

CU★PRESENTS

THEATRE & DANCE 2025-26 EVENTS



Theatre & Dance

UNIVERSITY OF COLORADO BOULDER

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

Catapult

A BFA dance concert

Jan. 30-Feb. 1, 2026

Charlotte York Irey Theatre

Choreography

**Elizabeth Ervin
Jessica McKay
Camden Sharkey
Adin Williams**

Stage Manager

Emily Littlefield

Assistant Stage Manager

Alysia Villarreal

Content advisory: This production will include strobing lights and sustained loud sound.

The Wolf Loved the Fawn, and Confessed with its Teeth

Group Choreography

Elizabeth Ervin

Solo Choreography

Sindra Bell

Performers

Ellie Barczak, Harley Butler, Elizabeth Ervin, Camille Hunt,
Gabi Marranzino, Daeja Pacheco, Bri Strand

Music

Ptolemaea (Instrumental) by Ethel Cain

Scenic Design

Elizabeth Ervin

Costume Design

Elizabeth Ervin, Ted Stark, Veronica Dewey

Lighting Design

Rory Smith

Sound Design

Elizabeth Ervin

Choreographer's Notes

My skin keeps the minutes,
field notes in soft tissue.
Still warm, no instinct, just thinned.
Every 68 seconds, an elegy.
I learned gentleness like animals do,
knowing the violence it takes to make something dead look alive.

But dead is dead, and animals will smell it.

Special thanks to my dancers whose talent, dedication and generous hearts fueled this fire and inspired me every day of the process. To my friends, peers, and the graduate students, for showing me unconditional love and sowing seeds of authenticity and empowerment. To my parents and family, for clapping so loudly in the audience that I never noticed who didn't. My mentors—Anya Cloud, Erika Randall, Michelle Ellsworth, Chrissy Nelson, Helanius J. Wilkins, Lauren Clemons, the CU Boulder faculty, and my past instructors—who guided and pushed me when I couldn't believe in myself. To Sidra Bell, for an unbelievably fruitful, growth-filled collaboration.

About the Choreographers

Elizabeth Ervin is a Fayetteville, Arkansas-born choreographer, performer, and artist. She is pursuing a dual BA in integrative physiology and BFA in dance at the University of Colorado Boulder, an interdisciplinary foundation that informs her artistic practice.

Her choreographic work and performance experiences have been presented at the University of Colorado and the American College Dance Association. Additionally, she appears in the music video *Jenny* by The Runaway Grooms and several dance films. As an educator and assistant with Soul De Soul Dance Convention and Fayetteville Dance Company, she has supported world-renowned choreographers while mentoring dancers of various ages and levels. Ervin also contributes to the community by serving as the Lead Facilitator and Community Outreach Coordinator of CU Dance Connections, and performing in a fundraising event for The New Local. Her multi-genre performance experience grounds her artistic voice in collaboration, adaptability, and embodied inquiry.

Sidra Bell is a New York-based choreographer whose work has been presented across the U.S., Europe, Asia, and the Americas. In 2020 and 2021, she was commissioned as the first Black female choreographer to create works for New York City Ballet, with projects featured by Essence Magazine, NY1, and The TODAY Show. Her choreography has been commissioned by BODYTRAFFIC, Ailey II, The Juilliard School, Ballet Austin, Boston Conservatory at Berklee and Robert Moses' KIN, among others. Bell is the founder and artistic director of Sidra Bell Dance New York, a nonprofit company that celebrated its 20th anniversary in 2021 and has toured widely with critically acclaimed evening-length works. A two-time Bessie Award nominee, Bell is an educator and cultural ambassador, having held teaching and residency positions at Harvard University, Yale University and institutions worldwide. She holds a BA from Yale University and an MFA from Purchase College Conservatory of Dance.

Alivetime

Choreography

Camden Sharkey

Performers

Camden Sharkey, Talli Fox, Sasha Trubitsyna,
Gabriella Marranzino, Katrina Chandrashekhar Sonwane,
Alyssa Slatky, Avery Maxwell

Music

The Windmills Of Your Mind by Mel Tormé; *Losing My Edge* by LCD Soundsystem; *Funny Papers* by Mac Miller; *Old Friends* by Stephen Sondheim; *Alien Crime Lord* by The Voidz; *Dance Yrself Clean* by LCD Soundsystem

Costume Design

Camden Sharkey

Lighting Design

Camden Sharkey, Rory Smith

Sound Design

Camden Sharkey

Choreographer's Notes

I wasn't alive

I realized I was wasting my alivetime

What do you do to make the most of your alivetime?

This piece comes from seeking to live a lifetime as often as possible, living so much that the passage between any then, and now feels like a lifetime.

About the Choreographer

Camden Sharkey is an interdisciplinary artist at the University of Colorado Boulder, completing a double degree: BFA in dance and BA in political science. His work sits at the intersection of choreography, embodiment and civic life, investigating the body as both archive and site of resistance—where movement becomes a way of thinking, remembering and organizing. At CU Boulder, Sharkey has studied with guest artists André Zachary (NYU) and Tiffany Bong (USC), shaping his approach to making and performance. He received an Undergraduate Research Grant to travel to New York City to trace Modern-to-Post-Modern lineages, research that informs his senior thesis. Alongside his artistic practice, Sharkey serves as one of CU Boulder's student body presidents, advocating for student needs at the state and federal levels. He is interested in how dance can hold contradiction, build community, and imagine new futures.

Molting

Choreography

Jessica McKay

Performers

Sam Antell, Harley Butler, Lilly Brunnick, Jamie Chavez, Susie Imhof, Avery Jackson, Sophia Juarez, Skyler Martin, Jessica McKay, Alyssa Slatky, Bri Strand

Music

Shine on You Crazy Diamond by Pink Floyd; *Me and Your Mama* by Childish Gambino; *QY2* by Gem Glub; *Opr* by Gesaffelstein

Costume Design

Jessica McKay, Ted Stark, Veronica Dewey

Lighting Design

Rory Smith

Sound Design

Jessica McKay

Choreographer's Notes

Through the process of molting, an animal sheds a worn-out layer of its body—such as feathers, fur, or skin—making space for new, healthier growth. Humans, too, can undergo a kind of molting, one where they shed and release what no longer serves them, and open themselves up to healthier growth.

This piece explores the physicality of a journey from an obstructive environment that pushes one down and holds one back, to a supportive and uplifting environment where growth becomes possible. Unfortunately, many people will find themselves trapped in a discouraging, negative environment at some point in their lives. Existing in such spaces can distance someone from the very thing they love. By shedding the confining walls of a harmful environment, a person can seek out new surroundings that encourage growth—an environment that uplifts, supports and allows them to truly thrive.

Thank you so much to my dancers; I am so grateful for your generosity, adaptability and contributions to the work. This piece couldn't have been made without all of your brilliant offerings and ideas. I would also like to thank Anya Cloud, Kate Bashore, Michelle Ellsworth, Chrissy Nelson, Makisig Akin, Skinner Myers and Helanius J Wilkins for their continued support and guidance throughout this process. And finally, thank you to my family for encouraging me to embark on this endeavor, especially my cats Milkshake and Hippo.

About the Choreographer

Jessica McKay is a fourth-year student at the University of Colorado Boulder, double majoring in film and dance. McKay has a love for telling stories visually, whether through film or movement of the body.

She is committed to creating a safe space for all dancers to experiment and grow in, one that is free of judgement. McKay values a nurturing environment for dancers, as she sees that it is the best way to help dancers thrive. McKay takes inspiration from the people who she surrounds herself with—from her very first dance teacher, to the peers that she currently dances with. McKay hopes to combine film and dance into a career. She has a deep passion for both forms of art, and strives to keep practicing both for the rest of her life.

In My Grandmother's Garden, Who Are We Becoming?

Choreography

Adin Williams

Performers

Talli Fox, Maddie Dusel, Sawyer Shepardson, Avery Maxwell,
Adin Williams

Music

Release by Pearl Jam; *Goodnight Dad I Love You* by Wishing;
Become by Beach House; *Kill Yourself (Part IV)* by \$uicideboy\$

Scenic Design

Adin Williams

Costume Design

Adin Williams

Lighting Design

Rory Smith

Sound Design

Adin Williams

Choreographer's Notes

Planting, growing, sprouting, and decaying back into the earth
To look closely at the beauty that supports us through love and loss
A mirror of our own lives

A special thanks to my grandmothers, Patricia Williams and Nora McGlashan, who are truly indescribable. They raised, taught, healed and were there until their end of life on earth. Thank you, Patty, for raising me in your garden, allowing me to watch and appreciate the power of growth before I knew it. Thank you, Nora, my tether to our Native Alaskan heritage and the power of the land we are from and the land we live on. To Matt Williams, my father, who battled cancer for 12 years. A fight that changed his life and the lives of his family for better and for worse. You showed me all of the sides a human can have: joy, hope, rage, pain, love and abandonment. To my mother, sisters and nephew, the most special people in my life, we are still becoming together and learning how to heal together.

To my dancers, thank you for joining me each week to reflect and be present during this creative process. I am forever grateful and inspired by every one of you. Your laughter, patience, support and kindness each week have beautifully impacted this work and process.

In memory of Patricia Williams, Nora McGlashan, and Matthew Williams. Thank you for being a pillar in my becoming.

About the Choreographer

Adin Williams is an Unangax̂ woman from Alaska who was raised primarily in Hawai‘i, surrounded by the vast beauty of nature and a strong, supportive community that guided her toward dance as a form of expression. She began her formal dance training at KUGA Dance Studio, now known as Kauai Dance House, where she was also a company member. Williams is currently completing a BFA in dance at the University of Colorado Boulder as a first-generation college student. Her choreographic practice centers storytelling and research, using movement to explore lived experiences of grief, love, womanhood, and the insecurities surrounding the female body. She is deeply inspired by and grateful for the mentorship of her teachers and professors, including Jenna Gonsalves, Chrissy Nelson, Michelle Ellsworth, Helanius J. Wilkins, Rennie Harris and Anya Cloud. Drawing from her Native Alaskan heritage, Williams is committed to creating meaningful, honest and expressive work through dance.

PRODUCTION TEAM

Student Production Electrician: Rory Smith

Light Board Operator: Ysabel Keaney

Sound Board Operator: Ashley Cazier

Run Crew: Emily Garza; Nika Ipakchi-Saiy

Wardrobe Crew: Lauren Hunter

Dance Production Crew: Samantha Antell, Cheri Bauman, Katrina Chandrashekhar Sonwane, Lisa Engelken, Ayana Glass, Leila Gridley, Evan Hunter, Nathan Klimpel, Summer Levin, Marlee Marney, Hazel Palmer, Veronika Silerova, Alyssa Slatky, Rory Smith, Loki Lebedenko

Costume Shop Assistants: Katie Barcroft, Jonathan Bashford, Elena Diederich, Savannah Gullett, Koral Jackson, Shannon Kosman, Avery Lichty, Kirra Lindauer, Dagny McGinty, Hope Mills, Adison Palmer, Davy Platt, Lillian Porter, Brooke Rawcliffe, Ava Scott, Quinn Shultz, Alexandra Solovyev, Sydney Sowl, Kai Symons, Emily Zhou

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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