
Originally produced June 2006 by Woolly Mammoth Theatre Company, Washington, DC, Howard Shalwitz, Artistic Director; Kevin Moore, Managing Director.

*Dead Man’s Cell Phone* was commissioned by Playwrights Horizons with funds provided by the Harold and Mimi Steinberg Commissioning Program.

The scenic design of this production, under the supervision of Daniel Conway, is in partial fulfillment of the thesis requirement for the Master of Fine Arts degree in Theatre.

Video or audio recording of the production is strictly prohibited.
**Apple Falling**

**Concept and Direction** Graham Brown

**Choreography and Writing** Graham Brown in close collaboration with cast, dramaturg, stage manager and designers

**Scenic, Lighting & Projections Designer** Andrew Kaufman

**Costume Designer** Rebecca DeLapp

**Musician/Composer** Paul Keesling and Nguyen Khoi Nguyen

**Dramaturg** Jeff Kaplan

**Acting Coach** Caroline Clay

**Movement Coach** Adriane Fang

**Stage Manager** Tarythe Albrecht

**CAST**

Graham Brown

Charlotte Erin Crawley-Woods

Ava Candace Scarborough

Sam Stephanie Miracle

Brad Nick Horan

Pascal Isobella Estrada-Brown

Theodore Oliver Estrada-Brown

**Guest Performer** Kevin Brown

**FURTHER CREATIVE CONTRIBUTORS:**

Nava Behnam, Raha Behnam, Ariel J. Benjamin, Megan Bowden, Erin Lehua Brown, Joel Brown, Roberta Capobianco, Bethany Disque, Heather Doyle, Adrian Galvin, Brad T. Garner, Kelsey Hunt, Jessie Laurita-Spangler, J.D. Madsen, Emily Oleson, Jessica Quigley, Sadie Leigh Rothman, Connor Voss, Rachel Wolfe

Special thanks to: Walter Dallas, Paul Jackson, Jared Mezzocchi, Sara Pearson, Leigh Wilson Smiley, Anne Warren and Patrik Widrig for creative mentorship in realizing this work.

“In the water I saw my father’s face and that face saw the face of its father and so on and so on, reflecting backward to the beginning of time, to the face of God, in whose image we were created. We burned with love for ourselves, all of us, starters of the fire we suffered — our love was the affliction for which only our love was the cure.”

— Jonathan Safran Foer, *Everything Is Illuminated*
ABOUT THE ARTISTS

Triumph of Disruption: A Movement to Subvert

Choreographer: Kwame Shaka Opare
Scenic Designer: Andrew Kaufman
Projections Designer: Sarah Tundermann
Costume Designer: Rebecca DeLapp
Lighting Designer: Brittany Shemuga
Stage Manager: Tarythe Albrecht

PERFORMERS:
Isaiah Addison, age 10
Brianna Carter, age 16
Richard Denso, age 19
Khadijah Holly, age 18
Serwaa Opare, age 7
Sebastian Simmons, age 18
Ebony Thompson, age 17
Quan′jayaa Turmon, age 15
Jabari Exum, drums
Menes Yeudah, drums
Chango Onyango, drums and vocals

MUSIC CREDITS
Miles Gregory “Love Don’t Live Here Anymore” performed by Rose Royce
The Neptunes “Caught Out There” performed by Kelis
Marnie Stern “Prime” performed by Marnie Stern
Sweet Honey in the Rock “Crying for Freedom” performed by Sweet Honey in the Rock
Sweet Honey in the Rock “I’m Gon Stand” performed by Sweet Honey in the Rock
Rodgers and Hammerstein “My Favorite Things” performed by Bobby McFerrin
Nina Simone “Sinner Man” performed by Nina Simone
Mango Santamaria “Afro Blue”

Tarythe Albrecht (stage manager), BA in theatre from University of Maryland, summa cum laude in 2010. Outside productions: I Love to Eat, Double Indemnity, Fahrenheit 451 (Round House Theatre), Macbeth, Fat Pig, Two Trains Running (PG Community College), The Inspector (Wolf Trap).

Graham Brown (Apple Falling, choreographer), recently created You, an evening-length ensemble work; The Better Half, mixed-ability work commissioned by the Dance Exchange; and as far as I know, solo/monologue presented at Queen’s College and the Choreographers’ Showcase. Brown performs with PEARSONWIDRIG DANCETHEATER and has freelanced with many others. He spent the 2000s in Salt Lake City, Utah where he founded and co-directed Movement Forum (MoFo), a dance improvisation performance company. He teaches domestically and internationally in both faculty and guest capacities. Brown is sustained by his three children, Isobella, Oliver and Eliette and dear wife, Lehua. grahambrown.org


Erin Crawley-Woods (Apple Falling), MFA candidate in dance. From 2007-2011 she was a company member, teacher and Outreach Program Director for Kesher Dance Company, Albuquerque, New Mexico. She has performed in the U.S. and abroad with Sara Rudner, Leslie Satin, Russell Dumas, Annette Hansen and Nancy Meehan. She received a BA from Sarah Lawrence College.

Rebecca DeLapp (Apple Falling and Triumph of Disruption, costume designer), third-year MFA candidate, Kay Theatre: A Midsummer Night’s Dream (associate costume designer), Maryland Dance Ensemble, Counterpoint: Kèr Kèr Kèr and Herencia (costume designer), Kogod Theatre: MFA in Performance Festival of New Works (costume designer), The Old Settler (costume designer), Minotaur (associate costume designer). Other UMD productions: Shared MFA Dance Thesis Concert: Vaudeville: Old is the new New and Going Viral (costume designer). Outside productions: Cornfield (film wardrobe and makeup supervisor), “Places in Space” A Next Reflex Dance Collective: Shadowmark (Dance Place, DC, costume design and construction).

Isobella Estrada-Brown (Apple Falling) performed in David Dorfman’s The Family Project before she could walk. She has performed in two of Tzveta Kassabova’s works, as well as the Voceti Choir and in her school’s third-grade play.

Oliver Estrada-Brown (Apple Falling), enjoys swinging from monkey bars and climbing on his dad. He has performed in Tzveta Kassabova’s work and likes to play soccer, cello and piano and sing in the College Park Youth Choir.
ABOUT THE ARTISTS

Adriane Fong (Apple Falling, movement coach), BA (dance and psychology) University of Wisconsin at Stevens Point, 1994; MFA (dance) George Mason University, 2009; member of Doug Varone and Dancers, 1996-2006; also worked with Bill Young, Colleen Thomas, Wally Cardona, Clare Byrne and Karen Reedy; staged Varone repertory at various universities and companies, including North Carolina School of the Arts, Ballet Met Columbus, Juilliard, Ohio State University and the University of Minnesota; choreography shown at Danspace Project in New York City, JMU and Shenandoah University; currently teaching at the University of Maryland; recipient of a 2007 New York Dance and Performance Award (“Bessie”).

Marshall Grody (assistant stage manager), junior dual degree candidate for theatre and family science. Kay Theatre: Maryland Dance Ensemble: Breath, Rhythm, Flight (run crew), A Midsummer Night’s Dream (hair and makeup). Other UMD productions: To Be Or Not To Be… Me? (dir. Kiara Tinch).

Nick Horan (Apple Falling), third-year MFA in Performance candidate. Kogod Theatre: Sandwalk (Young Darwin), Minotaur (Dion). Outside productions: Dreams in The Arms of The Binding Lady (Yoku), iKIL (Goumon), The Epic of Gilgamesh (Gilgamesh).

Jeff Kaplan (Apple Falling, dramaturg), is a doctoral student in Theatre, Dance and Performance Studies. He holds an MFA in dance from Texas Woman’s University and a BA in history from Grinnell College. Creative/scholarly text-and-movement solo performances include Beowulf is min Nanna… (Anglo-Saxon), K. Lear (Shakespeare) and The Erl King (English, German). Scholarly/creative academic interests include the body in performance, somatics, language and dramaturgy. Related interests include iaido, sabre fencing, yoga, Chi Kung, translation and dialects.


Paul Keeling (Apple Falling, musician/composer), third-year MFA in percussion performance. At UMD Keeling has performed with the percussion ensemble, jazz combo, big band, wind ensemble, wind orchestra, symphony orchestra and in the opera Miss Havisham’s Fire. Outside school, Keeling played drum set with Signature Theatre, at the Kennedy Center’s Eisenhower Theater and performs new classical music with the Great Noise Ensemble. Keeling plays weekly around DC with the jazz trio Superior Cling.

Stephanie Miracle (Apple Falling), is an independent choreographer, performer and teaching artist currently based in the DC area. While in New York City she danced with Shannon Gillen, Laura Peterson, Susan Marshall, David Dorfman and Deborah Hay. She currently dances for PEARSONWIDRIG and Graham Brown.

Nguyen Khai Nguyen (Apple Falling, musician/composer), is a musician, artist and filmmaker. Nguyen performs locally with his jazz trio Superior Cling. He is a recipient of the DC Commission for the Artist Fellowship Grant for 2012. He is currently working on his first graphic novel, a cookbook of his mother’s recipes and a photo collection of duplexes in Cape Coral, Florida.

Kwame Shaka Opare (Triumph of Disruption, choreographer), began studying West African dance at the age of 13. At 14 he became a principal dancer with Kankouran West African Dance Company under the tutelage of mentor and artistic director Assane Konte. In 1998 Opare performed the lead role in the Broadway show STOMP, and was rehearsal director for two touring casts. Opare is the founding artistic director of Dishbem (pronounced dee-shee-bim) Traditional Contemporary Dance Group since 2003. Opare is an Arts Integration specialist, teaching artist and a recipient of the Katherine Dunham Award for Best New Choreography. Opare would like to thank his family, Karen Bradley, Kevin Martin, Diedre Dawkins and his cast for all their support and inspiration throughout this rewarding process.

Candace Scarbrough (Apple Falling), was born and raised in the Baltimore area. She trained at the Dance Academy of Baltimore and Morton Street Dance Center. She received a BA in dance from the University of Maryland, College Park and was a recipient of the Creative and Performing Arts Scholarship. At UMD she had the opportunity to perform in works by various guest artists, faculty and graduate students. Since graduating she has performed with AndaryDance and Helen Simoneau Danse.


Sarah Tundermann (projections designer), MFA candidate in lighting design at the University of Maryland. Recent/upcoming media design credits include In Time of Roses (UMD), Figure Eights: Dance Place). Recent lighting design includes Figure Eights (Dance Place), A Midsummer Night’s Dream (UMD and NACTA), Tent of Dreams: An Occupay (Nu Sass/Capital Fringe), InAbAOfThrough (UMD), The Old Settler (UMD) and A Commedia Romeo and Juliet (Faction of Fools). www.tundermannlights.com.
The scenic design of this production, under the supervision of Daniel Conway, is in partial fulfillment of the thesis requirement for the Master of Fine Arts degree in Theatre. The costume design of this production, under the supervision of Helen Huang, is in partial fulfillment of the thesis requirement for the Master of Fine Arts degree in Theatre. The lighting design of this production, under the supervision of Brian MacDevitt, is in partial fulfillment of the thesis requirement for the Master of Fine Arts degree in Theatre. Video or audio recording of the production is strictly prohibited.

ASSISTANTS
Assistant Lighting Designer: David Green-Allison (Dead Man’s Cell Phone)

PRODUCTION AND STAGE MANAGEMENT
Production Manager: Cary Gillett
Production Administrator: Sharon King
Assistant Stage Managers: Nelly Diaz (Dead Man’s Cell Phone), Cindy King (Dead Man’s Cell Phone), Marshell Grody (Shared Dance MFA Thesis Concert)

COSTUMES
Costume Shop Manager: Jennifer Dasher
Draaper: Susan Chiang
Tailor: Emily Hoen
Crafts: Lisa Burgess
Costume Shop Assistants: Rebecca Ballinger, Blessing Bennett, Mariel Berlin-Fischler, Shilin Dela Cruz, Emilie Davignon, Marina di Marzo, Brooke Friedman, Alisha Harris, Katerina Klovon, Samantha Maueri, Alexa Minesinger, Rachel O’Meara, Sisi Reid, Anjna Swaminathan, Brittany Truske, Benjamin Walker, Morgan Wallace, Students of THET 384.

Dressers: Kia Braganza and Thomas Beheler (Dead Man’s Cell Phone), Gabriella Meiterman-Rodriguez (Shared Dance MFA Thesis Concert)

ELECTRICS
Electrics/Video Shop Manager: Nate Grand
Electrics Coordinator: Jeff Reckeweg
Video Coordinator: Erik Trester
Assistant Master Electrician: David Green-Allison (Dead Man’s Cell Phone)
Light Board Operator: Sophia Lewin Adams (Dead Man’s Cell Phone), Daniel Smerriglio (Shared Dance MFA Thesis Concert)
Projections Operator: Collin Baker (Shared Dance MFA Thesis Concert)
PROPERTIES
Properties Master
Tim Jones
Properties Shop Assistants
Andrea Moore, Pamela Weiner, Phi Truong
Properties Construction Crew
Christine Ash, Gil Hasty, Alex Leidy,
Matt Taylor Strote, Kate Trapani,
Martin Thompson

PAINTS
Scenic Charge Artist
Ann Chismar
Assistant Scenic Charge Artist
Pallas Bane
Scenic Painters
Clare Jackson,
Jocelyn Daniels, Annie Ponton,
Jess Sansaet, Matt Strote,
Kayla Wright

SCENE SHOP
Technical Director
Mark Rapach
Assistant Technical Director
Jeffery Dorfman, Reuven Goren,
Christian Sullivan
Contingent Carpenters
Michael Delaney, Audrey Goldstein,
Michael Hobgood, Nicole Johnson,
Chris Kemp, Ava Lowe, Alex Miletich,
Adriyah Young

SOUND
Audio Shop Manager
James O’Connell
Audio Coordinator
Collin Warren
Sound Board Operator
Earl Zachary Brightbill
(Shared Dance MFA Thesis Concert)
Phil Ramos (Dead Man’s Cell Phone)

RUN CREW
Stage Operations Manager
Bill Brandwein
Run Crew
Chloe Baert (Shared Dance MFA Thesis Concert)
Tiziano D’Affuso (Dead Man’s Cell Phone)
Kalkidan Ejamo (Dead Man’s Cell Phone)
Ariel Myren (Dead Man’s Cell Phone)
Sarah Nowak (Shared Dance MFA Thesis Concert)
Erica Philpots (Shared Dance MFA Thesis Concert)
Alexa Warthen (Dead Man’s Cell Phone)

DIRECTOR
Leigh Wilson Smiley
Head of MFA Dance
Karen Bradley
Head of MFA Design
Dan Conway
Head of MFA Performance
Leslie Felbain
Interim Head of MA/PhD Theatre Scholarship and Performance Studies
Laurie Frederik Meer

FACULTY
Dance History, Theory and Education
Dance History and Diversity
Theatre History and Theory
Scene Design
Senior Artist in Residence, Theatre
Artist in Residence, Dance
Movement for Actors and Acting
Acting and Directing
Theatre History and Theory
Costume Design
Production and Lighting Design
Costume and Scene Design
Asian American Theatre
Lighting Design
Dance Improvisation and Kinesiology
Music and Dance
Dance Technique and Choreography
Performance Studies
Production Media and Technology
Theatre History and Theory
Dance Technique and Choreography
Global Perspectives, Movement Analysis and Flamenco
Directing, Black Theatre, and Musical Theatre
Voice for the Actor, Acting, Speech & Dialects
Voice for the Actor, Acting, Speech & Dialects
Lighting Design
Movement Analysis and Creative Process
Dance Technique and Choreography

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Highlighted below are two people in the UMD School of Theatre, Dance, and Performance Studies who are stepping out of the normal boundaries to make an impact with their gift of artistic expression.

Rob Jansen is in his third year in the MFA in Performance program where he has written, directed, devised and performed new work. He wrote and adapted his solo play, *Ah, Eugene O’Neill!: Or, the Birth, Death, and (Impractical) Rebirth of American Theater*, from the writings of Eugene O’Neill and performed his play at Arena Stage as part of the Eugene O’Neill Festival. In Fall 2012, he played the role of Peter Quince in *A Midsummer Night’s Dream*, a co-production between the School of Theatre, Dance, and Performance Studies and the National Academy of Chinese Theatre Arts. He appeared in the Tennessee Williams Centennial Festival at Georgetown University (with Tony Award-nominated actress Kathleen Chalfant) as Kilroy in the staged reading of *Camino Real*. Jansen spent this past summer in Philadelphia with Pig Iron Theatre Company where he studied mask, clown and the company’s unique approach to ensemble-based development of new work. For his thesis project he wrote, adapted and performed in *The Tramp’s New World* using projections, physical comedy and silent film technique to tell the story of Pulitzer Prize-winning author James Agee’s artistic struggle to complete a screenplay involving Charlie Chaplin’s “Tramp” character as the lone survivor of a super atomic blast.

Heather S. Nathans, Professor of Theatre, is the President of the American Society for Theatre Research. She is also the editor for the University of Iowa Press’s award-winning series, *Studies in Theatre History and Culture* and co-editor of the forthcoming *The Oxford Handbook of American Drama* with Oxford University Press. During 2011-2012, she held a Guggenheim Fellowship and fellowships from the American Jewish Archives and the Mellon Foundation that allowed her to travel around the country for research on her forthcoming book, * hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage*. In November 2012 she presented at a summit on graduate education in the arts and humanities hosted at Penn State and spoke at the February gathering of the Consortium of Graduate Schools for Theatre at UT-Austin. Nathans is a keynote speaker at the upcoming “Landscapes: Performing Space & Culture” conference at the University of Illinois Champaign-Urbana. She is proud to be a member of the Graduate School’s Diversity Advisory Committee at the University of Maryland.