

# Dance Pair Matches Movement With Wit

By PAMELA REASNER  
Assistant Features Editor

Choreographer David Gordon has a long memory.

In "Chair," he collects childhood memories of being plopped on a chair and doing everything but sitting on it.

"Chair" is the last piece on a program of Gordon's work being presented tonight at 8 and tomorrow at 2:30 p.m. at the Pittsburgh Center for the Arts, Fifth and Shady avenues, Shadyside. Part of the "Center Show," the performance by Gordon and his wife, Valda Setterfield, is



DAVID GORDON  
Performing with wife.

co-sponsored by the center and the Pittsburgh Dance Council.

"Chair's" appeal and ability to amuse lie in the gathering of 101

Miss Setterfield, slim and graceful even when grace is not necessary, with delicate, beautiful features, approaches her chair studiously, resolved to at least try and get it to do what she wants. With Gordon, there is never a question who is master, and he attacks the sequence with childish glee.

The first half of the program contains three duets, "Interrupted Circle" (1978), "Close Up" (1979) and "Double Identity Part II," a premiere of sorts. Arranged this way, the three flow naturally one after the other making it difficult to tell where one ends and one begins. There are no telling pauses.

This arrangement punctuates Gordon's emphasis on stream of consciousness, that one movement leads to another, that repetition of the simplest of movements ties things together. An arm casually draped about a shoulder, a slow half split in unison, hugs — in retrospect all these movements seemed to be present in more than one piece.

"Double Identity" is stream of consciousness in words and dance. The two play verbal word games: word association, crossword puzzle, puns, anagrams. Just as the words flow ("meander" — "me and her hand"), so do the movements (walking and holding hands). It's a test of the audience's alertness, not so much funny as witty and clever, and thoroughly enjoyable.

"Close Up" is tender, as Miss Setterfield sneaks out of embrace after embrace, leaving Gordon carressing the air, then vice versa. Occasionally they freeze, caught in the act, as slides detailing their positions are flashed upon the wall.

"Interrupted Circle" is a comment about moving from one place to another. They begin by moving in a large circle, a sort of slow motion jog around Central Park. The circular movement is broken up by nervous dashes diagonally across the stage, the two tripping occasionally and looking over their shoulders.

Gordon is fodder for the mind dulled by too much snow and cold temperatures. The movement is recognizable, the arrangement worth pondering.