THE WAY OF WATER BY CARIDAD SVICH
HOUR OF 5’S PERFORMANCE WORK
ROCKY HORROR PICTURE SHOW
UNDERGRADUATE ONE-ACTS
SOLO EXPLORATIONS
MAIN STAGE DANCE

THU-SUN APRIL 12-15 & 19-22
WRIGHT HALL, UC DAVIS

TICKETS & INFORMATION: 530.754.ARTS
THEATREDANCE.ucdavis.edu
Program Notes

On March 13 the Department of Theatre and Dance lost an admired and respected colleague and friend. Della Davidson came to the University of California, Davis in 2001 as a professor of dance and choreography. During her time with the department she was instrumental in the development of the MFA program. She nearly single-handedly built the MFA in choreography curriculum and attracted top caliber students who entered the program. In the area of undergraduate education she nurtured and guided students into a world of infinite possibilities and the power of embodied learning. She empowered them.

Della was the reason that I chose to join the department. She was there to welcome me. She represented the department and she listened and intrigued and revealed and we had kindred experiences and processes.

Many students over the years have told me of their experiences in Della’s classes where they were prodded with thought provoking questions, had their views expanded and always felt nurtured, supported and heard. She was the soul and conscience of the dance emphasis in Theatre and Dance and she exemplified the humanity of the department.

The students and faculty of the university and community have been the beneficiaries of Della’s time with us and her work as a teacher, choreographer, colleague and friend. She will be greatly missed but her influence will continue to enable the evolution of the department’s programs.

On behalf of the Department of Theatre and Dance I would like to dedicate the 2012 Edge Performance Festival’s Main Stage Dance shows to the memory of Professor Della Davidson.

--David Grenke, Artistic Director
SOLO EXPLORATIONS: HERE I GO

Arena Theatre, Wright Hall
Friday-Saturday, April 12-13, 7:30 pm

The length of this production is one hour and 30 minutes including one 10-minute intermission. It contains mature adult content and is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic or audio recording of this production is strictly prohibited by law. Food and drink are not permitted in the theatre. Thank you for your cooperation.

STAGE MANAGER
Emily Cates

SOUND DESIGNER
Alina Osterlund

ASSISTANT STAGE MANAGER
Alex Choi

STAGE CREW
Bobby August
Maria Candelaria
Aaron Jessup

MUSICIAN
Dan Cato Wilson

Unique productions by graduating Master’s of Fine Arts candidates in acting.

We Do What We Do by Will Klundt

In this piece I am curious about how a performer creates a rapport with the audience, and once you have that rapport, what can be done with it? The political events that inspired the Occupy movement inspired me. I was also inspired by issues of power, violence, and duty.

--Will Klundt

Travelin’ Light by Afi Ayanna

Society has a tendency to paint or project identity on the body in its observation. I am exploring the oral tradition of storytelling, the use of the speaking and singing voice and the history of memory: how the stories we tell ourselves shift our construction of self over time. My solo performance piece is based on my love for the jazz aesthetic in music and performance and a tragicomic approach in examining the era of the Great Migration in African-American history, the sacred in secular; the profane in the spiritual. Inspired by the evocative music and women of the Classic Blues era. At the beginning of the 20th century, the African-American women who defined the classic blues were able to achieve a form of equality and notoriety within the burgeoning American entertainment industry. My discoveries of the Harlem Renaissance unveil the rich, lasting contributions this era made on present day American culture.

Music by Duke Ellington with original lyrics by burgeoning Jazz singer Andrea Claburn.

I am thankful for all the help that folks have contributed to this project. Much gratitude to my academic advisors on the project: Professors Bella Merlin, Peter Lichtenfels and Danielle Heard. Thank you Kyle Knobel for video production and Deniz Askin for the extra eye on movement in Echoes of Harlem. Special thanks to Janeare “Magenta” Ashley, my vocal coach and musical patron. And last but not least, hats off to the fabulous musicians Michael “tiny” Lindsey on bass and Eli Goldlink on piano!

--Afi Ayanna

Afi Ayanna Bio

Afi Ayanna currently has her eyes on the prize in nearing completion of her MFA in acting at UC Davis. She has been acting professionally in film and theatre in the Bay Area for the last decade. Some of Afi’s favorite endeavors are as a puppeteer for the Big Tadoo Puppet Crew, devising theatre for the non-profit Mystic Family Circus, numerous seasons with the Mendocino Theatre Company and San Francisco Shakespeare Festival, an award-winning team member of the SF 48-Hour Film Festival, and her featured role in the independent film “Everyday Blackman” available on Entertainment One DVD. The film also was available On-Demand, BET and Centric TV last spring. Researching, writing, designing, and acting as her own director in Travelin’ Light has been an amazing challenge and she looks forward to further developing this concept.

Where Eagles Dare: Mission to Mars by Jeremy Oase

Come experience this extremely serious and heartwarming tale of NASA special mission specialist (in charge of cockroaches) Shane Thompson, who blasts off from Earth on a mission to Mars in order to save mankind. What trials will he face along the way? Inspired by true events, You’ve never seen anything like it. Plus the appearance of a special guest. And a person from the studio audience will be eaten alive. Any volunteers would be most appreciated.

--Jeremy Oase

Jeremy Oase Bio

Jeremy Oase is currently pursuing his MFA in acting at UC Davis. He was last on stage as Claudius in Michael Barakiva’s Rosencrantz and Guildenstern Are Dead at the UC Davis Department of Theatre and Dance’s Main Theatre. Previous work includes Capital Stage’s production of Jesus Hopped the ‘A’ Train in the role of D’Amico. He is a graduate of the School of Steppenwolf and Artistic Associate of Collaboration Theater Company in Chicago.
MAIN STAGE DANCE
Main Theatre, Wright Hall
April 12-13 & 19-20, 8 pm
April 14-15, 2 pm

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ABOUT THE CHOREOGRAPHIES/CHOREOGRAPHERS

A Study In Tangents by Piper Sloan
This piece is derived from studying the use of diagonals in space and on the body as well as movement that is based on where the hand leads the body.

Piper Sloan started dance almost as soon as she could walk. As a child she studied every style of dance from ballet to tap to modern. In her teen years she focused strictly on ballet training at San Francisco Ballet School. After taking a break from dance for a few years she has come back to dance with a passion for learning new styles of dance and choreographing.

Nocturnal Creatures by Sarah Abelson
Abelson’s piece explores animal movement and behavior, and how the line between human and animal behavior can become blurred. It is also interested in the way that animals move and how they decide to travel in packs or alone. Dancers will portray “creatures,” or animal/human hybrids.

Sarah Abelson is a fourth-year dramatic art major with a dance emphasis. This is her first time being involved in the Main Stage Dance Production at UC Davis and she is very grateful for the opportunity to be able to choreograph and dance in it. You may have also seen her dance/choreography in clubs such as The Dead Arts Society and Unbound Progression.

Out of Our Mouths by Stephanie Treen
Out of Our Mouths is a modern dance piece that explores the concept of the darkness inside humans and the effect that pain can have on manipulating the human spirit. Dancers will emerge from “body bags,” exiting these bags in different ways, much like hidden things can escape from dark places into a world where the light shows them as they really are.

This is Stephanie Treen’s third-year dancing as a part of Main Stage Dance and her debut as a choreographer for the show. She has loved dancing and directing her friends in theatrical performances since she was little and is very grateful for the opportunity to share her work with a larger audience.

Only One Direction by Avery Lincoln
We, as a society, travel through life isolating ourselves from others. However, we, as individuals, long for interpersonal connections. Lincoln’s inspiration for movement and spacing came from the music she is using. The concept for the piece came from situations where she noticed people all around her but everyone was unwilling to acknowledge that the group was there.

Avery Lincoln is a third year dramatic art and psychology double major. She has danced her whole life and performed in the Edge Festival for the last two years. She is very excited to be choreographing for the first time. She hopes you all enjoy the performance!

Anonymous by Iu-Hui Chua
Chua’s piece looks at the current ideas of womanhood, body, and feminism to explore present day relationships between the feminine, society and self. Chua was inspired by her all-female ensemble and the life experiences, perspectives, and stories they each contributed to create the piece.

Iu-Hui Chua is a first year master’s candidate in choreography. Her work has been presented at the SF International Arts Festival, Aperature, SF Art Institute, ODC Summerfest, Yugen Presents, Mills College, Sea Ranch and several international site-specific locations. Primary influences have been through working and performing with Anna Halprin and dancing as a company member with Ledoh and Saltfarm, Dandelion DanceTheater, Headmistress, Theaterworks and Labayen Dance. Her newest interest has led to creating environmental dances for video with collaborator Terre Parker and working on a multi-media collaboration with Dan Kwong, which premiered in Los Angeles last May. She has taught in Europe, Asia and California and has been Artistic Director of the Raw Egg Collective and Co-Artistic Director with Nature Theater of Oklahoma and Open Experiments Ensemble.

W8up by Lauren Godla
Godla was inspired by observations of how technology affects our lives, and the irony of seeing couples, friends, or families eating a meal together and half of the group is engaged in some sort of activity involving their cell phone. W8up will question our dependency on our devices and their effect on isolating us from our physical surroundings.

This is Lauren Godla’s first year participating in Main Stage Dance as a dancer and choreographer. After graduating in the spring, she plans on attending a teaching credential program at UCSC, then hopes to teach dance to children in public schools.
A Mother’s Love by Angel Rodriguez-Spindler

_A Mother’s Love_ explores the darker side of love between parent and child brought on by Munchausen syndrome by proxy, a rare condition in which a primary caretaker exhibits exaggeration or fabrication of the symptoms of his or her patient. Rodriguez-Spindler wants to make the audience not only aware of the effects of this syndrome, but also slightly uncomfortable in seeing the darker side of “a mother’s love.”

Angel is a junior graduating this spring with a psychology and dramatic art double major. This is his third year participating in spring dance and his debut as a choreographer. He is very excited to showcase his piece along with his extraordinary dancers. It has been a rough and on-going quarter, but he has managed to pull through due to the help of the Theatre and Dance Department faculty, especially David Grenke. Angel recently got married this past August in New York to his handsome husband Will Spindler. He wants to thank Will for giving him the courage and support to continue on even when things seemed impossible. He also wants to thank his beautiful dancers for bearing through this process with him; they are amazing. He can’t wait to see what the world has to offer because he will take any chance he gets.

The Cloud Factory by Christine Germain

This piece investigates the candid perspective of children who are questioning adults’ conscious or non-conscious choices regarding environmental issues and abuse of power. It goes from observing the clouds in their multiple creative forms to the disillusionment of a not-so-perfect world.

Christine Germain was born in Québec, Canada. She earned her BA in contemporary dance from Concordia University in Montreal. In 2006, she moved to San Francisco and within less than a year, received the CASH grant from Dancers’ Group and Bay Area Theatre, and created her company Christine Germain & Dancers. She became fiscally sponsored by CounterPULSE where she presented an evening length performance in 2007 and other works in progress as part of their “Second Sundays” event in 2007 and 2009. Christine participated in ODC Dance Pilot mentorship program in November 2008. She presented her work at the American Dance Guild Festival in New York City in September 2009. In July 2011 she was invited by Scott Wells to be an artist in residence at DanceGround Keriac studio in San Francisco. Germain was recently awarded the UCD & Humanities Graduate Research Award for the 2012-13 academic year. She is thrilled to share her passion with UC Davis students and is very grateful for the collaboration and cooperation of everyone involved in “The Cloud Factory.”
Josy Miller, Ph.D. candidate in performance studies, directs a staged reading of international playwright Caridad Svich’s new play The Way of Water.

The play is centered around the 2010 British Petroleum oil spill in the Gulf Coast, and explores its effect on human health, poverty, the news media and the environment in America. The reading features UC Davis graduate and undergraduate actors.
An Adaptation of F.T. Marinetti’s Feet

Director’s Note
This devised piece is an adaptation of *Feet*, written by the father of futurism, F.T. Marinetti. It was created in rehearsal by the director and the ensemble members and showcases the image and actions of feet by a diverse group of people and characters.

--Jaki Joanino

Welcome to Heaven

Playwright’s Note
My dad passed away spring quarter of last year and one of the things I’ve struggled with the most is wondering if he really has gone on to a better place. I based the character of Sean almost entirely off of my dad and his story. I used writing *Welcome to Heaven* as a therapeutic way to deal with my own grief and explore the idea of what I’d hope heaven would be.

*Welcome to Heaven* is unique because normally death and grief is explored through the people that have lost someone. I explore it through the people that have been lost.

--Jenny Adler

Director’s Note
I have always had a fascination with different interpretations of the afterlife, and I’m excited to be bringing Jenny’s vision to the stage. With this piece, I wanted to incorporate an element of magic. With the incredible world created by Jenny, the cast and I have had a lot of room to create unique moments that don’t coincide with reality. The play is divided into three distinct worlds: Purgatory, Heaven and Earth. Each environment is so unique that they become characters themselves, different spaces for the ensemble to explore.

--Kevin Adamski

No Need for Words

Playwright’s Note
This piece was inspired by a reading about American Pantomime. Unlike Classical Pantomime, or “Whiteface,” American Pantomime is realistic rather than impressionistic. So, I wondered what it would be like to take it a step further: Perform situations where there would naturally be non-verbal communication and interaction and see how effectively can it convey information to outside observers; like watching a couple staring at, smiling at, and reaching for each other as they sip their caramel macchiatos at the café at B&N.

– Mark Suarez

Director’s Note
My big inspiration for the piece comes from pictures of model homes in magazines, houses that are far too pristine and orderly for anyone to realistically live in them. In the piece, we’re exploring what a “model life” might be like, both its pleasures and pitfalls.

--Ryan Geraghty

The Tomato

Playwright’s Note
I like the idea of someone else living in your house when you’re not home and what it would be like to meet this person. Not that I actually want that to ever happen, because that’s scary in real life, but on stage it’s funny and interesting. *The Tomato* went though several iterations as I developed the ideas and what sort of tone I wanted to hit. At some point quantum physics came up, and it was all downhill from there. The finished result is something like if “Everybody Loves Raymond” suddenly turned into a “Twilight Zone” episode. The most unique aspect of *The Tomato* is the ideas, and how they are related. Somehow the idea of quantum tunneling taken to an unreasonable extreme, and whether a tomato is a fruit or a vegetable, are both important plot points.

--John Malin

Director’s Note
*The Tomato* draws on a discrepancy that distinguishes many elements in which our society is constructed. I plan to take the writer’s ingenuity with this script to conceptualize a production that causes one to challenge their understanding of their existence in the world and the world’s existence in their own life.

--Riha Pathak

UNDERGRADUATE ONE-ACTS/HOUR OF 5’S

Lab A, Wright Hall
April 13 & 20, 9pm -- April 15, 5 pm -- April 22, 2 pm

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--Riha Pathak
The Tomato
Written by John Malin

STAGE MANAGER
Jessica Rodriguez

CAST
Harry..........................................................KEVIN ADAMSKI
Runner.........................................................ORI GOLD
Martha.........................................................ANNA KRITIKOS

DIRECTED BY
Riha Pathak

An Adaptation of F.T. Marinetti’s Feet

STAGE MANAGER
Stephanie Lee

CAST
James Augelastro, Kane Chai, Erica Dean, Kaylin Huang, Katie Kemp, Anna Kritikos, Samantha Nakagaki, Christian Quiwa, Joachim Schnier, Deanna Siegel

DIRECTED BY
Jaki Joanino

Welcome to Heaven
Written by Jenny Adler

STAGE MANAGER
Marisel Gabourel

CAST
Kayla..........................................................MEGAN CATON
Angel..........................................................ANNA CHALMERS
David..........................................................ORI GOLD
Sean..........................................................CHRISTIAN QUIWA

DIRECTED BY
Kevin Adamski

HOUR OF 5’S: PERFORMANCE WORK

“The Joy of Being Friends”
Written and Performed by Will Klundt
Scene from Cat on a Hot Tin Roof by Tennessee Williams
Performed by Monica Ammerman

“Majority Report”
Written and Performed by Mark Suarez
“A Brief Announcement”
Written and Performed by John Malin

“Still Hurting” from The Last Five Years by Jason Robert Brown
Performed by Megan Caton

Saint Monica Monologue from The Last Days of Judas Iscariot by Stephen Adly Guirgis
Performed by Brittany Sherron

“Basta, vincesti...Ah, non lasciarmi” by Wolfgang Amadeus Mozart
(Concert recitative and aria) 1778, K295a
Performed by Jenny Adler

Basta,
Vincesti, eccoti il foglio,
Vedi quanto t’adoro, ancora ingrato.
Con un tuo sguardo solo, mi togli ogni difesa, e mi disarmi;
Ed hai cor di tradirmi?
E poi lasciarmi?
Ah non lasciarmi, no,
bell’idol mio;
Di chi mi fiderò, se tu m’inganni?
Di vita mancherei nel dirti: addio,
Che viver non potrei fra tanti affanni!

Enough,
You’ve won, here is the letter.
See how much I adore you, even though you are ungrateful.
With your eyes only,
I take away every defense, and disarm myself
You have the heart to betray me?
And then leave me?
Oh do not leave me, no,
My idol;
Who will trust me, if you deceive me?
Life would be failing: in saying farewell.
And I could not live among so many troubles.

Tae Kwon Do Dance Piece
Performed by Marisel Gabourel

“in which one human performs his composition ‘Slow Motion’”
Written and Performed by Dan Cato Wilson
UNDERGRADUATE ONE-ACTS/HOUR OF 5’S
PRODUCTION TEAM
Directing Advisor
PETER LICHTENFELS
Acting Advisor
BELLA MERLIN
Choreography Advisor
DAVID GRENKE
Scenic Design Advisor
JOHN IACOVELLI
Costume Design Advisor
MAGGIE MORGAN
Lighting Design Advisor
THOMAS J. MUNN
Sound Design Advisor
NED JACOBSON

UNDERGRADUATE ONE-ACTS/HOUR OF 5’S
PRODUCTION CREW
Linda Chee

EDGE FESTIVAL SCENIC PRODUCTION CREW
Samantha Hass
Travis Kerr
Kao Saeteury
Jennifer Varat
Randi Wren

EDGE FESTIVAL COSTUME PRODUCTION CREW
Sayyida Ali
Santana Maria Bachaalany
Andrea Braunstein
Mary Clapp
Shelly Cohen
Nicole Ellis
Stephanie Frescas
Joselyn Lua
Amanda Mitchell
Toni Postell
Sumana Seshadri
Carmen Siu
Annie Welch
David Werner

THE ROCKY HORROR PICTURE SHOW
SING ALONG
Main Theatre, Wright Hall
Saturday, April 14 & 21, Midnight

EMCEES
Christopher Boyle
Kymberly Sugano

STAGE CREW
Toni Postell

This film is rated R. It lasts one hour and 40 minutes without intermission. Rocky Horror costumes can be rented in advance or in the lobby before the show -- contact The Enchanted Cellar at 530.752.0740.

Prop bags will also be available for purchase in the lobby before the show. Prizes will be awarded for best costumes.

EDGE FESTIVAL DRESSERS
Lisa Cho
Ngoc Le
Kristi McBain
Katie Newman
Annika Tinsley

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Undergraduate Program Coordination

Peer Advisor

ALISON SUNDSTROM

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LARRY BOGAD: Performance Studies
DAVID GRENEKE: Choreography
LYNETTE HUNTER: Performance Studies
JOHN IACOVELLI: Scenic Design
PETER LICHTENFELS: Department Chair, Directing, Acting, Performance Studies
BELLA MERLIN: Acting
MAGGIE MORGAN: Costume Design
THOMAS J. MUNN: Lighting Design
JON D. ROSSINI: Performance Studies

Visiting Faculty

ELLEN BROMBERG: Choreography

Lecturers

MARY BETH CAVALUGA: Choreography
STUART CARROLL: Choreography
ROBIN L. GRAY: Stage Management
MICHELE LEAVY: Acting
LISA ANNE PORTER: Voice, Acting

Production Staff

Production Manager
Technical Director
Facilities Manager/Audio Supervisor
Publicity Director
Costume Shop Director
Master Electrician
Cutter/Draper/Tailor
Scene Technician/Properties
Scene Technician/Charge Artist
Company Managers

Head House Manager
House Managers

House Manager/Lobby Display

Costume Shop Teaching Assistant
Scene Shop Teaching Assistant Spring
Scene Shop Teaching Assistant Winter
Dance Teaching Assistant Winter

Stitchers

Stock Assistant

Webmaster

Graphic Designers

Publicity Assistant

Photographer

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NED JACOBSON
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ROXANNE FEMLING
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ABEL MERCADO
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avery LINCOLN
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OLUFUNMILAYO ALABI
JAKI JOANINO
avery LINCOLN
JENNIFER VARAT

DEE LOREE SILVEIRA
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UC Regents/Theatre & Dance Production Support Endowment
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For more information about the various endowments above, please contact Debbie Wilson, Director of Development for the UC Davis Division of Humanities, Arts, and Cultural Studies at 530.754.2221 or visit our website: theatredance.ucdavis.edu

COMING SOON

and the snow fell softly on all the living and the dead
by Granada Artist-in-Residence Ellen Bromberg
Choreography by Della Davidson in collaboration with Ellen Bromberg
Thursday-Saturday, May 31 - June 2 | 8pm
Sunday, June 3 | 2pm
Main Theatre

UC Davis Film Festival
Produced by the Department of Theatre & Dance and presented by the Davis Varsity Theatre in association with UC Davis Cinema and Technocultural Studies and co-sponsored by Art Studio
Wednesday-Thursday, May 23-14 | 8:30 pm
The Davis Varsity Theatre

TICKETS & INFORMATION: theatredance.ucdavis.edu