

FIRST EDITIONS WITH A SUCCESS TASTE

## Positive feedback from local traders in the first edition of the 'Fora Estocs'

With 47 participating establishments, the objectives of giving visibility to small businesses are met

COMÚ D'ANDORRA LA VELLA/TONY LARA

EL PERIÒDIC  
ESCALDES-ENGORDANY

The Municipality of Andorra la Vella has made a very positive assessment of the first edition of the 'Fora Estocs', held between May 15th and 17th. The initiative, conceived to boost local commerce in a time of lower traffic, has had the participation of 47 establishments in the parish and has achieved the objective of promoting sales, giving visibility to local supply and facilitating the exit of seasonal stocks.

As explained by the consul general, Sergi González, the feedback received from traders has been very positive. "It shows us that the event has been beneficial for local commerce," he indicated.

One of the campaign's most notable new features was the final draw, held this Saturday afternoon in Plaça de la Rotonda, where more than a hundred people gathered. During the event, a voucher valued at 4,990 euros in shopping vouchers to spend at participating businesses was raffled off.

The campaign was developed through promotions applied directly to the establishments, with a simple format and without added costs for the businesses. The model has allowed for strengthening the relationship with regular customers and, at the same time, attracting new buyers.

The project is part of the muni-



González gave a very positive assessment of the first edition of 'Fora Estocs'



### SERGI GONZÁLEZ

CONSUL GENERAL OF THE CAPITAL

«Fora Estocs is here to stay, and next year we will return with more strength and more complicity»

icipal initiative 'El Comerç és Capital', with which the Municipality seeks to support the commercial sector, encourage loyalty and contribute to the economic revitalization of the parish. González announced the continuation of the campaign for future editions. «'Fora Estocs' was born to stay, and next year we will return with more strength and more involvement», he declared.

It should be remembered that, at the time of the presentation of the event, González emphasized the Municipality's desire to

highlight local commerce and the people behind it: «When you come to a store, they don't just sell to you, they talk to you, they listen to you... And that's what we want to promote: human treatment.» He also stated that other actions are being worked on in areas such as Callaueta, where new facilities and commercial and family activities are planned for September.. «I think it's very important to close the circle: we've listened to commerce, we've collaborated and now the prize also benefits them.» ●



# The Vermouth Fair brings together more than a thousand visitors in its first year

The Municipality is already planning a second edition for next year

EL PERIÒDIC  
ESCALDES-ENGORDANY

The first edition of the Vermouth Fair 'Vermut d'alçada', held this weekend in Vilar de la Cortinada, has closed with a very positive balance in terms of both participation and atmosphere. More than a thousand people visited the space during the two days of the fair, in an event that combined tastings of vermouths and liqueurs with cultural activities, workshops and a complementary gastronomic offer.

The fair maintained a high influx of public on both Saturday and Sunday, also favored by favorable weather conditions. According to the organization, all the scheduled activities—inclu-



**MÒNICA ARMENGOL**

MINISTER OF CULTURE OF ORDINO

«The proposal is exceptional and, with improvements, we must continue with a second edition next year»

ding tastings and workshops—have filled the available places, and the atmosphere has been continuously lively throughout the weekend. The exhibition has had the participation of a dozen exhibitors from Andorra and Catalonia, who have offered tastings of vermouth and



The 'Vermut d'alçada' exhibition closes its premiere with a successful turnout and participation.

herbal liqueurs from recognized brands such as Martini, Espinaler and Bandarra, as well as ratafia and artisanal products from the Pyrenees. The Minister of Culture of the Municipality of Ordino, Mònica Armengol, has highlighted the good reception of the proposal and

has announced the will to continue it. "The proposal is exceptional and, with improvements, we must continue with a second edition next year," she indicated, appreciating that it has contributed to dynamizing the activity in the northern area of the parish. ●

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## ENTREVISTA

IRINA RYBALCHENKO / OLGA KUZNETSOVA  
ANDORRA LA VELLA

On 17 May, the town of Ordino (Andorra) marked the conclusion of the 'Geography' series of events — a project dedicated to cultural consolidation and the development of international relations. This year's edition honoured Argentina, commemorating the 30th anniversary of diplomatic relations between Argentina and Andorra. The central focus was the tango — a powerful cultural and social phenomenon born at the crossroads of music, dance, and social expression.

As part of the programme, Roberto Daus — journalist, producer, and member of the Academia Nacional del Tango de la República Argentina — visited Andorra. He gave two presentations: one on the history of Argentine tango and the other marking the bicentenary of Argentina's independence. We spoke with Mr Daus about the cultural significance of tango, its historical roots, and Argentina's place within the global cultural landscape.

—Is it true that a resident of Buenos Aires walks differently from a European?

—Absolutely! A resident of Buenos Aires walks as if they're dancing. The thing is, in the late 19th century — when tango was born — the streets of Argentina's capital were poorly lit and the pavements were uneven. To avoid tripping or falling, people had to walk without lifting their feet off the ground. Over time, this way of moving evolved into the distinctive walks of the tango.

—What are the historical origins of tango? Where did it come from?

—Tango emerged against the backdrop of large-scale immigration to Buenos Aires in the late nineteenth and early twentieth centuries. It was immigrant communities that played

# Roberto Daus

ROBERTO DAUS, A MEMBER OF THE ACADEMIA NACIONAL DEL TANGO DE LA REPÚBLICA ARGENTINA

## «El tango és molt més que una expressió musical o coreogràfica»

I.R.





a key role in shaping the cultural environment in which tango emerged. In particular, the neighbourhood of La Boca, which later became the symbolic “centre” of tango, was inhabited predominantly by the Italian diaspora.

Immigrants built their homes from improvised materials, often using leftover paint brought from ships, so the façades of buildings were painted in different colours. They were also among the first to organise self-help structures: one of the earliest initiatives was a volunteer fire brigade—crucial in the context of high fire risks in makeshift buildings. These communities were dominated by values of solidarity, support, and friendship—traits that became the basis of Buenos Aires’ cultural identity.

**—There are several common but simplistic ideas about tango. One of them is the notion that tango reflects the dominance of man over woman...**

—This is not true. In the classical sense, tango is a form of interaction in which the man’s role is to create the conditions for the woman to reveal herself. The man’s task is to accompany, support, and inspire his partner, not to subjugate her.

Tango is, if I may say so, ‘at the service of the woman’: the man leads, but he does so in a way that allows the woman to express herself, to show grace, beauty, and dignity. This embodies the special culture of respect and partnership that characterises the Argentine tradition.

Tango is much more universal than, for example, the bolero. The bolero is a more romantic dance, focused on the expression of love. Tango, on the other hand, encompasses much broader social themes, including protests and expressions of disagreement with social injustice. This is what sets tango apart from many other Latin American dances.



**—You mentioned the important role of women in tango. Could you give an example from the history of tango that confirms this?**

—Absolutely. Celedonio Esteban Flores was one of the prominent figures who made a significant contribution to the development of tango as both a cultural and literary phenomenon. He was a man of high culture, educated and deeply immersed in the poetic traditions of the early 20th century. His creations were characterised by subtlety and respect for women, both as individuals and as sources of inspiration.

In all his poems and lyrics

written for the tango, the idea of respect for women is consistently evident.

**—You are a member of the Academia Nacional del Tango de la República Argentina. Please tell us how you obtained this status.**

—The Academia Nacional del Tango de la República Argentina was founded in 1990 and is under the auspices of the Ministry of Education. I became a member in 1992. The title of academician is awarded to individuals who have made a significant contribution to the development, preservation, and popularisation of tango culture. In my case, this has been prima-

rily through research and production activities.

I have authored two books on the history of tango, and for several years, I managed a recording studio. During that time, we produced 250 CDs covering the entire history of tango, from its earliest recordings—made before vinyl, on magnetic tapes. These recordings were sent to Barcelona, where they were digitised and restored in a specialised sound laboratory in Belgium.

As a former director of one of the world’s leading tango labels, I can confidently state that the extensive work we did to document, restore, a

**—How, in your opinion, has tango evolved? What are the stages in its development?**

—Tango has undoubtedly gone through several clearly defined stages. The first period started in 1917, when Carlos Gardel recorded his first tango, *Mi noche triste* (My Sad Night) by composer Samuel Castriota. It was Gardel who established the vocal standards for tango that still resonate today. This early period, known as *guardia vieja*, lasted until the mid-1910s.

Following that, a new phase began, marked by musical experimentation, innovative arrangements, and the expansion of instrumental ensembles. A typical orchestra from this period included three bandoneons, three violins, double bass, piano, and vocals.

As the 20th century came to a close, a new trend emerged—electrotango—fusing traditional tango elements with modern electronic music. One of the most notable examples of this evolution is the Gotan Project, a collective founded in Paris in 1999, which introduced tango to a global audience in a fresh, innovative way. ●

**WWW.**  
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