

## Inspired concert by reunited Alma Trio

By MITCHELL S. KLEIN

The Alma Trio, reunited by the return of Andor Toth as violinist, performed under a hot sun at the Music at the Vineyards series Saturday afternoon in Saratoga.

Toth has moved back from the East to take over the conducting duties at Stanford University. This will enable him to rejoin his Trio colleagues, cellist Gabor Rejto and pianist Adolph Baller.

Saturday's program consisted of three familiar and well-loved works, all played with maturity, refinement and that special feeling of friends making chamber music together.

First was Beethoven's Trio No. 1, in E-flat Major. The earliest of Beethoven's published works, it and its two companion trios in Op. 1 brought the young composer his first public attention and praise. It is still doing so.

Although still in the Haydn-Mozart mold, the E-flat trio is exceptionally rich and personal. The Alma Trio brought out the wide range of moods and ideas of the piece, from the inspired melody of the slow movement, through the rousing scherzo, to the wry humor of the finale.

The unusual heat of the afternoon did cause some problems,

particularly with intonation in the Beethoven. As the day cooled somewhat, the situation improved, and the large audience became warmer and warmer in its response.

Brahms' C Major Trio, op. 87 was next. It received a straightforward and subtle performance. The Alma ensemble doesn't go in for highly charged and personalized accounts of the music; they let the composer speak for himself. The Brahms was beautiful and expressive, but with everything kept in perspective.

After intermission, the performers undertook the epic Schubert Trio in E-flat, Op. 100. The Schubert piece is long and difficult, especially out of doors where it is difficult for the players to hear one another, and in such heat, it was a real challenge. The result was the best playing of the day.

Schubert's special melodic inspiration is bountiful in the E-flat Trio, and the performance came alive with song. Even al fresco there was the sense of shared intimacy which makes Schubert's chamber music unique.

It was apparent from the audience reaction on Saturday that many people will be looking forward to the regular appearance of the Alma Trio in this area.

## Rich, unusual dance by David Gordon

By GAY MORRIS

The works that David Gordon presented Friday night at the Margaret Jenkins Dance Studio in San Francisco were so rich and multi-layered, it's a pleasure just thinking about them.

The concert, which Gordon performed with his wife Valda Setterfield, consisted of two pieces lasting just a little more than an hour. But there was more imagination in that hour than there is in the entire season of some companies.

Gordon has been active for a number of years in the vanguard of New York dance where he has been called a satirist, ironist, parodist, writer in choreographer's

clothes, (or possibly choreographer in writer's clothes).

He's certainly some of these things, but even if he is all of them, he's more, too. And here it's necessary to describe the work.

The first piece was called "WORDSWORTH and the motor," and it had six sections. In the first, Gordon and Setterfield executed a series of movements, describing each movement verbally as they did it — "circle, arm, leg, hop, hop," etc. Next, things were turned around and gestures described phrases — "put it here," "too hot." In the third section the phrases were enlarged into a story, or rather a repetitive and disjointed narrative.

Then Gordon, facing the audience downstage, recited Hamlet's "To be or not to be" soliloquy while using movements from the previous sections which were descriptive before but now were used abstractly so that they had no meaning in relation to what Gordon was saying. In the meantime, Setterfield, facing to the back upstage, recited what sounded like a speech from Shakespeare when you could catch a word or two. But mostly it was impossible to hear distinctly what she was saying. One could only hear that she was speaking and moving in a way similar to Gordon's.

In the fifth section the dancers repeated the movement without the speeches and in the last section they returned to the less descriptive movement of the first section, occasionally emitting humming noises or held notes while they moved.

It isn't hard to imagine the multitude of associations, comparisons, juxtapositions, and so forth that the viewer can make regarding the relationship between speech and movement in this work.

But that's just the beginning. The piece actually started with a tape which talked about the many ways the use of energy is exemplified through movement (running, jumping, falling, pushing). It then continued on about the relationship of energy to change and to systems. So that one could then look at the piece in terms of various kinds of energy, not only between different movements, but what happens when the movements are repeated at a different tempo, or with a different accent, or by a different body.

From there, it's possible to go on to the texture of the movement. Gordon is not a highly trained dancer technically. He executes the movement as if he were an

athlete, in a casually controlled but not meticulous way. Setterfield, on the other hand, is a highly skilled technician and her movement is precise and elegant. Gordon is dark and shaggy, Setterfield is light-haired and neat. Everywhere there are contrasts between them and Gordon emphasizes them. When they do the same steps the steps look very different.

It should be mentioned, too, that in the tape, a man and a woman speak the same words, their voices overlapping. The movement in the piece overlaps, too, sometimes exactly, sometimes with variations as Gordon and Setterfield go through the steps.

As for the choreography itself, the tape mentions systems, and that's what the movement looks like — an elaborate system of steps. It has little of the feeling of freedom one normally associates with dance.

On the other hand, Gordon leaves room for accidents, although one is unsure whether they are choreographed or not. At one point, for instance, Setterfield said that she had forgotten something and started the movement sequence again.

It's not possible in the amount of space here to speak in any more detail about "WORDSWORTH and the motor," although it would certainly be easy to do. The other work on the program also can only be mentioned, although it was as dense and challenging to the viewer as the first.

It was called "parts of NOT NECESSARILY RECOGNIZABLE OBJECTIVES" and it concerned performance, beginning with a tape that described all the ghastly things that can go wrong at a performance. There was also a lovely, very funny section on confusion about performing in which Gordon and Setterfield argued about directions.

## Entertainment and the arts

**Biograph**  
328-9172  
418 Ramona, Palo Alto  
She laughs, she cries,  
she is scared, she is...  
**an unmarried woman**  
JILL ALAN  
CLAYBURGH BATES  
Plus  
"7% SOLUTION"  
Sat/Sun Wkdays  
7PM, 2:45, 7:00, 9:00  
Women 4:45, 9:00, 9:00

**Goldie Hawn Chevy Chase**  
**Foul Play**  
A Paramount Picture  
Shows Tonight at 7:15 and 9:20 P.M.  
Shows Tonight at 6:10, 8:20, 10:20  
Bargain Matinee Saturday, Sunday  
till 2:00 — \$1.50

**ROMEO AND JULIET**  
Shown at 9:40  
—Plus—  
**BROTHER SUN SISTER MOON**  
Shown at 7:30  
★ STARTS TUESDAY ★  
LAWRENCE OF ARABIA  
and  
A MAN FOR ALL SEASONS

**NEW VARSITY**  
THEATRE-RESTAURANT-BAR  
721-1246  
WEEK \$10.00 and \$10.00

**HEAVEN CAN WAIT**  
A Paramount Picture  
6th WEEK!  
347-0765  
**HYATT CINEMA**  
BURLINGAME  
Tonight Shows at 6:30, 8:30 & 10:30 P.M.  
493-1160  
**PALO ALTO SQUARE**  
PALO ALTO  
Tonight Shows at 7:30 and 9:30 PM  
Barg. Mats. Sat. & Sun. till 2PM \$1.50  
369-8511  
**REDWOOD DRIVE-IN**  
REDWOOD CITY  
Plus Woody Allen in "SLEEPER"  
Monday-Thursday  
Open at 8:00 P.M.  
Fri., Sat. and Sun.  
Open at 7:30 P.M.

593-3131  
**LAUREL SAN CARLOS**  
**STAR WARS**  
PG 1:30, 3:30, 6:10, 8:30  
593-8081  
**TIVOLI TWIN SAN CARLOS**  
**BURT REYNOLDS THE END**  
at 9:00  
**COMA**  
at 7:00  
**JOHN TRAVOLTA SATURDAY NIGHT FEVER**  
R 7:00 & 9:15

festival Cinema  
475 Hamilton Ave. Palo Alto  
329-1848  
GREER GARSON and LAURENCE OLIVIER in Jane Austen's  
**PRIDE AND PREJUDICE**  
★ PLUS ★  
KATHERINE HEPBURN in George Cujor's film of  
**Little Women**  
Pride 7:00 & 11:05/Women 9:05  
Thurs. BLITHE SPIRIT/HORSES MOUTH

Just when you thought it was safe to go back in the water...  
**JAWS 2**  
A UNIVERSAL PICTURE "TECHNICOLOR"  
MAY BE TOO INTENSE FOR YOUNGER CHILDREN  
©1978 UNIVERSAL CITY STUDIOS INC. ALL RIGHTS RESERVED  
2ND. BIG MONTH!  
323-6181  
**PARK THEATRE**  
MENLO PARK  
Plus "ORCA, KILLER WHALE"  
Tonight 'Jaws' 8:15 'Orca' at 6:30, 10:15 pm

**ALWAYS 2 FEATURES**  
ADULTS \$1  
IF EVER I SEE YOU AGAIN  
Plus SILVER BEARS  
CHILDREN \$2  
For A Change  
MTN-VIEW THEATRE  
228 Castro 967-2227  
Open Daily 6:45 pm

His story will have you singing, laughing, crying, cheering and stomping your feet.  
**THE BUDDY HOLLY STORY**  
PG  
NOW PLAYING  
323-8576  
**CINEMA MENLO**  
MENLO PARK  
TONIGHT SHOWS AT 7:30 AND 9:45 P.M.

**AQUARIUS TWIN**  
430 EMERSON, PALO ALTO 327-3240  
MYSTERY LOVES COMEDY  
"It is likely to become the most popular french movie in the U.S. since 'Cousin, Cousine,' and deservedly so."  
—The Washington Post  
9th WEEK  
Philippe De Broca's  
"DEAR INSPECTOR" Formerly "Dear Detective"  
starring Philippe Noiret and Annie Girardot  
12th GREAT WEEK!  
Simone Signoret  
**MADAME ROSA**  
Monday thru Friday doors open at 6:45PM. Continuous performance Saturday & Sunday from 1:00PM. Call Theatre for showtimes. Bargain Mats. 1st hour Sat./Sun. \$1.50

**The greatest stuntman alive!**  
**BURT REYNOLDS**  
is  
**HOOPER**  
PG  
—2nd WEEK!—  
949 EL CAMINO REAL  
**GUILD**  
MENLO PARK 323-6760  
SHOWS TODAY AT: 6:00, 8:00 & 10:00 P.M.  
32 W. 25th AVE.  
**MANOR**  
SAN MATEO 345-1610  
Daily: 1:30, 3:30, 5:30, 7:30 and 9:30  
350 BEACH  
**BURLINGAME DI**  
BURLINGAME 343-2213  
Plus "CANNONBALL"  
Weekdays open 8:00  
Weekends open 7:30

**WEST SIDE VALLEY THEATRES**  
327-6655  
**FINE ARTS**  
PALO ALTO  
Ryan O'Neal Isabelle Adjani Bruce Dern  
**DRIVER**  
Weekdays 6:00, 8:00 & 10:00 Sunday  
at  
2:00, 4:00, 6:00, 8:00 & 10:00  
323-6760  
**GUILD**  
MENLO PARK  
Burt Reynolds Sally Field  
**HOOPER**  
Monday through Friday 6:00, 8:00 & 10:00  
Saturday/Sunday 2:00, 4:00, 6:00, 8:00, 10:00  
323-6181  
**PARK**  
MENLO PARK  
**JAWS 2 PLUS ORCA The KILLER WHALE**  
Mon-Thurs: Orca 6:30, 10:15 'Jaws' 8:15  
Friday 'Jaws' 6:15, 10:00 'Orca' 8:30 Sat/Sun  
Shows from 12:15  
**CONVENIENT THEATER PARKING**  
**AFTER 6 PM**  
City Parking Plaza  
located on Maloney Lane off Oak Grove, West of El Camino at rear of Post Office.

## Sunday thru Thursday. Sitting room only.

No crowds.  
No long waits.  
Just good food and nice people.  
Sunday through Thursday...  
Week-ends we get a little crazier.  
And that's fun, too.

**The Refectory**

1906 El Camino Real, Menlo Park, 324-4701

**OLD MILL 6** 948-1116 IN MOUNTAIN VIEW SAN ANTONIO at CENTRAL EXPY.  
ADULTS \$2.75 STUDENTS & SR. CITIZENS WITH AMC CARD \$2.25  
TWO LITE SHOW \$1.50 CHILDREN \$1.50 SPECIAL ENGAGEMENTS EXCLUDED  
TUES. INDICATES TWO LITE SHOW—TICKETS ON SALE 45 MINUTES PRIOR TO TL  
★ It was the Deltas against the rules... the rules lost! ★  
**NATIONAL LAMPOON'S ANIMAL HOUSE**  
1:00-3:00 (T.L.S. 6:15)  
8:30-10:30  
John Travolta  
**GREASE**  
Special Engagement Adults \$3.00  
Students/Seniors \$2.50 w/AMC card  
12:45-2:00-3:00 (T.L.S. 5:15)  
(T.L.S. 6:15) 7:30-8:45-10:00  
WALT DISNEY  
**STAR WARS**  
11:45-2:00 (T.L.S. 4:30) 6:30  
11:45-2:15 (T.L.S. 5:15) 7:30  
COMING FOR FALL:  
J.R.R. TOLKIEN'S LORD OF THE RINGS  
REVENGE OF THE PINK PANTHER  
12:00-2:15 (T.L.S. 5:15)  
7:45-10:00