

FACT SHEET

TITLE: **FOREVER TANGO WITH LUIS BRAVO**
[Stereo] [TV-G] [CC]

LENGTH: 1/60

NOLA CODE: FOTA

CATEGORY: Music and Entertainment

OFFERED: Premium Service 19 offer, December 2007

RELEASE DATE: March 1, 2008

CONTRACT TERMS: Unlimited use through March 31, 2010.

PROGRAM SUPPLIER: WTVS / Detroit Public Television

PROGRAM DESCRIPTION: **FOREVER TANGO WITH LUIS BRAVO** showcases the evolution of the tango – from its start in 19th century Argentina to today’s popular variations. Created and directed by renowned Argentinean musician and choreographer Luis Bravo, **FOREVER TANGO** features 14 world-class tango dancers, one vocalist and an on-stage 11-piece orchestra in an evening that celebrates the passionate music and dance of Argentina.

PROMOTIONAL MATERIALS: Use the above program description for guide listing. A press kit, including fact sheet, press release, and song list will be posted to PBS Connect and APTonline.org. Color photos will be available via email and on APTonline.org.

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PRODUCTION CREDITS: Executive Producers: Luis Bravo
Diane Bliss

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BROADCAST HISTORY: U.S. Television premiere.

RELATED MERCHANDISE: Individual viewer purchase: Not available.

Pledge:

Program DVD "Forever Tango," show plus bonus material; Forever Tango CD: "Forever Tango," 12 tracks; Performance Tickets: Forever Tango (in select markets)

VIEWER INQUIRIES: American Public Television
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PRESS RELEASE

Indulge in the passionate music and dance of Argentina in FOREVER TANGO WITH LUIS BRAVO

Passionate, melancholic, tender, fiery ... Luis Bravo's internationally celebrated **FOREVER TANGO** has played to great acclaim in Europe, Canada and throughout the United States. Most recently the show enjoyed a third run on Broadway. Now, this exciting dance production is coming to public television for March 2008 pledge (check local listings)!

The APT-distributed **FOREVER TANGO WITH LUIS BRAVO** showcases the evolution of the tango through music, dance and the passionate emotions expressed in several brilliantly choreographed performances. The production features 14 world-class dancers, a vocalist and an onstage 11-piece orchestra.

Taped in December 2007 at the international Teatro Municipal Coliseo Podestá in Buenos Aires, Argentina, the show begins with performances that reflect the tango's origins in 19th-century brothels. The music and dance then evolve into popular tango variations from the 20th century, including *El Dia Que me Quieras* and the famous *La Cumparsita*.

Throughout the production, the dark, dramatic lighting calls attention to the fiery drama of this timeless dance. The choreography ranges from seductive and vengeful to amusing and light-hearted. Every emotion, from passion to rage, is

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expressed through the dancers' controlled movements. A highlight of the show includes the emotional, wailing sounds of the bandoneón, an accordion-like instrument, which adds a quintessential Argentine sound to each performance.

FOREVER TANGO is an exciting production that proves the tango is more than just a dance – it is music, drama, culture and a way of life.

FOREVER TANGO is presented by WTVS Detroit in association with American Public Television's Premium Service. The program is executive produced by Luis Bravo and Diane Bliss.

About American Public Television

With more than 10,000 hours of programming in its library, American Public Television (APT) has been a prime source of programming for the nation's public television stations for 47 years, distributing more than 300 new program titles per year. APT milestones include distribution of the first HD series on public television and the 2006 launch of Create – the TV channel featuring the best of public television's lifestyle programming. Known for its leadership in identifying innovative, worthwhile and viewer-friendly programming, APT has established a tradition of providing public television stations with program choices that strengthen and customize their schedules, such as *Carreras Domingo Pavarotti in Concert*, *Battlefield Britain*, *Globe Trekker*, *Rick Steves' Europe*, *Great Museums*, *Jacques Pépin: Fast Food My Way*, *America's Test Kitchen From Cook's Illustrated*, *Broadway: The Golden Age*, *Lidia's Family Table*, *California Dreamin' – The Songs of The Mamas & the Papas*, *Rosemary and Thyme*, *P. Allen Smith's Garden Home*, *The Big Comfy Couch*, *Monarchy With David Starkey*, and other prominent documentaries, dramatic series, how-to programs, children's series and classic movies. For more information about APT's programs and services, visit APTonline.org.

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PERFORMANCE RUN DOWN

FOREVER TANGO

“Preludio”

“Overture”

“Kilombo”

“Derecho Viejo”

“La Mariposa”

“Vampitango”

“La Tablada”

“La Cumparsita”

“A Evaristo Carriego”

“Oro y Plata”

“Tanguera”

“Zum”

“Tus Ojos de Cielo”

“Lo que Vendrá”

Bows – (finale & encore)

“Lo Que Vendrá”

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BACKGROUND INFORMATION

HISTORY OF THE TANGO

Although it has come to epitomize the glamour and elegance of high society, with women in sleek glittering evening gowns and men in tux and tails, the tango originated in society's underbelly – the brothels of turn-of-the-century Argentina. As immigrants from Europe, Africa and ports unknown streamed into the outskirts of Buenos Aires during the 1880's, many gravitated toward the port city's houses of ill repute. In these establishments, the portenos (as they were called) could drown their troubles in a few drinks and find some companionship. They looked desperately for a distraction to ease their sense of rootlessness and disfranchisement as "strangers in a strange land."

From this heady, intermingled cultural brew emerged a new music which became the tango. Though musical historians argue as to its exact origins, it is generally accepted that the tango borrowed from many nations – the relentless rhythms that the African slaves–the candombe–beat on their drums (known as tan-go); the popular music of the pampas (flatlands) known as the milonga, which combined Indian rhythms with the music of early Spanish colonists; and other influences, including Latin. Some say the word "tango" comes from the Latin word *tangere* (to touch).

Ironically, as these lonely immigrants and societal outcasts sought to escape from their feelings, they instead developed a music and dance that epitomized them. The wail of the tango, it is said, speaks of more than frustrated love. It speaks of fatality, of destinies engulfed in pain. It is the dance of sorrow.

Originally, the tango dance developed as an "acting out" of the relationship between a "woman of the night" and her "employer." In fact, the titles of the first tangos referred to characters in the world of prostitution. These tango songs and dances had no lyrics, were often highly improvised, and were generally regarded as obscene. Further, the early tangos not only represented a kind of passionate choreography, but often a duel, a man-to-man combat between challengers for the favors of a woman, that usually ended in the symbolic death of an opponent. Sensuous and evil forces were equally celebrated in this ritual. During this time, the wailing melancholy of the bandoneon (an accordion-like instrument imported to Argentina from German in 1886) became a mainstay of tango music.

With the advent of the universal suffrage law – passed in Argentina in 1912 – the lower classes were allowed to vote, which served to legitimize many of its cultural mainstays, including the tango. As it became absorbed into the larger society, the tango lost some of its abrasiveness. The structure of the dance, however,

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remained intact, and soon the tango developed into a worldwide phenomenon.

During the first two decades of the new century, the tango took Paris by storm. The blessings of the Parisians, in turn, made it a staple of Argentinean high society. Tango was reigning supreme in the cabarets and theatres frequented by the rich. Out of this culture, the tango musician became elevated to professional composer status. A pioneer in this genre, Roberto Firpo, created the typical tango orchestra – rhythm played on piano and double bass; melodies played on the bandoneon and the violin, with strong counter melodies and variations. The stars of this era were Osvaldo Fresedo and Julio de Caro.

In 1918, lyric writing for the tango became the latest trend, bringing forth the birth of a star who is still celebrated five decades after his death – singer Carlos Gardel. The memory of this handsome, charismatic performer has reached hero worship status in Argentina, not unlike what Elvis Presley inspires in the USA.

In 1930, a military coup in Argentina ended the citizens' right to vote, and thus largely silenced the voice of the people, the tango. During this time, a pessimistic philosopher/singer of the tango emerged, Enrique Santos Discepolo. He is famous for the line, "The 20th Century is a trash heap. No one can deny it..."

Tango revived in the late 1930's when the Argentinean masses regained a good measure of their political freedom. They celebrated their social rise with the tango, which became a symbol of their physical solidarity and part of their daily life. Again, tango musicians emerged who took the form in new directions including Fresedo, de Caro, Pugliese, and Anibal Troilo. Soon, wealthy intellectuals, far removed from the working class, "orilla," began writing new lyrics for the tango. Because of their influence, tango took on a more romantic, nostalgic, and less threatening air, a sweet remembrance of youth in an idyllic society that never existed.

When Juan Peron rose to power in 1946 the tango again reached the pinnacle of popularity in Argentina, as both he and his wife Evita embraced it wholeheartedly. Yet, with Evita's death in 1952, the tango again fell from the mainstream spotlight. American rock 'n' roll invaded the popular scene, and the tango again seemed out of step with its times.

Today the tango is enjoying a renaissance of popularity, keeping the fire of this daring art form burning brightly.

After breaking San Francisco touring musical box office records with 92 weeks at San Francisco's Theatre on the Square through May, 1996, Luis Bravo's *Forever Tango* spent the summer and fall of 1996 and the first part of 1997 on the road.

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Wild and frenzied ovations greeted performances at the Spoleto Arts Festival in Italy, and in London, Chicago, San Diego, Los Angeles, Toronto, Montreal, Boston and Philadelphia.

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Source: www.forevertango.us

BIOGRAPHY

LUIS BRAVO

A world-class musician, Mr. Bravo was born in Añatuya, Santiago de Estero and moved to Buenos Aires when he was 8. He began guitar studies at age 4 and later turned to the cello. Mr. Bravo attended both the Municipal Conservatory of Music Manuel de Falla and the University of Buenos Aires. Shortly after his graduation, he became a member of the Argentine National Symphony, a position he held until he moved to United States to study with the celebrated teacher Ronald Leonard. His engagements have also included the Colón Theatre Opera House and Los Angeles Philharmonic Institute Orchestra. He won numerous prizes while studying in Argentina. An avid performer of Argentinean music, Mr. Bravo made the world premier of the Double Concerto for Cello, Bandoneón and Orchestra by Lisandro Adrover – a widely praised piece which was dedicated to him and which he performed with Mr. Adrover at the Cervantes National Theatre with the Argentine National Symphony.

World-renowned musician Christine Walevska has said: “I look forward to the day when I can add to the ‘bravos’ at Luis Bravo’s concert performances, where I’m sure he will be playing to the honor and pride of his great country.” In March 2001, he toured Japan with violinist Taro Hakase with whom he recorded the tango album “Nostalgia” for Toshiba EMI with the *Forever Tango* Orchestra. In addition to his soloist career, Mr. Bravo has firmly established himself as an artistic producer of a recognized reputation. He was awarded the Spoleto Festival’s coveted Simpatia Prize for *Forever Tango*, which closed the Italian festival in 1996. In 1998, he received a special distinction with Ruben Blades from ACE as the two most successful Latin artists on Broadway. He made a special for CBC, Canadian Broadcasting Company, with Karen Kain where she performed with Jorge Torres “A Evaristo Carriego” from *Forever Tango*. The Boston Pops Orchestra dedicated a special program with his work for the series “Evenings at Pops” for PBS with Leslie Caron as a host. He is deeply involved in promoting talent through his company that specializes in Argentine tango and folkloric music.

In 2002, he created *Malambo*. In this production, Mr. Bravo and his company of 30 performers from Argentina offer an electric panorama of Argentine music, song and dance, incorporating the juxtaposition of the rural gaucho dance tradition known as malambo, with the urban sophistication of tango, and the Spanish influence of fiery flamenco.

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Source: www.forevertango.us