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CONTROL AND GRACE IN MISS ITO'S DANCE

With a backbone of well-tempered steel and a wardrobe of gorgeous costumes, Sachiyo Ito conducted a tastefully exciting survey of Japanese dance on Wednesday evening at Japan House. Her guest artist, the koto player Fusako Yoshida, provided musical interludes between Miss Ito's solos.

In addition to the great control of her torso, which enabled her to stand as if carved of granite in varieties of poses,

Miss Ito demonstrated an enchantingly understated dexterity with fans. In "Urashima" she unfolded the progress of a fisherman from an undersea kingdom of happiness to disillusion and old age on land. The fans were at times rippling fins and at others small, beckoning batons. The onslaught of instant aging was exquisitely mimed.

In "Sagi Musume," she again brought life to an inanimate stage property, this time a parasol. It was her halo at first; it then became the spinning of time, and was later dropped entirely as she danced the story

of a young woman who pursues love, fails to achieve it and is tormented for her failure.

Miss Ito's gestures are carefully crafted and purged of any excess. Unhurriedly, they advance the story or create the mood with exceptional grace.

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