In *Appropriate*, America grapples with its ghosts ★

Performance program

CU Presents Digital

Coming up at CU Theatre & Dance

Your support matters

CU Presents personnel

---

**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.
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—which 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.
Measure for Measure
A play by William Shakespeare
March 12, 2021

Director
Ashlyn Barnett
Videographer/Editor
Michael Bateman
Dramaturg
Kaitlin Nabors
Stage Manager
Sabrina Mason

The Department of Theatre & Dance is grateful to donor Roe Green for making our 2020-21 theatre season possible during these challenging times. This year, Roe Green Visiting Theatre Artist funds have been used to hire professional videographers to help us stream our theatre productions. We are thrilled to welcome Michael Bateman as one of those guest artists.

Cast
In alphabetical order

ROLE
NAME
Lucio
Darcy Brander
Claudio
Tanis Gonzales
Duke
Cameron Hazlip
Escalus/Friar Thomas/Juliet
Jo Hoagland
Isabella
Lucinda Lazo
Mistress Overdone/Mariana
Katie Lennon
Narrator/Provost
Ben Parungo
Angelo
Jude Stivers
Director’s note

*Measure for Measure* deals with the equivocal nature of legal justice: how justice is unfairly administered onto some while the misdeeds of others get overlooked. Our play explores how laws themselves can be unjust, and how enforcing such laws can lead to moral ambiguity within figures in power. But is it those in power we should blame, or the system of power itself? Does power corrupt man, or does man himself corrupt the seat of power? Our *Measure for Measure* explores these questions and proposes no simple answer.

Dramaturg’s note

*Measure for Measure* is one of Shakespeare’s “problem plays,” that is, it doesn’t really fit into the classification of comedy, tragedy or history. Instead, it focuses on a group of people dealing with a specific problem or injustice in their society without making a judgement on whether it should be classified as comedy or tragedy. In our production of *Measure*, not only did we have the problems in the text, we also have the problems that come with a production completely over Zoom. We have used this opportunity of virtual theatre to really focus our
production down to the essentials—the characters and language. One of the primary themes we want to highlight in our production is Justice. What does it actually mean? Who does it benefit? What does civil justice look like compared to moral justice? As the characters in the play are met with challenges, they must decide whether the civil or the moral choice is the best … or at least the lesser of two evils. Just as the play leaves the audience to decide whether it is a comedy or a tragedy, the audience will also be left with questions on how just justice actually can be.
CU Theatre & Dance
Production team

VIRTUAL TECHNICAL DIRECTOR
Cooper Braun-Enos

VIRTUAL TECHNICAL ASSISTANT
Hayley Parnell

NON-EQUITY DEPUTIES
Katie Lennon

COSTUMES

SCENERY AND ELECTRICS

DANCE PRODUCTION
Technical crew: Nathan Bala, Aleighya Dawkins, Xaalan Dolence, Brealyn Hager, Sam Morin, Viktoria Padilla, Olivia Sander, James Solis-Gutierrez
Watch. Listen. Gather. Online.
Each week, we bring you curated creations from the artists you’d see in any other CU Presents season, in the comfort of your own home.

Learn more

Sign up for reminders about new content
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

Learn more

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
Today and every day, your support matters.

CU Presents inspires thousands of arts patrons of all ages every year. Your gift supports the people and activities of CU’s Theatre & Dance Department in this time of uncertainty.

How to give to the Department of Theatre & Dance:

Click here to give online

OR

Call to make a gift at 303-492-3054
Personnel

As of March 9, 2021

COLLEGE OF ARTS & SCIENCES: DEPARTMENT OF THEATRE & DANCE

Department Chair & Director of Dance
Erika Randall

Associate Chair & Director of Theatre
Kevin Rich

Associate Chair of Dance
Helanius Wilkins

Production Coordinator
Connie Lane

Director of Dance Production
Iain Court

Costume Production Director
Ted Stark

Technical Director
Jordan Feeler

Associate Technical Director
Stephen Balgooyen

Master Electrician
Cooper Braun-Enos

Music/Accompanist Coordinator for Dance
Jesse Manno

Assistant to the Director of Dance Production
Anna Pilott

Assistant to the Costume Production Director
Veronica Dewey

Business Manager
Stacy Witt

Program Coordinator
Stacy Norwood

Graduate Program Assistant
Patricia Paige

Production Outreach & Engagement Liaison
Ondine Geary

Administrative Assistant
Ciera Barrow

Academic Advisor
Jessica Baron

Costume Rental/Stock Manager
Jo Hoagland

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

CU PRESENTS

Executive Director
Joan McLean Braun

Marketing and PR Director
Laima Haley

Operations Director
Andrew Metzroth

Interim Director of Communications, College of Music
Sabine Kortals Stein

Director, Macky Auditorium
Rudy Betancourt

Assistant Director of Marketing
Daniel Leonard

Assistant Director of Public Relations
Becca Vaclavik

House Manager
Rojana Savoye

Publications Specialist
Sabrina Green

Box Office Manager
Christin Woolley

Box Office Services Coordinator
Adrienne Havelka

Social Media Assistant
Erika Haase

Video Producer
Vanessa Cornejo

Interim Digital Communications Coordinator
Tiara Stephan

Marketing Assistant
Natalie Werner

Public Relations Assistant
Olivia Lerwick

2020-21 Digital Programs

March-May 2021

Editors
Sabine Kortals Stein
Becca Vaclavik

Designer
Sabrina Green

Contributors
Sabine Kortals Stein
Becca Vaclavik

Photography
Glenn Asakawa
Evan Boretz

Patrick Campbell
Nicholas Caputo