

## WEEKEND PLUS

# Long-running show is not the last 'Tango'

**L**UIS Bravo's tango fest, "Forever Tango," which last night opened at the Walter Kerr Theater, seems to share something in common with that other "forever," the musical "Cats," in that they both



seem almost as much cottage industries as shows.

Apparently "Forever Tango" made its debut at Symphony Hall in San Diego Nov. 23, 1990. And it's been moving around in one shape or another ever since.

I saw it in London two years ago, and although the musical director, the talented if somewhat histrionic maestro Lisandro Adrover, is still in place and one of the singers, Carlos Morel, has also made the cut, examining both cast lists reveals that only two out of the 14 dancers seen in London remain.

This would matter less if I couldn't help feeling that the London troupe was rather superior. Admittedly I'm no expert on the finer choreographic points of tango — I know what I like — and possibly in London I was in a holiday mood.

All current tango shows seem to rely on the ground-breaking showmanship of Claudio Segovia and Hector Orezolli's "Tango Argentino," starring the matchless Juan Carlos Copes. "Forever Tango" is not in that class.

But the tango itself is a wonderfully varied and entertaining dance to watch, and some of the people Bravo has collected around him on this tour are deft and gifted performers.

I liked particularly the flash and finesse of Miriam Larici and Diego DiFalco (the two who were in London and are now starring), the older couple, Marcela Duran and Carlos Gavito, and the perky comedy of Claudia Mendoza and Luis Castro.

The show is musically ex-



After more than six years on tour, "Forever Tango" struts into New York with flash and finesse.

cellent, and the tango remains a fascinating dance, with its sexual overtones of fake machismo and swooning-yet-brash femininity, the mechanical intricacy of its crazy footwork, and the concentration of movement on the hips and legs. And it offers a choreographic profile and emotional pattern unlike any other duet.

Watch out for the feet — darting like serpents' tongues — and the slap-bang endings. Each dance is a courtship, mostly of a Tarzan/Jane variety that can be funny, sweet and, occasionally, even sensual. But remember, even Valentino exuded more sex appeal than sex.