

# CU ★ PRESENTS

2021-22 Season



Theatre & Dance

UNIVERSITY OF COLORADO BOULDER

# Contents

*Click or tap to view content*

**CUBT: Visionary philanthropist Roe Green invests \$5 million in CU theater program ★**

**Performance program**

**Upcoming events**

**Your support matters**

**Personnel**

## Editorial and design

*Fall 2021*

### Editors

Sabine Kortals Stein  
Becca Vaclavik

### Designer

Sabrina Green

### Photography

CU Boulder Photography  
Ian McMorran

## AT THE PERFORMANCE

- 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 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.*



# CUBT: Visionary philanthropist Roe Green invests \$5 million in CU theater program

*via CU Boulder Today*

As the world of live theater strives to resume this fall after a long pandemic hiatus, alumna, arts aficionado and philanthropist Roe Green is helping welcome students and the community back with a record-breaking \$5 million gift for the CU Boulder theater program.

The donation—the largest ever to the **Department of Theatre & Dance**—will fund a complete acoustic upgrade for the University Theatre and establish endowed funds for student scholarships, theater maintenance and “launch” events designed to kick-start students’ careers.

“Roe Green’s philanthropy has transformed CU theater and will continue to benefit students, staff and faculty for decades to come,” said CU Boulder Chancellor Philip DiStefano.



To recognize Green's generosity, the university will change the name of the **University Theatre** to the Roe Green Theatre. After a period of renovations in 2022-23, the theater is expected to formally reopen under its new name in the fall of 2023.

Professor Bud Coleman, the Roe Green Endowed Chair in Theatre, has worked with Green for almost 20 years to address the needs of the CU Department of Theatre & Dance. "She is more than a fairy godmother; she is our celebrated alumna, beneficent donor and lifelong friend," he said.

## **Theater: What makes us human**

Green first fell in love with theater as a CU Boulder student in the late '60s. Though she initially started as an art major, her world transformed after she volunteered to take notes for a faculty director during a theater class her freshman year. That led to several assistant directing opportunities, and from there, the magic of theater drew her in and never let go.

Enamored with theater's backstage and managerial elements, Green continued building her passion for the art and graduated from CU in 1970 with her bachelor's degree in theater and communications. Later, she received her master's degree in theater from Kent State University and established herself as a stage and business manager for theaters across her home state of Ohio.

When she reflects on her education, Green credits her theater courses for her confidence. "I'm not afraid to speak to people," Green said. "Every kid should have a theater class."

Green is one of CU Boulder's largest arts donors to date, having previously established the Roe Green Theatre Artist Residency Program and the theater department's **first endowed faculty chair**.

Outside of CU, she has given gifts to name the Roe Green Center for the School of Theatre and Dance at Kent State University. She also funds the **Roe Green Traveling Masters Program**, a national education program on the craft of stage writing produced by the New York City-based Dramatists Guild Foundation.

Green continues to support CU Boulder and other theater programs around the country because of her strong belief in the power of storytelling. “Theater and the performing arts make us human,” she said. “This is how we pass on what we know.”

## **Investing in innovation**

Throughout the COVID-19 pandemic, some things may have changed about the way live theater was delivered—but the dreams of talented young people never stopped. With her gift, Green is celebrating those dreams in this new era for the performing arts.

The largest portion of Green’s gift, \$2 million, will support an acoustic overhaul of the current University Theatre space. Built in 1904, the theater building was originally constructed as the campus library and helped define the historic Norlin Quadrangle.

With the last major renovation over 30 years ago, once-new elements of the theater’s architecture and equipment are now out of date. New structures and equipment will allow for better acoustic performance and noise control, creating a more immersive audience experience.

“I like to joke that it’s not a renovation but a Roe-novation,” said Erika Randall, chair of the Department of Theatre & Dance. “The Roe Green Theatre will house world-class theater and dance, and will be a transformative space for generations of students who are deeply invested in transforming the arts and refining their



creativity. We are deeply grateful for Roe and believe that her passion for the arts will forever spark future student learning.”

The architect selected for the renovation, **Architectural Workshop**, is a Denver-based firm that emphasizes a team approach to its design. Their work previously has been honored for excellence in historic renovation, including in performing arts venues.

“In addition to a performing venue, the Roe Green Theatre is also a teaching laboratory,” said Coleman. “Students will experiment in this state-of-the-art space with the acoustic properties of the human voice and sound design.”

Green’s gift will also establish a \$1.5 million endowed scholarship fund for theater students, providing them with financial support for their education—whether as performers, stage managers, lighting designers, directors or other supporting roles. Additionally, it will create a \$1 million endowed fund to support longer-term renovations, ongoing maintenance and enhancements to the Roe Green Theatre.

Another \$500,000 from Green’s gift will endow innovative “launch” programming designed to propel senior theater students to the next stage in their career. As part of this program, students will travel to cities like New York or Los Angeles for professional auditions, showcases, festivals or conferences that will help them land career opportunities post-graduation.

“We are so excited to add the Roe Green Launch Program to our suite of professional orientation courses and activities,” said Coleman. “Our goal is for theater students to create a business plan before they graduate so that, when they leave us, these alumni are self-employed artists with a strategy to achieve their goals.”

# [un]WRAP

## Emerging Global Citizenship in Transcultural Fusion Dance

Directed by Donna Mejia

Co-curated by Joanna Ashleigh, CU Boulder alumna

Oct. 8-10, 2021

Presented digitally

---

Director

**Donna Mejia**

*Associate Professor, Department of Theatre & Dance and  
Chancellor's Scholar in Residence, Crown Wellness Institute*

Co-Artistic Director

**Joanna Ashleigh**

*CU Boulder Theatre & Dance Alumna*

Research Production and Grant Support

**Brittney Banaei**

*CU Boulder MFA candidate*

Research and Global Survey Oversight

**Elizabeth Sweitzer**

*CU Denver*

Logistics and Design Support

**Jacqueline Westhead**

*Office and Logistics Coordinator, CU Boulder National Center  
for Women & Information Technology*

*You can learn more about Transcultural Fusion Dance on the research platform / communal website [\*\*GatherAtTheDelta.world\*\*](#). Our team is honored to have created this online forum, resource guide, gallery and archive to build a collective accounting of this emergent dance form centering the voices, art and stories of the first generation of practitioners. To our beautiful, inclusive, investigative and brave community, we wish to offer our gratitude for each of you. In every part of the world, you are undertaking humanizing conversations about global citizenship, and we salute you.*



# Program: Act One

## Invocation of Life

*Oregon, United States and Minas Gerais, Brasil*

**Choreographer:** Carla Michelle Coelho

**Dancers:** Carla Michelle Coelho, Jonathan Lanna, Isadora Oliveira, Tuliola, Jossani Fernandes, Bella Mendonça

**Music:** *Mortal Loucura* by Caetano Veloso and José Miguel Wisnik, *Baião Violossintético* by Forró Red Light, *Chama* by Lucy Alves

**Videographers:** Talia Vintzileos, Jonathan Lanna, Juliano Butz, Isadora Oliveira, Jossani Fernandes, Bella Mendonça

**Editing:** Carla Michelle Coelho

**Dance Styles Fused:** This dance film composition carries a lot of influences that include raqs sharqi, contemporary fusion bellydance, contemporary ballet, contemporary dance, and Brazilian and Afro-Brazilian folk dances.



## ARTIST STATEMENT

A life's journey starts in some inexplicable ways, like a force that is beyond our control or even our understanding. We go and our life becomes a pathway that we choose but that sometimes we can't quite of control or predict. There is something bigger than us, a powerful force that conducts this symphony of life and survival. And then we grow with time and uncountable places and mistakes. We experience intensity in feelings and emotions and live through the most profound happenings. And after happy and sorrowful moments we tremble in the face of the magnitude of this long episode that is Life. We feel a deep connection with all beings and the Earth, and we begin to understand that we all share this world and experience different versions of the same struggle. And then we pray, we pray to it as we live, hoping that the lost precious lives we had very close to our hearts walk with us in a certain way, together in this most significant Mystery, this Mortal Madness, our Life. This composition is our version of that prayer.

*Photo credit: Talia Vintzileos*



## Six feet apart-under

*California, United States*

**Choreographer:** Shahrzad Khorsandi

**Dancers:** Nicole Maria Hoffschneider, Shahrzad Khorsandi, Tara Shahandeh

**Music:** *Vertex* by Dastan Ensemble

**Videographer:** Nicoel Maria Hoffschneider

**Location/Theatre:** Central Stage

**Dance Styles Fused:** Iranian dance and modern dance

### ARTIST STATEMENT

This piece is a depiction of a nuanced reaction to COVID-19; the anxiety in its various forms, the frustration and suffocating sensation and also the unexpected opportunity to stop the monotonous rhythm of day-to-day life and reflect. It explores the evolutionary tendency of humans to create a new norm in dire circumstances, one modified to integrate the effects of a pandemic and the limitations it poses on society.

*Photo credit: Reza Khosravi*



## Beware the Wolves

*Illinois, United States*

**Choreographer:** Improvisational approach

**Dancers:** Kamrah

**Music:** *Beware the Wolves* by Psyclon Nine and *Earth Shaker* by Paul Dinletir

**Videographers:** Greg Inda and Eva la Feva at Newport Theater

**Dance Styles Fused:** American Cabaret “belly dance” and goth dance club (includes Krumping, waving, pop, and lock)

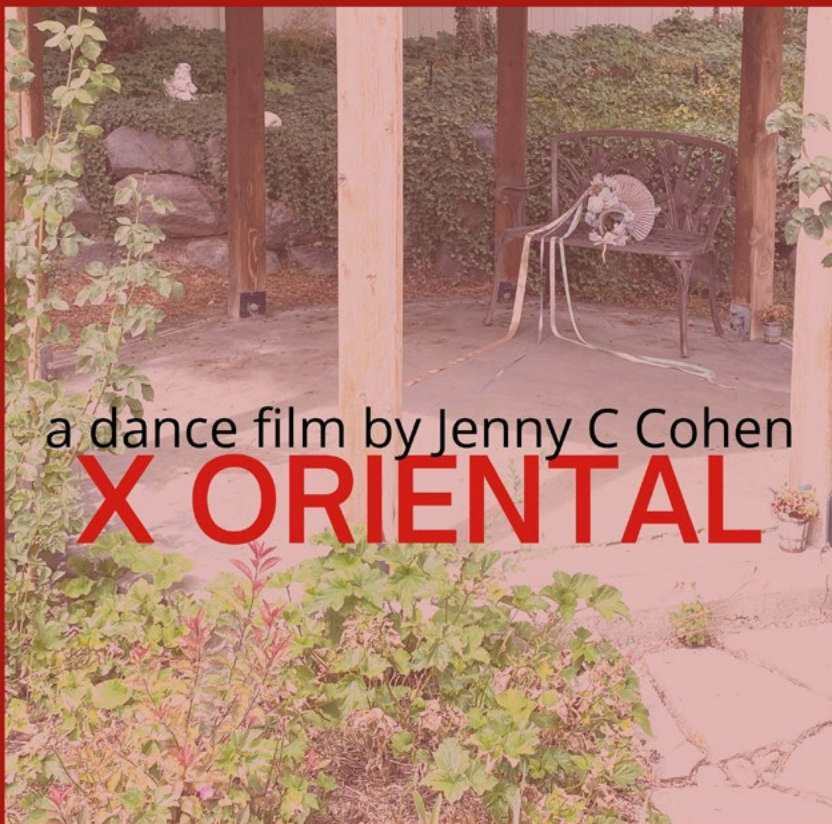
### ARTIST STATEMENT

Transnational/transcultural fusion dance encompasses subcultures, and goth is one such subculture that was popular in the fusion world in the early-mid 2000s. Gothic fusion “belly dance” was my gateway into the fusion world in general, as I had been trained in American Cabaret and Lebanese raqs sharqi styles and not in FCBBD/ITS. My primary inspirations are Asharah and Tempest, as well as the aesthetics of the “shocking” and “extreme” goth subculture, which includes dressing in dark colors with romantic and Victorian influences in style, a “serious” expression, interest in morbid themes, and embraces a wide range of alternative musical genres including darkwave, industrial, and black metal. My technique is grounded first and foremost in the movements often called “belly dance,” adding in techniques and aesthetics appropriate to the piece. This piece is firmly grounded in the strong torso isolations and arm frames common in “belly



dance” (primarily American Cabaret style, which is also a fusion) while adding what I call “core fusion” movements, popularized in the United States by dancers like Zoe Jakes and Rachel Brice, such as complex layering, sharp isolations, and flowing arm patterns that are influenced by hip-hop, Krumping, and pop, lock, and waving styles. These dance styles are also commonly seen on goth clubs’ dance floors. Keeping in the improvisational and spontaneous spirit of raqs sharqi and of goth dance clubs, this piece has not been choreographed and is all improvisation.

*Photo credit: Carrie Meyer*



## X Oriental

*Utah, United States*

**Choreographer:** Improvisational approach

**Dancers:** Aaliyah Jenny aka Jenny C, Daniel R Cohen, Michael A Cohen

**Music:** Edit of *King* by Kapua, *Yellow Dust* by Miink, *For Chivae* by Katya Murafa and *Rose of Morroco* by Aziza

**Videographers:** Daniel Cohen, Ariella Cohen, Jenny C Cohen

**Location:** Filmed on the unceded lands of the Shoshone, Paiute, Goshute and Ute Tribes

**Dance Styles Fused:** Contemporary, hip hop, Arabic and Asian inspired dances

## ARTIST STATEMENT

We strive to exist beyond what the world dictates we be. We are more than what you see at first glance.

*Photo credit: Jenny C Cohen*



## Lumina Dance Co

*California, United States*

**Choreographer:** Aubre Hill

**Dancers:** Stefanie Fatooh and Aubre Hill

**Music:** *Bottom of the River* by Delta Rae

**Videographer:** Aubre Hill

**Film Editing:** Dan Rosenboom

**Location:** Filmed on the unceded land of the Skokomish Tribe, Oct. 2020

**Dance Styles Fused:** Theatrical dance aka “Jazz,” Afro-Caribbean, Egyptian raqs sharqi, and Zar Ritual

### ARTIST STATEMENT

As an Asian American growing up in the Pacific Northwest, I have continually been inspired by the cross roads of cultures and the expression of mixed cultural identity. *Bottom of the River* is an exploration of those themes through the lens of gender, female expression, feminism and patriarchy examining American history from the Witch Trials of the 1600’s to present day legislation. The aesthetics blend and navigate the contrasts of Theatrical dance aka “Jazz,” Afro-Caribbean, Egyptian raqs sharqi and Zar Ritual investigating the concept of the feminine across cultures, regions and contexts.

*Photo credit: Rodin Eckenroth*





## Chordae

*Canada*

**Choreographers:** Maeghan Tuckey and Nikki Mae

**Dancers:** Maeghan Tuckey, Nikki Mae

**Music:** *Lens* by Tor

**Videographer:** Lola

**Hair and Makeup:** Kaeko Fujiyama

**Lighting Design:** Jessica Han

**Dance Styles Fused:** Raqs sharqi, waacking, popping, contemporary, jazz

### ARTIST STATEMENT

*Chordae* is a playful pull on our collective heart strings in exploration of the invisible bonds that tie us together. While no two experiences or expressions are exactly the same, when we follow the threads from one end to the other we see that we are all connected by the same desires. To love and be loved. To see and be seen. To move and be moved. Your joy is my joy, your pain is my pain. When you pull I follow, when you teeter, I totter. Through the use of raqs sharqi, contemporary, waacking, jazz and popping, Luciterra pulls you into and through the fibrous web that unites us in our unique expressions of our shared lived Experiences.

*Photo credit: Amanda Bullick - Brutally Beautiful Photography*



# Venom

*Texas, United States*

**Choreographer:** Drake von Trapp

**Dancers:** Drake von Trapp

**Music:** *Venom* by Ricky Marano

**Videographer:** Shelby von Trapp

**Belt:** Sigel Designs

**Video Editing:** Concept inspired by Kimberly Larkspur and Ariel Celeste's video project from Halloween 2020.

**Dance Styles Fused:** Raqs sharqi, contemporary dance, modern dance, West African vernacular dance

## ARTIST STATEMENT

*Venom* is an interdisciplinary dance video project that demonstrates a dialectic relationship between someone and their inner demons. As a dancer, I've never been one to be driven by narrative. However, as the project was materializing, a personal narrative emerged from the editing process, and I realized that it was a visual representation of me warring with mental illness.

The movement choices for this project were intentional, as they were intended to emulate the characteristics of the primary character and the antagonist character, or "spectre." For the primary character, they maintain composed, serpentine raqs sharqi. For the spectre, they lean into creepiness with glitchy, erratic arm and hand gestures paired with posture that is antithetical to the primary character, presenting as hunched, off-kilter

and disjointed. When they confront each other, it shifts to contemporary dance fused with West African vernacular dance to create heightened tension and intense dynamism.

Previously, I've relied heavily on technical maximalism for my choreographies. With this piece, I wanted to demonstrate how simplicity and legible technique can create visually stunning textures. I am often worried that if my work isn't as complicated as possible, I am not worthy of taking up space. This project was a way for me to reconcile with that insecurity, and provide an outlet for others to project their own inner struggles onto. *Venom* takes the viewer through a narrative arc that leaves them both enthralled and unsettled.

*Photo credit: The Dancer's Eye*





# Program: Act Two

## ITS

*California, United States*

**Choreographer:** Amy Sigil

**Dancers:** Amy Sigil and Kari VanderZwaag

**Music:** *Bad Ol' cat* by Teknoaxe and *Dance Again* by Neffex

**Videographer:** Raven Hoopes

**Dance Styles Fused:** Raqs sharqi, Salimpour Format, hula, and hip hop

## ARTIST STATEMENT

Hi. I am Amy Sigil. And I am the creator of *ITS* and Improv Team Sync. *ITS* is an improvisational fusion dance format, with vocabulary influences and inspirations from raqs sharqi, the Salimpour Format, hula, and hip hop. It also uses the group movement format, Improv Team Sync. What you are about to see is an improv jam between myself and one of my best friends, Kari VanderZwaag. This is one take, in my backyard, on July 23, 2021. I hope you enjoy it.

*Photo credit: Raven Hoopes*



# Concrete Walls

*Canada*

**Choreographer:** Angela Josephine

**Dancers:** Angela Josephine

**Music:** *Concrete Walls* by Fever Ray

**Videographer:** Andrew Livingstone

**Additional credits:** My teacher Audra Simmons, who organized the project *Living Ghosts* for which this video was originally made.

**Dance Styles Fused:** Raqs sharqi (part of my lineage), fusion bellydance, modern dance, experimental dance and creative movement concepts

## ARTIST STATEMENT

This piece, titled *Concrete Walls*, is about an artist's struggle with mental health while in isolation. Created during the COVID-19 pandemic, this work also examines the relationship between the creator and their home. Two binaries, repression and projection, were used as the basis for movement creation and concept in order to explore my struggle with anxiety and depression. On one end of the spectrum, I use repression as a tool to avoid and bury feelings that scare me. At the other end, I project beyond the physical walls of my home to create assumptions about how people see me and how I fit in to the outside world. As the projection passes through my mind and the layers of protection from the outside, it becomes blurred and distorted. What once might have been a reasonable concern turns into something misshapen

and make-believe, which fuels and feeds my anxieties. I used the words repression and projection to form my movement base through abstraction and experimentation. I used this movement base, or series of motifs, to create choreography based on my concept. The movement repertoire incorporates raqs sharqi and fusion bellydance vocabulary as well as modern and experimental dance movement and concepts. Originally this piece was made as part of a project called *Living Ghosts*, which collectively examined how we haunt our homes and our minds. This project was organized by Audra Simmons and also featured artists Stacie Clarke and Vanessa Matthews.

*Photo credit: Dana Brushette*





# Witches

*United States*

**Choreographer:** Sylvia Schourek

**Dancers:** Sylvia Schourek, Jeana Collins, Kayla Niva, Allison Mills, Cynthia Drake

**Music:** *Witches* by Fleassy Malay

**Videographers:** Kris Niva, Sylvia Schourek

**Dance Styles Fused:** modern, ballet, raqs sharqi, DanceCraft and Datura styles

## ARTIST STATEMENT

47 North is a performance group named for the far-north latitude that skims through Michigan's Upper Peninsula, nestled within Ojibwa homelands and forcibly ceded territory.

As a fusion dance troupe, we combine movements rooted in Middle Eastern dances that have evolved into forms like DanceCraft and Datura with modern,

jazz, hip hop and ballet. The troupe is co-  
led by Allison Mills, who stewards the land  
and mine ruins where we filmed *Witches*, and  
Sylvia Schourek, who is the owner and artistic  
director of the Superior School of Dance, the  
troupe's home studio.

*Witches* is especially powerful to us because  
it was our first pandemic video project. We  
filmed in the freezing cold during the heat  
of the 2020 election, which coincided with  
Cynthia's daughter's cancer diagnosis and  
Allison's back surgery. We modified the  
movement so everyone could participate  
and deliberately filmed group sections and  
short solos with each dancer. To us, the mine  
ruins represent a history that has left scars,  
yet nothing is static and natural processes  
continue to transform it. The setting, words,  
gestures and gesture modifications are the  
embodiment of our commitment to make  
space for wise, compassionate fusion art that  
welcomes all bodies and honors our individual,  
group and cultural lineages.

*Photo credit: 2nd Sandbar Productions*

# No Way out but Through

*Colorado, United States*

**Choreographer:** Brittney Laleh Banaei

**Dancers:** Brittney Laleh Banaei

**Music:** *Vesper Star* by Beats Antique

**Videographer:** Audrey Sica

**Costume:** Cristtiano Ferreira

**Dance Styles Fused:** Raqs Sharki, contemporary, West Coast fusion

## ARTIST STATEMENT

This is a partly choreographed, partly improvisational piece about journey, exploration and power.

*Photo credit: Dancer's Eye Photography*







# Madness by Liz Azi

*United States*

**Choreographer:** Liz Azi

**Dancers:** Liz Azi

**Music:** *Madness* by Ruelle

**Videographer:** Lazy Pickle Productions

**Dance Styles Fused:** Modern Egyptian raqs sharqi, Eastern European raqs sharqi, American raqs sharqi fusion

## ARTIST STATEMENT

This piece is the culmination of a year studying with several teachers well outside my personal wheelhouse, my travels to Egypt, my DreamCamp experience, and really getting comfortable working on my weaknesses, both as a dancer and as a person.

I wanted to dive deeper into my studies of the elements of Modern raqs sharqi, especially Eastern European interpretations and contemporary Egyptian technique and see how they could apply to American fusion aesthetics and stylizations. I wanted to dialogue these very different, yet intrinsically tied genres of raqs sharqi together to and sit in the liminal spaces between these dance vocabularies. I wanted to really pursue a critique I got from Sameer Alfares about utilizing athletic power. I wanted to break myself and be authentically vulnerable on stage and find power within that vulnerability.

*Photo credit: Dancer's Eye Photography*



# Learning to Say Yes

*Colorado, United States*

**Choreographer:** Structured Improvisation by Joanna Ashleigh

**Dancers:** Joanna Ashleigh

**Music:** *Secret Place* by CloZee

**Videographer:** Audrey Sica

**Dance Styles Fused:** The movements in this work are blended from the dance styles of raqs sharqi, Contemporary Persian, American Cabaret, Silvestre Technique, Datura Style, modern, and post-modern dance.

## ARTIST STATEMENT

I returned to college in 2016 with a well defined sense of self; perhaps too defined. I didn't make any solo work for the next three years as I took semester after semester of dance styles that were new to me. After which, I felt like a stranger in my own body, disconnected from everything I thought I was. The process of creating this work allowed me to get to know myself again, accepting and sifting through the changes in my body and psyche. This is a work that explores letting go of who you think you should be, seeing who you are, and letting the body have its say. I graduated in May 2020 with a degree in Dance and minor in Arabic Studies from CU Boulder.

**[JoannaAshleigh.com](http://JoannaAshleigh.com)**

*Photo credit: Casey Campbell*





## Lucy

*New York, United States*

**Choreographer:** Improvisational approach

**Dancers:** Serena Spears

**Music:** *Lucy* by Destra Garcia

**Videographer:** Ben Dworken

**Dance Styles Fused:** vogue, waacking, dancehall, soca, twerk, Afro-Cuban folklore, samba, house, salsa, lambada, MENAHT

### ARTIST STATEMENT

For me, *Lucy* is about the joy of self-discovery and the journey towards self-love. It celebrates the freedom that comes from letting go of others' expectations, society's conventions and media's messaging, acknowledging that finding and loving one's true self is difficult in a world that thrives off of the misery of the people. Especially for queer BIPOC people, the simple act of dancing freely and happily is a courageous expression of individuality, confidence, and radical self-love.

*Photo credit: Serena Spears*



# InangaTaxeem

ft Mazimpaka Prime



inzozizi

video director  
**Fayzo Pro**

audio producer  
**Bob Pro**

## Program: Act Three

### Inzozizi by InangaTaxeem

*Rwanda*

**Choreographer:** Hilde Cannoodt

**Dancers:** Rosine Uwineza, Sangwa Aline, Hilde Cannoodt, Regis Mistry, Pappy Israel, Esther Niyifasha, Mazimpaka Prime

**Music:** *Inzozizi* by InangaTaxeem

**Videographer:** Fayzo Pro

**Audio Production:** Bob Pro

**Dance Styles Fused:** flamenco dance, Rwandan traditional dance and Egyptian dance

## ARTIST STATEMENT

*Inzoz* is a project created in May 2021 by the members of InangaTaxeem. Creatively fusing influences of Rwandan traditional music and dance with elements of Egyptian music and dance as well as Spanish flamenco influences, *Inzoz* is a project that celebrates culture. The song itself is sang in Kinyarwanda, Rwanda's local language, and title of the song *Inzoz* means "dreams." The song is about chasing your dreams no matter what challenges you face. It was created in response to the challenges we face here in Rwanda during the COVID-19 pandemic, having no government support as artists and with most performances having come to a complete halt, we were inspired to create this song to keep ourselves as well as our audience motivated. We worked in collaboration with a well known Rwandan rapper called Mazimpaka Prime, adding an urban influence to our music. Traditional singer and dancer Sangwa Aline, one of the main members of InangaTaxeem is featured dancing traditional Rwandan dance in this video, while Hilde Cannoodt is mainly focusing on Egyptian dance techniques, accompanied by darkbouka player Regis Mistry. Rosine and Hilde are bringing flamenco influences in their dance. Both music and dance is a transcultural exploration and one of the main aims of InangaTaxeem is to celebrate culture as well as put music and dance as equal arts within the mainstream Rwandan music industry.

*Photo credit: Babou Daxx Official*





# Resilient

*California, United States*

**Choreographer:** Amel Tafsout

**Dancer:** Amel Tafsout

**Music:** *Resilient* by Rising Appalachia

**Videographer:** Josie Lewis Photography

**Headdress:** Jeannie Lewis

**Dance Styles Fused:** Traditional and contemporary North African

## ARTIST STATEMENT

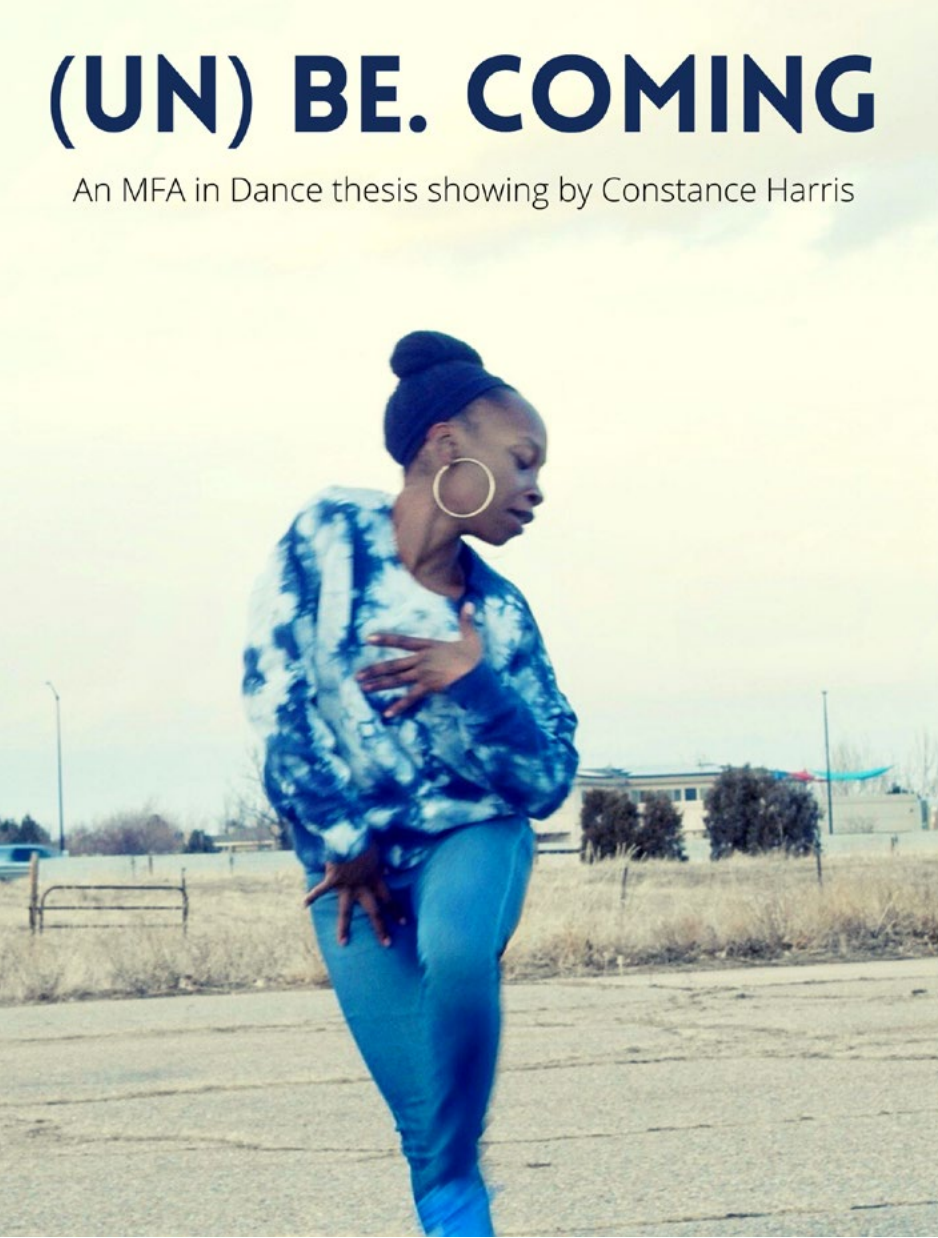
The words to the song are touching and are relevant in my life and in today's times. Since living in the United States, I have come to know someone from the Appalachian Mountains. I am blown away by the similarities of the two cultures and the spirit of the people. One thing that we have in common is resiliency. I have always loved bluegrass and challenged myself in the performance to bring the two cultures together.

*Photo credit: Josie Lewis Photography*



# (UN) BE. COMING

An MFA in Dance thesis showing by Constance Harris



## (Un) Be. Coming

*Colorado, United States*

**Choreographer:** Constance Harris

**Dancers:** Constance Harris and Victoria Doe-Harris

**Music:** Original Score by Anton Krueger

**Videographer:** Erick Chavez

**Dance Styles Fused:** African, Afrodance, house, freestyle, club dancing

## ARTIST STATEMENT

*(Un) Be. Coming* is a visual mediation on the journey one takes to defining freedom on their own terms.

*Photo credit: Erick Chavez*



## Smoke Cutter

*Colorado, United States*

**Choreographer:** Donna Mejia

**Dancer:** Donna Mejia

**Music:** *Tsugaru Jonkara Bushi (Baru Edit)* by Etsuro Ono

**Videographers:** Carlos Flores, Eyewatch Studios

**Dance Styles Fused:** Secular dances of North Africa, African American hip hop, Brazilian Silvestre Technique

### ARTIST STATEMENT

Artist's Statement spoken in the video's end credits.

*Photo credit: Carlos Flores*

# CU Theatre & Dance Production team

## DANCE PRODUCTION

**Technical crew:** Sam Blagg, Stephanie Castro-Rivera, Nick Cozzo, Xaalan Dolence, Rachel Fields, Devin Garza, Ruth Goldenberg, Maddie Grove, Sam Morin, Anna Pillot. **Dance Practicum:** Katie Carothers, Cassidy Clark, Dara Dawson, Alaska Ellis, McKenna Foote, Maddie Grove, Devon Ostheimer

## COSTUMES

**Costume Shop production assistants:** Mari Beazley, Nawledge Brewington Brooks, Kaylyn, Buehler, Grace Burner, Noah Carlson, Celeste Fenton, Payton Godlewski, Maddy Goldberg, Caitlin Johnston, Alida Kress, Carly Peterson, Emily Ray. **Practicum students:** Casey Caplin, Natalie Connelly, Rodrigo Gallardo, Jo Hoagland, Kyle Lawrence, Maya Owens

## 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, Clara Hoppe, Greta Hooston, 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



# CU ★ PRESENTS

Theatre events: Fall 2021



## Gruesome Playground Injuries

A play by Rajiv Joseph

Sept. 17-19, 2021

[Learn more](#)



## Climate Cabaret

A cabaret of short plays and songs on climate

Sept. 24-Oct. 3, 2021

[Learn more](#)



## Kaidan+

Something strange and spectral

Oct. 29-Nov. 7, 2021

[Learn more](#)



## on Display

An original devised piece

Nov. 12-14, 2021

[Learn more](#)

# CU ★ PRESENTS

Dance events: Fall 2021



## **Dancing on the Edge of Cinema**

The Sans Souci Festival

**Sept. 24-25, 2021**

[Learn more](#)



## **[un]WRAP**

Emerging Global Citizenship in Transcultural Fusion Dance

**Oct. 8-10, 2021**

[Learn more](#)



## **Breaking on The Glass Cypher**

An MFA dance concert

**Nov. 5-7, 2021**

[Learn more](#)



## **FRESH**

Fall 2021

**Dec. 3-4, 2021**

[Learn more](#)





## Now more than ever, **your support matters.**

CU Presents inspires thousands of arts patrons of all ages every year. Your support helps support the people and activities of our performing arts programs.

Give online to CU Boulder  
Theatre & Dance

OR

Call to make a gift  
303-492-3054



# Personnel

As of Sept. 10, 2021

## COLLEGE OF ARTS & SCIENCES: DEPARTMENT OF THEATRE & DANCE

|  |   |   |  |
|--|---|---|--|
| <b>Department Chair &amp; Director of Dance</b><br>Erika Randall | <b>Technical Director</b><br>Jordan Feeler                            | <b>Business Manager</b><br>Meghan Perea             | <b>Costume Shopper</b><br>Clara Hoppe                      |
| <b>Associate Chair &amp; Director of Theatre</b><br>Kevin Rich   | <b>Associate Technical Director</b><br>Stephen Balgooyen              | <b>Program Coordinator</b><br>Stacy Norwood         | <b>Dance Costume Coordinator</b><br>Sarah Napier           |
| <b>Associate Chair of Dance</b><br>Helanius Wilkins              | <b>Master Electrician</b><br>Cooper Braun-Enos                        | <b>Graduate Program Assistant</b><br>Patricia Paige | <b>Dance Events Coordinator</b><br>James Nguyen            |
| <b>Production Coordinator</b><br>Kaylyn Kriaski                  | <b>Music/Accompanist Coordinator for Dance</b><br>Jesse Manno         | <b>Administrative Assistant</b><br>Ciera Barrow     | <b>Dance Video Recording/Archivist</b><br>Christy Mitchell |
| <b>Director of Dance Production</b><br>Kate Bashore              | <b>Assistant to the Director of Dance Production</b><br>Anna Pillot   | <b>Academic Advisor</b><br>Jessica Baron            | <b>Front of House Manager</b><br>Xaalan Dolance            |
| <b>Costume Production Director</b><br>Ted Stark                  | <b>Assistant to the Costume Production Director</b><br>Veronica Dewey | <b>Costume Rental/Stock Manager</b><br>Jo Hoagland  |  |
|  |   | <b>Costume Shop Bookkeeper</b><br>Natalie Connelly  |  |

---

## CU PRESENTS

|   |   |  |
|---|---|--|
| <b>Executive Director</b><br>Joan McLean Braun                              | <b>Publications Specialist</b><br>Sabrina Green                                       | <b>Box Office Services Coordinator</b><br>Adrienne Havelka   |
| <b>Marketing and PR Director</b><br>Laima Haley                             | <b>Communications Assistant, College of Music</b><br>MarieFaith Lane                  | <b>Lead Box Office Assistant</b><br>Alex Herbert   |
| <b>Operations Director</b><br>Andrew Metzroth                               | <b>Editorial Communications Assistant</b><br>Sam Bradfield                            | <b>Box Office Assistants</b><br>Macy Crow<br>Jenna Christine<br>Skylar Finch<br>Morgan Ochs<br>Lily Valdez |
| <b>Director of Communications, College of Music</b><br>Sabine Kortals Stein | <b>Marketing Communications Assistant</b><br>Emma St. Lawrence                        |  |
| <b>Assistant Director of Marketing</b><br>Daniel Leonard                    | <b>Video Producers</b><br>Ashwini Anupindi<br>Vanessa Cornejo<br>Jacqueline Sandstedt |  |
| <b>Assistant Director of Public Relations</b><br>Becca Vaclavik             | <b>Box Office Manager</b><br>Christin Rayanne   |  |
| <b>House Manager</b><br>Rojana Savoye                                       |   |  |