

CU ★ PRESENTS

THEATRE & DANCE 2025-26 EVENTS



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

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CU Boulder is a **SMOKE-FREE CAMPUS**.

Revel

An evening of works presented by MFA candidates in Dance

Nov. 14-15, 2025

Charlotte York Irey Theatre

Choreography

Rhianna Cranston

Lisa Engelken

Jadd Tank

Angel Anderson

Tanniqua-Kay Buchanan

Lighting Designers

Cheri Bauman

Evan Hunter

Stage Manager

Madysen Hunter

Assistant Stage Manager

Tessa Miller

remnants

Choreography

Rhianna Cranston

Performers

Jessica McKay, Sam Antell, Riley Carter, Alyssa Slatky, Daeja Pacheco, Avery Maxwell, Jasmine Linkenheil, Erin Timms, Keira Saban, Zoe Showalter-Flowers, Talli Fox, Adin Williams and Elizabeth Ervin

Costume Design

Tyreis Hunte and Rhianna Cranston in collaboration with the cast

Lighting Design

Cheri Bauman

Sound Design

Live mixing by Rhianna Cranston; Live cello by Jae Wes; Field extractions in collaboration with the cast

Choreographer's Notes

“This work asks: Can one body, or a collective body, experience liberation (seen, heard, felt, valued) within an interdisciplinary, staged display of art? What role does recognition of the inner-child play in that liberation?”

Special thanks to my Mom and Nana for their fierce support since I was just a youngin’, and to my creative partner and husband Cade, our pup Theo, and my soulchild Remy, for standing beside

me in all things. Deep gratitude to my collaborators and advisors for their generosity and genuine commitment to this process.”

About the Choreographer

Rhianna Cranston is an interdisciplinary artist and educator based in Denver. She holds a BFA in dance from the University of Kansas and is pursuing a master’s in dance with a secondary emphasis in sound engineering at CU Boulder. Trained in a wide range of movement practices, she has danced professionally with Cleo Parker Robinson Dance (Cleo II), Davis Contemporary Dance, and the Boulder Jazz Dance Collective. As a biracial Black woman raised in Kansas, Cranston’s identity deeply informs her artistry. Existing as an “in-between” — a blend of cultures, disciplines and histories — she explores hybridity to expand the definition of “contemporary” through embodied and interdisciplinary practices. Exchanging knowledge is central to Cranston’s practice. Certified through the Wolf Trap Institute and the National Dance Institute, she teaches across Kansas and Colorado, offering instruction, mentorship, choreography and teacher training.

Tastes Like Nostalgia

Choreography

Lisa Engelken

Performers

Angel Anderson and Lisa Engelken

Music

Weird Fishes/Arpeggi by Radiohead

Costume Design

Stevie Lawrence and Lisa Engelken

Lighting Design

Lisa Engelken and Cheri Bauman

Choreographer's Notes

A ritual for releasing the past and honoring memory dearly.
Thank you Angel for being on the journey with me.

About the Choreographer

Lisa Engelken is a movement artist, party starter and community builder. She holds a degree in social action through the arts and a first year MFA. Her choreographic works have been featured at Breakin' Convention, San Francisco International Hip Hop Festival and the Getty Museum in Los Angeles. She has established artistic residencies in Colorado, including Backyard Sessions, In the Lab, and Breaking Barriers as well as internationally, with Crossover Project, a cultural exchange residency that premiered in Peru.

She worked as a cultural ambassador of hip hop with the U.S. State Department, served as performance curator for Denver Arts and Venues, and her creative work earned her the Denver Mayor's Award for Innovation in the Arts. She dedicates her artistry to the act of liberation through dance, both as a community practice and through performance and film storytelling. To keep up with events and classes, visit lisabengelken.com

soul child

Creative Director

Layla Denise

Choreography

Rhianna Cranston

Performers

Rhianna Cranston, Layla Denise, Talli Fox, Jasmine Linkenheil, Avery Maxwell and Laura Jumper

Sound Design

Soundscape by Rhianna Cranston; *Thank You* by Dido (sample)

Video / Cinematography

Jessica McKay and Alyssa Slatsky

Live Editors

Layla Denise and Jovana Bjelanovic

Costume Design

Layla Denise and Rhianna Cranston in collaboration with the cast.

Choreographer's Notes

This work explores the phenomena of an unconditional love that transcends. In its fullest expression it neither begins nor stops, taking on many forms. This film is a sliver of the pie (the whole pie to be premiered in FRESH, Nov. 20-21).

In loving memory and honor of Remington Lu Jordan-Cranston
(Feb. 2016-March 2025).

About the Creative Director

Layla Denise is a movement artist, choreographer, creative director and fashion enthusiast. Born and raised in Kansas, her journey encompasses competitive and concert dance realms, training in styles such as contemporary, jazz, ballet, hip-hop and tap. Denise has studied under renowned educators and choreographers such as Homer Hans Bryant and Kolanie Marks. She was also honored with a nomination for the Monsters of Hip Hop cast. Now based in Denver, Denise continues to grow her professional dance career with a focus on commercial performance. In her pursuits, she remains committed to expressing her truth and cultivating a sense of justice, community and love.

Liturgy of Sisyphians

Choreography

Jadd Tank

Performers

Alyssa Slatky, Amanda Marie Lopez, Daeja Pacheco, Elizabeth Ervin, Jamie Chavez, Jessica McKay, Jorja-Tei Stratton, Keira Saban, Kori Mayfield, Marlee Marney and Skyler Martin

Music

Consumed by Plastikman (Richie Hawtin)

Scenic Design

Jadd Tank

Costume Design

In collaboration with the cast.

Lighting Design

Jadd Tank in collaboration with Evan Hunter

Choreographer's Notes

Repetition as revolt. Bodies crossing and re-crossing, not to obey but to endure, to insist. What once was punishment becomes ceremony. What once was futility becomes solidarity. A congregation of the condemned gathers and refuses silence, refusing to carry the weight alone. Together they take up their Sisyphian task, not as curse but as weapon—until the ritual turns against its makers, until the dancers own their condition so

completely that all Gods succumb to the demand of their people. This is the Liturgy. We are the Sisyphians.

None of this has the capacity to exist without every single person involved in making it come to life. Thank you to the cast and crew, staff and advisors, everyone who listened to me while I talked about this performance.

About the Choreographer

Jadd Tank is a movement-based artist and creative producer. Currently in his first year MFA, Tank is exploring the intersection between art, art-making and capitalism, in hopes to create new products and artifacts that act as serums to cure the undead that has become consumer culture. Tank thinks it's weird to talk about himself so he created a website to do the talking for him.

jaddtank.com

The Hair that Hate Produced

Choreography

Angel Anderson

Performers

Angel Anderson, Briana Banana, Layla Denise, Asia Lamkin, Taylor Madgett, Belinda Polynice and Stephanie Sika

Music

So Soft Salon by B. Cool-Aid; *I Killed You* by Tyler The Creator

Costume Design

Angel Anderson

Lighting Design

Lisa Engelken and Evan Hunter

Sound Design

Rhianna Cranston

Choreographer's Notes

The Hair that Hate Produced highlights the nefarious implementation of carcinogenic chemicals into the hair “care” products marketed toward and produced for Black bodies. This work explores the braided relationship between complicity, capitalism, and naivete. When does self-care actually facilitate self-harm? What role do you play?

I'd like to thank the mommas, aunties and sistas, my cast, my dear partner, my sweet graduate cohort and Kate Bashore for all of their support. Thank you for seeing and supporting me. May our hair grow long and strong.

About the Choreographer

Angel Anderson is a Black female-identifying interdisciplinary artist, scholar, daughter and aspiring archivist hailing from the south suburbs of Chicago. Her movement archive encompasses street and club dance forms alongside contemporary Africanist expressions, with her work weaving together poetry, movement and Black American methods of storytelling. A principal dancer in Rennie Harris' Puremovement, Anderson has assisted Harris in setting works on Dayton Contemporary Dance Company, students at The Juilliard School, and Hubbard Street Dance Chicago. In RHPM, she has performed works such as *Jim Has Crowed*, *Nuttin' But a Word*, *LIFTED* and *Rome and Jewels* in venues such as the Joyce Theater, ICA Boston and the New Victory Theater. Anderson is a second-year MFA student in theater and dance and a 2025 CAAAS Fellow at the University of Colorado, where she is delving into archival work for the preservation of contemporary Black matriarchs in African Diasporic dance.

We Eat Our Daughters / I Myself am the Sun / Spinning in Museums of Revolution Choreography

Tanniqua-Kay Buchanan

Performers

Tanniqua-Kay Buchanan, Elena Medina, Jessica McKay, Alyssa Slatky, Skyler Martin, Kori Mayfield, Wren Goldman, Sam Antell, Amanda Marie Lopez, Talli Fox, Camille Hunt, Gabi Marrantzino, Daeja Pacheco, Avery Maxwell, Keira Saban, Olive Kern-Kensler, Maddie Dusel, Adin Williams, Elias Denning, Thunder Smith, Marlee Marney, Laura Jumper, Jamie Chavez, Lilly Brunnick and Susie Imhof

Music

3 166 by Michael Wall; *In Loving Memory* by Gabriels

Lighting Design

Evan Hunter

Sound Design

Tanniqua-Kay Buchanan and Rhianna Cranston

Visual Collaborator

Edem Dotse

Dance Dramaturg/ Historians

Olive Kern-Kensler and Jessica McKay

Choreographer's Notes

We Eat Our Daughters / I Myself Am the Sun / Spinning in Museums of Revolution is a dance within a dance within a dance, an unfolding of layered worlds that intersect, collide and reshape one another. Moving through memory and forgetting, ritual and the spatial weight of bodies within landscapes, the work acts as research in motion. It seeks to unearth ancestral and embodied movement knowledge, tracing how that knowledge shapes—and is shaped by, the built environment and bodies in space. It interrogates how we survey ourselves and others, delving into hyper-activation, surveillance, and the politics of presence. The performance asks: what are we prepared to do to spin in museums of revolutions as force? How can a body act as an archive while simultaneously uncovering who we are in the carrying, the holding, and the undoing? Through this embodied research, place becomes performance, and space becomes memory.

A special thanks to the entire cast in our collective work of doing and undoing, my creative collaborators, my love (Nov. 14, happy birthday!), my mama and the land.

About the Choreographer

Tanniqua-Kay Buchanan, MUPP (She/Her) is a first generation Jamaican American dancer, choreographer, mover, maker and urban planner whose work bridges movement, design and urban planning. She holds a Bachelor of Science in theater (dance focus) with a minor in community planning from Kansas State University

and a master's in urban planning and policy from the University of Illinois at Chicago. Her interests lie at the intersection of improvisational design methods and their spatial impact on cities, the dialogue dancers hold with transitional and permanent spaces, and the shared elements of dance and design. Approaching these themes through the lens of an urbanist and a lifelong lover of art and movement, Buchanan seeks to inspire collective introspection, inviting people to shed layers of socially ascribed identity, engage in deep listening, and return home: to their culture, their body, and themselves. She is currently pursuing an MFA in dance at CU Boulder.

PRODUCTION TEAM

Production Electrician
Light Board Operator
Sound Board Operator
Run Crew

Cheri Bauman
Skyler Mazzone
Cade Heaton
Savanah Coleman
Zeph Garvin
Emma Myers

Dance Production Crew: Sam Antell, Cheri Bauman, Katrina Chandrashekar Sowane, Grace Daniel, Ayana Glass, Evan Hunter, Leila Gridley, Nathan Klimpel, Summer Levin, Marlee Marney, Hazel Palmer, Rory Smith

Costume Shop Assistants: Katie Barcroft, Jonny Bashford, Elena Diederich, Savvy Gullett, Koral Jackson, Shannon Kosman, Avery Lichty, Kirra Lindauer, Josie McGinty, Davy Platt, Cyrus Porter, Brooke Rawcliffe, Quinn Shultz, Sasha Solovyev, Kai Symons, Emily Zhou

Shop Production Crew: Ayana Glass, Cheri Bauman, Eden Kartchner, Elizabeth Schlue, Evan Hunter, Gwen Burke, Hayley Delich, Hazel Palmer, Lauren Haas, Nathan Kimpel, Rachel Zwerenz, Rory Smith, Summer Levin, William Succich, Lucia Gordon, Payton Burns, Gideon Harris, Salvatore Bessey

Costume Shop Volunteers: Nathan Hunt, Riley Oswald, Joey Richards, Algernon Schneider, Ari Stern

Costume Shop Practicum Students: India Butchart, Emma Myers

THEATRE EVENTS 2025-26

Oct. 3-12: **Pride and Prejudice**

By Kate Hamill

Adapted from the novel

by Jane Austen

“It hasn’t met a rib it can’t tickle.”

—The New York Times



Nov. 7-16: **The Olive Tree**

By Satya Chávez

It’s “Over the River and Through the Woods” —but instead of meadows and forests, it’s “Across the abyssal ocean and up the unforgiving heights of the capitalist mountain.”



Feb. 20-March 1: **Mr. Burns,
a post-electric play**

By Anne Washburn

and Michael Friedman

“Downright brilliant.”

—The New York Times



April 10-19: **The Prom**

By Chad Beguelin, Bob Martin

and Matthew Sklar

Drama Desk Award for Best Musical



DANCE EVENTS 2025-26

Oct. 17-19: **An Offering in Time**
MFA Thesis Works



Nov. 14-15: **Revel**
An evening of works presented
by MFA candidates in Dance



Nov. 20-21: **FRESH: Fall 2025**
A showcase of students' works
in progress



DANCE EVENTS 2025-26

Jan. 30-Feb. 1: **Catapult**
A BFA dance concert



Feb. 27-March 1: **Open Space**
Curated by CU Dance
Connection



April 2-5: **The Current**
Dance works by faculty and
guest artists



April 17-18:
FRESH: Spring 2026
A showcase of students' works
in progress



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DEPARTMENT OF THEATRE & DANCE

Department Chair

Kevin Rich

Associate Chair of Theatre

Ted Stark

Associate Chair of Dance and Director of Dance

Michelle Ellsworth

Production Coordinator

Bethany Rachel

Director of Dance Production

Kate Bashore

Dance Production Associate

Mackenzie Derrick

Assistant Director of Dance Production

Lisa Engelken

Costume Production Director

Ted Stark

Assistant to the Costume Production Director

Veronica Dewey

Technical Director

Jordan Feeler

Associate Technical Director

Stephen Balgooyen

Music/Accompanist Coordinator for Dance

Jesse Manno

Business Manager

Jeanine McCain

Program Coordinator

Teresa Gould

Administrative Coordinator

Madysen Hunter

Student Administrative Assistant

Camden Hornor

Academic Advisor

Jessica Baron

Costume Storage Supervisor

Savannah Gullet

Costume Shop Bookkeeper

Sydney Sowl

Wardrobe Supervisor

Brooke Rawcliffe

Dance Costume Coordinator

Tyreis Hunte

Dance Events Coordinator

Rhianna Cranston

Theatre Recruiting Assistant

Ava Scott

Front of House Manager

Peyton Melun

House Managers

Peyton Melun

Cade Heaton

Brianna Meza-Sauzameda

Foster Allen-Seeley

Avery Lichty

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Dylan Thierry

Tessitura CRM Specialist

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Lead Box Office Assistants

Caitlin Amero

Aidan Biffinger

Box Office Assistants

Macy Crow

Remy DeParis

Joel Ferst

Johnette Martin

Sallu Young

Current as of Oct. 1, 2025