



PEPPERDINE

THE FLORA L. THORNTON OPERA PROGRAM PRESENTS  
A MARY PICKFORD-STOTSBERG PERFORMANCE

**C**ENDRILLON

KEITH COLCLOUGH, *DIRECTOR*

WITH PIANO ACCOMPANIMENT  
MUSIC BY JULES MASSENET  
LIBRETTO BY HENRI CAÏN

*SUNG IN FRENCH,  
PRESENTED WITH ENGLISH SUPERTITLES*

**DIGITAL PERFORMANCE**

THURSDAY, APRIL 22, 2021 • 7:30 PM PDT

FRIDAY, APRIL 23, 2021 • 7:30 PM PDT

SATURDAY, APRIL 24, 2021 • 2 PM PDT

PEPPERDINE UNIVERSITY FINE ARTS DIVISION  
FLORA L. THORNTON OPERA PROGRAM  
present

A Mary Pickford-Stotsenberg Performance



# CENDRILLON

Thursday, April 22, 2021–Friday, April 23, 2021 • 7:30 PM PDT  
Saturday, April 24, 2021 • 2 PM PDT

Music by JULES MASSENET  
Libretto by HENRI CAÏN

Direction and Musical Preparation	Keith Colclough
Conductor	Dr. Long-Tao Tang
Musical Preparation and Vocal Coach	David Wilkinson
Piano Accompanist	David Fraley
Musical Preparation	Beverly Min Thiagarajan
Costume Designer	Melanie Watnick
Tableau Artist	Sarah Lindsley
Video Editor	Kyle Wurtz
Sound Designer	Matthew K. Westman
Production Manager and Technical Producer	Yelena Babinskaya
Assistant Director and Narrations Editor	Mallory Bedford
Stage Manager	Stephanie Coltrin Beyries

**Sung in French, presented with English subtitles**

**This production runs 1 hour and 25 minutes without intermission.**

# CAST

Cendrillon . . . . .	Malone Blaich <i>Senior, Raymore, MO</i>
Prince Charmant . . . . .	Kaytlin Withers <i>Senior, Houston, TX</i>
Pandolfe . . . . .	Jack Gerding <i>Junior, Kansas City, MO</i>
La Fée . . . . .	Anika DeLong <i>Senior, Malibu, CA</i>
Madame de la Haltière . . . . .	Haily Watson <i>Senior, Tucson, AZ</i>
Noémie, La Fée Cover . . . . .	Andrea Hupman <i>Senior, Lee's Summit, MO</i>
Dorothée . . . . .	Carmen Edano <i>Senior, American Canyon, CA</i>
Spirit . . . . .	Kaitlyn Chui <i>Junior, Lompoc, CA</i>
Spirit, Dorothée Cover . . . . .	Molly Day <i>Junior, Kansas City, MO</i>
Spirit, Haltière Cover . . . . .	Alison Kiasaleh <i>Junior, Plano, TX</i>

Spirit, Cendrillon Cover . . . . . Anahi Casas Perez  
*Junior, Kansas City, MO*

Spirit, Prince Cover . . . . . Sydney Swearengin  
*Senior, Fresno, CA*

Spirit, Noémie Cover . . . . . Brittany Weinstock  
*Sophomore, Newport Beach, CA*

Narrator . . . . . Madison Sprague  
*Sophomore, Reston, VA*

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**T**his production was only possible with an exceptional amount of innovation, preparation, patience, and determination. I am so grateful for the incredible cast and production team who stayed focused and positive throughout the process. Because of COVID19, the 13-person cast remained dispersed across the country, with members as far away as San Francisco to the north, Newport Beach to the south, and Kansas City, Missouri to the east. The latency of the Internet at that distance precluded real-time collaboration, so the cast rehearsed with pre-recorded tracks of their scene partners. Even a simple duet required an initial piano track that both singers used to record their part individually. In rehearsal, duet partners then sang live with a recording of their scene partner. This back-and-forth allowed scene partners to collaborate in the shaping of phases, breathing, and timbre.

While 2020 forced us to examine and rethink how we could present an opera, it was also a time to examine our collective history of racism, sexism, and systemic oppression. Fairy tales have long been used to reinforce the status quo and social mores, which can strengthen oppressive systems. In 2021, we could not approach Massenet's *Cendrillon*—or the original Perrault text which is the basis for the opera—without noticing the outdated gender roles. While the most obvious moral of the Cinderella story is admirable (that inner beauty and goodness outweigh physical beauty or station), the tale propagates several oppressive views of women's role in society.

In the first aria of the opera, Pandolfe quotes Molière, proclaiming that the man of the house is almighty. This statement is even more oppressive when joined with its preceding line in Molière's play *The School for Wives*: "Votre sexe n'est là que pour la dépendance: du côté de la barbe se trouve la toute-puissance" [Your sex is not here for anything but dependance, on the side of the beard you find omnipotence]. The trouble does not stop here. As the opera proceeds, the sole aim and defining value of the female characters is seemingly to win a good marriage, and the mistreatment of Cendrillon is only corrected when Pandolfe finally asserts his authority as the patriarch of the family. This is perhaps not surprising, as the original Perrault text has a similar perspective. Perrault provided two morals as a postlude to his telling: That grace is more valuable than beauty in securing a good marriage, and that even grace might be not be sufficient without a patron (such as the fairy godmother).

Massenet's selection of a falcon soprano (a particularly rich timbred soprano voice) to sing the role of Prince Charming might seem anachronistically progressive in 2021, but the use of a treble voice was more likely intended to highlight the youth of the prince. This was a common convention in eighteenth and nineteenth century opera, and probably not a political statement challenging a binary gender system or the patriarchal society of its time.

I raise these issues not with the intention of tainting our enjoyment of a classic tale, but rather in the hope of not unconsciously propagating an oppressive system. What then, if any, is the moral of our production? I don't think it is my place to assign one. As a cast, we have found the longing for genuine connection and goodness resonated deeply with us. The distance between the Cendrillon and the Prince was strangely poignant in the depths of stay-at-home orders. This project has been a source of community that has been very dear to all of us, and we are excited to share that with you.

—*Keith Colclough, Direction and Musical Preparation*



# SYNOPSIS

## ACT I

Pandolfe laments the fearsome temper of his second wife, Madame de la Haltière. He tries to summon the courage to assert himself. Lucette, Pandolfe's beloved daughter from his first marriage, is badly mistreated by her stepmother. Madame forces Lucette to do all manner of work in the house, and has taken to calling her Cendrillon (Cinderella). Pandolfe wants to defend Lucette, but he is too timid.

When Madame de la Haltière enters with news of a ball at court, Pandolfe hides himself to avoid confronting her. Madame coaches her two daughters, Noémie and Dorothee, on the necessary tactics to catch the Prince's eye. The servants scurry to and fro, anxious to avoid the wrath of the Madame. Pandolfe re-enters dressed for the evening's festivities. He, Madame, Noémie, and Dorothee depart for the ball. No one even bids Lucette adieu.

Lucette emerges from the shadows and cinders of the room to watch them as they step into the carriage. She follows them with her eyes for as long as she can, and urges herself to stay resigned to her work. As Lucette finishes the day's chores, she falls asleep as though a spell of tiredness has been cast upon her. Her fairy godmother, moved by the wishful hopes and earnest dreams of Lucette, summons the other spirits of the forest to the side of the sleeping girl. Together, they cast a magic spell over the young woman, dressing her in a splendid gown and summoning a glorious carriage. A pair of glass slippers will keep Cinderella disguised from her family. Her godmother informs her there is one condition for her blessing: she must return home by midnight. Lucette departs for the ball, hardly able to contain her joy.

## ACT II

At the ball, the Prince is lonely and morose. He yearns to find his soulmate. All the eligible daughters, including Noémie and Dorothee, are presented to the Prince. None so much as catch his eye until an unknown beauty steps out of her carriage. It is love at first sight. The crowd withdraws, leaving Lucette and the Prince alone. The Prince begs to know her name, but Lucette responds that she must remain simply "the unknown one" and must disappear into the mist at the end of the night. The Prince begs her to stay, but when the clock chimes midnight Lucette flees. The Prince feels completely alone, despite the tumult of the ball, with nothing but a glass slipper left to remember the unknown beauty.

### **ACT III – SCENE 1**

When Lucette returns home, she reels from the adrenaline of the ball and her flight through the dark. She begs her godmother to forgive her for hesitating to leave at midnight. Pandolfe, Madame, Noémie, and Dorothee return, arguing about the mysterious girl from the ball, not knowing she is in their midst. Madame and her daughters claim that the Prince was scandalized by the unknown woman at the ball, and that he chased her off for her effrontery. Lucette is devastated by the news, and Pandolfe notices she is clearly upset by his wife's gossip. He chases Madame and her daughters out of the house.

### **ACT III – SCENE 2**

Meanwhile, the Fairy Godmother and the other spirits busy themselves around a great oak tree that stands among a heath of flowers. The Prince has also sought solace in the woods. The Fairy Godmother summons a wall of flowers to separate the lovers as they both entreat the Fairy to ease their suffering. Lucette recognizes the voice of the Prince and confesses her love. The Prince rejoices as he finally learns her name. The Fairy grants their wish, and allows them to briefly see one another before they fall into a deep and magical sleep.

### **ACT III – SCENE 1**

Lucette awakens the next day at her family farm. Pandolfe has stayed by her side since she was found asleep in the woods. He recounts her feverish dreams throughout the night, and how she spoke of spirits and the Prince, whom she has never met. Lucette worries that everything might have been nothing but a dream.

Madame de la Haltière arrives with news that the Prince has called all of the eligible ladies to court to try on the glass slipper from the ball. Lucette rejoices, and slips away unnoticed in the excitement.

### **ACT III – SCENE 2**

At court, the Prince is distraught that he still has not found the unknown beauty from the ball. He instructs his courtiers to put away the glass slipper. Lucette arrives, and reveals that she, a peasant, is his mysterious love. The Prince rejoices at having found his Lucette, and they live happily ever after.





# ARTISTIC STAFF

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**Dr. Keith Colclough** (Direction and Musical Preparation) is in his seventh year of teaching at Pepperdine, where he serves as Assistant Professor of Voice and Director of Opera. Past directing credits at Pepperdine include *Gianni Schicchi*, *Dido and Aeneas*, and *Die Fledermaus*. Colclough also directs the vocal side of the Heidelberg Summer Music Program, performing with Pepperdine students throughout Austria and Germany. In addition to his duties at Pepperdine, he maintains a studio of professional voice students and performs with local arts organizations. Colclough has been a soloist the Los Angeles Philharmonic, Opera Santa Barbara, Sacramento Philharmonic and Opera, Pacific Opera Project, LACMA Sundays Live, Salastina Society, and the Santa Barbara Choral Society. An alumnus of the Flora L. Thornton Opera Program at Pepperdine, Colclough's additional training includes vocal fellowships at the Tanglewood Music Center, Music Academy of the West, the Aspen Opera Center, Fall Island Vocal Arts Seminar, and a Fulbright Scholarship to Germany.

**Dr. Long-Tao “Pierre” Tang** (Conductor) is the Director of Instrumental Ensembles at Pepperdine where he also conducts the annual opera and musical theatre productions. Tang holds graduate degrees in orchestral, wind ensemble and choral conducting from the University of Illinois at Urbana-Champaign. As a sought-after guest conductor and clinician internationally, he regularly teaches instrumental conducting workshops and leads directorship seminars in Hong Kong. As a choral conductor, he serves as the Director of Music at St. Matthew's United Methodist Church in Newbury Park, CA. Tang's recent presentations include Oxford Conducting Institute Conference, California All-State Music Education Conference, and University of Toronto Graduate Music Conference.

**Melanie Watnick** (Costume Designer) has been designing and teaching at Pepperdine for over eight years. Her 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. She received her MFA from UC San Diego and a BA with a distinction in her major from UC Santa Barbara.

**Sarah Lindsley** (Tableau Artist) is a Los Angeles-based artist who studied both fine art and theatrical design at Pepperdine University. Her art draws inspiration from the whimsical themes she finds in nature and folklore. Pen, paper, and watercolor are her dominant mediums, but she has often dabbled with mixed-media sculptural pieces. When not drawing, Lindsley constructs costumes for

live performance and film while also working on the wardrobe team at the Geffen Playhouse in Westwood. Most recently she was the Wardrobe and Wig Head for the Broadway International tour of *Finding Neverland*. Lindsley would like to thank her family for being a constant well of inspiration as well as Pepperdine for their continued support.

**David Fraley** (Piano Accompanist) is a recent graduate of the Pepperdine music department and is a pianist and music director in the Greater Los Angeles area. Fraley was piano-conductor of *Big Fish* at Pepperdine (2017), and co-music director and piano-conductor of *Sweeney Todd* at Conejo Players Theatre (2019), for which he won Outstanding Musical Direction from Four Star Theater Alliance. For five years, Fraley has music-directed *Contempo*, the Pepperdine musical theatre ensemble. Aside from the proud work he does as a pianist for local churches, Fraley currently gives private lessons and works as a choral and instrumental coach and accompanist.

**Matthew K. Westman** (Sound Designer) graduated from the Pepperdine theatre program in 2018 with a bachelor's of arts in theatre production & design, sound design and stage management emphasis. At Pepperdine, he worked on *The Abode* (Lighting Designer/Technical Director), *The Pirates of Penzance* (Stage Manager), *Big Fish* (Sound Designer), *Don Giovanni* (Assistant Stage Manager/Deck Manager), and *Into The Woods* (A2) among other shows. Professionally, Westman has been the Assistant Stage Manager for Rogue Artists Ensemble's Señor Plummer's Final Fiesta and Independent Shakespeare Co.'s *Two Gentlemen of Verona*. Westman also spent a year as an Assistant Stage Manager for the Royal National Theatre in London. Currently, Westman is the Technical Production Manager at Reason One Productions, Inc., a Los Angeles-based production company, as well as the Production Manager at Eagle Rock Baptist Church in North East Los Angeles.

**Kyle Wurtz** (Video Editor) is a Pepperdine alumnus. *Cendrillon* is Wurtz's seventh design at Pepperdine University, with his first being the student production of *Call Center* during his first year. This is his second time working for the Pepperdine theatre department in editing and streaming. With COVID preventing live theatre, new innovations need to occur and Wurtz is glad that he was able to assist in this endeavor. He has also designed for *Miss Bennet: Christmas at Pemberley*, *Well*, and the student production of *Stay Because...* This is Wurtz's first production as an alumnus and he is so glad he had the opportunity to work with everyone there. He will be attending the University of Illinois at Champagne Urbana to get his masters in theatre in the fall. Wurtz would like to thank his parents for always supporting his creativity, his little brother for always being his best friend, his uncle for introducing him to the world of theatre, and the rest of his family and friends for supporting him. He would also like to thank all the mentors and professors at Pepperdine for guiding him through his time there and preparing him for a career in theatre.

**Yelena Babinskaya** (Production Manager and Technical Producer) 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 USITT. She is very excited to be part of this adventure.

**Mallory Bedford** (Assistant Director) is a sophomore theatre arts major with an emphasis in directing from Chantilly, VA. Her Pepperdine credits include assistant directing *Miss Bennet: Christmas at Pemberley* and props crew for *Futureproof* and *Ragtime*. She was also a part of Pepperdine Theatre's 2020 Edinburgh Fringe Festival play *Americana: A Murder Ballad* before it was postponed. She is a recipient of the Pepperdine Theatre Scholarship.

**Stephanie Coltrin Beyries** (Stage Manager) is a Los Angeles-based director, producer, and stage manager. Favorite directing credits include *Henry V*, *The Winter's Tale*, *Macbeth*, *Othello*, *Hamlet*, *The Tempest*, *King John*, *Romeo and Juliet*, *King Lear*, *Julius Caesar*, *The Weir*, *Bach at Leipzig*, *The Last Five Years* (Ovation recommended), *Moonlight and Magnolias*, *Taking Sides*, *Miss Saigon* (Ovation Award Best Musical), *Jesus Christ Superstar*, *Who's Afraid of Virginia Woolf?*, and *Blithe Spirit*. Beyries has stage managed over 60 productions at companies throughout L.A., including McCoy Rigby (*Fully Committed*), Civic Light Opera of South Bay Cities (CLOSBC) (*Jekyll and Hyde*, *Ain't Misbehavin'*, *Into the Woods*) Reprise (*She Loves Me*, *Babes in Arms*) McCoy Rigby (*Fully Committed*) *Odyssey*, (*Tea, Ali*, *Little Murders*, *Rhinoceros*, *Steven Berkoff's Shakespeare's Villains*), and many others.



# CAST

(in alphabetical order)



**Malone Blaich** (Cendrillon) is a senior vocal performance major from Raymore, MO. Her Pepperdine credits include *Big Fish* (Girl with the Cat), *Die Fledermaus* (Chorus, Assistant Choreography), *Ragtime* (Immigrant Ensemble, Dance Captain), *Dido and Aeneas* (Choreographer), and *Gianni Schicchi* (Lauretta). Blaich is a four-year member of both Pepperdine's Concert and Chamber Choirs. She is a recipient of Music Scholarship, and a 2017 nominee for Starlight's Actress in a Lead Role Blue Star Award.



**Kaitlyn Chui** (Spirit) is a junior liberal arts for education major from Lompoc, CA. She is currently working to earn her multiple-subject teaching credential. Chui is a member of both Pepperdine's Concert and Chamber Choirs. She is a Music Scholarship recipient.



**Molly Day** (Spirit, Dorothée Cover) is a junior vocal performance major from Kansas City, MO. Her Pepperdine credits include *Ragtime* (New Rochelle Ensemble), and *Electric Circus* (Ensemble). Day is a member of both Pepperdine's Concert and Chamber Choirs. She is a Music Scholarship recipient and a Helen Young Scholarship recipient.



**Anika DeLong** (La Fée) is a senior music major from Malibu, CA. Her Pepperdine credits include *Gianni Schicchi* (Nella), *Die Fledermaus* (Chorus), and *Don Giovanni* (Chorus). During the summer of 2019, she participated in Pepperdine's Heidelberg Music Program and studied scenes from *Albert Herring* and *Der Schauspieldirektor*. DeLong has been a member of the Pepperdine Concert and Chamber choirs since 2016. She is a music scholarship recipient and studies under Dr. Melanie Emelio.



**Carmen Edano** (Dorothee) is a senior music major with an emphasis in vocal performance and music education from American Canyon, CA. Her Pepperdine credits include *The Pirates of Penzance* (Ensemble), *Die Fledermaus* (Ensemble), and *Dido and Aeneas* (Ensemble, Spirit, Sorceress Cover). Edano has also participated in the Pepperdine Heidelberg Summer Opera Program where she studied scenes from *Il barbiere di Siviglia* (Rosina) and *Così fan tutte* (Dorabella). She is a member of both the Pepperdine Concert Choir and Chamber Choir. Edano is also a Music Scholarship recipient.



**Jack Gerding** (Pandolfe) is a junior music major with an applied vocal emphasis from Kansas City, MO. While at Pepperdine, Gerding has performed in multiple operas, including *Die Fledermaus* (Dr. Falke) and *Gianni Schicchi* (Gianni Schicchi). Gerding is also an active choral singer. He has been in Pepperdine's Chamber Choir, a member of the choir at St. Aiden's Episcopal Church, as well as a Choral Assistant at Los Cerritos Middle School.



**Andrea Hupman** (Noémie) is a senior vocal performance major from Lee's Summit, MO. Her Pepperdine credits include *Die Fledermaus* (Ida), *Ragtime* (New Rochelle Ensemble), and *Dido and Aeneas* (Witch #1). Hupman is a four-year member of both Pepperdine's Chamber and Concert Choirs. She is a member of the Pi Kappa Lambda Music Honor Society and is a Music Scholarship recipient.



**Alison Kiasaleh** Alison Kiasaleh (Spirit, Madame de la Haltière Cover) is a junior vocal performance major from Plano, TX. She previously starred in Pepperdine's production of *Dido and Aeneas* (Spirit, Ensemble). She is a member of both the Pepperdine Concert Choir and Chamber Choir. She serves in the role of student leader for University Ministries and chaplain for the Pi Beta Phi Sorority. Kiasaleh is a Music Scholarship Recipient.



**Anahi Casas Perez** (Spirit, Cendrillon Cover) is a junior music major with an emphasis in voice from Kansas City, MO. Her Pepperdine credits include *Dido and Aeneas* (Second Woman), *Gianni Schicchi* (Lauretta Cover), *Ragtime* (Immigrant Ensemble), and *Electric Circus* (Ensemble). Casas Perez is both a member of the Pepperdine Concert and Chamber choirs, as well as the Financial Chair of the Latinx Student Alliance. Casas Perez is a Music Scholarship recipient, Blanche E. Seaver Faculty Scholarship recipient, as well as a Music Scholarship recipient.



**Madison Sprague** (Narrator) is a sophomore theatre major with an emphasis in musical theatre from Reston, VA. Her Pepperdine credits include *Men on Boats* (Bradley) and the *Fine Arts Cabaret* (Herself). Sprague also appeared recently in Public Works' *Twilight Night* (Olivia) with the Theatre Lab, D.C. She is an active member of the Pepperdine Concert Choir. Sprague is a Music Scholarship and Theatre Scholarship recipient.



**Sydney Swarengin** (Spirit, Prince Charmant Cover) is a senior vocal performance major from Fresno, CA. Her recent Pepperdine credits include *Ragtime* (Immigrant Ensemble), *Men on Boats* (Summer), and *Curtains* (Ensemble). She has been a member of the Pepperdine Concert and Chamber Choirs for all four years of attendance. Swarengin is a recipient of the George Pepperdine Award as well as a Music Scholarship.



**Haily Watson** (Haltière) is a senior liberal arts major from Tucson, AZ. Her Pepperdine credits include *Dido and Aeneas* (Sorceress), *The Pirates of Penzance* (Sister), and *Ragtime* (Ensemble). Watson is a member of the Pepperdine Concert and Chamber choirs, and also performed as a soloist/ensemble member for Pepperdine Theatre's Contempo from 2018–2020. Watson is a Music Scholarship recipient.



**Brittany Weinstock** (Spirit, Noémie Cover) is a sophomore vocal performance major with a double minor in marketing and music Composition from Newport Beach, CA. Her Pepperdine credits include *Ragtime* (Immigrant Ensemble) and *Dido and Aeneas* (Chorus, Spirit, Second Witch Cover). Weinstock co-wrote the original musical *Beautiful Fools*, which had its premiere performance in 2019. She is a member of the Pepperdine Concert Choir, Chamber Choir, and Pickford Ensemble. Weinstock is a Music Scholarship recipient and a Brendan Mann Scholar.



**Kaytlin Withers** (Prince Charmant) is a senior music major with an emphasis in voice from Houston, TX. Her Pepperdine credits include *Dido and Aeneas* (Dido), *Die Fledermaus* (Rosalinde Cover), and *The Pirates of Penzance* (Chorus). Withers has also participated in Pepperdine's Heidelberg Music Program, where she studied scenes from *Le Nozze di Figaro* (Countess) and *Die Zauberflöte* (Pamina). She is a Music Scholarship recipient, member of the Phi Kappa Lambda Music Honor Society, and recent winner of the MONC L.A. District Encouragement Award.

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# ACKNOWLEDGEMENT & THANKS:

Many thanks to the Pepperdine Fine Arts Division faculty and staff, particularly our voice faculty: Kate Bass, Melanie Emelio, Louise Lofquist, Ida Nicolosi, Meredith Pyle, and LeRoy Villanueva. Thank you to Rick Aglietti, Danielle Lobello, and the Center for the Arts for their support of the opera. Finally, thanks to our cast's family and roommates for allowing us to set up a movie set in their homes.



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*\*in memoriam*

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## **The opera program at Pepperdine is made possible by a generous endowment from the late Flora L. Thornton.**

We will always be grateful to her, not only for her belief in our opera program,  
but also for her gracious support of excellence in higher education and the arts.

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 Friends of Music, please contact Dawn Pettersen at 310.506.6514.

# PEPPERDINE FINE ARTS DIVISION UPCOMING DIGITAL PERFORMANCES

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## 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.**

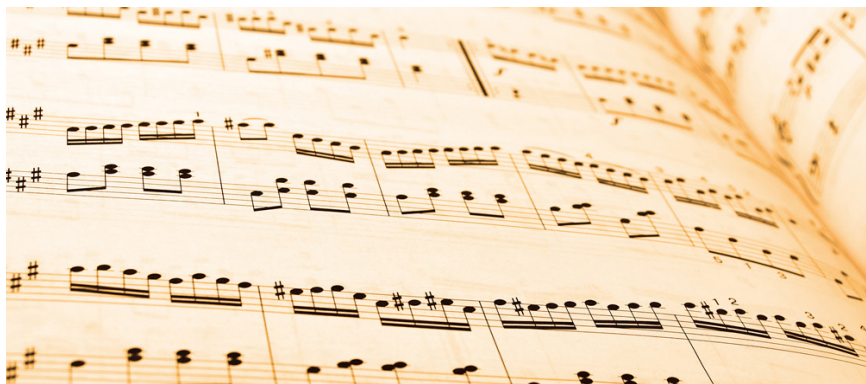
**There will be a virtual talk back with the cast and creative team immediately after the Saturday, May 8 performance. A separate viewing link for the talk back will be sent to registrants for all performances.**

**Visit [arts.pepperdine.edu](https://arts.pepperdine.edu) for more information.**

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PEPPERDINE FINE ARTS DIVISION  
UPCOMING DIGITAL PERFORMANCES

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**MASS OF THE CHILDREN BY JOHN RUTTER**

A Virtual Benefit Concert for RaisingHope  
Featuring the Pepperdine Concert Choir and Friends

Ryan Board, Director

Hiroyo Hatsuyama, Pianist

Kevin Su Fukagawa, MIDI Orchestration

Soloists, TBA

This concert features the Pepperdine Concert Choir performing John Rutter's beautiful *Mass of the Children*. This virtual presentation will benefit RaisingHope, which is a local organization committed to helping children in Southern California's foster care system.

**Friday, May 14, 2021 • 7:30 PM PDT**

**Digital performances are free, but advanced registration is required.**

**Visit [arts.pepperdine.edu](https://arts.pepperdine.edu) for more information.**

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