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DANCE

Out of the Air, and Back Into It

By JENNIFER DUNNING

Neil Greenberg is like that child who was good or horrid, with not much in between. Just as one wants to strangle him for his circumscribed, galumphing movement vocabulary or extraneous projections of lines of text, along comes a dance like the engaging and good-looking "Sequel," performed on Saturday night at the Joyce Theater by the Dance by the Neil Greenberg troupe.

Just what the new quartet is a sequel to is unclear. But the odds and ends that make up Mr. Greenberg's profoundly irritating 1999 "This Is What Happened," which opened the program, are woven together into a meaningful whole in the new work.

The ingredients are pretty much the same. Both dances incorporate eruptions of thundering movie music by Bernard Herrmann. The dancers continue to gambol loosely, in costumes that faintly resemble pajamas, in truncated bursts of movement that for the most part begin and end with blackouts in "Sequel." The entrances and exits, one of the most interesting aspects of Mr. Greenberg's choreographic aesthetics, are almost unnoticeable. The four dancers seem to materialize out of thin air and then to

disappear back into it.

What makes "Sequel" such a beauty is the integration of sound and silence, movement and, particularly, color and light, designed by Michael Stiller. The four bodies are glowing elements in clear, shifting formal patterns saturated with warm red and yellow light, without at all losing the look of ramshackle ordinariness that Mr. Greenberg seems to delight in.

In both pieces, he plays with that ordinariness and the cheesy grandeur of the movie music, continuously juxtaposing the two. The four dancers are remarkably faithful to that difficult strategy. Each has a pleasing, understated individuality that gives the movement much-needed texture.

Mr. Greenberg is softly dreamy, as if in another world. Ori Flomin moves with a terrier's tenacity and a fine sense of detail. Justine Lynch has a finicky sensuality straight out of a bodice-ripper romance novel. Best of all is Paige Martin, in whom the choreography seems to well up as naturally and expansively as breathing.

The "Sequel" score was remixed by the composer Zeena Parkins. Liz Prince designed the costumes. The program, part of the Altogether Different festival, will be repeated tonight and on Sunday.