

## New Choreographers

By JACK ANDERSON

The Salon Project, organized by Susan Osberg and Joan Duddy, helps new choreographers and dancers bring works before the public. Like many showcases, it features premieres. But the most successful piece presented Sunday night at the Dia Art Foundation was one that dancegoers may have seen before.

Felicia Norton offered "Moon Blind," choreographed by Alison Chase to a recorded score by Jane Ira Bloom. When she hobbled into view, Ms. Norton, as costumed by Kitty Daly, was an apparently faceless crone. Then she suddenly proved to have a face and lovely flowing tresses. She also seemed bewitched.

Ms. Norton, a specialist in solos, danced the enigmatic choreography well. However, Ms. Chase, a choreographer associated with the Pilobolus Dance Theater, has so often performed "Moon Blind" herself that a less familiar piece might have been a more enterprising choice for the Salon Project.

Another enigmatic but effective work was "The Water Dances," choreographed by Shelley Lee to a tape of what sounded like swamp noises. Brenda Daniels ran and jumped lightly. William Douglas re-

mained on the floor, assuming position after position but never rising until, at last, he did stand up to move in unison with Ms. Daniels. They separated and returned to each other and, together, conveyed a sense of life in some mysterious realm.

Chanting as if at church, Arthur Aviles kept hurrying and falling in "A Choirboy on His Way to Hollywood." Given the title, the chants and the recorded snippets of music from Carl Orff's "Carmina Burana" and Andrew Lloyd Webber's "Requiem," Mr. Aviles's solo may have concerned a young man torn between the sacred and the secular. But one longed to know more about this man and what he actually sought to do with his life.

"Duos" had a cast of three: Grace Korting, Katrin Schnabl and its choreographer, Jody Oberfelder-Riehm. Yet accompanied by music by Jerzy Sapieyevski, two women always danced together; the third would then replace one of the women in the duet. The choreography alternated moments of cooperation with moments of belligerence and there were many kinetic jokes involving incongruities in height. These dancers, though paired, may have been deliberately mismatched in both physique and personality. "Duos" brought the program to a jolly conclusion.