

# DANCEMAGAZINE

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Sachiyo Ito's work suffers from none of the problems of Jorif, Citidance or Kohav. Although much of the choreography was done by Ito herself, "An Evening of Japanese Dance," October 30 at Japan House, displayed various traditional forms. Because Ito has achieved mastery of those forms, absorbing the necessary discipline and techniques, and because the concert was constructed on older, ritualized forms, it had a built-in coherence which was most satisfying. In "Excerpts from Musume Dojoji," from the Noh play about a beautiful woman who is spurned by the priest she loves, Ito was the coy, demure, self-contained lady. In "Excerpts from Mitsumen Komuri," she portrayed a nursemaid trying to soothe a crying baby by assuming characters in a playlet: a good-humored and round-faced girl, Ebisu (the god of good fortune, rather like a tipsy piglet), and a country boy. With each character came a mask and a different kind of posturing.

In each of the dances, Ito seemed to find control through the use of an elasticity and springiness in the knees, as she glided upright across the stage. In her "Nishimonai," five women revolved evenly in a clockwise circle. "A Folk Song from Akita" was a game of one-upmanship between wife and husband (Ito and Miyamoto Musashi); he recited the tale of their domestic differences while she fanned herself, looking knowingly as if she had the upper hand all the while. But in "Sambaso," Ito was a Japanese Coppélia, a marionette from whom Musashi pulled the strings. Throughout, Ito, like the forms themselves, was a model of control and refinement. □