

CU ★ PRESENTS

2020-21 Season
Digital program



Theatre & Dance
UNIVERSITY OF COLORADO **BOULDER**

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*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.*



In *Appropriate*, America **grapples** with its **ghosts**

By Becca Vaclavik

appropriate

adj.

1. suitable or fitting for a particular purpose, person, occasion, etc.
2. belonging to or peculiar to a person; proper.

v.

1. to set apart, authorize, or legislate for some specific purpose or use
2. to take to or for oneself; take possession of
3. to take without permission or consent; seize; expropriate
4. to steal, especially to commit petty theft.

How is the American experience defined? Who defines it and what are its histories? These are questions playwright Branden Jacobs-Jenkins found himself digging into when he noticed how differently stories about White families and Black families are

critically received. Speaking to BOMB Magazine in 2018, **Jacobs-Jenkins said:**

“... Nobody calls *A Raisin in the Sun* or *The Piano Lesson* family dramas—they’re plays about the ‘Black experience in America.’ So I read all those ‘American family’ plays and started thinking about the way whiteness was being encoded. Like, how might I read these plays as being about the ‘white experience in America?’ ... I wanted to write a self-consciously ‘American family drama.’ ... I had this impulse to see what would happen if I made blackness present but essentially invisible.”

The result was his work *Appropriate*—whether pronounced ap·PRO·priate or appropri·ATE· is intentionally vague; both definitions are present on the opening pages of the script—a play about a White family unpacking their family’s dilapidated Arkansas plantation in the wake of their patriarch’s death. It is “classic” American family drama. But it’s also brimming with more, through its double meanings in the text and cultural iconography.

“I like that something can look like one thing, but mean two different things,” **said Jacobs-Jenkins** in

an interview with Vogue. “Language is really unstable in that way.”

Heather Kelley, who serves as the production’s dramaturg as well as a cast member, encourages audiences to listen for how the characters discuss ownership—of the property, of people—as well as how ghosts, both literal and figurative, are present in the play.

“This play asks who’s *not* there on stage—whose story is not being told, whose story is not being privileged—in a very deliberate and meaningful way,” said Kelley. “How often—when people think of an American family—are we picturing a White one? And what does that mean? How can we begin to unpack and challenge that in all forms?”

“[As White cast and audience members,] we have a responsibility to know as much as we can about this history and grapple with its ongoing perpetuation and legacy, rather than rest in our privilege.”

*The Department of Theatre & Dance production of **Appropriate** is available to stream at cupresents.org from April 23-30, 2021. Virtual tickets start at \$7.*

LoveFest: A Concert of Songs, Scenes and Stories from Loveville High

Selections from a musical by David Zellnik and Eric Svejcar

April 2, 2021

Director	Tamara Meneghini
Music Director	Jeremy Kurn
Composer	Eric Svejcar
Book and Lyrics	David Zellnik
Lighting Designers & Programmers	Stephanie Castro Rivera Rachel Fields
Scenic Coordinator	Bruce Bergner
Costume Designer	Veronica Dewey
Music & Sound Backing Tracks	Eric Svejcar
Sound Engineer	Sam Morin
Videographer	Gregory Towle*
Visiting Guest Artists <i>Via Zoom</i>	Eric Svejcar David Zellnik

Stage Manager

Clara Hoppe

Composed and arranged by

Erik Svejcar**

Book and Lyrics

David Zellnik

Music Direction and Keyboard

Jeremy Kurn***

Guitar

Rick Pruitt***

**The Department of Theatre & Dance is grateful to donor Roe Green for making our 2020-21 theatre season possible during these challenging times. We are thrilled to welcome videographer Gregory Towle as a 2020-21 Roe Green Visiting Theatre Artist, enabling us to record and stream this production*

***All recorded tracks arranged, produced and directed by Eric Svejcar*

****Live music on "Sparkle Like Bowie," "Turn the Page" and "Normal Amazing"*

Special thanks

- Cooper Enos-Braun
- Matthew Chellis
- Connie I. Lane
- Rick Pruitt
- Kevin Rich
- Henry Stalker
- Tim Stalker
- Craig Yochem
- Student Employees in the Costume and Scene Shops
- Scenery and Electrics Practicum students

Dedicated to the memory of Steven Wayne Miles

BOULDER ARTS WEEK
March 26 – April 3, 2021

Cast

In order of appearance

ROLE

Jane

Jendrix

Cory

Chastity

Kyle

Amanda

Wanda

Amanda

Madison

Katrina

Understudy

Understudy

NAME

Natalie Connelly

Jacob Stock

Sam Meyer

Brooke Curry

Kees Nachbahr

Lou Abecassis

Maija Pieper

Marisa Dinsmoor

Mari Beazley

Madelyn Wible

Maya Owens

Kaylyn Buehler

Scenes and songs

Tonight We Shine	Jane
Sparkle Like Bowie	Jendrix / Cory
Pregnant at the Prom	Chastity
You're the One	Kyle
Math	Amanda
Turn the Page	Wanda
Sweet, Sweet, Like	Amanda
<i>Interview with the Artists</i>	David Zellnik and Eric Svejcar
Normal Amazing	Madison
Unbroken	Cory / Katrina
<i>The Dream Sequence</i>	Jendrix / Jane
When It's For Real	Jane and two understudies

Director's note

Last year on March 12, Broadway, *a symbol of New York resilience*, announced that it was shutting down *amid the virus threat*. This year on March 12, I am listening to the first round of “rough cuts” after having “wrapped” filming the scenes and songs that make up our *LoveFest* theatre production—recorded for you in hope that audiences will one day be together again in a theatre. Last year, theatres and theatre programs across the globe experienced the stark reality of closing their doors and keeping their theatres dark for an indefinite period of time. Most are still closed. During this time, many of us still turn to things that hold us together—such as live performances that are now recorded or streamed so we can experience them safely from our own home. This is what we have brought to you in *LoveFest*.

Music and storytelling will always endure. It is what we know, how we feel and who we are as humans. The combination of arranged vibrations of sound and the transformative potential of a good story have the power to evoke the energy that can at once feel freeing and frightening—and in doing so remind us that we are still alive.

The impact that live theatre has on our lives is immeasurable. We remember performances we have attended, performances we have given and performances that didn't feel like performances because *they were so real*. In considering how exactly to evoke a *real* experience of live theatre for an audience watching it from home, the choice was made to set this event in our very own University Theatre so that there is no question where we are and what we are doing for you. There is no set, only actors, lights, a few benches—and a whole lot of love—a collective love of live theatre! We present live bodies and live voices of actors in the space, singing and acting together, who even while having to be physically distant from each other still are able to ignite the space between one another and between themselves and you, the audience. We hope you feel the love!

Note from the Creators

David Zellnik and Eric Svejcar

DAVID: *Loveville High* started its journey in January 2016. Eric sent me a melody without words—we’d been looking for new ways to collaborate after having met adapting a Disney show—and as soon as I heard it, I knew I wanted it to be a love song. As it happens, this was a couple weeks after David Bowie’s passing and I couldn’t stop thinking about him, how much he meant to me, to so many, and how his music had been exactly what so many of us needed when we were young. A lyric soon flowed out of me that became “Sparkle Like Bowie” ... and then a scene of two young people bonding over him. In short order there were other couples, other love stories, and more songs and scenes. And soon they were all at a prom.

ERIC: Very early on we decided the musical we were writing should become a podcast, an emerging form that also spoke to our childhood love for radio plays and original cast albums. And after a few more years of writing and then recording, *Loveville High: A Prom in 9 Episodes* debuted in January 2019 with a truly stellar cast. It felt like a risk, launching without a

producer or theatre supporting the project—but also liberating just to send our work out into the world. And we were thrilled by the response! Over 40K downloads (and growing) from around the world. We were also over the moon when my longtime friend and collaborator Tamara Meneghini reached out to me about having the world-premiere of a live stage version at CU Boulder.

DAVID: Although the past year did its best to make us postpone, we are so excited that *LoveFest* is still happening. It's been an absolute joy to work on this with the cast and creative team as we navigate this utterly unexpected pandemic time. But like the characters in *Loveville High*, we now stand at a precipice caught between a familiar world that is ending and a new one that we are just starting to remake. So on that note, please enjoy your time in Loveville!

Setting / Synopsis

Loveville High takes place in the fictional town of Loveville—the kind of small community that might easily get overlooked, just as a lot of these characters might get overlooked. We placed the town

in Ohio, because among other things, it's a state that has just about every kind of place you might find in America: vibrant cities, old factory towns, acres of farmland, Appalachian foothills and even a Great Lake. It felt like the perfect place for these stories of all kinds of love, featuring all kinds of kids.

We'll skip a synopsis of the nine scenes (you can check out each episode's description [on lovevillehigh.com](https://lovevillehigh.com)) but will let you in on a secret: in some ways, we tried to tell one love story. You'll see the arc if you look for it. Our characters go from getting ready ("Tonight We Shine") to falling in love ("Sparkle Like Bowie) to a pregnancy ("Pregnant at the Prom!"). They continue by wrestling with long term commitment/infidelity ("You're the One," "Math") through heartbreak ("Turn the Page") to getting back in the game when you feel burned ("Sweet, Sweet Like," "Normal Amazing"). Finally, our characters must understand how to love even when one of the pair has passed ("Unbroken") and still emerge full circle, ready for the next chapter ("When it's for Real").

CU Theatre & Dance Production team

ASSISTANT STAGE MANAGER

Emma Donnelly

SOUND CREW

Caelyn Hare

CAMERA OPERATORS

Dylan Comiskey, Lauren Perlis,
Marianne Pettis

FOLLOWSPOT OPERATORS

Evan Cerda, Victoria Harbison

PRODUCTION ASSISTANT

Hannah Badger

WARDROBE COORDINATOR

Kaylyn Buehler

TECHNICAL DIRECTOR

Jordan Feeler

LIGHTING DESIGN COORDINATOR

Jonathan Spencer

MASTER ELECTRICIAN

Cooper Braun-Enos

NON-EQUITY DEPUTY

Mari Beazley

COSTUMES

Costume Shop production assistants:

Mari Beazley, Darcy Brander, Kaylyn, Buehler, Celeste Fenton, Sarah Jeffers, Joe Kennedy, Victor Longman, Graham Longworth, Emily Ray, Winnie Wenger. **Practicum students:** Matthias Bolon, Stephanie Castro Rivera, Evan Cerda, Rachel Fields, Zoe Fischhoff, Eric Gaydon, Cameron Hazlip, Grace Kohler, Sabrina Mason, Sophia Morris, Kinari Rima

SCENERY AND ELECTRICS

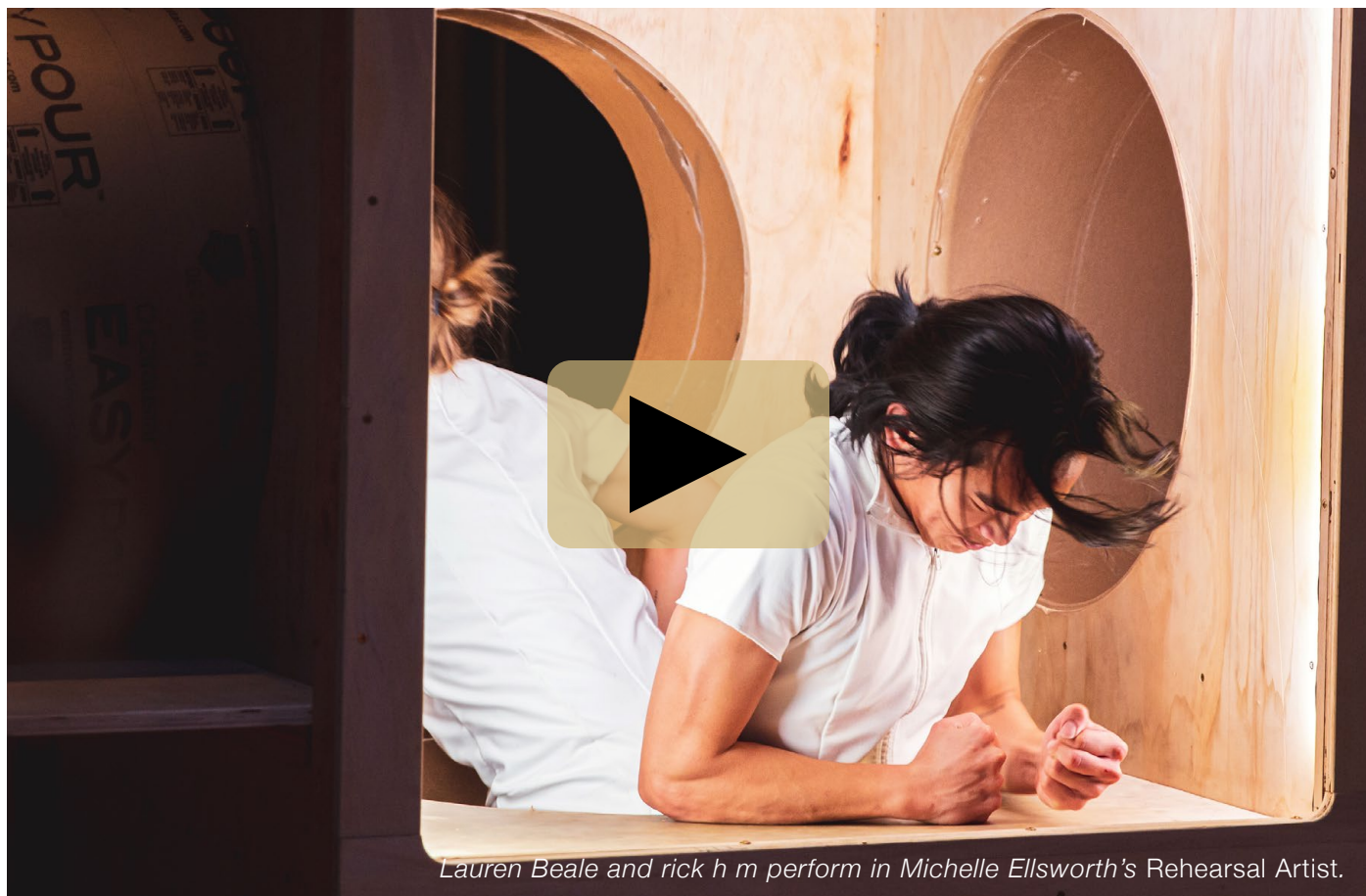
Scene shop production assistants:

Stephanie Castro-Rivera, Peri Cooper, Aleighya Dawkins, Asher Farr, Rachael Fields, Cali Greenbaum, Nikky Haabestad, Aiden Heydt, Ari Kutzer, Kyle Lawrence, Calvin Logan, Hannah Male, Edwin McArthur, Sam Morin, Vik Padilla, Hayley Parnell, Connor Robertson, Kelsea Sibold, Logan Wallace, Madelyn Wible, Destin Woods. **Production Practicum students:** Matthias Bolon, Kaylyn Buehler, Natalie Connelly, Claudia Davis, Jo Hoagland, Greta Hooston, Clara Hoppe, Isabella Jones, Mimi Kuntz, Maya Owens, Hayley Parnell, Emily Ray, Taylor Rivet, Connor Robertson, Stephanie Talder. **Lighting Practicum students:** Darcy Brander, Lexi Brooker, Christian Castañeda, Evan Cerda, Rita DiSibio, Bennet Forsyth, Eric Gaydon, Victoria Harbison, Aidan Heydt, Greta Hooston, Wesley Juels, Mimi Kuntz, Maya Owens, Lauren Perlis, Marianne Pettis, Connor Robertson, Stephanie Talder

DANCE PRODUCTION

Technical crew: Nathan Bala, Aleighya Dawkins, Xaalan Dolence, Brealyn Hager, Sam Morin, Viktoria Padilla, Olivia Sander, James Solis-Gutierrez

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Lauren Beale and Rick H M perform in Michelle Ellsworth's Rehearsal Artist.

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Spring 2021 at CU Theatre & Dance



Measure for Measure

A play by William Shakespeare

Premiering March 12

[Learn more](#)



LoveFest:

A Concert of Songs, Scenes and
Stories from the musical Loveville High

Premiering April 2

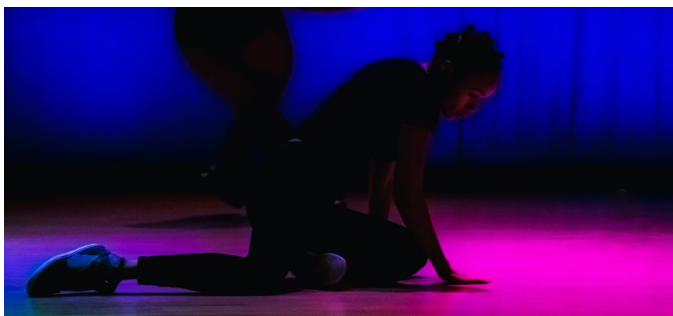
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2020-21 New Play Festival

Premiering April 15

[Learn more](#)



Open Space

Curated by CU Dance Connection

April 22-30

[Learn more](#)

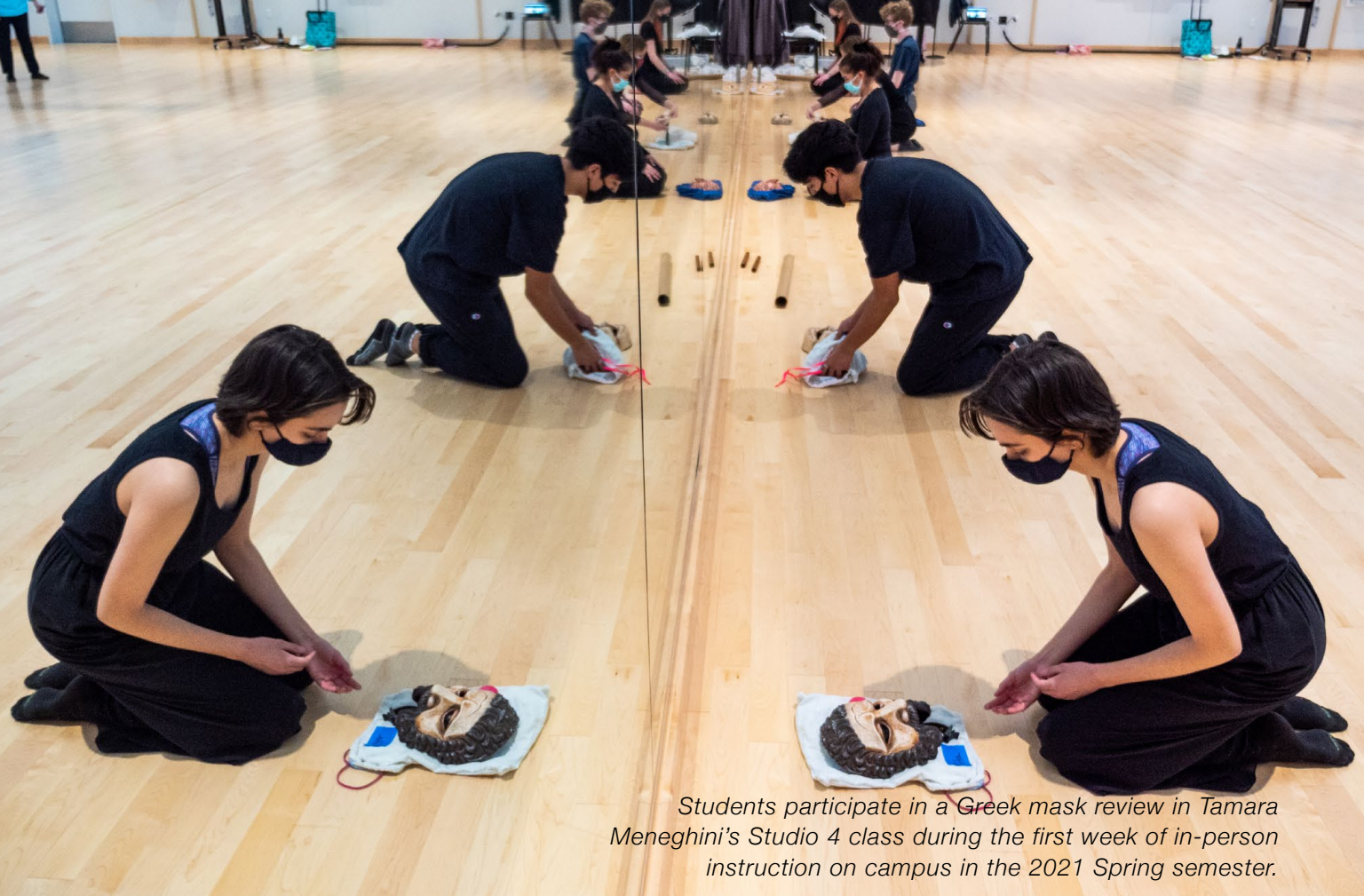


Appropriate

A play by Branden Jacobs-Jenkins

April 23-30

[Learn more](#)



Students participate in a Greek mask review in Tamara Meneghini's Studio 4 class during the first week of in-person instruction on campus in the 2021 Spring semester.

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As of March 9, 2021

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Director of Dance Production
Iain Court

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Ted Stark

Technical Director
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Associate Technical Director
Stephen Balgooyen

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Cooper Braun-Enos

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Veronica Dewey

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Stacy Witt

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Graduate Program Assistant
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Production Outreach & Engagement Liaison
Ondine Geary

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Ciera Barrow

Academic Advisor
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Costume Tech Lab Assistant
Ana Langmead

Costume Shop Bookkeeper
Natalie Connelly

Costume Shopper
Clara Hoppe

Dance Costume Coordinator
Sarah Napier

Dance Events Coordinator
Constance Harris

Dance Video Recording/Archivist
rick h m

Front of House Manager
Matara Hitchcock

House Managers
Xaalan Dolance, Matara Hitchcock, Lauren Perlis

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2020-21 Digital Programs

March-May 2021

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