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FIVE NEW DANCES BY PAT CATTERSON

Choreographer Uses Her Troupe With Intelligence

A talented choreographer, Pat Catterson, presented a program of five new works at Judson Church last night. Her creative voice is soft but firm, understated but distinct and pleasurable. She uses dancers with intelligence and a special feeling for the weight and bounce of bodies in motion.

The company is known as "Pat Catterson and Friends," among whom are listed Ruth Barnes, Larry Comer, Susan Fitzgerald, Lee Harper, Clarice Marshall, Merel Poloway and Billy Siegenfeld. The group is in obvious rapport with its choreographer and enjoys the give and take of her dance designs. The selection of music is eclectic, ranging from popular hits of the 1950's to subway screechings, and is used for emotional coloration rather than rhythmic support.

"Warm-Up for Judson Church" was a simple brief curtain-raiser offered in blissful disregard of the fact that there is no curtain at Judson, and was followed by "This Door Swings Both Ways." The latter opposed two groups, one saying "Yes" and the other intoning "No," which ultimately fragmented into duets, a trio and a solo by performers lying on the flat of their backs moving in unison.

The gestures were simple at times like the rowing motions of a scull crew but the disposition of performers in the space revealed a tasteful graphic sense.

In "Tubes," Miss Catterson

encased one girl in pneumatic inner tubes and allowed her partner to attempt a duet. Of course, it failed hilariously. Others of the dancers did individual variations using the elastic qualities of the tubes to hop, roll and tumble around the space. It looked good, played well and was saturated with the sheer pleasure of motion.

Miss Catterson's own concise solo "Epilogue" was a tasteful distillation of the dance elements she is currently working with. It was spare, fluid and quietly informal. She is economical in the use of space, preferring to condense movement in a small area rather than scatter it willy-nilly over a large one. Hers is the body of one used to making its way through crowds rather than across prairies. It was an auspicious beginning.

Among others whose inspiration she acknowledged were Frances Cott, dance analyst; Martha Myers, teacher, and Yvonne Rainer, choreographer. I should imagine that they would be pleased at the results of their influence.

DON McDONAGH