

BURN THE FLOOR

Director and Choreographer Jason Gilkison
Broadway across America and Seven Venues
Feb. 15---Feb. 20, Chrysler Hall
Ticket Master

Hello, I'm Edgar Loessin with Loessin at Large.

BURN THE FLOOR has been sizzling and swizzling in various world capitals for over ten years. This version is billed as "The New Broadway Production, Ballroom Reinvented."

To be honest I knew very little about this dancing extravaganza that lends itself to adjectives like sexy, sensual, and sensational showmanship. It was, as a result, an exciting, electrical, theatrical experience to see it for the first time; and, to discover that it was not a "Dancing –with-the- Stars-So-You- Think-You-Can Dance sort of thing. Those TV programs seem to me to be more about show off athleticism done by amateurs like Bristol Palin than dance. BURN THE FLOOR utilizes well trained professional performers who have done regular Broadway book shows and other major productions,

They add the character and international style that make up genuine ballroom dancing. There are ten dance forms that choreographer Jason Gilkison uses to create over two dozen compositions. Many years ago, the great Michael Bennett did a Broadway book show called Ballroom. He built his dances on some of the same steps that Gilkison works with. Both encountered the same problem: A feeling of repetition. Ballroom dancing is made up of people participating somewhat spontaneously to a fixed piece of music with a limited number of steps and variations. It is to be enjoyed by the dancer and not necessarily spectators. Theatrical or show dancing is carefully honed by a choreographer and intended to be viewed by an audience. Variety is integral to composed dances but does not exist to any great extent in ballroom without the aid of a choreographer.

In BURN THE FLOOR Mr. Gilkison by and large avoids excessive repetition. The result is a heart pounding force that never lets up

Rick Belzer's lighting is a show unto itself. However, I must quickly add that it always enhances the dancers and never takes off on its own which we often see nowadays. It's creatively dazzling in colors and form. Ray Klausen's sets are clean and just right and Janet Hine's costumes move beautifully in each of the 26 dances.

The music, with great percussion by Joseph Malone and Henry Soriano, and the 22 highly skilled dancers will capture every toe of your dancing feet. I guarantee it. This is Edgar Loessin with Loessin at Large and I'll see you at the Next Opening ChaChaCha!