

THEATRE & DANCE

2024-25



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Theatre & Dance

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John Proctor is the Villain

By Kimberly Belflower

7:30 p.m., Feb. 21-22, 26-28, March 1

2 p.m., Feb. 23 and March 2

Loft Theatre

Content advisory: This production contains adult content, language including a depiction of forced physical contact, discussion of sexual exploitation and portrayal of a minor being groomed by an adult authority figure.

CREATIVE TEAM

Director

Kevin Finkelstein

Julia Anderson

Scenic Design

Peyton Burns

Costume Design

Veronica Dewey

Associate Costume Designer

Adison Palmer

Lighting Design

Cheri Bauman

Sound Design

Nathan Hunt

Props Design

Emily Littlefield

Technical Director

Gwen Burke

Intimacy/Fight Director

Edie Roth

Fight Captain

Norah Shuey

Production Coordinator

Jordan Feeler

Dramaturg

James Early

Stage Manager

Algernon Schneider

Assistant Stage Manager

Hazel Palmer

JOHN PROCTOR IS THE VILLAIN is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)

Green Light: Performed by Lorde; Written by Ella Marija Lani Yelich O'Connor; Published by HiFi Music IP Issuer, L.P.; Administered by Kobalt Music Publishing America Inc

CAST

Carter Smith

Shelby Holcomb

Beth Powell

Nell Shaw

Ivy Watkins

Raelynn Nix

Mason Adams

Lee Turner

Bailey Gallagher

Student (Ensemble)

Connor George

Sarah Zimah

Kate Thurlow

Marie-Antoinette Banks

Siena Taylor

Wyleigh Watson

Brandon Oster-Wickstrom

Daniel Oliveri

Norah Shuey

Cade Heaton

PROGRAM NOTES

Director's Note

By Kevin Finkelstein

“That’s what art is for. To make sense of moments in time like this one.”
— *John Proctor is the Villain*, Scene 1

Why do our stages and classrooms constantly revisit classic works? It’s an interesting question, and one with no easy answer. Two of the most common playwrights studied in our K-12 classrooms today are Shakespeare and Arthur Miller. Certainly, it’s problematic to continue to rely on a canon composed primarily of white men and the themes/stories they chose to tell, but is there any utility in examining these works through a modern lens? *John Proctor’s* playwright, Kimberly Belflower, certainly thinks so. A central conceit of this play is a critical study of *The Crucible*, and a challenge to Miller’s themes within the text.

Written in 1953, *The Crucible* is still taught in schools today, and study guides generally backstop Miller’s themes of honor, intolerance and reputation. While it’s unclear if Miller drew any inspiration from Lion Feuchtwanger’s 1949 *Delusion*, or *The Devil in Boston* (a play with similar allegorical aspirations *vis-à-vis* communism), what is known is that Miller made several historical changes in his narrative, despite a promise of historical accuracy published in The New York Times. The Broadway production racked up four Tony Awards in 1953, including Best Play and Best Author of a Play. Interestingly, Miller didn’t agree with many of the choices in this production, and took over the production after a year and a half, in an effort to align it closer to his original vision.

How, then, would Miller perceive the use of *The Crucible* in modern times? In a critically-acclaimed 2016 revival of this play, Ivo Van Hove stayed true to the text while adding in additional moments of social commentary that often undercut the show’s themes (or, at the very least, forced the audience to question those themes). *John Proctor* goes a step further, deliberately

interrogating Miller's text and questioning whether Proctor's "fiction" (his ethereal name) is more important than Abigail's "fact" (her physical body). It is through this interrogation that the students in the play begin to understand their own relationships with feminism.

This brings us back to our central question. To understand how we find ourselves living today, and how to prepare for tomorrow, it is critical for us to understand not only what happened yesterday, but also why it happened and what the ramifications were. By utilizing these classic texts, we're able to learn from yesterday and plan for the future. In a modern examination, *The Crucible* no longer stands as a model for moral behavior, but (among other things) as a vehicle to discuss the role of gender in society.

As you watch today's performance and afterwards, I invite you to consider your own relationship with feminism. Examine that relationship as it connects to the discussions within this play. There are no easy answers here, and the only way we'll discover them is through continued exploration. It is foolish to deny the past, and Miller has given us a moment in time with which Belflower allows us to interrogate the present, that we may all work towards a better future.

Dramaturg's Note

In 1953, Arthur Miller recognized the rise of McCarthyism, and the mass hysteria that ensued surrounding communism in the United States as a modern-day witch hunt. Joseph McCarthy, a U.S. politician, was hyperfocused on finding and accusing supposed communists in the United States. His accusations and hunting for communists became known as McCarthyism. Utilizing the historical context of the Salem Witch Trials, Miller artfully crafted *The Crucible* as a response and allegory for McCarthyism.

At the center of *The Crucible* stands John Proctor, a farmer in Salem, Massachusetts. The plot follows Proctor as he grapples with the guilt of an affair with his household servant, Abigail Williams. When Abigail and other girls are found dancing in the woods, they place accusations of witchcraft

on many women in Salem. Amongst the accused stands Elizabeth Proctor, John's wife. Through trials and false accusations, John Proctor falls victim to the witch hunts. Instead of signing a false confession of witchcraft, he accepts his own execution to protect his name and honor.

In 2019, witch hunts held a different sort of power and connotation considering the fourth wave of feminism and the #MeToo movement. Tarana Burke's #MeToo movement was realized in 2006 and allowed for women to speak out against sexual violence and those that have faced it. The movement gained traction in 2017 when actress Alyssa Milano utilized the hashtag to speak to her own experience with Harvey Weinstein. Feminism and #MeToo both focused on sexual violence and allowing space and voices for those impacted by their own experiences. These "witch hunts" of speaking out against perpetrators of this sexual violence allowed for women to regain power that they had previously lost.

Kimberly Belflower utilizes the intersection of high school, *The Crucible* and the world in 2019 to develop *John Proctor is the Villain*. She speaks to the lived female experience in dialogue with feminist theory through Raelynn, Shelby, Ivy, Nell and Beth. Each face their own unique battles but must also come together to press towards a new world.

PERSONNEL

Cast

MARIE-ANTOINETTE BANKS (Nell Shaw) is a senior at CU Boulder, graduating in May with a Bachelor of Fine Arts in acting. In addition to acting she is also a playwright, space enthusiast and connoisseur of plays about young women defining themselves. Recent CU Boulder credits include: *The Wolves* (#11), *Antigone, Presented by the Girls of St. Catherine's* (Susan), *The Revolutionists* (Marianne Angelle), *ShakesFear: An Autumn's Tale* (Lady Anne), *5 Lesbians Eating a Quiche* (Dale), and the one woman show *Every Brilliant Thing*. In her free time, you can find Banks under the dome at Fiske Planetarium, flying voyagers throughout the universe, building Lego sets, or staring at her ceiling. She is eternally grateful for the love and support of her family, friends, mentors, Fiskers, cast, crew, and all the playwrights who create such special stories.

CONNOR GEORGE (Carter Smith) is a junior studying psychology. This is his second main stage show, previously appearing in *Anon(ymous)* as Mr. Yuri Mackus. He has been involved with the Sandbox Student Series as Stanley Kowalski in *A Streetcar Named Desire* and CB/Van/Matt swing in *Dog Sees God*. He hopes to leave you with a lasting impact after the show, and if the impact is too intense you can always go and discuss it with him. @connor___george (3 underscores)

CADE HEATON (Student Ensemble Alex Sullivan), is a senior in the Bachelor of Fine Arts in acting program and recently appeared in *Let The Right One In* as Micke. He has also appeared in *ShakesFear* as a Skeleton Puppeteer, with numerous staged readings and directing scenes. He has found this success through the support of family, friends, and directors. Outside of theater, he continues with his creative passions of dance, video projects and singing. He hopes to make a career out of his passion when he graduates in the winter of 2025. He has worked hard to create something special and can't wait to give it his all.

DANIEL OLIVERI (Lee Turner) is a senior at the University of Colorado Boulder graduating with a Bachelor of Fine Arts in acting in May of this year. Recent credits include: Prologue 2 in *Antigone* (CU Mainstage); Robin in *The Merry Wives of Windsor* and Fleance/Others in *Macbeth*, (Colorado Shakespeare Festival); Chris in *The Play That Goes Wrong* (CU Mainstage); Swing for Orlando/Oliver/Duke Frederick in *As You Like It*, Ken in *Red*, CB in *Dog Sees God* and Witch 1/Others in *Macbeth* (Sandbox student series); Ensemble and understudy for Harry and David in *Company*, Puck in *Shakesfear: An Autumn's Tale* and Jack Ford/Others in *They Promised Her the Moon* (CU Mainstage). This summer Oliveri will be returning to the Colorado Shakespeare Festival in *The Tempest*, *Richard II* and *Doctor Faustus*. He hopes you enjoy the show! @daniel_.oliveri

BRANDON OSTER-WICKSTROM (Mason Adams) is a sophomore at the University of Colorado Boulder pursuing a Bachelor of Arts in integrative physiology and a Bachelor of Fine Arts in acting. This is his second show at CU Boulder, having previously worked on *The Play That Goes Wrong* (CU Mainstage) as a swing (Johnathan/Chris). He would like to thank his moms, twin sister, friends and his dog, Cedar for all of their support and he hopes you all enjoy the show just as much as he does! @brandonnnn_o

NORAH SHUEY (Bailey Gallagher) is a Junior in the Bachelor of Fine Arts acting program at CU Boulder. During her time at CU Boulder, she has been in the shows *Let The Right One In* and *ShakesFear: An Autumn's Tale*, as well as Sandbox's productions of *Dog Sees God* and *The Performers*. Along with theatre, she also loves acting for film. She has been in a Domino's commercial and is involved with Titan Productions, the film club at CU Boulder, playing roles in many short films over the past few years. She hopes to move to Los Angeles and pursue acting professionally after she graduates. Norah is thrilled to be a part of *John Proctor is the Villain*, and she hopes you enjoy! @norahshuey24

SIENA TAYLOR (Ivy Watkins) is a sophomore at CU Boulder. Born and raised in New York. Majoring in musical theatre and a minor in journalism, she has been doing musicals and has been involved with theater since age 7. Credits include as Mopsa in *Head over Heels*, The Baker's Wife in *Into the Wood*, and Meg Mahoney in *The 25th Annual Putnam County Spelling Bee*. She's a big soccer player and an even bigger musician. Her band's EP just dropped. Go stream *On Occasion*!

KATE THURLOW (Beth Powell) is a junior studying for a Bachelor of Fine Arts in acting and Bachelor of Arts in biochemistry. CU Boulder credits include: Antigone in *Antigone* and Mr. Zyclo's Bird/Serza/ensemble in *Anon(ymous)* (CU Mainstage); Maria in *Love's Labour's Lost* (CU Fringe Festival OP); Female Swing in *Dog Sees God* and Nurse in *A Streetcar Named Desire* (Sandbox Student Series). @actuallykatet

WYLEIGH WATSON (Raelynn Nix) is in her third and final year at CU Boulder graduating with a Bachelor of Fine Arts in acting. Recent credits at CU include Eli in *Let the Right One In*, Olympe in *The Revolutionists*, Lily in *Antigone, as Presented by the Girls of Saint Catherine's* and Titania in *ShakesFear*. She also has appeared in a handful of the Sandbox Student Series shows.

SARAH ZIMAH (Shelby Holcomb) is a junior at the University of Colorado Boulder pursuing a Bachelor of Arts in sociology and a Bachelor of Fine Arts in acting. She was last seen as Nasreen in *Anonymous* (CU Mainstage). This will be her second show here at CU Boulder and is thrilled to be a part of this amazing production! After graduation, Zimah wishes to move out of Colorado and pursue acting on screen and the stage. Her other self also wishes to explore prisons and further study criminology.

Creative Team

CHERI BAUMAN (Lighting Designer) (she/her) is in her second year at the University of Colorado Boulder, studying design tech and management with an emphasis in Lighting Design. This is her mainstage debut at CU Boulder and she is really excited for everyone to see this show! Recent lighting design credits include: *Kid Detective* (Shifted Lens Theatre); *Miscast Cabaret*, *As You Like It* and *Dog Sees God* (Sandbox Student Series). She enjoys helping out in CU Boulder's scene shop, reading webtoons, playing volleyball and engaging in DnD!

GWEN BURKE (Technical Director) (she/her) is a junior at CU Boulder with a focus on technical direction with the BFA, Design Technology and Management program. Burke has previously worked on CU Mainstage shows *Let the Right One In*, *Antigone* and *The Play That Goes Wrong*. She will be the assistant technical director for CU Boulder's *Something Rotten!* in April, which she encourages all to come and enjoy. This is her first role as a technical director and is thrilled to be a part of this beautiful story. She would like to thank her family and friends for constant support and encouragement and Sophie Wills for allowing her to realize her full potential.

PEYTON BURNS (Scenic Designer) (he/him) is a sophomore at CU Boulder currently studying for a BFA in scenic design and production. This is his first Mainstage design! He has worked on *Let the Right One In*, *Antigone*, *The Play That Goes Wrong*, *Working*, and designed *Every Brilliant Thing* for Sandbox. Burns will be the charge artist for the upcoming *Something Rotten!* (and he hopes everyone will come and see!). He would like to thank his friends and faculty, especially Gwen Burke and Hayley Delich for helping make this happen and for giving him the opportunity, and he hopes to have many more in the future.

VERONICA DEWEY (Costume Designer) joined the department as the assistant to the costume production manager in 2019. She was drawn to costume design and construction in recent years, and transitioned into the field from a career in graphic design by taking classes at CU Boulder as a continuing education student. She is passionate about telling stories through costumes and loves the process of planning a design and crafting it from start to finish. She earned a BA in graphic design and a BS in marketing from Penn State in 2000.

JAMES EARLY (Dramaturg) (he/him) is a first year MA in theatre and performance student with a focus in dramaturgy. His most recent dramaturgy work was for CU Presents' *Antigone*. Early received a BA in theatre education from the University of Montana and has worked as a K-12 theatre educator in many capacities. He toured and worked with the Missoula Children's Theatre from many years; in his time he toured through many states, as well as helped premiere MCT's adaptation of *Hercules*. Early spent a few years in the Roaring Fork Valley, working with Theatre Aspen Education teaching, stage managing and directing students of many ages. When not in the rehearsal room or teaching, he can be found most likely building a LEGO set. Early wants to thank everyone on this production for their incredible work and is excited for more dramaturgy ventures to come.
@earlyburd17

KEVIN FINKELSTEIN (Director) (he/him) is a first-year MA theatre and performance studies student and a GPTI, with a research focus on the intersection of Deaf/Hard-of-Hearing performance, civic engagement and classical text. Finkelstein recently portrayed Creon in CU Presents' *Antigone* (Fall 2024). His work as a director, playwright, actor and producer has graced stages from Miami to Manhattan to Las Vegas. Previous directing credits include *Richard III*, *Oedipus the King*, *Othello*, *Julius Caesar*, *Hamlet*, and *Romeo & Juliet* (Lean and Hungry Theater); *Henri IV: The Re-Gendered Repertory* (Brave Spirits Theatre); *A Klingon Christmas Carol*, *Compleat Female Stage Beauty* and *The Cherry Orchard* (WSC Avant-Bard); *In a Cloudless Sky*, *It's a Circus Out There*, *The Inaugural Election for President*

of *Mrs. Jacobson's Sixth Grade Class* and *Someone to Watch Over Me* (Federal Theatre Project); *Fat Men in Skirts* and *The Horrors of Online Dating* (Molotov Theatre Group); *Macbeth* (Baltimore Shakespeare Factory). Find him online at @kfinkelsteinco.

NATHAN HUNT (Sound Designer) (he/him) is a sophomore in CU Boulder's theatre program. Previous sound design credits include the Sandbox Student Series's productions of *A Streetcar Named Desire*, *Dog Sees God* and *The Flick*. This is his first time sound designing a mainstage show! He has also appeared onstage in *Working* (CU Mainstage), *Every Brilliant Thing* (Sandbox Student Series), and will play Minstrel in CU Boulder's upcoming production of *Something Rotten!* this spring. For bringing joy to his life and making this show happen, he would like to thank the cast and crew of this production, his family and friends and his noise-cancelling headphones. Whether behind the board or on the stage, he can't wait to see what comes next! For random photos, assorted songs and the occasional selfie, find him online at @nathanmhunt.

EMILY LITTLEFIELD (Props Coordinator) (any/all) is a junior at CU Boulder studying theatre. They have props coordinated several shows for CU Boulder including *The Play That Goes Wrong*, *(Anon)ymous* and *Working*. Littlefield also serves as the props representative for CU's student series, Sandbox. They have props designed several shows for Sandbox including *Cymbeline*, *Every Brilliant Thing*, *As You Like It* and *A Streetcar Named Desire*. They would like to thank their friends and family for their endless support through this process and they hope you enjoy the show!

HAZEL PALMER (Assistant Stage Manager) (she/her) is a sophomore at CU Boulder studying theatre design, tech and management. She has previously stage managed *Fresh Fall 2024* (CU Dance), assistant stage managed *Antigone* (CU Mainstage), assistant stage managed *As You Like It* (Sandbox Student Series), worked on *The Conversation Series: Stitching the Geopolitical Quilt to Body Re-Belonging* and *The Current* Spring 2024 (CU Dance), *The Play That Goes Wrong* (CU Mainstage), *Revel Fall 2023* (CU Dance) and *A Streetcar Named Desire* (Sandbox Student Series) in a variety of technical roles.

EDIE ROTH (Fight and Intimacy Director) (she/her) is a senior at CU Boulder pursuing a BFA in acting. She recently received her fight director through Sordelet Inc, and has done intimacy training with IDC (Level 1). Roth worked as the fight director for *As You Like It* and *Dog Sees God*, assistant fight director for *Let The Right One In*, and fight captain for *The Play That Goes Wrong* and *Antigone* (CU Mainstage). When not working out violence and intimacy, she can be seen onstage with The Colorado Shakespeare Festival, CU Boulder Theatre & Dance and Sandbox Student Series or behind-the-scenes running social media for Sandbox. Roth is loving the cognitive dissonance that comes from reliving high school through this production! @edie.roth

ALGERNON SCHNEIDER (Stage Manager) (he/they) is a junior at the University of Colorado Boulder, pursuing a BFA in design, tech and management with an emphasis in stage management alongside a BA in media production. This is their first time stage managing a mainstage production in the CU Theatre department. He has previously worked on *The Importance of Being Earnest* and *Let The Right One In* as an assistant stage manager with the department, as well as helping out in the scene shop. Schneider would like to thank their parents for sponsoring them and the cast and crew of this show for making this an incredible experience.

PRODUCTION TEAM

Master Carpenters

Sophie Wills
Gwen Burke
Sam Nicastro
Gideon Harris

Carpenters

Jazz Jones
Hades Croker
Peyton Burns
Frank Brickman
Elizabeth Schlue
Summer Levin
Eden Kartchner
AJ Newlin
Liam Sucich
Gwen Burke
Oliver Reed
Gabe Miller
Sophie Wills
Rory Smith
Jodie Rodgers
Rachel Zwerenz
Nathan Klimpel

Properties Manager

Emily Littlefield

Assistant Properties Manager

Lucia Gordon

Charge Artist

Frank Brickman

Scenic Artists

Frank Brickman
Peyton Burns
Hayley Delich

Production Electrician

Monica Bowker

Assistant Production Electrician

Rory Smith

Lighting Design Supervisor

Jonathan Spencer

Costume Shop Assistants: Jonathan Bashford, Alexandria Cox, Elena Deiderich, Liliana Eurich, Briana Gebhart, Madelyn Goldberg, Savannah Gullett, Camden Hornor, Koral Jackson, Shannon Kosman, Kirra Lindauer, Kyra MacGregor, Hope Mills, Adison Palmer, Wulfgar Parmenter, Cyrus Porter, Brooke Rawcliffe, Hailey Roller, Norah Schaefer, Sydney Sowl, Kai Symons, Emily Zhou, Katie Barcroft, Kiersten Braley, Mia DiNorcia, Tatum Hyman, Davy Platt, Austin Shofner, Quinn Shultz, Scout Soren

Dance Production Crew: Kaia Schiff Katrina Chandrashekar Sonwane Edward Lee Devon Beckum Angela Gumieniak Evan Hunter Nathan Klimpel Alessa Oltman Hazel Palmer Rory Smith Alston Tyndall

Lighting Technicians: Alessa Oltman, Cheri Bauman, Evan Hunter

Scene Shop Production Assistants: Jazz Jones, Hazel Palmer, Hades Croker, Peyton Burns, Frank Brickman, Elizabeth Schlue, Summer Levin, Eden Kartchner, Alessa Oltman, AJ Newlin, Gideon Harris, Evan Hunter, Liam Sucich, Lauren Haas, Cheri Bauman, Gwen Burke, Oliver Reed, Emily Littlefield, Gabe Miller, Sophie Wills, Rory Smith, Jodie Rodgers, Hayley Delich, Rachel Zwerenz, Nathan Klimpel, Sam Nicastro

Sound Technicians: Hazel Palmer, Lauren Haas

2050 Production Students: Vianney Aguilar, Cheri Bauman, Peyton Burns, Tina Cao, Haiden Croker, Briana Gebhart, Mia Gerson, Savannah Gullett, Jasmine Jones, Cynthia Kistle-Bennett, Zane Larson, Izzy Lauer, Kirra Lindauer, Ian McCance, Gabe Miller, Hope Mills, Daniel Oliveri, Edie Roth, Elizabeth Schlue, Riley Schvimmer, Sasha Solovyev, Sydney Sowl, Isabel Szucs, Carson Whitlock

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Director of Dance Production

Kate Bashore

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Tyreis Hunte

Costume Production Director

Ted Stark

Assistant to the Costume

Production Director

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Stephen Balgooyen

Production Electrician

Monica Bowker

Music/Accompanist Coordinator

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Madysen Hunter

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Ellie Barczak

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Academic Advisor

Jessica Baron

Student Hourly Payroll

Camden Hornor

Costume Rental/Stock Managers

Savannah Gullet

Camden Hornor

Production Bookkeeper

Sydney Sowl

Production Shopper

Kyra MacGregor

Wardrobe Supervisor

Brooke Rawcliffe

Dance Costume Coordinator

Tyreis Hunte

Dance Events Coordinator

Harveen Gill

2050 Lab Assistant

Marisa Dinsmoor

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Peyton Melun

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