

## Dance: Pooh Kaye Offers Some 'Eccentric Motions'

By JENNIFER DUNNING

They chewed on wood, threw bricks and showed speeded-up movies on Thursday at the Kitchen, in Pooh Kaye's "Eccentric Motions." It was eccentric, all right, but it also was an evening of vivid theater.

There was a continuous interplay between immediate and recorded time, each setting off the activities of the other. In "Sticks on the Move," an exhilarating unfinished film by Miss Kaye and Elizabeth Ross, wooden beams traveled through TriBeCa streets under their own steam, sometimes bearing human passengers. Then beams materialized onstage in the group dance that gave the evening its title.

Two beams burn and are extinguished by lurking creatures in overcoats. Six dancers reappear, heaving the beams, gnawing at them and manipulating them and themselves across the floor in a flowing suite of games and dangerous-looking tasks. Moving to an eerie sound score by John Kilgore that evokes the sounds of empty streets at the edge of a city, the dancers have the suppleness of gymnasts, toppling, crashing, rolling and teetering on all fours. But they also bring an engaging intensity and wit to all they do.

It is surprising that they are able to approach Miss Kaye's own highly personal way of moving and, in Nelson Zayas's case, make something equally idiosyncratic of it. For Miss Kaye is a primeval creature. It is a role, but her playing of it suggests the role has some deep pertinence to herself and to her past, and that closeness draws the viewer in.

"Homelife of a Wildgirl" begins and ends with short films featuring Miss Kaye in her familiar persona of a boisterously wild thing, cheeping as she scurries. Between, she is alone on stage with an enclosure made of bricks. Here, too, objects are resisted, used to advance activity and sensuously explored. Wholly involved, Miss Kaye is a child observed at play, in play that draws on fantasy, mischief and daring. She looks the part, too, with her head of red-gold curls, small physical stature and attitude of fearlessness. But there is real sophistication in this work, so unmistakably her own.

The good performers also included Yvonne Meier, Brian Moran, Susan Brown and M. J. Becker. The sound score for the "Homelife" films was by Jana Halmsohn. Deborra Oliver designed the lighting for the title dance. "Eccentric Motions" will be performed through tomorrow.