


PEPPERDINE

Fine Arts Division Theatre Department Presents
A Mary Pickford-Stotsenberg Performance

AS YOU LIKE IT

WRITTEN BY
WILLIAM SHAKESPEARE

ADAPTED FOR ZOOM
AND DIRECTED BY
HOLLACE STARR



"Love is merely
a madness."

"All the world's
a stage,
And all the men
and women merely
players.
They have their
exits and their
entrances."

"If thou
remember'st
not the
slightest folly
That ever love
did make thee
run into,
Thou hast not
loved."

"The fool doth
think he is
wise, but the
wise man knows
himself to
be a fool."

DIGITAL
PERFORMANCE

APRIL 9 - 10, 2021

7:30 PM PDT

APRIL 11, 2021

AT 2 PM PDT

PEPPERDINE UNIVERSITY FINE ARTS DIVISION
THEATRE PROGRAM

presents



Friday, April 9–Saturday, April 10, 2021 • 7:30 PM PDT
Sunday, April 11, 2021 • 2 PM PDT

by WILLIAM SHAKESPEARE
adapted for Zoom and directed by HOLLACE STARR

Composer	Jeremy Zerbe
Choreographer	Kelly Todd
Scenic Designer	Rick Aglietti
Costume Designer	Melanie Watnick
Sound Designer	John Zalewski
Prop Master	Mathew San Jose
Projection Designer	Christopher Jerabek

This production runs 1 hour and 50 minutes without intermission.

CAST

Rosalind	Leyla Dillig
Orlando	Clayton Mattingly
Touchstone	Indiana Wilson
Jaques	Lauren Drake
Celia	Haley Powell
Duke Frederick, Hymen, Arden Lord 2	Dawson Foster
Oliver, Arden Lord 1	Joseph Hebel
Duke Senior.	Yayabell Debay
Silvius, Court Lord 1	Brandon Gille
Phebe, Court Lord 2	Chloe Higgins
Amiens, Lord at Court, Corin, Sir Oliver Martext, Jaques de Boys.	Sydney DeMaria
Adam, William, WS	Brykell Killingsworth
Audrey, Charles the Wrestler, Arden Lord 3	Joyce Lee

PRODUCTION STAFF

Technical Director/Production Manager	Yelena Babinskaya
Stage Manager.	Sean Allinson
Assistant Stage Manager	Maya Ordonez
Props Master	Mathew San Jose
Assistant Scenic Designer.	Wesley Morrissey
Sound Board Operator	Connor McKenzie
Makeup Supervisor	Ellora Venkat
Editors	Julia Kathryn, Ali Winiesdorffer
Assistant Director	Chase Perry
Vocal Instructor	Melanie Emelio
Camera Operator	Sydney Swearingen

Like *A Midsummer Night's Dream*, *As You Like It* is one of Shakespeare's comedies that needs to relocate its characters to a metaphorical forest in order to hone in on the topic of love. But unlike *Midsummer*, the trials and hardships of love are not resolved by woodland fairies armed with powerful love potions. Rather, the anxieties sparked by their disconnection from love must be resolved by the human characters themselves and in very human ways—imperfectly and with no guarantees of permanence or of happily ever afters.

Yet even the most villainous of these characters ultimately choose love, despite the courage required and the risk involved. They labor to orient themselves toward love again and again, and they keep trying to get to that happier place where their angst diminishes and they can enjoy the fruits of their labor by earning fleeting moments where they can relish in one another, however briefly.

Shakespeare has done something wonderful, here, by writing imperfect characters who are, however, worthy of our admiration for the courageous steps they take toward love. Celia, who gives our play its first promise of love, gives up her wealth and status for the love of her cousin Rosalind. Rosalind, in her turn, willingly risks losing Orlando entirely as she coaches him away from his fantasy of love, where he expects to “live and die her slave,” toward an authentic love that will inevitably contain trials, especially considering he will have Shakespeare's most divine wit as his life partner. Even Jaques, who turns his back on conventional life and marriage, moves toward his own authentic love as he seeks to uncover meaning in the human experience. Shakespeare has filled his play with a bevy of imperfect people taking small but courageous steps toward the promise that love makes to all of us: that a life with love is better than a life without it.

The experience of making this virtual staging has been, perhaps, similar to what Rosalind, Orlando, and the rest experience as they navigate toward love. It has required courage, patience, and time and attention, and at a moment in the human story when, because of COVID, collaboration must be done at a distance, painful as that is.

When I can see past the challenges of making a play on Zoom—when I can see the forest and not just see the trees—here is what stands before me:

I see...

Jeremy Zerbe, our composer, whose of love music is evoked in the careful way he ties notes and instrumentation to story,

Syd DeMaria, who generously shares the gift of her voice yet again,

Actors who trade in empathy, who fall in love with the characters they play, and who love perhaps most of all the theatre, even when its very form is transmuted into green lights, green screens, and empty, lonely rooms,

I see designers and technicians whose love and commitments are expressed in countless drives through the canyon, and

Production team members whose dedication is exemplified each time they click “Start Meeting.”

When I stare out at the forest that is always before me, I see a network of theatre lovers, all in our separate spaces but connected by a metaphorical root system that sustains both ourselves and the theatre itself as our artform weathers yet another plague.

Courageous acts of love are what I see as I make my way into Arden. It’s pretty scary to set out on my journey to that forest. But the alternative of not making the journey is even more frightening. As Leyla says, in her own words in our adaptation’s prologue, “A world without love. What world would that be? It wouldn’t be.”

Take my hand and go with me to Arden. For our own sakes, we must set out again on this perilous journey toward love.

—Hollace Starr, Director
— Chase Perry, Assistant Director

SYNOPSIS

ACT I, EXILE

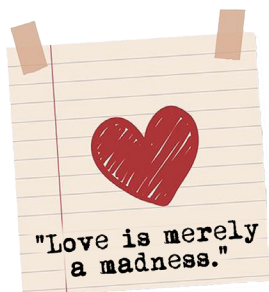
Duke Senior, forced into exile from court by his brother Duke Frederick, takes refuge in the forest of Arden. Rosalind, his daughter, stays at court as a companion to her cousin Celia, Duke Frederick's daughter. Orlando de Boys, youngest son of Sir Rowland de Boys, struggles with poverty due to the actions of his brother Oliver following his father's death. Orlando wrestles for his fortune at Duke Frederick's court, where he meets Rosalind and they fall in love.

ACT II, BANISHMENT

Duke Frederick banishes Rosalind, fearing that she threatens his status at court. Celia, unable to part from her cousin, goes with Rosalind to find Duke Senior in the forest. So as not to be persecuted, the girls disguise themselves—Rosalind as a boy, Ganymede, and Celia as his sister, Aliena. After hearing of a fratricidal plan, Orlando also flees to the forest and takes refuge with the exiled Duke. Posting poems of love throughout the forest, Orlando encounters Rosalind, disguised as Ganymede. She notices how in love he seems and suggests that he should prove the strength of his love by wooing Ganymede as if he were Rosalind.

ACT III, LOVE

The forest is full of love, beyond that of Rosalind and Orlando. A shepherd, Silvius, feels unrequited love for Phebe, who, unexpectedly, has fallen for Ganymede. Touchstone, a fool from court who accompanied Rosalind and Celia to the forest, is pursuing a young maid, Audrey. Oliver, sent into the forest to hunt down Orlando, has his life saved by his brother, and in searching for him, meets Aliena and falls in love as well. Frustrated by the love he has for Rosalind, Orlando is no longer able to woo Ganymede, so Ganymede promises he will conjure up the real Rosalind and that all the lovers will finally be wed.



ARTISTIC STAFF

Hollace Starr (Adapter/Director) is an associate professor of theatre at Pepperdine University, where she teaches, coaches voice and dialects, and directs. Recently, Starr directed the West Coast premiere of Mike Bartlett's *Earthquakes in London* at Rogue Machine Theatre. She also wrote and voiced the original prologue for the video version of Pepperdine's COVID-cancelled *The Cherry Orchard*, which will be published in the upcoming "Emergency" issue of *Imagined Theatres*. Other directing credits include *Falling*, *Circle Mirror Transformation*, and *Eurydice* at Pepperdine, and *Three Views of The Same Object* at Rogue Machine Theatre. Starr has provided voice and dialect coaching for numerous Pepperdine theatre productions, including *South Pacific*, *Heritage*, *Medea*, and *The Interference*. Starr's acting credits include *Yard Sale Signs* and *Milkmilkmonade* at Rogue Machine, *A Chicago Christmas Carol* at Crown City Theatre, *Small Tragedy* at the Odyssey for which she received an Ovation Award nomination, *Vieux Carre* at the Ivy Substation, *Window Of Opportunity* at the Met, and productions at the Fountain Theatre, the Actors' Gang, and more. Starr performed her one-woman show *My Dad Came Dressed as Marilyn Monroe* at Highways Performance Space and at the Hysteria Festival in Toronto, Canada. She is a founding member of Rogue Machine Theatre Company and on the board of Trade City Productions, which operates Los Angeles' very first mobile theatre truck. Starr received her MFA in acting from UCLA's School of Theatre, Film and Television. She is a lifetime member of the Actors Studio and a designated Linklater Voice teacher.

Rick Aglietti (Scenic Designer) celebrates his 150th Pepperdine production with *As You Like It*, along with his COVID vaccine. As resident Technical Director and Scenic Designer for 31 years, he is proud to add Zoom to Smothers Theatre and Lindhurst Theatre as venues showcasing his work. Aglietti's favorite Pepperdine designs include *The Importance of Being Earnest*, *The Grapes of Wrath*, *Les Misérables*, and *Medea*.

Sean Allinson (Stage Manager) is a junior double major in political science and theatre production/design with an emphasis in lighting and sound at Pepperdine University. He previously worked as the Stream Assistant for Pepperdine Theatre's fall production of *Polar Bears*, *Black Boys* and *Prairie Fringed Orchids*. Allinson was chosen to be the Technical Director for Pepperdine Theatre's company planned performance at the 2020 Edinburgh Fringe Festival. He is a recipient of the Ubben Endowed Theatre Scholarship as well as the Pepperdine Theatre Arts Scholarship courtesy of the Theatre Department.

Yelena Babinskaya (Technical Director/Production Manager) is a member of the Production Design faculty at Pepperdine. She works all over L.A. and the country as a lighting, scenic, and costume designer. She holds an MFA from UCLA and a BA from UNC. Babinskaya is a member of United States Institute for Theatre Technology (USITT). She is very excited to be part of this adventure.

Christopher Jerabek (Projection Designer) is a senior theatre major, emphasizing in production/design and directing, with a minor in studio art. His scenic designs have been seen on Pepperdine stages in *Rhinoceros*, *Call Center*, and *Stay, Because...* Jerabek also served as the Scenic Designer, Props Master, and Assistant Director for *The Abode* at its Edinburgh Fringe Festival world premiere. He was recently the Scenic and Projections Designer for the 2020 TEDx event, sponsored by Pepperdine. His designs will also be featured in Pepperdine's upcoming production of *Ugly Lies the Bone*. Jerabek is a Regents' Scholar, and recipient of the Pickford-Stotsenberg Endowment, courtesy of the Theatre Department.

Mathew San Jose (Prop Master) is a proud alumnus of Pepperdine's Theatre Program (Class of 2017). He graduated with an emphasis in acting. Post-grad, he has been working for the department's scene shop, building sets for various Pepperdine shows. He has also been auditioning and performing around the greater Los Angeles area as well as the Philippines. Currently, he is teaching and directing theater in the Santa Clarita Valley. San Jose is excited to be working once again with his alma mater.

Kelly Todd (Choreographer) is in her seventh year as a professor at Pepperdine and absolutely loves working with these students. She is the 2014 Ovation Award Winner for Best Choreography for her work on *Lysistrata Jones* at the Chance Theater, where she is a resident artist. Some of her favorite credits there have been *West Side Story*, for which she received the L.A. Drama Critics Circle 2012 Special Award for Fight Choreography, and *Triassic Park* (2013) and *Jerry Springer: The Opera* (2011), which both won the Ovation Award for Best Musical in an Intimate Theater and garnered her Ovation Award Nominations for Best Choreography. She was named Southern California's Choreographer of the Year in 2011 and 2012 by *Stage Scene L.A.* Other credits include *Sweeney Todd*, *Once*, *The Light in the Piazza*, *Ivy and Bean*, *The Musical*, *Peter Pan*, and *Seussical* at South Coast Repertory; *The Who's Tommy* at Segerstrom Center for the Arts; and two world premieres—*Keep Movin' On*, featuring the music of Sam Cooke, and *What's Going On*, featuring the music of Marvin Gaye. Before working professionally in theater, Todd spent close to 20 years as an arts educator. For 17 years, each summer she worked with the Children's Civic Light Opera, ages 6–16, and the Young Adult Civic Light Opera, ages 16–23, choreographing and directing over 20 musicals including *Grease*, *A Chorus Line*, *Annie*, *Chicago*, *Crazy for You*, and *Thoroughly Modern Millie*. She taught high school dance, drama, and math for the Los Angeles Unified School District (LAUSD) for five years at Washington Prep High School in South Central Los Angeles and Venice High School in Venice and has worked for numerous nonprofits in Los Angeles and New York City using original musical theater works as a way to build student performance in school and leadership skills for life.

Melanie Watnick (Costume Designer) has been designing and teaching at Pepperdine University for over eight years. Watnick's costume designs for dance have been seen in both national and international tours with such companies as ABTII, Ballet X, Corbin Dance, Company C, Complexions Contemporary Ballet, Kansas City Ballet, Singapore Dance Theatre, Malashock Dance, Backhaus Dance Ballet West, and Norwegian Cruise Line. Theatre designs include work with companies such as Julliard, Seattle Repertory, San Diego Repertory Theatre,

The Barter, Great Lakes Theater Festival, South Coast Repertory Theatre, The Open Fist, Boston Court, The Flea, and Rouge Machine and Circle X. She has guest lectured and designed at UC San Diego, UC Irvine, and Hartnell College. Watnick received her MFA from UC San Diego and a BA with a distinction in her major from UC Santa Barbara.

John Zalewski (Sound Designer) has designed sound and created music-soundscape hybrids for live performance and installations and is a member of Evidence Room and Latino Theater Company. His international credits include: *The Day Shall Declare It*, site-specific immersive in London and Los Angeles with Wilderness. His regional credits include: Goodman (*Destiny of Desire*), Guthrie (*A Steady Rain*; *Destiny of Desire*), Arena Stage (*Destiny of Desire*; *Hold These Truths*), Oregon Shakespeare Festival (*Destiny of Desire*; *Macbeth*), Portland Center Stage (*I Love to Eat*; *Hold These Truths*), Pasadena Playhouse (*The Father*), South Coast Repertory (*Dead Man's Cell Phone*; *Destiny of Desire*; *The Scarlet Letter*), Actor's Theater Humana Festival (*At the Vanishing Point*), San Diego Rep (*Hold These Truths*), Perseverance Theatre (*Hold These Truths*; *Silent Sky*), Alliance Theatre (*A Steady Rain*), Cherry Lane (*Mayakovsky and Stalin*), Disney Hall (*The Composer is Dead*), Geffen (*War Music*), Center Theater Group (*The Nether*; *Women Laughing Alone with Salad*), East West Players (*Vietgone*), The Getty Villa (*La Olla*; *Antigone Project*), Broad Stage (*My Moby Dick*), Wallis Annenberg Center (*The Revisionist*), Rattlestick (*AZAK*; *What Happened When*) and with companies in Los Angeles including Lewis Family Playhouse (*And Then They Came for Me*), Boston Court (*Everything You Touch*; *R11*), Evidence Room (*The Berlin Circle*; *The Cherry Orchard*), Antaeus (*King Lear*), Padua Playwrights (*The Gary Plays*), Actors' Gang (*Salomé*) and Latino Theater Company (*The Mother of Henry*; *The Mexican Trilogy*). Zalewski has received numerous rewards, including seven L.A. Stage Alliance Ovation Awards, seven L.A. Weekly Awards, three Los Angeles Drama Critics Circle Awards, 10 Backstage Garlands, and one SAGE Award. Zalewski's recent work includes the Michael Shutt radio drama *A Lesson in Swimming* and the ELAN Ensemble and Miranda July's *Why We Are Different From Animals*. Zalewski teaches and designs at Occidental College in California and helped develop the design of Diana Wyenn's *Blood Sugar* from its time on the live stage to its current multi-camera live-stream incarnation. He is happy to be back as a guest designer at Pepperdine and would like to thank Hollace Starr and Yelena Babinskaya.

Jeremy Zerbe (Composer) is a senior double major in advertising and music composition from Perry, NY. He works in the studio of composition faculty member Dr. N. Lincoln Hanks. Zerbe studied composition and piano at the Csehy Summer School of Music in 2017 and film scoring and video game music abroad in Bulgaria at the Varna Summer Film Scoring Workshop in 2018. He was the featured student composer for the *Up Against the Screen* silent film festival in Spring 2018 and 2020 with the Pickford Ensemble, and he is currently the Music Director of the Pepperdine Pickups men's capella group and composer for the Centered on the Arts Podcast. Recent projects include the premier of his *String Quartet no. 1* with the Escalera Quartet in 2020.

Julia Kathryn (Editor) is a senior theater and media production major with a minor in multimedia design from Shingle Springs, CA.. Kathryn is delighted to have been part of the *As You Like It* team as a video editor. She would like to thank the entire cast and crew for their kindness and support throughout her first production with Zoom-style theatre.

Ali Winiesdorffer (Editor) is a senior screen arts major with a minor in film studies from Flowery Branch, GA. She is happy to have been a video editor for this production. Her past experience at Pepperdine includes working as both a director and editor in various short films. Although this is her first show with Pepperdine Theatre, Winiesdorffer is grateful to have worked with such an incredible cast and crew to help bring *As You Like It* to life.

CAST

(in alphabetical order)

Yayabell Debay (Duke Senior) is a junior theatre arts major with an emphasis in acting and minors in creative writing and French from Fresno, CA. Her Pepperdine credits include *Miss Bennett: Christmas at Pemberley* (Jane Bingley) and *Rosencrantz and Guildenstern are Dead* (Polonius). Debay is a Pepperdine Theatre Arts Scholarship recipient, and is a sister of the Gamma Phi Beta Sorority.

Sydney DeMaria (Amiens/Corin/Sir Oliver Martext/Jaques de Boys/Lord at Court) is a senior theatre and music major from Orange County, CA. Her Pepperdine credits include *Ragtime* (Mother), *Miss Bennet: Christmas at Pemberley* (Elizabeth Darcy), *Curtains* (Bambi), *Medea* (Chorus), *Big Fish* (Alabama Lamb), and *Contempo*. Outside credits include Creative Quarantine's *Les Misérables* (Cosette), which was filmed remotely in the recent pandemic months, as well as *Ragtime* (Dance Captain/Ensemble) and *Big Fish* (Alabama Lamb), both at the Chance Theater in Anaheim, CA. DeMaria is a current member of the Pepperdine Improv Troupe and Dance in Flight, and she is a Pepperdine Theatre Arts Scholarship recipient.

Leyla Dillig (Rosalind) is a senior theatre major with an emphasis in acting from Stuttgart, Germany. Her Pepperdine credits include *The Pirates of Penzance* (Ensemble), *Well* (Ensemble Member B), *Rhinoceros* (Housewife), *Stay Because...* (Erin), *Falling* (Lisa), *Ragtime* (Sarah) and *Men on Boats* (Dunn). In 2018, she was part of the world premiere of *The Abode* with Pepperdine's Edinburgh Summer Program. Dillig is a Pepperdine Theatre Arts Scholarship recipient and a member of the Pepperdine Student Players.

Lauren Drake (Jaques) is a junior theatre arts major with an emphasis in acting and a minor in music from Sammamish, WA. Past Pepperdine credits include *Miss Bennet: Christmas at Pemberley* (Mary Bennet), *Ragtime* (Emma Goldman),

The Taming of the Shrew (Baptista), and the *Fine Arts Cabaret*. Drake is also a Regents Scholar, a Pepperdine Theatre Arts Scholarship recipient, and the Vice President of the Pepperdine Improv Troupe.

Dawson Foster (Duke Frederick/Hymen/Arden Lord) is a sophomore theatre arts major with an emphasis in musical theatre. His Pepperdine credits include *The Cherry Orchard* (Yasha), *Fine Arts Cabaret*, and *Contempo*. His high school credits include *Singin' in the Rain* (Don Lockwood), and *Lafayette No. 1* (Harris Carol). Foster is also a member of Pepperdine Improv Troupe and a recipient of the Pickford-Stotsenberg Endowed Theatre Scholarship.

Brandon Gille (Silvius/Court Lord) is a senior theatre and music major from Portland, OR. His Pepperdine credits include *Ragtime* (Immigrant, Cop, Factory Worker), *Curtains* (Performer, Featured Soloist), *Big Fish* (Football Player, Townsperson), *Gianni Schicchi* (Gherardo), and *Die Fledermaus* (Butler, Featured Gala Soloist). He also performed many stage combats and fight choreographies in *The Pirates of Penzance*, *Ragtime*, and *Dido & Aeneas*. Gille has performed as a choral member and featured soloist in his concert in Heidelberg, Germany. Gille would have collaborated with other colleagues on an original project—*Americana the Musical*—for the 2020 Edinburgh Fringe Festival in Scotland if it weren't for COVID-19. His outside credits include appearances in *The Hunchback of Notre Dame* (Quasimodo), *In the Heights* (Benny), *The 25th Annual Putnam County Spelling Bee* (Chip Tolentino), and *Legally Blonde* (Sundee). He has also appeared in the Honors Performance Series at the Carnegie Hall in Manhattan, New York. Along with his performance at Carnegie Hall, he has been in Broadway workshops with casting directors and Broadway performers. Gille is a Pepperdine Theatre Arts Scholarship recipient.

Joe Hebel (Oliver/Arden Lord) is a senior theatre music major from Moorpark, CA. His Pepperdine credits include *Dido and Aeneas* (Aeneas), *Ragtime* (Younger Brother), the original musical *Electric Circus* (Giovanni Aldini), *Die Fledermaus* (Eisenstein), *Curtains* (Aaron Fox), and *The Pirates of Penzance* (Samuel). Hebel is a 2016 California Arts Scholar and a recipient of both the Pepperdine Theatre Arts Scholarship and the Pepperdine Music Scholarship. He also attended the Heidelberg summer music program in 2019 and was planning to attend the Edinburgh summer program of 2020 before it was cancelled due to COVID-19.

Chloe Higgins (Phebe/Court Lord) is first year theatre arts major with an emphasis in musical theatre from Camas, WA. This is her first main-stage production with Pepperdine, and she is ecstatic to get involved with other performances and events. She would like to thank the amazing staff at Pepperdine for overcoming these challenging circumstances and for striving to recreate the college experience for as many students as possible.

Brykell Killingsworth (WS/Adam/William) is a sophomore theatre arts major with an emphasis in acting from Trinidad, TX. His Pepperdine credits include *Ragtime* (Ensemble), *The Cherry Orchard* (Firs), and the August Wilson showcase (Herald Loomis). Killingsworth is a Pepperdine Theatre Arts Scholarship recipient and an alumnus of the Pepperdine Improv Troupe.

Joyce Lee (Charles/Audrey/Arden Lord) is a first year student at Pepperdine University studying theatre with an emphasis in screen arts from Chicago, IL. As *You Like It* is her second production here, with her first ever production being the freshman showcase in the fall of 2020. Lee is a recipient of the Pepperdine Theatre Arts Scholarship.

Clayton Mattingly (Orlando) is a senior theatre major with an acting emphasis from Malakoff, TX, and he is super excited to be performing “at” Pepperdine again. Mattingly has performed in multiple productions here at Pepperdine, including *Curtains*, *Medea*, *Futureproof*, and *The Cherry Orchard*. Mattingly is part of the Pepperdine Improv Troupe, the 2020 Edinburgh company, and is a member of the SAG-AFTRA union. He wants to thank his family for their endless love and support over the last four years, and for helping his dreams come true. Enjoy the show!

Haley Powell (Celia) is a junior theatre arts major with an emphasis in acting from Searcy, AR. This is her third Pepperdine production, having previously appeared in *Ragtime* (Ensemble) in 2019 and *Men On Boats* (John Wesley Powell (2020)). Powell is a recipient of the Pepperdine Theatre Arts Scholarship and the Pickford-Stotsenberg Endowed Scholarship.

Indiana Wilson (Touchstone) is a senior theatre arts acting student with a Hispanic Studies minor from Palm Desert, CA. Her Pepperdine credits include *Polar Bears*, *Black Boys & Prairie Fringed Orchids* (Molly), *The Cherry Orchard* (Charlotta), *Ragtime* (Ensemble), *The Taming of the Shrew* (Vincenzio), *Curtains* (Carmen Bernstein), and *Medea* (Chorus). Wilson is a Regents Scholar, a Pepperdine Theatre Arts Scholarship recipient, and is the proud President of the Pepperdine Improv Troupe.

ACKNOWLEDGEMENT & THANKS:

Maureen Weiss, David Mulei, Michael Fitzgerald, the COVID Players, Zoë Seaton, Giles Stoakley, Reza Safai, Cyndia Clegg, Nadya Starr, Starr, Susannah Safai, and the roommates, families, and housemates who have supported us (or at least tolerated us) as we converted our homes into performance spaces.

PEPPERDINE FINE ARTS DIVISION

UPCOMING DIGITAL PERFORMANCES

CENDRILLON

presented by The Flora L. Thornton Opera Program

Music by Jules Massenet

Libretto by Henri Caïn

Keith Colclough, Director

Pierre Tang, Conductor

With Piano Accompaniment

Based on the world's most beloved fairy tale, *Cendrillon* promises to sweep audiences off their feet. In Jules Massenet's opera, the classic Cinderella story is paired with soaring melodies, wit, and elegance, offering a beloved testament to hope and perseverance.

Sung in French, presented with English supertitles.

Thursday, April 22–Friday, April 23, 2021 • 7:30 PM PDT

Saturday, April 24, 2021 • 2 PM PDT

Digital performances are free, but advanced registration is required.

UGLY LIES THE BONE

By Lindsey Ferrentino

Cathy Thomas-Grant, Director

Newly discharged soldier Jess has finally returned to her Florida hometown. She brings with her not only vivid memories of Afghanistan, but painful burns that have left her physically and emotionally scarred. Jess soon realizes that things at home have changed even more than she has. Through the use of virtual reality video game therapy, she builds a breathtaking new world where she can escape her pain. As Jess advances further in the game, she begins to restore her relationships, her life, and, slowly, herself.

This play contains profanity; recommended for ages 16+.

Thursday, May 6–Friday, May 7, 2021 • 7:30 PM PDT

Saturday, May 8, 2021 • 2 PM PDT

Digital performances are free, but advanced registration is required.

There will be a virtual talk back with the cast and creative team immediately after the Saturday, May 8 performance. A separate viewing link for the talk back will be sent to registrants for all performances.

Visit arts.pepperdine.edu for more information.

To stay updated on all upcoming events at Center for the Arts, please join our email list by visiting arts.pepperdine.edu/visit/email-list.htm.

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**in memoriam*

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The Friends of the Theatre supports theatre students by hosting master classes, providing potluck lunches during production weeks, financially supporting Pepperdine's participation in the Edinburgh Festival Fringe, and more. For additional information on the Friends of the Theatre and to learn more about how to get involved, contact the Lisa Smith Wengler Center for the Arts at 310.506.4594.

The Mary Pickford Foundation and the late Dorothy and Edward Stotsenberg of Malibu have provided generous support to student scholarships for Pepperdine University fine arts majors.

A gift to Seaver College's Fine Arts Division helps to enhance the arts and advance excellence in teaching. If you have an interest in supporting the fine arts at Pepperdine, please contact Lou Drobnick, Senior Vice Chancellor for Advancement and Public Affairs, at 310.506.6432 or email lou.drobnick@pepperdine.edu.