

Tango and the global village

So much has changed in the tango world since the 80's when the genre became known in the Netherlands. Of course, long before the 80's there already existed an interest in tango. In fact, this interest goes back as far as the first decade of the twentieth century.

Leo Vervelde (bandoneón)

Gert Buiten, brother of Hugo Buiten from the Rotterdam Tangoschool Cuartito Azul, organised an exhibition about tango for the City of Den Haag and found advertisements from this era where tango was announced together with the foxtrot.

Malando, Pizarro and Bianco
And not to mention the famous

orchestra of Arie Maasland, better known under the name Malando. He wrote in the thirties, even before the Second World War, his biggest hit Ole Guapa. I once heard a recording of that piece from the 40's and that actually sounded like the Argentine orchestras of the time. Before the war the chic dance club Pschorr opened its doors at the Rotterdam Coolsingel and invited artists like Pizarro and Eduardo Bianco and their orchestras. Pschorr had a glass dance floor and when an Argentinian orchestra played in the club, the decorations changed into a beautiful scenery that was reminiscent of the Argentine Pampas. These orchestras played weeks, sometimes months night after night. This must have been the inspiration for Malando to start his orchestra.

Tango & Food

Again during this festival edition you can choose between different restaurants to have an excellent (tango) dinner. On Wednesday, **Lindenberg-café 23** will serve fine priced tangofood during the tangocafé, until 21.00h. The new location **De Kolonie** is a nice grand café where a special tango menu will be served. Make your reservation because seats are limited and at 21.30 the fusion night starts and there will be little room for dining. So come early, or join the Music JAM around 17.00 and order your food around 18.30. **De Vereeniging Restaurant** will serve their menu on Friday and Saturday, but you need to be in time, especially on Friday, all tables will be occupied because of a big concert in the main hall. If you missed the Lindenberg on Wednesday, here is your chance to listen to great live music on Sunday, to dance and order a tango menu in de Lindenberg café 23. And if you're still around on Monday 13 or came early to the chained salon of April in El Corte, **Ankara** will serve you with love and a smile!



Oswaldo Pugliese

A birthdaypresent

Nevertheless, in fact, the real tango culture remained a big secret that took place at the other end of the world. A culture so much more than only a rhythm and a dance. And that culture only came to Europe in the second half of the seventies. Cynical enough the military dictatorship under Jorge Videla was the direct cause. Many artists chose to live and work in Europe because life became unbearable in Buenos Aires. To name just a few: Gustavo Beytelmann, Juan Jose Mosalini, Juan Cedron and many others. They all went to Paris. In 1979 I first saw someone playing the bandoneon. That was during a

concert by the quartet of Juan Cedron in theatre Venster/Lantaren in Rotterdam. Also Cesar Strocio was diverted to Paris where he played that beautiful instrument. I played the accordion at the time in 1977, and listened to my birthday present, the LP of Astor Piazzolla playing together with Gerry Mulligan on baritone Sax. So I was already familiar with the magical Bandoneon from that period. I was seventeen, and I decided to save money to buy a bandoneon, but was too silly to actually catch a flight and travel to Buenos Aires to search for the instrument.

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Tango Music Scores can be found at
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Read the whole article on the website: www.doble-ocho.com/leovervelde.htm

Stroll to the centre of NMGN

Lucia Knoflickova

With **De Vereeniging** behind you, walk to the right around the **Keizer Karel** roundabout. After the first traffic light you pass by the big black building of the Rabobank and turn right to walk into the centre of Nijmegen. The first street on your right is **Van Welderenstraat**. Here you can find numerous shops with specialities of all kinds; games, art materials, drugs, travelbooks, feminist literature, sex, esotericism, antique, flowers...the choice is yours, but don't miss **Podium** on number 107, Nijmegen's shop for dancing shoes and clothing. Enjoy **Van Welderenstraat** to the very end and then turn left into **Ziekerstraat**.



wise, facing Paradox, turn left. In a few steps you arrive at the shopping street **Broerstraat** where you turn right and walk up to the marketplace. You arrive at Nijmegen's true centre, the beautiful island at the core of the city. Here there are some of the few buildings to remain standing after the bombing of 1944. Look up to the left for a gleam of Nijmegen's glorious history. Number 26 of the **Grote Markt**, which has been Nijmegen's main marketplace for centuries, there is the oldest monument of the city: **de Waagh**. Left from de Waagh is the **Saint Stevenschurch**, surrounded by many historical buildings. In the left corner of the marketplace, left from de Waagh, you can enjoy the excellent hot chocolate or one of the delicious beers at **In de Blaauwe Hand**. This is the oldest café of Nijmegen, which is also one of the most popular among its inhabitants. From here you have many choices. You can go right and walk down to the river **Waal** for a walk along the boulevard and a view of Nijmegen's famous bridges. For the best shopping in the city go left and walk down through **Stikke Hezelstraat**, followed by **Lange Hezelstraat** or **Houtstraat**. In these streets you can enjoy numerous boutiques and small-scale shops with trendy clothes, quality food, original gifts, and (design or antique) interior decoration. If you are in a hurry for tango you can return to **De Vereeniging** by leaving the marketplace back through **Broerstraat** and following the shopping streets straight on, all the way to the **Keizer Karel** roundabout.

At number 45 you will find **Snoek** and their rich assortment of fashion for legs. You can buy here the most glamorous stay-ups, the softest socks to comfort your tired feet, or simply get a new stock of nylons for the night. Don't try to resist the temptation of the **Australian** chocolates and ice cream, a few stores further. Some of it is organic and fair trade. All of it is delicious and absolutely worth a sin. Round the 'chocolate' corner there is the little square **Koningsplein**, with the shop **Paradox**, which is interesting to visit for everybody and an absolute must for lovers of Kenzo, Custo and Save the Queen. If you need to give your feet a rest after a night of dancing, pop in at either **Café de Deut** or **Opera**. Both are very cosy and very Dutch. Other-

Vision of Tango – Isolde

I thought to try and describe how it is to dance tango but the words escape me, partly because I like the words unsaid. ... maybe also because for me the tango has allowed me to experience myriad of situations, emotions and people. When all is stripped away I find myself, and inevitably the long search for the something that remains out of reach just far enough to take me further along the road and close enough to let me glimpse something of what I seek. But the subject of my journeying remains elusive even now.

Over the past 7 years (since the age of 16), Argentine Tango has become my life. It has changed the shape of my body, it has shaped the way I move when I walk down the street or enter a room. The fascination is in finding an understanding of Tango vocabulary felt in the core body, rather than externalised brain-induced shapes that fit a tango mould, and inevitably feel tense and ungrounded. The music offers me a chance to express my emotion, cliché I know. But if you imagine an individual who is so used to walking through the world alone, that they need a key to allow them to embrace another person, and through this embracing themselves. What are we without the key that unlocks us, and the mirror that is our partner when we dance? A question I am asking myself now, while searching for a little of life in the outside world.

Imagine being ensconced in red and black sheets, entangled in the naked beautiful limbs of a lover who is resting in this tiny cocooned world of two. Thoughts taking flight from the seeming entrapment of body, going to past experiences, scared of not living the full potential of life. Translated into encountering big experiences. Another box to tick off. But once you have found familiarity in the grand, one realises the skill of living is being present in the tiniest moment. I come back to my unbound body, to realise that I was trapped by my own search for freedom and any place apart from the one that I inhabit now. For me absolute freedom renders an individual immobile, but a periphery can be a starting point for boundless creativity and improvisation. Contained by dancers around you, moving inside the embrace of a partner giving integrity to their frame saying, I AM HERE.

My vision of tango is really a set of experiences and images; it's a way to express my self in the fullness of the person that I am now. My views and thoughts are always changing, growing with time, as is the feeling of always wanting to learn and explore new ideas. If I remain true and present now, then tomorrow will be transformed. The last image a friend gave me, her vision of tango in brief. A good dance is like being snug in a sleeping bag, sinking deeper into this tiny world of two. A bad dance is being trapped in a sleeping bag with your partner and desperately trying to get out.

Isolde

Isolde Kanikani, www.cielito.co.uk

Tangofestivals



Goodbye salon in El Corte in the 2008 edition

PHOTO: LUCIEN LECARME

Arnoud de Graaff

Every year some hundreds of tango festivals are organized worldwide. They vary in size and sort, from weekend affairs with two teaching couples and maybe a hundred visitors up to two week long international tango conventions with 10 teaching couples, a thousand or more visitors and several orchestras performing...

Some of the festivals I visited were great, and still bring back happy memories, even years later. Other festivals have not left any memories at all. Sometimes I wonder what it is that makes a particular festival special. To answer this question, let me define what a tango festival is. A tango festival is definitely more than a few workshops and a milonga with a demo. I see it as a regularly return-

ing event of milongas and workshops, where all sorts of other tango related activities are organized to attract and please an (inter)national gathering of tango aficionados. So what makes a tango festival interesting? Is it the teachers, the orchestra or the venue where it happening? Is it maybe the price, or the city with its museums, restaurants and other tourist attractions? Or is there still something else, that is crucial? For me it is the atmosphere of the tango community I visit. A well functioning "tango family" just adds that extra flavour to a festival, this makes it special. The community is thus an essential element. After all, tango is about people. The dancing as such is less important. If the people are wonderful, the dancing will be likewise.

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