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“It said . . . there’s a time to mourn and a time to dance. And I felt like it was almost from my dad saying, ‘This is your time to dance.’”

Marlé Osmond, explaining how she opened the Bible at random to a passage from Ecclesiastes that inspired her to return to *Dancing With the Stars* after her father’s death last week.



REVIEW | DANCE

Passionate tango performance thrills without being too flashy

By MARK LOWRY
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FORT WORTH — If your honey had a “headache” last night, then you weren’t at the Tango Buenos Aires tour stop at Bass Hall on Tuesday.

Because I guarantee you that those who went as a couple were going to get lucky once they arrived home.

How could anyone not be in the mood after watching this practically flawless company of 10 dancers, evenly divided between the sexes, fervently display the Argentine dance that’s often associated with romance, passion and — let’s just say it — throwin’ down.

You knew this wasn’t going to be some kind of Americanized, *Dancing With the Stars* watered-down version of an admired dance form from the get-go, when the five men came out first with testosterone-fueled gusto. Then, two of them flung their fedoras into the wings and paired off for the first tango of the night.

Yes, in Argentina, two straight men can tango without raising eyebrows.

It wasn’t long before the long-limbed Natalia Patyn and Jorge Tagliaferro gave us the first steamy coupling of the night, *El Internado*.

What was so great about this program was that, unlike some other ethnic dance shows, this one wasn’t flashy.

Whether dancing in a street ensemble scene or in a pair in an atmospherically lit bar, whether slow and sensual or fast and furious, the spectacle



Natalia Patyn and Jorge Tagliaferro perform *El Internado* at Bass Hall on Tuesday. SPECIAL TO THE ST/UDLI KANTOR

of this performance was about the art form.

Even in the segments where only the excellent on-stage five-member tango band played, the rhythms of fiery dance were never far from the mind.

There were lifts, some elegant and others athletic and airplane-like. There were

plenty of to-the-floor dips. And more than a few costume changes and even an occasional touch of humor.

Throughout, both the women and the men effortlessly demonstrated an important aspect of the tango: subtle-but-striking and snakebite-fast feet and leg embellishments.

Unisons were a smidge off in a few ensemble scenes, but that’s probably because the tango is all about connecting with one other person and creating that moment where everything else in the room blurs.

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Tango Buenos Aires impeccable as expected

By ANTHONY DEL VALLE
REVIEW-JOURNAL

It's difficult not to get passionate about *something* when you spend an evening with Tango Buenos Aires.

The 20-year-old Argentinean troupe created a lot of sensual energy Thursday on the Artemus Ham Hall stage in its New York Stage & Beyond concert.

A company of eight, backed by five onstage musicians (under Julian Vat's direction), demonstrated the versatility of the 200-year-old dance within the framework of a slight narrative. We followed the relationship between Franco (Gustavo Rosas) and Tania (Gisela Natoli) from when they meet, fall in love, face adversity and conquer depression.

We've always known that the tango could be an enjoyably "vulgar" entertainment -- artistic foreplay -- and much of the show felt like a prelude to lovemaking. (An elderly female usher told me, "I felt like I needed a shower after every number.") But some of Lidia Segni's always surprising choreography was a reminder of the genre's scope.

The two-hour (with intermission) program began with Franco and male friend Teo (Federico Fleitas) moving together as a couple (the tango originated as a dance for men), but the effect wasn't homoerotic. It was a robust, loud, celebration of camaraderie; a shout to the joy of being alive. At times, the footwork captured a spirit of isolation and despair that we seldom associate with the tango. And the playful line patterns, lifts, twirls, slides and high kicks demonstrated the influences other styles have had in the art's evolution.

The precision of the performers was, as to be expected, impeccable. But what wasn't expected, at least by me, was the abundance of attitude. You believed that these dancers were attracted to one another, that they wanted to be close. They were able to particularize as individuals the passion and aggression -- the too much of everything -- that the tango has come to represent.

Costumes ranged from traditional formal to fetish-shop pastiche.

Particularly helpful were the program notes that provided a fascinating glimpse of the form's history. This company obviously takes its role as ambassador seriously.

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PERFORMING ARTS

Monday, October 29, 2007; Page C05

The Washington Post

Tango Buenos Aires

Tangomania is alive and well in the Washington area -- local aficionados can find tango parties, tango clubs, even go on tango cruises. Little wonder then that the Music Center at Strathmore was packed to the rafters on Friday for Tango Buenos Aires, the hot Argentine export that has been riding the wave of tango popularity since the 1980s. And its recent program, "The Four Seasons," is dazzling: The tango is lean, clean and mean; the dancers boast skill and attitude in equal measure; and the musicians rock.

There is a tradition of big tango shows that stretches back at least a half-century, and it is on this tradition that Tango Buenos Aires draws. Whereas tango shows can sometimes go overboard with heavy story lines, glittering gowns and big sets, this program has kept the dance and music front and center. A hint of the story line was sufficient to move this full evening performance forward and keep it interesting.

The fast-paced program had 23 swift tango numbers and four musical interludes. Lidia Segni's choreography belies her ballet background, for there is elegance in her interpretation of tango. No matter how high the skirts are slit and how low they bend, the women are classy. No matter how cocky they are or how rakishly their hats are set, the men stay cool. It is this very ability to hold back just a little, in fact, that so characterizes this company. Like a lover who allows himself to be chased, the performers enhance their allure by remaining aloof. Dancing with the promise of abandonment, but never its fulfillment, is super-sexy.

The five-piece musical ensemble played with feeling and an ease born of superb technique, moving expertly through tango classics such as Astor Piazzolla's "Michelangelo '70" and Angel Villoldo's "El Choclo."

--Pamela Squires

Tango Buenos Aires gives electrifying performance (Slideshow included)

Reviewed by KEREN RIVAS/Times-News

October 24, 2007 - 5:19PM

DURHAM — Passionate, sensual and graceful.

Those words best describe Tango Buenos Aires' performance at the Carolina Theatre in Durham on Tuesday night. With rapid yet graceful moves, the four couples who make up the dance company showed the audience just how rich Argentinean tango really is.

The company was formed more than 20 years ago for the "Jazmines" Festival at a Buenos Aires cabaret by composer and tango director Osvaldo Requena. Since then, it has traveled all across the world performing at several festivals including the International Tango Festival in Spain, the New Zealand Festival and the Kuopio Festival in Finland.

The show, named "The Four Seasons," outlines the evolution of Tango as an art form — from the streets to the theater — through the experiences of a group of young people who live in an Argentinean suburb.

At first, the men start dancing in the streets among themselves. This refers to the period when tango was a forbidden dance due to its intimate nature. Men either danced with women in the brothels or among themselves.

When female dancers enter the scene, the dancers start pairing up, making it a popular, acceptable dance in the neighborhood. As the couples dance, the rhythm becomes more intense and the movements more powerful and sensuous.

The dancing sequence then moves to the ballroom. The movements, while still powerful and precise, gain certain elegance. The interaction between the male and female dancers is more playful. The games of seduction — a dramatic embrace and the wrath of a jealous lover — are well executed through passionate dance moves in this part of the performance.

Once tango gets to the city, the dancers have perfected their moves. Each couple showcases its abilities separately to finally end the show with a theater performance that involves the full company.

While the graceful way in which the dancers moved through the dance floor was enough to leave one breathless, perhaps one of the nicest surprises the show presented was the five-man band, which performed live throughout the whole show. Led by pianist Cristian Zárate, the band complemented the elegance and intensity of the performance.

The dancers' wardrobe was exquisite, though at points monotonous for its lack of color against a black background. Despite that, the powerfulness of the performance was enough to leave us all wanting more.

Gripped by a love for tango

Tango Buenos Aires

Where and when: Friday at the State Theatre, 15 Livingston Ave., New Brunswick; Oct. 20 at the Community Theatre, 100 South St., Morristown; Oct. 30 at the McCarter Theatre Center, 91 University Place, Princeton. All shows at 8 p.m.

How much: \$30-\$50 in New Brunswick, call (732) 246-SHOW (7469) or visit www.statetheatre.nj.org; \$32-\$47 in Morristown, call (973) 539-8008 or visit www.mayoarts.org; \$15-\$36 in Princeton, call (609) 258-2787 or visit www.mccarter.org.

BY ROBERT JOHNSON

STAR-LEDGER STAFF

Tango Buenos Aires, the latest touring company out of Argentina, doesn't need much bait to hook an audience. The tango, that sultry dance for lovers, is enough.

When the troupe commenced its local engagements Wednesday at the Bergen Performing Arts Center in Englewood, it presented "The Four Seasons," a show choreographed by Lidia Segni. You can read the plot in the program, but don't bother. Two friends go to a dance hall. One dreams of a girl. In the second act, he loses all his money at the racetrack and she consoles him. It's pretty sketchy, but who cares?

In a show as packed with dancing as this one, storyboards are redundant. The tango has its own agenda. It's a hustler, and you're the mark. This dance's old but still compelling scenario involves seduction, betrayal and the dazed feeling of someone who wakes up to find himself alone, his wallet empty, and half his life gone out the door.

The tango starts in darkness, with the music. Before the dancers have stepped out to assume their positions, bodies held close and alert to a partner's every move, the melody lurches like a sob caught in your throat. In a number like "Melancólico," a showcase for the five-piece musical ensemble, the tango seems wistfully regretful. Other tangos are comic, jaunty. The dancers catch the rhythm with tiny steps and wriggling shoulders.

While the tango's moves are stylized, with passions tautly held in check, choreographer Segni includes numbers where the dancers flirt informally to vary the

mood. A dance exhibition like this one inevitably features ensemble pieces, including the unadventurous, faux cabaret act "Taquito Militar," where a soloist steps to the forefront. Like sex, however, the tango is always better with a partner.

In the "Milonga del Angel," Gisela Natoli rushes in, an innocent all in white apparently fleeing from someone. When Gustavo Rosas catches up with her, though, she isn't sorry. She yields softly to his tender, firm advances, and the tango's horizontal imperative becomes clear when they roll together on the floor.

A more volatile relationship is on display in "Zoom," where Federico Fleitas and Magdalena Cortes embody the dangerous appeal of music that caresses or breaks off capriciously as the mood takes it. Dominating the second half of the program, Soledad Buss and her darkly intense partner, César Peral, make their dancing look natural rather than easy. In their soulful duet "Recuerdo," or the swirling "Los Mareados," one forgets to look at the flashing legs and instead sees a relationship working itself out.

In the end, that's what matters most. For all its exaggerated drama, the tango offers moments of enlightenment when viewers recognize life's familiar complications in the dancers' deft maneuvers and a tight embrace.

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