

CU ★ PRESENTS

2022-23 Season



Theatre & Dance

UNIVERSITY OF COLORADO BOULDER

NEED TO KNOW FOR THE SHOW

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU PRESENTS is the home of performing arts at the University of Colorado Boulder.



Remarkable performances are the heart of **CU Boulder Theatre & Dance**.



*The Department of Theatre & Dance acknowledges that the University sits upon land within the **territories of the Ute, Cheyenne and Arapaho** peoples and are grateful to have the opportunity to be here. Further, we acknowledge the 48 contemporary tribal nations that are historically tied to lands that make up Colorado. We recognize and pay our respects to these Indigenous peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous peoples and their traditional territories. We pay our respects to the ancestors, elders, relations past, present and emerging.*

Open Space

Curated by CU Dance Connection

7:30 p.m., Feb. 24-25, 2023

2 p.m., Feb. 26, 2023

Charlotte York Irey Theatre

Stage Manager

Daniel Grove

Lighting Designer

Sebastian Kearney

Wardrobe

Tristan Skogen

Light Board Operator

Annika Radovcich

Sound Board Operator

Belinda Polynice

Deck Crew

James Solis-Gutierrez

Anisha Cooper

Program

HBIC [Hot Bitch & the Irresistible Condiments]

Choreography: Anna Pillot, in collaboration with Caroline Butcher,
Brianna Freeland and Emily VanLeeuwen

Performer(s): Caroline Butcher, Brianna Freeland, Anna Pillot and
Emily VanLeeuwen

Music credits: *What You Say?* by Young Marco

Film concept and editing: Anna Pillot

Camera operators: Caroline Butcher, Kate Gomez Moore and Anna Pillot

Film cast: Izzy Banse, Kate Bashore, Sam Blagg, Caroline Butcher, Devon Garza, Daniel Grove, Claire Terhaar, Alston Tyndall, Edward Lee, Claudia Parsons, Izzy Phipps, Anna Pillot and Becca Schaff

Artist bio: Anna Pillot is an aerialist, dancer, teacher and adventurer. Pillot holds a BA in dance performance & choreography and Spanish from Hope College, and is a dance MFA candidate at the University of Colorado Boulder. Her research stems from a love of physicality, long-distance running and aerial apparatus work.

Program notes: A **hot dog** (uncommonly spelled hotdog) is a food consisting of a grilled or steamed sausage served in the slit of a partially sliced bun. The term hot dog can refer to the sausage itself. The sausage used is a wiener (Vienna sausage) or a frankfurter (Frankfurter Würstchen, also just called frank). Some consider a hot dog to technically be a sandwich. Hot dog preparation and condiments vary worldwide. Typical condiments include mustard, ketchup, relish, onions in tomato sauce and cheese sauce. Common garnishes include sauerkraut, diced onions, jalapeños, chili, grated cheese, coleslaw, bacon and olives. Hot dog variants include the corn dog and pigs in a blanket.

Special thanks: Thank you to Caroline, Brianna and Emily for your commitment to this wild idea, and to BTRBC for supporting my passion for hot dogs. Last but not least, thank you to everyone who willingly put a hot dog in their mouth in support of this work.

Human

Choreography: Maya Blom Walker

Performer(s): Sam Blagg, Claudia Parsons, Maya Blom Walker, Becca Shaff, Edward Lee, Sabrina Chorna, Devon Beckum and Reese Frnka

Music credits: *Human* by Aquilo

Artist bio: Hi I'm Maya, I'm a third year BFA in dance and i have created a contemporary piece called *Human*.

Program notes: I've decided that the title of this piece and the piece itself fits what is happening in everyday life of a human as we go through many things such as frustration—wanting to do something to the fullest even if you physically or mentally can't. I have also dedicated this piece to a small portion of my journey through my hip surgery I had at the beginning of last semester. Struggling to find moments of what feels right and what I can physically do.

Special thanks: I wanted to thank the lovely humans in my piece that have been so patient throughout the whole process; Sam Blagg, Becca Shaff, Devon Beckum, Claudia Parsons, Reese Frnka, Edward Lee and Sabrina Chorna.

“Ain’t she just a peach?”

Choreography: Katarina Lott and Cadence Ryan

Direction: Katarina Lott

Performer(s): Cadence Ryan

Music credits: “Casta Diva” from the opera *Norma*, written by Vincenzo Bellini; performed by Renee Fleming

Artist bio: Katarina Lott is a dance artist, performance-art maker, educator, long walk-taker, mountain lover, sister witch, impulsive adventure-taker, lover of sense-tinglers, ardent feminist, human, animal, community of cells. She has done so much dancing. Maybe you’ve seen some of it, maybe you haven’t. If you have, please tell her; she will kindly pretend your validation is not necessary, but it is in fact very reassuring in an art form based on impermanence. She can’t seem to stop dancing somehow, so now she dances and makes dances here in Boulder, Colorado.

Special thanks: Thank you to Cadence Ryan for your bravery, openness and playful spirit during this collaboration.

Glue

Choreography: Shae Nance

Performer(s): Riley Carter, Gemma Lilyrose, Brianna Freeland and Emily Garza

Music credits: *Dissolve* by Liquid Stranger

Artist bio: Shae Nance has been a dancer all of her life. She is experienced in a variety of styles; her current favorites are contemporary, modern and heels dance. Nance aspires to be a dance movement therapist and acknowledges the therapeutic and meditative aspects of movement. Nance will graduate in Spring 2023, with a major in psychology, a minor in philosophy and a minor in dance. She is passionate about sharing the joy of healing through dance and is enjoying every step (or leap) of the way.

Program notes: *Glue* is a contemporary/modern quartet piece where movement is the focus. I am not interested in exploring theatrics or grandiose performative acts for this piece. Rather, I am interested in letting movement and shapes drive the piece. The intention behind certain movements is glue, but glue is not the pinnacle of this piece. Dancers dancing and moving their bodies, minds and spirits through different motions is the performance.

Special thanks: A huge thank you to my dancers—this project would not be possible without them! Thank you for showing up, workshopping ideas and bringing your authenticity to this piece. What a joy it is to watch you dance.

Crown

Choreography: Becca Schaff

Performer(s): Izzy Banse, Reese Frnka, Edward Lee, Riley Holcomb, Claudia Parsons, Claire Terhaar, Devon Beckum, Devin Garza, Cassy Clark, Cassie Greenly, Gianna Lucarelli, Sam Blagg, Ellie Barczak, Sabrina Chorna, Quinton Corry, Izzy Phipps, Cleo Washington and Elizabeth Ervin

Music credits: *Crown* by Kendrick Lamar

Artist bio: Becca Schaff is a multidisciplinary dance artist whose current choreography is exploring the varying aspects of relationships, particularly broken ones within performance art. Her work centers around highlighting the intricacies in music through matching dynamics in movement, as well as creating through collaboration with others and exploring the opportunities available when working with a large group of artists. She is currently studying the possibilities of choreography and improvisational exploration while receiving a BFA at the University of Colorado Boulder. Schaff looks forward to deepening her relationship with nonverbal communication through choreography and how to create intimate conversations with viewers through movement.

Program notes: *Crown* is a large group performance meant to encompass the exhaustion and redundancy of a failing lifelong relationship. Inspired by the cyclical cycle of a sparring relationship, the piece is meant to represent parts of the struggle when fighting for a solution and striving for healing.

Special thanks: First of all, I would like to thank Black culture and Black artists. This piece would not have happened without the inspiration I felt from the song, sung by Kendrick Lamar. I am a guest in the house of hip-hop and I cannot continue this thanks without first thanking the source and the foundation of which this dance sits upon. Next, thank you to all my dancers for going along on this journey with me, and sticking by me when I have struggled in the process. I am very appreciative that I am surrounded by such inspiring artists and loving people that allow me to work

through my vision and be caring when I am lost along the way. I am so grateful that I was able to approach these dancers with a rather daunting task of such a large cast and a heavy subject matter and that they were more than willing in creating this work. I love them all very much! Thank you to Sebastian for helping solidify this story with lighting design, and Kate and the tech crew for making our performance world go 'round.

P.Ink P.Elvis

Choreography: Sarah Napier

Performer(s): Sarah Napier

Music credits: *I was dancing in a lesbian bar* by Johnathan Richman; *Pynk* by Janelle Monáe; *Pink Pony Club* by Chappell Roan

Video credits: *Dirty Dancing*: “the time of our lives”

Artist bio: Sarah Napier is a fifth year senior and will finally graduate in May with a BFA in dance and BA in neuroscience. Her research centers around memories and how they bring community together, especially the queer community.

Program notes: Welcome to my lesbian bar. It is super pink, femme and queer.

Did you know the pelvis has a 90 degree angle for female born individuals and that the only reason why the finale happens in *Dirty Dancing* is because the woman had access to an abortion? This piece is a protest to all the bars where queer femmes can not take up space. Currently there are fewer than 20 lesbian bars in the United States. This piece is a re-re-coming out. A celebration and a calling to my queer future where I can openly dance without fear. It is an ode to my love of romantic movies and want for more queer representation where the girl gets her partner. Finally, this piece exists because of queer trailblazers, black and trans women of color who created bars as a form of therapy.

Special thanks: I would like to thank all the queer strangers I have met in South Africa, Ghana, Atlanta, Seattle and Colorado; you inspired this piece and made me fall in love with myself all over again. I want to thank all the queer artists that came before me that inspired and helped collaborate in this work. I would like to thank all the owners of queer spaces, including lesbian bars; your work is highly needed. Finally, I would like to thank my mom for buying my pink shoes and supporting me in my queerness, my sister for going to a lesbian bar with me and my dad for all his show recommendations; your support means the world.

Dinner Party

Choreography: Devin Garza

Performer(s): Becca Schaff, Cassie Greenly, Claudia Parsons, Elizabeth Ervin and Reese Frnka

Music credits: *Silver Screen (Shower Scene)* by Felix Da Housecat

Artist bio: Devin Garza is a dancer and choreographer who centers her work around physicality, movement manipulation and geometric patterns. Amongst the two, she has a passion and first love for choreography and has been in practice for four years. Her qualifications include dancing and choreographing for Denver based band The Runaway Grooms and TEDx Colorado Springs. Garza is currently getting her BFA at University of Colorado Boulder along with a minor in business. She looks forward to expanding her movement vocabulary and choreography skills by starting a company to showcase her work more

Program notes: *Dinner Party* is a piece representing patriarchy through the subtlety of red gloves, emphasizing the small but intimate conversations between friends that can abruptly turn into the acceptance of male dominance in relationships. The gloves are only used as an accessory rather than a prop or costume to demonstrate how these issues in relationships may not be embedded deep into someone, but they can be worn briefly since these can be situations that are dismissed or ignored out of comfort and the fear of trying to gain back control

Special thanks: I would first like to thank Becca, Cassie, Claudia, Elizabeth and Reese for working so hard in this piece. They are all such incredible movers and the humility and attention to detail they bring nourishes me so much. I would also like to thank Sebastian for working so hard to design the lighting for this work. Lastly, I would always love to thank Kate and the rest of tech crew. This show would not be able to happen without them.

Vienna

Choreography: Riley Holcomb

Performer(s): Riley Holcomb

Music credits: *Vienna* by Billy Joel

Artist bio: Riley Holcomb is a sophomore at CU Boulder pursuing a BFA in dance with a minor in sociology and business. This is the first time she is sharing choreography on the CU Boulder stage. She has recently worked with the Unitive Theater School in Longmont creating choreography for their adult productions. She can't wait for you to see what she's put together!

Program notes: *Vienna* is a very personal piece for me. I began working on it over the summer just for fun, but quickly knew I wanted to share it with a larger audience. Tap has been my favorite style of dance for longer than I can remember, so it feels right that the first time I get to share my own work, it's tap. I chose this song not only because I can relate to the lyrics, but because this song wouldn't be most people's choice for a tap number. I'm incredibly proud of the work I've put into this piece, I'm very excited for you all to see the final project.

Special thanks: Thank you to my parents have always supported me, no matter how ambitious or crazy my goals might have been. Thank you to my sister, Syd, who I knew could always give brutally honest feedback about my dance. And thank you to all my amazing teachers at CU Boulder, I wouldn't have been able to do any of this without your support.

Snapshots: Inward, Outward, Homeward

Choreography: James Hoang Nguyen

Performer(s): James Hoang Nguyen, James Solis-Gutierrez, Jessica Bertram

Music credits: Riverbank by Sable & Cendres, Weather Report by Khalil Fong, Ultralight Beam by Kanye West, Silence by Marshmello ft. Khalid, Promise by Ben Howard

Artist bio: James Hoang Nguyen (he/him) is a Vietnamese American interdisciplinary teaching artist and current MFA in Dance candidate at the University of Colorado, Boulder. As an artist, his practice is rooted in the cultural heritage and traditions of his lived experiences as musician, mover, and child of immigrants. His current interests lie in the cyclical nature of processes as it relates to a recontextualization of connection to culture, individual identity, and collective narrative. As an artist treading many different languages artistically and linguistically, Hoang's current work feels like an act of translation - a movement between space and time. As an international artist and educator, Hoang has taught masterclasses and facilitated artist development circles within the US, Vietnam, and Australia in collaboration with groups such as The Slowing Growth (VN), UC Spaces (VN), and One Dance Collective (AUS).

Special thanks: Thanks to cast, crew, and everyone connected in the process.
Y'all already know.

Half Life

Choreography: Sam Blagg

Performer(s): Sam Blagg, Cassy Clark, Devin Garza, Devon Beckum, Quinn Corry, Becca Schaff, Jasmine Linkenheil, Emily Garza, Ashley Cazier, Riley Carter, Riley Holcomb and Katie Carothers

Music credits: *Gloom and Half Life* by Djo

Artist bio: Sam Blagg (she/her) is a dancer and choreographer from Denver, Colorado. Blagg is currently working towards a BFA in dance and hip-hop certificate at the University of Colorado at Boulder. While at CU Boulder she has loved taking part in shows in any way possible. This includes a new-found joy in the behind the scenes work of performance like house management, production crew and leading as the secretary/PR representative for CUDC. Blagg's work often focuses on musicality, dynamics, fun and each dancer's connection to a storyline.

Program notes: This piece centers around the feeling of dread that is created by an obligation to a workplace. Dancers negotiate between the necessity of staying within the normal or the uncertainty of pursuing individuality.

Special thanks: I'd like to thank Becca, Cassy, Devin G., Devon B., Quinn, Adin, Ashley, Emily, Jasmine, Katie, Riley C. and Riley H. for dancing with me and showing up throughout this process. I'd also like to thank Kate, Sebastian and the rest of the production crew for making this whole show possible.

Theatre & Dance Production Team

Costume Shop

Production Assistants: Mari Beazley, Nawledge Brewington, Marisa Dinsmoor, Emma Donnelly, Liliana Eurich, Briana Gebhart, Maddy Goldberg, Rebekah Jeffery, Alida Kress, Katie Marting, Sophia Morris, Carly Peterson, Kaylee Robins, Alex Smith, Kai Symons

Practicum Students: Claudia Davis, Liliana Eurich, Nic Galvez, Briana Gebhart, Tyler Hansen, Sarah Jeffers, Rebekah Jeffery, Lucinda Lazo, Wulfgar Parmenter, Wessie Simmons

Dance Production

Technical Crew: Sam Blagg, Stephanie Castro Rivera, Devin Garza, Rachel Fields, Sebastian Kearney, Hoang Nguyen, Alessa Oltman, Anna Pillot, Cadence Ryan, Kaia Schiff, Brie Sutton, Maya Blom Walker

Dance Practicum Shannon Boyle, Anisha Cooper, Wyeth Doherty, Adam Garb, Daniel Grove, Marissa Martin, Sarah Napier, Belinda Polynice, Annika Radovcich, James Solis-Gutierrez, Caleb Stuart, Brie Sutton, Sasha Trubitsyna

Scenery and Electrics

Scene Shop Production Assistants: Olivia Allen, Lily Bergen, Stephanie Castro-Rivera, Rachel Fields, Adam Garb, Hannah Iverson, Adrian Knappertz, Marla Kassanoff, Aspen Kimlicko, Alida Kress, Isabella Jones, Alessa Oltman, Nathan Peterson, Annika Radovcich, Connor Robertson, Kelsea Sibold, Aani Sukumar, Stephanie Talder

Production Practicum Students: Marisa Dinsmoor, Tanis Gonzales, Victoria Harbison, Mikayla Jassem, Kyra Long, Marissa Martin, Jude Stivers, Caleb Stuart

Lighting Practicum Students: Emma Donnelly, Tanis Gonzales, Kyra Long, Knicole Morin, Carly Peterson, Kelsea Sibold, Wessie Simmons

The Students of 2050: Jack Benson, Christy Conant, Hannah Iverson, Olivia Lamee, Tommy Lee, Justin Oswell, Kaylee Robins, Adam Schuh, Savannah Taylor, Taylor Valade



**Antigone, Presented by
the Girls of St. Catherine's**
A play by Madhuri Shekar
Feb. 24-March 5
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Company
A musical comedy by
Stephen Sondheim
March 10-19
Buy tickets

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A BFA dance concert

Feb. 3-5

[Buy tickets](#)

**Open Space**

Curated by CU Dance Connection

Feb. 24-25

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Dance works by faculty and guest artists

April 20-23

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**FRESH: Spring 2023**

A CU dance concert

April 28-29

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As of Feb. 1, 2023

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Associate Chair of Dance and Director of Dance Helanius Wilkins	Assistant to the Costume Production Director Veronica Dewey	Production Bookkeeper Rebekah Jeffery CeCe Smith
Production Coordinator Lara Maerz	Business Manager Jeanine McCain	Costume Shopper Clara Hoppe
Director of Dance Production Kate Bashore	Program Coordinator Stacy Norwood	Wardrobe Supervisor Caitlin Johnston
Costume Production Director Ted Stark	Graduate Program Assistant Brittney Banaei	Dance Costume Coordinator Sarah Napier
Technical Director Jordan Feeler	Administrative Assistants Teresa Gould Brittany Banaei	Dance Events Coordinator James Nguyen
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Production Electrician Cooper Braun-Enos		Front of House Manager Daniel Grove
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CU PRESENTS

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