ERLY+MERRY DANCE IN 6 DANCES  $\wedge$ for Mary Overlie\* 

#### •••• Ĩ $\mathbb{A}($

The time before, the time before FIRST EPISODE home administration, part 4 For Iréne\*

SECTION 2: Montana circa 1963, or The Palouse circa 1988, or then circa now for DD\*\*

Second Episode of the First Episode

# entre'acte with cookies

ACT And then all hell breaks loose C SECTION: *"Gentlemen, please."* for Tonja\*\*\* and Janet\*\*\*\*

CHAPTER 4: We are sitting in a room. Or, 2 John C.'s plus Alvin Or, 3 Nods and a Gift for Dayna\*\*\*\*\* and Juliana\*\*\*\*\*

MOVEMENT 5: Part A: Horizontal for Rebecca\*\*\*\*\*\* Part B: Vertical for Vic\*\*\*\*\*\*\*

#6:★

the groceries for Kristen\*\*\*\*\*\*\*\* and Jenn\*\*\*\*\*\*\*\*

- finale or should I say the end as we know it? -

#### ..... i

CREATED by Heather Kravas in collaboration with Aretha Aoki, Cecilia Lisa Eliceche and Rebecca Brooks Performance: AA, CLE, HK

WITH

Lola Lewis Mahaney, Symone Sanz, Jennifer Kjos, Joey Kipp, Dayna Hanson, + surprise guests Somatic Dramaturgy: Rebecca Brooks Lighting Design: Madeline Best

Sound Design: Jeremy Kadetsky

MUSIC:

Invocation arranged by Chris McIntyre after Louis Hardin aka

Moondog

Trombone: Jen Baker Trombone: Terry Green II Trombone: Sam Kulik

Trombone: Christopher McIntyre

Trumpet: Kavi McIntyre

Percussion: Ryan Sawyer

Percussion: Dennis Sullivan II Recorded Music: Eliane Radigue: Safari from Opus 17

The Raincoats: No Side to Fall In

John Cale: Do Not Go Gentle Into That Good Night

Production Assistant: Julia Sloane Snowflake Seamstress: Eden Grimshaw

#### A

Imagine this list in a circle, with circles inside it, and outside it. where the names are ordered in all possible configurations

To The Chocolate Factory! Brian Rogers, Sheila Lewandowski, Madeline Best (double/triple hat wearer! Also, see below!), Shana Crawford (also at least two hats!), Maxwell Ludlow, Regine Pieters and Gerard Minaya - The magic exists long before this work and long after it and that magic is due to your generosity and fortitude. Thanks for keeping our art flames afire.

Thank you Jenn Joy for the behind-the-scenes-years-on-end conversations. For the temporarily, abandoned gigantic book that continues to inspire.

Thank you Jason for knowing exactly where everything should go while making it look nonchalant. And for the can idea. And the sound lessons. For more thanks, see over yonder!

Vic, thank you for the blob-bubble-toast-cloud collective freaking out about all the stuff that matters. Thank you for continuing. Thank you for the post show victory lap and sob fest next week. Thank you for sharing the beanbag with me.

Cynthia and Tamara, thanks for making me laugh, picking me up, feeding me, coming to all my shows no matter how far away or weird

Juliana! All those voice recordings saved me. Thank you for understanding the necessity of going into the cave of awfulness and trusting that the right monster will be encountered.

Tone, you are and always will be present in my dancing. Thanks for squishing with me.

Deeds! Thank you for letting me turn your Neapolitan ice cream (carpets) into a New York black and white cookie! Thank you for dancing with me over time. For doubting crescendos

Thank you Mo (Maureen Whiting) for telling me about Mary and the dog. And Mary and cooking. And Mary and the anti postmodernism club. Thank you for being there for her and letting her be there for you.

Thank you Jenny for making the cookies!!

Thank you Ed for being a great conversationalist and your excellent graphic ideas.

Thank you Janet Panetta for coming to all my shows. For teaching dear Ceci. The Cecchetti stairway is for you.

And thank you Janet Sassoon for teaching me about arabesques and frites.

Thank you John Cale, I love the song and I'm sorry I didn't get permission, no-one answered my emails. And thank you Eliane Radigue. You are my favorite composer ever. Thank you for teaching me about space and time and that it is ok to work for years and years on something that keeps changing. And thank you Zeena Parkins for introducing me to Chris McIntyre, knowing that he was the perfect person to play Moondog. Thank you Chris for turning apples into oranges to make the music. I love it. Thank you to The Raincoats for the lesson in creativity over perfection and to whoever put it on the mix tape I lost in the 90's, I think it was Kore Koubourlis? Thank you Bianca for the legal perspective! Thank you Eden for the snowstorm! Thank you Jeremy for coming in at the last moment and knowing all the ways to make the space sing and groan.

Thank you Jack Magai for making a crash mattress in 1996, it remains one of my favorite things.

Vallejo, I love seeing you. Thanks for the blast of past/breath of fresh air.

Thank you Fox Whitney, Will Courtney and Sarah Paul Ocampo for early singing. Thank you Tonya Lockyer and Shin Yu for rolling around on the floor together as poop. Thank you Takahiro Yamamoto for reminding me that the dance is between me and Mary. Thank you Stephanie Skura for reminding me about spaciousness as counterpoint to relentlessness. Thank you Iréne Hultman for the early and unexpected enthusiasm. Thank you John Hoobyar for test piloting "the John section". Thank you Dawn Cerny for sending the postcard and encouraging the provisional. Thank you Sara Jinks for the emergency admin sessions.

Thank you special secret guests!!!! I love that I don't know who you are and when you are coming. (Thank you RB for taking that over.) Thank you Julia for picking up all the loose threads and making it

Thank you Jennifer for being exquisite. Quivering tree limbs cloud

into a sweater!

Symone and Lola, I have tried to do your dance for 25 years and it has been waiting for you. Thank you for understanding and needing it too.

Thank you Kristen for your voice and sharing it with me/us and for giving me the book, for the reflecting and camaraderie in the face of whatever stage of capitalism this is.

Dayna, thank you thank you thank you for encouraging me all those times I wasn't sure if I was crazy enough to follow through. You helped me hang on. Next round, on me!

Joey, Thanks for bringing so much robust joy into my life. Leandro and Toya thank you for coming all this way over and over again and for all of the hugging! And laughing!

And Ryan and Frankie thank you for your beautiful still and moving presences!

Jason, Gus, Valentina, Mom, Dad, Tina and Carlos: good grief I love you. Thanks for helping me be an artist. I erroneously thought it would maybe not be quite this impossible? Oops! You're the very, very best.

Thank you Madeline for your illuminations, the literal and metaphoric. And your fantastic problem-solving. How lucky I am to do another project with you.

Rebecca, thank you for your beautiful peculiar precisions and deep transmissions of the unnameable and uncompromising honesty. Thank you for your care. For the NO rehearsal. For being the outside eye/publicist/photographer/costumer/recipe consultant/.../.../.../ You are the most splendid and unusual of collaborators.

Thank you Aretha and Cecilia for making all these dances together. I am learning so much. It means everything to me. I feel so lucky to do it with/for/beside you both.

Thank you Mary Overlie for the conversation.

This work is made possible through the generous contributions of the following:

The Ken and Judith Joy Family Foundation Anonymous (aka Santa) (aka Mom and Dad)

John C Robinson overly merry was developed as part of Lower Manhattan Cultural Council's Dance Studio residency program. Mutuus Studios (Kristen Becker = Dancer Fairy Godmother) Ruth and Tony Lockwood (Driggs = Heaven! And also, Oxbow Gallery lives in my heart/body/mind)

Cornish College of the Arts Khristina Kravas and Carlos DeVincenzo (the digs!) Oxbow Bakery (Kit! Heart! Dayton!)

overly merry is commissioned by The Chocolate Factory Theater.

## CITATIONS

Sue Williams, painter, "Try to be More Accommodating"

Frances Stark, artist/writer, "Uh Oh!" Antonija Livingstone, artist, choreographer (see also, dedications), "gentlemen, please" quoted from xxxxxxxxxxxxxxxxxxx - a situation for dancing. Part 1 Even Steven Trisha Brown, choreographer, "Foray Foret"

Non Cage, composer 4' 33" Richard Serra, sculptor "verb list" Mitch Sisskind, satirist "Do Not Be a Gentleman When You Say Goodnight" and the story within: "Then All Hell Breaks Loose:

Thirteen Films of Tokyo Lipscomb" Lygia Clark, artist

Tala Madani, artist "Shit Mom"

Victoria Haven, artist Nathalie Sarraute, writer, "tropisms"

Jacques Tati, mime, filmmaker, actor and screenwriter, "Playtime"

Alvin Lucier, composer, "I am Sitting in a Room" John Cage, composer 4'33" John Cale, composer, "Do not go gentle into that good night" Dylan Thomas, writer, "Do not go gentle into that good night" Remy Charlip, artist, writer, choreographer, theatre director, theatrical designer, and teacher, see the last page of "Arm in Arm: A

Collection of Connections, Endless Tales, Reiterations, and Other Echolalia Jeanine Durning, choreographer, performer, "inging

\*Mary Overlie, choreographer, dancer, theater artist, professor, author, and the originator of the Six Viewpoints technique for

theater and dance \*\*Iréne Hultman, choreographer, dancer, educator \*\*\*DD Dorvillier, choreographer, dancer

\*\*\*\*Antonija Livingstone, artist

\*\*\*\*\*Janet Panetta, dancer, choreographer, teacher

\*\*\*\*\*\*Dayna Hanson, director, choreographer, writer, performer \*\*\*\*\*\*\*Juliana May, choreographer

\*\*\*\*\*\*\*Rebecca Brooks, dancer/teacher/choreographer

\*\*\*\*\*\*\*\*Victoria Haven, artist \*\*\*\*\*\*\*\*\*Kristen Kosmas, artist

\*\*\*\*\*\*\*\*\*\*Jenn Joy, writer, lecturer, scholar

p.s. Vic, my #6 was also a beast. And so it continues...

### BIOGRAPHIE .

ARETHA AOKI is a dancer, maker, mother, partner, teacher, beginner, seeker. Some precious people she wishes to name from the web of those that nourish and sustain her: Frankie Mayfield, Ryan A. MacDonald, sisters Aoki, and Jenna Labbe-Watson. Her latest work in collaboration with Ryan, Izumonookunl, will premiere at the Bates Dance Festival this July. Other works include Wind in the Pines (2019), ZERO (2015), The Multiple (2014), and Las Gravitas (2013). For over seven years, she both danced and contributed choreography to work by Emily Johnson. She has danced in work by robbinschilds, Juliette Mapp, devynn emory, maura nguyễn donohue, Rebecca Serrell Cyr, Vanessa Anspaugh, Daria Faïn, and others. Aretha first performed in Heather's work in the Coil Festival version of The Green Surround and they reunited in solid objects/VOIDS-her collaboration with

JEN BAKER, NYC-based trombonist/composer, has pioneered a widely diverse career based in redefining the role of trombone in contemporary music and traditional performance settings. Featured on numerous record labels including the soundtrack to Werner Herzog's Oscar-nominated Encounters at the End of the World, she performs throughout New York City an internationally as contemporary trombonist and improviser, highlights including Bang on a Can at Carnegie, a museum re-opening at MIT, and Vinny Golia's Large Ensemble at Roulette.

Victoria Haven. Aretha is grateful to be here.

Her book, Hooked on Multiphonics, fills the gap for trombonists and composers looking to understand this extended technique for her instrument. Her compositions have been performed nationwide partly through commissions by members of Mivos Quartet, The Fourth Wall, loadbang, Asphalt Orchestra, Wavefield, and with solo and collaborative projects as composer/performer. Currently, Jen Baker is fascinated with exploring human consciousness and is developing exciting ways to connect wellness with trombone multiphonics.

MADELINE BEST is a Lighting Designer, Performer, and The Director of Operations at the Chocolate Factory Theater. Recent artists she has worked with include Brian Rogers, Michelle Ellsworth, Aki Sasamoto, Moriah Evans, Yve Laris Cohen, Anna Sperber, Neal Medlyn, Ursula Eagly, Milka Djordjevich, Efrian Rozas, luciana achugar, Andrea Kleine, Anne-B Parson/Big Dance Theater, and more. Madeline grew up in Durham, North Carolina and currently lives in Long Island City, Queens.

REBECCA BROOKS has inhabited Heather's world since 2006, as a performer (play, thing & others), performance advisor (a quartet, The Green Surround), and now, in overly merry, as somatic dramaturg or advisor, as you wish. Rebecca works somatically in support of the artists and the process, helping direct the emergence of the work, through and from the thinking sensing bodies. "No offense to anyone else I've ever worked with, but this is my favorite job.

Her own performance works have been presented throughout NYC in all the un/usual places. As a performer she has worked with Marina Abramović, luciana achugar, Walter Dundervill, Maria Hassabi, Katy Pyle, Susan Rethorst, robbinschilds, Kathy Westwater and others. She has worked as performance advisor also with Milka Djordjevich. Rebecca has been on faculty at Bennington College, Balance Arts Center, and Movement Research, and she maintained a private Alexander Technique teaching practice from 2009-2019. MFA, Teaching Fellow, Bennington College; BA, Sarah Lawrence College; Co-creator, AUNTS; Co-curator, Movement Research Festival Fall 2014 and Spring 2007; Artistic Director, Rockbridge Artist Exchange. Rebecca is currently studying to become an Infant Developmental Movement Educator through the School for Body-Mind Centering. She lives in Brooklyn with her wife and their two children.

CECILIA LISA ELICECHE, (Necochea/ CECILIA LISA ELICECTE, (Necochea/ Salvador de Bahia) is a mother, dancer, choreographer and campesina. Some of her works include "Unison", "The Ghost of Lumumba", "Caribbean Thinkers for a New Europe", "Haiti o Ayiti", "Notes on Spiritual Extractivism", "Earth Remembrance", "Janet Panetta Diosa Ancestra". They worked with and learned from DD Dorvillier, Etienne Guilloteau, Claire Croize, Eleanor Bauer, Janet Panetta, Teresa Maria Diaz Nerio, LI Yuchen, Cici de Oxala, Weichafe Moira Millan Bawinah Bello Dr Kvrah Malika Daniels. Ir Weichafe Moira Millan, Bayyinah Bello, Dr.Kyrah Malika Daniels. In this camino de danza, that is life, she is in eternal gratitude to walk, con el corazon pleno, side by side with Heather Kravas, with whom she finds deep affinity for why and how choreographing now and here. She is co-founder of the dance editorial grupa Dancing at the Crossroads (as we walk). They work with Leandro Nerefuh with whom they dove in the deep waters of Ayiti (https://haitioayiti.com/). With the guidance of Ruro Caituiro, Cecilia gave birth to divine Toya. They are the spiritual daughter of Houngan Jean-Daniel Lafontant and is proud to serve on the board of KOŠANBA (the scholarly association for the study of Haitian Vodou). She understands her Liberation is inextricably bound to a Free Palestine and the free movement of waters, from the river, to the sea. Mariciwew!

Flushing born TERRY GREENE II is a trombonist, voice actor, and teaching artist here in NYC. He's played with David Murray, The Roots, Macy Grey, Elliot Sharpe, and Oliver Lake over the years, and is currently a teaching artist with the NY Philharmonic. He lives in Queens with his composer wife, Rebekah Griffin Greene, his budding trumpeter son Kayden, and his fireball daughter Phoenix.

DAYNA HANSON is a Guggenheim fellow in choreography and a United States Artists Foundation Oliver fellow in dance whose minor-key body of work spans three decades and multiple disciplines. With Gaelen Hanson, Dayna co-directed internationally touring dance theater company 33 Fainting Spells from 1994 - 2006. Her own dances have been presented by On the Boards, REDCAT, Fusebox, TBA Festival and others. As a filmmaker, Dayna's work has screened at South by Southwest, Woodstock Film Festival and more. Her dance/narrative episode of HBO's Room 104, "Voyeurs," was ranked one of the top television episodes of 2017 by The New York Times, The Hollywood Reporter and Vox. Dayna is co-founder of Base, a nonprofit arts space in Seattle.

JEREMY KADETSKY (they/them) [Sound Design] is a writer and multi-disciplinary theatre artist based in Brooklyn. have recently performed in work by Lisa Clair (Willa's Authentic Self) and designed projections for Sister Sylvester They (Constantinopoliad at Onasis Steggi and Internaational Theater (Fellow Traveler) with Royal Osiris Karaoke Ensemble and a rabbinical, punk, operatic performance project (BIRDS). Education: Johns Hopkins University (BA), Sarah Lawrence College (MFA). www.kadetskyj.com

JOEY KIPP, (he/him/his) born in Brazil and raised in Mtn. View, CA with a B.A. in Biology & Dance from Marymount Manhattan College. Joey has worked with Heather Kravas, David Neumann, Cat Galasso, Biba Bell, blaze ferrer, Heidi Latsky, Bill T. Jones, Chelsey Arce, Ash Tata, Vanessa Walters, Charlotte Bydwell, Iuciana achugar, Stacy Grossfield Sperling, Jody Oberfelder, David Duras Anti Tai, Josh Carbon and Steven Horgatt, Joavid Luciana achugar, Stacy Grossfield Sperling, Jody Oberfelder, David Byrne, Ani Taj, Josh Groban, and Steven Hoggett. Joey is a writer/performer with Pioneers Go East and has been featured in the NY Times as a performer. Joey has performed at The Rev, The Shed, Performance Space NY, Summerscape at Bard's Fisher Center, Walker Arts Center, & Park Avenue Armory. Joey has shown work at Judson Memorial Church, the Bronx Academy of Art and Dance, Convergence Arts Center, The Center (NYC's LGBTQAI+ Center), and San Jose State University. He has choreographed for the Gotham Roller Derby, Marymount Manhattan College's Zoom musical, and NYU's THE THREEPENNY OPERA. Joey recently performed his evening length solo work TRACING LORRAINE and also worked on the pre-production of the SWEENEY TODD 2023 Bway revival. Joey would like to thank Heather Kravas & company, Tyler Jones, his mom, sister, & aunt.

KRISTEN KOSMAS is an artist based in Seattle.

Since 1995 HEATHER KRAVAS has investigated choreographic, improvisation and collaborative practices in contemporary dance to explore the limits of choreography and her artistic abilities. Punk, feminist, precise and extreme, she is interested in creativity as a political, personal and collective act. Heather lives in Seattle with her partner and two children.

JENNIFER KJOS was born in the subtropics currently resides in Brooklyn, and once lived for a few years in the mountain wilderness. A cursory romp through Jennifer's career reveals dances w RoseAnne Spradin, chamecki/lerner, luciana achugar, and Walter Dundervill among others. And this is certainly not her first rodeo with the esteemed Heather Kravas. Thank you to Herbert Ross, Jennifer Way Rawe, Def Leppard, and Tamara Star Belin for your delightful and lasting influences on my dancing.

SAM KULIK has lived in Queens for 20 years, over that time working with a wide variety of artists, which include choreographers Nicole Mannarino, Moriah Evans, and Chris Ferris, theatermakers the Talking Band, Dave Malloy, and Cynthia Hopkins, and musicians David First, Anthony Braxton, and Joachim Badenhorst

LOLA LEWIS MAHANEY is a sound and movement based performance artist from San Francisco, CA. They are currently freelancing out of Seattle, WA.

CHRISTOPHER MCINTYRE is a Brooklyn-based trombonist, curator, composer, band leader, and educator. Known for his involvement in Julius Eastman's music, Chris serves as Director of TILT Brass (co-founder in 2003) and as Curator and trombonist for Either/Or Ensemble. He specializes in ensemble work meshing improvisative & interpretive material as a player and as a composer and music director. He regularly performs in groups such as TILT, Either/Or, SEM and Talea Ensembles, and American Composers Orchestra, among many others. McIntyre leads an active career as an independent concert programmer in New York (The Kitchen, MATA Festival, Ne(x)tworks, and ISSUE Project Room) and currently teaches at Mannes School of Music at The New School and in the ACO's Teaching Artist program. cmcintyre.com

KAVI MCINTYRE is a native New Yorker. He's studying to be a visual artist and musician, with years of classwork in Pratt Institute's Saturday Art School and piano lessons with Kathleen Supové. He's a fan of Jean-Michel Basquiat, Dada, and Steve Lacy.

SYMONE SANZ is a dance artist versed in performance, improvisation, and choreography from Los Angeles. She holds a BFA in Dance from the University of Illinois at Urbana-Champaign. Since living in Seattle, she has enjoyed creating work with artists Heather Kravas, Cherdonna Shinatra, and zoeljuniper, among many others. She also teaches Dance Church® classes.

RYAN SAWYER (1976 San Antonio), a musician/drummer focused on music as a means of healing. Everything I have ever done musically was a way to heal myself and the world around me. I have played with a lot of people and bands all of them trying to heal as well.

Originally from North Carolina, JULIA SLOANE is a multifaceted artist with a love for experimental performance. multifaceted artist with a love for experimental performance. Sloane received a BFA in Dance from Cornish College of the Arts in 2015; since then, she has worked professionally with Dayna Hanson, Peggy Piacenza, Jody Kuehner/Cherdonna, and Kate Wallich, among other projects. Her own work has been presented in Northwest NextFest and Trigger: New Dance Happenings, as well as in multiple order acclured dance films. She is the aparetiane and as in multiple self-produced dance films. She is the operations and programs manager for Base, a nonprofit performance and residency space in Seattle, and is in the beginning stages of a new dance project with Dayna Hanson. Sloane currently resides in NYC, working as a freelance dance artist and Pilates instructor.

DENNIS SULLIVAN II is percussionist, improviser, composer and sound artist based in Queens, NY. He is a founding member of Popebama, with saxophonist/composer Erin Rogers, Radical 2, with percussionist/sound artist Levy Lorenzo, Blood Luxury, with violinist/improviser Erica Dicker, and Wavefield ensemble. As a contemporary percussionist he has worked with the International Contemporary Ensemble, Either/Or, Argento and others. As an improviser he shares the stage with Brandon Lopez, Erin Rogers, Dana Jessen and more. His music has been played by Yam/Wire, ICE, Hypercube, New Thread, Dal Niente and others. He and Erin Rogers work, "Fight Songs," an evening length music/theater happening written for and performed with Decoder premiered at Hamburg's Elbphilharmonie in March 2020. Dennis enjoys an active schedule as a performer and clinician across the US and Europe. He is a recipient of the Darmstadt Stipendium Prize and is a D'Addario/Evans/ProMark/Sensory Percussion artist. Dennis-sullivan.com

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## $\mathbb{N}$ Ņ -This is not the end. This is the end. Is this the end? Is the end not this? His end is not this It is not his to end. This end this end this This and this and this This end Distending Intending It sent us to our end. An end In ten In an in an in An in An in An in, in E Any Any Any Ending Ending? Ending endings, end This end? I found it at a garage sale during shoulder season. This is an end. But not the end, end. It is this this-this An ending ending an ending. And ending an end.