

BACKSTAGE

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Tables of various sizes, shapes, and colors often creep into choreography as a most utilitarian prop. "Miss Julie" seduces her lower-class lover from atop a kitchen table. Jorge Dunn graphically defines sexuality while undulating his pelvis for twenty minutes on a table in the Bejart version of "Bolero." "The Green Table," Kurt Jooss' masterpiece explores the uselessness of diplomatic talk in the face of war. The protagonists sit around a table.

In "Settings & Clearings," **Mark Haim** has also employed a table. Most similar to the Jooss ballet, Haim's choreography unfolds its own version

of madness. The rat-ta-tat-tat musical score recalls machine gun fire and suggests some form of battleground. The dancers climb on, off, around the table; crawling, clinging, and collapsing—bodies in constant frenzied motion. There is so much movement that it soon becomes repetitious. In the last moment, Mr. Haim falls from the table flat onto his waiting dancers outstretched arms (muck like Siegfried and Odette do onto their hidden gymnasium mat). It is an ending of relief and could come somewhat sooner.

The premiere of the evening, "Only If You Dance With Pepe . . ." battled a silly score of merengue music. It

sutor. Mother frets and admonishes the girl (beware of Pepe) all the while ignoring a younger sister who, vying for attention, has no trouble getting pregnant. I counted four times and Mother never noticed, not even once. As unexpectedly as it began, so does it end and we are back to more hip-swiveling. An anti-climactic letdown makes for a very puzzling piece.

"Front Line," the program opener, was the most intriguing piece. It spells out the stringent uniformity of the military as we watch the white-suited dancer goose-step on stage. The dancers are obliged to move only along a taped line running the width of the

MARK HAIM DANCERS REVIEWED BY PHYLLIS GOLDMAN

seemed little more than hip-swiveling and foot pattering. Then, just as you feel you are spending an evening at Roseland, a story begins. Morena, a protected senorita, meets Pepe, a proper

stage, and here, Mr. Haim is his most inventive fitting his choreography to this linear control he imposes on himself. The "Art of Noise," an English rock group contributed substantial score for the choreography.

Mr. Haim, dancers and table were on view at the Theatre of the Riverside Church dedicating their program to Martha Hill, a pioneer in the dance education field and Mr. Haim's teacher and mentor.

Mark Haim & Dancers presented at The Riverside Dance Festival at Theatre of the Riverside Church, 120th St. & Riverside Dr. February 6, 8, & 9