

BACKSTAGE MAGAZINE

Off Broadway March 26, 2004

Lydia Johnson Dance

Reviewed By Lisa Jo Sagolla

Lydia Johnson's choreography looks virtually the same from one piece to the next, but its liquid beauty is so mesmerizing that despite the sameness of its measured phrases, it remains consistently interesting. Though grounded in balletic lines, Johnson's movement vocabulary luxuriates in the stretching of body parts and the flow from one deliberately sculpted shape to the next. Her choreography is unhurried, sensual, full of feeling, and even in its perkier moments, retains a sense of peaceful pacing.

While the program of Johnson's choreography, presented at the Dicapo Opera Theatre, comprised four lengthy ensemble works, the individual qualities of each of her dancers shone so distinctly that they overrode the choreographic construction of a group aesthetic. In "Langsam In Der Sorge," the magnificent Heather Hamilton danced with such power that, even had she not been featured in solo sections of the choreography, we still would have watched her, and only her, the entire time. Hamilton's interpretation of every move was richer, stronger, and more deeply felt, kinesthetically and emotionally, than her colleagues' flat-by-comparison renditions of the steps.

Only Kathryn Albarelli, a fleet, linear dancer, managed to command attention when performing alongside Hamilton, and captivated in "Three Part Variations for Four." Albarelli tends to distance herself from her movements, but whenever she gives in and warms up to the choreography, we enthusiastically warm up to her. She and Hamilton wowed us with a duet of sophisticated sexiness in "The Right Allocations," a pop piece juxtaposing the easy, freeform hip-hop dancing of three young boys against the calculated posings of three women on the prowl. The standout dancer in the work, however, turned out to be Rachel Frank, whose cool style, blunt-cut hairdo, and rounded shoulders felt incongruous in the evening's other works. Here, her offbeat, lanky look and ability to position herself so as to embody as many angles as possible created a wonderfully oddball portrait of contemporary femininity.

Completing the program was "Untitled," a pensive study of romance in which the independent actions of three solitary women proved no less romantic than the intertwinings of a couple.

"Lydia Johnson Dance"

Theater: Dicapo Opera Theatre

Location: 184 E. 76 St., NYC

Starts: March 18, 2004

Ends: March 20, 2004

Presented by: Dicapo Opera Theatre

TODAY'S NEWS

- Unions Mull Jets Stadium
- Burnett of 'Survivor' Expanding Empire
- Father Charged with Shooting 'E.R.' Actor
- Aniston Plots Role in Redo of 'Gambit'
- How You Doin'? De Matteo Set as 'Joey' Sister
- GLAAD Fetes Banderas, Waters

More of Today's News

REVIEWS

East

- More
- Cooking with Lard
- Frozen

West

- The Underpants
- Twelfth Night
- Daisy in the Dreamtime

For more reviews, visit the Showguide



[Want to use this article?](#) Ct 2004 Back Stage