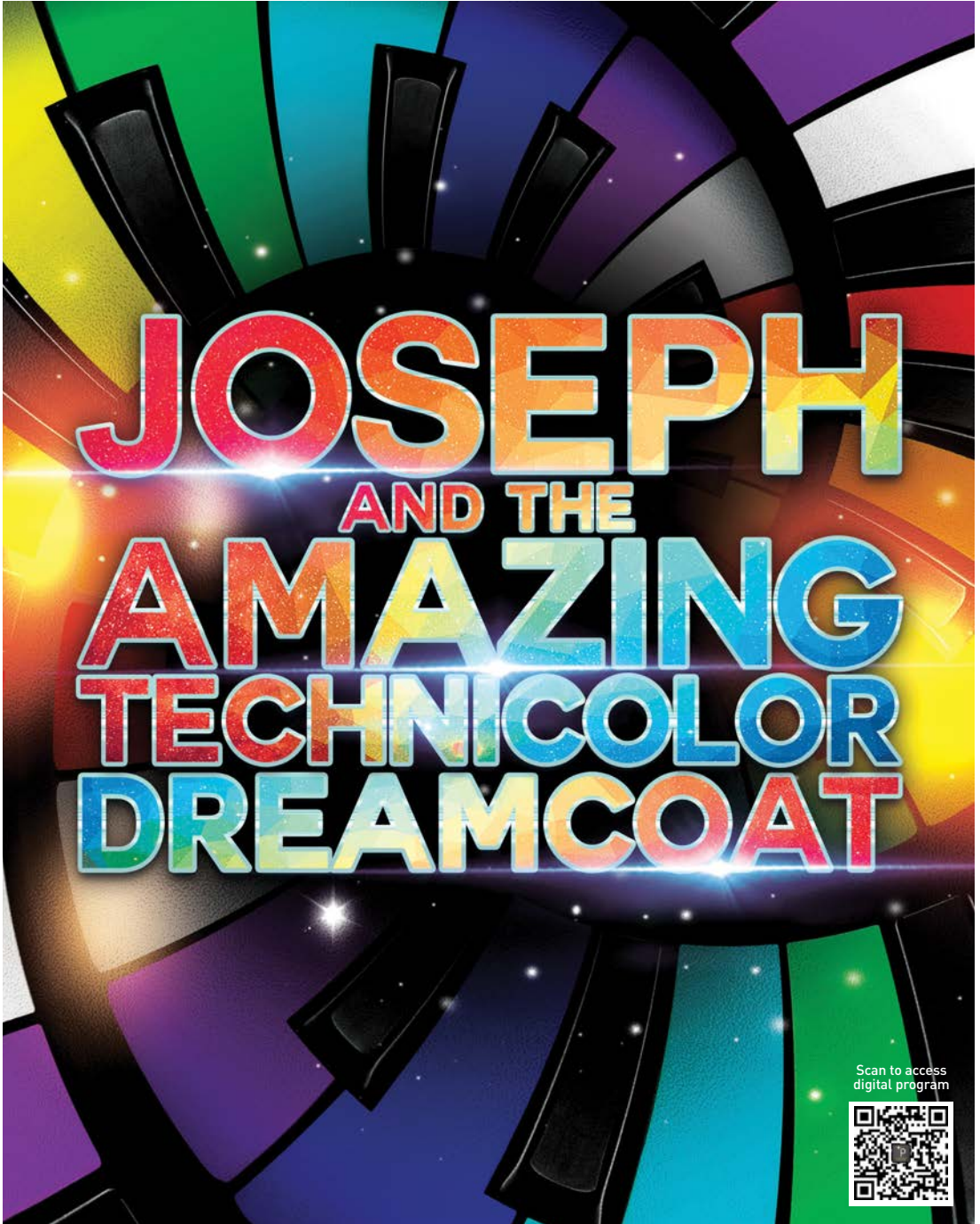


JUNE 2023

performances  
MAGAZINE



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Ken Jeong  
Oct. 27



Khalid  
Sept. 9



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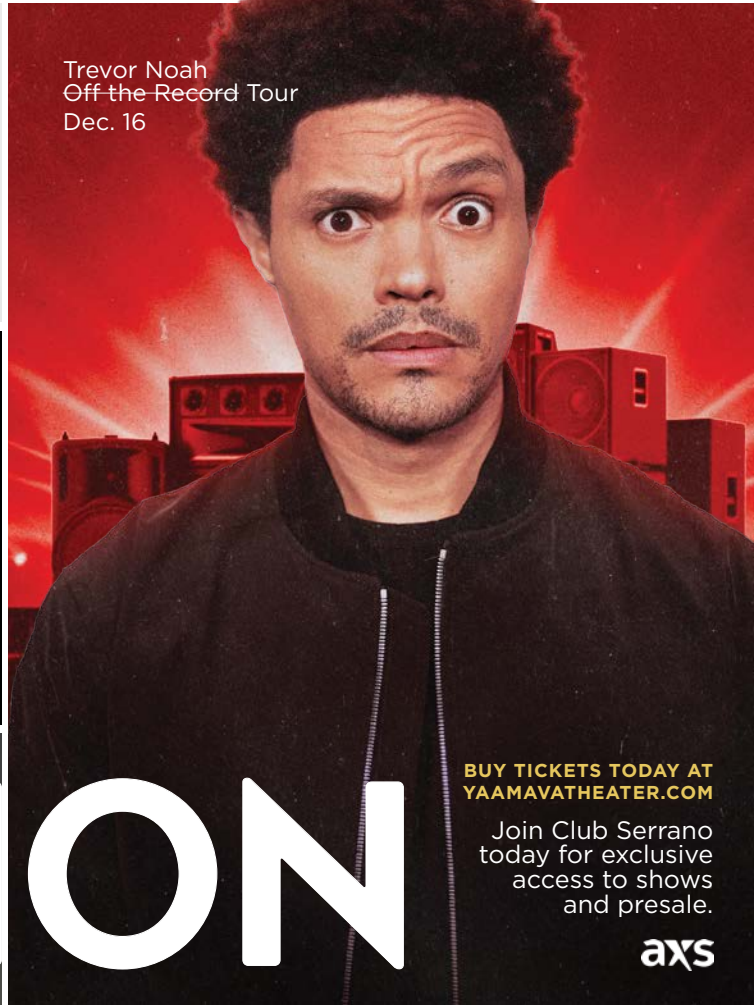


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# performances

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CLOCKWISE FROM TOP: COURTESY MARINA; ANDREW STEWART; COURTESY CENTER THEATRE GROUP

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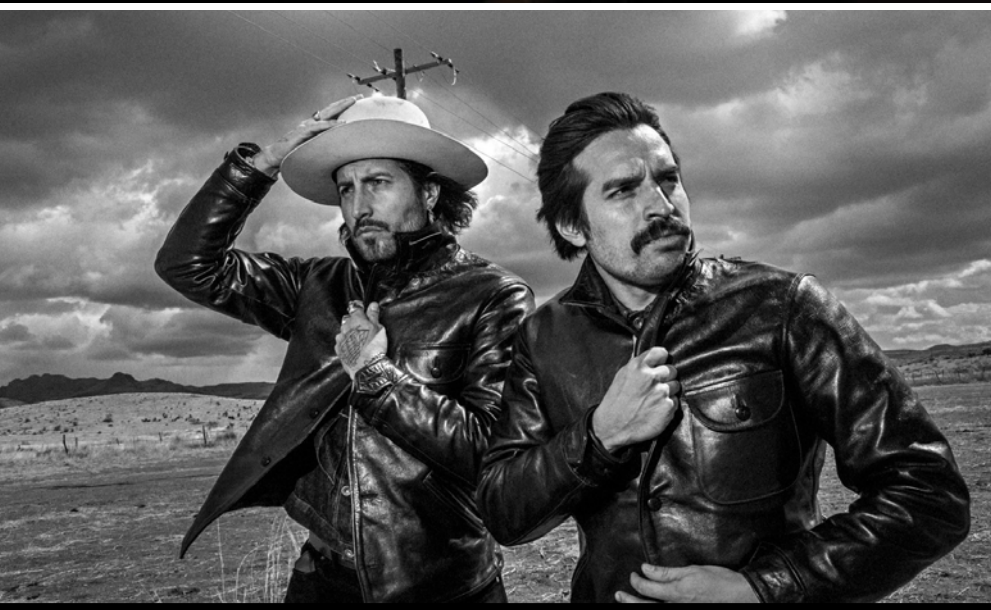


MUSIC

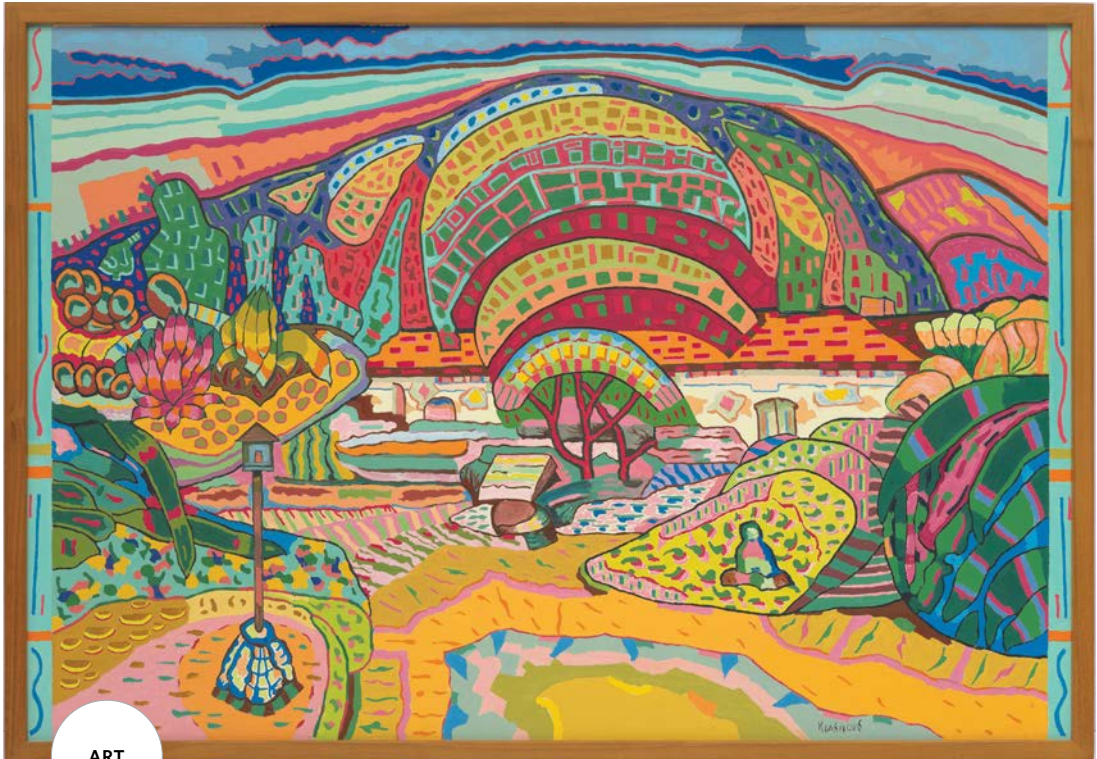
## Fifteen Weeks at the Ford

THE FORD LAUNCHES its season under the stars July 14 with Mac DeMarco performing works from his new album *Five Easy Hot Dogs*. Programming at the historic amphitheater continues with more than a dozen Ford debuts, the return of L.A. Soundscapes, and the producer program FordLab. Artists represent roots as diverse as Brazil, Iceland and Ukraine. New to the Ford are singer-songwriters Darren Criss July 23, Uruguayan Grammy- and Oscar-winning Jorge Drexler July 29 and Grammy-winning Lucinda Williams—“one of America’s greatest living songwriters,” says *Rolling Stone*—on Aug. 10. Theatrical Kyiv-based quartet DakhaBrakha presents its Ukrainian avant-garde folk and “ethnic chaos” sound Aug. 4. Family programming on Sunday mornings includes *It’s a Musical World* with Bob Baker Marionette Theater on Aug. 13. Aug. 25, Pacific Opera Project presents its contemporary spin on Rossini’s *The Barber of Seville*, fittingly set in the Hollywood Hills. The stylings of Hermanos Gutierrez—Swiss-Ecuadorian guitar duo Alejandro and Estevan Gutiérrez on Sept. 28—are informed by saguaros and surf, spaghetti westerns and surreal psychodrama. 2580 Cahuenga Blvd. E., L.A., 323.850.2000, [theford.com](http://theford.com)





Coming to the Ford: Lucinda Williams, above, and Hermanos Gutiérrez. Opposite: Singer-songwriter Darren Criss, above, and Bob Baker Marionette Theater



ART

## BREATHING JOY AND LIGHT

THE SKIRBALL CULTURAL Center presents **Peter Krasnow: Breathing Joy and Light**, 20 paintings and drawings from its own collection, through Sept. 3. The exhibition focuses on works made primarily during the decades following World War II and the Holocaust. To ease the despair brought on by that period, Krasnow created vibrant paintings teeming with exuberant

abstract forms, radiating optimism and evoking spiritual renewal. Krasnow emigrated from Ukraine to the U.S. in 1907, at the age of 20, and by the 1920s had established himself in the Los Angeles art community. His paintings incorporate elements both of his Jewish heritage and the organic forms and hues of the plant life at his Atwater Village home and studio. Krasnow's works,

says Skirball president/CEO Jessie Kornberg, "are testament to the resilience of the human spirit and healing power of expression ... full of joy, energy and hope and particularly poignant in the context of his journey from Ukraine." 2701 N. Sepulveda Blvd., L.A., 310.440.4500, [skirball.org](http://skirball.org)

Peter Krasnow, *Casa Verdugo*, 1923, repainted 1963, on display at the Skirball Cultural Center

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Peter Van Norden in *The Tempest*

THEATER

## A Musical *Tempest*

"BE NOT AFEARED. The isle is full of noises, sounds, and sweet airs, that give delight and hurt not." Inspired by lines such as those, a new production by Antaeus Theatre Company of William Shakespeare's *The Tempest* highlights the musicality of the play June 16-July 17 at the Kiki & David Gindler Performing Arts Center.

The work is filled with comedy, romance, poetry and magic, says director Nike Doukas, but also "images and references to the sounds of the magical island" that inspired him to include original music, live musicians and sound effects. "These elements bring alive the wonder ... the darkness and light, even the comedy of

the play." The work centers on the sorcerer Prospero, played by Peter Van Norden, stranded on a remote enchanted island with his young daughter; he conjures a storm and shipwreck that bring his enemies to them. Low-priced previews begin June 11. 110 E. Broadway, Glendale, 818.506.1983, [antaeus.org](http://antaeus.org)

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by Robbie Sweeny



# BLACK PLAYS MATTER

Programming reflects live theater's cultural reckoning.

/ BY SHERRY STERN /

IT'S NO COINCIDENCE that a confluence of plays with unique perspectives on being Black in America are hitting some of Los Angeles' largest theaters in June and July.

The abundance of Black playwrights this season reflects the cultural reckoning in live theater that began three years ago when the brutal murder of George Floyd shook up America.

Aligning with the country's Black Lives Matter movement of 2020, theater artists mobilized in a variety of ways to protest racial injustice on Broadway and beyond and by relentlessly demanding change.

Nkeki Obi-Melekwe  
in *Tina—the Tina  
Turner Musical*.  
Opposite: Pulitzer  
Prize-winning play-  
wright Katori Hall





CTG associate artistic director Tyrone Davis says that theater companies “have been able to open ourselves up for meaningful conversation at every single level ... about how we can become better.”

Pulitzer Prize-winning playwright Katori Hall was among 300 Black, Indigenous and people-of-color signees of one of the more scorching protests, an open letter called “We See You White American Theater.”

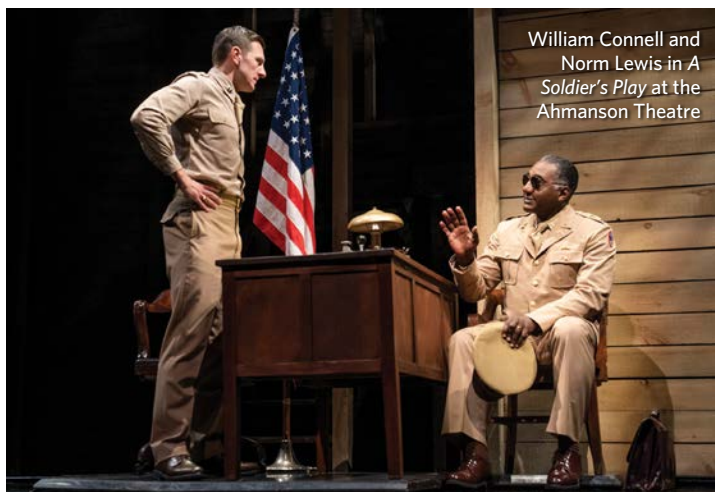
“We have watched you exploit us, shame us, diminish us, and exclude us. We see you,” the artists pointedly wrote. Though the industry could have easily concurred publicly with the sentiments and privately gone about business as usual, Hall says, theaters reacted, many as if the ideas were their own.

“The ‘We See You’ campaign happened with a huge list of demands. Many theaters across the country use it as a bible, even though they don’t want to admit it,” Hall says with a laugh. “I’ve been having conversations with people on the executive side of theater

who have been able to admit it.”

That’s no better illustrated than by the falling dominoes of theater groups’ artistic directors, white and mostly male, who opted to leave their jobs in the wake of the national conversation.

The list includes Michael Ritchie, who retired after 17 years of running L.A.’s major theater organization, Center Theatre Group. Snehal Desai steps in, the first person of color to lead CTG, which operates /CONTINUED ON PAGE 26



William Connell and Norm Lewis in *A Soldier's Play* at the Ahmanson Theatre



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Music by **ANDREW LLOYD WEBBER**

*Starring*

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LAUREN DECIERDO   ANDREA DOBBINS   ASHLEY EVANGELINE   JAMES EVERTS   JOSH GRISETTI  
JUAN GUILLEN   MARIE GUTIERREZ   CERON JONES   KURT KEMPER   EDGAR LOPEZ  
ROREY MICHELANGELO   ANYSSA NAVARRO   DINO NICANDROS   MARCUS PHILLIPS   BRANDON KEITH ROGERS  
CALLULA SAWYER   RIANNY VASQUEZ   PETER ALLEN VOGT   THOMAS WHITCOMB   BRIDGET WHITMAN

*Lighting Design*  
JEAN-YVES TESSIER

*Sound Design*  
JOSH BESSOM

*Co-Hair/Wig/Makeup Design*  
KAITLIN YAGEN  
MADISON MEDRANO

*Assistant Choreographer*  
KIM ARNETT

*Properties Supervisor*  
KEVIN WILLIAMS

*Casting Director*  
JULIA FLORES

*Technical Director*  
KEVIN CLOWES

*General Management*  
THERESA FLEMMING  
SHANON MILLS-HABELOW

*Production Management*  
ANA LARA, LINDSAY BROOKS,  
DAVID NESTOR

*Production Stage Manager*  
JOHN W. CALDER, III

*Assistant Stage Manager*  
PHIL GOLD

*Publicist*  
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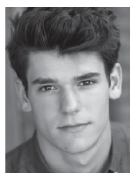
*Directed and Choreographed by*  
**GERRY McINTYRE**

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# THE COMPANY

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT



Chris  
McCarrell



Kelli  
Rabke



Ellie  
Barrett



Bernadette  
Bentley



Johnisa  
Breault



Jasiana  
Caraballo



Daniel  
Dawson



Lauren  
Decierdo



Andrea  
Dobbins



Ashley  
Evangeline



James  
Everts



Josh  
Grisetti



Juan  
Guillen



Marie  
Gutierrez



Ceron  
Jones



Kurt  
Kemper



Edgar  
Lopez



Rorey  
Michelangelo



Anyssa  
Navarro



Dino  
Nicandros



Marcus  
Phillips



Brandon Keith  
Rogers



Callula  
Sawyer



Rianny  
Vasquez



Peter Allen  
Vogt



Thomas  
Whitcomb



Bridget  
Whitman

# CAST OF CHARACTERS

Narrator .....	KELLI RABKE*
Joseph .....	CHRIS McCARRELL*
Jacob, Joseph's Father .....	PETER ALLEN VOGT*
<b>Joseph's Brothers:</b>	
Reuben .....	DINO NICANDROS*
Simeon .....	JOSH GRISETTI*
Levi .....	DANIEL DAWSON*
Naphtali .....	EDGAR LOPEZ*
Issachar .....	JAMES EVERTS
Asher .....	BRANDON KEITH ROGERS*
Dan .....	JUAN GUILLEN*
Zebulun .....	ROREY MICHELANGO
Gad .....	KURT KEMPER*
Benjamin .....	MARCUS PHILLIPS*
Judah .....	CERON JONES
Potiphar .....	PETER ALLEN VOGT*
Mrs. Potiphar .....	ELLIE BARRETT
Pharaoh .....	DANIEL DAWSON*
Butler .....	KURT KEMPER*
Baker .....	EDGAR LOPEZ*
Ishmaelites .....	ASHLEY EVANGELINE, RIANNY VASQUEZ
Apache Dancers .....	ROREY MICHELANGELO, BRIDGET WHITMAN*
Wives .....	ELLIE BARRETT, BERNADETTE BENTLEY, JOHNISA BREault, JASIANA CARABALLO, LAUREN DECIERDO*, ANDREA DOBBINS, ASHLEY EVANGELINE, MARIE GUTIERREZ*, CALLULA SAWYER, RIANNY VASQUEZ, BRIDGET WHITMAN*

## CHILDREN'S CHOIR

Sarah Grandpre, Choir Director

Cameron Avery, Rachel Beard, Lucy Benney, Elena Bertacchi, Blake Brunton, Leila Bustamante, Jayda Concepcion, Grace Ella, Brennan Esguerra, Erica Gonzalez, Ellie Gonzalez, Kallie Graham, Abigail Hernandez, Aria Jocson, Grace Jenkins, Raegan Larson, Harper Larson, Stevie Larson, David Last, Annemarie Last, Becca Last, Catherine Last, Elizabeth Last, Adrienne Morrow, Emilie Ong, Angelina Pendleton-Mendez, Hannah Pawlowicz, Hanna Maksimachkina, Delaney Martinez, Jasmine Melwani, Donovan Monroe, Sydney Sublette, Anna Surdina, Erin Tardibuono, Bailey Varga, Ava Villacorta, Obriella Witron, Leila Woodward, Natalie Yokota

## UNDERSTUDIES & SWINGS

Understudies and Swings never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Offstage Swings: ANYSSA NAVARRO, THOMAS WHITCOMB.

For Mrs. Potiphar: LAUREN DECIERDO\*; for Simeon: JAMES EVERTS; for Jacob/Potiphar: JUAN GUILLEN\*; for Apache Dancer: MARIE GUTIERREZ\*; for Reuben: KURT KEMPER\*; for Judah: MARCUS PHILLIPS\*; for Joseph/Pharaoh/Apache Dancer: BRANDON KEITH ROGERS\*; for Narrator: RIANNY VASQUEZ.

Production Stage Manager .....	JOHN W. CALDER, III*
Assistant Stage Manager .....	PHIL GOLD*
Assistant Choreographer .....	KIM ARNETT
Dance Captain .....	BRIDGET WHITMAN*

## PLACE & TIME

Canaan and Egypt. "Way, way back many centuries ago, not long after the Bible began."

***There will be one 15-minute intermission during this performance.***

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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# MUSICAL NUMBERS

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## ACT I

Overture .....	Orchestra
"Prologue" .....	Narrator, Joseph, Chorus
"Jacob & Sons" .....	Narrator, Brothers, Wives, Chorus
"Joseph's Coat" .....	Jacob, Joseph, Narrator, Brothers, Wives, Chorus
"Joseph's Dreams" .....	Narrator, Joseph, Brothers
"Poor, Poor Joseph" .....	Narrator, Brothers, Wives, Chorus
"One More Angel in Heaven/Hoedown" .....	Reuben, Jacob, Brothers, Wives, Chorus
"Journey to Egypt" .....	Narrator, Snake, Camel
"Potiphar" .....	Narrator, Joseph, Potiphar, Mrs. Potiphar, Ensemble
"Close Every Door" .....	Joseph, Ensemble, Chorus
"Go, Go, Go Joseph" .....	Narrator, Joseph, Baker, Butler, Ensemble, Chorus
"Go, Go, Go Joseph" (Reprise).....	Narrator, Ensemble, Chorus

## ACT II

"Entr'acte" .....	Orchestra
"Pharaoh Story" .....	Narrator, Ensemble, Chorus
"Poor, Poor Pharaoh/Song of the King" .....	Narrator, Butler, Pharaoh, Joseph, Ensemble, Chorus
"Song of the King" (Reprise).....	Pharaoh, Ensemble, Chorus
"Pharaoh's Dreams Explained" .....	Joseph, Ensemble, Chorus
"Stone the Crows" .....	Pharaoh, Narrator, Joseph, Female Ensemble, Chorus
"Those Canaan Days" .....	Simeon, Jacob, Brothers, Apache Dancers
"The Brothers Come to Egypt/Grovel Grovel" .....	Narrator, Reuben, Zebulun, Asher, Dan, Joseph, Brothers, Ensemble
"Who's the Thief?" .....	Joseph, Narrator, Brothers, Ensemble, Chorus
"Benjamin Calypso" .....	Judah, Brothers, Ensemble, Chorus
"Joseph All the Time" .....	Narrator, Joseph, Ensemble, Chorus
"Jacob in Egypt" .....	Ensemble, Chorus
"Any Dream Will Do" (Finale).....	Joseph, Narrator, Ensemble, Chorus
"Close Every Door" (Reprise).....	Joseph, Ensemble, Chorus
"Megamix" .....	Company

## THE ORCHESTRA

Music Director/Keyboard 2 - Jennifer Lin;  
Violins - Elizabeth Johnson (Concertmaster), Rhea Fowler; Viola - Eric Lea;  
Cello - Ginger Murphy; Flute/Clarinet/Alto Sax - Sean Franz;  
Oboe/English Horn - Michele Forrest; French Horn - Emily Pesavento;  
Guitar 1 - Brian LaFontaine; Guitar 2 - Brian Silverman; Bass - Dana Decker;  
Drums - Danny Taylor; Percussion - Nick Stone; Keyboard 1 - Ryan O'Connell  
Orchestra Contractor - Eric Heinly

# ARTISTIC DIRECTOR'S NOTES

## IT'S NOT WHERE YOU START....

It started as a school play. And yet, here we are!

*Joseph and the Amazing Technicolor Dreamcoat* (known in musical theatre circles simply as *Joseph*) is based on the character of Joseph from the Bible's Book of Genesis. This was the first musical by the now-legendary composer Andrew Lloyd Webber and lyricist Tim Rice to be performed publicly.

This duo ruled the '70s with hits such as *Jesus Christ Superstar* and *Evita*... but in the late '60s, they were lucky to get their work on the stage. Any stage.

*Joseph* was first commissioned as a 15-minute "pop cantata" to end the school year at an all-boys preparatory school in London in 1968, and was recorded in an expanded form by Decca Records in 1969. After the success of the concept album of their *Jesus Christ Superstar* in 1970, *Joseph* received amateur stage productions in the U.S. beginning that same year, followed by the first American release of the album in 1971. Over the next few years, the show kept being modified and expanded - little by little - until it reached its modern full form in London in 1974. Finally, it made its Broadway debut in 1982, where its short running time was augmented by the addition of the famous "mega-mix" - wherein the show's biggest hits were strung together in an exciting, crowd-pleasing medley as a grand finale to the evening. This "mega-mix" concept has since become a favorite device for shows like *Mamma Mia!* and even the upcoming La Mirada Theatre production of Gloria Estefan's *On Your Feet!* (opening in October of this year).



Andrew Lloyd Webber (Left) and Tim Rice (Right) in 1968



The team in 2012

After Broadway, several major revivals, national tours, and a 1999 direct-to-video film of *Joseph* starring Donny Osmond followed. (By the way... look closely at that video - available on YouTube - and you'll notice a special cast member in the ensemble: Gerry McIntyre, the wonderful director & choreographer of the very production you're enjoying on our stage!)

Lloyd Webber, of course, went on to write his biggest hits without Tim Rice: *CATS* (1982) and *The Phantom of the Opera* (1986). Rice, for his part, contributed Oscar-winning lyrics to the Disney film *Aladdin* (1992) and the Broadway stage version of *Beauty and the Beast* (1994) to music by Alan Menken. But, this innocent, unassuming show, *Joseph*, finds the team at their playful best. In some ways, it may be their most successful work, as its modest ambitions match its execution. It never tries to be more than it is - and what it is proves to be thoroughly winning. The score rolls through a buffet of pastiche: country-and-western, early rock-n-roll, '20s vo-doh-dee-oh-doh, French cabaret, etc. It never takes itself too seriously, coupling Rice's intelligent satire ("He was a butler, the Jeeves of his time") with Lloyd Webber's gift for a hummable tune that honors the initial inspiration while re-minting it in his own voice. It's accessible and open-hearted. No wonder it has had over 30,000 school and amateur productions.

So, the next time you see a show at an elementary school, pay attention. In addition to celebrating your child or grandchild, you may be getting a preview of the next long-running smash!

**BT McNicholl**

Producing Artistic Director

# WHO'S WHO

## JOSEPH AND THE AMAZING TECHNICAL DREAMCOAT

**ELLIE BARRETT** (*Mrs. Potiphar, Wife*) is thrilled to be making her La Mirada Theatre debut! Ellie has performed at various professional venues including Moonlight Stage Productions, Feinstein's/54 Below, The Phoenix Theatre Company, The Welk Resort, San Diego Opera, Hale Centre Theatre, and studied with The Radio City Rockettes in their 2019 summer intensive. Special thanks to the whole creative team and Bloc Talent Agency for making her dreams come true. Huge shoutout to her family, friends, and incredible husband (just newly married in April) for their constant love and support. ASU BM in Musical Theatre and Minor in Dance '22. All glory to God! @ellengracebarrett | www.elliebarrett.org

**BERNADETTE BENTLEY** (*Wife*) is beyond thrilled to make her La Mirada debut! Credits include *The Addams Family* (u/s Morticia/Ensemble Swing), *Chicago* (Liz), *Something Rotten!*, *42nd Street* (Anytime Annie), *Sister Act!* (Roller Skating Nun), *White Christmas*, *Crazy for You* (Betsy), *My Fair Lady*, *Pirates of Penzance* (Kate), *Oklahoma!* (Ado-Annie), *A Chorus Line* (Kristine), *Annie* (Lily St. Regis), *Bedroom Farce* (Susannah), *On the Razzle* (Lisette). BA in Theatre, USC. Favorite roles: Daughter to Noël+Neil, Sister to Clark, and dog mom to Lola the lovebug. Rep by ATB Talent. All social media: @MsBernadetteB. | www.bernadettebentley.com

**JOHNISA BREault** (*Wife*) is thrilled to be returning to McCoy Rigby Entertainment and La Mirada Theatre after just closing *The King and I!* (Ensemble, u/s Angel George). National Tour: *Rudolph the Red-Nosed Reindeer: The Musical* (Swing, u/s Clarice). Regional: *On Your Feet!* (Moonlight), *Anything Goes* (Purity, u/s Hope, Dance Captain, SDMT), *Leonard Bernstein's New York* (Girl, New Village Arts), *Hello, Dolly!* (Minnie Fay, 3-D Theatricals), *42nd Street* (Moonlight), *Catch Me If You Can* (Dance Captain, SDMT), *Seussical The Musical* (Bird Girl, Candlelight Pavilion), *Oklahoma!* (3-D Theatricals). OCSA MT Alum.

Love to Mama, Papa, Johnna, Domm, Grandpa, and Marlon. IG: @johnisabro | Johnisa.com

**JASIANA CARABALLO** (*Wife*) Chicago-native, Jasiana Caraballo, is so excited to make her La Mirada debut, work with such an amazing team, and Go, Go, Go! Her artistic journey so far has been blessed by working on projects such as: Cindy in *Cindy and the Disco Ball* (Garry Marshall Theatre), *Play by Play* (Go90), commercials, and performing at Rockwell Table & Stage. She wants to thank KMR, Rothman Andrés Entertainment, and all of her family and loved ones for their endless support. Instagram: @jasianac

**DANIEL DAWSON** (*Levi, Pharaoh*) Last seen at La Mirada in MRE's *RENT*. He also performed in *Peter Pan* with Cathy Rigby in Vancouver and Saudi Arabia. Other MRE credits: Skimbleshanks in *CATS* and *Miss Saigon*. You may have also seen him playing Olaf the snowman in *Frozen - Live at the Hyperion* at Disneyland. Other recent credits: Farquaad in *Shrek The Musical*, Herbert/Historian/Not Dead Fred in *Spamalot*, National Tour of *CATS*, and a main stage performer on Disney Cruise Lines. Daniel would like to thank Tom, Cathy, and the creative team for believing in him. He'd also like to thank his family, friends, and his agents at K.M.R.

**LAUREN DECIERDO** (*Wife, u/s Mrs. Potiphar*) is thrilled to be back at La Mirada after appearing as Cassandra in *CATS*. National Tour/Original Chicago Cast: *Jersey Boys* (Lorraine/Lead Angel). LA Theatre: *The Full Monty* (Pam), *Joseph...* (Mrs. Potiphar), *Catch Me If You Can*, *Cinderella* (u/s Marie & Madame), *Aladdin and His Winter Wish* with Ben Vereen, Bonnie Lythgoe, Spencer Liff (SYTYCD). Regional/Tour: *Pippin* (u/s Fastrada - performed, Manson Trio), *A Chorus Line* (Cassie), *Grease* (Rizzo). Thank you to the McCoy Family, the amazing creative team, Julia, and KMR. Proud AEA! GOD IS GREAT! Favorite



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roles: wife to Shawn and mama to Marshall and Claire. For Peggy. @laurenmarshalldecierdo

**ANDREA DOBBINS** (*Wife*) is a proud native of St. Louis, Missouri. She received her Bachelor of Fine Arts from Chapman University. Professional credits include *In the Heights* (La Mirada Theatre), *The King and I* (La Mirada Theatre) and commercials for Nike House of Hoops and Huawei Technologies. Special thanks to Mom, Dad, James, and Bloc Talent Agency for their unwavering love and support! @andreadobbins

**ASHLEY EVANGELINE** (*Wife*) is a dancer/teacher/choreographer in California. She is a member of the Royal Flux Dance Company and on faculty at multiple studios. Performance credits include *In the Heights* (Yolanda/Dance Captain), *West Side Story* (Francisca), *Prince of Eden* and GIN music videos, feature in Ontario's State of the City commercial, various live events and print modeling. Ashley choreographs for studios throughout SoCal and was awarded Choreographer of the Year at Energy's National Championships. In addition, Ashley choreographs Beckman High School's annual musicals. All her love to her family, friends and those supporting the arts! @ashleychavarria

**JAMES EVERTS** (*Isaachar, u/s Simeon*) is very excited to be working with the team at La Mirada for the first time! He is originally from Salt Lake City, Utah and is a graduate from AMDA College of the Performing Arts. Regional: Davey in *Newsies*, Warner in *Legally Blonde*, Fred Casely in *Chicago*, George in *The Actor's Nightmare*, Pinball Boy in *The Who's Tommy*. World Premiere: Taavi in *Singing Revolution*, Kevin in *The Bully Problem*. James wants to thank his family, and his partner Arianna for their endless support. @jamesfeverts

**JOSH GRISETTI** (*Simeon*) Broadway: *Something Rotten!*, *It Shoulda Been You* (Clarence Derwent Award, Drama Desk & OCC nominations), Neil Simon's *Broadway Bound*. National Tour: *Something*

*Rotten!*. Off-Broadway: *Enter Laughing* (Theatre World Award, Drama Desk, OCC, Drama League and Lortel nominations), *RENT*, *Peter and the Starcatcher*, *Red Eye of Love*, *Candida*, *After the Ball*. Favorite Regional: *Prince of Broadway* (Tokyo), *Matilda* (The Muni), *Disney's Beauty and the Beast* (La Mirada), *Diner* (Signature Theatre), *Camelot* (Kennedy Center), *How to Succeed in Business Without Really Trying* (Ovation Award, Garland Award), *Spamalot* (Las Vegas). TV: "The Marvelous Mrs. Maisel," "The Good Fight," "Like Magic," "The Gates," "Nurse Jackie," "The Knights of Prosperity." Film: *The Immigrant*, *The Namesake*, and others. @joshgrisetti

**JUAN GUILLEN** (*Dan, u/s Jacob, u/s Potiphar*) is thrilled to be doing his first production of *Joseph...* at La Mirada Theatre. National Tour: *Mamma Mia!* (Swing, u/s Eddie). Other Favorites: *Cinderella* at The Muni (Duke of Cheshire, Ensemble), *Evita* at Bucks County Theatre (u/s Perón), *In the Heights* at La Mirada Theatre, *Spelling Bee* (Leaf) 3-D Theatricals, *Sunset Blvd.* at Musical Theater West. Juan would like to thank his family and Lil Baby for their love and support. Enjoy the show! Insta: @juanguillenactor | Website: juan-guillen.com

**MARIE GUTIERREZ, she/her** (*Wife, u/s Apache Dancer*) La Mirada/McCoy Rigby debut! Marie is a proud Filipino American who was born and raised in Los Angeles, CA. Favorite adventures: *The Prom* (1st National Tour), *The King and I* (Lincoln Center Theater 1st National Tour), *Hamlet: The Rock Musical* (World Premiere), *Miss Saigon*, *In the Heights*, *Hello, Dolly!*, *The Little Mermaid*. Love to Orbs! For Brady and Cassidy. Always accepting doughnut and coffee recommendations: @Gootzarama.

**CERON JONES** (*Judah*) is an Actor, Singer, and Director from the Antelope Valley. Some of his favorite projects are *Shrek The Musical* as Shrek and *The Color Purple* as the Director and Mister. Regional Credits: *Memphis*, *Ragtime* (5-Star/Cabrillo), and *Kinky Boots* (3-D Theatricals). Tour

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Credits: Broadway's 2nd national tour of *Anastasia* (NETworks), *Rudolph the Red-Nosed Reindeer: The Musical* (Right Angle Entertainment). He is thrilled to make his inaugural performance with La Mirada Theatre!

**KURT KEMPER** (*Gad, Butler, u/s Reuben*) is grateful to be doing his first show with McCoy Rigby at La Mirada Theatre! A SoCal native born and raised, he was recently Dwayne in *9 to 5 The Musical* and slicking his hair back in *Grease* at MTW. Special shout out to his reps at Go2 and CESD, his mentors that have helped him here, and his beautiful family for the unconditional love and support. AEA. Insta: @imatallglassofwater

**EDGAR LOPEZ** (*Naphtali, Baker*) La Mirada Theatre debut! Edgar was recently seen here in SoCal in Musical Theatre West's production of *9 to 5 The Musical*. Other select credits include *Evita* (Bucks County Playhouse), *Americano!* (Off-Broadway), *On Your Feet!* (WBT), *West Side Story* (Phoenix Theatre), *Kiss of the Spiderwoman* (Short North Stage), *The Drowsy Chaperone* (The Wick). Shout out and all the love to the fam! @Epl1007

**CHRIS McCARRELL** (*Joseph*) Broadway: *The Lightning Thief* OBC (Percy), *Les Misérables* 2014 OBC (Marius). Television: "Peter Pan Live" (NBC), "The OA" (Netflix), "The Blacklist" (CBS). Developmental: *Take the Lead* (Eva Price/Diane Nabatoff), *SuperYou* (Melissa Jones), *Anne of Green Gables* (The REV), *October Sky* (Universal Theatrics), *Diary of a Wimpy Kid* (Kevin McCollum), *Burn All Night* (Hunter Arnold), *The Louder We Get* (NAMT), *The World Will Not Contain Us* (The New Group). Regional: Kansas City Rep, Bucks County Playhouse, The O'Neill Center. Graduate from Baldwin Wallace Conservatory of Music.

**ROREY MICHELANGELO** (*Zebulun, Apache Dancer*) has danced his way from the east coast to the west coast. From *Newsies* at the Gateway to *Cinderella* at Musical Theater West. Some of his most recent credits include Pepe in *West Side Story* by Palos Verdes Performing arts, *Newsies* as Specs/

Race with 3-D Theatricals and Macavity in *CATS* with Interlakes Theatre. Rorey's other dance credits include Featured Dancer in Prince of Eden's "Sit me back down" and Principal Dancer in "Full Circle" jazz concert. While not on stage Rorey shares his love of dance by teaching at studios around Southern California.

**ANYSSA NAVARRO** (*Swing*) is very excited to be making her La Mirada Theater debut in *Joseph...!* She received her BFA in Musical Theater from Cal State University Fullerton. You may have recently seen her performing at Ophelia's Jump in *Well Behaved Women*. Favorite performance credits include Nina (*In the Heights*), Rosalia (*West Side Story*), Leslie Kritzer (*Sondheim on Sondheim*), Radio Voice/Ensemble, u/s Sandy/Marty/Jan (*Grease*), Mainstage Performer (Disney Cruise Line), Vocalist (Disneyland Resort). Grateful to her family and friends for their constant support! You can find her on Instagram @anynavarro09.

**DINO NICANDROS** (*Reuben*) is honored to be returning to the McCoy Rigby family. New York City: *The Jury* (Officer Cousins, Theatre Now). International: *Peter Pan* (Smee, McCoy Rigby Entertainment) in Riyadh, Saudi Arabia. Select regional credits: *The Secret Garden* (Archibald Craven, 3-D Theatricals), *The Cher Show* (Sonny Bono, Regional Premiere, Ogunquit Playhouse), *Grand Hotel* (Otto Kringlein, The Rev), *The Hunchback of Notre Dame* (singing voice of Quasimodo, McCoy Rigby), *Young Frankenstein* (Frederick, 3-D Theatricals), *9 to 5 The Musical* (Joe, Sacramento Music Circus). Film: *The Infiltrators* (Radym, Sundance Film Festival selection), *Bar Fight* (Cameron). Love to Veronica, my family, DDO, and the whole Joseph team. www.dnicandros.com

**MARCUS PHILLIPS** (*Benjamin, u/s Judah*) is delighted to be making their La Mirada debut! Recent/Favorite credits include *The Prom* (Kevin, u/s Trent Oliver, 1st National Tour), *Once on This Island* (Daniel, El Portal Theatre), and *Tonight Tonight* (Silenus, Rockwell Table & Stage). A recent college

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graduate from Hussian College Los Angeles with a BFA in Theatre & Film. They're excited to continue their training to do any and everything! Gigantic thank you to Bloc, Julia, and every mentor in their life. Love to their partner, family, and friends. Love one another : )

**KELLI RABKE** (*Narrator*) was handpicked by Andrew Lloyd Webber to make her Broadway debut as the Narrator in the revival of *Joseph...* (US Cast Recording), followed by Eponine in *Les Misérables* on Broadway. She has performed in regional theaters throughout the country, most notably as *Yonah* in Stephen Schwartz's *Children of Eden* (American Premiere Cast Recording) at the Paper Mill Playhouse, where she also got her "big break" as *Dorothy* in their landmark production of *The Wizard of Oz*. After leaving the bright lights of the stage to start a family, she is now a staple in the concert world, performing with symphony orchestras across the country and creating her own cabaret shows. She is most proud of her biggest "productions" to date - her son, Joseph, and daughter Abigale! Kelli is overjoyed to return to the stage as the Narrator, and in Southern CA where the show began its journey to Broadway exactly 30 years ago! [www.kellirabke.com](http://www.kellirabke.com)

**BRANDON KEITH ROGERS** (*Asher, u/s Joseph, u/s Pharaoh, u/s Apache Dancer*) is just so psyched to be back here with the cast and crew of *Joseph...*! La Mirada: *Matilda* (Escapologist). TV/Film: "Pretty Little Liars: Original Sin," "Dave," and *The Bar in Little Tokyo*. National Tours: *NÔEL*, *Grease* (RCCL). Regional: *West Side Story* (Tony at Flat Rock Playhouse and 5-Star Theatricals and *Swing at Barrington Stage*), *Henry* in *Damn Yankees* (MTW), *Jerome Robbins Broadway Reunion* (Guggenheim NYC), *Billy Lawlor* in *42nd Street* (Palace Theatre) and *Brad* in *The Rocky Horror Show* (Directed by Mason Park). BFA in Musical Theatre from Point Park University. IG/TikTok: @brandonkeithrogers

**CALLULA SAWYER** (*Wife*) is so thrilled to return to another production at La Mirada Theatre with McCoy Rigby. Most recently you may have seen her as Topsy in the *The King and I* (MRE/La Mirada). Other recent productions include *Ragtime* (5-Star Theatricals), *Cinderella* (MTW), and *Newsies* (5-Star Theatricals). A very warm thank you to Julia Flores and the entire creative team for their trust and kindness! Lots and lots of hugs and kisses to her family and friends for their never-ending love and support!!

**RIANNY VASQUEZ** (*Wife, u/s Narrator*) is overjoyed to be returning to McCoy Rigby/La Mirada Theatre and delighted to join the colorful world of *Joseph...* with this incredible cast! She is a BFA graduate from The American Musical and Dramatic Academy (AMDA). Credits include most recently, *Jan* in *Grease* (La Mirada Theatre), *The Addams Family* (5-Star Theatricals), *Evita*, and *9 to 5 The Musical*. She wants to express immense gratitude to her family and friends for their invaluable love and support. A special thanks to her dog, Dallas. And thank you, theatergoers, for coming out and supporting the magic of live theatre!

**PETER ALLEN VOGT** (*Jacob, Potiphar*) Third time with McCoy Rigby. Last seen in *Grumpy Old Men* (Harry) and *1776* (*Samuel Chase*). Other shows: *Dogfight* (Hudson), *FELLOWSHIP!* The Musical Parody of Lord of The Rings, Rockwell Table & Stage's UMPO/Parody series, and the host of the longest running Disney Night Cabaret in LA. TV: Disney's "Hannah Montana" (as neighbor Mr. Dontzig), NBC's "Parks and Rec," FOX'S "American Horror Story," Comedy Central's "RENO 911." Films: *The L.A.N.A. Experiment*, *To the Beat*, *New Year's Eve*, *Valentine's Day*, *The Princess Diaries 2*, and *The First of May* with Mickey Rooney. Vogt has performed Improv in NY, LA, Japan, Orlando for over 30 years. Check out his website for class and coaching options: [peterallenvogt.com](http://peterallenvogt.com). For Mom.

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**THOMAS WHITCOMB** (*Swing*) is thrilled to be making his La Mirada debut. Originally hailing from Indiana, Thomas is a Ball State University Musical Theatre alum. Some of his favorite credits include *Crazy for You* (Bobby), *Footloose* (Ren), *Elf the Musical* (Buddy), and *Grease* (Doody). He will be making his feature film debut in *Miguel Wants to Fight* on Hulu. He is currently represented by Silver Mass Entertainment. Many thanks to Abby, Mom, family and friends, Scott Silver, the cast, crew, and creative team. IG: @\_thomas.whitcomb\_

**BRIDGET WHITMAN** (*Wife, Apache Dancer, Dance Captain*) is a native of Phoenix, Arizona. She received her Bachelor of Fine Arts from the University of the Arts. Professional credits include the Broadway Revival of *West Side Story* (2020), "So You Think You Can Dance" (Season 11), *In the Heights* (LMT), *Rock the Ballet*, *Paris by Night*, *Peter Pan*, and commercials for Gucci, *The Greatest Showman*, Geico, and Wish.

**TIM RICE** (*Lyrics*) has worked in music, theatre and films since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim's ambitions to write rock or pop songs they turned their attention to Andrew's obsession: musical theatre. Their first collaboration (lyrics by Tim, music by Andrew) was an unsuccessful show, *The Likes of Us*. Their next three works together were much more successful: *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*. Tim has since worked with other distinguished popular composers including Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), and Stuart Brayson (*From Here to Eternity*). In 2017, two films with Tim Rice material were released. Disney's fresh interpretation of *Beauty and the Beast* features three songs written with Alan Menken, and the film *Time of Their Lives*, features "Morty and Me," a song written with Pete Hobbs, sung by Sophie Ellis-Bextor. He formed his own cricket team in 1973, was

President of MCC in 2002, and is a regular presenter on BBC Radio 2. He has won several awards\*, and in 2018 became one of only 15 people (then) to reach EGOT status, when the NBC production of "Jesus Christ Superstar Live in Concert" won an Emmy for Outstanding Variety Special. \*3 Oscars, 3 Tonys, 3 Golden Globes, 5 Grammys, 13 Ivor Novello Awards, Hollywood Walk of Fame, etc.

**ANDREW LLOYD WEBBER** (*Music*) is the composer of some of the world's best-known musicals including *CATS*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* and *Sunset Boulevard*. When *Sunset Boulevard* joined *School of Rock - The Musical*, *CATS* and *The Phantom of the Opera* on Broadway in February 2017 he became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four shows running concurrently. As a composer and producer, Lloyd Webber is one of an elite group of artists to have achieved EGOT status by receiving an Emmy, four Grammys including Best Contemporary Classical Composition for *Requiem*, an Oscar and eight Tony Awards, including the 2018 Special Tony for Lifetime Achievement in the Theatre. He has won seven Oliviers and a Golden Globe, and his honors include the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, and the Kennedy Center Honor. He was knighted by Her Majesty The Queen in 1992 and created an honorary life peer in 1997. To mark his 70th birthday, his bestselling autobiography *Unmasked* was published by HarperCollins in March 2018.

**GERRY McINTYRE** (*Director and Choreographer*) has won widespread acclaim for his most recent choreographic credit: the Berkshire Theatre Group's production of *Godspell* - sold out, twice-extended, with rave reviews. He was recently made Associate Artistic Director of The York Theatre. He made his

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directing debut at The York with the 2018 Musicals in Mufti presentation of *Hallelujah, Baby*. Additional productions as a Director: *Kinky Boots* (The Hangar Theatre), *Soon of a Mornin'* (Lions Theatre), *Once On This Island* (Martin Beck Theatre; Virginia Stage; Pioneer Theatre; Actors' Theatre of Louisville; La Mirada Theatre - Robby Award for Best Director, Ovation nomination for Best Choreography and Best Musical), *Ain't Misbehavin'* (Actors' Theatre of Louisville; Gateway Playhouse; and Theatre by The Sea), *The Cher Show*, *Jersey Boys*, and *Chicago* (Ogunquit Playhouse), *Joseph and the Amazing Technicolor Dreamcoat* starring Diana DeGarmo and Anthony Federov (Lyric Theatre), and the National Tour of *Dreamgirls*. As a Choreographer: *Anything Can Happen in The Theatre* and *Forbidden Broadway: The Next Generation* (The York Theatre), *Nina Simone: Four Women*, *Songs for a New World*, *A Chorus Line*, *White Christmas*, *Side by Side*, *The Who's Tommy*, and *My Fair Lady* (Berkshire Theatre Festival), *A Saint She Ain't* (Westport Playhouse), *The Color Purple*, *Cinderella*, *Ragtime*, and *The Wiz* (Broadway Sacramento), *Priscilla* (Gateway Playhouse), "After the Storm" documentary. Gerry is the choreographer of the hit Off-Broadway show *Spamilton* (Ovation nomination and Joe A. Callaway Award nomination). As a performer: the original company of *Once on This Island*, *Anything Goes* with Patti Lupone, and one of the three Americans cast in the film *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond. [www.gerrymcintyre.net](http://www.gerrymcintyre.net)

**JENNIFER LIN** (*Music Director and Conductor*) is happy to be back at La Mirada after music directing *Matilda* in 2019. She works as a music director, accompanist, and teacher throughout Southern California and is the resident music director for Color and Light Theatre Ensemble. Recent productions include *On This Side of the World* (East West Players), *Brigadoon* (Musical Theatre Guild), *Spring Awakening* (USC School of Dramatic Arts),

*Matilda* (5-Star Theatricals and La Mirada Theatre/McCoy Rigby Entertainment), *The Last Five Years* (After Hours Theatre, Ovation Nominee for Musical Direction), *XY* (NAMT Festival of New Musicals), *LIZZIE* (Cal State Fullerton and Color and Light Theatre Ensemble), and *Priscilla: Queen of the Desert* (Celebration Theatre, Ovation Nominee for Musical Direction, Ovation Winner for Best Intimate Theatre). [www.jenlinmusic.com](http://www.jenlinmusic.com)

**JULIA FLORES** (*Casting Director*) Celebrating our 28th season with McCoy Rigby Entertainment. Past MRE productions include touring productions of *Peter Pan* starring Cathy Rigby, *Camelot* starring Lou Diamond Phillips, *Jesus Christ Superstar* and *The Little Mermaid*. Additional credits include productions for Boston Court Theatre, The REV Theatre Company, Ensemble Theatre Company, TheatreWorks, Denver Center Theatre, A Noise Within, The Pasadena Playhouse, Portland Center Stage, B Street Theatre.

**JEAN-YVES TESSIER** (*Lighting Designer*) was born quite small but thanks to advances in medical, evolutionary, and nutritional science grew into a larger version of himself. He hails from the cold reaches of Canada and once had a sexy French accent. He has since lost it. If found, please take good care of it. He has been rained on exactly 1,452 times. Incredibly this is also his PIN number. The Universe is weird that way. What a pleasure to be working with the incomparable Gerry McIntyre and this amazing cast and team.

**JOSH BESSOM** (*Sound Designer*) McCoy Rigby: *A Night with Janis Joplin*, *Cabaret*, *Ain't Misbehavin'*, *The Hunchback of Notre Dame*, *Billy Elliot*, *Les Misérables*, *Seven Brides for Seven Brothers* (Ovation Nomination), *Next to Normal*, *The Buddy Holly Story*, *Ring of Fire*. Associate designs include the national tour of *Cathy Rigby is Peter Pan*, *Carrie: The Musical*, and *Miss Saigon*. Other favorite credits include

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LA Theatre Works national tour of *The Graduate*, and La Mirada Theatre's productions of *American Idiot*, *Floyd Collins*, and *Spring Awakening*. In his spare time, he runs the independent record label, Organik Records, and plays bass in the band Lazy Preacher. [www.joshuabessom.com](http://www.joshuabessom.com)

**KAITLIN YAGEN** (*Co-Hair/Wig/Makeup Designer*) is thrilled to be designing again for McCoy Rigby Entertainment. Design credits include *The King and I*, *Grease*, *A Few Good Men*, *Clue*, *Sound of Music*, *Beauty and the Beast*, *Man of La Mancha*, *Peter Pan*, *Les Misérables*, *Miss Saigon*, *Carrie the Musical*. She has also supervised on numerous national tours. Kaitlin loves the work she does and the joy it brings to the audience. Thank you to wee baby Harvey, my husband and family for their continuous love and support.

**MADISON MEDRANO** (*Co-Hair/Wig/Makeup Designer*) is excited to be designing her third show for McCoy Rigby Entertainment. Credits include Designer: *A Few Good Men*, *The King and I*. Wig Running Head: *Grease*. Wig Assistant: *Young Frankenstein*, *Clue*, *The Sound of Music*, *In the Heights*, *Mamma Mia!*, *Cinderella*. Makeup: OC Fashion week. TV: "Makeup," "Gown and Out in Beverly Hills" on Amazon Prime. Madison loves the creative and collaborative work in Theatre. Thank you to my family and my cat Paisley for your support.

**KEVIN WILLIAMS** (*Properties Supervisor*) Recovering actor and LA native, Kevin has spent over two decades as a designer, fabricator and consultant for clients such as Walt Disney Imagineering, ABC, Buena Vista Pictures, HUB Network, Red 5 Studios and Twentieth Century Fox among others. Notably, he was the resident Production Designer for interactive theatre company, *Delusion*, for seven years: *Lies Within* (2014), *His Crimson Queen* (2016), *Lies Within*

*VR* (2017), *The Blue Blade* (2018) and *Reaper's Remorse* (2021). Kevin is the Prop Department Supervisor for UCLA's School of Theater, Film & Television and lives in Orange County with his incredible family. Proud member of S.P.M.

**JOHN W. CALDER, III** (*Production Stage Manager*) My 5th journey to Egypt with "Joe's Coat." MRE/LMT credits: *A Few Good Men*, *Young Frankenstein*, *In the Heights*, *Grumpy Old Men*, *1776*, *Murder on the Orient Express*, *South Pacific*, *End of the Rainbow*, *West Side Story* and *Disney's The Hunchback of Notre Dame*. Tours: *A Chorus Line* (12 times) (Donna McKechnie), *Dreamgirls* (Jennifer Holliday), *Hello, Dolly!* (Madeline Kahn), *Annie* (10 times), *The Sound of Music* (10 Times), *Les Misérables*, *Dial "M" For Murder* (Roddy McDowall), *Buddy: The Buddy Holly Story*, *The Odd Couple* (Tim Conway/Tom Poston), Hal Prince's *Showboat*, *White Christmas* (7 years). Regionally: *Ragtime* (MTW), *Anything Goes* (Chita Rivera), *The Secret Garden*, *Into the Woods*. [JWC Calder3@gmail.com](mailto:JWC Calder3@gmail.com)

**PHIL GOLD** (*Assistant Stage Manager*) is pleased to return to McCoy Rigby Entertainment for *Joseph...* Previous McCoy Rigby productions include *Billy Elliot*, *Les Misérables*, *Next to Normal*, *Smokey Joe's Café* and *Plaid Tidings*. Tours: *Soul Doctor*, *Sisterella*. Off-Broadway: *Miss America's Ugly Daughter*. Recent credits include *The Realistic Joneses*, *Dark of the Moon* (Rubicon Theatre Company), *All Things Equal* (Bay Street Theater), *Carmen*, *Blue* (Pittsburgh Opera), *A Grand Night for Singing* (Musical Theatre West), *Tevye in New York!* (The Wallis), *In a Booth at Chasen's* (El Portal), *Dirty Blonde*, *The Cocktail Hour* (Coyote StageWorks), *Hold These Truths*, *Smokey Joe's Café* (Pasadena Playhouse), among others.

**KIM ARNETT** (*Assistant Choreographer*) is pleased to be working on her 13th production with McCoy Rigby. She had the honor of setting the choreography

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

for *Mary Poppins* and assisting on *Disney's Beauty and the Beast*. As an actor, she was part of the Broadway/National Tour of Cathy Rigby's *Peter Pan* as well as playing Aquata on the tour of *Disney's The Little Mermaid*. Kim was the Dance Captain for the Vegas and 1st National Tour of *Mamma Mia!* for 3 1/2 years. McCoy Rigby: *South Pacific*, *Seven Brides for Seven Brothers*, *Evita*, *The Unsinkable Molly Brown*, *Pump Boys and Dinettes* (ASM), *Crazy for You*, *Annie Get Your Gun*.

**DAVID ELZER** (Publicist) represents La Mirada Theatre for the Performing Arts, 5-Star Theatricals, Ensemble Theatre Company, Laguna Playhouse, Road Theatre Company, Rubicon Theatre Company. He is also an Ovation, Drama Desk, LADCC, LA Weekly, and Garland Award-winning theatrical producer and recipient of the LADCC Joel Hirschhorn Award for Outstanding Achievement in Musical Theatre. Productions include *Justin Love*, *Having it All*, *The Marvelous Wonderettes* and *Winter Wonderettes* at the El Portal and *Life Could Be a Dream*, at the Hudson, among others. He also produced the Off-Broadway run of *The Marvelous Wonderettes*. Many thanks to BT, Jane, Tom, and Cathy and thank you for supporting La Mirada Theatre!

**ACTORS' EQUITY ASSOCIATION** (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)

**McCOY RIGBY ENTERTAINMENT** (Tom McCoy & Cathy Rigby McCoy, Executive Producers) Broadway: *Peter Pan* starring Cathy Rigby, *Jekyll and Hyde* starring Deborah Cox. National Tours: *Peter Pan*

starring Cathy Rigby, *Camelot* starring Michael York and Lou Diamond Phillips, *Jesus Christ Superstar* starring Carl Anderson, *Annie Get Your Gun* starring Cathy Rigby, *Happy Days The Musical* by Gary Marshall and Paul Williams, *Seussical The Musical* starring Cathy Rigby. International: *Miss Saigon* (Macau), *Dreamgirls* (Tokyo), *Peter Pan* (Macau & Riyadh), Awards: Emmy Awards and Nominations, Tony Award Nominations, countless Ovation Awards and Nominations. La Mirada Theatre: 28th season having produced over 100 musicals, plays, concerts, special events. Television: *Peter Pan* (A&E), *A Night with Janis Joplin* and *Peter Pan* (Broadway HD).

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	<p>The Director and Choreographer are members of the <b>STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY</b>, a national theatrical labor union.</p>
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# California Woven

Inspired by the state's dramatic landscapes, textile designer Brook Perdigon brings contemporary modern lifestyle to traditional themes. / BY ROGER GRODY /



Brook Perdigon's Impressions collection, rooted in nostalgia and dreams.

BROOK PERDIGON ESTABLISHED Brook Perdigon Textiles in 2015, after working for prominent interior designers in Los Angeles, New York and Paris and eager to see how far her own creativity could take her. "I founded my company with a handful of prints designed on the coffee table in my tiny little apartment in Los Feliz," she recalls.

Perdigon envisions her designs through the lens of California's dramatic landscapes, which also inform her color choices.

"As the years go by, I'm finding myself with a 'look,'" the designer says. "I lean toward a geometric aesthetic, even in some of my florals." The native Floridian observes that her palette gravitates to the earthy

tones of the California countryside.

"There are so many roles a fabric can play in the home—function, design, style, color—but its most important role is bringing personality to a space," Perdigon says. Most designers recognize that principle, but she worries that homeowners can overthink functional aspects at the expense of personality.

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Patterns from the Impressions collection. Below: pre-production watercolor. Opposite: distinctive textiles.



Brook Perdigon Textiles' new performance fabric collection, Outbounds, marries elegance and durability. "Outbounds expands on patterns we return to again and again, but reimagined with nuanced textures and colors," Perdigon explains.

"It's inspired by the spirit of the great outdoors—the ruggedness of the open road, the sway of sails in the wind, the sun setting on the horizon."

The designer's ethos of discovery and escape runs through the collection's various themes.

"The California lifestyle is all about indoor-outdoor living," she says. "I wanted to create a product that could seamlessly integrate interiors with their surrounding landscapes."

According to Perdigon, the demand for performance fabrics—resistant

to children, pets and natural elements—skyrocketed during the pandemic and now represents one of the fastest-growing segments of the residential textile industry.

Perdigon remembers her own parents' and grandparents' wallcoverings in the 1960s and '70s, and understands why many homeowners continue to associate wallpaper with fussy, claustrophobia-inducing chinoiserie expressions.

"That's why I tend to design wallpapers that are a backdrop as opposed to a statement piece.... What

happens when the statement no longer serves you?" she ponders.

Perdigon has recommendations for wallpaper-wary homeowners.

"Half-baths are a fun place to experiment with wallpaper," she says, "and I love little attic rooms that have papered walls and ceilings.

"If you're diving into wallpaper, you should do all the walls," she adds. "An accent wall makes me think there wasn't enough budget for the whole room to be papered!"

Perdigon adheres to eco-friendly, sustainable

practices in the production of her products; she supports underappreciated artisans, donating a portion of profits to organizations in Tanzania and Guatemala committed to improving the lives of women and children.

Asked about her typical client, Perdigon says her work attracts a "modern traditionalist" seeking something new and different. Homeowners often find her work through her diverse pillows.

"Creatives constantly want to be surprised," she reflects. "My collections bring that element of surprise to their search for fabrics."

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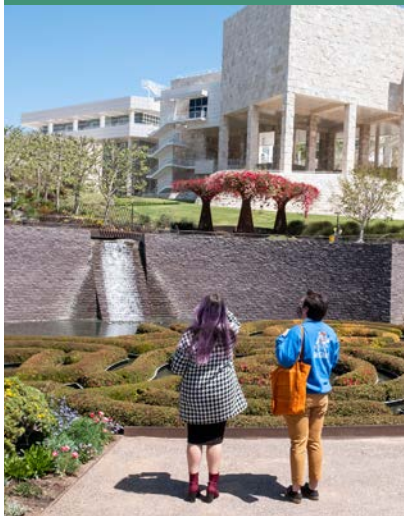
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Compressed watermelon salad with housemade ricotta at Marina.

# Italian Impressionism

The pizza oven stars at Pasadena's Marina but the menu is wide-ranging and sophisticated.

/ BY ROGER GRODY /

The prospect of another Italian restaurant in Pasadena would not ordinarily be newsworthy. But Marina—among a flurry of promising post-pandemic eateries to open there—brings a compelling blend of traditional and contemporary interpretations of the cuisine to the city's South Lake Avenue shopping district. Marina's owners, veteran restaurateurs,

transformed a space housing an unloved Mexican eatery into a sleek modern dining room; crystal chandeliers and globe pendants now hang from a curvilinear ceiling over marble and wood tables.

A long bar for sipping and snacking is lined with midcentury-modern-inspired stools; an open kitchen is anchored by a glistening pizza

oven. The scene is lively but not too noisy; some tables spill outdoors onto a narrow space successfully shielded from a parking lot to allow for pleasant alfresco dining.

Ideal for sharing, lightly fried calamari and artichokes with a bright parsley aioli provide a satisfying excuse to settle in with a glass of prosecco. Among other starters are



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artistically plated burrata and beets accented with pistachios and pickled rhubarb; splashed with a sherry vinaigrette, this is an intriguing blend of sweet and sour with effective textural contrasts.

The menu constantly evolves. That burrata-beet composition represents the kitchen's proficiency with lighter summertime dishes, which is further reflected in a tangerine salad with whipped goat cheese and an elegantly presented compressed watermelon salad with house-made ricotta.

Marina takes its pizza seriously; it sources artisanal organic flour and turns out some of the best in the area. Thin-crust pies include a margherita underscoring the magical simplicity of the classic Neapolitan recipe; Marina's version deviates with a playful



Pizza margherita and, below, starter of octopus with marinated peppers

topping of fresh burrata. The pizza bianca features truffle-infused béchamel sauce, roasted cremini and shimeji mushrooms, and Grana Padano.

A pasta dish inspired by carbonara incorporates fresh bucatini, house-cured pancetta and a runny sous vide egg on top. It is a satisfying and seductive bowl with

what may be too much truffle sauce. Other pasta options include ricotta-squash tortelloni with oyster mushrooms in lemon beurre blanc.

Entrées, should they be necessary, include a deftly composed filet of cider-glazed black cod atop parsnip-quinoa purée; it's served with roasted turnips and fermented apples. A crispy-skinned grilled ocean trout with an understated harissa sauce and kale pesto is another solid seafood option; carnivores might gravitate to skirt steak or Duroc pork chop.

In an era of steep markups and tightly edited wine lists, Marina's roster of more than a hundred labels—about half from Italy, the

remainder eclectically represented—is reasonably priced, with a good number under \$50. Intriguing examples include a value-priced riesling from New York's Finger Lakes and a pinot noir from South Africa.

For dessert, the best option recently is a slice of creamy blue-cheese cheesecake whose marquee ingredient does not overpower.

One cannot help but think that if Marina were located in Silver Lake or Venice, with a larger marketing budget, it would generate big buzz.

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## FEATURE

/CONTINUED FROM PAGE 14  
the Ahmanson and Kirk Douglas theaters and Mark Taper Forum.

“What drives me is building community,” Desai told the *Los Angeles Times* following his appointment. “Great work has something to say about the world we live in. Social justice and work of the highest artistic caliber are not mutually exclusive.”

When the “We See You” letter was released, some feared theater leaders might push back at what Hall says was its aggressive tone.

“It was very brash and bold. But I think it got listened to, and I think it’s the reason why there have been so many changes in American theater.... It’s really interesting to see how many black playwrights have been getting produced recently.”

And that’s what’s happening in Southern California.

Two of Hall’s works are about to open. *Tina: The Tina Turner Musical*, the recent Broadway biography of the megastar, comes to the Pantages Theatre in June and Segerstrom Center for the Arts in July. Hall wrote the book.

And Hall’s 2009 play *The Mountaintop*, which imagines the final night of

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Safiya Fredericks  
in Rogue Machine's  
*can i touch it?*

American theater of today," she says.

CTG associate artistic director Tyrone Davis, who has worked with many theater companies in his career, says that before George Floyd, conversations about racial parity and engaging diverse audiences mostly happened quietly. Today, companies are being transparent.

"Before, this kind of thing happened in private. It was almost taboo," Davis says. "Now we have been able to open ourselves up for meaningful conversation at every single level—the board level, staff level,

Martin Luther King, Jr.'s life, runs at the Geffen Playhouse in June.

Though acknowledging the fortuitous overlap,

Hall says that exposure for Black playwrights is just one piece of the solution for an industry with what she calls "institu-

tionalized whiteness."

"Systemic change needs to happen so that all of us could have a standing chance in the

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## FEATURE



Debbie Allen directs  
*Fetch Clay, Make Man*.  
Opposite: Gregg T.  
Daniel of USC School  
of Dramatic Arts

artistic level—about how we can become better.”

It’s when the conversations and demands lead to action that Davis and Hall see real progress.

At CTG, such action began last year when leadership announced it would program the next season of the Mark Taper Forum with plays written by women-identifying or nonbinary playwrights, the majority of whom would be BIPOC artists—black, Indigenous and people of color.

That mission has carried over at times to CTG’s other stages, including the Ahmanson, where the recent Broadway revival of Charles Fuller’s 1982 Pulitzer Prize-winning thriller *A Soldier’s Play*, starring Norm Lewis, runs through June.

The changes have not just given space to established playwrights including Fuller, Hall, Lynn

Nottage, August Wilson, Lorraine Hansberry and Dominique Morisseau, but fresh and emerging voices such as Will Power.

In June and July, CTG’s Kirk Douglas Theater stages Power’s *Fetch Clay, Make Man*, inspired by the friendship of Cassius Clay and Hollywood star Stepin Fetchit. LeBron James’ Spring-Hill Company partners with CTG to produce it; Debbie Allen makes her company directing debut.

CTG has taken deliberate steps to find new and young playwrights at colleges and in workshops. Its reading series *Not a Moment, But a Movement*, was formed in collaboration with Watts Village Theater Company and the Fire This Time Festival to celebrate Black voices.

Theaters need to recognize that offering diverse programming is not just about hearing

new voices but about building audiences, Hall points out.

“It’s so clear moving towards the future that thinking about a more diverse audience, thinking of supporting stories from all corners of the world, is actually better business for everybody,” she says.

“Come on—don’t you want to cultivate and develop an audience that is so underserved? And, oh my God, when they get into those seats, they’re going to be loyal!”

Programming a diverse season leads to a richer experience for all theatergoers, says Gregg T. Daniel, a director, actor and faculty member at the USC School of Dramatic Arts.

At *A Noise Within*, Daniel has been directing the company’s exploration of August Wilson’s entire *American Century Cycle*.

The Pasadena theater might have a reputation as a white institution,



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FEATURE



Memphis motel where Martin Luther King was assassinated

but, he says, “The audience’s reaction has been extremely positive and supportive of seeing these stories they would not normally have seen on those stages.”

The stories, not only by Blacks but from a full representation of playwrights, are American stories, Daniel says.

“All these stories belong to America, and to not represent them with their fabric and the texture, we’re robbed of something. We’re all missing something.”

CTG is finding new ways to bring in new audiences, Davis says. One follows the lead of playwright Jeremy O. Harris’ *Slave Play*, with designated Black Out Nights when the entire audience is Black.

“We can be very intentional about welcoming



[a specific audience] and say, 'This is a space for you,'" Davis points out.

"With Black Out Nights, we've been able to do that very successfully and be part of the fabric of the city, to become so much bigger than just what's on our stage."

One play that featured a Black Out Night was the Taper's recent revival of Anna Deavere Smith's *Twilight: Los Angeles, 1992*, directed by Daniel.

His project *can i touch it?*, about the politics of Black hair, plays through mid-June at Rogue Machine Project.

With his lengthy resume, Daniel notes that efforts to present Black stories on stage are not new for his peers: "We've been doing the work all along. It's not that we just dropped in and started servicing these communities. We have been doing the work for decades."

Like Hall, Daniel is hopeful what's happening now will stick.

"There's an awareness and I hope it lasts—I hope it's actually systemic and not performative. It's why you suddenly see a wealth of [diverse] material— theater companies are beginning to rethink their seasons, their makeup.

"It seems like they're getting the message."

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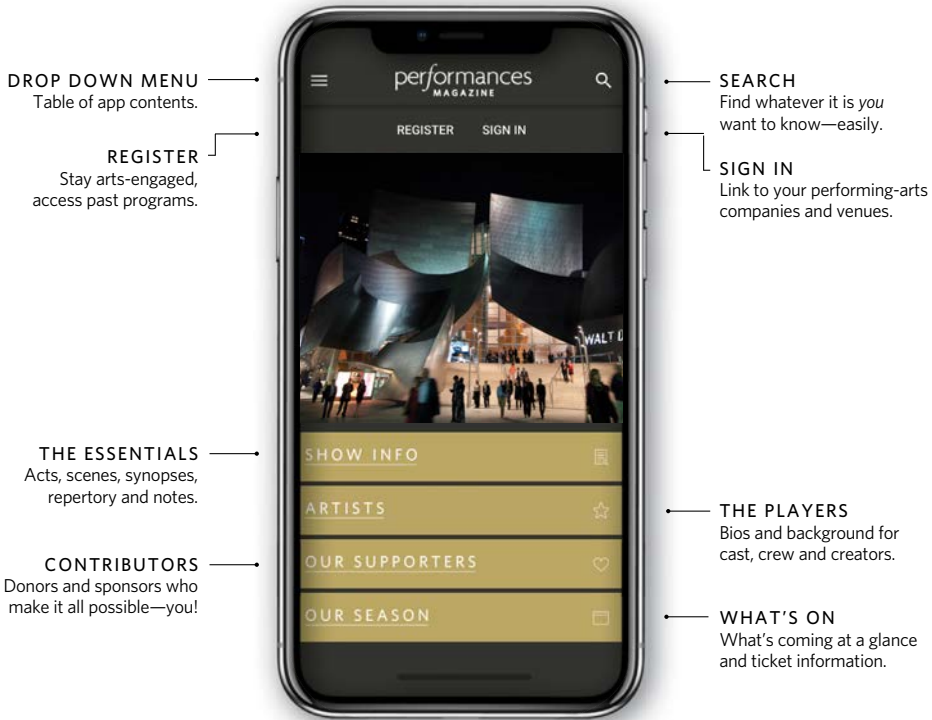
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