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Dance in Review

Keeping Things Secret, Bottled Up in Tension

Lucy Guerin
The Kitchen

"Two Lies" was what Lucy Guerin called one of her dances on Friday night. The entire program could just as easily have been titled "Two Secrets." Although each of the two pieces on it was notable for its dramatic tension, Ms. Guerin never hinted at what the motivation for this sense of urgency might be. The impression that she was withholding vital information helped make her dances simultaneously fascinating and frustrating.

"Two Lies," to a taped score by David Chesworth, began with solos for Ms. Guerin, Rebecca Hilton and Ros Warby, which, though performed barefoot, were semi-balletic in their emphasis upon quick, crisp movements for the feet. Then the three women danced in a rigid manner that suggested they were keeping strong feelings bottled up. Unfortunately, because their feelings remained that way, it became increasingly hard to care about these people.

Ms. Guerin, who lives in Melbourne, Australia, based "Robbery Waitress on Bail" on an Australian newspaper account of a waitress who helped her fiancé rob a cafe. Slide projections told that story in detail. But the choreography was in no way a dramatic re-enactment of it. The fact that this was a dance for two

women, Ms. Guerin and Ms. Warby, even made it impossible to regard the performers as being somehow symbolic of either the waitress or her fiancé.

The women kept striking tough-looking poses to recordings by a pop group called Nearly God. By so doing, they conjured up the sleaziness and cynicism of the habitués of some seedy all-night cafe. But the choreography failed to suggest why Ms. Guerin thought her audience would enjoy spending time contemplating such a night spot.

Ms. Guerin commands attention with her forcefulness as both a dancer and a choreographer. But she may not yet have discovered how to use all that energy well.

JACK ANDERSON