinner dance at the Olive House restaurant located in an olive plantation on the Goulburn Valley Highway at Kialla West, just outside Shepparton (number 7230, if you are looking for a nice place for a weekend lunch).

Dancing medico, Dr Bruno Giorgio, began his tango as a student of Adrienne and Andrew Gill, at Southern Cross Tango classes in the Adelaide Hills. He relocated to rural Shepparton, where he delivers new babies for the women of the district. Somehow, he found time in his busy hospital schedule, to bring together 102 guests for the Saturday night Tango Dinner Dance, and 50 for Rina & Nadim's tango workshop the next morning. A number of Bruno's Goulburn Valley Health and Rotary colleagues supported the event.

It was a wonderful, happy night, in the tradition of Australian country balls. People came, expecting to have a good time – and they made sure that they did. Nadim had good tango music playing from the beginning, and the experienced visiting tango dancers did a great job of getting the locals onto the dance floor early in the night.

Pam gave a talk about tango and its birth in a multi-cultural society, and of how new things develop in the interface where one culture impacts upon another. She referred

³ United Nations studies Shepparton refugee programs, Kaitlin Thais, Shepparton News, February 22, 2012

⁴ Shepparton shines as a haven for refugees with no room for racism, Geoff Strong, Shepparton in The Age, National, July 7, 2010

to Kate Murphy's 'probable portraits' installation at the Shepparton Art Museum (SAM), visited that afternoon. With moving visual images and soundtrack spread through multiple rooms, Kate's work addresses memories, vulnerability, and base fears—the things that dancers discover and share in an intimate tango relationship. When you have danced a tango with somebody, you know their story. Pam described the tango journey that she and Richard have taken, and then introduced Rina Joy and Nadim, who did an elegant performance. Between main course and dessert Rina and Nadim invited guests to come onto the dance floor for an introductory tango workshop – **and almost everybody in the room got to their feet to participate and danced tango.**

Bruno had sponsorship and support from Tango Friends Australia Inc, Excell Dance Studio, Michelle Frankel Posters and Media Promotion, Shepparton News, Tango Australis, Sam Renato Florist, and Olive House owners Jaqui and Roberto. The Rotary Club of Shepparton donated buckets of red roses that were sold to raise money for the local Parkinson's Support group, and Margie Daniel donated a framed Stephen Mead 'Meerkat' drawing to be raffled.

We look forward to Shepparton's next tango event – when we can invite city tango people to get together with country people, support a rural region, and help grow Australian tango culture.

Voices of Tango, from Uruguay to Deer Park

October 5 was officially designated as 'Uruguayan Tango Day' in 2007. As Jose Luis Borges wrote, *'Tango belongs to the Rio de la Plata and it is the son of the Uruguayan 'milonga'*. Tango was created in the suburbs of the cities on both sides of the river, in Argentina and in Uruguay.

Readers might be surprised to learn how many tango musicians and composers are Uruguayan. You will recognize some famous names from this list: José María Aguilar, Héctor Artola, Julio Brum, Manuel Campoamor, Francisco Canaro, Juan Canaro, Olga Delgrossi (*La Dama del Tango*), Raúl Juarena, Luis di Matteo, Elsa Morán, Gustavo Nocetti, José Razzano, Gerardo Matos Rodriguez, Enrique Saborifo and Julio Sosa. Today's popular *Bajofondo Tango Club* consists of 7 musicians from Uruguay and Argentina. Tango poet and lyricist Horacio Ferrer was born in Uruguay and lives in Buenos Aires.

Famous Uruguayan tangos include perhaps the most widely recognized tango of all – the one some Argentines think of as their national anthem, *La Cumparsita*. Others are *Adios mi barrio*, *Berretines de grandeza*, *En blanco y negro*, *Felicia*, *Mamá yo quiero un novio*, *Milonga para una niña*, *Mocosita*, *Niño Bien*, *Hasta Siempre amor*, *Sentimiento gaucho* and *Se dice de mí*.

Australia has been home to small numbers of Uruguayans since Federation. In 1901 12 Uruguayan-born people were registered as living in Australia. Sixty years later there were still only 210, but there was a dramatic increase between 1971 and 1981.

At the 1996 census around 10,000 Uruguayans were registered in Australia, with 1,748 living in Victoria, mostly scattered across the metropolitan region.⁵

We knew when we received an invitation to an art exhibition called **‘Voices of Tango’** from a member of the Uruguayan Social Club Melbourne Arts Sub-Committee, that it would be something well worth a long drive.

For the exhibition, five women painters – Teresita Garcia, Irma Hernandez, Raquel Fournier, Mary Touron and Carmen Novoa – each interpreted a tango song.

Edvard Munch’s most famous painting is a silent scream on a surprisingly small canvas. When you see the real thing, close-up you feel that scream of anguish, for it reverberates in the fibres of your being. Vincent’s Van Gogh’s star-filled night sky has a similar effect, although it is the music of the spheres felt in this painting.

Carmen Novoa’s painting *‘That’s how one dances tango’* is a powerful work that demands the viewer stand back and observe the tango, or rather, take a disquieting bird’s eye view, from above, of a couple in the embrace of the dance. The viewer becomes voyeur to an abstracted relationship that suggests objective emotional distance at the same as it compellingly invites entrance into an intimate relationship.

The words that Carmen quotes are the third verse of the tango

*Asi se baila el tango, sintiendo en la cara,
la sangre que sube a cada compass, mientras el brazo,
como una serpiente, se enrosca en el talle,
que se va a quebrar.*

(‘This is how one dances tango, feeling of the blood raising to the face in every beat, while the arm, like a serpent, coils around the waist like it’s going to break’)

Carmen’s choice of this tango is interesting indeed. The composer of *Asi se baila el tango* was E. Randall, and Marvil wrote the lyrics. Tanturi’s orchestra played the song in the 1940s and it became very popular. It is an example of a tango that is very much a product of its age, referring to the power struggle of the time, and can be seen as an expression of defiance by the resurgent working classes towards the upper class, as much as a claim to tango ownership. Castillo was the singer who made it famous, and it was the confrontational way he delivered the first couple of lines of the song that caused controversy at the time ...

*Que saben los pitucos, lamidos y sushetas,
que saben lo que es tango, que saben de compass?*

What do the dandies, rich boys, fops know about tango – what do they know about rhythm? Castillo sang those questions in such a way that affluent people in the audience often answered. Castillo would then come down to remonstrate with them, and fist-fights would often ensue.

⁵ Origenes, the presence and contribution of Victorians of Spanish and Latin American origins 1901 – 2001, by Rafaela López, published by CELAS under the Commonwealth Government Initiative of the Federation Fund Project

Lelia Aguila's '*Cambalache*' interprets Discepolo's 'what's wrong with the 20th century' cast of characters in a montage. Mary Touron's '*Nostalgia*' conveys the languid elegance of a tango woman and the regret of lost youth in black and white, with sinuous curved lines. Teresita Garcia depicts a little blue room and memories of first love in '*Cuartito azul*' (Maria Sciammarella's favourite tango). Irma Hernandez's '*Corner of my neighbourhood*' and Raquel Fournier's '*Arrabal bitter*' offer depictions of *El Viejo almacén* and a shaded patio that was inspired by La Boca but could have been San Telmo in the half-light (*a media luz*).

VOICES OF TANGO will be on display in the entrance of the Hunt Club Community Arts Centre, 775 Ballarat Road, Deer Park, until October 12, 2013.

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.

Contributions from writers of material suitable for possible publication are encouraged. New creative writings in the form of original short stories and poems about tango are regularly published.

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.

Special events that should not be missed

Sydney Tango Salon Festival, Sydney, October 3-7

4th annual Sydney Tango Salon Festival with international guest artists Pancho Martinez Peyy Lorena Ermocida, Sebastián Missé y Andrea Reyero, Nito y Elba Garcia, & Joaquin Amenabar. 3 day immersion course (29 Sep – 1 Oct) with Pancho Martinez Pey & Lorena Ermocida, 4 days of festival workshops (4-7 Oct), free beginner lessons, & 5 themed evening Milongas (3-7 Oct) with performances & social dancing. <http://www.stsfestival.com>



Todo Buenos Aires, The world of Astor Piazzolla, TangoMundo CD launch in Melbourne, Wednesday 9 October, 8pm, The Czech Club, 497 Queensberry St, Nth Melbourne. Guillermo Anad (viola), Faye Bendrups (piano & voice), Dave Evans (piano & piano accordion). Entry \$15, CD \$25, or launch deal CD + entry \$30. Bookings & enquiries 03 937 8072 or Email fayebendrups@hotmail.com

9th Latin American Film Festival, Adelaide, 4-13 October

Free Screenings & Public talks at Hetzel Lecture Theatre, Institute Building, State Library of SA. Presented by Dept of Language Studies/Spanish at Flinders University & Latin American Embassies of Australia. Info: Javier.diaz@flinders.edu.au

Every Generation Festival, Adelaide, October 13

Tango by the Sea Milonga welcomes newcomers, friends & family of different generations to enjoy Argentine Tango as part of South Australia's Every Generation Festival. <https://www.cotasa.org.au> Free Short Introductory Workshop at 4pm, performance by Andrew & Adrienne Gill & social dancing until 8pm at Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. \$5 non-dancers. www.southerncrosstango.com.au

Tango Encuentro, Hobart, October 25-27- a celebratory weekend of workshops, milongas & performances - guest teachers Fabian & Karina Conca. Events in historic waterfront area, with main milonga in the exquisite old Hobart Town Hall, a night to really dress for the occasion. Mantra Apartments (next door to one venue) offer tango people a 10% discount on accommodation www.mantra.com.au www.tangoencuentro.com.au or phone 0438 300 753.

5th Annual Melbourne Tango Photographic Competition, at Tiki Lounge Bar, 327 Swan St, Richmond - OPENING NIGHT & voting- Wednesday 30 October. 'People's Choice' award at 10pm, Friday 1 November during Tango Noir Milonga - Sidewalktango is accepting prints of photos until 28 October – or Email Hi-Res JPEG by Sunday 27 October. \$10 entry. 3 photos maximum.

Early Music & Dance from the Spanish Court in Melbourne – Luisa Morales (harpsichord) & Christobel Salvador visiting from Andalusia – superb recital & performance – **Thursday 31 October 7.30pm** at Richmond Uniting Church, corner Church St & Waltham Place – tickets \$35/25 at the door from 7pm.

The Martini Tango Milonga Cabaret Show in 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. An exhibition of documents, artifacts and ephemera revolving around the history of Tango and 'social dance' in Australia will be displayed at the venue.



Elegant Champagne Tango Party in Geelong – The ‘meals on heels’ girls again support Tango Friends Australia. Party time, Sunday 1 December, 4 – 7pm - Fresh, light & bubbly is the theme for food, dress & entertainment. Beautiful venue - For invitations, please email Margaret patriciadaniell@dodo.com.au

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.

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. Sunday ladies’ technique course at Tango Butterfly in Glen Iris and a milonga course at 456 Nicholson St, North Fitzroy on Tuesdays – 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

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

Good tango site www.verytango.com

Community Tango in Geelong, – a friendly & welcoming group
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, at Christ Church hall, corner Moorabool & McKillop Streets, Geelong. Pam & Richard teach simple elegant tango for social dancing. Special events, workshops, & community activities. Private lessons also - Phone 041 753 1619, richardandpam@mac.com www.southerncrosstango.com.au

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

ADELAIDE TANGO

TANGO ADELAIDE CLUB

Milongas & Practicas

Tango Adelaide Club Milonga -Saturday 5 October, 8pm -12 at Druids Hall, 2 Cassie St, Collingswood. www.tangoadelaide.org

TANGO SALON

Classes & Milongas

Comme Il Faut Milonga – Sunday 20 October, 4pm – 8pm at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO

Classes, Practicas & Milongas

Dom Polski Milonga- Saturday 19 October, 8pm – 12, featuring guest performance by Pedro Alvarez & Hosanna Heinrich, 232 Angas St, Adelaide. \$10. Tango Workshop Program with Pedro & Hosanna 18-20 October. Workshop \$25pp. Bookings go to: www.siempretango.net.au

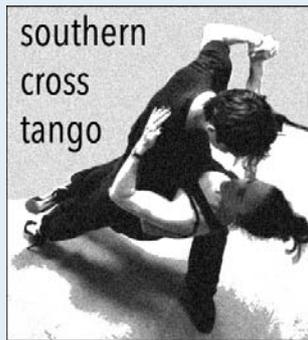
SOUTHERN CROSS TANGO

Classes, Practicas & Milongas

Tango by the Sea Milonga in Every Generation Festival - Sunday 13 October 4-8pm featuring floorshow by Adrienne & Andrew Gill, Introductory tango workshop at 4pm sharp, & elegant social dancing at Henley Sailing Club, 1 Esplanade, West Beach. Tickets \$12/10. \$5 for newcomers. All welcome.

Tango Luz Milonga – Saturday 26 October, 8-11pm at Restless Dance, 234a Sturt St, Adelaide (enter via Arthur St). \$12. BYO drinks & snacks.

www.southerncrosstango.com.au



MONDAYS

Current Course: Monday 23 September – 18 November 2013 (*no class 7 Oct public holiday)
 3 Wk Course: 25 November – 9 December 2013
 Beginner 7pm; Intermediate/ 8pm @ The Hungarian Club, 82 Osmond Tce, NORWOOD

TUESDAYS

No Classes until November 2013 @ The Aldgate Memorial Hall, Kingsland Rd, ALDGATE

WEDNESDAYS

New 8 Wk 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 12 October - 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