



THE NEW YORKER

DANCE

"ENDS OF MERCY"—RoseAnne Spradlin's seven-part solo takes the central nervous system for its subject, a typically suggestive choice for the choreographer whose works have a flickering, ephemeral quality at odds with their strong construction. "It's a bit of a puzzle," she says, with the calm of someone who delights in puzzles. "And how people are going to put it together is a mystery." (The Kitchen, 512 W. 19th St. 255-5793. Dec. 18-21 at 8.)

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