

APPLE FALLING

by GRAHAM BROWN

SHARED DANCE MFA THESIS CONCERT

MARCH 14 — 15, 2013 DANCE THEATRE

TRIUMPH OF DISRUPTION

A MOVEMENT TO SUBVERT

choreography by
KWAME SHAKA OPARE



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	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-Spanglet, 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*

They say the apple does not fall far from the tree.

Children and parents often resemble each other more than either would care to admit. Mothers and daughters fight. Fathers and sons lose the ability to communicate. Children rebel against their parents. Parents attempt to live out their dreams through their children. As children, we try too hard to establish our own identities. As parents, we try too hard to avoid the mistakes of our parents. And when the time comes to make the transition from children to adults and/or parents, we are especially vulnerable. For a moment, we become parent/children, adult/adolescents, both and neither at the same time. One doubt leads to many, until everything seems up for grabs. At that point, we enter into free-fall. What does being a parent mean? Must we accept “inheritances”? What happens when we realize that loved ones are simply human? What is faith? Where is truth? These and related questions provide the impetus for Graham Brown’s MFA thesis concert. What better way to explore the idea of falling than through movement? Falling is physical. Falling is kinetic. Falling causes a sudden shift of all of our organs of sense. During a fall, the world recedes into a swirling, timeless bubble...until we land and roll and dance and fall again. Dance provides a vocabulary for falling. We fall in love. We fall in and out of favor. We fall short. In some faith traditions, we fall from grace. Falling is built into bodies. Breath rises and falls. Gravity pulls at an inexorable 9.8 meters a second, every second. Apples fall. And so do bodies. By combining elements of modern dance and drama, *Apple Falling* investigates the problem of heredity with heightened honesty. The characters tell their stories in words and also in movement. Bodies belie the meaning of words and vice versa. Sometimes bodies or words reveal something hidden about the other. The characters in this piece ask different questions and do not always find the answers they expected. Listen and look. It’s up to you to decide for yourself where the apples land.

— Jeff Kaplan
Dramaturg

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 Denson, 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
 Changa 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, Isabella, Oliver and Elliette and dear wife, Lehua. grahambrown.org

Caroline Clay (*Apple Falling*, acting coach), MFA in Performance Candidate 2013. Kay Theatre: *RENT* (vocal coach), *The Seagull* (vocal coach). Kogod Theatre: *The Old Settler* (vocal coach). Outside productions: *Blues for an Alabama Sky* (vocal coach, African Continuum Theatre). *Sucker Punch* (assistant vocal/dialect coach, Studio Theatre), *Fly* (vocal coaching graduate internship, Ford's Theatre).

Erin Crowley-Woods (*Apple Falling*), MFA candidate in dance. From 2007-2011 she was a company member, teacher and Outreach Program Director for Keshet Dance Company, Albuquerque, New Mexico. She has performed in the U.S. and abroad with Sara Rudner, Leslie Satin, Russell Dumas, Anneke 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: Kré Kré Kré* 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: *Vaudevival: 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).

Isabella 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 Vocetti 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.

Adriane Fang (*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), *iKiLi* (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 Nama...* (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.

Andrew Kaufman (*Apple Falling*, scenic/lighting/projection designer, *Triumph of Disruption*, scenic designer), third-year MFA candidate in scenic and lighting design. Kay Theatre: *Gravity* (projection), *A Midsummer Night's Dream* (scenic), *Florenca en el Amazonas* (lighting, Maryland Opera Studio). Kogod Theatre: MFA in Performance *Festival of New Works* (lighting), *Sandwalk* (scenic), *A Child Shall Lead Them: Making of 'The Night of the Hunter'* (lighting). Selected regional: *Fly by Night* (scenic, Theatreworks), *Oliver!* (lighting, Berkeley Playhouse), *1001* (scenic/lighting, Just Theatre), *Or Not To Be, Memory House* (scenic, lighting, Lord Leebrick Theatre Co).

Paul Keesling (*Apple Falling*, musician/composer), third-year MFA in percussion performance. At UMD Keesling 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, Keesling played drum set with Signature Theatre, at the Kennedy Center's Eisenhower Theater and performs new classical music with the Great Noise Ensemble. Keesling 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 Khoi 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 Opore (*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 Opore performed the lead role in the Broadway show *STOMP*, and was rehearsal director for two touring casts. Opore is the founding artistic director of DishBem (pronounced dee-shee-bim) Traditional Contemporary Dance Group since 2003. Opore is an Arts Integration specialist, teaching artist and a recipient of the Katherine Dunham Award for Best New Choreography. Opore 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 Scarborough (*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.

Brittany Shemuga (*Triumph of Disruption*, lighting designer), first-year MFA lighting design candidate. UMD productions: *In the Red and Brown Water* (assistant lighting designer), *Fall Dance Thesis* (master electrician). Outside productions: Lighting designer: *Marisol* (Ohio University), *In the Next Room (or the vibrator play)* (Shepherd University), *The Hallucinogenic Toreador* (Limehouse Theatre). Assistant lighting designer: *Habit of Art* (Studio Theatre), *Adding Machine: A Musical* (Studio Theatre). Master electrician: Contemporary American Theatre Company 2009-2012.

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 Occuplay* (Nu Sass/Capital Fringe), *In|And|Of|Through* (UMD), *The Old Settler* (UMD) and *A Commedia Romeo and Juliet* (Faction of Fools). www.tundermannlights.com.

ACKNOWLEDGMENTS

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.

PRODUCTION STAFF

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)*

Marshalle Grody *(Shared Dance MFA Thesis Concert)*

COSTUMES

Costume Shop Manager

Jennifer Dasher

Draper

Susan Chiang

Tailor

Emily Hoem

Crafts

Lisa Burgess

Costume Shop Assistants

Rebecca Ballinger, Blessing Bennett, Mariel Berlin-Fischler, Shilyn Dela Cruz, Emilie Davignon, Marina di Marzo, Brooke Freidman, Alisha Harris, Katerina Klavon, Samantha Mauceri, Alexa Minesinger, Rachel O'Meara, Sisi Reid, Anjna Swaminathan, Brittany Truske, Benjamin Walker, Morgan Wallace. Students of THET 384.

Dressers

Kia Braganza and Thoman 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 Smeriglio *(Shared Dance MFA Thesis Concert)*

Projections Operator

Collin Baker *(Shared Dance MFA Thesis Concert)*

(Shared Dance MFA Thesis Concert)

PRODUCTION STAFF

PROPERTIES

Properties Master
Properties Shop Assistants
Properties Construction Crew

Tim Jones
Andrea Moore, Pamela Weiner, Phi Truong
Christine Ash, Gil Hasty, Alex Leidy,
Matt Taylor Strote, Kate Trapani,
Martin Thompson

PAINTS

Scenic Charge Artist
Assistant Scenic Charge Artist

Ann Chismar
Pallas Bane
Clare Jackson

Scenic Painters

Jocelyn Daniels, Annie Ponton,
Jess Sansaet, Matt Strote,
Kayla Wright

SCENE SHOP

Technical Director
Assistant Technical Director
Contingent Carpenters

Mark Rapach
Jonathon Shimon
Jeffery Dorfman, Reuven Goren,
Christian Sullivan

Student Carpenters

Michael Delaney, Audrey Goldstein,
Michael Hobgood, Nicole Johnson,
Chris Kemp, Ava Lowe, Alex Miletich,
Adriyah Young

SOUND

Audio Shop Manager
Audio Coordinator
Sound Board Operator

James O'Connell
Collin Warren
Earl Zachary Brightbill
(Shared Dance MFA Thesis Concert)
Phil Ramos *(Dead Man's Cell Phone)*

RUN CREW

Stage Operations Manager
Run Crew

Bill Brandwein
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 Philpot *(Shared Dance MFA
Thesis Concert)*
Alexa Wathen *(Dead Man's Cell Phone)*

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES FACULTY AND STAFF

Director

Head of MFA Dance
Head of MFA Design
Head of MFA Performance
Interim Head of MA/PhD
Theatre Scholarship and
Performance Studies

Leigh Wilson Smiley
Karen Bradley
Dan Conway
Leslie Felbain

Laurie Frederik Meer

FACULTY

Karen Bradley
Faedra Carpenter
Daniel Conway
Walter Dallas
Adriane Fang
Leslie Felbain
Mitchell Hébert
Franklin J. Hildy
Helen Q. Huang
Paul D. Jackson
Misha Kachman
Esther Kim Lee
Brian MacDevitt
Sharon Mansur
Alvin Mayes
Laurie Frederik Meer
Jared Mezzocchi
Heather S. Nathans
Sara Pearson
Miriam Phillips

Dance History, Theory and Education
Theatre History and Diversity
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
Dance Technique and Choreography
Performance Studies
Production Media and Technology
Theatre History and Theory
Dance Technique and Choreography
Global Perspectives, Movement Analysis
and Flamenco

Scot Reese
Leigh Wilson Smiley
Ashley Smith
Daniel MacLean Wagner
Anne Warren
Patrik Widrig

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

Patti P. Gillespie
Roger Meersman
William V. Patterson
Meriam Rosen
Alcine Wiltz

Professor Emerita
Professor Emeritus
Associate Professor Emeritus
Professor Emerita
Professor Emeritus

ADJUNCT FACULTY

Ann Chismar	Scene Painting
Emily Hoem	Costume Construction
Cary Gillett	Stage Management
Raye Leith	Figure Drawing
JD Madsen	Theatre Graphics
Kris Messer	Theatre and Performance Studies
Jennifer Nelson	Production Practices
Aaron Posner	Visual Design for Performing Arts
Korey Rothman	Theatre History
Julia Smith	Ballet

STAFF

Stephanie Bergwall	Coordinator of Graduate Services
Sue Blandford	Program Management Specialist
Cary Gillett	Production Manager
Sandra Jackson	Associate Director for Business Operations
Isiah Johnson	Accompanist
Sharon King	Production Administrator
Bob Novak	Accompanist
Susan Miller	Coordinator of Student Services
Camilla Schlegel	Program Management Specialist

GRADUATE ASSISTANTS AND FELLOWS

Drew Barker, Teresa Bayer, Mike Boynton, Graham Brown, Robin Brown, Andrew Cissna, Douglas Clarke, Caroline Clay, Andrew Cohen, Erin Crawley-Woods, Allan Davis, Rebecca DeLapp, Dave Demke, Robert Denton, Ashley Duncan, Derr, Shannon Dooling, Jared Ewonus, Elisabeth Fallica, Ana Farfan, Xuejuan Feng, Lydia Francis, Kate Fulop, David Gregory, Paige Hathaway, James Hesla, Nicholas Horan, Kelsey Hunt, Megan Morse, Jans, Rob Jansen, Jeff Kaplan, Andrew Kaufman, Jessica Krenek, Jessica Laurita-Spanglet, Khalid Long, Nicole McClam, Stephanie Miracle, Maho Nishida, Adam Nixon, Kwame Opare, Aryna Petrashenko, Lynne Price, Claudia Rosales, Dan Ruiz, Alberto Segarra, Adam Sheaffer, Brittany Shemuga, Matthew Shifflett, Kathleen Spanos, Ruthmarie Tenorio, LaRonika Thomas, Robert Thompson, Sara Thompson, Aaron Tobiason, Sarah Tundermann, Kara Waala, Matthew Wilson and Anupama Yadav.

SCHOOL NEWS

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 (Im)practical 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.

Please check out our new website for all updated information on the people and events of TDPS at <http://tdps.umd.edu/>. If you would like to get in touch with us, please send an email to tdps@umd.edu.