

## ARTS • LEISURE

WORTH  
NOTING  
ON TV

By Arthur Unger

This guide is designed to alert readers to the scope and variety of programming coming up. Listing is not meant to represent blanket endorsement. Viewers are urged to be selective.

## FRIDAY

**Judy Garland: The Concert Years** (PBS, 9-10:30 p.m.): A "Great Performances" reprise, with daughter Lorna Luft as host. Focus is on Judy's concert career after her Hollywood movie years.  
**Dads** (ABC, 9-9:30 p.m.): Premiere of new series about single fathers and their teen-age offspring.  
**Gung Ho** (ABC, 9:30-10 p.m.): Debut of new sitcom about Japanese takeover of American auto plant.

## SATURDAY

**Anne of Green Gables** (PBS, 7-9 p.m.): Repeat of two-part Emmy Award-winning classic about life in rural Canada.  
**The Christmas Toy** (ABC, 8-9 p.m.): Jim Henson puppets come to life in a Christmas fantasy.  
**John Grin's Christmas** (ABC, 9-10 p.m.): Retelling of "A Christmas Carol" with Robert Guillaume ("Benson") as a modern-day Scrooge.  
**The Perry Como Christmas Special** (ABC, 10-11 p.m.): Angie Dickinson helps Perry celebrate the season with music from San Antonio.

## SUNDAY

**The Murders in the Rue Morgue** (CBS, 9-11 p.m.): Updated version of famous Poe thriller, starring George C. Scott.  
**Anastasia: The Mystery of Anna** (NBC, 9-11 p.m., also Monday, 9-11 p.m.): Two-parter based on the life of a woman who claimed to be the sole survivor of Russia's royal Romanov family. Amy Irving, Olivia de Havilland, Claire Bloom, and Rex Harrison star.

## MONDAY

**Rock-and-Roll: The Early Days** (PBS, 10-10:11:10 p.m.): Seldom-seen footage traces early rock in its '50s heydays.

## TUESDAY

**Sail Wars!** (PBS, 8-9:30 p.m.): "Nova" takes a behind-the-scenes look at an attempt to build a boat to win back the American flag.

## Showing off a ballerina in a company of dancers

TOM BRAZIL

## David Gordon's troupe on BAM stage

By Marcia B. Siegel

Special to The Christian Science Monitor

New York

David Gordon's Pick Up Company devoted a good part of its program on the "Next Wave" series at the Brooklyn Academy of Music to a celebration of Valda Setterfield as ballerina *manqué*.

Setterfield began her dance studies in England with Marie Rambert before committing herself to America and Merce Cunningham, postmodernism, and beyond. In some pre-supersonic age, Setterfield might have made a great romantic ballet dancer. Her soft line, her intelligence about style, and her serene but expressive face put her in some other sphere from the sleek, impersonal dancers who surround her in Gordon's company.

## DANCE

In "Transparent Means for Traveling Light," which had its premiere last summer at Harvard's Loeb Drama Center, Setterfield wafts among the stumbling, struggling other dancers like a being who is near them in time but far away in spirit. In one long sequence, four men are her partners in a series of ballet poses. One gently guides her leg forward, then back into arabesque while another supports her shoulders as she melts out of the vertical.

It's not as if Setterfield couldn't do these moves by herself, but by collaborating in them, the men catch some of her special quality. During the sequence, Gordon occasionally comes onstage and rather roughly pulls one of the men away. Perhaps he's jealous, or perhaps he'd rather see her more autonomous. But he doesn't join the entourage, and as soon as he leaves, the missing courtier returns. At the end of the whole work, Gordon gets to dance with her alone.

Setterfield is muse or messenger in Gordon's newest work, "The Seasons," with a sound collage by Chuck Flammer that seems to contain every piece of music written in the past 200 years about summer, autumn, winter, or spring.

Setterfield's voice introduces the dance with a wry little commentary on living through the weather in New York. "Autumn is about sweaters," she says. "Winter is inconvenient. Spring is persistently about renewal and I am only growing old." But the

dance that follows has few regrets. Setterfield represents each season in a different set of gauzy accessories over her white unitard — the winter one looks a lot like a ballet skirt.

The dance itself sometimes seems to express the seasons. In the "summer" section, the dancers stretch out on the floor as though soaking up the sun. In "winter," Gordon and Setterfield do a slow walkaround as the music layers Meyerbeer (the score for Ashton's "Les Patineurs" on top of Tchaikovsky.) Very slowly they twine their arms together or clasp their hands behind their backs, to hint, but only hint, at skating.

Most of the dance, though, doesn't attach specifically to any season. The eight other dancers do easy tumbling and lifts, quasi-tangos, jogging. Gordon seems caught between doctrinaire postmodern objectivity and making a dance "about" something. He's always been somewhat veiled in his intentions anyway, but for me, the more descriptive parts of "The Seasons" put the rest of it into the shade.

I didn't like "My Folks" at all when it was first done here in the spring of 1985. It seems to be all gimmicks and no dancing. Critics at Brooklyn were asking each other whether Gordon had reworked the piece extensively since then, or simply gotten comfortable with it.

The piece, dedicated to Gordon's Yiddish relatives, begins with Klezmer music (my press release calls it Hasidic jazz) and Gordon, dressed like a rabbi in a long black coat,



Valda Setterfield in 'The Seasons,' part of the 'Next Wave' Festival

outlines the steps of a folk dance.

As easy and unstressed as he is in more contemporary movement, he steps, pivots, sways slightly, arms lifted to the sides, as if no one were watching him and he's just enjoying himself. A beautiful and poignant image.

Later a quartet of men, and still later Setterfield, do step dances that aren't specifically Jewish but contain the same kind of nonchalance and inner rhythmicity. Other parts of the piece, though, are like small circuses, as the dancers do minor stunts with panels of cloth. Perhaps Gordon is suggesting a Jewish wedding and the cloths are an extension of the kerchief sometimes used in Eastern European line dances.

At the end he and Setterfield get draped in the cloths and pose with the other performers. They might be making a snapshot that their grandchildren will cherish 50 years from now.