

Nice Work If You Can Get It at Laguna Hills Puts on the Ritz!  
written by Ellie Kim, a junior at Capistrano Valley High School

Ostentatious, proud womanizer Jimmy Winter meets hardcore, hard-pressed crook Billie Bendix in *Nice Work*, while her scheming criminal partner Cookie McGee and sincere sidekick Duke Mahoney hatch the brilliant plan to use Winter's beach house as an unassuming cover-up for alcohol smuggling. With a vast array of unhinged antics and infatuated characters stumbling onto the scene, love and seduction end up taking hold of the most unwilling, unexpected hearts.

Jimmy (Joseph Mulrooney) persuasively combines gliding, impeccably placed strides, melodramatic eyebrow raises, and a flashing smile to wholly encapsulate a sophisticated, spoiled playboy. His alluring, swoonworthy suaveness can also be attributed to his polished, crystal clear vocals. Billie's (Sarah Hall) authoritative, willful demeanor and utterly unperturbed facials permanently alter him, her distinctly fiery persona illustrated through raw, unfiltered singing. Together, they transform into a tender-hearted gentleman entranced by his enchanting, vulnerable lover girl.

Cookie's (Nicolas Fuller) perpetually widened eyes and frantically waving arms convey an eager con man desperate for success. His unpredictable, unbounded leaps across the stage push the sensitive buttons of Duchess Estonia Dulworth (Lily Krol), whose shrewish, scrunched up face and piercing shouts challenge the bootlegger's lawless behavior.

Eileen Evergreen (Kiley Luke) is a dazzling, self-aware star with her unwavering prissy attitude, swooshing, flourishing arms, and absolutely merciless hair flips. Her glinting eyes shoot daggers at any threats to her happiness.

Lighting (Aleena Estrada) cleverly utilizes white floaters during Mulrooney and Hall's duets to mirror the anxious butterflies fluttering in their stomachs as their romance blossoms and progresses. The spot operators (Kate Cruikshank, Alex Hernandez) deliberately highlight the couple's shadows, painting a splendid, picturesque display of their intimate bond in spinning silhouettes.

An entirely period-accurate, immersive atmosphere is established by Props (Stryder John, Alastair Mayer, Carleena Stegall), from the old-fashioned, yellowed telegrams to the assorted medley of pristine dishes, forks, and spoons adorning the dining table.

Hair and Makeup (Dani Rahman, Alan Camargo) style the Chorus Girls with rosy cheeks and glistening lips to parallel their flamboyant, effervescent dancing. Paired with their meticulously hand-picked wigs, the radiant girls appear to walk straight out of a 1920s speakeasy.

Sound (Ryah Stefani, Madison Tetzlaff) seamlessly balances 24 individual mics to produce layered, full-bodied harmonies and emphasize critical solos.

Laguna Hills' Nice Work If You Can Get It is exquisitely electric in every element of the show!