

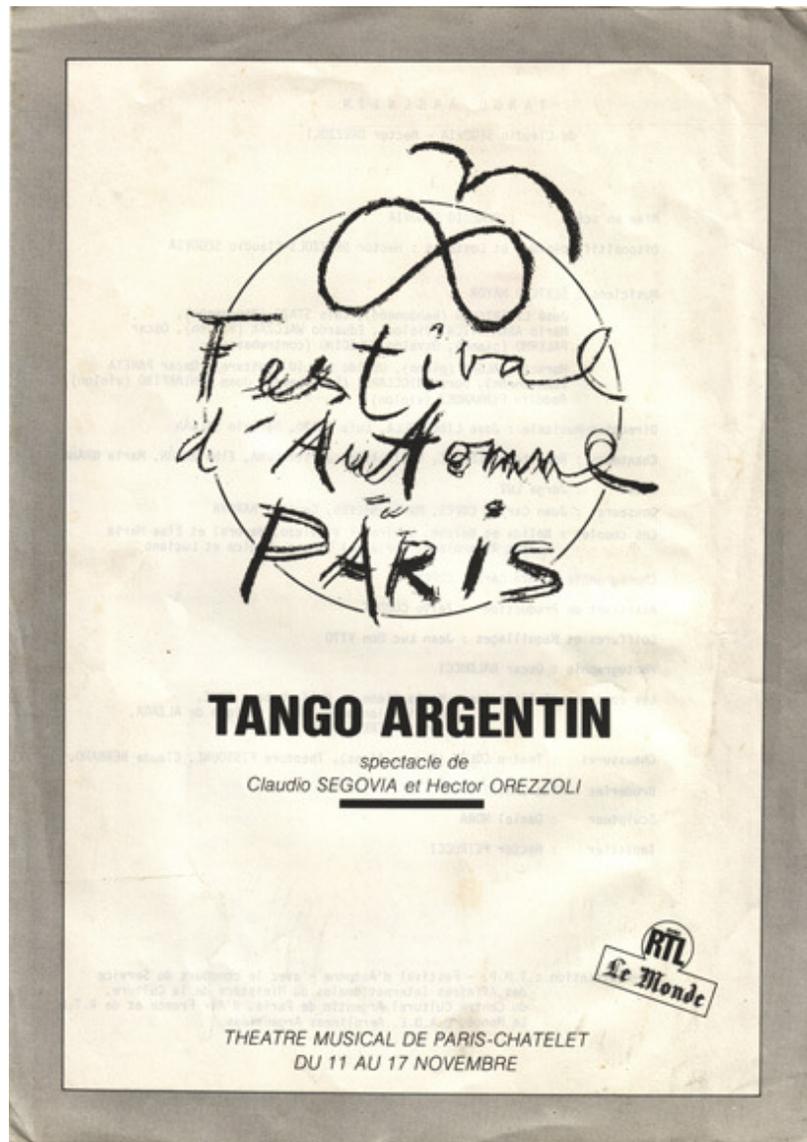
like wildfire. The dancers entered, danced, and when they finished, the entire theater jumped to its feet screaming, and flashes went off all around the theater. No one could believe what they had just seen. History was about to be made.

And so it was. After 10 years of struggling, fighting and never losing faith in his dream, Claudio Segovia's dream came true. *Tango Argentín* debuted at the *Théâtre Musical de Paris Châtelet* on the 11th of November 1983 to a full house of 2,500 spectators.

It was a smash hit from the moment the curtain was raised. After every number, whether it was song, music or dance, a tremendous thunder of applause and stamping was heard all the way to the dressing rooms of the theater. When Carlos Rivarola and Cecilia Narova entered the stage to dance *La Cumparsita*, the most well-known tango in the world, the audience burst into applause at the sight and sound of something very beautiful and familiar: Parisian tango. Rivarola came out in his elegant black tail coat, white bow tie, slicked back hair in the style of Rudolph Valentino, and Narova more beautiful than ever in her gold floor-length dress, black bejeweled lace overdress, and her spectacular pearl headdress with a white egret feather that seemed to reach the heavens. On the final pose of the dance, the famous *soupleé*, the theater went wild.

When Nélide and Nelson finished performing their solo of *Celos*, they went to the edge of the stage, embraced and wept at the response with which they were received. They exited the stage crying. Even after having been professional dancers for over 20 years before *Tango Argentino*, they had never been received with such warmth and such passion by an audience. Copes, who had been watching in the wings, told them, "Chicos, take this choreography, put it in a box with a little ribbon, and display it on your mantle, because it is a beauty. This is the

choreography that the world will remember you for." And so it was.



An interesting anecdote is that when Virulazo and Elvira finished dancing their solo, Virulazo returned to the men's dressing room and said, "Guys, did you hear all that noise?" and Carlos Rivarola replied, "What noise? You mean you fell down again and dented the stage?" Virulazo spent the next few minutes chasing him around the dressing room, both of them laughing hysterically.

However when the lights slowly came up on Jorge Luz for his scene of *Amorpho-tango*, no one in the audience quite knew what to think. Here was a 60-year-old man dressed in a black satin dress, one shoulder exposed, completely white face with black eyes, red cheeks and lips, and wig. To complete the ensemble Jorge wore the most curious of footwear: black ballet point shoes.

As the scene continued, this amazingly talented actor impersonated every major tango singer from Libertad Lamarque to Tita Merello to Roberto Goyen che, copying their accents, movements and mannerisms perfectly. He then entered into a demented argument with a *farol* (lamp post), which he insulted, punched, kicked, and ended up "killing" in *compadrito* style with a strong stab of a knife. Jorge then danced a four minute improvised dance *on point* to Piazzolla's *Lo Que Vendr *, which for a man of well over 60 years with no ballet training is no easy task. He ended in the famous pose of the Dying Swan from *Swan Lake*: the ballerina on one knee on the floor, other leg extended in front of her, her hands crossed towards her toes and head bowed in a position of submission to death. The audience, after a few moments of stunned shock for what they had just seen, burst into spontaneous and wild applause showing their appreciation for a truly talented actor (and dancer).