

PEPPERDINE
UNIVERSITY

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

The Winter's Tale

By William Shakespeare

Directed by Hollace Starr

Smothers Theatre

Wednesday, April 6–Friday, April 8 • 7:30 PM

Saturday, April 9, 2022 • 2 PM



PEPPERDINE UNIVERSITY FINE ARTS DIVISION
THEATRE PROGRAM

presents

A Mary Pickford-Stotsenberg Performance

The Winter's Tale

by WILLIAM SHAKESPEARE

Director	Hollace Starr
Choreographer	Kelly Todd
Scenic Designer/Technical Director	Rick Aglietti
Costume Designer/Shop Manager	Melanie Watnick
Hair & Make-Up Designer	Ellora Venkat
Lighting Designers	Sean Allinson*, Yelena Babinskaya
Sound Designer/Composer	John Nobori
Projection Designer	Nick Santiago
Assistant Director	Jacqueline Thornell

There will be one 15-minute intermission.

**There will be a talk back with the cast immediately
after the Wednesday, April 6 performance.**

*Warning: Though this play may be appropriate for young audience members,
it does contain mature themes and strong (albeit Shakespearean) language.*

NO LATE SEATING ALLOWED.

Assisted listening devices are available at the Box Office.

Video or audio recording of this performance
by any means is strictly prohibited.

**in fulfillment of Senior Production Design Thesis*

Cast

(in alphabetical order)

Shepherd, Attendant, Jailor, Servant 2, Lord	Analise Avila
Mamillius, Time*	Nicholas Board
Camillo.	Samuel Brock
Mamillius.	Shana Childress
Hermione.	Yayabell Debay
Antigonus, Archidamus, Musician, Gentleman, Time*	Lauren Drake
Polixenes	Matthew Dylan Hamm
Cleomenes, Mopsa	Jada Henry
Gentleman, Court Lord 1, Countryman	Evan Huit
Leontes, Musician	Juliet Johnson
Paulina, Shepherdess	Abrianna Lawrence
Perdita, Lord	Cat Masterson
Understudy	Gabby Montejo
Emelia, Musician, Mariner	Abigail Moore
Dion, Dorcus	Zoë Prior
Autolycus, 2nd Lady	Hannah Sedlacek
Court Lord 2, Servant 3.	Madison Sprague
Shepherd's Son, Attendant, Servant 1.	Cole Wagner
Florizell, Officer	Maxwell Zink

**alternating shows*

Production Staff

Assistant Technical Director/Scene Shop Foreman	Stewart O'Rourke
Stage Manager	Harper Tramm
Props Master	Connor Mckenzie
Assistant Stage Manager	Santana Mosher
COVID Compliance Officer.	Britain Hope
Assistant Lighting Designer/Light Board Operator	Stella Engel
Assistant Projections Designer.	Maya Ordonez
Master Carpenters	Steven Cornett, Joe Hebel

Deck Electrician	Quinn Conrad
Deck Manager	Katie Ohrn
Sound Board Operator	Coby Rogers
Projection Board Operator	Alexander Kolm
Scenic Charge Artist	Marine Walton
Set Crew/ Props Crew	Dani Beebe, Brykell Killingsworth, Ryan Koss, Karimi Njee, Khloe Rhodin
Assistant Costume Designer.	Wesley Morrissey
Wardrobe Supervisor.	Dawson Foster
Make-Up Supervisor	Ellora Venkat
Wardrobe Crew/ Makeup Crew	Kayla Bryant, Zoe Gordon, Hannah Huynh, Holly Jackson, Jackson Murrieta, Spencer Williams
Costume Design Mentor/Shop Manager	Melanie Watnick
Scenic Construction and Installation	Matthew Aizawa, Dani Beebe, Kayla Bryant, Andrew Choi, Raaz Dayaei, Penny Devlin, Stella Engel, Hannah Girardy, Zoe Gordon, Aubrey Henry, Jada Henry, Chloe Higgins, Hannah Huynh, Juliet Johnson, Jeremiah Jones, Hannah Keaton, Brykell Killingsworth, Ryan Koss, Justin Kim, Andres Landeverde, Cat Masterson, Connor Mckenzie, Carlos Mejia, Abigail Moore, Wesley Morrissey, Jackson Murrieta, Nicole Nam, Maggie Orsinger, K.J. Powell, Zoë Prior, Grace Redmon, Fatima Reyes, Skye Robergs, Lindsay Russell, Hannah Sedlacek, Madison Sprague, Sophie Welch, Felicity Wynn
Program Cover Artwork/Marketing Material Designs	Aaliyah Pitts



Director's Note

My husband reminds me to pay attention to the children. He was seven when he left Iran, and he looks at Ukrainian children and sees himself in them. He sees their fear and their basic need for safety. I suppose that dictators are not thinking about children when they decide to remake the world into their vision of what it should be. In *The Winter's Tale*, Leontes certainly doesn't pay close attention to the canary in the coalmine—his young son Mamillius—who falls ill when Leontes makes public Hermione's alleged infidelity and takes everything she holds dear from her, including their young son and innocent newborn.

Leontes remakes the world according to his own dark fantasy, and he forces everyone else to live in that dark, remade world. Leontes is Story-Maker-In-Chief, and his fake news must be adopted by all or the consequences will be dire. In one telling scene in Act II, Leontes and Hermione fight for control of her story. She wins the moral battle, but he's the king and—let's face it—he's male, so he wins the tactical one. He brutalizes his nine-months pregnant wife, and he forces absolute loyalty from his subjects. When his young son Mamillius falls ill, Leontes assumes it's the crimes of Hermione that have weakened the boy. But it's Leontes' lie that corrupts Mamillius. Leontes and his dark, corrosive conspiracies eat away at the child, an innocent.

In my friend's children's school district they are fighting about masks: to wear them or not to wear them. Both sides have a story, and they are sticking to it. Now, my friend has endured two days of back-to-back bomb threats at her kid's school. People cling to their stories and some even take the fight to school board meetings; the vitriol trickles down and the children—powerless to shape their destiny, for they are too young and too innocent to do anything about adult problems—suffer.

Hermione, the fallen queen, is defined by her innate dignity. Leontes takes everything from her, including the health and safety of her body, but she holds on for dear life to her integrity. My daughter asked me what integrity means, and I struggled to define it. "It's telling the truth," I attempted. "It's doing the right thing," another offered. The American

Heritage dictionary includes this definition: "The quality or condition of being whole or undivided; completeness."

Hermione stays whole while Leontes divides himself down and down and down into subatomic particles. Somehow, she stays complete as she watches him disintegrate into nothingness before her very eyes. *The Winter's Tale* takes us to the very depths of sorrow because the divided and powerful man wreaks havoc on everyone around him.

And then Shakespeare gives us something that we need. Time walks into the room and reminds us that we are not all-powerful. The hourglass, whether we behave well or badly, turns for all of us. Enough rotations of the hourglass, and look: flowers bloom, fortunes become good again, and love expands, putting smiles on even the most stone-faced. The old tales are true. Hope, not tyranny, reigns.

While we wait for Time to see us through to better times, let's do our best to tell good stories to our children. Maybe then, once they're in charge, they'll make a better world for all of us.

—Hollace Starr, Director

Plot Synopsis

Leontes, King of Sicilia, grows irrationally jealous of his wife Hermione and childhood friend Polixenes, King of Bohemia, and unleashes a reign of terror. Caught up in a conspiracy of his own imagination, Leontes, feeling betrayed by those closest to him, makes enemies of all who don't pledge their loyalty and subscribe to his dark fantasy. Within short moments, the once happy life of the royal court is turned upside down: Hermione, at the full term of her pregnancy, is jailed, their young son Mamillius grows ill, and their innocent daughter, born in prison, is taken from her mother's arms and cast off to die.

Hermione's trial takes place. She is weakened from childbirth and devastated over the loss of her position, but she will not succumb to Leontes. He rules her, but as a tyrant would, not a true leader, and

through her strength his weakness is exposed. By the time the Oracle reveals her innocence and reveals a path to restoration, their son, their daughter, and finally Hermione herself are dead (or presumed so); Leontes is left alone with Hermione's defender and loyal friend Paulina to weather a permanent winter of sadness, shame, and regret.

Only a move to Bohemia can shake off the frigid cold of Leontes' dark imagination and transform this tragedy into a comedy. Antigonus and his sailors are the final collateral damage of Silcilia's dark reign, but with the arrival of the shepherd who will save and raise the abandoned princess Perdita, we move 16 years ahead into a pastoral comedy of love, clowns, trickery, and disguise. It is late summer, but for Perdita and Florizell, it is the springtime of their young love. Florizell, prince of Bohemia and son of King Polixenes, has fallen for the young shepherdess, who is unaware of her royal origins. Florizell's father, curious as to what is pulling his son away from court, enlists Camillo—his close friend and advisor—to go undercover with him as local shepherds and spy on the prince. Though Perdita proves herself to be a young woman of great refinement, Polixenes isn't pleased to learn that his son has been with someone from a lower class, and when he hears of their impending marriage, Polixenes unleashes his own reign of terror over the couple, albeit in a comic rather than tragic tone. The Shepherd and his son, Perdita's adopted family, worry for their safety. But the petty thief Autocylus, who has been taking advantage of the festival as an opportunity to increase her purse, has a plan to improve her social standing and save the day. Escaping the wrath of King Polixenes, Florizell and Perdita, as well as Camillo, the Shepherd's son, the Shepherd, and Autolycus, bring the narrative full circle by escaping to Sicilia to be received by the remorseful Leontes.

The final act of the play sees the final predictions of the Oracle come to fruition. Leontes, still grieving after 16 years, receives Florizell with great warmth. He learns of Camillo's and Polixenes' presence in Sicilia, and later discovers that Perdita is indeed his daughter who was cast out 16 years before. At last, Leontes, Paulina, and all the others, reunited both in joy and in sorrow, come to view a sculpture of Hermione that Paulina has commissioned but kept hidden. Apologies are made, hearts are warmed, and the families, minus those lost forever, are together again.

—Jacqueline Thornell and Hollace Starr

ARTISTIC STAFF

Hollace Starr (Director) is an associate professor of theatre at Pepperdine University, where she teaches, coaches voice and dialects, and directs. Recently, Starr adapted Shakespeare's *As You Like It* for the Zoom stage here at Pepperdine. In early 2020, she directed the West Coast Premiere of Mike Bartlett's *Earthquakes in London* at Rogue Machine Theatre, and she wrote and voiced the original prologue for the video version of Pepperdine's COVID-cancelled *The Cherry Orchard*, which was published in the "Emergency" issue of the online theatre journal *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 productions, including *Joe Egg* (Odyssey), *Miss Lilly Gets Boned* (Rogue Machine), and *Tracers* (USVAA) and many Pepperdine theatre productions, including *Miss Bennet: Christmas at Pemberley*, *Curtains*, *South Pacific*, *Heritage*, *Medea*, and *The Interference*. Starr's acting credits include *Yard Sale Signs* and *Milkmilklemonade* at Rogue Machine, *A Chicago Christmas Carol* at Crown City Theatre, *Small Tragedy* at the Odyssey for which Starr 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 the Popwagon, Los Angeles' very first mobile theatre truck. This summer, while the Popwagon was in residency at 18th Street Arts Center under Santa Monica's Recovery Justice program, Starr presented a COVID-safe presentation of *Rooms: Tiny Openings*, an original installation that explored performance art as a means of examining the global pandemic. 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.

Kelly Todd (Choreographer) is in her eighth year as a professor at Pepperdine and is so grateful to be working on LIVE theater again. She has directed and/or choreographed many Pepperdine productions, including *Mamma Mia!*, *Ragtime*, and *Curtains*. She is the 2014 Ovation Award Winner for Best Choreography for her work on *Lysistrata Jones* at the Chance Theater, where she was a resident artist for 15 years. Some of her favorite credits at Chance Theater have been *West Side Story*, for which she received the L.A. Drama Critics Circle 2012 Special Award for Fight Choreography, and both *Triassic Park* (2013) and *Jerry Springer: The Opera* (2011), which won the Ovation Awards 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 *Last Stop on Market Street*, *A Christmas Carol*, *Sweeney Todd*, *Once*, *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 non-profits in Los Angeles and New York City using original musical theatre works as a way to build student performance in school and leadership skills for life.

Rick Aglietti (Scenic Designer/ Technical Producer) has been a member of the Lisa Smith Wengler Center for the Arts staff since 1990. *The Winter's Tale* marks Aglietti's 157th Pepperdine production and his 57th Pepperdine scenic design. With fellow staff member Stewart O'Rourke and decades of students, Aglietti has seen the Lindhurst Theatre, Smothers Theatre, and even theatres in Edinburgh, Scotland be enhanced with his designs inspired by the many production teams he has had the privilege to work with. A few of his favorite Pepperdine designs include *Medea*, *Les Misérables*, *Hello, Dolly!*, *Hedda Gabler*, and *Mamma Mia!*

Melanie Watnick (Costume Designer/ Shop Manager) has been working as a professional costume designer for theatre and dance for over 16 years. In addition to her work at Pepperdine, Watnick has designed and lectured

at the University of California Irvine, University of California San Diego, and Hartnell College. Her costume designs for dance have been seen in both national and international tours with companies such as: ABTII, BalletX, Corbin Dance, Company C, Complexions Contemporary Ballet, Kansas City Ballet, Singapore Dance Theatre, Malashock Dance, Backhausdance, Ballet West, and Norwegian Cruise Line. Her theatre designs have included work with companies such as Juilliard, 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. Watnick received her MFA from University of California San Diego and a BA with distinction in her major from the University of California Santa Barbara.

Ellora Venkat (Hair & Make-Up Designer) is a senior production and design major emphasizing in stage management with a minor in business marketing from Calabasas, California. Her previous Pepperdine credits include *Curtains* and *Well* (Assistant Stage Manager), *Mamma Mia!*, the *Fine Arts Cabaret*, *Futureproof*, and Pepperdine Student Players' *Stay Because...* (Stage Manager), *Miss Bennet: Christmas at Pemberley* (Properties Designer), and *Ugly Lies the Bone* (Assistant Costume Designer). This summer, she will be traveling to the Fringe Festival with Pepperdine Theatre's Edinburgh program as Production Manager. Venkat is a recipient of the Pickford-Stotsenberg Endowment and Pepperdine Theatre Arts Scholarship.

Sean Allinson (Co-Lighting Designer) is a senior double major in political science and production/design with an emphasis in lighting and sound from La Mirada, California. He also works as the Assistant Podcast Producer for the Lisa Smith Wengler Center for the Arts. His Pepperdine credits include *We Are Proud to Present* (Stage Manager) and *Ragtime* and *Mamma Mia!* (Assistant Sound Designer/Sound Mixer). Allinson is a recipient of the Pickford-Stotsenberg Endowment and Ubben-Endowed Scholarship, courtesy of the Pepperdine Theatre Department. *The Winter's Tale* fulfills his senior production design thesis requirement.

Yelena Babinskaya (Co-Lighting Designer) is a member of the production design faculty at Pepperdine. She works all over Los Angeles and the country as a lighting, scenic, and costume designer. Babinskaya holds an MFA from UCLA and a BA from UNC, and she is a member of United States Institute for Theatre Technology. She is very excited to be part of this adventure.

John Nobori (Sound Designer/Composer) is a California-based sound designer and composer. His work has been heard in plays produced by organizations such as the Getty Villa and Oregon Shakespeare Festival. Nobori's other recent credits include Center Theatre Group's production of *Elliot, A Soldier's Fugue* and South Coast Repertory's production of *Orange*. He has been nominated for several awards for excellence in sound design, and is the recipient of an Ovation Award for his work on *The Golden Dragon* at Boston Court Pasadena. Nobori received his BA from the University of California, Irvine.

Nicholas Santiago (Projection Designer) has worked for numerous universities and theatre companies around Los Angeles, including the Pasadena Playhouse (*Ham*), Skylight Theatre (*Forever House*, *Church & State*, *Obama Ology*), Rogue Machine (*A Permanent Image*, *Oppenheimer*, *Honky*), USC (*Trojan Women*, *On the Town*), Theatre Planners (PEMDAS, *The Red Dress* L.O.V.E.R.), the Chance Theatre (*Tribes*, *Middletown*, *Big Fish*), The Road Theatre (*Nowhere on the Border*, *A Delicate Ship*), L.A. LGBT Center (*The Search for Signs of Intelligent Life Revisited*), and the Fountain Theatre (*Arrival & Departure*, *The Cost of Living*). He recently designed Cesar Millan's new one-man show *Unleashed* that opened at the David Copperfield Theatre at the MGM in Las Vegas. He has received numerous award nominations including an Ovation nomination and an L.A. Drama Critics Circle Award for his work on Rogue Machine's *A Permanent Image* and an Ovation win for his work on the Fountain Theatre's production of *The Cost of Living*. To view more of Santiago's work, please visit nsantiagodesign.com.

Jacqueline Thornell (Assistant Director) is a first-year double major in theatre with an emphasis in directing and Hispanic studies from Cheyenne, Wyoming. Thornell's Pepperdine credits include *Some Oral Histories of Ground Zero*, *9/11* (Stage Manager) and *Mamma Mia!* (Crew). She is a Regents' Scholar, a recipient of the Pepperdine Theatre Arts Scholarship, and a sister of the Gamma Phi Beta Sorority. Thornell would like to thank God for allowing wonderful people in her life to show her love and support and for giving her this amazing opportunity.

Harper Tramm (Stage Manager) is a junior theatre production and design major with an emphasis in stage management, from Keller, Texas. Some of her most recent Pepperdine Theatre credits include: *Ugly Lies the Bone* (Stage Manager), *Mamma Mia!* (Wardrobe Head), *We Are Proud to Present* (Assistant Lighting Designer/Light Board Operator), *Ragtime* (Assistant Stage Manager), *Men on Boats* (Stage Manager), and *Miss Bennet: Christmas at Pemberley* (Crew). Tramm is absolutely thrilled to be working with this cast and crew, Hollace, Santana, Jacqueline, and Brit. She would also like to thank her Mom and Dad for always encouraging her to achieve her dreams, and their endless support for her love of the arts. With special thanks to her stage manager mentor, Yelena Babinskaya, for all of her advice, and support these last few months. She is a member of Pi Beta Phi, a recipient of the George Pepperdine Achievement Award, and the Pepperdine Theatre Arts Scholarship. Enjoy the show!

Connor McKenzie (Props Master) is a sophomore theatre arts production/design major with an emphasis in stage management from Newbury Park, California. His previous Pepperdine credits include *Mamma Mia!* (Assistant Stage Manager), *Dance in Flight* (Lighting Designer), and *Polar Bears, Black Boys & Prairie Fringed Orchids* (Props Master). McKenzie is a recipient of the John Scott Douglas Scholarship for Creative Writing. He would like to thank his family, as well as Rick and Stewart for all their help.

CAST *(in alphabetical order)*

Analise Avila (Shepherd, Attendant, Jailor, Servant 2, Lord) is a junior theatre arts acting major from Mexico City, Mexico. Her previous Pepperdine credits include *Men on Boats* (O.G.), and she was a crew member for the original productions *Climate Change Theatre Action*, and *Oral Histories of 9/11*. Avila has also been part of the hair and makeup crew for both *Ragtime* and *Mamma Mia!* She is a Pepperdine Theatre Arts Scholarship recipient.

Nicholas Board (Mamillius, Time – Alternating Shows) is a fourth grader at Webster Elementary School in Malibu. While growing up on Pepperdine's campus, he has enjoyed attending hundreds of student music and theatre productions. His first major role was Edgar in Pepperdine's musical *Ragtime*. Board enjoys swimming, playing soccer, baseball, singing, and playing the trumpet. He also loves playing LEGO with his little brother and creating stop-motion videos.

Samuel Brock (Camillo) is a junior theatre arts major with an emphasis in acting from Longmeadow, Massachusetts. His Pepperdine credits include *The Importance of Being Earnest* (Jack), *Mamma Mia!* (Bill), *Ugly Lies the Bone* (Kelvin), *Polar Bears, Black Boys & Prairie Fringed Orchids* (Peter), *Gloria* (Lorin), and *The Cherry Orchard* (Stationmaster). Brock is a member of the Pepperdine Improv Troupe, a Pepperdine Theatre Arts Scholarship recipient, and a part-time song writer.

Shana Childress (Mamillius) is a third grade student at Webster Elementary School in Malibu. Childress is honored to make her theatrical debut in Pepperdine University's production of *The Winter's Tale*. In her free time, Childress enjoys hip hop dance, softball, skateboarding, volleyball, and playing with her friends and her golden retriever Bella.

Yayabell Debay (Hermione) is a senior theatre arts major with an emphasis in acting and minors in creative writing and French. Raised in Ethiopia, she currently lives in Fresno, California. Her Pepperdine credits include *We Are Proud to Present* (Actor 4), *As You Like It* (Duke Senior), *Miss Bennet: Christmas at Pemberley* (Jane Bingley) and *Rosencrantz and Guildenstern Are Dead* (Polonius). Debay is a Pepperdine Theatre Arts Scholarship recipient. Debay is also a sister of the Gamma Phi Beta Sorority.

Lauren Drake (Antigonus, Archidamus, Musician, Gentleman, Time – Alternating Shows) is a senior theatre acting major with a music minor from Sammamish, Washington. Her Pepperdine credits include *Ragtime* (Emma Goldman), *Miss Bennet: Christmas at Pemberley* (Mary Bennet), *The Taming of the Shrew* (Baptista), *As You Like It* (Jaques) and *Mamma Mia!* (Ensemble). She is a Regents' Scholar, Pepperdine Theatre Arts Scholarship recipient, and the President of the Pepperdine Improv Troupe. Much love to the cast and crew, Mom, Dad, Justin, and Dan.

Matthew Dylan Hamm (Polixenes) is a sophomore theatre and screen arts major with an emphasis in acting from Malakoff, Texas. Hamm's Pepperdine credits include *Mamma Mia!* (Ensemble) and *Ugly Lies the*

Bone (Stevie). He is also a founder of Big Love Production Company, which recently produced its first feature film. He is a Pepperdine Theatre Arts Scholarship recipient. Hamm would like to thank God for creating every opportunity and say, "Big Love" to his family and friends who love and support him.

Jada Henry (Cleomenes, Mopsa) is a junior theatre major with an acting emphasis from Chicago, Illinois. Henry's Pepperdine credits include *Ragtime* (Ensemble) and *Polar Bears, Black Boys & Prairie Fringed Orchids* (Rita). Henry will also play the role of Gwendolen in *The Importance of Being Earnest* in Fall 2022. Henry is a Pepperdine Theatre Arts Scholarship recipient and a member of Pepperdine's Black Student Association.

Evan Huit (Gentleman, Court Lord 1, Countryman) is a first-year theatre and screen arts major with an emphasis in acting from Sarasota, Florida. This is his first-ever Pepperdine show, and he is extremely excited and grateful for this opportunity!

Juliet Johnson (Leontes, Musician) is a junior theatre acting major with a double minor in great books and creative writing from Sacramento, California. She is excited to be part of *The Winter's Tale* as her first main stage production in the theatre department! Other Pepperdine credits include *Dance in Flight* (Choreographer/Dancer), *Climate Change Theatre Action* (Ensemble), *Allegories of Our Youth* (Ensemble), and *Dutchman* (Lula). Johnson is a Regents' Scholar and a Dean's List student. She would like to thank her mom for inspiring her love for theatre and always being her guardian angel.

Abrianna Lawrence (Paulina, Shepherdess) is a senior theatre music major from Phoenix, Arizona. Lawrence's Pepperdine credits include *Mamma Mia!* (Ensemble, Donna U/S), *Futureproof* (Millie), *Men on Boats* (Hall 2019, Hawkins 2020) and the *Fine Arts Cabaret*. Lawrence is a Pepperdine Theatre Arts scholarship recipient, a Pepperdine Music Scholarship recipient, and a member of the Pepperdine Concert Choir. She would like to thank Hollace for giving her this opportunity and for inspiring her daily. She would also like to thank Molly, her family, and Dr. Colclough for always believing in her and supporting her.

Cat Masterson (Perdita, Lord) is a junior theatre and screen arts major from Philadelphia, Pennsylvania. Masterson's previous Pepperdine credits include the Zoom production of *Picasso at the Lapin Agile* (Germaine). She is thrilled to make her first in-person Pepperdine debut! Masterson is a three-year member of Pepperdine Improv Troupe (PIT), and she is currently serving as PIT's Vice President. This coming fall she is looking forward to performing the role of Miss Prism in *The Importance of Being Earnest*!

Gabby Montejo (Understudy) is a first-year theatre arts major with an emphasis in acting from Palo Alto, California. Her Pepperdine credits include *The Importance of Being Earnest* (Mrs. Lane). Montejo serves as the Philanthropy Chairwoman of the Gamma Phi Beta Sorority, and is a member of the Filipino American Student Association.

Abigail Moore (Emelia, Musician, Mariner) is a senior theatre arts major with an emphasis in acting from Okinawa, Japan. Moore's Pepperdine credits include *Rosencrantz and Guildenstern are Dead* (Rosencrantz), *The Dance of Death Part 2* (Alice), and *Mauritius* (Mary). Moore is a Global Fellow and a member of the Gamma Phi Beta Sorority.

Zoë Prior (Dion, Dorcas) is a transfer junior theater major with an acting emphasis from Campbell, California. Her Pepperdine credits include *Some Oral Histories of Ground Zero, 9/11* and the COVID-delayed *The Importance of Being Earnest*. Prior is very excited to act in the company for the upcoming Pepperdine Theatre Edinburgh Summer Program as well as in *The Importance of Being Earnest* this fall. She hopes that you enjoy the show.

Hannah Sedlacek (Autolykus, 2nd Lady) is a sophomore theatre arts major with an emphasis in musical theatre and a minor in marketing from Austin, Texas. Her Pepperdine credits include *Mamma Mia!* (Sophie Sheridan), *Contempo*, *My Name is Asher Lev* (The Women) as a part of the Pepperdine University directing projects, and the *Fine Arts Cabaret*. Sedlacek was a member of the Long Center's Select ensemble from 2018–2020 and was nominated for a Greater Austin High School Musical Theatre Award in 2020 for "Best Supporting Actress" for her performance as Brooke Wyndham in *Legally Blonde*. Sedlacek is a Pepperdine Theatre Arts Scholarship and a George Pepperdine Achievement Award Scholarship recipient. Sedlacek would like to thank her family for their continuous love and support.

Madison Sprague (Court Lord 2, Servant 3) is a junior theatre arts major with an emphasis in musical theatre from Reston, Virginia. Her Pepperdine credits include *Mamma Mia!* (Donna Sheridan), *Contempo*, *Le Nozze di Figaro* (Chorus), *The Little Prince* (Aviator), *Cendrillon* (Narrator), the *Fine Arts Cabaret*, and *Men on Boats* (Bradley). Sprague placed first in her category in the 2022 National Association of Teachers of Singing Cal-Western Regional Auditions for Musical Theatre. She is a Mary Pickford Theatre Scholarship recipient, a Pepperdine Music Scholarship recipient, a third-year member of the Pepperdine Concert Choir, and a member of the Pepperdine Jazz Ensemble.

Cole Wagner (Shepherd's Son, Attendant, Servant 1) is a sophomore theatre arts major with a directing emphasis from Portland, Oregon. Wagner's Pepperdine credits include *The Freshman Showcase*, *My Name is Asher Lev*, *Picasso at the Lapin Agile*,

and *Some Oral Histories of Ground Zero, 9/11*. He has also served on crew positions for *We Are Proud to Present* and *Mamma Mia!*. Wagner is a Pepperdine Theatre Arts Scholarship recipient and a member of the Pepperdine Improv Troupe. He would like to thank his friends and family who give him so much love and support.

Maxwell Zink (Florizell, Officer) is a senior double majoring in theatre arts major with an emphasis in acting and computer science from Montgomery, Alabama. Zink is a member of the Pepperdine Improv Troupe and has performed in several student-led productions on campus.

Acknowledgement & Thanks:

Mallory Bedford
Rodney Cottier
Michael Fitzgerald
Aaron Hendry
Jessica Kubzansky
Brian Lohmann
Genesis Ochoa
Maureen Weiss
Kim Wintle

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**in memoriam*

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