

# The New York Times

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## Dance in Review

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### ■ Angelic lunacy and tortured dreams.

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#### **Movement Research**

*Judson Church*

Extroverted tomfoolery and melancholy dreaming were the order of the night when Movement Research presented Scott Heron and DD Dorvillier on Monday. "Lecture: The Dance of Positions, Two People" was at its best a showcase for Mr. Heron's angelic lunacy. Looking often like a stick-figure as he moved through those positions, long thin limbs prodding crookedly, Mr. Heron first appeared as a solemn high priest of sorts, moving gingerly onto the stage in a towering headdress of plastic-bagged balloons. By the end he was distinctly human, crossing and re-crossing the floor in an odd, knotty little duet with Kathy Danger.

In between, in the best part of the piece, the gangling Mr. Heron lolloped and leaped inside a square formed by a string of large colored lights and grimaced with the fierce abandonment of the innately shy. When he ill-advisedly left the square, he was greeted with a roaring cacophony of drums and yells from the balcony, from an orchestra that included some young stars of the post-

post-modernist performance circuit. An offstage voice talked the audience through the dance as it happened and afterward. A buzzing little car, driven by remote control, also figured in the piece, as did hats with huge bobbing cardboard daisies. The props and hats were designed by Mr. Heron and Matthew Buckingham.

Ms. Dorvillier made a spectacular entrance in "Motor Psychic," slowly descending the stairs from the balcony wearing a crown of burning candles and carrying a candelabrum. She deposited them on a table at the back of the stage space, where the candles at first lighted her tortured dreaming then, snuffed out, ended the dance dramatically. Dressed in drab, pajama-style pants and shirt, Ms. Dorvillier curled up on the floor, writhing and heaving through a dream.

That dark atmosphere dissipated a little when she stood and stomped stiffly through a more traditional dance solo. Knife-edged and wheeling, Ms. Dorvillier seemed driven by her music, which included gospel, American Indian and Sousa march numbers.

JENNIFER DUNNING

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