

# THE KITCHEN

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Lucinda Childs at The Kitchen remained her calm, cool, detached self, both in Plaza and Katema and in a work-in-progress with Phillip Glass. She tends also to work from preconceived formulas that appear both improvisatory and mathematical. Scientists have written about the beauty of math, its purity. To watch Miss Childs was to grasp visually what it meant. She begins by dancing back and forth on a line, the steps changing in tension and rhythm, and suggesting a kind of basic theme and variations in the way she adds and subtracts an extra step, a hop, an arm swing, as she goes from point one to point two and back. By the time she's into Katema, she is repeating patterns but now she is at intervals inserting a demi-plie, a small skip, moving at a diagonal, not just up and back.

Childs is very business-like toward her audience. There is just time for a brief salute. One feels that without words, she's said, "Okay, I've work to do. I've a performance to put on. Let's dispense with the amenities. My dancing must speak for me." She is a physically beautiful woman who eschews beguiling you with that beauty. And she is odd to watch, for while those lines which her steps are creating cover a fair spot of space, you begin to see that the movements themselves are not expansive, though well organized.

Since the last piece was a work-in-progress, I'll not write of it critically, except to say it looks very promising.

Now, when Childs finishes, that's it. A brief nod of the head and off she walks, no flairs and embellishments, no concern with charisma. Time is precious, to be utilized for dancing. That she did to my satisfaction.

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HALEAKALA, INC.  
59 WOOSTER  
NEW YORK,  
NEW YORK  
10012  
(212) 925-3615