

The Award-winning  
**UCSC Opera Theater** presents

Opera by  
**Mark Adamo**

# Little Women

*Sung in English  
with supertitles*



**Brian Staufenbiel** *director*  
**Nicole Paiement** *conducts*  
*the UCSC Chamber Orchestra*

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Monterey Peninsula Community College  
**STORYBOOK THEATRE**  
*presents*

# Little Women

*Adapted by*  
**Marian deForrest**

*Based on the Novel by*  
**Louisa M. Alcott**

*Directed by*  
**Laura Coté**

*Costume Design by*  
**Gloria C Mattos Hughes**

*Scenic Design by*  
**D. Thomas Beck**

*Lighting Design by*  
**D. Thomas Beck**

*Audio Design by*  
**Laura Coté**

*Production Stage Manager*  
**Natalie Cruz**

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*Produced by arrangement with Samuel French, Inc.*

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**MAY 2012**  
**Carmel Middle School Theatre**  
Monterey Peninsula Community Theatre Company  
Post Office Box 761 • Monterey, California 93942-0761

Technical Director  
**D. Thomas Beck**

Department Chairman  
**Gary Bolen**

Theatre Manager  
**Sky A. Rappoport**

**MPC THEATRE COMPANY**

*Productions are underwritten in part by the  
Monterey Peninsula Community Theatre Company Charitable Trust*

## *Little Women*

### *The Players*

Meg	Alisha Gay
Jo	Chelsea S. Kennedy
Beth	Alyssa Pierce
Amy	Amanda Schemmel
Laurie	Cole Farotte
Brooke	Sam Fife
Mrs. March	Faith Collins-Beety
Mr. March	Phil Hopfner
Mr. Laurence	Philip Pearce
Mr. Bhaer	Alan Zeppa
Aunt March	Lyn Whiting
Hannah	Pat Horsley

Want to know about our players?  
visit us online at <http://www.mpctheatre/whoswho>

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### *Special Thanks*

Don Chaney - Carmel Unified School District  
Ken Greist, Principal - Carmel Middle School  
Pat Stadille, Theatre Arts instructor - Carmel Middle School  
Allegro Gourmet Pizzeria · Rainbow Cleaners · Marianna Ford

*Storybook Theatre productions are made possible  
in part to our Fairy Godparents*

*Monterey Peninsula Volunteer Services  
S.T.A.R. Foundation  
Jim Tunney Youth Foundation  
Yellow Brick Road Benefit Shop  
Allegro Gourmet Pizzeria  
The Davies Family*

## *Little Women*

### *The Production Crew*

Stage Manager...	Natalie Cruz
Light Board Operator...	Jason Walters
Sound Board Operator...	Jackie Kingel
Costume Design...	Gloria C. Mattos Hughes,
Assistant Costumer...	Sarah Hall Vasey
Costume Helpers...	Drama 24 Beginning Costume Class, Constance Gamiere – Instructor, Eun Jong Lee, Daniel Lucido, Gary Roley, Caroline Song, Joanna Winningham
Wardrobe Mistress...	Ana Warner
Properties Design...	Ana Warner
Production Coordinator...	Gary Bolen
Master Carpenter...	Eric Maximoff
Set Construction & Painting...	Dan Beck, Eric Maximoff, Steve Retsky, Ana Warner
Master Electrician...	Steve Retsky

### *MPC Theatre Arts Department Staff*

Department Chairman	Gary Bolen
Technical Director	Dan Beck
Theatre Manager	Sky A. Rappoport
Box Office Manager	Henry Guevara
Master Carpenter	Eric Maximoff
Master Electrician	Steve Retsky
Costume Shop Manager	Constance Gamiere
Production Manager	Ana Warner
Photography	Henry Guevara, Sky A. Rappoport
Marketing & Graphics	Henry Guevara, Sky A. Rappoport Linda Smith, Ramie Wikdahl
Instructor	Laura Coté
Chairmen Emeritus	Peter DeBono, Morgan Stock

## Little Women



*Louisa May Alcott* was born in Germantown, Pennsylvania on November 29, 1832. She and her three sisters, Anna, Elizabeth, and May, were educated by their father, philosopher/ teacher Bronson Alcott, and raised on the practical Christianity of their mother, Abigail May.

Louisa spent her childhood in Boston and in Concord, Massachusetts, where her days were enlightened by visits to Ralph Waldo Emerson's library, excursions into nature with Henry David Thoreau, and theatricals in the barn at "Hillside" (now Hawthorne's "Wayside").

Like her character, "Jo March" in *Little Women*, young Louisa was a tomboy. "No boy could be my friend till I had beaten him in a race," she claimed, "and no girl if she refused to climb trees, leap fences ..."

For Louisa, writing was an early passion. She had a rich imagination and often her stories became melodramas that she and her sisters would act out for friends. At age 15, troubled by the poverty that plagued her family, she vowed: "I will do something by and by. Don't care what, teach, sew, act, write, anything to help the family; and I'll be rich and famous and happy before I die, see if I won't!"

Confronting a society that offered little opportunity to women seeking employment, Louisa determined, "... I will make a battering-ram of my head and make my way through this rough and tumble world." Whether as a teacher, seamstress, governess, or household servant, for many years Louisa did any work she could find.

Louisa's career as an author began with poetry and short stories that appeared in popular magazines. In 1854, when she was 22, her first book *Flower Fables* was published. A milestone along her literary path was *Hospital Sketches* (1863), based on the letters she had written home from her post as a nurse in Washington, DC during the Civil War.

When Louisa was 35 years old, her publisher in Boston, Thomas Niles, asked her to write "a book for girls." *Little Women* was written at Orchard House from May to July 1868. The novel is based on Louisa and her sisters' coming of age and is set in Civil War New England. "Jo March" was the first American juvenile heroine to act from her own individuality --a living, breathing person rather than the idealized stereotype then prevalent in children's fiction.

In all, Louisa published over 30 books and collections of stories.

## Little Women

Continue the adventure...

*Little Men* follows the life of Jo Bhaer and the students who live and learn at Plumfield School that she runs with her husband, Professor Bhaer. Jo inherited the estate from her Aunt March. The mischievous children, whom she loves and cares for as her own, learn valuable lessons as they grow to adulthood. While the story focuses mainly on Jo, her husband, and the pupils, characters from *Little Women* continue to appear. Meg is now married to John Brooke, with twins at the school; Amy is married to Laurie, and occasionally visits with her small daughter, though Laurie makes more regular appearances.

*Jo's Boys* follows the lives of Plumfield boys who were introduced in *Little Men* particularly Tommy, Demi, Nat, Dan, and Professor Bhaer and Jo's sons Rob and Teddy, although Franz, Nan, Daisy, Dolly, and Stuffie make frequent appearances as well. The book takes place ten years after *Little Men*. Dolly and George are college students dealing with the temptations of snobbery, arrogance, self-indulgence and vanity. Tommy becomes a medical student to impress childhood sweetheart Nan, but after "accidentally" falling in love with and proposing to Dora, he joins his family business.

From...

### *Christmas During the Civil War*

Written by Seneca County Historian Walter Gable,  
November 2009

Many of today's American Christmas customs are rooted in the early 19th century. Perhaps ironically many of these customs came into maturity during the Civil War, when violence, chaos, and staggering personal losses seemed likely to drown out the choruses of "Peace on Earth." Christmas was celebrated in both the United States and the Confederate States, although the day did not become an official holiday until five years after the war ended. For a nation torn by civil war, Christmas was observed with conflicting emotions. Nineteenth century Americans had embraced all the trappings of Victorian English Christmas that had moved the holiday from the private and religious realms to a public celebration. Christmas, however, also made the heartache for lost loved ones more acute. As the Civil War dragged on, deprivation replaced bounteous meals and familiar faces were missing from the family dinner table. Soldiers used to "bringing in the tree" and caroling in church were instead scavenging for firewood and singing drinking songs around the campfire. So, the holiday celebration most associated with family and home became a contradiction—joyful, sad, religious, boisterous and subdued.

# *Little Women*

## *Directors Notes*



When I was first approached with the project of directing “Little Women” I thought, Really??? Having fondly remembered reading the book when I was younger I wondered is there another Jo, or Meg or Beth, or even Amy out there among us now, a full 150 years later??? I tossed the idea around to friends, both theatre goers, and not, and what I found most interesting was the genuine enthusiasm and excitement that one of the local theatres was considering bringing this American classic tale to life. It was then I thought, yes, really!”

First things first I knew I needed to re-read the novel right away, as it was a long time ago (more years than I wish to admit) since I had done so; and in reading it again it only confirmed the need to bring this iconic tale to the stage and to expose new audiences to this venerable family, but how? I knew I needed an exceptional script, one that would bring to life these indomitable characters. Having read several (more than I wish to remember) I finally settled on one that I felt remained the truest the actual book, despite much editing, and also allowed for a natural progression of intensity which is needed for a successful theatrical production.

With script in hand I set out casting the show, and here is where I feel that the fates decided to smile upon me. I knew casting would prove a daunting challenge, and yet as the weekend progressed and performers appeared the family, and it’s counterparts, slowly but surely fell into place. I was doubly gifted as this incredible cast not only took on this project but they embodied it from the very beginning. I am so grateful, to have a cast who first not only so wanted to be a part of this production, but also have worked as hard as they possibly could have, to bring this it to life.

My initial hesitations in taking on this very daunting task was concern that would the hopes, dreams, and fears of the March family translate today, a full 150 years later. As I broke down the script I was amazed that while so much has changed over the past 150 years many things have not. Young girls today still worry and fret over boys and clothing, what path their life might take, and sisterhood is still sisterhood. As the mother of two girls I cannot wait to share the March family with them, but for now I am excited to share them with all of you and I sincerely hope you enjoy the show!

# *Little Women*

*All scenes take place in the sitting room of the March home, Concord, Massachusetts*

*Scene One – December 1863*

*Scene Two – three months later, March 1864*

*Act Two*

*Scene One – six months later, September 1864*

*Scene Two – two and a-half years later, September 1866*

*Scene Three – one and a-half years later, March 1868*

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