

The Kitchen's
25th Anniversary Season



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ROSEANNE SPRADLIN

December 18-21, 1997

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## ENDS OF MERCY

CHOREOGRAPHY BY ROSEANNE SPRADLIN

Lighting Design By Jeff Fontaine

**EGRESS** (Premiere)

**Performed by**  
**Music by**

Paige Martin  
Miki Navazio

My very special thanks to Paige for her dancing  
and all that she brings to the work.

PAUSE

**ENDS OF MERCY** (Premiere)

**Created & Performed by**  
**Directed by**  
**Music by**

RoseAnne Spradlin  
Tere O'Connor  
Glenn Branca (Selections from  
Symphonies #2, #3 #5, and #6);  
G.D. Weiss/J. Sherman,  
Charles Ives,  
M. Riperton/R. Rudolph  
Liz Prince and RoseAnne Spradlin

**Additional Music by**

**Costume by**  
**Rehearsal Direction &**  
**Production Assistance by**

Elena Penga

*Special thanks to Tere O'Connor for his great generosity and vision; to Elena Penga for coming all the way from Greece to contribute her outside eye; to Glenn Branca for permission to use his music; and to Miki Navazio, Jeff Fontaine, and Liz Prince, for their contributions to the show.*

*Also thanks to Steve Gross for coming to rehearsals in the early stages of the work, to Amy Rosen, Martha Myers and others for giving me feedback, to Brad Wilson for his photography, and to Hal Himmelstein, Susan Wilber, and Michelle Dortignac for their advice and help.*

*I would like to extend a special thanks to Neil Greenberg for his continued support, and to Bernadette Speech, Isabelle Deconinck, Luis Valentin, Sheila Callahan, Sue Poulin, Wayne Lopes, Inigo Elizalde, Sarah Prior, and the rest of the staff at The Kitchen.*

*Additional funding provided by: Joyce Mertz-Gilmore  
Foundation, Philip Morris Companies, Inc., and  
The Harkness Foundation for Dance.*

## Biographies

**RoseAnne Spradlin** is originally from Oklahoma City, Oklahoma. She began her dance studies with ex-vaudevillian Paul Michael in Norman, Oklahoma, and continued studying dance and visual arts at the University of Oklahoma and Ohio University. In New York she has performed in the work of Steve Gross, and since 1986 has studied intensively with movement pioneer Bonnie Bainbridge Cohen. Spradlin's work has been produced previously at The Kitchen as part of *Working In The Kitchen* (1990 and 1995) and in a full show, *Immunity/Desire/Last Day of Summer* (1996). Previous engagements include Dance Theater Workshop (*Fresh Tracks*, 1990 and 1994), St. Mark's Church (*Draftworks*, 1992), Dixon Place (*Performance Mix*), La Mama Cafe, Dia Center for the Arts, Footworks in San Francisco, and East Street Studios in Hadley, Massachusetts. Spradlin teaches movement programs in Massachusetts and California, has taught on the island of Tinos in Greece, and as a guest artist at Cornell, Indiana University and Ohio University. Spradlin is a partner in SQUID studio in downtown Manhattan.

**Paige Martin**, a native Texan, has worked with RoseAnne since 1993. Currently she is a member of Dance by Neil Greenberg. Her own work has been presented at P.S.122, Dixon Place, The Knitting Factory, University Settlement, 600 Club and the Cooler. Her new works can be seen at Avant-Garde-Arama at P.S. 122 on Friday, January 23 and as part of DanceX Project at St. Mark's Church, January 22-25.

**Jeff Fontaine** has been working in NYC since 1981. He has worked with the American Tap Orchestra, Ka-Tap, NYC Tap Works, The NYC Chinese Folkdance Company, Amy Sue Rosen Dance Company and the Vortex Theater. Jeff worked at Dance Theatre Workshop from 1984-1986. Next spring Jeff will teach a lighting class at The School of Visual Arts.

**Miki Navazio** is the recipient of awards from the NEA, the New York State Council for the Arts, and Meet the Composer. He previously collaborated with Ms. Spradlin on *Last Day of Summer*, presented at The Kitchen in 1996. This year he has twice presented his live score for G.W. Pabst's classic silent film *Pandora's Box* for the Knitting Factory's Loud Music/Silent Film series, and has composed the scores for the feature films *All Over Me* (Fine Line), and *The Sticky Fingers of Time* (a Good Machine film), and is working on the score for *Out of Season*, a feature film by Jeanette Burke. A critically acclaimed guitarist, Mr. Navazio has performed and recorded with Reggie Workman, Oliver Lake, Joseph Jarman, Leroy Jenkins, the Lounge Lizards, and many more. Other dance and theater collaborators include Donald Byrd, Sabrina Peck, Dawn Saito, Catherine Tharin, Kumiko Kimoto, Stephanie Fleischmann and Elena Penga.

**Tere O'Connor** attended SUNY at Purchase. As a dancer he performed in the companies of Rosalind Newman and Matthew Diamond and

formed his own company. Since 1990 O'Connor has created the music for all of his dances. In January 1996, Tere O'Connor Dance appeared as part of the Joyce Theater's Altogether Different Series. The new work, *Mother*, was commissioned by the Joyce for these performances. In New York, his work has also been produced at the Danspace Project at St. Mark's Church, Dance Theater Workshop, Performance Space 122, The Kitchen, and as part of Dance Chance. The Holland Festival has co-commissioned three company works. The company performed in numerous European cities as well as South America and Canada. They have been a frequent guest at Jacob's Pillow Dance Festival. O'Connor is a 1993 Guggenheim fellow and a recipient of grants from the NEA, NYSCA, and NYFA. He received a Bessie award for his *Heaven Up North* in 1998. He has been a ballet instructor at NYU's Tisch School of the Arts for the last seven years.

**Elena Penga** is a performer, director and playwright who lives and works both in Greece and in the United States. She has trained extensively in the Suzuki method of acting and the Viewpoints work of Anne Bogart. In Athens she has directed/created: *Desdemona's Sweetheart*, *The Greek Alien*, *The Poisons of the Sea*, and *A King Listens*, which toured to Lisbon, Portugal, as part of the 7th Biennale of Young Creators in Europe in 1994. Her latest work, *Waltz Excitation*, opens on December 19th in Athens. Her first novella is currently being published in Greece.

**Liz Prince's** current design work includes: Ralph Lemon's *Geography*, Bill T. Jones/Arnie Zane Dance Company's *We Started Out Early; Visibility Was Poor*, and Mark Dendy's upcoming season at the Joyce as well as his new ballet for Pacific Northwest Ballet. Her costumes have been exhibited at the Cleveland Center of Contemporary Art, Snug Harbor Cultural Center, The New York Public Library of the Performing Arts, and the Whitney at Phillip Morris. She received a 1990 "Bessie" Award for costume design.

My deepest gratitude also goes to the following contributors: Anonymous, Mary Abrams, Frances Alenikoff, Tom Arnold and Amelia Ender, Wendell Beavers and Erika Berland, Karen Bernard, Derek Bernstein and Amy Rosen, Nancy Spradlin Brown, Steve Buscemi and Jo Andres, Craig Carlson, Clover Catskill, Cheryl Clark, Christine Cole, Richard Einhorn, Pat Ethridge, Renata Hinrichs, Irene Hultman, Gary Kaufman, Marjeanne Leiderbach, Katherine Longstreth, Maja Lorkovic, Fiona Marcotty, Phoebe Neville, Neta Pulvermacher, Katherine Therin, and Alison Zuber.

Contributions in support of Spradlin's work are greatly appreciated and may be made payable to The Field, earmarked for RoseAnne Spradlin Dance, and mailed to RoseAnne Spradlin Dance, 64 West 9th Street, #4N, New York, NY 10011.

RoseAnne Spradlin is a member artist of The Field, a non-profit tax-exempt 501(c)(3) organization serving the New York City performing arts community. All contributions made payable to The Field and designated for RoseAnne Spradlin Dance are tax deductible to the extent allowed by law. The Field is registered with the Department of Charities, Albany, N. Y. The Field may be contacted at 161 Sixth Avenue, New York, NY, 10013, or by telephone at (212) 691-6969.

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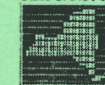
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