variation on residue

(2013) is a dance film re-imagining of the original live solo performance piece residue (2012). Inspired in part by ‘pentimento,’ an underlying trace image in a painting that has been covered over, residue marks the passage of time and the fleeting nature of memory. The creation of both versions included a focused yet spontaneous improvisational practice as well as conceptual research. For this concert another experiment ensued, offering the film material to Jared and his students to explore and create an installation version in various locations at The Clarice.

Director and Performer
Sharon Mansur

Video Realization
Alexa Cantalupo in collaboration with Brian Harris

Film Music
Alexa Cantalupo

Live Music
Aryna Petrashenko with Sharon Mansur

Costume Designer
Lisa Burgess

Costume Construction
Sharon Mansur

Set/Object Designer
Rob Siler

Lighting Designer
Jared Mezzocchi and his projection design students: Diana Bost, Sean Forsythe, Gabriel Macedo, Ian McClain, Conner Morrison, Mackenzie Schonher, Rachel Spires, Martin Thompson, Christopher Wong

Projection Installation Designers
Jared Mezzocchi and his projection design students: Diana Bost, Sean Forsythe, Gabriel Macedo, Ian McClain, Conner Morrison, Mackenzie Schonher, Rachel Spires, Martin Thompson, Christopher Wong

Stage Manager
Ruth Anne Watkins

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30 years ago, which I then wove into a new poem, translated for Marija to sing. Although Marija and I have known each other for 20 years, this marks our first professional collaboration together.

ACKNOWLEDGMENTS

I wish to give heartfelt thanks to the generosity of the School of Theatre, Dance, and Performance Studies for all aspects of production support, as well as all the seen and unseen personnel in, of and around The Clarice that make this dance event possible. Muchísimas gracias to Marija Temo for her talent, tenacity and willingness to the unknowingness of this project, Maria Gomez Martin for assistance with translations, Michael Perez for consultation and rehearsal support, and Aryna Petrushenko for being my “color guru.” Gratitude to my lineages of masters whose movement phrases and spirits remain in, of, and around my body. Thanks to my California women’s tribe; to EB, KG and HP — couldn’t have done it without you!

Spanish
Yo cogí a mi hijita
Y yo repaso mis memorias
Y con lo que a ti te ha pasado
Yo podría escribir una historia

English
I took my little daughter
And I recounted my memories
With all that has happened to you
I could write a long history

Una hoja se cayó en la tierra, tan rápido como me dejaste
Pero entonces me di cuenta que todavía estabas ahí contigo
En la memoria de mi cuerpo
En la esencia de mi alma

INTERMISSION

During the 15-minute intermission, please visit the visual art exhibit, A common thread, designed in collaboration with Adriane Fang’s Grains, installed in the lobby.
I would like to extend my heartfelt gratitude to all of my brilliant performers and production team for their copious talent and generous efforts that made this creative process so fulfilling and fun. Countless thanks to the Kennedy Center staff, my University of Maryland family and all those who lent an artistic eye for feedback. Finally, to my wonderful family — I’m so grateful to have had the opportunity to create this work with you (literally) ... thank you!

This work is dedicated to my mother and daughter. Thank you for shaping the quality of my character by illuminating the grains of truth in life...

— Adriane Fang

Grains was commissioned by the John F. Kennedy Center for the Performing Arts as part of the 2014 Local Dance Commissioning Project.

ABOUT THE ARTISTS

Matt Balfour (assistant stage manager) is a theatre and management major. Stamps Family Banneker/Key Scholar. UMD productions: The Me Nobody Knows (William u/s), Not Every Card (stage manager), Shared Graduate Dance Concert (assistant stage manager), Spring Dance Thesis (light board operator), The Waiting Room (Orderly, u/s Douglas, u/s Larry).

Drew Barker (Grains dramaturg) has worked as dramaturg at Round House Theatre, Theatre J, the Kennedy Center’s MFA Playwright Festival and Dramaturgy Intensive, as well as CenterStage in Baltimore. His research interests include danceurgy, playwright Naomi Wallace and the American Civil War. He holds an MA in theatre and performance studies from the University of Maryland and is currently working toward a master’s degree in library science focusing on cultural institutions.

Alexa Cantalupo (variation on residue musician), violinist and multifaceted musician and improver studying violin performance at UMD under David Salness. Cantalupo has performed in the Philadelphia FringeArts Festival, MADE in France and in Bryson & Mansur’s INSERT [ ] HERE at Dance Place.

Robert Croghan (Grains costume designer), third-year MFA candidate for costume design. UMD theatre productions: The Me Nobody Knows, Twilight: Los Angeles, 1992. UMD dance productions: Way In, Kincerto, Visible Searms, Take Me With You, Be Still My Heart. Outside productions: Grains (Kennedy Center), Cancun (GALA Hispanic Theatre), L’elisir d’amore (Carroll College). Outside productions (assistant): Machinal (Broadway), Appomattox (Guthrie), Importance of Being Earnest (Williamstown Theatre Festival), Medieval Play (Signature Theatre Center), Godspell (Broadway), Shrek the Musical (Broadway).

Max Doolittle (Grains lighting designer), second-year MFA candidate in lighting design. He has collaborated with Ars Nova, Access Theatre NYC, The Juilliard School, Unity Stage Company, The New Ohio Theatre, Kitchen Theatre Company, Cornell University Dance, Minnesota Opera and the Pennsylvania Shakespeare Festival, among others. Doolittle served as lighting director on several large-scale television broadcasts and themed entertainment, including Anderson Cooper 360 and Piers Morgan Tonight.
Jeffrey Dorfman (sound designer), freelance sound designer based in Washington DC. He studied theatre at SUNY Buffalo and University of Maryland, College Park. Dorfman utilizes his background in music, composition and theatre arts in order to immerse the audience in worlds of imagination. He could not function as a theatre artist without his inspiration, Leigh-Ann. Recent work includes Kennedy Center Millennium Stage: Grains; CenterStage: Cyborg Suites: Singular Feminine Possessive; Olney Theatre Center: Cinderella, Over The Tavern, Sleuth, The Sound of Music, Witness for the Prosecution, Angel Street, The King and I. www.jeffreydorfmandesign.com.

Adriane Fang (Grains choreographer/performer), dancer, teacher and choreographer with a keen interest in multidisciplinary collaboration. She was a member of Doug Varone and Dancers from 1996–2006 and has worked with choreographers Colleen Thomas, Bill Young, Wally Cordona and Clare Byrne. She was on faculty at George Mason University from 2006–2009 and at the Doug Varone and Dancers Summer Workshops from 2000–2007. She presented her first evening of work at Danspace Project in 2005, shared with Colleen Thomas, and has also choreographed works at James Madison University and Shenandoah University. She graduated with honors with a double major in dance and psychology from the University of Wisconsin at Stevens Point in 1994 and received her MFA in dance from George Mason University in 2009. Currently on faculty at the University of Maryland, Fang is the recipient of a 2007 New York Dance and Performance Award (“Bessie”) for her performance with Doug Varone and Dancers.

Constance Fang (Grains performer), greenhorn in the world of dance, is honored to make a brief appearance in Grains. A graduate of the University of Wisconsin-Madison and Southwestern University, MMus and BMus, respectively, Fang is the proud mother of son Cavan Fang and daughter Adriane Fang. She is the doting grandmother of Laura Rui Forsberg, who delights us with her boundless energy.

Leslie Felbain (movement/character coach), is a director, performer and teacher working in dance, circus and theatre. After training in France with Jacques Lecoq and Serge Martin she remained in Paris as a core member of le dal Theatre and toured internationally as a solo performer. Felbain is the Co-Director of Infinite Stage, an ensemble-based company working with creative and healing arts toward conflict resolution, mediation and community engagement. In addition to her work in performance, Felbain is a Certified Teacher of the F.M. Alexander Technique, Cranio-Sacral Therapist Somatic-Experience practitioner, and Certified Mediator. She is a faculty member in the School of Theatre, Dance, and Performance Studies.

Rui Forsberg (Grains performer), beloved daughter of James Forsberg and Adriane Fang, as well as precious grandchild of Marcus and Constance Fang. She is a sweet and sassy 3½-year-old who loves music, reading, gymnastics and mac ‘n’ cheese!

Brian Harris (variation on residue filmmaker), multidiscipline artist from Washington DC, whose creative explorations have included visual art, video, music and dance. He has a BFA in graphic design from Maryland Institute College of Art. Working in collaboration with choreographers he has composed and performed original music, created video projections and installations, and directed and shot dance performances reimagined for the camera. Recent collaborators have included Sharon Mansur and Nick Bryson, Daniel Burkholder/The Playground and Keira Hart-Mendoza’s UpRooted Dance. www.bluefieldarts.com.

Anna Lynch (Grains performer), actor living in Washington DC. She is grateful to perform Grains again after a successful run on the Kennedy Center Millennium Stage. DC productions: Oh Dad, Poor Dad... (The American Century Theater), A Bid to Save the World (Source Festival) and The Island of Dr. Moreau (Synetic Theater). UMD productions: In Time of Roses and A Midsummer Night’s Dream. She also worked on Second Season's inaugural production, That Kind of Girl.


Sharon Mansur (variation on residue director/designer/performer), experimental dance artist with long-time practices in somatics, improvisation, site dance and the dialogue between body and environment. Her performance projects blend visual and visceral landscapes as well as themes concerning presence/absence, memory, identity and perception. She loosely directs the performance project mansurdance, in cahoots with various movement, sound, light, visual and media-based artists. Mansur is currently an associate professor of dance at the University of Maryland. www.mansurdance.com.

Alvin Mayes (concert director) has created more than 100 dances for students and faculty at the University of Maryland. His solo While Waiting danced by Adriane Fang was performed in the adjudicated Baltimore Dance Invitational at the Baltimore Theatre Project. His I Wake Up Dreaming, accompanied by a cappella ensemble Not What You Think, was created as a dance response to the campus-wide Fortune's Bones Project and was performed for the opening ceremonies of the 50th Anniversary of the Peace Corps. He received a MetroDC Dance Award for Tahquamenon Falls, which he created for the Maryland Youth Ballet. His work, Los Ojos Sobre Mansuri, created for the Compañía Ceibadanza, was accepted into the XI Festival Internacional “Fragmentos de Junio” 2013 in Guayaquil, Ecuador and was supported by a Greenbaum Charitable Foundation grant. In theatre he has collaborated with director Scot Reese on a number of productions including this season’s The Me Nobody Knows, the award-winning In the Red and Brown Water, The Colored Museum and Sophisticated Ladies. This past season he directed the movement sequences of Twilight: Los Angeles, 1992 with director Caroline Clay.

Jared Mezzocchi (projection installation designer), multimedia director and designer for theatre, received his MFA through Brooklyn College’s Performance and Interactive Media Arts. He was awarded a Princess Grace Award in 2013 as the first projections designer to receive the honor. He has designed productions in New York City with 3-Legged Dog, Baryshnikov Arts Center, HereArts, Builders Association and Rob Roth, and has toured nationally and internationally with Big Art Group. Regionally, he has designed for CenterStage, Cleveland Playhouse, Milwaukee Rep and CompanyONE. Locally in DC, he has designed for Woolly Mammoth Theatre Company, Synetic Theater, Theater J and Studio Theatre. In 2011, he won Best Original Play at the New Hampshire Theatre Awards for his writing and direction in The Lost World.

Rebecca Mount (assistant stage manager), junior theatre and communication major. Theatre Patrons Fund scholarship recipient. UMD productions: The Me Nobody Knows (Rhoda), The Matchmaker (Mrs. Molloy u/s, Minnie Fay u/s, ensemble), UMoves (assistant stage manager). Kreativity assistant artistic director.


Miriam Phillips (Soleá de Edad choreographer/performer), known in flamenco circles as “La Miri,” is a T DPS assistant professor of Dance History/Theory, Dance in Global Perspective and Flamenco Dance. Before coming to UMD in 2009, she was Founder and Artistic Director of AZAFRÁN Flamenco, a community-based flamenco school and performance ensemble based in the San Francisco Bay Area, and a longtime consultant and former artistic director for the San Francisco Ethnic Dance Festival. She is a dance ethnologist, Laban movement analyst and dancer whose primary research focuses on the kinesthetic, aesthetic and cultural relationships between North Indian kathak and Spanish flamenco dance having presented at international conferences and published widely on the subject. With a strong base in American modern dance, North Indian kathak and Spanish flamenco, she has trained with prominent teachers in India, Spain and the United States including Elaine Summers, Kathleen Mc Clintock and Cheryl Chaddick (Limón), Birju Maharaj, Saswati Sen, Ciro.
El Farruco and his family members, and Carmela Greco. In flamenco, she has performed in the companies of Linda Vega Danzas de España, Ballet Español de Los Ángeles, Los Flamencos de La Bodega and as a soloist at intimate venues throughout San Francisco. Garnering numerous choreography awards and research grants she has performed and researched in India, Israel, Spain, Los Angeles and San Francisco. This concert marks Phillips’ return to the stage after a seven-year hiatus from performing following the death of her artist/actress/writer mother, Lois Phillips.

Lynne Price (Grains performer) is a third-year MFA in dance. She is an improviser, educator, movement artist and choreographer based in Baltimore. Price also works with many artists and companies in the Baltimore/DC area.

Brittany Shemuga (Soleá de Edad lighting designer), third-year MFA lighting design candidate. UMD productions: The Me Nobody Knows, Midière Impromptu, Way In, Triumph of Disruption (lighting designer). Outside productions: Lighting designer: Ben and Lucille (Fringe), Gianni Schicchi (Hubbard Hall), Marriage of Figaro (Hubbard Hall), Miss Nelson Is Missing! (Adventure Theatre). Lighting supervisor: A Midsummer Night’s Dream Mexico tour (Synetic Theater).


Marija Temo (Soleá de Edad flamenco guitarist/singer), described as a “triple threat,” is widely recognized as a virtuoso classical/flamenco guitarist, flamenco vocalist, conductor and former dancer. She has come into her own combining her flamenco and classical abilities. She has performed with several symphony orchestras such as the Baltimore Symphony, and has had two works for guitar and orchestra written for her in the flamenco style. Temo has been a guest soloist in concert for numerous guitar festivals such as the International Guitar Festival in Asunción, Paraguay and has performed with several flamenco artists throughout the U.S. and abroad. Unique performances include the Zac Brown Band, National Television commercial for GE Capital/Taylor Guitars (which received an award for being top commercial in the industry), a flamenco documentary entitled Sobre Las Olas (history of flamenco arts in the U.S.) and feature presentations on PBS television specials in Ohio and Maryland. She has created her own flamenco method for teaching guitar and song, and also a unique workshop entitled “Flamenco Communication” that explores the interaction and interpretation of the dance, guitar and song together. Her method has been featured in flamenco festivals such as the University of Albuquerque and the Toronto Flamenco Festival, and magazines, such as Flamenco USA, Flamenco International (London, England) and Dance Magazine. Temo received her master’s degree from the Peabody Conservatory of Music, studying under Manuel Barrueco, and her bachelor’s degree from the Baldwin-Wallace College Conservatory of Music, studying under Loris Chobanian. Temo’s mentors in flamenco are Teo Morca and Manolo Leiva. Please visit www.marijatemo.com for more information.

Ruth Anne Watkins (stage manager), alumna (’13). UMD productions: Springing From Fantasy, A Midsummer Night’s Dream (stage manager), Dead Man’s Cell Phone (The Other Woman/Stranger), Creative Soles Blossoming, Minuano (asst. stage manager), Enchanted April (Mrs. Graves). Outside productions: The Pigeoning, International Puppet and Mime Festival, Greece; Istanbul Puppetry Festival, Turkey; HERE Arts Center, New York City; Grains, The Kennedy Center; Baby Universe: A Puppet Odyssey, Studio Theatre (stage manager); Yellow Face, Theater J; Forever Plaid, Olney Theatre (asst. stage manager); Spoleto Festival USA (apprentice rehearsal coordinator); Famous Birds, NextLOOK (puppet designer).

Lauren Withhart (Grains performer), 2010 MFA from University of Maryland; 2001 BFA from Florida State University. She has been a member of The Collective for eight seasons and performed with Vincent Thomas, Gesel Mason Performance Projects and PEARSONWIDRIG DANCETHEATER. Her original works have been seen in New York City at Movement Research, Judson Church, The Manhattan Movement and Arts Center, Triskelion Arts and Green Space, in experimental and traditional venues throughout Maryland and at DC’s Dance Place. Currently, she serves as adjunct faculty at UMBC.
PRODUCTION STAFF

ASSISTANT DESIGNERS
Assistant Costume Designer  Tyler Gunther (Collidescope)

PRODUCTION AND STAGE MANAGEMENT
Production Manager  Cary Gillett
Production Coordinator  Cate O. Barger
Assistant Stage Managers  Jack Riley (Collidescope)
Matt Balfour, Rebecca Mount (Dance Rhythm/Sound and Space)

COSTUMES
Costume Shop Manager  Jen Daszczyszak
Drapers  Susan Chiang, Tessa Lew, Veronica Stevens
Tailor  Tessa Lew
Crafts  Lisa Burgess
First Hand  Amanda Keator
Millinery  Lisa Burgess
Stitchers  Students of TDPS 479 and THET 284
Costume Shop Assistants  Shay Brooks, Caitlin Cummings, Colin Gaetz,
Sam Mauceri
Wardrobe Supervisor  Aubrey Mazzaferri (Collidescope)
Margaret Brinkley (Dance Rhythm/Sound and Space)
Dressers  Moyenda Kulemeka (Collidescope)
Jessica Hudock, Noelle Roy (Dance Rhythm/Sound and Space)

ELECTRICS/SOUND/VIDEO
Technology Manager  Matt Wharton
Electrics Coordinator  Jeff Reckeweg
Audio Shop Manager  James O’Connell
Electricians  Thomas Carpenter, Grant Hill, Rex Hsu, Brian Novotny,
Daniel Smeriglio, Nicole Turchi, Andrew Urbanas
Light Board Operator  Chioma Dunkley (Collidescope)

PROPERTIES
Properties Master  Tim Jones
Properties Construction Crew  Lauren Klamm, Andrea Moore, Samina Vieth
Avery Collins, Jennifer Geiger, Rachel Grandizio,
Monray Jones, Philip Kershaw, Hannah Marsh,
Rebecca Mount, Jordan Simmons, James Skaggs,
Jimmy Stubbs, Alexa Warthen

PAINTS
Scenic Charge Coordinator  Ann Chismar
Assistant Scenic Charge Artist  Lisa Dreibelbis
Scenic Painters  Jessica Cooperstock, Holly D’Zmura, Allison Friedman,
Laura Genson, Marta Knudson, Ndidi Ukaibe

SCENE SHOP
Technical Director  Mark Rapach
Assistant Technical Director  Michael Driggers
Set Construction Crew  Alex de Almeida, Michael Delaney, Matt Gisriel,
Reuven Goren, Chris Kemp, Josh Sheldon
Heather Anderson, Eden Daniel, Noah Israel,
William Jeffrey, Mackenzie Schonher

RUN CREW
Stage Operations Manager  Bill Brandwein
Run Crew  Chloe Adler (Collidescope)
Tierra Coates, Aisha Knights (Dance Rhythm/Sound and Space)
School of Theatre, Dance, and Performance Studies
Faculty, Staff and Graduate Assistants/Fellows

**Director**
Leigh Wilson Smiley

**Associate Director of Dance**
Anne Warren

**Associate Director of Theatre**
Esther Kim Lee

**Head of MFA Dance**
Karen Bradley

**Head of MFA Design**
Helen Huang

**Head of MFA Performance**
Mitchell Hebert

**Head of MA/PhD**
Frank Hildy

**Theatre Scholarship and Performance Studies**

**FACULTY**

Jennifer Barclay
Karen Bradley
Faedra Carpenter
Daniel Conway
Adriane Fang
Leslie Felbain
Cary Gillett
James Harding
Mitchell Hebert
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
Sara Pearson
Miriam Phillips

Scot Reese
Korey Rothman
Leigh Wilson Smiley
Anne Warren
Patrik Widrig

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

Playwright and Performance
Dance History, Theory and Education
Theatre History and Diversity
Scene Design
Dance Technique and Repertory
Movement for Actors and Acting
Stage and Production Management
Theatre and Performance Studies
Acting and Directing
Theatre History and Theory
Costume Design
Production and Lighting Design
Costume and Scene Design
Asian American Theatre
Lighting Design
Dance Improvisation, Somatics, Creative Process
Dance Technique and Choreography
Performance Studies
Production Media and Technology
Dance Technique and Choreography
Global Perspectives, Movement
Analysis and Flamenco
Directing, Black Theatre, and Musical Theatre
Theatre History
Voice for the Actor, Acting, Speech & Dialects
Movement Analysis and Creative Process
Dance Technique and Choreography

Professor Emerita
Professor Emeritus
Associate Professor Emeritus
Professor Emerita
Professor Emeritus
Professor Emeritus
ARTIST-IN-RESIDENCE

Christopher K. Morgan  Dance Technique

LECTURERS

James Ball  Performance, Media, Technology
Ann Chismar  Scenic Painting
Caroline Clay  Acting and Performance
Katie Sopoci Drake  Modern Dance and Movement
Paige Hathaway  Theatre Graphics
Kelsey Hunt  Technical Production
Rob Jansen  The Art of Communication and Presentation
Raye Leith  Figure Drawing
Mane Rebelo-Plaut  Ballet
Erin Bone Steele  Musical Theatre
Lisa Debra Traiger  Freshman Connection Dance

STAFF

Cate O. Barger  Production Coordinator
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
Bob Novak  Accompanist
Susan Miller  Coordinator of Student Services
Camilla Schlegel  Program Management Specialist

GRADUATE ASSISTANTS AND FELLOWS

Christina Banalopoulou, Meghan Bowden, Robin Brown, Diana Chun, Halea Coulter, Robert Croghan, Allan Davis, Daniel Dilliplane, Max Doolittle, Connor Dreibelbis, Sinclair Emoghene, Lydia Francis, Kate Fulop, Brittany Ginder, Tyler Gunther, Gerthe emane Herron-Coward, Maryam Houshyar, Megan Morse Jans, Jeff Kaplan, Sarah Kost, Colette Krogol, Chris Law, Dan Patrick Leano, Khalid Long, Sudesh Mantillake, Nicole McClam, Mabo Nishida, Sarah Beth Oppenheim, Lynne Price, Matthew Reeves, Marci Rodgers, Alberto Segarra, Samy Selim, Adam Sheaffer, Brittany Shemuga, Rob Siler, Julia Smith, Kathleen Spanos, Curtis Stedge, Katie Sullivan, LaRonika Thomas, Sara Thompson, April Joy Tritchler, Kara Wåala, Emily Warheit, Patrick Young
School News

Highlighted below are three 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.

Karen Bradley, head of MFA in Dance, is building on the work from Spring 2014 on Re-Imagining and Re-Imagining Choreometrics (www.reimaginechoreometrics.com/) and will continue her work with Dr. Jose Contreras-Vidal’s team at the University of Houston to determine brain-wave patterns for particular expressive movement qualities. She is on the leadership team on a grant titled “Moving Stories: Digital Tools for Movement, Meaning, and Interaction.” The project is a partnership among the Laban/Bartenieff Institute of Movement Studies in New York, Simon Fraser University’s School of Interactive Arts and Technology in Vancouver, British Columbia and the University of Illinois’ eDream Center. This year, Bradley will develop and oversee a series of workshops, panel discussions and related events around the topic of the ways in which dance and movement analysis affect peacemaking and conflict resolution. October includes a visit by Deborah Heifetz and Shawn Lent and a panel discussion led by Pascal da Rocha discussing dance and movement and its value to the peacemaking process. The week-long events are funded by the Dorothy G. Madden Professorship in Dance. February 2015 involves workshops with David Alan Harris and Nancy Beadall, dance therapists, on dealing with violence and conflict in youth through dance, and in April a symposium on the Choreometrics material for Alan Lomax’s 100th birthday.

Cary Gillett, production manager, graduated from the University of Maryland’s Department of Theatre in 1998. She has worked as a stage manager and production manager in the Washington DC area for the past 16 years. Her stage management credits include three years as the Resident Stage Manager at the Round House Theatre in Bethesda, Maryland; the “In Performance” series at the White House; and most recently “A Salute to the 2014 Presidential Scholars” at The Kennedy Center this past June directed by Bill T. Jones. She teaches classes in stage management and production management as well as mentors all stage management students. In addition to her work at UMD, Gillett also serves as the associate producer for the Helen Hayes Awards that honors excellence in Washington DC area theatre. This past summer she signed a contract with Focal Press to co-author The Production Manager’s Toolkit with Jay Sheehan from San Diego State University. The book is due out in 2016.

Professor Scot Reese’s professional theatre credits include productions from Los Angeles to New York. Television credits include daytime dramas, situation comedies, variety specials and commercials. Recent credits include premières of Oliver du Brasil, A Cricket in Times Square, Colossal, Embrace, Etudes for the Sleep of Others and Blues Journey at The Kennedy Center; the premières of The Waiter and Blackballed’ at Arena Stage; 24/7, 365 at the Theatre of the First Amendment; Dr. of Alcantara at Strathmore Music Center; Once On This Island and Crumbs From the Table of Joy at the Round House Theatre; Pretty Fire and From the Mississippi Delta for the African Continuum Theatre Company; The Heidi Chronicles and Barefoot in the Park (with Laura Linney and Eric Stoltz) at LA Theatre Works; and A Raisin in the Sun at Olney Theatre Center. He is on the editorial board of the Stage Directors and Choreographers (SDC) Journal and is the founder of Kreativity Diversity Troupe, whose mission is to provide the University of Maryland with a diverse voice expressed through performance.

Please check out our website for all updated information on the people and events of TDPS at tdps.umd.edu.