

"The Arrival of 'An American Tail' is a Time for Jubilation.

Fievel takes his place in the animated pantheon with Jiminy Cricket, Dumbo and The Seven Dwarfs."

—Gene Shalit, "The Today Show"

AN AMERICAN TAIL

AMBLIN ENTERTAINMENT G SOUNDTRACK AVAILABLE ON MCA RECORDS & CASSETTES DOOLBY STEREO A UNIVERSAL Picture READ THE PLAYALUE BOOK IN SELECTED THEATRES © 1986 UNIVERSAL CITY STUDIOS, INC.

MANHATTAN	BROOKLYN	QUEENS	MASSAU
LOEWS * ASTOR PLAZA 44TH STREET WEST OF BROADWAY 869-8340 12:00, 1:40, 3:20, 5:00, 6:40, 8:20, 10:00 LOEWS NEW YORK TWIN 2ND AVENUE & 66TH STREET 744-7339 12:00, 1:40, 3:20, 5:00, 6:40, 8:20, 10:00 B.S. MOSS * MOVIELAND 8TH STREET TRIPLEX 8TH STREET & UNIVERSITY PLACE 477-6500 1:00, 2:45, 4:30, 6:15, 8:00, 9:45 GOLDEN OLYMPIA QUAD BROADWAY AT 107TH STREET 865-8128 1:55, 3:40, 5:20, 7:05, 8:50	INGBER FAIRMOUNT FIVEPLEX 901-3322 EPSTEIN PALACE TRIPLEX 829-3900 THE NEW RIVERDALE TWIN 884-9514 REDSTONE * WHITESTONE MULTIPLEX 409-9030 BROOKLYN BROOKLYN HEIGHTS TWIN 596-7070 INGBER COMMODORE TWIN 384-7259 GOLDEN * FORTWAY FIVEPLEX 238-4200 LOEWS GEORGETOWNE TWIN 763-3000 RKO CENTURY RKO NEW KENT TWIN 338-3371 GOLDEN * OCEANA SIXPLEX 743-4333 LOEWS ORIENTAL TRIPLEX 236-5001 * RIDGEWOOD FIVEPLEX 821-5993 ALSO IN SUFFOLK UPTOWN N.Y. NEW JERSEY, ROCKLAND AND CONNECTICUT	INGBER * CINEMA CITY FIVEPLEX FRESH MEADOWS 357-9100 COLONY TWIN JACKSON HEIGHTS 478-6777 LOEWS ELMWOOD TWIN ELMHURST 429-4770 B.S. MOSS * MOVIEWORLD SEVENPLEX DOUGLSTON 423-7200 EPSTEIN PARSONS QUAD FLUSHING 591-8555 WESTCHESTER FLORIN-CREATIVE ARCADIAN TRIPLEX OSSINGEN 941-5200 GENERAL CINEMA GALLERIA TWIN WHITE PLAINS 997-0199 GENERAL CINEMA MID-WESTCHESTER MALL QUAD PEERSKILL 528-8827	HERRICKS TWIN NEW HYDE PARK 747-0555 RKO CENTURY RKO LAWRENCE TRIPLEX LAWRENCE 371-0203 FLORIN-CREATIVE * MERRICK TWIN MERRICK 546-1270 TOWN & COUNTRY * MID-PLAZA CINEMA SIX HICKSVILLE 433-2400 LOEWS * NASSAU SIX LEVITTOWN 731-5400 PORT WASHINGTON QUAD PORT WASHINGTON 944-6200 REDSTONE * SUNRISE MULTIPLEX VALLEY STREAM 825-5700 B.S. MOSS * MOVIELAND SIXPLEX YONKERS 793-0002 LESSER * MT. KISCO MULTI-CINEMA MT. KISCO 666-6900 * RYE RIDGE TWIN RYETOWN 939-8177

* DOOLBY STEREO

Winter comes and goes with Gordon in B'klyn

By CLIVE BARNES

DAVID GORDON, who has finished over the weekend his Brooklyn Academy of Music season, as part of BAM's avant-garde-ish Next Wave Festival, calls his company the Pick Up Company.

Well, his program — which I enjoyed a little more than I somewhat gloomily expected — certainly picked up over the course of the evening.

The opening seemed transcendently trashy — and more significantly it was highly boring.

Mr. Gordon himself, oddly garbed, emerges on a lift from the orchestra pit accompanied by a discount store's worth of TV's (all functioning tantalizingly) and other assorted electrical paraphernalia.

He strides into a ballet of seeming void, called "Transparent Means for Traveling Light." It is accompanied by some collage-style *musique concrete* by John Cage, which is old-fashioned in that way that only the truly trendy can achieve.

But all that was the bad news. After a merciful intermission something like gaiety intruded on the proceedings.

Gordon hesitates to use the word choreographer for himself — probably wisely — preferring to say "works constructed by David Gordon." His next "construction" was "My Folks," a cheerful piece,



Andrew Eccles

Valda Setterfield in David Gordon's "My Folks."

with happy (mostly) klezmer music, and celebrated his upbringing on New York's Lower East Side.

I say cheerful, although solemnity is the order of the company;

hardly anyone ever cracks a smile. But this particular ritual, utilizing enough fabric to start a small Rag Trade, did have a lot of ethnic charm.

It must be admitted however that the dance element — the more significant "visual devices" were by Power Boothe — was not much more interesting than might have been expected from an ambitious high-school production of "Fiddler on the Roof."

The evening ended with Gordon's latest "construction," which he calls "The Seasons."

It starts with an ironic little poem spoken by his wife and principal dancer, Valda Setterfield, and continues as a festival of the seasons beginning with summer and ending with spring.

The dancers wander and swirl across the stage, changing into appropriate costumes. The music by Chuck Hammer lacks nothing in steam, and is a collage made of such fragments as Weill's "September Song" and Stravinsky's "The Rite of Spring."

The highlight is Winter, where Mr. and Mrs. Gordon do a prancing slow duet like skating horses to a combination music of Tchaikovsky's "Winter Memories" and Constant Lambert's arrangement of Meyerbeer for "Les Patineurs."

The dancers all looked very good — what little one could see them amid the construction work.

NEW YORK'S #1 COMEDY HIT!

"SOUL MAN IS VERY, VERY GOOD...HAS A LOT OF HEART."

—Joel Siegel, ABC-TV

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SOUL MAN