

JUNE 2009

REVIEW

ballet.*magazine**Tango Fire**'Tango Fire'**March 2009**London, Peacock*© *Jeffery Taylor**Former dancer, Dance Critic and an Arts feature writer for the Sunday Express. Pub 05 04 2009*

© Mike Keating

['Tango Fire' reviews](#)[more Jeffery Taylor reviews](#)

Web version held on Ballet.co by
kind permission of Jeffery Taylor
and the Sunday Express

[Express Website](#)

In the Café del Tango, the nightlife is all that it should be, the lights are low, the men's suits a shade too tight and the women's skirts split to just short of very rude. Accompanied by four onstage musicians, ten sexy young people jostle for attention, pair up, split and measure up the opposition. The waiter, Pablo Lago, sings a tribute to 1920s tango heart throb, Carlos Gardel, and then we are off.

In a strictly exhibition format, and punctuated with ensemble pieces, each of the ten couples scorch the senses with their individual displays. The evening is unequivocally about one thing, tango. German Cornejo and Carolina Giannini set the tone, he with Desperate Dan five-o'clock shadow, she with a firecracker technique and flashing legs. But the mood is intense, the focus internal and the motive ageless, sexual attraction between a man and a woman.

Tradition says that tango is only true when dancers are partners both off and on the dance floor and Mauricio Celis and Ines Cuesta surely

prove the point. His Mafia Godfather shoulders and jaw line were made for her show girl legs and elaborate coiffure and together they are dynamite. By now there is a feeling that the dancers and director Yanina Fajar, are trying too hard to engage with the audience. Do we need flashy grins and invitations to enjoy ourselves? Then come Juan Milizia, youthfully self absorbed, with Florencia Roldan as sulky and aloof as any conformist could wish.



Even more reassuringly, the first act closes with the old favourite, La Cumparsita, with all the dancers back in the Buenos Aires groove with a vengeance.

The whiff of cruise ships and five star cabaret rooms is stronger in the second half. Most of the music is by radical bandoneon player and composer, Astor Piazzolla (1921-1992), who melded jazz and classical music into the previously sacred tango style.



Tango Fire
© Mike Keating

Cornejo and Giannini nearly caused a riot with a spectacular Apache style number to a racy Piazzolla number mysteriously entitled Zum, full of gravity defying lifts and heart stopping footwork. Alvarez and Saudelle followed it up spinning and sliding across the stage like ice skaters while somehow maintaining an authentic tango feel. Tango Fire is in danger of throwing out its unique baby with the modernising bath water but is still a great show and well worth seeing.



...jun09/jt_rev_tango_fire_0309.htm

revised: 13 May 2009

Bruce Marriott [email](#), © all rights reserved, all wrongs denied. [credits](#)

written by Jeffery Taylor © [email](#)

design by [RED56](#)
