

## Frog-Jumping and Other Ordered Disruptions



Andrea Mohin/The New York Times

Members of dre.dance, the Andrew Palermo and Taye Diggs company, at the Joyce SoHo on Thursday night.

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Andrew Palermo and Taye Diggs became childhood friends at the School of the Arts in Rochester. Mr. Palermo became a modern-dance choreographer and composer; Mr. Diggs went on to act on Broadway and in films and television though he continued to dance. In addition to forming a company, dre.dance, in 2004, the two also teach dance and acting. This is apparently no passing fancy for Mr. Diggs, though he has not given up that other day job.

There was a refreshingly modest air to the program — titled “re. rewind.rework.renew” — that dre.dance performed on Thursday night at the Joyce SoHo. The staging was smooth and sophisticated, with the 15 dances building inexorably — and mostly ill-advisedly — from spare formal works to emotionally fraught message pieces.

Mr. Palermo established the evening’s style in seven of the first eight dances — “id,” “try,” “we,” “path,” “rep,” “o” and “i” — with gutsy, rooted movement that blessedly lacked the earnest feel of many ventures by new companies. His choreography, like his music, boils up with clear, well-ordered disruptions.

Mr. Diggs’s “me,” performed by Karen Moore, created a similarly dark, direct mood with flowing ingredients like a sudden drop into a deep knee-bend, abrupt stretched-leg extensions and hard-swinging, fisted hands. And in Mr. Diggs’s interesting “bitter suite,” authentic-feeling emotions and relationships rise from a shifting line of dancers.

Some pieces have the look of backup dance for singers. The choreographers share a common vocabulary. The dancers do a lot of scrambling on all fours and throwing themselves to the floor. The effect is sometimes unintentionally funny when the dancers are called upon to express something more than pure movement in the program’s second half. Frog-jumping across the floor in Mr. Diggs’s “agnus dei” seems a peculiar response to the sweet, floating music by Samuel Barber to which that group dance is set.