The Granada
Artists-in-Residence
2009 - 2010 Season
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Most tickets are unusually affordable at $11-18.

Our performances occur at a variety of UC Davis venues including Main Theatre and the Mondavi Center for the Performing Arts.

Please visit theatriedance.ucdavis.edu for more information including venue map and directions.
Welcome to our exciting UC Davis Granada Artists-in-Residence program where you can attend productions written, directed, and choreographed by world-class artists. Our program is unique in American university theatre, bringing prominent directors, playwrights, choreographers, and filmmakers to campus each academic quarter to teach and create a work for public performance.

The Department of Theatre & Dance program was co-founded by UC Davis Professor Dan Snyder and Sir Denis Forman, then chairman of Granada Television and executive producer of the celebrated The Jewel in the Crown epic. Sir Denis agreed to head a committee of leading English theatre artists who would nominate candidates for the rotating residency. The program became a reality in winter quarter 1982.

Beginning with Gordon McDougall’s production of Goldoni’s The Country Holiday, the Granada program has been part of the artistic life of the Department of Theatre & Dance and the larger Davis community for twenty-eight years. Initially hosting British practitioners exclusively, it has been expanded to include distinguished artists from all parts of the globe to better reflect the rich cultural mix of students at UC Davis.

Directors such as William Gaskill, Yvonne Brewster, Annabel Arden, and others also credited with shaping 20th-century theatre, have shared their aesthetic viewpoints and professional expertise. Granada artists have guided UC Davis students through the world’s theatrical repertoire in diverse projects that range from Shakespeare’s work to the contemporary realism of Miller and non-realism of Shogo Ohta.

The pages that follow give you a taste of our Granada artists and the Granada productions you can look forward to this 2009-2010 season.

David Grenke, Chair
Performance artist-writer Guillermo Gómez-Peña is artistic director of La Pocha Nostra based in San Francisco. His pioneering work in performance, video, installation, poetry, journalism, photography, cultural theory and radical pedagogy explores cross-cultural issues, immigration, the politics of language, the politics of the body, “extreme culture,” and new technologies. A MacArthur Fellow and American Book Award-winner, he is a regular contributor to National Public Radio and writer for newspapers and magazines in the US, Mexico, and Europe.

As fall 2009 Granada, Guillermo will direct a version of his performance \textit{Corpo Ilicito: The Post-Human Society 6.9} involving students and faculty.

Guillermo says, “As live artists, our task is to create living metaphors that articulate a new aesthetic, culture, spirituality, and a sexuality that emerge out of the ruins of our Western civilization.”

Using the human body as site for political reclamation and poetic prophetsing, \textit{Corpo Ilicito} explores both the legacy of fear of the ‘Other’ - the criminalization of the brown body inherited by the Bush administration - and the emerging culture of hope, imagination, and faith that has developed in direct response to the former world order. The resulting performance, a dramatic reenactment of the immediate past and attempting to manifest a possible future without resorting to quick fixes and false hopes, ultimately allows the audience to co-direct the fate of the performance by incorporating symbolically charged actions and imagery with those of the participating artists.
Sara Shelton Mann has taught, performed, and created performance since 1967. A protegee of Alwin Nikolais and Murray Louis, she has studied dance with Erik Hawkins, Cliff Keuter, Merce Cunningham, Brynar Mehl, Andrew Harwood, and balanced her training by studying QiQong and other spiritual/healing modalities.

During the seventies, Sara was artistic director of the Halifax Dance Co-Op in Nova Scotia. She premiered her original work at Dance in Canada from 1976-78 and at the Toronto Theatre Festival in 1981. In 1979, she formed CONTRABAND, a group of collaborative artists dedicated to the evolution of an interdisciplinary dance vision. In 1985, CONTRABAND created Evol, and over the next decade under Sara’s direction the company staged seven major, full-evening works including The Mira Cycles trilogy that significantly influenced the evolution of contemporary Bay Area dance.

Sara has received a Choreographer’s Fellowship from the National Endowment for the Arts and the California Arts Council, Emerging Choreographer award from the Wallace Alexander Gerbode Foundation, an Individual Artist Grant from the San Francisco Art Commission, four Isadora Duncan Dance Awards, and a John Simon Guggenheim Fellowship in Choreography among other honors.

Sara’s new work as Granada Artist is Tribes: the unified field. It is a journey into the past and future fluctuating between verbal and non-verbal language that explores the spiritual basis of human origin beyond cultural differences.
Russian born Katya Kamotskaia has been acting and teaching internationally for the last 25 years. Her work includes ten years of leading roles at Stanislavski’s Theatre, Moscow, and the Moscow Philharmonia, various television and film appearances, as well as serving as second director on Savva Kulish’s film Iron Curtain (1991). Most recently, she starred in the BBC Radio play, The Return of the Prodigal, and at the Edinburgh Fringe Festival in I Confess.

For ten years, Katya taught at the All-State Institute of Cinematography in Moscow. Since 1999, she has been teaching at the Royal Scottish Academy of Music and Drama. She has also taught at the Universities of Exeter and Birmingham, and at University of London’s Central School of Speech and Drama.

During her winter 2010 Granada residency, Katya will direct Anton Chekhov’s The Seagull. “The play is about faith and love - in theatre, in life... in yourself,” says Katya.
Granadas has collaborated on telematic performances with Paul Sermon and Steve Dixon. In Anna’s new Granada work, *A Matter of Taste*, performers and spectators will eat together during this intimate, immersive and interactive event, and together will attempt to address both the subjective and highly individual experience of ‘taste’ and the social redefining of what might be considered ‘good’ and ‘bad’ taste.

*A Matter of Taste* will take its form from the structures of feast events like the wedding breakfast, birthday dinner or street party, and the structures of the family dining table. Performers will simultaneously serve the guests and perform in, around, and with them. This event includes live music.

Anna Fenemore is Artistic Director of UK based Pigeon Theatre, an all-women, experimental physical performance company, who have toured nationally and internationally, and who make site-specific performance work. Pigeon Theatre’s central research concern is in the formal structures of space, environment, and architecture, and the effect of these on the physical “spectating” experience.

Anna teaches at Leeds University. Her research interests are “spectating” embodiment, performer bodywork training, performance and phenomenology, multi-sensory immersive performance, and theories of performance space/place.

Anna also works as a performer for the anateresa project, The Chameleons Group, Fast and Dirty Theatre Collective, and in her own solo work. She has collaborated on telematic performances with Paul Sermon and Steve Dixon.

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Playwright Philip Kan Gotanda has been a major influence in the broadening of our definition of theatre in America. Over the past three decades his plays and advocacy have helped deliver stories of Asians in the United States to mainstream American theatre as well as to Europe and Asia. His works have been presented at venues including American Conservatory Theatre, Mark Taper Forum, New York Shakespeare Festival, and London’s Gate Theatre. Philip is the recipient of the Guggenheim Fellowship, several National Endowment for the Arts awards, as well as other numerous honors and awards.

As a Granada, Philip directed the first staging of his latest play #5 The Angry Red Drum. Set in an apocalyptic world and told in minimalist fashion, #5 The Angry Red Drum addresses the effects of war on our psyches and culture.
2007 finalist for the Pulitzer Prize in Drama, Rinde Eckert composes, writes, performs, and directs productions that tour throughout America, and to major European and Asian festivals. Recent work includes the Obie Award-winning *And God Created Great Whales* (2001), *Highway Ulysses* (2003), and *Horizon*, a play with music and song (2005). Rinde is a Guggenheim Fellow. His other numerous honors include the 2009 Alpert Award and the 2005 Marc Blitzstein Award from The American Academy of Arts and Letters.

Working with students at UC Davis, Rinde created and directed *Fate & Spinoza*. The play was inspired by his interest in the physical and intellectual instruments of perception or lack of perception, seeing and not seeing. *Fate & Spinoza* world premiered February 2008 in Main Theatre. Also during his Granada residency, Rinde performed in a special American Repertory Theatre presentation of *Orpheus X*, the work that won him a Pulitzer Prize playwright nomination.
Yvonne has worked on many films including Jamaica’s *The Harder They Come*. Her television direction of Shakespeare’s *Romeo and Juliet* for the BBC won two British Academy of Film and Television Arts awards as well as a Royal Television Society award. In 1993 Yvonne received the Order of the British Empire from Her Majesty the Queen for Services to the Arts.

Twice a Granada, Yvonne first directed *Ti Jean and His Brothers* by Derek Walcott regarding the epistemological effects of colonization. During her second residency she directed Tennessee William’s *A Streetcar Named Desire* including explicit violence and eroticism excluded from the famous film version of the classic.
The success of Mindy’s two Granada productions reflects her extensive Broadway background as director, choreographer, and performer. Her stagings of *Oklahoma!* at Mondavi Center’s Jackson Hall and *Urinetown: The Musical* at Main Theatre brought standing ovations and sold-out performances.

Mindy’s Broadway credits include *Chicago*, *Titanic*, and *Beauty and the Beast*. She has performed as a member of The Feld Ballet, Twyla Tharp Dance, and other acclaimed dance companies.
Irina Brown is joint Artistic Director of London's Natural Perspective Theatre Company and was previously Artistic Director of the award-winning Tron Theatre in Glasgow.

The British Telegraph complimented Irina’s 2009 direction of The Importance of Being Earnest at Regent’s Park Open Air Theatre, “It is hard to imagine a finer entertainment for an enchanted summer night,” wrote Charles Spencer.

Other recent credits include Three Tall Women (Oxford Playhouse), Parents’ Evening (Cherry Lane Theatre, New York), and The Vagina Monologues (London’s West End/ national tour).

Irina is a regular Visiting Director/ Lecturer at the Royal Academy of Dramatic Art (RADA), British-American Drama Academy (BADA), and Manchester Metropolitan University.

As 2007 Granada, Irina directed a new version of Nest by Bathsheba Doran. The playwright accompanied Irina to campus making her revisions during rehearsals. The play, a searing exploration of the roots of American dreams and violence, premiered at the Signature Theatre in Washington DC. Irina’s UC Davis production of Nest was the new work’s second staging.
As Artistic Director/Choreographer for the John Jasperse Company, John Jasperse continues to build a growing presence on the global contemporary dance scene. His work has been described in The New York Times as “art by and for adults: deeply silly and moving and smart.”

John is the recipient of numerous prestigious awards including a New York Dance and Performance (“Bessie”) Award in 2001 in recognition of his body of choreographic work, the 1999 Scripps/ADF Primus-Tamaris Fellowship, and the Doris Duke Award (1998).

During his Granada residency John explored the nature of truth and illusion devising a new work, Beyond Belief. A stylized collage of dance and music, alternately sincere and ironic, the choreography posed questions about what we believe, what we don’t, and why. Beyond Belief world premiered at Main Theatre in March 2009.
An award-winning choreographer and director, Doug Varone works in dance, theatre, opera, film, television, and fashion. His *Bottomland* was the critic’s pick for Dance in America’s *Wolf Trap’s Face of America*, nationally broadcast on PBS in 2008. His direction and choreography of Ricky Ian Gordon’s *Orpheus and Euridice* garnered him a 2006 Obie Award.

He established Doug Varone and Dancers in 1986 as an opportunity to explore and process his choreographic vision. The company has been presented by major venues and festivals worldwide including The Joyce Theatre, The Kennedy Center, London’s Queen Elizabeth Hall, Moscow’s Stanislavsky Theatre, and Jacob’s Pillow. Doug’s unique artistic output has earned the company many honors including eight New York Dance and Performance Awards (“Bessies”) and the American Dance Festival’s Doris Duke Award for New Work. Doug has also been awarded a Guggenheim Fellowship. His work has been supported by the National Endowment for the Arts since 1988.

While a Granada, Doug devised *Dancing on the Edge: Fractured Lives*, a series of interrelated vignettes, each with a dramatic agenda suggesting film noir, alternately turning from realistic to bizarre and from lighthearted to dark. In signature Varone style, *Fractured Lives* displayed extraordinary physical daring and vivid musicality capturing the nuances of human interaction.
Joanna Haigood, Artistic Director of San Francisco’s Zaccho Dance Theatre, is known for aerial choreography in dances that respond directly to physical, cultural, and historical environments.

This aesthetic was evident in her devised Granada production *Dancing on the Edge: Awake Now and Then*. The moving set, a play on ideas of states of consciousness, formed a series of ladders and doors allowing dancers to interact with the underlying mechanisms of the theatre.

“Space is content,” Joanna says, “and the way we interact with a piece as dancers or as an audience – particularly as an audience – is very, very different, depending on the space.”

Joanna’s work has been commissioned by leading arts presenters both nationally and internationally. Among them are the National Black Arts Festival, Festival d’Avignon, Festival d’Arles, and Jacob’s Pillow. Her choreography is also in the repertory of the Joffrey Ballet of Chicago.

Joanna has received many distinguished fellowships for her work, most notably from the Guggenheim Foundation, the National Endowment for the Arts, the Wallace Alexander Gerbode Foundation, the Irvine Foundation, and Meet the Composer.

As Granada Artist, Mark directed his own work, *School*, prior to its professional premiere at London’s National Theatre. The work explored the “primeval soup” of teenage sexuality. He also directed *Nursery* by award-winning playwright Julia Jarcho. Written before the Columbine tragedy, *Nursery* reveals bored and alienated New York City youths who fantasize a school shooter into a kind of Peter Pan.
William Gaskill

Spring 2001  Doctor Faustus by Marlowe
Spring 1997  Don’t Fool With Love by de Musset
Spring 1994  Elektra by Sophocles (Ezra Pound version)
Fall 1990  The Love of a Good Man by Barker
Spring 1989  Saint Joan of the Stockyards by Brecht
Fall 1987  The Trojan Women by Euripides
Spring 1986  A Jovial Crew by Brom
Winter 1983  In the Jungle of Cities by Brecht

William Gaskill, our most frequent Granada, is one of the most influential British stage directors of the last 50 years. “Bill” has directed Sir Alec Guiness, Maggie Smith, Simone Signoret, Sir Laurence Olivier, and Paul Scofield, to name a few. He has received numerous honors including a 1959 Tony Award for his direction of Epitaph for George Dillon on Broadway.

Bill ran London’s Royal Court Theatre from 1965 to 1972. He left to direct at the Royal Shakespeare Company including Richard III with Christopher Plummer and Cymbeline with Vanessa Redgrave. Together with Sir Laurence Olivier, Bill founded the National Theatre Company. At the National, he directed productions including The Recruiting Officer with Olivier and Maggie Smith and The Madras House with Paul Scofield. Bill became the Royal Court Theatre’s artistic director in 1972. There for seven turbulent years he clashed with government censors over the plays of Edward Bond, and mounted a controversial production of Macbeth with Alec Guiness and Simone Signoret. Today Bill is a member of the Royal Academy of Dramatic Art.
Professor Sarah Pia Anderson directs theatre, film, and television and is considered to be one of the top women directors of English-language drama. She has directed at the Royal Shakespeare Company, Royal National Theatre, Abbey Theatre (Dublin), Traverse Theatre (Edinburgh), The Shakespeare Theatre at the Folger (Washington, DC), and on Broadway. In Spring 1994 she directed Ibsen’s Hedda Gabler, starring Kelly McGillis, for Broadway’s Roundabout Theatre.

Her television work includes episodes of Emmy award-winning dramas Prime Suspect: Inner Circles starring Helen Mirren, ER, Ally McBeal, and Grey’s Anatomy. Recently she has directed episodes of Golden Globe winner, Ugly Betty, and HBO’s Big Love.

Sarah became a Department of Theatre & Dance faculty member in 1995. Since then she has directed The Rover by Aphra Behn and Cloud Nine by Caryl Churchill at UC Davis.
Professor Peter Lichtenfels’ cross-cultural productions empower audiences with an ability to see differently.

Collaborating with the Chinese in 2008, Peter set A Midsummer Night’s Dream in a flashy bar with colorful millennium age costumes and Mandarin language at the Shanghai Dramatic Arts Center. It won “Best Production” by the Shanghai International Arts Festival. While Granada Artist, his Shakespeare productions were also set in modern day.

Peter has championed cross-cultural theatre throughout his career. He was the Artistic Director of Edinburgh’s Traverse Theatre and Leicester Haymarket Theatre where he introduced radical international and alternative theatre to the United Kingdom.

Committed to interdisciplinary work among theatre, dance, and performance art, he has worked with world-renowned actors including Anthony Hopkins, Tilda Swinton, and Robbie Coltrane. Peter became a Department of Theatre & Dance faculty member in 2003. Since then he has directed department productions of The Laramie Project by Moises Kaufman and Tectonic Theatre Company, The Island by Winston Ntshona, John Kani, and Athol Fugard, and Cymbeline by William Shakespeare.
Jenny Killick
Von Horstmann's Don Juan
Comes Back from the War
Fall 1989

William Gassell
Brecht's: The Song of the Exile
Spring 1989

Sarah Pitt Anderson
Farquhar's The Recruiting Officer
Winter 1989

Richard Gottschall
Shakespeare's Antony and Cleopatra
Fall 1988

Frank Hauser
Gould: The Mikado
Spring 1988

Barry Davis
O'Neill's Juno and the Paycock
Winter 1988

William Gassell
Brecht's: The Jolly Corner
Spring 1987

Julian Ayres
Shaw's You Never Can Tell
Spring 1987

Barry Davis
O'Neill's The Pick of the Stars
Star 1987

William Gassell
Brecht's: The Jolly Corner
Spring 1987

Richard Gottschall
Shakespeare's: The Tempest
Winter 1985

Frank Hauser
Gould: The Mikado
Spring 1985

Frans Williams
Crane's: The Seven Satyrs
Fall 1984

William Gassell
Teaching/No Production
Spring 1984

Stuart Burge
Gould: The Cherry Orchard
Fall 1984

Frank Hauser
Farquhar's: The Beaux' Stratagem
Fall 1983

Sidney Egan
Brecht's: The Hare's Corpus
Fall 1983

Gordon McDougall
Goldoni's The Country Holiday
Winter / Spring 1982

Sarah Pitt Anderson is an acclaimed director of theatre, television, and film.

Larry Bogad is a writer, performer, and scholar focusing on the intersection of art and activism, and the role of humor and imagination in organizing social movements.

Della Davison is an award-winning choreographer working on interdisciplinary performance and women's issues.

David Griend is a principal dancer for The Paul Taylor Company (1989 - 1996). He now runs the company Threeseventeen Dance/Theatre.

Lynette Hunter researches performance strategies in new democratic rhetoric. She is a performance artist and is committed to practice as research.

John Iacovelli is an Emmy award winner who is a scenic designer for Broadway, film, and television.

Peter Lichtfliess is an internationally recognized theatre director who also writes and teaches on acting and directing.

Jade Rosina McCutcheon is a director, playwright, and scholar. Her research revolves around actor training and the relationship between the actor and the audience.

Billie Miller is an actor and writer from the UK, internationally acclaimed as a specialist in Stanislavski and psychophysical acting processes.

Maggie Morgan is an award-winning, professional costume designer for theatre and film.

Thomas J. Munn is an Emmy award-winning, international lighting designer for major opera houses, theatre, and dance.

Jon D. Rossen researched Latin/o Theatre, ethnicity, space, and neoliberalism.

Peggy Shannon teaches directing, acting, and Playwriting to the Gods - a theatre and dance program offered in Greece each summer.
Fall

**Elephant’s Graveyard**
Created and Directed by Jade Rosha McCutchen
Featuring Spectacular Physical Theatre
Vandenberg Studio Theatre, Mondavi Center
Fri - Sat, 10/22-24 & 30-31, 8pm
Sun, 10/25 & 11/1, 2pm
$30 Gen; $15 Stu/Child/Senior

**Tribe: The Unfinished Field**
Written and Choreographed by Granada Artists-in-Residence Sana Sheldon Mann
Corporation: The Post-Human Society 6.9
Written and Directed by Granada Artists-in-Residence
Guilermo Gómez-Peña with UC Davis Students and Faculty
Main Theatre
Wed - Sat, 11/18-21, 8pm
Sun, 11/22, 2pm
Double Bill
$16/18 Gen; $11/13 Stu/Child/Senior

Winter

**Thirdeye Theatre Festival**
Artistic Director: Peter Lentz
Wyatt Pavilion Theatre
Wed - Sat, 1/27-30, 8pm
Sun, 1/31, 2pm
$14/16 Gen; $10/12 Stu/Child/Senior

**Dances for Non-Fictional Bodies (Excerpt)**
Choreographed by Jess Conte
Johnstonies
Choreographed by Nina Gain
Vandenberg Studio Theatre, Mondavi Center
Fri - Sat, 2/1-2, 8pm
Sun, 1/31, 2pm
$16/18 Gen; $11/13 Stu/Child/Senior

**A Midsummer Night’s Dream by William Shakespeare**
Directed by MFA Candidate John Zierll
Wyatt Pavilion Theatre
Wed - Sat, 2/24-27, 8pm
Sun, 2/28, 2pm
$14/16 Gen; $10/12 Stu/Child/Senior

Spring

**The Seagull by Anton Chekhov**
Directed by Granada Artist-in-Residence Katya Kandutsch
Main Theatre
Wed - Sat, 3/10-13, 8pm
Sun, 3/14, 2pm
$16/18 Gen; $11/13 Stu/Child/Senior

**Solo Explorations**
Arena Theatre and Other Locations TBA
Fri - Sat, 4/2-3, 8pm
Free of charge

**Main Stage Dance Theatre Festival**
Main Theatre
Fri - Sat, 4/9-10, 8pm
Fri, 4/16, 8pm
Fri, 4/17, Special Picnic Day Performances at 1pm and 3pm
Sun, 4/18, 2pm
$14/16 Gen; $10/12 Stu/Child/Senior
Picnic Day Matinee: $5 All Tickets

**Some Things Are Private**
Written by Deborah Salem Smith and Laura Kepel
Directed by Graduating MFA Candidate Candice Andrews
Main Theatre
Wed - Sat, 5/5-8, 8pm
Sun, 5/9, 2pm
$16/18 Gen; $11/13 Stu/Child/Senior

**A Matter of Taste (a performance and food event)**
Directed by Granada Artists-in-Residence Anna Fesviche
Location TBA
Wed - Sat, 5/19-22, 8pm
Sun, 5/23, 2pm
Ticket Prices TBA

**UC Davis Film Festival**
Produced by the Department of Theatre & Dance and Presented by the Davis Varsity Theatre in association with UC Davis Techno-cultural Studies and co-sponsored by Film Studies and Art Studio
The Davis Varsity Theatre
616 Second Street in Davis
Wed, 5/26 - Thu, 5/27, 8:30pm
Tickets $3 Available at Varsity Box Office starting May 19

2009-2010 Season

**Tickets**
Mondavi Center Ticket Office
UC Davis
Mon - Sat 12-6pm
530.754.ARTS(2787) toll-free 866.754.ARTS(2787)
TDD 530.754.5402
http://mondaviarts.org
[click tickets > purchase tickets > individual events > theatre & dance]

Tickets are available at the door unless a performance has sold out. Tickets purchased at the door are $2 higher than those purchased in advance.

Handling charges apply to telephone and online purchases. Handling charges do not apply to walk-up ticket office and theatre door sales.

Seniors now qualify for reduced student ticket rate.

High school and youth groups of ten or more receive a special rate of $5 per ticket. Please call the Publicity Office at 530.752.5863 to make arrangements.

Group Rate: An order of 15 or more tickets for a single performance receives a 10% discount. Groups of 25 or more receive a 10% discount plus two free tickets.

For complete information including theatre directions and parking, please visit our website:
http://theatredance.ucdavis.edu

*excluding Elephant’s Graveyard*
Giving

Your support is vital to keeping our Granada Artists and other programs alive at the Department of Theatre & Dance. Please consider making a gift to one of our endowment funds below.

You may make your check payable using the following guide:

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Thank You