

The Kitchen Center for Video and Music

CITY Women, March 1977

DANCE REVIEWS

by Tullia Bohan

Paces, by Sheryl Sutton
The Kitchen, 484 Broome St. Feb. 9 & 10

In "Paces" Sheryl Sutton has created beautiful, subtle dances which explore the variety of nuances possible in basic movements. The two-part solo work (half dance, half drama) was performed by Sutton at The Kitchen, 484 Broome St. on February 9 and 10.

Sutton began by standing in one spot and doing a series of slow shifting movements of the arms and feet. Her undulations were barely perceptible, steady and perfect. She maintained the fluidity in the next variation while she kept her feet still and made more distinct changes in her arm motions.

Sutton gave a clever, perceptive rendering of different styles of walking, moving back and forth across the stage, changing her stride on each pass. She waddled, shuffled, wiggled. She mimicked malformations of the feet, twitches of the torso and varying strides. Yet even in imitation she did not descend into parody; she retained the lovely grace which was the most striking aspect of her style.

A jumping segment highlighted Sutton's precision and stamina. She began with small bounces and escalated her movements through simulated jumping rope, running in place and small, random, jaunty leaps.

To end the dance segment of "Paces", Sutton literally put it to rest by lying on her back and striking languorous, sensuous poses.

The second part of "Paces" consisted of a demonstration of Sutton's vocal and dramatic skills. After vocalizing vowels sounds and interpreting "Mary Had A Little Lamb" in various singing styles (Sutton studied voice as well as dance), she acted out the interviewee's role in one of those "how I got started as a singer" interviews. Her acting was realistic and touching, but as she ended her story with "I would much rather dance" and I eagerly awaited her next dance, "Paces" was over.

Half a program of Sutton's dancing just wasn't enough. I'd like to see more of what she can do.