

**Garth Fagan Dance**

Now in his late seventies, Fagan has recently been sharing choreographic responsibilities with his longtime star dancer, the coolly graceful Norwood Pennewell. The works of the disciple are faithful to the master's style but show signs of fresh life and musical responsiveness. Of the four premières here, half are by Fagan ("In Conflict" and "Estrogen/Genius"), half by Pennewell ("A Moderate Cease" and "Wecoo Duende"). The company remains distinguished by veteran dancers such as Natalie Rogers—sexy, funny, and incredibly strong in her mid-fifties. (*Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. Nov. 7-12.*)

**David Dorfman Dance**

Visceral and hard-edged, Dorfman's choreography is infused with the messiness and kinetic energy of daily life. His newest work, "Aroundtown," explores love and connection in a time of anxiety and confusion. It includes a cameo appearance by the sixty-two-year-old Dorfman and his wife, the dancer and choreographer Lisa Race. (*BAM Harvey Theatre, 651 Fulton St., Brooklyn. 718-636-4100. Nov. 8-11.*)

**ZviDance / "Like"**

"Like" is the third part of a trilogy by Zvi Gotheiner that focusses on technology and its discontents. The audience members are encouraged to "like" or disapprove of what they are seeing onstage, using their cell phones to cast their votes; the "likes" are tallied and projected, and the dancers are deemed winners or losers. It's art as social experiment. (*New York Live Arts, 219 W. 19th St. 212-924-0077. Nov. 8-11.*)

**Hofesh Shechter Company**

A star of the British dance scene who was born and raised in Israel, Shechter combines an intermittently engaging physicality—low-slung, hunched, rawboned—with vapid rock-concert spectacle and arrested-development rage at a disillusioning world. In his latest baggy apocalypse, "The Grand Finale," chamber musicians play Tchaikovsky and waltzes from "The Merry Widow" as bodies thrash and silently scream amid the sliding of monolithic panels. (*BAM Howard Gilman Opera House, 30 Lafayette Ave., Brooklyn. 718-636-4100. Nov. 9-11.*)

**Yvonne Meier**

The Swiss-born wild woman offers a free program, presented by Danspace Project and Invisible Dog Art Center, of her absurdist structured improvisations. In "Durch Nacht und Nabel" ("Through Night and Fog"), she switches between near-nudity and an array of extravagant costumes that includes an orange bodysuit festooned with tiny plastic babies. In her new "Durch Dick und Duenn" ("Through Thick and Thin"), she and the performers Lorene Bouboushian and Lisa Kusanagi race through a kind of theatrical obstacle course, with fast-flying balls, an animated movie, and other booby traps of eccentricity. (*Invisible Dog Art Center, 51 Bergen St., Brooklyn. 347-560-3641. Nov. 9-12.*)

**Step Afrika!**

The members of this terrific troupe, based in Washington, D.C., are masters of stepping, the African-American tradition of body and foot percussion. In "Migration," they draw upon "The Migration Series," Jacob Lawrence's set of paintings about the mass movement of African-Americans from the South to the North in the twentieth century. Lawrence's images are projected on screens, as dancers and musicians bring them to life in a geographical and historical journey of a revue. (*New Victory, 209 W. 42nd St. 646-223-3010. Nov. 10-12. Through Nov. 26.*)

