

# Yard work spirited

The Dance Umbrella presents world premieres of works by the Yard's summer resident choreographers in Outside/In performances at the Boston Shakespeare Theater, 52 St. Botolph St., Boston, last night and tonight.

THE YARD is a small arts colony on Martha's Vineyard where choreographers and dancers spend a summer exploring and refining their craft.

In an evening of four world premieres at the Boston Shakespeare theater last night, Boston audiences had their first opportunity to see the fruits of this exploration.

After a slow and uninspired opening work, the stage came alive in an energetic and provocative piece by Monica Levy entitled "Beside The Night." The dance featured sharp, angular movement that Levy set in contrast with repeated soft falls and lifts.

A quintet of skilled dancers successfully straddled this range of moods, moving from angry jumps and kicks to the recurring and poignant motif of supporting the weight of each others' heads in their hands. Carol Kueffer was particularly powerful, catching the fiery passion of Levy's movement.

## DANCE

By Andrew Dreyfus

"Past Perfect Present Tense," was a spirited, comic duet by the choreographic team of Terese Freedman and Jim Coleman.

Set to a suite of Elvis Presley songs, the dance revolved around a series of sexual interludes between Caroline Billings and Scott Willingham, each exchanging the roles of chaser and chased. While they rolled around the stage to "You Ain't Nothing But A Hound Dog," another couple, dressed in white, silently moved at the back of the stage into a slow embrace.

The performance concluded with the most ambitious work on the program, "Four Chorale Preludes" by Mark Haim.

The piece opened as a single figure walked onto the rear of the stage, opened a bouquet of flowers and placed them on a small table next to a lamp. As this tranquil scene grows dark, six dancers at the front of the stage broke out into a playful movement sequence.

This alternating pattern was repeated three times, but each time the man changed — first slumped and depressed, then shirtless and pained and finally naked and reborn. As he moved through this cycle of depression, death and rebirth, the dancers in front reflected his dramatic changes. It was a powerful, haunting work.