

to ASHES



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Dance Department MFA
Thesis Binder
07.29.08

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Introduction

In my experience, the terror attack on Sept 11 2001 was a transformative event spatially, psychically and philosophically. As an American, I had never been confronted so directly with a threat to my immediate safety nor had I ever been witness to fellow citizens choosing to plunge to their deaths from 100 stories up to escape fiery deaths. The shift in my perception of the fragility and illusion of safety was abrupt and complete. I remember thinking on my walk down Manhattan and directly into the massive cloud of dust and debris that I was now part of the world in a different way. The event connected me, and all of us, to human experiences throughout history but that as Americans we had been mercifully ignorant. It makes me question how to be an American now. Working through the event itself and watching how I myself and the city has rebuilt and moved on, I feel connected to humanity in a different way and see in myself the remarkable paradox I see in human nature – the ability to endure and the inclination to forget. In creating *To Ashes*, it is not my intention to position myself ideologically, politically or otherwise but rather to explore the ways in which I perceive my own reality to have shifted and transformed. The idea is not to recreate but to evoke.

Interdisciplinary collaboration is about inviting unexpected juxtapositions into the creative process. Every artist brings their unique skill set and imagination to the exploration of the subject. The process and product created has unexpected depth, unique texture and is boundary defying.

In experiencing September 11, I felt myself to be both witness and participant. In *to Ashes* I decided to use operatic art songs to evoke a sense of the external articulated voice of the witness and use originally composed cello to give voice to the internal emotive experience.

Thesis Proposal

February 7, 2008

Ashley Searles

Summer 2008

4 credits

Thesis committee:

Primary mentor: Simone Ferro

Secondary mentors: Janet Lilly, Marcia Parsons

Abstract:

My final project will be a dance concert of original choreography accompanied by live music. The concert will take place on July 3, 2008, at the Adrienne Theater in Philadelphia, PA. The concert will be an exploration of the theme of the transformation that occurred on September 11, 2001 as experienced by the citizens of New York City. The terror attacks created a profound shift in the physical topography of the city and caused a psychic transformation that changed how the citizens of New York inhabit and experience their city. This concert will be an exploration of the fear, helplessness and ultimate perseverance of those who directly experienced this transformative event. The concert will be 40-55 minutes in length.

Description:

The theme of the concert will be the transformative effects of the September 11, 2001 terror attacks on the city and citizens of New York City. I will use two choreographic pieces already created, the solo work *Where I Am* and the quintet *To Ashes* as the foundation of the concert. *Where I am* was created during the fall of 2006 and was an exploration of the trapped and helpless feelings of one witnessing a loved one's illness progress. This piece was performed at Long Island University in October 2006 and at an

informal showing at Dance Theater Workshop in December 2006. *To Ashes*, choreographed summer 2007, is a quintet performed to live voice and piano. The piece explores the atmosphere of New York City on September 11, 2001: the energy and activity of the citizens before, during and after the fall of the twin towers. *To Ashes* was first performed at UWM during the Dancemakers concert summer 2007. It is my intention to link *To Ashes* and *Where I Am* into one evening length work through the creation of new choreography and original musical compositions developed in rehearsal. In addition to *Where I am* and *To Ashes*, I plan to create one new piece for 2-5 dancers to an additional Mahler song from the *Kindertotenlieder* song cycle, or to another song from the same period. The piece will explore the physical and psychic experience of those people trapped in the towers before they fell. I plan to use a collaborative, improvisational rehearsal process in the development of new musical and choreographic material using both the dancers and the musicians. I intend to deepen my exploration into the physical and emotional conditions experienced by the victims of the attacks. I am especially interested in portraying the sense of prevailing fear, the loss of innocence and the physical experience of those trapped in the towers, as well as the helplessness, grief and ultimate perseverance of those who witnessed and survived.

The concert will be performed by 5-8 dancers (TBD), mezzo-soprano voice Katherine Pracht, jazz bassist Tom Abbs and a pianist (TBD). All the dancers will be hired by me as I do not plan on performing in the concert. I have decided not to perform as my intention in this process is to hone and develop my skills as a choreographer and director. The music performed will be Mahler's "In Diesem Wetter" and one additional song from the

Kindertotenlieder song cycle, (or a song from the same period chosen in collaboration with Ms. Pracht), and “Where I Am” originally composed for the choreographic work. I will explore the addition of new short (1-3 minutes) musical compositions between singer, bassist and pianist to be created in a collaborative improvisational process in rehearsal. I have received a choreography residency from *danceNOW NYC* that will provide the majority of rehearsal time for the creation of new choreography. The residency will take place May 5-11, 2008 at Silo Farms in Lehigh Valley, PA. The facilities include 2 rehearsal spaces and living accommodations for up to 12 people. We will have unlimited use of the rehearsal spaces during the residency.

The set will be a piece of transparent plastic 18 ft. in height. The plastic will be employed as a cylindrical form hanging from the lighting grid above the stage to the floor of the stage, as it was used during the *To Ashes* production summer 2007. I will explore the use of the plastic as a structure for the dancers to inhabit as well as a metaphorical boundary separating audience from the performers.

The production staff will consist of a lighting designer and technician, a stage manager and a house manager and 1-2 backstage technicians, all TBD and whom I will hire personally. I plan to research university theater programs for possible candidates for these positions, as well as arrange interviews with working professionals found through recommendation and research of current productions in the Philadelphia area. I will do the publicity myself with help from my husband, James Brookman, an architect with knowledge of and access to professional quality program/postcard design and production.

Timeline:

March 1-31, 2008

Rehearsals (Currently researching rehearsal space options).

- Movement rehearsals by myself to reconstruct *Where I Am*; recapture movement from *To Ashes*; generate new movement material.
- Audition or approach dancers to commit to the project.

April 1-30, 2008

Rehearsals

- Solo rehearsals with musician Tom Abbs to reset *Where I am* on one dancer.
- Group rehearsals to reset *To Ashes*; set choreography to the music with Ms. Pracht; create new material.

Production

- Contract with lighting, stage and house managers
- Design flyer
- Contact publicist
- Enter dates and description of concert on PhiladelphiaDANCE service organization community concert calendar
- Assemble costumes
- Showing #1 – Re-staging of *Where I am* and *To Ashes*.

May 1-30, 2008

Rehearsals

- Full cast: May 5-11 choreography residency at Silo Farms, NY; link solo and group works; create new material; collaborate with musicians; work with set piece.

Production:

- Finalize costumes.
- Showing #2 – New material created in residency.
- Photo shoot for publicity materials by Matthew Brookman, filmmaker and photographer who will also provide the final digital documentation of the work.

June 1-30, 2008

Rehearsals

- Full production/sections rehearsals as needed.
- Send PR flyers.
- Press release.
- Showing #3 – Full production/rough cut.

July 2 & 3, 2008

- July 2 Technical rehearsal, dress rehearsal in theater.
- July 3 Performance.

July 20, 2008

- Submission of final product binder with creative analysis, documentation of correspondence, publicity materials & performance DVDs.

Budget

EXPENSES		
Theater Rental	300/day X 2 days	\$600
Liability Insurance		\$300
Lighting Designer	1	\$300
Stage Manager	1	\$100
Stage Tech	2 X 50	\$100
House Manager	1	\$50
Publicity Materials and Printing Costs		\$100
Costumes		\$200
Rehearsal Space	\$15hr X 30 hours	\$450
Dancer Stipends		\$400
Musician Stipends		\$500
Travel/Food for Residency		\$500
TOTAL		\$3,600

INCOME		
Residency		In kind
LL		\$350
Box Office \$10 x 100 SEATS		\$1,000
Personal Funds		\$2,250
TOTAL		\$3,600

Notes:

As per agreement with the Adrienne Theater, 100% of the box office proceeds will go to me. I hope to attract an audience of 100 people at \$10 per ticket to recoup some of my production costs.

I am only able to offer small performance fees to the participating artists as this is a school related project I am financing personally. Unfortunately, I have not been able to find an appropriate grant to assist me in the production or creation costs but I will continue to research possible grant opportunities. I am also exploring the idea of holding a fundraising event to provide some financial support.

CREATIVE ANALYSIS

The *to Ashes* production consisted of the choreography of *Landscape*, *Specter*, *Figure*, *Rampart*, *Threshold* and *Overture*, three opera art songs, three original cello compositions, a pianist, a mezzo-soprano, a cellist, three dancers and the paper and plastic set. Of the six dance works that comprised the concert, two had already been created. The solo *Threshold* was created for Choreography I in fall 2006 and was performed at Long Island University and at a private studio showing at Dance Theater Workshop in New York City winter 2006. The final piece on the *to Ashes* program, *Overture*, was created in the summer of 2007 for Choreography II and was originally performed as a quintet at The University of Wisconsin-Milwaukee. The remaining works on the concert were new creations developed during the rehearsal period from April – July 2008.

Overture and *Threshold* were the foundation for the *to Ashes* concert. In the process of creating both of these pieces, I established the central dramatic concepts and working methods I would use in the full production of *to Ashes*. In *Overture*, I established the concept of the transformation that occurred on September 11, 2001, I created a plastic set piece and I chose to work with live voice and piano, all of which I used in some form in the final production. In *Threshold* I chose to work collaboratively with a composer, Tom Abbs, who created an improvisational score to accompany my choreography. Tom and I worked in the same collaborative process to create the choreography and sound for *Figure*, *Rampart*, and *Landscape*.

OVERTURE (Fifth piece)

Although *Overture* is the last piece on the program, I am discussing it first as it was the genesis of the dramatic, musical and set concepts as well as the source of movement vocabulary for the full length production of *To Ashes*. The concept of transformation was central to my dramatic approach in creating the first version of *Overture*. I wanted the piece to depict how an ordinary day became an extraordinary event that transformed New York City environment physically and psychically. For music I chose Mahler's *In Diesem Wetter* from the Kindertotenlieder song cycle because there was a clear tempo, tone and key change, thus creating a dramatic arc that to me expressed transformation and because the lyrics of the song were appropriate to my theme. The singer first expresses anger and anticipation before the dramatic music change; then grief, loss and remorse. In making *Overture*, I chose to use the structure of the musical score to inform the choreographic structure of the piece; a method of working that I used in the creation of *Specter* and *Rampart* as well. In *Overture*, I worked deliberately within the time signature of the score and I counted each measure of choreography to correlate with the same measure in the score 1-134 (see figures 1, 2). I did not work literally with the lyrics to create a narrative of the song itself, but instead used the song's intent, tone, tempo and phrasing to create a choreographic structure that mirrored the musical structure. During the creation of the quintet during the summer of 2007, I used an improvisational and collaborative process to create the movement vocabulary. I used two central themes for dancer's improvisations: the everyday actions of life in the city versus the body affected by forces outside of its will: fire, death, etc. I used this movement vocabulary as the basis for the movement in the restaging of *Overture* for the July 2008 *To Ashes* production.

Overture became a trio from a quintet by necessity; in the course of rehearsal two dancers left the process and this forced me to rework the piece for three dancers, necessitating a complete re-choreographing of the second section of the dance. In the trio version, I created a solo for the figure within the plastic and a duet with a mourning theme for the couple who were left outside of the plastic. To create the new duet, I used the movement vocabulary already created in the piece and used formal manipulating devices such as tempo changes, reverse and rewind, slow motion and deconstruction to transform the movement. Overall, *Overture* retained its central choreographic, musical and spatial structure from the quintet version. I can work more to define and develop the movement vocabulary and find more dynamic range. The ending tableau is an effective way to conclude the concert; the dancers and singer create an image one figure left in the plastic while the other two dancers and the singer remain outside of the plastic and witness her struggle.

SPECTER (First piece)

Of all the works in *To Ashes*, *Specter* was the most challenging to create. I created the concept and basic choreographic structure of the piece during the Silo Choreography residency May 5-9. I chose to work very deliberately and narratively with the score. The song is written by Schubert with lyrics by the German poet Goethe and tells the story of a father and young son traveling through the forest at night. The son repeatedly sees the Erlking, or the Specter of death, coming for him. The son tries to warn his father but the father refuses to see the danger lurking and in the end the son is taken by the Specter of death and dies. In the song there are four characters: the singer/narrator, the son, the

father and the specter of death. In structuring this piece choreographically, I chose to work within the song's dramatic structure and I created characters: the singer as the narrator, a duet representing the father and son and the lone figure of the Erlking. To create the movement vocabulary, I manipulated the movement vocabulary from *Overture*. For the Erlking character's movement vocabulary I used the movement motif from the dancer alone in the plastic at the end of *Overture*. For the father and son, I elaborated on the movement from the first section of *Overture* by making it larger and travel through space. I created gestures directly from the words in the song. For example, at one point the lyrics describe the father taking the son in his arms to comfort him and I paralleled this by having the father character wrap his arms around the son and lead him upstage. The duet of father and son becomes a solo and the solo figure of the Erlking becomes a duet for specter and child (see figures 3,4,5). In the end the father is left bereft of his son, the death figure disappears and the child is left dead. In choosing to work literally, I found challenges in creating movement that was able to evoke and propel the action of the story without being so literal as to create an actual representation of the words. This piece is the most literal and narrative on the concert. I feel the movement motif is strong and effective Specter of death character and I would like to find more dynamic range and stronger movement motifs for the father and son characters.

FIGURE (Second piece)

The concept for this work was a figure discovering the hidden "other side" of themselves, or their own mirror image. The character sees "through the looking glass" and encounters a dark and unfamiliar side of themselves that they had not known before. I created a

“mirror” between the two characters with one panel of the paper set in the center of the stage and constructed the piece in a rectangle pattern around the center panel. The paper was the center of the rectangle and the dancing took place on the lines of the square while the corners of the square were the moments of connection between the two characters. At the beginning of the piece, the two dancers performed a simple unison phrase that established their unity. They then separate and perform movement phrases that take them from corner to corner of the square, essentially chasing one another. One character performs the movement phrases in their entirety, while the other character only starts and finishes each phrase with her counterpart and merely runs from corner to corner thus deceiving and taunting the other dancer. At the end of the piece, the two dancers break the rectangle and approach each other on the diagonal. They reach the mirror, tear down the barrier between them and become one again by performing the beginning unison phrase once more. To create the movement vocabulary for *Figure*, I used formal devices to manipulate two key phrases from *Threshold*. *Figure* and *Threshold* are related in content, music and choreographic design. Both pieces are examinations of the internal emotive struggle and state of the individual, the spatial patterns of both pieces are linear: *Threshold* takes place primarily on the diagonal from upstage left to downstage right and *Figure* is a rectangle (see figures 6-9). Both *Threshold* and *Figure* are accompanied by original cello compositions. The cello evokes the internal struggle the characters experience as they uncomfortably face and reckon with their mirror image.

RAMPART (Third piece)

Figure evolves into *Rampart*, with all three dancers locating themselves on top of some of crumpled paper torn down and strewn at the downstage left corner of the stage after *Landscape*. I began *Rampart* with the dancers on the paper to connect the physical presence of the dancers directly with the paper/debris and create physical interaction between the dancers and the set. *Rampart* has two sections; the first is an exploration of the idea of impact, violence and the effort to resist a force forcing them to move backwards on the diagonal from the downstage left corner in front of the musicians to the upstage right corner. The dancers were bodies falling, crawling, jumping, and scrambling with percussion, impact and a sense of violence. I used the cello compositions to reflect the emotional states of the dancers as they experienced the violence of being forced from one place to another. When they reach the upstage corner, the piece shifts as the dancers stand together and unite as falling bodies – slowly sinking to the floor into a discombobulated pile. With the singer's entrance at the beginning of the second section, the point of view changes from the dancer's experience to the singer witnessing and empathizing with the dancer's experience (see figure 9). As *Rampart* was intended to evoke the violence and collision of body with paper/debris, I would like to explore more connection and violence between the dancer's movement with the set pieces. The transition from *Rampart* into *Threshold* is one character's emotional reaction to her experience in *Rampart*; her anger and confusion build in her until she explodes in emotional reaction.

THRESHOLD (Fourth piece)

My original intention for *Threshold* in its 2006 version was to depict a person torn between two emotional states. The solo is an exploration of the frustration, anger, sorrow and helplessness the character feels as she struggles between two things. The music for the work was an original cello composition by musician Tom Abbs. The music was performed live and was intended to evoke the internal experience of the character's struggle with herself. I chose to include the solo in the *To Ashes* production as I felt it would serve to individualize the experience of September 11 through showing one person's internal emotional struggle. The music that Tom composed expressed something integral about the internal emotive state of the dancer served to offer the audience another more internal perspective as well as provide counterpoint to the opera songs. The choreography of *Threshold* remained intact from its first version, although I added some interaction with the set that was not present in the first version. In the original version the character has a section where she faces the upstage wall and experiences a moment of reflection and internal emotional reaction. At this point in the *To Ashes* production, I had the dancer tear down more paper panels, thus connecting her emotional experience in the solo to the dramatic context and arc of the entire piece. I felt this was a strong addition. All other aspects, musical and choreographic, remained the same from the first version.

LANDSCAPE (Introduction)

The concept for the opening section of images of buildings projected onto the paper was intended to create a sense of place as well as give the piece a "soft" beginning. The soft beginning was intended to ease the audience into the piece and create a transition

between the outside world and the world created onstage. The projected images are of cities. Although I wanted to create a cityscape, I did not want the images to be of the twin towers or even recognizably New York. Instead, I wanted to create a sense of urban environment and to place the audience in a built environment. I was excited to see the interaction of the audience's shadows on the projected images in the theater. This juxtaposition created a different dimension entirely; to me the looming shadows of the people on the buildings suggest the very ephemeral nature of life in our built environment – we come and go while the buildings stay. The paper is also an abstraction of the figure of the twin towers. The paper being torn down again and again by the dancers is an evocation of the images of the buildings collapsing which were shown repeatedly in the media. I am excited by the potential I see in this aspect of the project and would like to develop the projections to be a more comprehensive part of the piece, perhaps existing as long as there is still paper hung in the space.

MUSIC

My choice to use opera art songs with original cello compositions was made to illustrate different aspects of the September 11 experience. The cello compositions gave voice to the internal emotive experience of the participant/victim by expressing emotion in a raw and unprocessed state. The formal, classical and lyrical opera songs were the articulated voice of the witness, one who sees processes and articulates. I also choreographed to the opera songs using different methods for each song. In *Specter*, I chose to work literally and created relationships between the dancers that reflected the lyrics of the song. I also used the words in the song to inspire specific action. In part II of *Rampart* I used the

opera songs as illustration; the singer describes what she is seeing to us and the dancers become part of the scene she is describing. In *Overture*, I used Mahler's musical structure as the choreographic structure and created movement to fit within each measure of the score. My method for choreographing to the cello was different from the opera songs. In *Threshold*, *Figure* and part I of *Rampart*, I used descriptive emotional words to tell Tom what kind of sound I wanted, and I then created a blocking or general structure which he used as an improvisational score. Thus, the dance and music were created simultaneously. I am pleased with the counterpoint the cello and opera songs provided dramatically and I feel my efforts to evoke different aspects of the physical and emotional transformative effects of 9/11 were supported by my music choices.

SET DESIGN

The idea of hanging paper sheets was developed in collaboration with the set designer, Manifest Architecture & Design. The concept of the paper was an elaboration on the original the plastic from the 2007 version of *Overture*. In that version of *Overture*, I created a large cylindrical plastic sheath that was hung from the fly space to the stage floor in the shape of a tube. Dancers moved between the interior of the plastic and at the end the plastic was released from the top, causing it to fall on to the dancers inside. In the evening production of *To Ashes*, I refined the idea of the plastic to represent the place life and death intersects. The dancers only occupied the plastic in moments of transformation and the dancer's movement within the plastic had a specific motif that appeared in *Specter* and in *Overture*. The addition of the paper sheets hanging from the lighting grid in panels was created to elaborate on the idea of structure in the stage space represented

by the plastic. The piece begins with all of the paper hung, creating a formal, constructed environment. In *To Ashes* the dancers dismantle, tear down, crumple and discard the paper around the stage space, transforming it from a clean, formal built environment to a destroyed and littered space. The dancers interact with the set in a variety of ways: as workers casually dismantling and handling the paper in transitions between pieces; as victims reckoning with rubble in *Rampart*; as voyeurs, using the paper as a mirror to view themselves in *Figure*. In *Specter*, the paper served to obscure and separate the singer from the dancers thus creating two separate worlds onstage. In *Threshold* the dancer handles the set as part of her emotional exposition; by tearing down the paper she shows us her frustration and disbelief. Due to rehearsal space limitations, we were only able to work with the complete set in the dress rehearsal. We had one other rehearsal when we had access to some of the hanging set pieces, so our time working with the set was limited. This was a challenge, as the choreography had to be planned intricately with the placement of the paper on the stage. To work with the element of the set conceptually in my creative process, I used renderings and plans of the set and imagined the paper in the space as I choreographed. I would like to invest more time in rehearsal with the set and explore ways of interacting and creating images with the paper. I feel the set provides a wealth of possibilities and I look forward to taking time to explore them.

Thurs 4/17

To Ashes

~~1-8~~ 1-8 - all new patterns

9-10 - same canon

11-14 runs

S same as before

C - slow walk / continues thru 14

JB+R - cross each other

15-16 same

17-18 same

19-20 whole group runs forward stops starts
w/ raised hands at stops

21-22 same

23-25 JB+R pathway upstage
phrase 2 from beg. } glancing
phrase 7 from beg. }

25-29 union going back w/ phrasing / sync.

30-33 repeat to front 2x then double X

34 sink

35 rebound

37 sink w/ Sarah - rebound

38 rebound

Jot walked
pines →

Figure 1

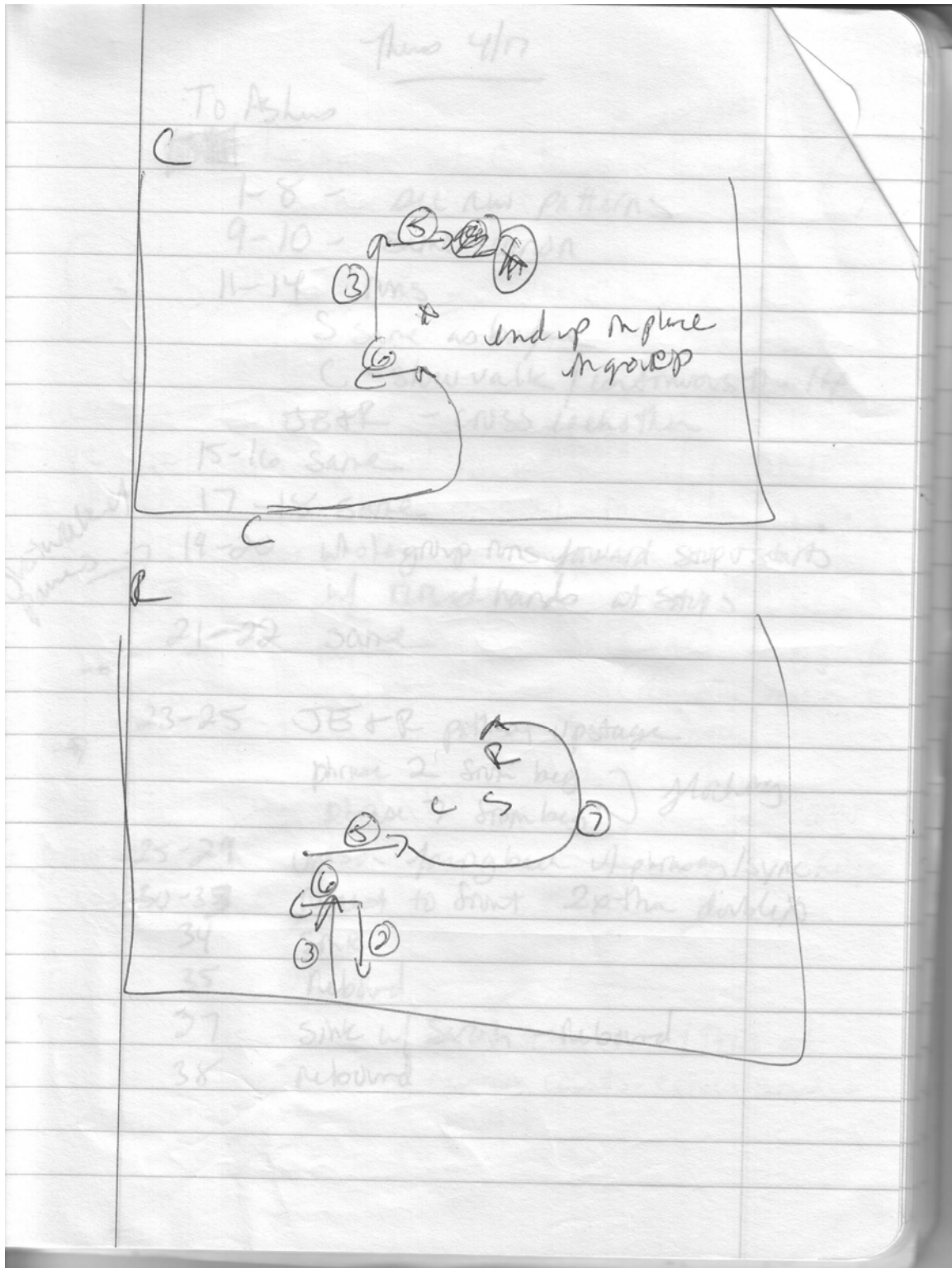


Figure 2

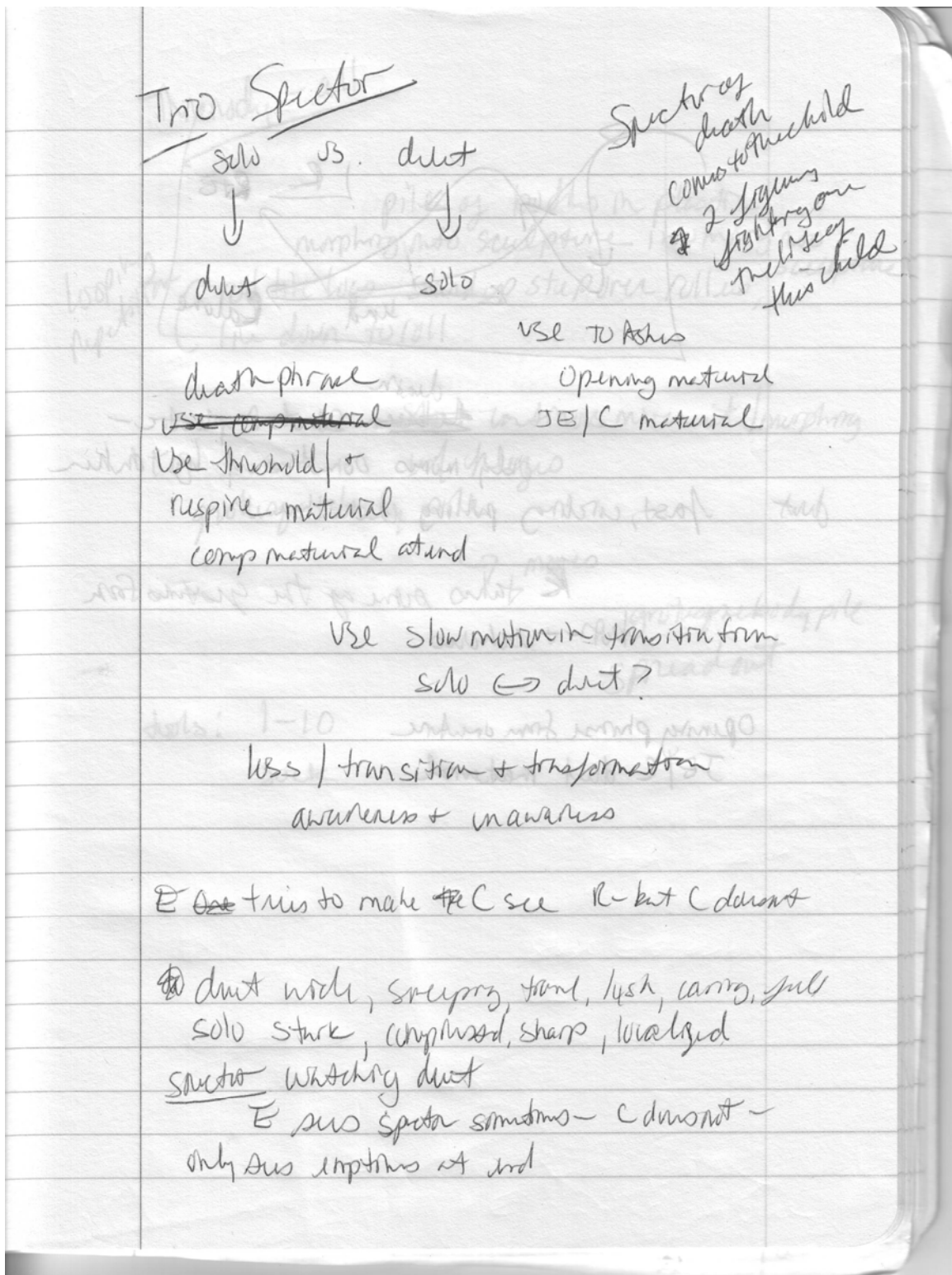


Figure 3

Rubica / Specter

1-31 - low postures / low postures watching

31-36 - upper connection w/ elyse

36-46 morph into crouch position w/ R leg bent,
left leg ext. short arms bent at elbows
on fingertips

① 47-50 - crown turn RBE
hinge back together

② 58-72 head turn, body wave, hinge down
L arm left arm low 2X
crawls w/ rotating hips
and in crouch w/ arms reversed down

72-87 watch elyse, creeping slightly upward

③ 87-96 floor turns / rotations until 92 "Rise" - up
to 2 circles w/ arms
2X 1 2 3 4
arms on 4
(upon measure 7 or 10)
back & forth following elyse

④ 116-122 (Elyse is down)
behind / around her & grab at end

Figure 5

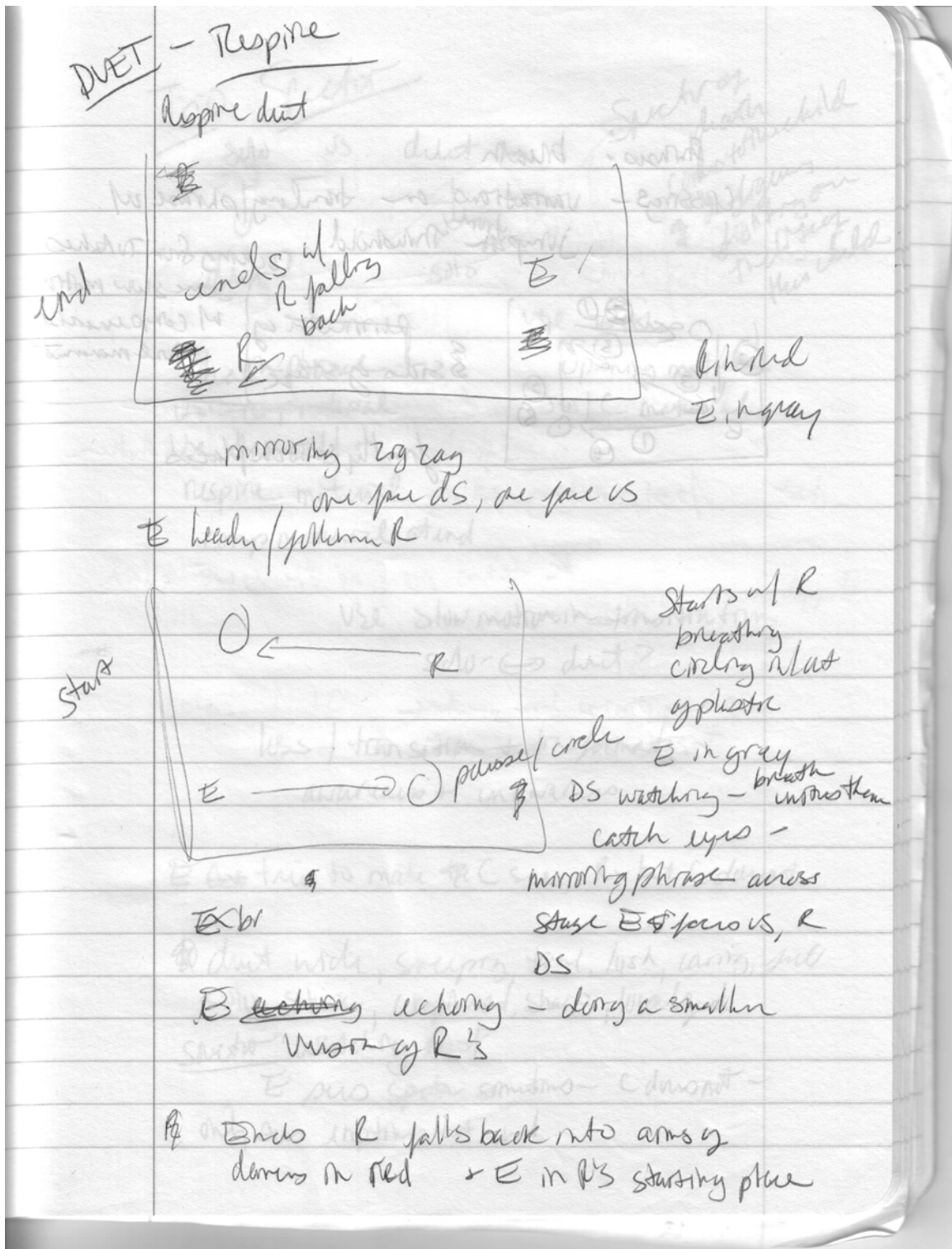


Figure 6

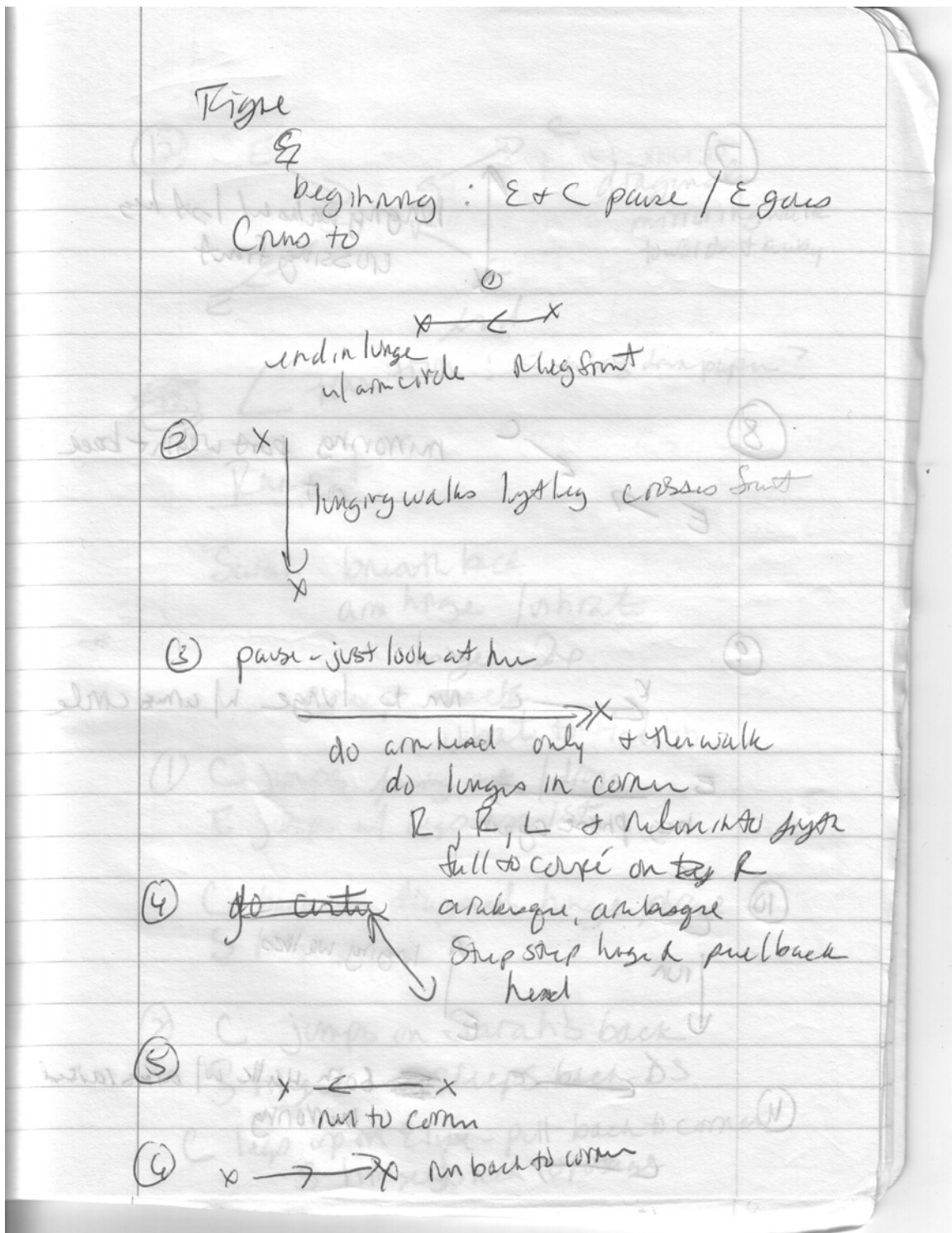


Figure 7

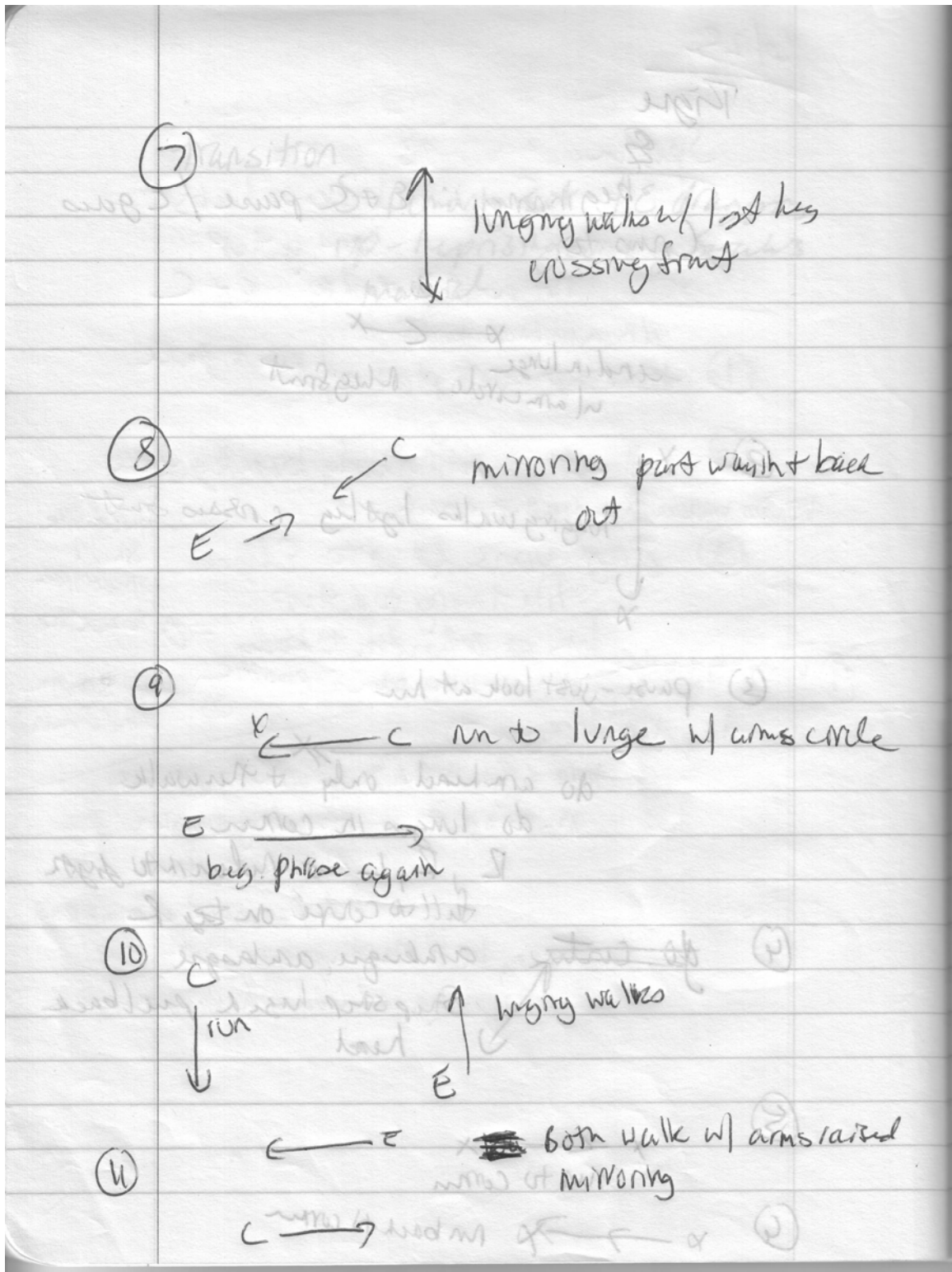
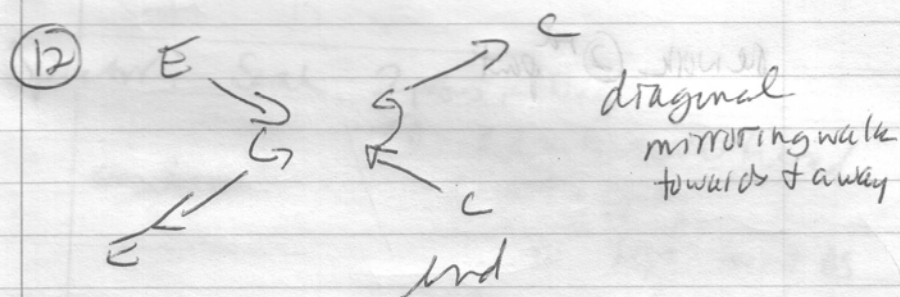


Figure 8



⑬ transition: S taking down paper?

Rampart

Sarah breath back
arm hinge / vibrato
hinge 2p
creep back
vibrato to circularity

① C jumps facing out / drops
E jumps w/ legs up 1st

C back on diagonal hinge phrase
S hinge phrase

② C jumps on Sarah's back
S hinges - creeps back DS

C legs up on Elyse - pull back to corner
S hinges back upstage

Figure 9

Timeline

March 1-31, 2008

- Audition for dancers in Philadelphia March 22, 2008.

April 1-30, 2008

Rehearsals

- 2 rehearsals with dancer to reset solo *Threshold*.
- 5 Group rehearsals to reset quintet (*Overture*) as quartet.

Production

- Contracted with lighting & set designers, hired production manager.
- Designed flyer.
- Entered dates and description of concert on PhiladelphiaDANCE service organization community concert calendar.
- Assembled costumes.

May 1-30, 2008

Rehearsals

- May 5-9 Silo Farms choreography residency: all dancers with singer Katherine Pracht. Created *Specter*, *Figure* and part 1 of *Rampart*.
- May 9 First rehearsal with dancers, singer Katherine Pracht and bassist/cellist Tom Abbs.
- May 20 Showing #1: *Specter*, *Figure*, part I *Rampart*, *Threshold*, *Overture* with all dancers, Katherine Pracht and Tom Abbs.

Production

- Finalized costumes.
- Hired pianist Elena Jivaeva.
- Meeting with set designer Manifest Architecture & Design

June 1-30, 2008

Rehearsals

- June 8 Showing #2: All pieces in working order with some transitions, dancers, Katherine Pracht and Tom Abbs present.
- Rehearsals June 24, 25: Recast *Figure*, *Specter* and made choreographic modifications to *Overture* to make it a trio after losing one dancer, created part II of *Rampart*.
- June 28 Rehearsal with singer, dancers and some set pieces.
- June 29 first rehearsal with full cast & Katherine Pracht, Tom Abbs and Elena Jivaeva.

Production

- June 1 Set proposal received from Manifest Architecture & Design.
- Sent email blast.
- Sent Press Release to local publications.
- Contracted with Dance Box Office service of Philadelphia/DanceUSA.

July 2 & 3, 2008

- July 2 Technical rehearsal, dress rehearsal with set in theater.
- July 3 Performance.

Actual Budget

EXPENSES		
Theater Rental	300/day x 2 days	\$600
Liability Insurance		\$250
Lighting Designer	1	\$0
Stage Manager	1	\$0
Stage Tech	1	\$0
House Manager	1	\$0
Publicity Materials and Printing Costs		\$127
Costumes		\$179
Rehearsal Space		\$1431
Dancer Stipends		\$500
Musician Stipends		\$900
Travel/Food for Residency		\$700
Keyboard Rental		\$345
Set Materials (paper, wood, hardware)		\$277
Extras (food, water, travel)		\$160
TOTAL		\$5,469

INCOME		
Residency		In kind
Private Donation		\$1000
Box Office \$10 x 40 SEATS		\$400
Personal Funds		\$4,069
TOTAL		\$5,469

THEATRE RENTAL AGREEMENT

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Signature Page

Exhibit A - Schedule

Exhibit B - Operating Procedures

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THEATRE RENTAL AGREEMENT

The following is a rental agreement (“**Agreement**”), dated as of July 27, 2008 by InterAct Theatre Company (“**Lessor**”), a non-profit corporation, and Greg Maughan (Philly Improv Theater) (“**Lessee**”).

This Agreement is for the rental of the mainstage theatre located at 2030 Sansom Street, Philadelphia, Pennsylvania 19103 (“**Property**”), and accessory support areas and certain equipment therein (as more particularly described herein) (collectively, “**Premises**”), and for the provision of certain ancillary services (“**Services**”) by staff (as set forth herein), for the performance and rehearsal of the **Production** (as hereinafter defined). The leasing of the Premises hereunder and providing of the Services hereunder is within the Lessors’ charitable mission of bringing diverse cultural and artistic programs, media and events to the general public in the greater Delaware Valley area.

1. The Production.

Lessee shall use the Premises exclusively for the performance (“**Performance**”) and rehearsal (“**Rehearsal**”) of *Ashley Searls* (“**Production**”).

Lessee shall not use the Premises for any purpose, other than that specified above, without the prior written consent of Lessor. Approved Lessee representatives include co-Artistic Directors, Managing Director, Production Manager and Stage Manager.

2. Rent.

Lessee agrees to pay Lessor for the use of the Premises and Services to be provided under this Agreement, rent (“**Rent**”) in the amount of \$600 (\$600 per day for 2 days) for the following weeks:

Wednesday, July 2 and Thursday, July 3rd, 2008

Lessee agrees to make payments as follows:

Upon signing contract	\$300 (Signing Deposit to hold space)
June 27, 2008	\$300 remaining balance
June 27, 2008	\$500 security deposit.

The Signing Deposit shall be NON-REFUNDABLE

The security deposit of \$500 must be made before keys will be issues for the property. This deposit will be returned to the Lessee within one week of load out. However, should any equipment become damaged or missing during the Lessee’s occupancy, Lessor will use the deposit for replacements or repair.

This signed agreement must be returned to the Lessor on or before the close of business on April 1, 2008

Rent must be paid to the address for Lessor, made payable to InterAct Theatre Company.

If any Rent payment is not received within ten (10) days after its due date for any reason, the amount due shall bear interest at the rate of the lesser of eighteen percent (18%) per annum or the highest rate permitted by law, until such Rent payment is paid in full.

3. Schedule of Access.

Lessor hereby agrees that Lessee shall have access to the Premises as reasonably required for the purposes set forth herein and as agreed between Lessor and Lessee. It is understood that the estimated schedule of such access shall be as set forth in Exhibit "A" attached hereto.

Lessee's access to the Premises hereunder shall be in accordance with Exhibit "A" attached. Any significant changes to the Schedule (Exhibit "A"), once it has been accepted by Lessor, must be requested in writing no later than five (5) business days before the day of the change and must be approved by the Lessor, which approval may be withheld in the sole discretion of Lessee.

All access by Lessee to the Premises shall be with the support and supervision of at least one approved Lessee representative. Additional hours of access can be added to this Agreement, subject to the approval of Lessor in its sole discretion, at an additional cost, if any, to be agreed by the parties.

The date for Lessee to break-down the staging for all productions and to remove all of its personal property and equipment from the Premises following the closing performance ("**Load-Out**") is set forth in Exhibit "A" attached.

Lessee acknowledges that, during all times other than scheduled access hours as set forth on Exhibit "A", Lessor shall be entitled to have access to and use of the Premises for any other purposes; *provided however*, Lessor agrees not to unreasonably disturb or hamper Lessee's staging and technical equipment, scenic elements and personal property.

4. Notice of Technical Requirements; Load-In.

At least five (5) business days in advance of the date on which Lessee intends to commence occupancy under the terms of this Agreement and will be moving its own personal property and equipment into the Premises for Production 1 (“**Load-In**”), a production meeting, including at least the Lessee’s Technical Director and a designee of Lessor, must take place at the Premises. At such time, a contact list, a list of all stage and technical equipment, scenic elements and any personal property as well as a summary of lighting requirements must be submitted to the Lessor’s designee. Lessor reserves the right of final approval for all technical use of the Premises. For performances incorporating technical effects which, in Lessor’s opinion, may pose a potential risk of harm to persons or property, Lessor may deny permission to Lessee to use such technical effects, require Lessee to pay other charges and/or deposits, and/or require Lessee to provide additional types or amounts of insurance coverage to Lessor covering Lessee’s use of the Premises. Attached as Exhibit “B” hereto and made a part hereof are Operating Procedures, which include Load-In and Load-Out Regulations. Lessors’ security policies and procedures are hereby incorporated by reference into the Operating Procedures. Lessee agrees to abide by the Operating Procedures, including Lessors’ security policies and procedures, and any breach thereof shall be deemed to be a breach of this Agreement for which Lessor shall have the right to terminate this Agreement and seek damages in law or in equity.

Lessee’s Production Manager shall communicate with Lessor’s representative (David Brown) regarding all technical needs and schedules. Upon load in of each production, the Lessee’s Production Manager and Lessor’s Technical Director shall perform a “walk through” of the rented space, to clarify placement and proper care of Lessor’s property. Upon load-out of each production, the Lessee’s Production Manager and Lessor’s Technical Director shall again perform a “walk through” of the rented space, to ensure that all equipment has been properly maintained and the premises returned to its original condition.

5. Premises.

Lessor hereby leases to Lessee, and Lessee hereby leases from Lessor, subject to the reservation of rights by Lessor at the end of Paragraph 3 above, the Premises, which shall be defined hereunder to include the theatre, the public restrooms, the backstage area, as well as the stage area, the green room, the dressing rooms, and during the Performance and for a period of one hour prior to the Performance, the box office space. The term “Premises” shall also include use of the equipment listed on the Technical Specifications set forth on Exhibit “C” attached hereto and made a part hereof. No office space, rehearsal, storage or any other space of the Theatre is included in the Premises hereunder. Lessee agrees that it has inspected the Premises (including the equipment set forth on Exhibit “C”) and that the same are in good condition and good working order for use for its contemplated purposes as set forth in Section 1 above.

6. Term.

The term (“**Term**”) of this Agreement shall be from the date of execution of this Agreement by Lessee to the scheduled Load-Out date of the Production set forth herein, unless earlier canceled or terminated by Lessee or Lessor pursuant to the terms hereof.

7. Services.

A. Box Office.

The box office ("**Box Office**") will be operated by Lessee or a subcontractor ("**Subcontractor**") retained by Lessee at the sole expense of Lessee. Lessee or the Subcontractor, as applicable, will print all tickets for All Productions and will operate the Box Office for the sale of tickets for All Productions up to one hour before and during the Performance dates listed in Exhibit "A" attached, according to Lessor Box Office Policies, included in Operating Procedures attached as Exhibit "B" hereto and made a part hereof.

B. House Manager.

A House Manager, retained by the Lessee, is required to be on duty at any time when the premises are open to the public.

C. Utilities, Climate Control, Supplies & Maintenance.

Lessor will provide to Lessee for Lessee's use of Premises, such electric and water and sewer services as are currently being provided at the Premises, and such heat or air conditioning, as required by the season, so as to keep the Premises comfortable, in the sole opinion of Lessor, during the scheduled hours of access by Lessee, and, in accordance with Operating Procedures, attached as Exhibit "B" hereto and made a part hereof, normal lighting, routine maintenance and supplies of the Premises. Lessor shall not be responsible for interruptions in any services beyond its control.

8. Ushers.

Lessee shall make every effort to engage a minimum of two (2) ushers per Performance for the convenience and safety of the audience. Lessor retains the right to approve all ushers; persons below the age of eighteen are generally not acceptable.

9. Cancellation by Lessee.

If Lessee fails for any reason to take possession of, or to occupy and use the Premises in accordance with this Agreement, unless Lessee notifies Lessor of such cancellation at least sixty (60) days prior to the first scheduled Performance date, the total Rent as set forth in Section 2 above shall be paid by the Lessee to Lessor. Regardless of when notification of cancellation is given, the Deposit is non-refundable upon any cancellation by Lessee.

10. Lessor Right of Entry.

A. The Premises, including the keys thereto, shall at all times be under the control of an approved Lessee representative. Lessor reserves the right of entry, at any time, to any portion of the Premises for its directors, officers, employees, agents and contractors, as may

be necessary to attend to Lessor's business, to inspect and secure the Premises, to protect the Premises, and/or to protect Lessor's interests. Lessor agrees to use its reasonable efforts not to disrupt the Performance and Rehearsals of Lessee by its entry.

B. Entrances and exits shall be locked and unlocked in accordance with Lessee's scheduled access to the Premises as set forth on Exhibit "A". At no time shall the Lessee place any locks on any portion of the Premises.

11. Cancellation of Performance; Refunding of Admission Monies.

In the event of a cancelled or terminated performance, Lessee must make necessary provisions, acceptable to Lessor, for the refunding of those monies held for admissions in advance for any terminated or cancelled event or Performance. Lessee shall have responsibility, at its own cost, to notify the general public about any cancellations or terminations. Lessee shall refund the full amount of all admissions (including any Box Office charges) for such cancelled Performances within two (2) weeks after the date of such cancelled Performance. Lessee must provide, at Lessee's sole cost, its representative at the Premises on the date and at the time the cancelled Performance was to occur to respond to inquiries about the cancellation.

12. Promotion & Complimentary Tickets.

Except as otherwise approved by Lessor, Lessee will refer to the location of Premises as **"The Adrienne"** or **"Main Stage at The Adrienne"** in all publicity relating to the Performance.

13. Compliance with Governmental Requirements and Operating Procedures.

A. It is agreed that Lessee and all of Lessee's employees, agents and contractors, will comply with all laws, ordinances and regulations of the United States, Commonwealth of Pennsylvania, City of Philadelphia, including, but not limited to, all rules and requirements of the police and fire departments of the City of Philadelphia and any other governmental authority applicable to the fire safety, occupancy limits and all other elements. Lessee also agrees that it, all of its employees, agents and contractors, will comply with Operating Procedures attached as Exhibit "B" hereto adopted by Lessor, and as may be updated and revised by Lessor from time to time, for the government and management of the Premises in general. Lessee, and its employees, agents and contractors, will not do anything on the Premises, during the Terms of this Agreement, in violation of any federal, state, local or Lessor regulations as referred to above.

B. Lessee will obtain and pay for all necessary permits and licenses for its use and occupancy of the Premises and conducting of All Productions.

C. Lessee will promptly pay to the Lessor all taxes or assessments that may be assessed or levied against Lessee, Lessor or the Premises, as a result of Lessee's use and occupancy of the Premises for the length of All Productions and/or Lessee's conducting of All Productions.

D. If Lessee fails to cease or correct any violation of such governmental laws or Operating Procedures within twenty-four (24) hours after receipt of notice from Lessor regarding a violation hereunder, this Agreement may be terminated by Lessor upon the sending of written notice to Lessee, all Rent and Additional Rent already paid to Lessor shall be retained by Lessor as liquidated damages (as such sum is a reasonable estimate of the actual damages incurred by Lessor as a result of such violation), and there shall be no further liability between the parties.

14. Royalty, Trademark and Copyright Obligations.

Lessee shall comply with all federal and state copyright and trademark laws, at its sole cost, including the payment of any royalties for Lessee's conducting All Productions, including, but not limited to, the Performances and Rehearsals. Lessee represents and warrants to Lessor that Lessee has obtained all the necessary rights, including copyright and trademark approvals, to present All Productions. Lessee hereby indemnifies, defends and holds Lessor free and harmless of and from any and all liability arising out of or in connection with Lessee's failure to comply with provisions of this Section.

15. Compliance with Insurance Regulations.

Lessee shall not, without Lessor's prior written consent, keep anything within the Premises or use the Premises for any purpose which increases Lessor insurance premium costs or invalidates any insurance policy carried by Lessor on the Premises. Lessee agrees to comply with all special requirements (if any) imposed by Lessor with respect to its use of the Premises for All Productions. Lessee acknowledges that all property kept, stored or maintained within the Premises is at its sole risk and that risk of loss for this property is on Lessee alone.

16. Fire Aisle.

All fire aisles must be kept clear and unobstructed at all times when the Premises are open to the public. Lessee must abide by all fire codes and occupancy regulations issued by any governmental authority applicable to the Premises at all times. If Lessee fails to abide by the terms of this Section, Lessor may stop a Performance until the fire aisles are clear, unobstructed and the fire codes are met. There shall be no penalty to Lessor for stopping the Performance.

17. Food and Smoking.

No smoking is permitted anywhere inside the Premises nor is food or drink permitted in the auditorium or stage area of the Premises, with the exception of liquids for the performers, or food or cigarettes used in the Performance. At the conclusion of each Performance, if Lessee has not complied with Section 24 below, Lessor will have the option, at its sole discretion, of having Lessee clean the Premises following the Performance or of deducting the cost of cleaning, done by Lessor staff, from Lessee's share of the Box Office proceeds.

18. Concessions.

Lessee shall not operate or cause to be operated any concession in the Premises without the prior written approval of Lessor.

19. Signs.

Lessee shall not, without Lessor's prior written consent: a) install any exterior signs, lighting, decorations, paintings, banners, awnings, canopies or the like, or b) erect or install any signs, window or door lettering, placards, decorations, or advertising media of any type which can be viewed from the exterior of the Premises. Lessor will make sign space available to Lessee in the lobby area in accordance with the Operating Procedures on Exhibit "B" attached. Any signs used by Lessee shall require the prior written consent of Lessor.

20. Indemnification and Insurance.

A. Lessee must provide to Lessor, at its sole cost, within thirty (30) days after executing this Agreement, or upon Load-In, whichever comes first, and maintain throughout the Term of this Agreement, a certificate evidencing comprehensive general liability insurance with a single combined limit of \$1,000,000 coverage, with no more than \$500 deductible, which covers the Premises. Lessee shall also provide, at Lessee's sole cost, to Lessor, if required by Lessor, no later than upon Load-In, a certificate evidencing fire and other casualty All-Risk insurance coverage on Lessee's personal property and equipment which will be brought into the Premises in such amounts acceptable to Lessor, in its sole discretion.

B. Lessee shall indemnify, defend and hold harmless Lessor, its agents, employees and contractors, from and against all claims, damages, losses and expenses arising out of or resulting from the Lessee's use of the Premises or Services and/or conducting All Productions hereunder.

C. Lessor shall not be liable to Lessee, its employees, agents or visitors or any other person for injury to person or damage to property arising out of or in connection with Lessee's use of the Premises or Services and/or conducting All Productions hereunder, and Lessee hereby agrees to release Lessor from any such liability; unless such liability is caused by the gross negligence or malfeasance of Lessor, its employees or agents. Such release is intended to be complete and to avoid litigation.

21. Force Majeure.

If, by reason of fire, flood, earthquake, riot, war, embargo, civil demonstration, mob violence, prevention by public authorities, labor dispute, strike or any other reason beyond Lessor's control, access to the Premises cannot be given to Lessee for any or all of the dates specified in Exhibit "A" attached, Lessor may cancel all or some of the Performances, or terminate this Agreement by sending written notice to Lessee. In the event of such cancellation or a termination of the Agreement, neither party shall have any further obligations or liability to

the other, except that Lessor will refund the Deposit to Lessee if Load-In has not yet occurred, and, if Load-In has occurred, will refund any Rent payments on a pro rata basis.

22. Subletting and Assignment.

Lessee shall not assign this Agreement or any rights hereunder, or sublet the Premises hereof, or any part hereof or suffer any use of the Premises, without the prior written approval of Lessor. A transfer of substantially all of the assets of Lessee or the sale, transfer or other exchange of more than 50% of the voting control of Lessee shall be deemed to be an "assignment" requiring Lessor approval hereunder.

23. Surrender at End of Term; Holding Over.

Lessee shall vacate the Premises and remove all of its personal property and equipment on the date for Load-Out as set forth on Exhibit "A" attached. Lessee shall surrender the Premises in good order and condition, except for reasonable wear and tear. In the event that Lessee holds over in the Premises beyond the date for Load-Out, (unless otherwise agreed by the parties), Lessee shall be required to pay to Lessor, a sum in the amount double the total Rent payments set forth under Section 2 above to be retained by Lessor and applied towards its actual damages as a result of Lessee's holding over.

24. Condition of Premises.

A. Lessee shall maintain the Premises, while in use, in a good order and condition. Lessee shall be responsible to Lessor for any damage, destruction or defacement to the Premises, or to any of the furnishings or equipment located therein, caused by Lessee or Lessee's employees, contractors, guests or invitees. Lessee shall promptly reimburse Lessor for the cost of repairs and replacements necessitated by such damage, destruction or defacement which costs are not covered by the Deposit.

B. Lessee shall promptly notify Lessor of any damage to or defects in the Premises and/or the need for maintenance and/or repairs thereto, and of any injuries to persons or property which occur therein.

C. Lessee shall not make any alterations, improvements or additions to the Premises, without the prior written approval of Lessor.

25. Default.

If Lessee does one or more of the following:

(a) fails to pay when due any Rent payment or other sums due hereunder within ten (10) days after the same is due;

(b) fails to perform any of its other non-monetary obligations hereunder or violates any of the terms and conditions hereof and fails to cure the same within five (5) days after receipt of written notice from Lessor (or such other short time period as set forth herein);

(c) vacates or abandons the Premises prior to Load-Out date; or

(d) makes an assignment for the benefit of creditors, files a petition in bankruptcy, bill in equity, or other proceedings for reorganization or composition with creditors under any laws, or has any such action instituted against Lessee;

(collectively and individually any event described under Subsection (a) through (d) above shall be hereinafter defined as an "Event of Default");

then, Lessor will have the right to do once or more often any one or more of the following:

(i) declare due and payable and sue to recover all unpaid Rent, Additional Rent, and other sums due hereunder and all Rent, Additional Rent, and other sums, for the unexpired Term of the Agreement and all costs and commissions provided or permitted by law;

(ii) declare this Agreement terminated;

(iii) enter the Premises and seize and sell any of Lessee's personal property and equipment in the Premises;

(iv) perform any obligation which Lessee has failed or refused to perform and charge the Lessee for Lessor's cost of performing the same, plus an administrative fee of fifteen percent (15%); or

(v) avail itself of any other remedies in law or at equity.

26. Subordination.

This Agreement, and all of Lessee's rights hereunder shall hereby be subject or subordinate, without further documentation, to all mortgages now or hereafter placed by Lessor on the Property.

27. Damage or Destruction.

In the event of damage or destruction to any portion of the Premises or condemnation or a taking by eminent domain (or deed in lieu of such condemnation) of any portion of the Premises, Lessor shall have the option to cancel this Agreement by sending written notice to the Lessee, whereupon this Agreement shall automatically be cancelled, the Deposit and Rent payments shall be returned to the Lessee (if prior to Load-In), and there shall be no further liability between the parties.

28. Authorized Representatives.

Lessee has designated Ashley Searles as Lessee's authorized representative ("Authorized Representative"), who shall represent Lessee in all matters arising hereunder. Lessor Authorized Representative for all matters hereunder is: David Brown.

29. Notices.

All notices hereunder shall be in writing and sent by hand delivery with written evidence of receipt, United States postage prepaid certified mail, return receipt requested, or by reputable overnight courier, with evidence of receipt, to the address for Lessee on last page hereof and to Lessor as set forth below:

InterAct Theatre Company
2030 Sansom Street
Philadelphia, PA 19103
Attn: David Brown

The address set forth above may be changed by either party hereto upon prior written notice to the other.

30. Miscellaneous.

A. Assignment.

Lessor may assign this Agreement or any right hereunder to any person or entity. Lessor shall notify Lessee of any such assignment. Lessee may not assign any right hereunder to any person or entity without the prior written consent of Lessor.

B. Joint and Several Liability.

All persons or entities executing this Agreement as Lessee shall be deemed to have jointly and severally made and entered into the whole of the Agreement and shall be jointly and severally liable thereby.

C. Controlling Law.

This Agreement shall be governed and construed according to the laws of the Commonwealth of Pennsylvania without regard to its principles of conflicts of law.

D. Modifications.

This Agreement may not be modified except by the written agreement executed by both Lessor and Lessee.

E. Severability.

In the event any one or more of the provisions contained in this Agreement are held to be invalid, illegal, or unenforceable in any respect, such invalidity, illegality, or unenforceability shall not affect any other provision hereof, and this Agreement shall be construed as if such invalid, illegal, or unenforceable provision had not been contained herein.

F. Integration.

This Agreement represents the only agreement between Lessor and Lessee concerning the leasing of the Premises and the provision of the Services and there are no other written or oral agreements or understandings between them.

G. Exhibits.

The Exhibits attached hereto are hereby made a part of this Agreement as fully as if set forth in the text of this Agreement.

IN WITNESS WHEREOF, by duly authorized officers or agents, the undersigned have set their hands the day and year set forth below.

LESSEE:

Signature_____

Date:_____

Print Name_____

Title_____

Ashley Searles

236 Spruce Street, Philadelphia, PA 19106

Name of Lessee's Authorized Representative:

INTERACT THEATRE COMPANY

By: _____
David Brown, Managing Director

Exhibit "A"

Schedule

Load-In: Wednesday, 2, 9am

Strike: Thursday, July 3, 2008 by 11:59pm.

Exhibit “B”

Operating Procedures

I. KEYS

*One set of keys to the theatre and related areas will be given to the Lessee for authorized use by the Approved Lessee Representative.

*Keys may not be copied for any other individuals without prior consent from Lessor.

*The set of keys must be returned to the Lessor on completion of strike.

II. SECURITY/DOORS

All doors to the theater must be locked when theater is not occupied.

This includes:

- Lobby door leading to theater hall way – two locks
- Metal door entrance to theater – two locks
- Alley door (2 sliding bolts top and bottom + Lock)
- Basement door leading into dressing room/restroom area – two locks
- Basement door between dressing room and bathrooms
- Rehearsal Room door(s) if part of your rental.
- Light Booth door (basement).

If a door is left unlocked, \$100 will be deducted from your security deposit. If a door is left unlocked a second time, it will be an additional \$100 and you will not be allowed to rent the theater again. The stage manager should routinely check doors to be sure equipment and personnel are secure.

Remember, if you & your group are all in the dressing room and no one is in the theater, the theater door must be locked!

Alley Door

This door is a fire exit for the theater and must be unlocked when ever the public in in the space. To meet this requirement, the master lock must be removed (hand it on the fire extinguisher box) and the top and bottom slide bolts must be released. **YOU MUST LOCK THIS DOOR** immediately after the public leaves the space.

Front Door to Building

The front door should be locked if you are the last performance running in the building. Before you leave, please check at 2nd stage and the Playground to see if these spaces are occupied.

*All doors to the theatre and adjoining spaces shall be locked whenever possible, especially when the space is left empty; this includes the door leading to the basement from the lobby.

- The Alley Door is a fire exit for the theater and must be unlocked when ever the public in in the space. To meet this requirement, the master lock must be removed (hand it on the fire extinguisher box) and the top and bottom slide bolts must be released. **YOU MUST LOCK THIS DOOR** immediately after the public leaves the space.
- A manifest of authorized production personnel must be given to Lessor's Authorized Representative. No unauthorized persons or guests will be allowed in the green room, dressing rooms and technical areas.
- At least one (1) member of the Lessee's front-of-house staff (house manager or usher) must be in the lobby area at all times while theatre is open for performance.

III. PROTOCOL

While in production in the theatre the Lessee will have access to the theatre, green room, dressing rooms, bathroom, tool room and technical room.

The Lessee shall maintain the box office area always keeping free access through the hallway. No cash or valuables may be left in box office area without proper supervision during box office hours. Once the box office manager leaves the area funds must be removed for safekeeping as determined by the Lessee. The Lessor accepts no responsibility for Lessee's funds or valuables.

Air/Heat

Must be turned off when theater is not occupied. We ask that you keep the controls at a reasonable temperature. Leave heat on Auto; do not set it at FAN. If the AC/Heat is left on overnight, \$25 will be deducted from your security deposit per occurrence.

Stage Lights

When your show is over, you must turn off the large breakers in the Light Boots (two big switches marked ON/OFF. You should also turn off all the breakers that are marked with tape (except the one marked house lights) up the latter in the hallway.

Lights

Please turn off the house lights and the worklights when theater not in use. The Hallway lights should be left on at all times (or dimmed during a show). One set of lights may be left on in the dressing room area. Please turn off the box office light and track lights in the lobby when your show is over (switch is in box office marked Fabulous lights)

Trash/Vacuuming

All trash must be emptied at the end of each day. This includes theater, restrooms, box office greenroom and greenroom restrooms. Trash must be placed in the dumpster in the alley. The key

to the dumpster is located in the box office. Trash bags will be provided by InterAct. If the dumpster is full, do not leave trash on top or beside the dumpster. The Lessee is responsible for any unusual cost related to trash removal during the run.

Once you take position of the theater, you are responsible for the cleanliness of the theater and stage area. A vacuum cleaner is located in the utility closet beneath the stage mangers booth. You must vacuum the theater, dressing rooms and sweep the stage before your load out, other wise a \$100 cleaning fee will be deducted from your security depots.

IV. EQUIPMENT

*Authorized Lessee Representatives will have access to the following theatre equipment:

- Stage lights and light board
- Sound equipment and sound board
- Head sets

Lessee equipment should be appropriately tagged prior to entering the theatre.

V. STRIKE

Load out

All set pieces must be removed from the theater the evening of the last performance.

Strike all lighting cables back to circuit or top of stage left column.

Remove anything screwed to any masking units

Stock masking may be left on stage, preferable Up Stage Right

Clean light booth

Any unused spare lamps received from InterAct must be returned to the InterAct Office.

Headsets to be placed in light booth.

Empty all trash and put in dumpster including:

- ~main bins
- ~dressing rooms
- ~stage management office
- ~dressing room bathrooms

Clean out fridge

Clear microwave/fridge/coffeepot area of residual food items

Clean off all surfaces (tables, freezer, dressing room counters, stage management desk)

Remove paperwork from callboards/dressing room doors

Vacuum any large floor messes

The stage floor shall be painted black (semi gloss) at the end of All Productions unless otherwise instructed by Lessor.

All Lessor lighting instruments shall be removed from the grid and placed upstage on the stage floor, unless Lessor specifies otherwise. Strike all lighting cables back to circuit or top of stage left column.

Prop room shall be left in orderly shape, with all props put away.

Tool room shall be left in orderly shape, with all tools put away.

Wardrobe room shall be left in orderly shape, with all supplies put away.

Any unused spare lamps received from InterAct must be returned to the InterAct Office.

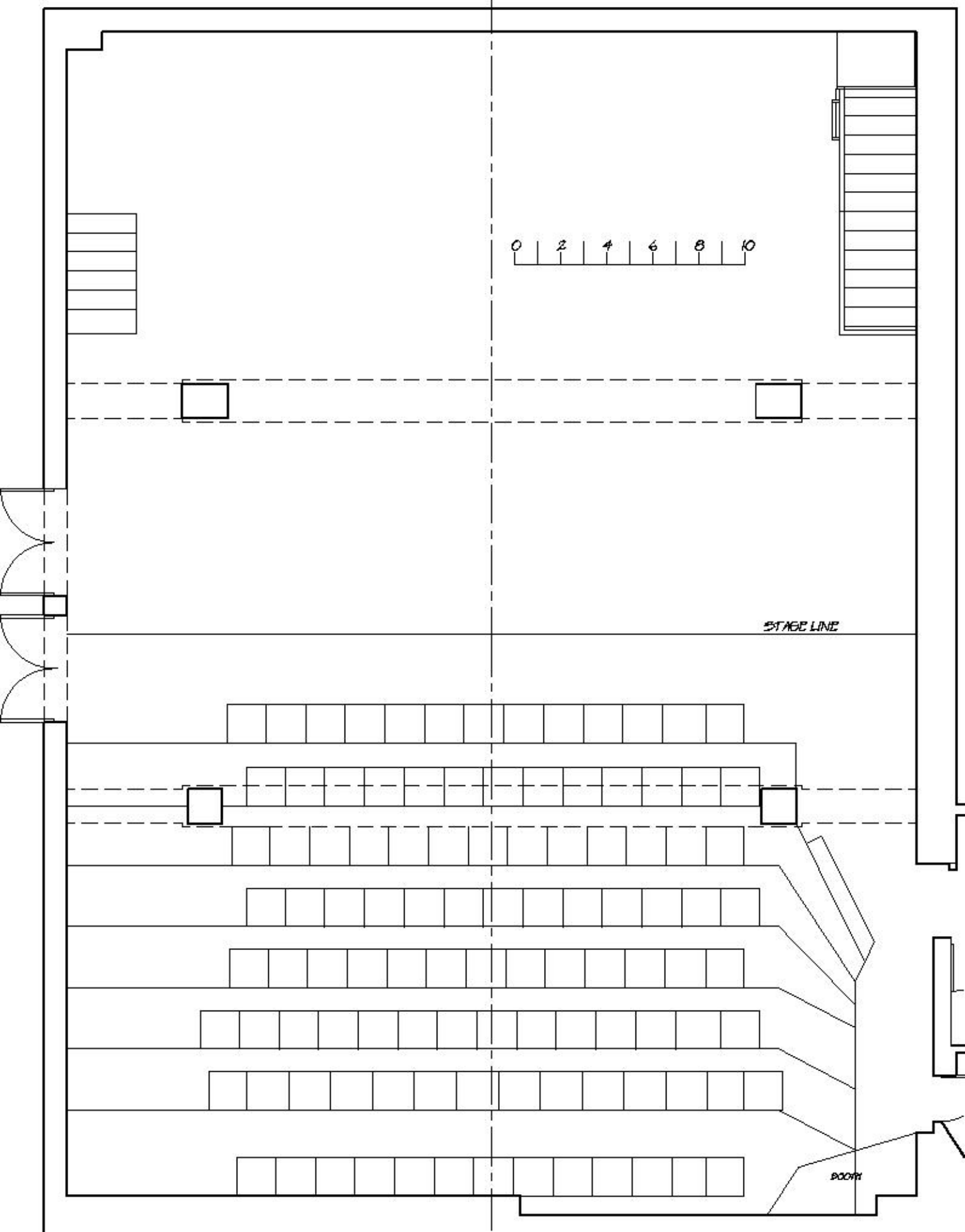
Clean off all surfaces (tables, freezer, dressing room counters, stage management desk)

Remove paperwork from callboards/dressing room doors

Vacuum any large floor messes

Box Office - Please remove all items from Box office.

Signage All of your company signage is to be removed. Any InterAct signage/materials that were taken down should be put back.



					DATE (MM/DD/YY) 6/24/2008	
PRODUCER FOR SERVICE CALL: FRANCIS L. DEAN & ASSOCIATES, INC. 1776 S. NAPERVILLE RD., BLDG. B P.O. BOX 4200 WHEATON, IL 60189 (800) 745-2409 www.fdean.com			THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.			
			COMPANIES AFFORDING COVERAGE			
			COMPANY A RIVERPORT INSURANCE COMPANY			
INSURED SPORTS AND RECREATION PROVIDERS ASSOCIATION (PURCHASING GROUP) AND ITS PARTICIPATING MEMBERS: Ashley L. Searles 236 Spruce Street Philadelphia, PA 19106 CERT. #SO102348-00			COMPANY B			
			COMPANY C			
			COMPANY D			
COVERAGES						
THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED, NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES, LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.						
CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	LIMITS	
A	GENERAL LIABILITY	WRD 180011	7/2/2008	7/4/2008	GENERAL AGGREGATE	\$ 1,000,000.00
	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY				PRODUCTS-COMP/OP AGG	\$ 1,000,000.00
	<input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCUR				PERSONAL & ADV INJURY	\$ 1,000,000.00
	<input type="checkbox"/> OWNER'S & CONTRACTOR'S PROT				EACH OCCURRENCE	\$ 1,000,000.00
					FIRE DAMAGE (Any one fire)	\$ 300,000.00
					MED EXP (Any one person)	\$ N/A
	AUTOMOBILE LIABILITY				COMBINED SINGLE LIMIT	\$
	<input type="checkbox"/> ANY AUTO				BODILY INJURY (Per person)	\$
	<input type="checkbox"/> ALL OWNED AUTOS				BODILY INJURY (Per accident)	\$
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	GARAGE LIABILITY				AUTO ONLY-EA ACCIDENT	\$
	<input type="checkbox"/> ANY AUTO				OTHER THAN AUTO ONLY:	
	<input type="checkbox"/>				EACH ACCIDENT	\$
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	EXCESS LIABILITY				EACH OCCURRENCE	\$
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	WORKER'S COMPENSATION AND EMPLOYERS' LIABILITY				<input type="checkbox"/> WC STATU- TORY LIMITS <input type="checkbox"/> OTH- ER	
	THE PROPRIETOR/ PARTNERS/EXECUTIVE OFFICERS ARE: <input type="checkbox"/> INCL				EL EACH ACCIDENT	\$
	<input type="checkbox"/> EXCL				EL DISEASE - POLICY LIMIT	\$
					EL DISEASE - EA EMPLOYEE	\$
	OTHER					
	Total Certificate Premium:					\$250.00
DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS						
Concert Activities						
CERTIFICATE HOLDER			CANCELLATION			
Ashley L. Searles 236 Spruce Street Philadelphia, PA 19106			SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICE SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.			
			AUTHORIZED REPRESENTATIVE <div style="text-align: right;"><i>Francis L. Dean</i></div>			
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ADDITIONAL INSURED

Date (MM/DD/YY)
6/24/2008

AGENCY		PHONE (A/C, No, Ext): 800-745-2409		APPLICANT (First Named Insured)		Phone (A/C, No, Ext):	
		FAX (A/C, No.): 630-665-7294		Ashley L. Searles 236 Spruce Street Philadelphia, PA 19106			
FRANCIS L. DEAN & ASSOCIATES, INC. 1776 S. NAPERVILLE RD., BLDG. B P.O. BOX 4200 WHEATON, IL 60187				EFFECTIVE DATE 7/2/2008		EXPIRATION DATE 7/4/2008	
CODE:		SUBCODE:		CO/PLAN			
AGENCY CUSTOMER ID				POLICY NUMBER: WRD 180011			
				ACCOUNT NUMBER:			

INTEREST		RANK:	NAME AND ADDRESS	REFERENCE #:	CERTIFICATE REQUIRED	INTEREST IN ITEM NUMBER	
<input checked="" type="checkbox"/>	ADDITIONAL INSURED					LOCATION:	BUILDING:
<input type="checkbox"/>	LOSS PAYEE					VEHICLE:	BOAT:
<input type="checkbox"/>	MORTGAGE					SCHEDULED ITEM NUMBER:	
<input type="checkbox"/>	LIENHOLDER					OTHER	
<input type="checkbox"/>	EMPLOYEE AS LESSOR						
ITEM DESCRIPTION:							

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ITEM DESCRIPTION:							

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INTEREST		RANK:	NAME AND ADDRESS	REFERENCE #:	CERTIFICATE REQUIRED	INTEREST IN ITEM NUMBER	
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<input type="checkbox"/>	LIENHOLDER					OTHER	
<input type="checkbox"/>	EMPLOYEE AS LESSOR						
ITEM DESCRIPTION:							



Bauder Audio Systems Inc.
1196 Easton Road
Horsham, PA 19044

Voice: (215) 675-9000
Fax: (215) 675-9250
Tax ID: 56-266-7943

Invoice

7008

Job # RNT 08640-1

Ship To:

Adrian Theater

2030 Sansom Street

Philadelphia, PA 19103

Attn:

Ordered by: Ashley Searles

Bill To:

Ashley Searles

236 Spruce Street

Philadelphia, PA 19106

Attn: Ashley Searles

alsearles@earthlink.net

Ph: (917) 620-9652

Date

JUN 16 08

Order/PO Number

Sales Person

BMN

Date Complete

JUL 3 08

Job Description

Keyboard Rental

Terms

COD

Equipment

Quantity	Description	Duration	Total
1	Trucking	1.00 D	
Keyboards			
1	Yamaha S-90 - 88 weighted keyboard	2.00 D	
1	Keyboard Bench - Quik Lok - X braced	2.00 D	
1	Table Top Keyboard Stand	2.00 D	
1	KC-500 Stereo Keyboard Amp	2.00 D	
Backline Accessories			
2	1/4" Patch Cable	1.00 D	

Equipment Total: \$ 345.00

Subtotal: \$ 345.00

Total Charges: \$ 345.00

Invoice Total: \$ 345.00

PLEASE ENCLOSE COPY OF INVOICE WITH REMITTANCE
PAST DUE AMOUNTS SUBJECT TO 1.5% MONTHLY SERVICE CHARGE



FOUNDED 1809

WALNUT STREET THEATRE

RENTAL CONTRACT for Rehearsal/Audition Space

This lease agreement is between **Walnut Street Theatre** (hereinafter "the Walnut") and Ashley Searles and is dated June 4, 2008. Lessee's address and phone number are: 236 Spruce St., Philadelphia, PA 19106. 917-620-9652.

Walnut agrees to lease Lessee space in **Rehearsal Hall 4.**

Lessee's use of the facility shall be only for the rental period. Lessee shall vacate the premises at the end of the rental period stated in this Agreement and shall remove all property, goods and effects belonging to Lessee, or caused by Lessee to be brought upon said premises. Any and all damage costs on account of damages to the premises done or caused by Lessee or guests of Lessee shall be the Lessee's responsibility.

At conclusion of rental period and as common courtesy, Lessee shall return space to original condition it was found at start of rental period.

Space has been reserved for Lessee on Sunday, June 8, 2008, from 12:00PM to 4:00PM (4 hours)

In exchange for the use of the space, Lessee will remit to the Walnut this signed agreement and a non-refundable rental fee of **\$100** (4 hours @ \$25/hour) for to the rental period.

Payments must be made by **check or money order** and shall be sent to:

Walnut Street Theatre
825 Walnut St.
Philadelphia, PA 19107
Attn. Assistant to the Managing Director

Checks shall be made payable to **Walnut Street Theatre**. Include name of Lessee and date of function on all checks. Payment for this rental shall be made **IN FULL**, no later than **Friday, June 6, 2008**.

Lessee agrees to be responsible for, and to relieve, and hereby relieves the Walnut from all liability by reason of any injury or damage to any person or property belonging to Lessee occurring on the premises, and Lessee hereby assumes responsibility for, indemnifies and agrees to hold the Walnut harmless for all loss, claims, damages, demands, actions, costs, including counsel fees, and liability by reason of or resulting from such injury or damage. Lessee hereby releases Walnut from all responsibility and liability by reason of any damage to or destruction, theft or disposition of any property brought or left or abandoned by Lessee at any time before, during, between or after all engagements covered by this agreement.

WALNUT STREET THEATRE

LESSEE

Justin Doherty 6/4/08
Management Date

Ashley Searles 6/4/08
Lessee Date

825 WALNUT STREET, PHILADELPHIA, PA 19107-5195 215-574-3550 FAX: 215-574-3598
VISIT US AT www.wstonline.org

Silo | Kirkland Farm

Dancenow I NYC
PO BOX 710
Springtown, PA
18081

Phone: 917.664.8065
Email: robin@dancenownyc.org
Website: www.dancenownyc.org

Jan 4, 2008
Invoice for:

Ashley Searles

Silo Housing Fees: Week Residency

Studio Rental [Dancenow I NYC Contribution] 7 hrs per day X 1 studios X 7 days X \$20 rental fee = \$980

alsearles@earthlink.net

[illegible]

Date Due: Oct 1
Amount Due: Feb 1
Balance Due: May 11

DUE
\$150
\$100

Please note that you will be billed for any additional costs to cover excessive damage to the studios or guest house (including cleaning needs) if the studios or residence is not left in the condition it was found upon your arrival.

to ASHES – Thesis Binder

Ashley Searles

Jeanne Ruddy Dance
The Performance Garage
1515 Brandywine Street
Philadelphia, PA 19130

Date: March 10, 2008

To: Ashley Searles
alsearles@earthlink.net

Studio A, Rental at \$27.00 per hour

Studio A Saturday, March 22 2:00-4:00p
2.0 hrs

Total Hours	2.0 hrs @ \$27.00/hr	
\$54.00		
Refundable Security Deposit		
\$100.00		
Total Amount Due		\$154.00

If you have any questions or if there are any problems with this invoice, don't hesitate to call me at 215-569-4060 Monday through Friday 9:30am to 4:30pm.

Please note that all cancellations must be made at least 24 hours in advance or you will be fully charged for use of the unused space. Key must be returned no later than Monday, March 24th by 5pm or a \$25 fee will be charged.

We accept cash or check made out to "Jeanne Ruddy Dance" .
We also accept all major credit cards (Visa, MC, Amex, Discover).

Buffy Miller, Rental Coordinator

Order Confirmation from www.wabpapersupply.com

Your card will be billed when your order is actually shipped.

Item Quantity Price

Order ID: 20

Card #: xxxxxxxxxxxx3003

Bill Amount: \$148.54

Date: 6/5/2008 2:52:41 PM

Print this page, it will serve as your receipt.

Make note of the **OrderID**. You will need to refer to these numbers should you want to cancel your order.

https://secure.inet-web.com/wabpapersupply_com/checkout_3_pop.asp?guid=FF855CBCDB6A4EAE... 6/5/2008



WALNUT STREET THEATRE

RENTAL CONTRACT for Rehearsal/Audition Space

This lease agreement is between **Walnut Street Theatre** (hereinafter "the Walnut") and Ashley Searles and is dated June 16, 2008. Lessee's address and phone number are: 236 Spruce St., Philadelphia, PA 19106. 917-620-9652.

Walnut agrees to lease Lessee space in Rehearsal Hall 6.

Lessee's use of the facility shall be only for the rental period. Lessee shall vacate the premises at the end of the rental period stated in this Agreement and shall remove all property, goods and effects belonging to Lessee, or caused by Lessee to be brought upon said premises. Any and all damage costs on account of damages to the premises done or caused by Lessee or guests of Lessee shall be the Lessee's responsibility

At conclusion of rental period and as common courtesy, Lessee shall return space to original condition it was found at start of rental period.

Space has been reserved for Lessee on Sunday, June 29, 2008, from 12:00PM to 5:00PM (5 hours)

In exchange for the use of the space, Lessee will remit to the Walnut this signed agreement and a non-refundable rental fee of \$125 (5 hours @ \$25/hour) for to the rental period.

Payments must be made by **check or money order** and shall be sent to:

Walnut Street Theatre
825 Walnut St.
Philadelphia, PA 19107
Attn. Assistant to the Managing Director

Checks shall be made payable to **Walnut Street Theatre**. Include name of Lessee and date of function on all checks. Payment for this rental shall be made IN FULL no later than **Wednesday, June 25, 2008**.

Lessee agrees to be responsible for, and to relieve, and hereby relieves the Walnut from all liability by reason of any injury or damage to any person or property belonging to Lessee occurring on the premises, and Lessee hereby assumes responsibility for, indemnifies and agrees to hold the Walnut harmless for all loss, claims, damages, demands, actions, costs, including counsel fees, and liability by reason of or resulting from such injury or damage. Lessee hereby releases Walnut from all responsibility and liability by reason of any damage to or destruction, theft or disposition of any property brought or left or abandoned by Lessee at any time before, during, between or after all engagements covered by this agreement.

WALNUT STREET THEATRE

LESSEE

Jessica Doherty
Management

6/16/08
Date

Ashley Searles
Lessee

6/24/08
Date

825 WALNUT STREET, PHILADELPHIA, PA 19107-5195 215-574-3550 FAX: 215-574-3598
VISIT US AT www.wstonline.org

Re: Performance project

From: Matthew Brookman <matt@brookmancreative.com>
To: "Ashley L. Searles"
Subject: Re: Performance project
Date: May 19, 2008 5:37 PM

Hi Ashley,

Wow! Powerful stuff. The about mid way solo brought tears to my eyes.

Can I get the music? I can give Jeb my server password and he can ftp the mp3's- would probably be the fastest.

The plot looks like all par cans and two lekos (elipsodials).

I need to see the space- I'll need to come up to Philly sometime to get a sense of things like how high is the grid- how many lights- what kind of lighting console do they have- is there a console programmer in the theater- or is that me....

For the plastic, also, my stage directions are not so great. Is the quarter mark from upstage or down stage (1/4 from the back)?

The plastic will be tricky because of back light- I would image as soon as we hit it with light it will obscure what is happening behind it. Which could work as an on-off kind of thing.

What can offset that with a backdrop that we light.

Are they're any floor lights in the theater? There are moments of strong dawn light (low and to the side) which might be thematically appropriate. This would mean wings.

I thought too that it might be interesting to hang (purchase) some florescent shop lights to light the plastic at the beginning- if you put the shop light up to a dimm channel we can flicker them up. So the plastic itself could flicker to life- this is something I'd have to test with the right light and plastic. Also depending on the console I might be able to program a par can or two to do this...

This are all just first ideas. I'm sure it will become more concrete as we talk. It can all be changed- and much depends on logistics, space, time,

etc.

Love,

Matt

> Hi Matt!

>

> Hope you are doing well. It was great to spend time with you and Estella
> in New Mexico - I feel like we ate up a storm! It was treat to have
> authentic New Mexican food & I really enjoyed it. How did your joib
> interview for the part-time gig work out?

>

> I want to touch base with you about the piece I am planning for July. As I
> mentioned to you, the piece is dance/theater with live music dealing with
> the theme of the transformation that occurred on the day of September 11,
> 2001. Right now, I have about 25 min. of the piece put together and have
> plans for how to complete it. I have a video of the most recent rehearsal
> that consists of all the pieces in a working order start to finish. You
> can see this (not such great quality, but you can get the gist) on my
> under-construction website ashleysearles.com. The one thing you cannot see
> on this version is the set which Jeb and I are creating. It will consist
> of simple plastic sheeting that will hang from the lighting grid to the
> floor upstage left centered on the quarter mark. I may put other, shorter
> pastic hangings in other parts of the stage as well, but there will
> definitely be a larger hanging upstage left. Dancers will dance behind, in
> front and within the plastic at different moments in the piece. I am
> interested in experimenting with lighting effects on the plastic
> throughout the work. We will obviously discuss this further - I just want
> to give you a basic idea of what and where it will be on the stage.

>

>

> As of now, the piece is in five sections (trio, duet, quartet, solo,
> quartet) and I am planning on creating a beginning section with music and
> perhaps some still and moving images projected onto the stage space and I
> am also working on one more trio/quartet to go between the solo and last
> quartet that will be to Tom's music. All in all the show will run about
45
> min.

>

> I have attached the theater light plot and stage specs. We will have
> possession of the space Tuesday July 2 through midnight July 3.

>
>
> Check out the video when you get a chance and we can discuss all of this
> more. I hope this is something that you still want to do and I look
> forward to hearing your feedback.
>
> love,
> Ashley

To Ashes progress

From: "Ashley L. Searles" <alsearles@earthlink.net>
To: Matthew Brookman
Cc: jbrookman@earthlink.net
Subject: To Ashes progress
Date: Jun 16, 2008 12:59 PM

Hi Matt!

Hope you are well and enjoying your job. I am sure you are also busy getting ready for your move this weekend.

I wanted to give you an update on the piece and my progress. I have added a video link at ashleysearles.com the 6.08.08 version is the latest. I have 3 dancers now instead of 4 - I had to let one go as she was a bitch-ass.

The order is:

Spector trio

Figure duet

Rampart trio(new section is first)

Threshold solo

Overture trio

Spector: narrative trio about a child, father and the specter of death. Struggle takes place between death and the child until death takes child at end.

Costumes: 2 in dark blue Dickies jumpsuits, one in red leotard.

Descriptive words/feelings: shadowy, woods, pending death, maybe starts dark and ends in fiery depths of hell colors.

Transition into Figure & Figure: mirroring duet; a woman chasing and running from the death image of herself.

Costumes: one in dark blue Dickies jumpsuit, one in red leotard.

Descriptive words/feelings: shadowy, suggestive and mysterious, mirroring

Rampart trio: an invisible force pushes the dancers forcefully and violently across the stage.

Costumes: two in dark blue, one in red

Descriptive words/feelings: new section violent, harsh, percussive, stark and brighter than previous. Links directly into the floor/rolling section that is to an opera

song. This second section is fiery depths of hell, darker than first section - want to see a confusing mix of tumbling/rolling body parts.

Threshold solo: a woman caught between two places/emotions/states of being. She is pushed and pulled and fights and questions herself and her inner conflict.

Costume: dark blue with red showing

Descriptive words: this is the one with the corridor of light idea

Overture: trio urban bustling into catashrphic ending

costumes: all in dark until end when one woman is in the plastic in only red

description: people experience the transformation of going from the normal everyday urban environement to a destroyed and changed place. Bright, stark, warehouse feel.

All the paper of the set is down and crumpled at this point.

I have asked Adrian to find 2-3 tech helpers.

Jeb and I have made a mock up of the set piece & it will work with the hanging paper - but don't know how to attach the wood piece that the paper is attached to to the grid. Do we need to buy rope to lash the wood pieces to the grid?

Let me know what other information you need.

love to you & Estella

Ashley

Re: :)

From: Katy Pracht <katypracht@earthlink.net>
To: "Ashley L. Searles"
Subject: Re: :)
Date: Apr 9, 2008 11:30 AM

Yay! I'm glad you liked Erlkonig, as it is perfectly suited to the style of the other songs, and full of great, scary colors. I will get to work at memorizing both In der Fremde and Erlkonig, and look forward to refreshing In diesem Wetter. I'm really excited to be doing this; it will be a great program of music!

I called Scott and left a message about next Friday night. Unless there is a crucial game on TV -- as he does play fantasy baseball, basketball, football, soccer, gymnastics, ice skating, and anything else with professional sportsters -- we would LOVE to do dinner! I will confirm as soon as I hear from him.

Thanks, sugar. Have a great day!

Mmmmmmmwa,

Katy

-----Original Message-----

>From: "Ashley L. Searles" <alsearles@earthlink.net>

>Sent: Apr 9, 2008 11:14 AM

>To: Katy Pracht <katypracht@earthlink.net>

>Subject: Re: :)

>

>Hi Katy,

>

>Let me thank you for all the time you spent with me and being so generous with your expertise!

>

>I have some ideas as well - let me respond to yours first:

>

>Working with professional recordings for the residency is fine with me. As you suggest, I will contact the pianists you mention below. I appreciate you offering to contact them - it made sense to me as you are much more well versed in these matters than I am - either way is fine with me and I can easily contact them myself.

>

>As for the music: you do not need to send me the cd's -thanks anyway! I went back to the library and heard an amazing recording of "Elfkönig" - what a great piece! I would like to use this as the second large song instead of Parto. This will be well complemented by the shorter Schumann "In der fremde". Please let me know if learning and working on these two pieces are OK with you, (obviously along with "In diesem wetter"). I think "Elfkönig", "In Diesem Wetter" and "In der Fremde." will do very well together on a program; they are linked together by a certain quality as well as by language

and imagery. As we talked about, they will not be performed back to back - there will be time and space in between each for you to rest. What a fruitful time we spent yesterday! I am excited to have found such great music and I couldn't have done it without your help, so thanks again for the time and energy you are putting into this.

>

>I will get to work on the schedule for the residency and send you that info as soon as I can. I will also let you know what I hear from the pianists.

>

>Let me know if you have any other thoughts. Can you guys do dinner on the 18th? It is great for Jeb and I.

>

>

>xo

>Ashley

>

>-----Original Message-----

>>From: Katy Pracht <katypracht@earthlink.net>

>>Sent: Apr 8, 2008 9:54 PM

>>To: "Ashley L. Searles" <alsearles@earthlink.net>

>>Subject: :)

>>

>>Hi there,

>>It was really great to spend some time with you today! I hope the remainder of your library time was fruitful.

>>

>>I just looked in my bag and saw the two CDs I meant to send with you. Oops! It may have been for the best, though, because I talked with my friend Mary Elizabeth who said that the Strauss Four Last Songs are not written in a mezzo key, hence, I can't sing them. I will happily pop the Bartoli recording in the mail tomorrow, and you'll have it in a couple days. Let me know if you'd like me to send the Strauss anyway (in the case you decide you love it, and want to find a soprano to do that one.)

>>

>>I've had a couple ideas since this afternoon. I think I may have underestimated how much music I have to work on in the next month, so I'd like to propose a couple things:

>>1st, I think it would be more cost-effective to forget the idea of hiring a pianist to record the music, and just use professional recordings during the Lehigh Valley week. It will be very cheap to get these recordings which, in the end, are essentially what I will aim to sound like, and it will spare me a lot of vocal fatigue in rehearsals. Because there will inevitably be a transition from recording to live music, I imagine it would be much less distracting for the dancers if the pianist and I get added at the same time.

>>

>>I was also thinking about our conversation regarding the pianist. I think you were right about contacting that person yourself; it's your project, and you're best suited to explain it. Please forgive me for getting a little carried away with my involvement...I sometimes tend to do that.

>>The pianists I was considering are professional accompanists: Bonnie Wagner -- 215-205-4792 (cell) -- she played a voice lesson for me in her home and she's very good. The other is Lisa Harrer De Calvo -- 215-284-0612 (hm), 215-450-1621 (cell) -- I haven't worked with Lisa yet, but Mary Elizabeth Williams thinks she's fantastic, and I'd like to work with her.

>>If neither of these two are available, they may be better able to suggest some college students and that may be the best way to save some money.

>>

>>I'll be sure to send that recording in tomorrow's mail, and I look forward to hearing what you've chosen for rep. Happy listening!

>>

>>Mmmmmmmmmmmmmmmmwaa,

>>Katy

>>

>>Katherine Pracht, Mezzo-soprano

>>2024-R Upland Way, Apt. #310

>>Philadelphia, PA 19131

>>224-627-5464

>>www.katherinepracht.com

>>

>>Management: Robert Gilder & Co.

>>

>>Chase Thompson, Associate Artist Manager

>>e: cthompson@pinnaclearts.com

>>p: (212) 397-5299

>>f: (212) 397-7920

>>

>

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Management: Robert Gilder & Co.

Chase Thompson, Associate Artist Manager

e: cthompson@pinnaclearts.com

p: (212) 397-5299

f: (212) 397-7920

Re: Music Concert July 3

From: Elena Jivaeva <jivaelena@yahoo.com>
To: "Ashley L. Searles"
Subject: Re: Music Concert July 3
Date: Jun 5, 2008 4:52 PM

Thank you, Ashley.
 May be Schumann is better in e minor too? Original is in fis minor.
 Thanks.
 Elena

----- Original Message -----
From: Ashley L. Searles <alsearles@earthlink.net>
To: Elena Jivaeva <jivaelena@yahoo.com>
Sent: Thursday, June 5, 2008 3:09:50 PM
Subject: Re: Music Concert July 3

Hi Elena,

Please learn it in e minor.

Let me know if you have any other questions.

Thanks,

Ashley

-----Original Message-----
From: Elena Jivaeva
Sent: Jun 5, 2008 2:13 PM
To: "Ashley L. Searles"
Subject: Re: Music Concert July 3

Dear Ashley.
 Katy doesn't respond, so I'd like to ask your assistance.
 Schubert wrote his Erlkonig in G minor (original), but for Mezzo is better to play in e minor, which is not original. If she wants in original (she told: "originals is better") it's high, but lowest is not "original" .
 Which one do I need to learn? This is a very hard piece to play, may be hardest one.
 Thank you.
 Elena Jivaeva

----- Original Message -----
From: Ashley L. Searles <alsearles@earthlink.net>
To: jivaelena@yahoo.com
Sent: Wednesday, May 28, 2008 10:56:00 AM
Subject: Re: Music Concert July 3

Hi Elena,

I just spoke with Katy, the mezzo and she said the original key for each song would be best - not the high key as she is a low mezzo. Her email is

katypracht@earthlink.net if you would like to ask any more specific questions about the music.

I hope this is helpful - please let me know if you have any other questions. You can see a rough cut of the piece at ashleysearles.com if you would like.

Thanks,

Ashley

-----Original Message-----
From: Elena Jivaeva
Sent: May 27, 2008 2:17 PM
To: "Ashley L. Searles"
Subject: Re: Music Concert July 3

Dear Ashley.
 I'd like to be sure about music, that I need to learn.
 I have Schubert in E minor.
 Schumann in F # minor.
 Mahler in D minor.
 Is this sound correct?
 Elena

--- On Wed, 5/21/08, Ashley L. Searles <alsearles@earthlink.net> wrote:

From: Ashley L. Searles <alsearles@earthlink.net>
Subject: Music Concert July 3
To: jivaelena@yahoo.com
Date: Wednesday, May 21, 2008, 1:07 PM

Hi Elena, We just spoke on the telephone. I am Ashley Searles, the choreographer and director of the dance/opera concert to be performed on July 3, 2008 at The Adrienne Theater in Philadelphia. The pieces to be performed are: Schubert Erlkonig Schumann In Der Fremde Mahler In Diesem Wetter Mezzo soprano Katherine Pracht will be singing the songs. The concert is an evening length (about 45 min. total) dance and live music piece centered on the theme of the transformation that took place on September : Tech rehearsal July 2 times TBD 2 rehearsals in June (possible dates June 23 or 24, June 28 or 29) to rehearse entire show with music. We can discuss these dates further. Please interest and I look forward to hearing from you. All the best, Ashley Searles alsearles@earthlink.net
 917-620-9652

Re: Music Concert July 3

From: Elena Jivaeva <jivaelena@yahoo.com>
To: "Ashley L. Searles"
Subject: Re: Music Concert July 3
Date: May 27, 2008 2:17 PM

Dear Ashley,
I'd like to be sure about music, that I need to learn.
I have Schubert in E minor.
Schumann in F # minor.
Mahler in D minor.
Is this sound correct?
Elena

--- On Wed, 5/21/08, Ashley L. Searles <alsearles@earthlink.net> wrote:

From: Ashley L. Searles <alsearles@earthlink.net>
Subject: Music Concert July 3
To: jivaelena@yahoo.com
Date: Wednesday, May 21, 2008, 1:07 PM

Hi Elena, We just spoke on the telephone. I am Ashley Searles, the choreographer and director of the dance/opera concert to be performed on July 3, 2008 at The Adri Theater in Philadelphia. The pieces to be performed are: Schubert Erlkonig Schumann In Der Fremde Mahler In Diesem Wetter Mezzo soprano Katherine Pracht will be interest and I look forward to hearing from you. All the best, Ashley Searles alsearles@earthlink.net 917-620-9652

Tech/Dress Call times

From: "Ashley L. Searles" <alsearles@earthlink.net>
To: jivaelena@yahoo.com, katypracht@earthlink.net, tom@espdisk.com, sarah.gladwin.camp@gmail.com, gesualdic@yahoo.com, esparkes@gmail.com
Cc: awattenmaker@gmail.com, matt@brookmancreative.com, jbrookman@earthlink.net
Subject: Tech/Dress Call times
Date: Jun 30, 2008 8:28 PM

Hi everyone,

I want to thank you all for the great rehearsal on Sunday. It was exciting to have the full cast all together - the addition of Elena's strong and beautiful playing really completes it. You are all doing beautiful work and I want to thank you for your work.

Wednesday July 2 Call time for the dancers and Katy is 3pm. Be ready to start the cue to cue at 3pm and we will do a full run at 7pm. We will have a short break between the cue to cue and the run. The run will be the dress rehearsal with hair & makeup - hair back securly and light makeup. Katy light makeup - let me know if you have questions.

The Adrienne Theater at 2030 Sansom Street - mainstage theater on the 1st floor. I will be in the theater all day so it will be open if you want to come before the call time.

Elena - please be ready for a run at 7pm. Elena, the keyboard will be in the theater all day and you are welcome to come at any time to practice. For the performance please wear black.

Tom - be ready to run at 7 - you are welcome at anytime to come set up. I would like to work a bit on the beginning with you as well - we can try to do this on wednesday but it may need to wait until thursday late afternoon before the show. For the show please wear black - or dark blue is fine as well.

NOTES for DANCERS:

For all the dancers - you are looking great - very solid in the material and I appreciate you personalizing your performances and adding more of yourselves into the choreography - go for it. I encourage all of you to think about your character's dramatic arc through work. Review the transitions as well. Chrisitina and ELyse, I would like to spend some time running through the duet like we did on Sunday - this can be just 15-20 min.

Sarah, your work in the first piece is really great. The way you are using your focus is strong, as is the way you are working with your movement motif. Continue thinking about the many different joints in the body and heaviness & gravity. Think about the disembodied body parts for the end in the plastic. Also, take up

as much space as possible during the last piece before you go in the plastic.

Christina - you are working well with the focus and character in the first piece
- your dancing looks great. Keep working in with the push and pull of wide focus and traveling thru the space. The duet was really coming together on Sunday - review the order and remember the intense focus and attention to the mirror image. Bring some of the wide focus from the first space into the last piece as well. Also, when you are downstage in the last piece by Katy - make your movements smaller and sharper
- bring your focus in and closer during that part.

Elyse, think about being caught between two worlds in the first piece - play with the feeling of safety with Christina and the feeling of fear you get from Sarah
- this pull between the two is what you are going through in the solo - let the first piece be a foreshadowing of that struggle. Your transitions and dealing with the paper and the bodies are great.

Please let me know if you have any questions - please CALL me as I will be in the theater and not on email at all.

Great work & looking forward to putting this in the theater with all of you!

Ashley

Schedule

Monday May 5

4-7pm Elyse, Rebecca
New material (comp#2)

Sarah & Cristina arrive pm

Tuesday May 6

9-12:30 Sarah, Cristina, Elyse, Rebecca, Katy
(new quartet: Schumann In Der Fremde)

2-6 Cristina, Elyse, Rebecca, Katy
(new trio: Schubert Erlkonig)

Wednesday May 7

10-2 Cristina, Elyse, Rebecca, Katy
(new trio: Schubert Erlkonig)

3:30-8 JE, Sarah, Cristina, Rebecca, Elyse, Katy
(Schumann, Schubert, new material comp#1,2,3, To Ashes)

Adrian arrives pm

Thursday May 8

10-7 Full cast
All material, Videotape

I drive JE, Cristina, Katy to PHL

Friday May 9

10-12 Sarah, Elyse, Rebecca

2-5 Elyse, Rebecca
Comp #2

Saturday May 10

10-1 Sarah & Rebecca
Duet from To Ashes/plastic

All depart by 5pm

Ashley Searles Dance presents To Ashes

From: Adrian Wattenmaker <awattenmaker@gmail.com>
To: ashley searles brookman
Subject: Ashley Searles Dance presents To Ashes
Date: Jun 28, 2008 10:51 AM

Ashley Searles Dance Presents

To Ashes

A multidisciplinary dance/theater/opera performance that explores the physical and emotional transformative effects of September 11, 2001.

This piece explores the transformative effects of September 11, 2001. I collaborated in its creation with five dancers, a baritone voice and a pianist. In the process of making this piece, I have found great interest in the interdisciplinary collaboration process and its unique friction and boundary defying product. I am dedicated to creating movement that can articulate the indescribable and illuminate seemingly impenetrable ideas, images and feeling. I want to find methods to develop my craft and my directorial voice. I want to find tools that will enable me to make the most of my collaborator's contributions and I seek to discover new territories created through unique collaborative processes.

Date: Thursday, July 3, 2008

Time: 7:30pm

Location: The Adrienne Theater, 2030 Samson Street, Philadelphia, PA 19103

Tickets: \$10.00 at door – general admission. For reservations email toashes@ashleysearles.com

Choreography & Direction: Ashley Searles

Dancers: Sarah Gladwin Camp, Cristina Gesauldi, Rebecca Patek & Elyse Sparkes

Musicians: Tom Abbs (Bassist), Katherine Pracht (Mezzo Soprano), Elena Jivaeva (Pianist)

Lighting Design: Matt Brookman

Tickets: \$10.00 at door – general admission. For reservations email. toashes@ashleysearles.com

For more information contact Ashley Searles at toashes@ashleysearles.com

--

Adrian Wattenmaker
917-741-0931
www.adrianwattenmaker.com
www.brooklynwordshop.com

[PhiladelphiaDANCE.org Listserv] Ashley Searles Dance Presents - To Ashes

From: "PhiladelphiaDANCE.org" <philadelphiadance@gmail.com>
To: listserv@philadelphiadance.org
Subject: [PhiladelphiaDANCE.org Listserv] Ashley Searles Dance Presents - To Ashes
Date: Jun 19, 2008 1:18 PM
Attachments: [ToAshesPostcard.pdf](#) [unknown-726 B](#)

Ashley Searles Dance Presents:

TO ASHES

July 3, 2008 at 7:30pm

The Adrienne Theater, 2030 Sansom Street, Philadelphia, PA

A multidisciplinary dance/theater/opera performance that explores the physical and emotional transformative effects of September 11, 2001.

Choreography & Direction:
Ashley Searles

Dancers:
Sarah Gladwin Camp, Cristina Gesauldi,
Rebecca Patek & Elyse Sparkes

Musicians:
Bassist - Tom Abbs
Mezzo Soprano - Katherine Pracht
Pianist - Elena Jivaeva

Tickets:
\$10 general admission
\$5 with DancePass

TICKETS NOW ON SALE AT DANCE BOX OFFICE AT

http://www.danceboxoffice.com/product_details.php?category_id=48&item_id=136

Or email reservation to
toashes@ashleysearles.com

mywebsite.com: Community Event

From: editor@pressreview.net
To: toashes@ashleysearles.com
Subject: mywebsite.com: Community Event
Date: Jun 25, 2008 9:51 AM

Following information submitted to: weeklypress.com

Name: Ashley Searles Dance

Phone: 917-620-9652 / 917-741-0931

Email: toashes@ashleysearles.com

Event Day: Thursday

Event Month: July

Event Date: 3

Event Name: To Ashes

Event Information: A multidisciplinary dance/theater/opera performance that explores the physical and emotional transformative effects of September 11, 2001.

[PhiladelphiaDANCE.org Listserv] AUDITION NOTICE

From: "Ashley L. Searles" <alsearles@earthlink.net>
To: listserv@philadelphiadance.org
Subject: [PhiladelphiaDANCE.org Listserv] AUDITION NOTICE
Date: Mar 15, 2008 7:17 PM

Audition Notice

M/F dancers needed for dance/theater project with live music premiering July 2008
at The Adrienne Theater, Philadelphia.
Seeking unique movers with strong musicality and an interest in collaboration.
Paid performance.

Saturday March 22 Jeanne Ruddy Dance
2-4pm

Please email Ashley at alsearles@earthlink.net to register.

The Listserv at PhiladelphiaDANCE.org

To post a message to all the list members, send an email to listserv@philadelphiadance.org

To UNSUBSCRIBE from this Listserv, go to...http://philadelphiadance.org/mailman/listinfo/listserv_philadelphiadance.org

To view the ListServ ARCHIVES, go to
http://mail.philadelphiadance.org/pipermail/listserv_philadelphiadance.org/

Discount Dancewear at AllAboutDance.com

Click here: <http://www.ftjcfx.com/image-2737129-10436103>

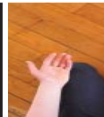
Press Release

Philadelphia Weekly Press – July 2, 2008

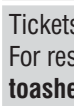
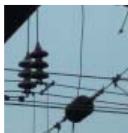
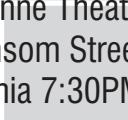
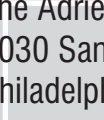
Ashley Searles Dance offers one performance only on July 3 at 7:30 of "to ASHES", a "multidisciplinary dance/theater/opera...that explores the physical and emotional transformative effects of Sept. 11, 2001". Ashley Searles handles choreography and direction for dancers Sarah Gladwin Camp, Cristina Gesauldi, Rebecca Patek and Elyse Sparkes, with mezzo-soprano Katherine Pracht, bassist Tom Abbs and pianist Elena Jivaeva. The Adrienne Theater, 2030 Sansom. toashes@ashleysearles.com

Ashley Searles Dance
Presents

to
ASHES



July 3, 2008
The Adrienne Theater
2030 Sansom Street
Philadelphia 7:30PM



Tickets \$10.00 at door
For reservations email
toashes@ashleysearles.com

to **ASHES**

Ashley Searles Dance

236 Spruce Street
Philadelphia, PA 19106



A multidisciplinary dance/theater/opera performance that explores the physical and emotional transformative effects of September 11, 2001.

Choreography & Direction:

Ashley Searles

Dancers:

Sarah Gladwin Camp, Cristina Gesauldi,
Rebecca Patek & Elyse Sparkes

Musicians:

Bassist - Tom Abbs

Mezzo Soprano - Katherine Pracht

Pianist - Elena Jivaeva

Tickets \$10.00 at door - General Admission

For reservations email:

toashes@ashleysearles.com

Ashley Searles Dance
presents

to ASHES



July 3, 2008
Adrienne Theater
Philadelphia, PA
7:30 PM

to ASHES

Choreography, Direction and Costumes by **Ashley Searles**
Lighting Design by **Matthew Brookman**
Set Design by **manifest AD**

Landscape

Digital images and slide show by **Ashley Searles**
Music composed and performed by **Tom Abbs**

Specter

Performance by **Sarah Gladwin Camp, Christina Gesualdi & Elyse Sparkes**
Music by Franz Schubert "Der Erlkönig"
Pianist **Elena Jivaeva**
Mezzo-Soprano **Katherine Pracht**

Figure

Performance by **Christina Gesualdi & Elyse Sparkes**
Music performed and composed by **Tom Abbs**

Rampart

Performance by **Sarah Gladwin Camp, Christina Gesualdi & Elyse Sparkes**
Music by Robert Schumann "In der Fremde"
Pianist **Elena Jivaeva**
Mezzo-Soprano **Katherine Pracht**

Threshold

Performance by **Elyse Sparkes**
Music performed and composed by **Tom Abbs**

Overture

Performance by **Sarah Gladwin Camp, Christina Gesualdi & Elyse Sparkes**
Music by Gustav Mahler "In Diesem Wetter"
Pianist **Elena Jivaeva**
Mezzo-Soprano **Katherine Pracht**

Statement

For me, the terror attack on September 11, 2001, was a transformative event spatially, psychically and philosophically. As an American, I had never been confronted so directly with a threat to my immediate safety nor had I ever been witness to fellow citizens choosing to plunge to their deaths from 100 stories up to escape fiery deaths. The shift in my perception of the fragility and illusion of safety was abrupt and complete. I remember thinking on my walk down Manhattan and directly into the massive cloud of dust and debris that I was now part of the world in a different way. The event connected me and all of us to human experiences throughout history but that as Americans we had been mercifully ignorant. It makes me question how to be an American now. Working through the event itself and watching how I myself and the city has rebuilt and moved on, I feel connected to humanity in a different way and see in myself the remarkable paradox I see in human nature – the ability to endure and the inclination to forget. In creating this work, it is not my intention to position myself ideologically, politically or otherwise but rather to explore the ways in which I perceive my own reality to have shifted and transformed. The idea is not to recreate but to evoke.

Interdisciplinary collaboration is about inviting unexpected juxtapositions into the creative process. Every artist brings their unique skill set and imagination to the exploration of the subject. The process and product created has unexpected depth, unique texture and is boundary defying.

In experiencing September 11, I felt myself to be both witness and participant. In **to ASHES** I decided to use operatic art songs to evoke a sense of the external articulated voice of the witness and use originally composed cello to give voice to the internal emotive experience.

Libretto

Der Erlkönig

Composition by Franz Schubert (1782)

Poem by Johann Wolfgang von Goethe

Who rides so late through night and wind?

Wer reitet so spät durch Nacht und Wind?

It is the father with his child.

Es ist der Vater mit seinem Kind;

He has the little one well in the arm

Er hat den Knaben wohl in dem Arm,

He holds him secure, he holds him warm.

Er faßt ihn sicher, er hält ihn warm.

My son, why hide your face in fear?

Mein Sohn, was birgst du so bang dein Gesicht?

See you not, Father, the Erlking?

Siehst, Vater, du den Erlkönig nicht?

The Erlking with crown and flowing cloak?

Den Erlenkönig mit Kron und Schweif?"

My son, it is a wisp of fog.

"Mein Sohn, es ist ein Nebelstreif."

You sweet child, come along with me!

Du liebes Kind, komm, geh mit mir!

Such wonderful games I'll play with you;

Gar schöne Spiele spiel' ich mit dir;

Many lovely flowers are at the shore,

Manch' bunte Blumen sind an dem Strand,

My mother has many golden garments.

Meine Mutter hat manch gülden Gewand."

My father, my father, and do you not hear,

Mein Vater, mein Vater, und hörest du nicht,

What the Erlking quietly promises to me?

Was Erlenkönig mir leise verspricht?

Be calm, stay calm, my child;

Sei ruhig, bleib ruhig, mein Kind;

The wind is rustling the dry leaves.

In dürrn Blättern säuselt der Wind.

Won't you come along with me, my fine boy?
Willst, feiner Knabe, du mit mir gehn?
 My daughters shall attend to you so nicely;
Meine Töchter sollen dich warten schön;
 My daughters do their nightly dance,
Meine Töchter führen den nächtlichen Reihn,
 And they will rock you & dance you & sing you to sleep.
Und wiegen und tanzen und singen dich ein."

My father, my father, do you not see there,
Mein Vater, mein Vater, und siehst du nicht dort
 Erlking's daughters in that dark place?
Erlkönigs Töchter am düstern Ort?
 My son, my son, I see it definitely:
Mein Sohn, mein Sohn, ich seh es genau:
 It is the willow trees looking so grey.
Es scheinen die alten Weiden so grau.

I love you; I'm charmed by your beautiful shape;
Ich liebe dich, mich reizt deine schöne Gestalt;
 And if you are not willing, then I will use force.
Und bist du nicht willig, so brauch ich Gewalt.
 My father, my father, now he has taken hold of me!
Mein Vater, mein Vater, jetzt faßt er mich an!
 Erlking has hurt me!
Erlkönig hat mir ein Leids getan!

The father shudders, he rides swiftly,
Dem Vater grauset's, er reitet geschwind,
 He holds in arm the groaning child,
Er hält in Armen das ächzende Kind,
 He reaches the farmhouse with effort and urgency;
Erreicht den Hof mit Müh' und Not;
 In his arms, the child was dead.
In seinen Armen das Kind war tot

In der Fremde

Composition by Robert Schumann (1840)
 Poem by Joseph von Eichendorff

From the direction of home, behind the red flashes of
 lightning
Aus der Heimat hinter den Blitzen rot
 there come clouds,
Da kommen die Wolken her,
 But Father and Mother are long dead;
Aber Vater und Mutter sind lange tot,
 No one there knows me anymore.
Es kennt mich dort keiner mehr.

How soon, ah, how soon will that quiet time come,
Wie bald, ach wie bald kommt die stille Zeit,
 When I too shall rest, and over me
Da ruhe ich auch, und über mir
 the beautiful forest's loneliness shall rustle,
Rauscht die schöne Waldeinsamkeit,
 And no one here shall know me anymore.
Und keiner kennt mich mehr hier.

In Diesem Wetter

Composition by **Gustav Mahler** (1904)

Poem by Friedrich **Rückert**

In this Weather, in this windy Storm,

In diesem Wetter, in diesem Saus,

I would never have sent the children out.

Nie hätt' ich gelassen die Kinder hinaus,

They have been carried off.

Ich fürchtete sie erkranken;

I wasn't able to warn them.

Das sind nun eitle Gedanken.

In this Weather, in this Gale,

In diesem Wetter, in diesem Graus,

I would never have let the Children out;

Nie hätt' ich gelassen die Kinder hinaus;

I feared, they sickened,

Ich sorgte, sie stürben morgen,

Those thoughts are now in vain.

Das ist nun nicht zu besorgen.

In this Weather, in this Storm!

In diesem Wetter, in diesem Graus!

I would never have let the Children out!

Nie hätt' ich gesendet die Kinder hinaus!

I was anxious they might die the next day

Man hat sie hinaus getragen,

now anxiety is pointless!

ich durfte nichts dazu sagen!

In this Weather, in this Rush, in this Roar

In diesem Wetter, in diesem Saus, in diesem Braus,

They rest, they rest, as if in their Mother's House,

Sie ruh'n als wie in der Mutter Haus,

not terrified by any Storm

Von keinem Sturm erschreckt,

but sheltered by the Hand of God.

Von Gottes Hand bedeckt.

Artist Biographies

Musician and Composer **Tom Abbs** (b. Seattle, Washington, 1972) is an American multi-instrumentalist and filmmaker. He works primarily in the fields of jazz, free jazz, and free improvisation, and plays double bass, tuba, cello, violin, didgeridoo, and wooden flute, often playing several of these instruments simultaneously. Originally from Washington state, he has lived New York City since 1991, and is based in Brooklyn, New York. He attended The New School's Jazz and Contemporary Music program, studying with Reggie Workman, Buster Williams, Joe Chambers, Brian Smith, Junior Mance, Arnie Lawrence, Chico Hamilton, and Arthur Taylor. He began his full-time performing career in 1992. He has worked with Lawrence "Butch" Morris, Charles Gayle, Daniel Carter, Cooper-Moore, Steve Swell, Roy Campbell, Jr., Sabir Mateen, Ori Kaplan, Jemeel Moondoc, Assif Tsahar, Borah Bergman, Billy Bang, Andrew Lamb, and Warren Smith. Abbs is currently a member of the collective groups Triptych Myth, Yuganaut, and Transmitting (with Napoleon Maddox and Jane LeCroy). He also leads the band Frequency Response and tours with his solo multimedia project Multifarious. He has collaborated with the painter M. P. Landis. Abbs is also the founder of the arts coalition Jump Arts, which has presented performances and workshops throughout New York City from 1997 to 2002; since that time the organization has dedicated itself to artist services through physical sponsorship and media services.

Lighting Designer **Matthew Brookman** holds a Master of Fine Arts from New York University in cinematography. As a member of the set lighting technicians union (IATSE, Local 728) in Los Angeles, Matt has worked in the lighting department for feature films (*Mr. Deeds*, *Garfield II*), television (*What About Brian*, *LAX*) and commercial clients (*Target*). With the \$65 million *Alvin and the Chipmunks* as his swan song, Matt has recently left the mega-million Hollywood machine to pursue traditional acupuncture and his love of still photography. His photographic work was featured in an 2008 solo exhibition at the *1435 Girard* Gallery in Washington, DC and will be shown an upcoming group exhibition organized by the *Create:Fixate Gallery* in Los Angeles. Matt lives in metropolitan Washington D.C. His photography can be viewed and purchased at brookmancreative.com.

Dancer **Sarah Gladwin Camp** has a Bachelor of Arts in dance and linguistics from Swarthmore College and holds a Professional Diploma in Dance Studies from Laban in London. She spent time in Australia training in capoeira, practicing yoga, and learning Taiko, and in Poland training extensively with Silesian Dance Theatre. In Europe she has participated in festivals in Lithuania, Slovakia, Finland, and Poland, and has performed with groups in Italy and England. Since 2004, Sarah has been co-Artistic Director of Green Chair Dance Group, a collaborative dance-theatre company based in Philadelphia, which

has toured in Pennsylvania, Connecticut, Florida, Massachusetts, and Poland. In addition to continuing to choreograph and perform with Green Chair, she is currently dancing with Workshop for Potential Movement, Nora Gibson, and Kate Watson-Wallace. In LiveArts this fall she will premier her newest work *Not on Tuesday* as part of the Mascher IN FLUX evening. Sarah teaches dance, music, and tumbling to young kids, and recently launched ZoomDance, her own Action Adventure Story-Telling Dance Classes for kids 18 months to 6 years.

Dancer Christina Gesualdi, originally from Bristol, Pa., has spent the last five years in Philadelphia. In 2007, she graduated from the University of the Arts with a BFA in modern dance. There she studied with and performed the works of Curt Haworth, Silvana Cardell, and Merian Soto. Christina also studied composition in New York City with Tere O'Connor and John Jasperse. She has recently performed at the CEC with ROOTEDanceEnsemble and at Mascher Space with local choreographer Zornitsa Stoyanova. Christina is currently a dancer, choreographer, and founding member of the new dance collective, Pink Hair Affair, and she has collaborated on Fringe and site-specific performances. In her spare time, Christina works at a gym and tutors for The Princeton Review.

Pianist Elena Jivaeva has been active as a performer in the United States and abroad. Many years experience of constant working with singers and instrumentalists have led her to be appointed as a staff accompanist at the Curtis Institute of Music. For two years Ms. Jivaeva worked at the Duquesne University School of Music. Ms. Jivaeva is also an experienced teacher. She has taught piano at the famous music school in Tashkent, Uzbekistan – the Uspensky School, which produced well-known Efim Bronfman, Alexei Sultanov and many others. In the past she was closely associated with jazz. For years she worked as a pianist in the Uzbekistan Jazz Big Band and the Uzbek State TV and Radio Orchestra. Besides performing on stage Elena is closely involved in communication with young children. She is one of the teachers for the Philadelphia's Little Peoples' Music, where through singing and dancing, she helps children of 1-4 years of age develop their talents.

Set Designer manifest AD is an architecture and design firm dedicated to creatively solving any and all spatial problematics be they urban, commercial, domestic or stage related. manifest AD was founded in early 2007 by Jeb Brookman with the goal of creating unique, creative, innovative and specialized design solutions for commercial and residential projects. Jeb holds a Bachelor of Science in Architecture from the University of Michigan and a Bachelor of Architecture from The Cooper Union. He is currently working on a 5,000 sf residence in the Blue Ridge Mountains of Western NC, historic exterior restoration projects and commercial interiors in NYC and developing multi-family residences in Philadelphia, PA.

Mezzo-Soprano Katherine Pracht recently returned from playing the role of Melanto in Monteverdi's *il ritorno d'Ulisse in patria* at the Greenwich Music Festival, and made her Florentine Opera debut earlier this season as The Page in *Salome*. Other recent performances include the title role in David Carlson's *The Midnight Angel* at The Skylight in Milwaukee; the role of Jo March in Oberlin Opera Theatre's production of *Little Women* conducted by Christopher Larkin; and the role of Constance in *The Sorcerer* for her Bard SummerScape Festival debut.

Later this month, Pracht will perform the title role in the Midwestern debut of Bizet's *Djamileh* at the Chicago Cultural Center. Ms. Pracht was a finalist in the Fritz and Lavinia Jensen Foundation Vocal Competition this year, and has been a Metropolitan Opera Regional finalist in San Antonio, Memphis, and twice in Minneapolis where, in 2006, she won the Outstanding Mezzo Award.

A native of Davenport, Iowa, Ms. Pracht now resides in Philadelphia.

Dancer Elyse Sparkes is a performing artist with focus on theatricality and improvisation throughout the creative process. She attended Purchase College in New York and the Rotterdamse Dansacademie in The Netherlands. Elyse has had the pleasure of working with amazing choreographers such as Craig Patterson, Sean Curran, Stanton Welch, Stephen Koplowitz, Amy Pivar, and Mare Hieronimus. She has performed with and taught dance classes for FLOCK dance troupe, a dream theater community-building project in Vermont. She has performed and collaborated with Moving Theater since 2005, during which time she was lucky enough to dance and create with Ashley Searles. Elyse is now thrilled to dance Ashley's choreography alongside these other talented artists. Elyse holds an ACE certification in personal training and lives in Brooklyn, New York.

Production and Stage Manager Adrian Wattenmaker has worked extensively in both theatre and film for over 15 years. He is former director of the acting program at the New York Film Academy, where he continues to teach, and is co-founder of Free Space Theatre, a student run ensemble at Towson University where undergraduate and graduate students are able to learn from each other and visiting professionals. As a member of Cooper Square Workshop in it's heyday, Adrian contributed to Off-Broadway productions of Requiem For a Heavyweight, Columbus: In the Age of Gold, and the award winning production of Sam Shepard's Seduced. He has worked at HB Playwrights Foundation, Baltimore Theatre Project and CENTERSTAGE, where he was an associate dramaturg and assistant director for David Schweizer's critically acclaimed production of Crumbs From the Table of Joy (chosen by The Wall Street Journal as one of the best theatre productions of 2006). Adrian has a variety of directing and film credits. His acting credits include Daring Capers, Law & Order and SNL. He holds a BA in theater Arts from Towson University.

Choreographer and Director **Ashley Searles** is originally from Cleveland, OH where she began training at the School of Cleveland Ballet and at Cleveland State University under the direction of Susan Miller. She attended NYU Tisch School of the Arts where she was the recipient of the Paulette Goddard Scholarship and the Founders Day Award and had the opportunity to perform Twyla Tharp's *The Fugue* in the first commission of this seminal work to a university.

Upon receiving her BFA, she was a founding member of Amanda Jones Dance, apprenticed with the internationally renowned Parsons Dance Company and performed with a variety of NYC choreographers appearing at the Joyce Soho, The Kitchen, Hudson Guild Theater, Dance Space Center, University Settlement and New Jersey Performing Arts Center, 92nd Street Y, Dance New Amsterdam. From 1998-1999 she was a principal dancer with The Carolyn Dorfman Dance Company, performing and teaching throughout the Eastern United States. She served as Rehearsal Director for Murray Spalding Movement Arts from 1999-2004 and prepared the company for its debut season at St. Mark's Church, NYC and for performances at The National Cathedral, Washington DC, Louisville KY, The Spoleto Festival South Carolina, Site Santa Fe, Santa Fe NM and University Settlement, NYC.

In 2004 she began collaborating with Moving Theater and has appeared in their productions *Without* (Morris Dance Institute, The Guggenheim Museum, Dance New Amsterdam), *Its My Party* (Greenwich Music Festival) and *Mass Particle #1* (The Watermill Center, Abrons Arts Center, NYC). In 2005 Ashley began working as an adjunct artist with the internationally known Washington DC based Liz Lerman Dance Exchange and has appeared in performances at The Kennedy Center, The Los Angeles Theater Center, the Baltimore Theater Project, The Roundhouse Theater and OKCC in Oklahoma City. Ashley has collaborated with renowned dance photographer Lois Greenfield and has appeared in Jennie Livingston's film *Who's the Top?* choreographed by John Carrafa and in advertisements for Johnny Walker™ Scotch.

She is currently pursuing her MFA at the University of Wisconsin-Milwaukee where she is the recipient of the Chancellor's Award and is a recently elected member of the National Scholar's Honor Society. Her work has been produced at Dance Space Center, NYC, Long Island University, University of Wisconsin and with JUMP Arts NYC. She is the recipient of a SILO residency from danceNOW NYC and a space grant from The Field, NYC.

Acknowledgements

This project is guided by the University of Wisconsin – Milwaukee Department of Dance Faculty in partial fulfillment of work towards an MFA in Dance.

Made possible in part by Dancenow | NYC | Silo.

Special thanks to thanks Kathryn Keeler, Robert and Barbara Brookman, Jeb, Simone Ferro, the support of my neighbors on the 200 block of Spruce Street, Jennifer Kjos and all of the performers and collaborators on this project without whom it would not have been possible.

You are welcome to please join the cast and crew of **to ASHES** for a wrap party at 236 Spruce Street starting at 9:30PM after the show.

Feedback and comments are welcome. Please send them to –
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L E T T E R

6.2.2008

Ashley,

One of the central themes that I see in the work is transformation and loss. In light of this creative exegesis I suggest that we generate a stage set that accompanies the transformation of the mood and the tone of the piece that you can incorporate into the choreography to help convey your choreographic, formal and narrative ideas.

I therefore propose that in place of having a single plastic tube that falls at the end of the piece that we place multiple sheets of long paper that hang from the ceiling that are torn down as the piece progresses. We can also use a screen of these pieces of paper along the front of the stage to project the section *LANDSCAPE* onto. The plastic tube should remain on stage as the only fixed piece of the set. This one piece will operate as a reference point and can be used with choreography that you have already created in conjunction with this piece of the set.

We can execute the set by lashing battens to the lighting grid that have pieces of paper affixed to them with binder rings. The cost of the set should not exceed a few hundred dollars as we will need a few hundred feet of 36" wide paper, two dozen battens, rope to lash the battens to the lighting grid, some flat black spray paint and 100 binder rings, available from any office supply store.

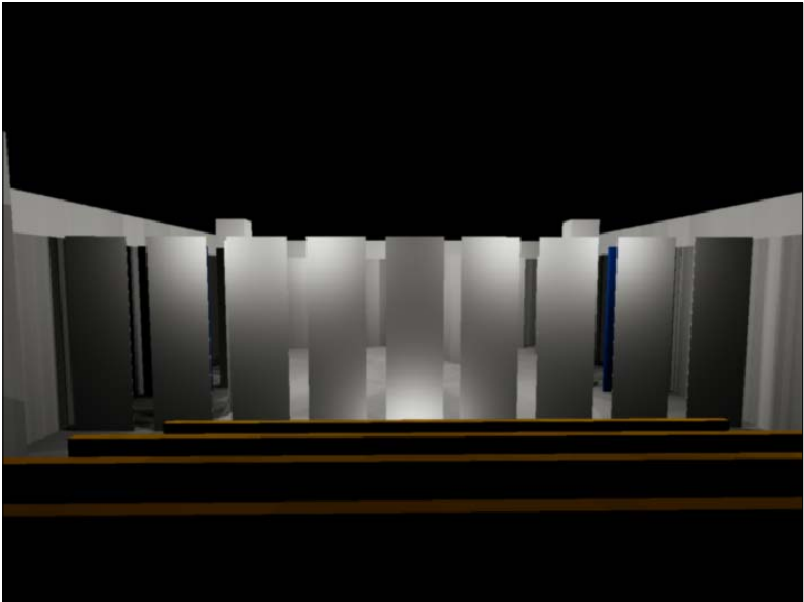
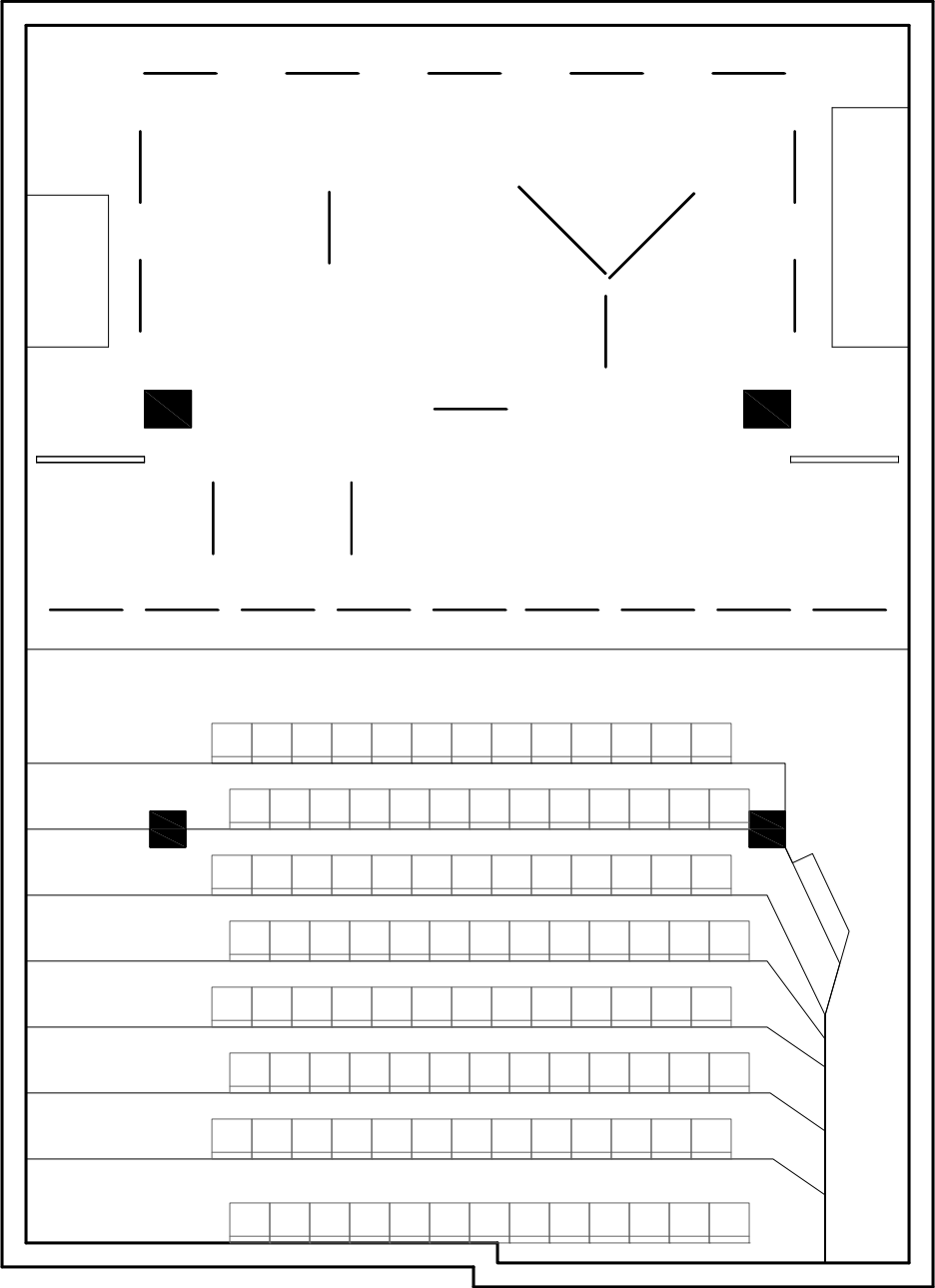
Based on our conversations about the 6 pieces contained within *to ASHES* I am enclosing six plans and renderings of a potential layout of the hanging paper. I'm certain that the final version of the set will vary from this as you rehearse and adapt the choreography to the set pieces. I don't think that a definitive layout of the pieces is possible without having time in the theater prior to the show to hang and work with the paper. I can however come to a few rehearsals and affix sheets of paper to the ceiling of the studio space so that the dancers and singer can get a feel for the set prior to your time in the theater. There is a fair amount of flexibility in how these hanging pieces of paper ultimately work within the stage space and I can adapt them as required.

Please let me know if you have any other questions.

-Jeb Brookman, Architect

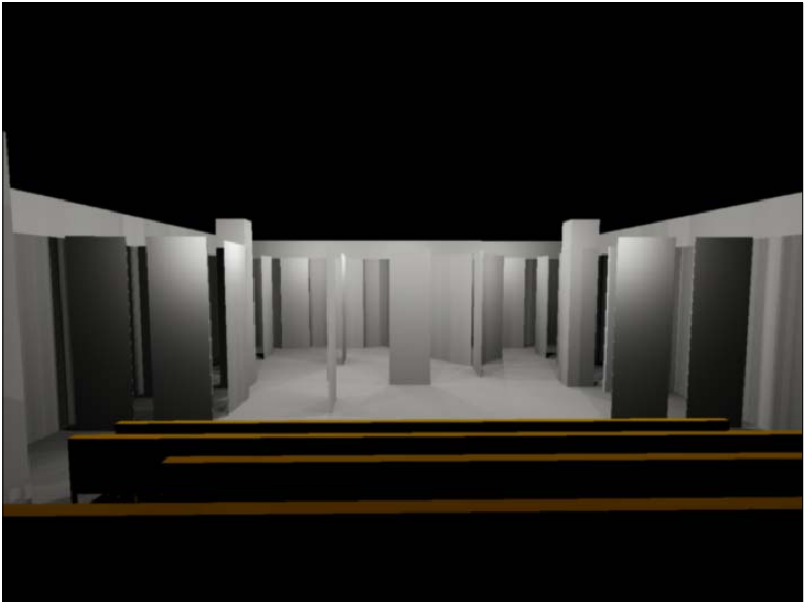
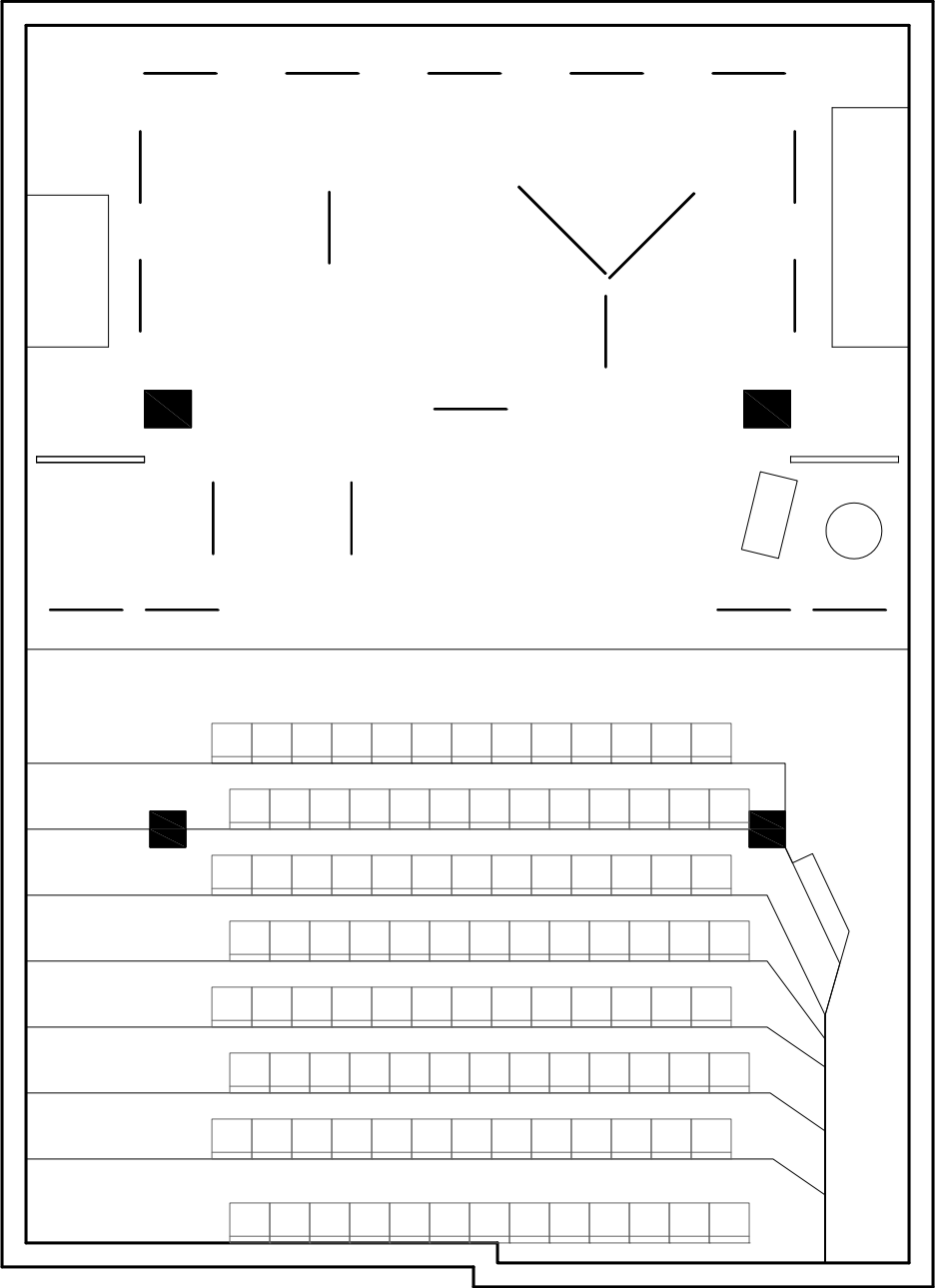


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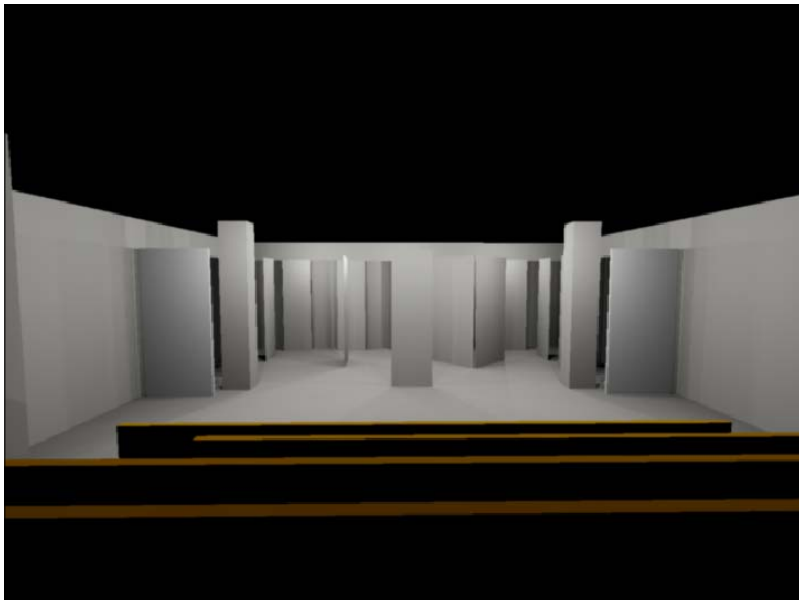
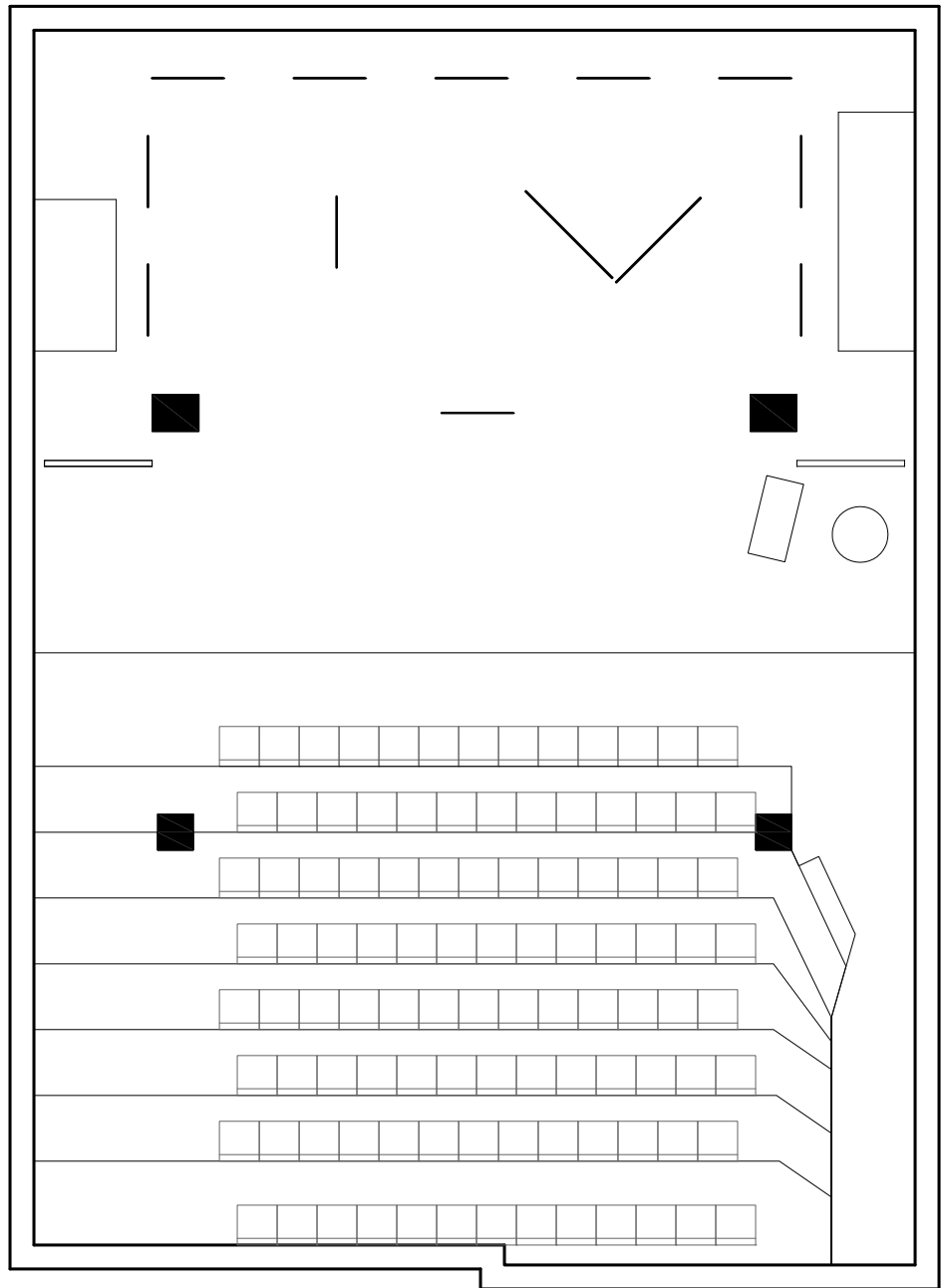


Landscape

to **ASHES**

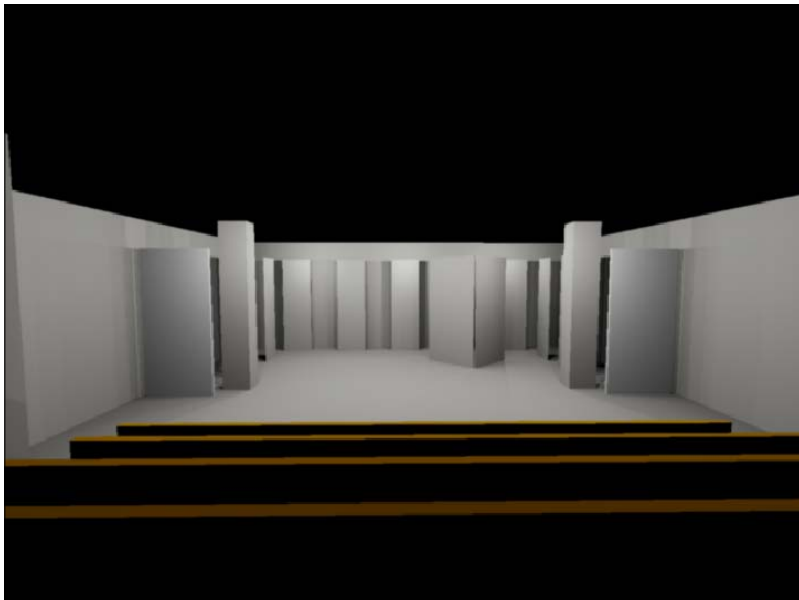
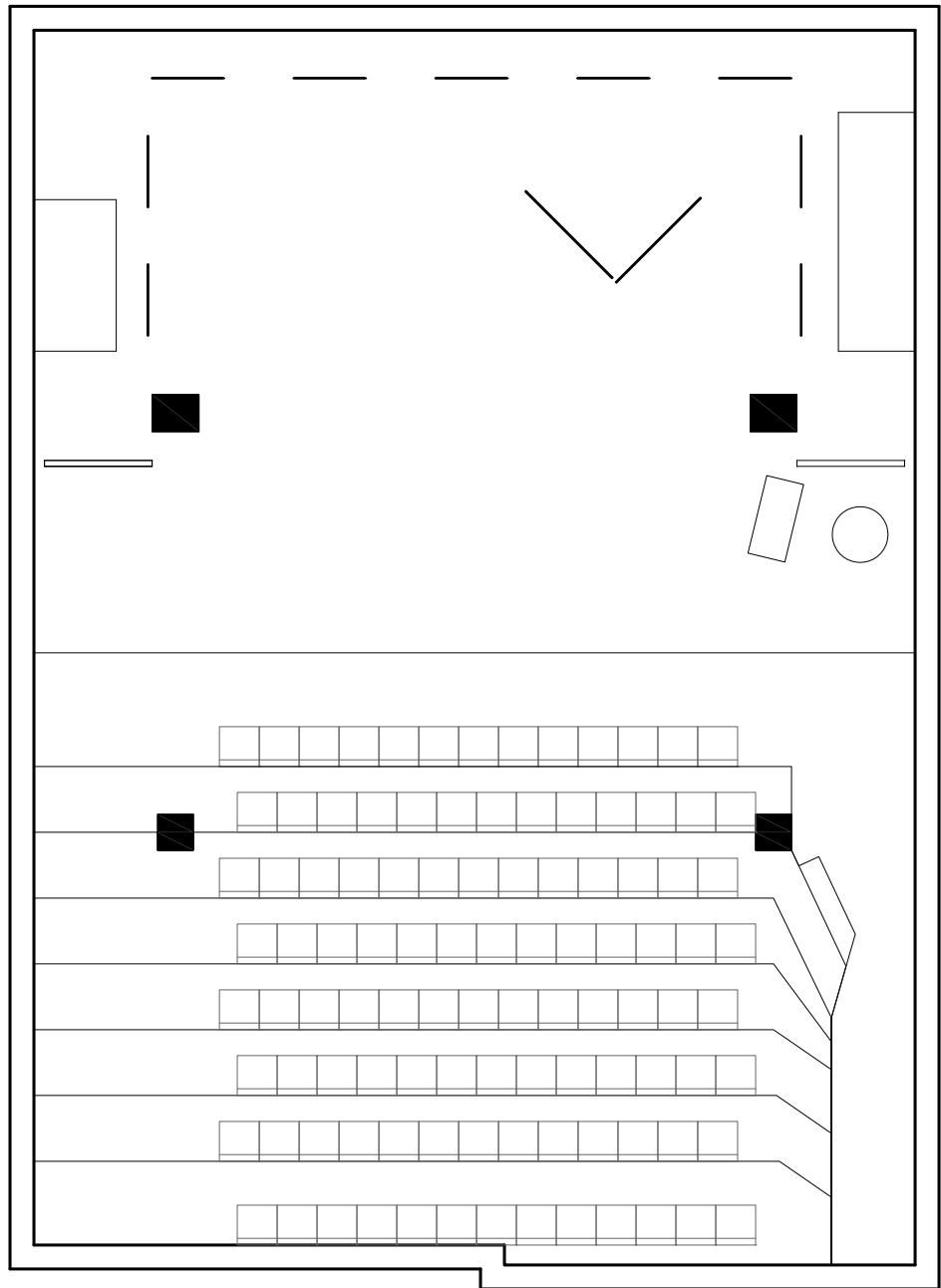


to ASHES



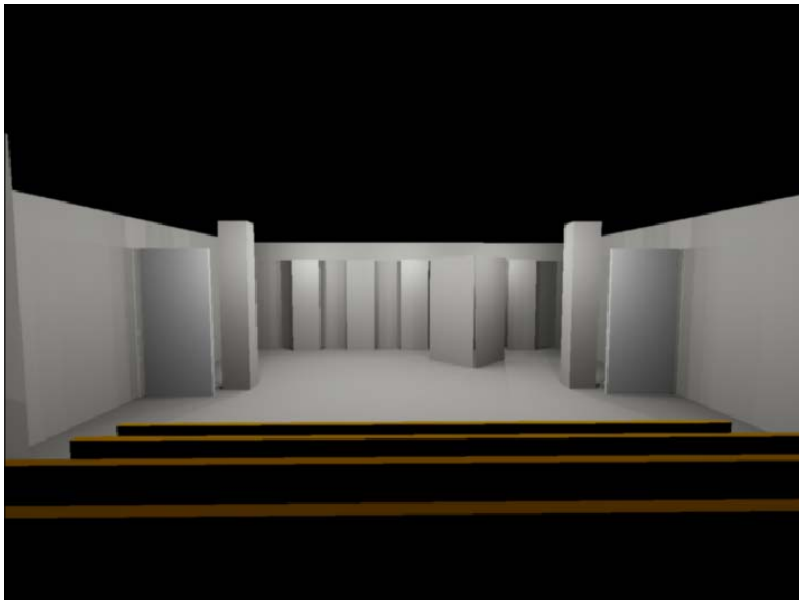
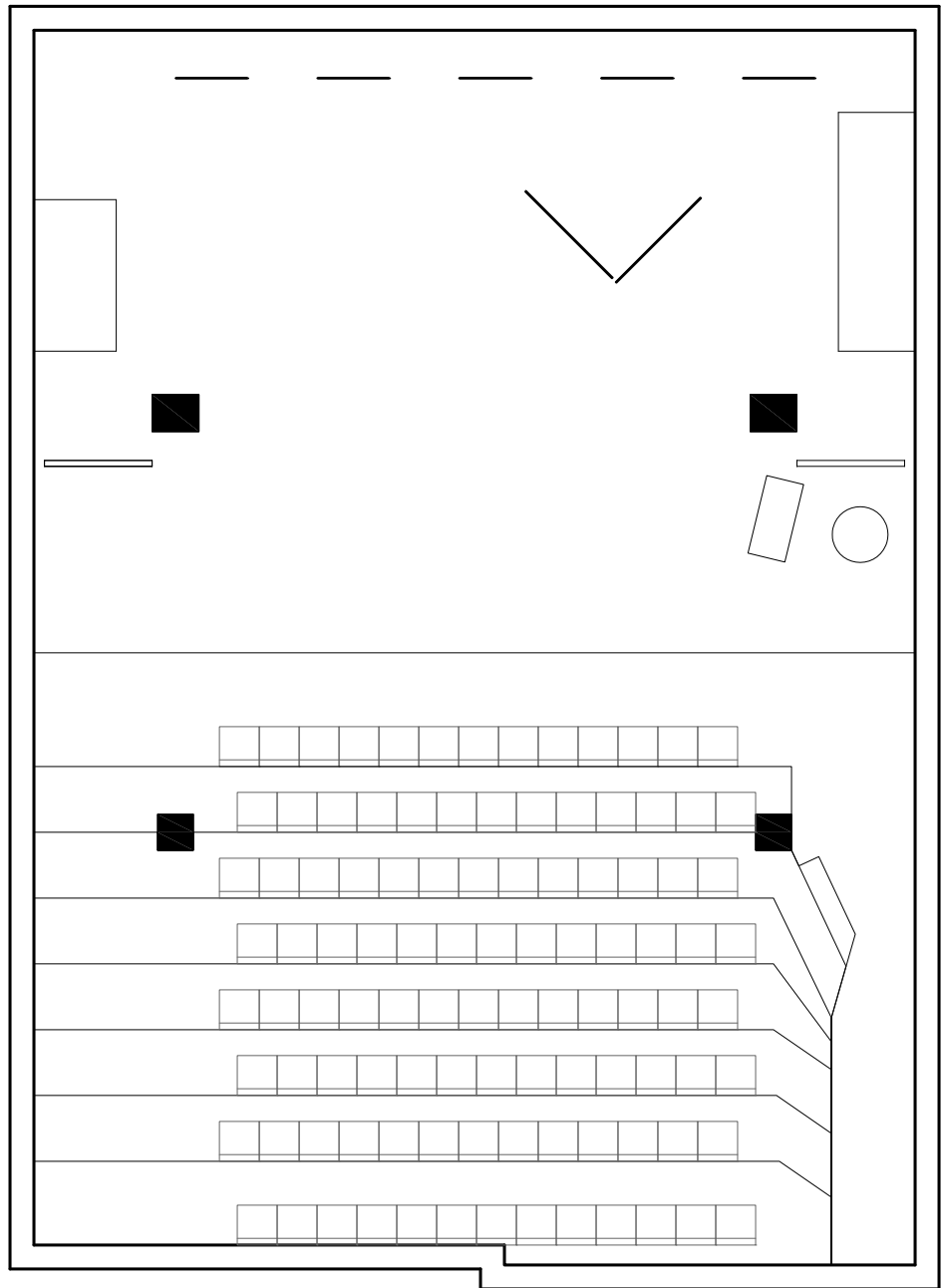
Figure

to **ASHES**



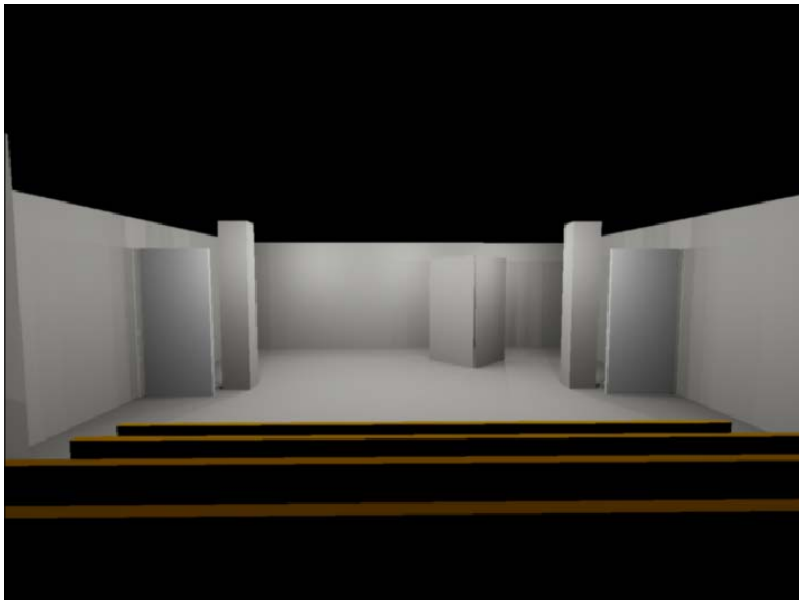
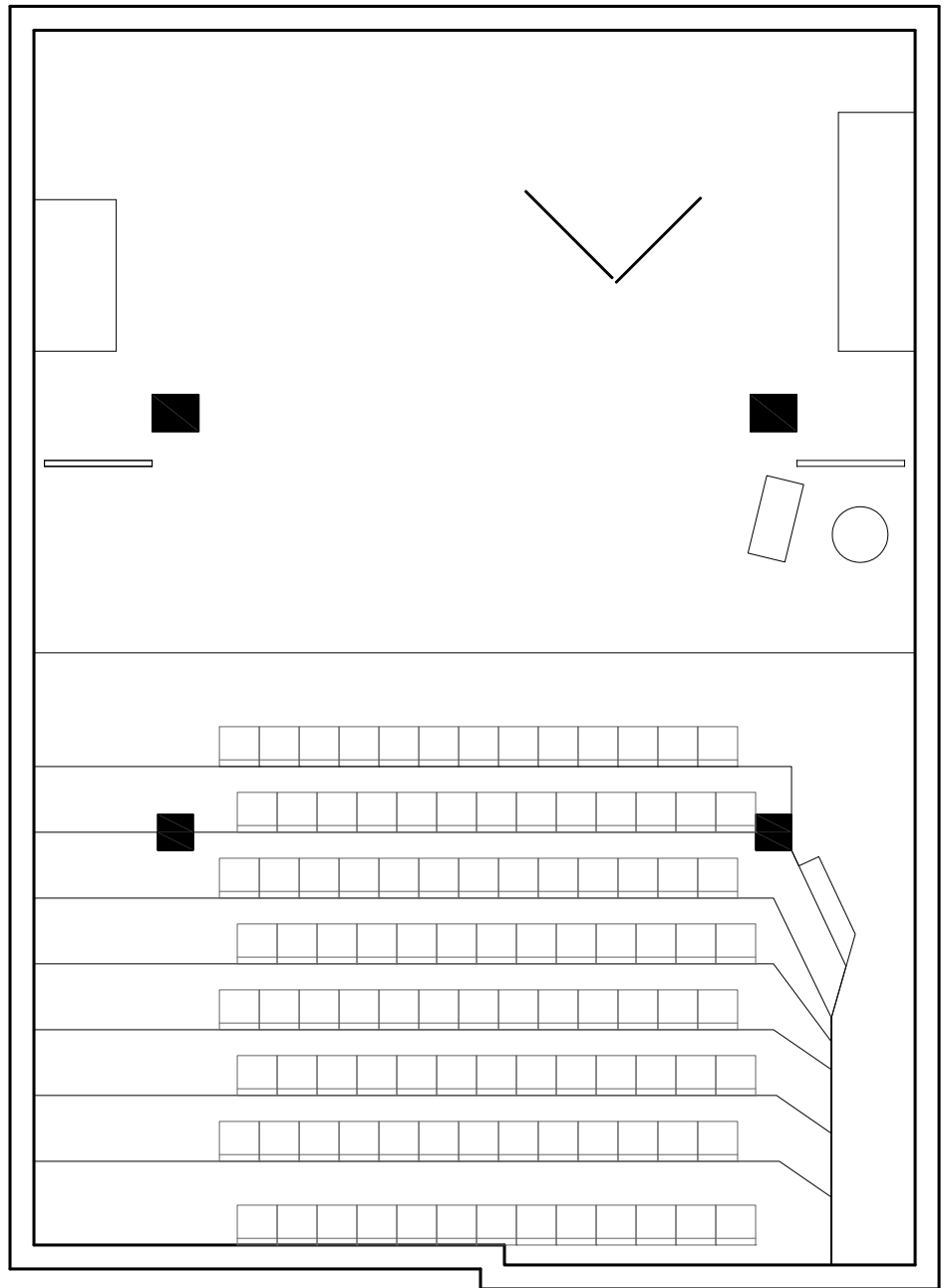
Rampart

to ASHES



Threshold

to ASHES



Overture

Conclusion

to Ashes was successful from both technical and artistic perspectives. The combination of musical sources with the set and choreography created an evening of dance that illustrated and evoked the ideas, concepts and a sense of the transformative nature of the September 11 events. The elements of music, set, choreography and lights combined to good effect and the evening flowed smoothly. Fortunately, I was able to contract with highly professional lighting, set and production professionals through personal connections so these aspects of my production were stronger than my budget allowed. I received positive and interesting feedback on the concept and choreographic content of the concert from viewers as well as positive comments on the choice of music and set. The program with libretto and artist statement was an effective addition and helped to contextualize the concert for the viewers. I am satisfied with the first production of *to Ashes* and I have a good sense of the strengths of the concert as well as ideas for elements I would like to work on and change for future productions. I feel that I challenged myself well with the scope of the production and I have formulated some methods of working with movement, score and original music that I am interested in developing.

Choreographically, each section in the work needs to be defined more clearly. The movement vocabulary in each section needs clarity of intent and development. For example, in *Specter* the child and the father characters could have more specific and contrasting movement motifs. I can find more specific detail in the mirroring aspect of *Figure* as well as develop more texture in the movement phrasing. I would like to find a more integrated use of the paper as prop in *Rampart*, and *Overture* could more clearly

represent a coming together of all of the movement motifs represented. Dramatically, I can find more connections between characters and more flow in the arc for each character in the concert.

The set presents many opportunities and possibilities. The plastic set piece creates a specific, bound area that can be used to better effect. I would like to develop movement motifs that are only seen when dancers inhabit the space inside the plastic. I imagine that there are many ways that the dancers can handle the paper and I would like to find more imagery of dancers on, moving with and taking down the paper. I also would like to explore more possibilities of audience interaction with the projected images in *Landscape*. The costumes are not as effective as they could be and I feel that the most successful solution would be to work with a costume collaborator who can create a vision for this aspect of the performance.

Overall, I feel *to Ashes* presents a solid beginning for a body of choreography and I see many possibilities of expansion and development. I would like to pursue opportunities for having the piece produced and I feel it has potential as a learning/educational tool in its subject matter as well as in its inter-disciplinary collaborative nature. I feel it is a great way to conclude the highly creative and growth inducing experience I had in the MFA program at the University of Wisconsin-Milwaukee.







