

# Little Women

## The Broadway Musical

Book by  
**Allan Knee**

Music by  
**Jason Howland**

Directed by  
**Laurie Harrop-Purser**

Lyrics by  
**Mindi Dickstein**

Based on the novel by  
**Louisa May Alcott**

Nov. 14—Dec. 8, 2007  
Pardoe Theatre  
Harris Fine Arts Center





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Choreography by  
**Pat Debenham**

### LITTLE WOMEN

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6

Director's Note



8

What Does It Mean to Be  
a "Little Woman"?

10

Meet the Company

15

Pickwick Papers: The  
Life and Times of  
Louisa May Alcott

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## Cast

	<b>Nov. 14*, 17, 28, 30, Dec. 1 matinee, 5, 8</b>	<b>Nov. 15*, 16, 29, Dec. 1, 4, 6, 7</b>
<b>Prof. Fritz Bhaer</b>	Hank Florence	Hank Florence
<b>Jo March</b>	Anya Sulimoni Young	Mimi Knell
<b>Aunt March/ Mrs. Kirk</b>	Juilanna (Jana) Petersen	Courtney M. Pew
<b>Beth March</b>	Rachael Debenham	Rachael Debenham
<b>Meg March</b>	Rochelle Pickett	Debra Weed Stewart
<b>Amy March</b>	Kara Jones	Makenna Garner-James
<b>Marmee</b>	Emily Burnworth	Emily Burnworth
<b>Mr. Laurence</b>	H. K. Baird	H. K. Baird
<b>Theodore "Laurie"</b>	Christopher Hartman	Jeff Pew
<b>Mr. John Brooke</b>	Alex DeBirk	Alex DeBirk
<b>Dancers</b>	Clarissa Ferrin, Jessica Kennedy, Melanie McKay, Bronwyn Tarboton, John Taylor Wolfe, Melissa Womack, Carson Wright	

\* Dress rehearsal

## Production Staff

<b>Director</b>	Laurie Harrop-Purser
<b>Music Director</b>	Gayle Lockwood
<b>Choreographer</b>	Pat Debenham
<b>Dramaturg</b>	Emily Grider Ray
<b>Production Stage Manager</b>	Janice Lynn Jenson
<b>Scenic Designer</b>	Eric Fielding
<b>Costume Designer</b>	Erin Dinnell-Bjorn
<b>Makeup &amp; Hair Designer</b>	Carlie Madsen
<b>Lighting Designer</b>	Michael G. Handley
<b>Sound Designer</b>	Mat Goebel
<b>Assistant Scenic Designer</b>	Wynn Cannon
<b>Assistant Costume Designer</b>	Hollie Tippetts, Anna Hawkins
<b>Assistant Makeup &amp; Hair Designer</b>	Hollie Tippetts
<b>Assistant Stage Manager</b>	Amber Muñoz
<b>Fight Choreographer</b>	Emily Burnworth

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## Director's Note

In this beautiful story adapted from the book by Louisa May Alcott and embellished by the lyrics of Mindi Dickstein, the character Jo March seeks to become astonishing. Her dream is to be a famous writer and change the world. As Jo's journey progresses, she finds that her achieved success in doing those things is marred by the absence of the people she loves. But when her dream shifts to connect her to those people, she finds that it is life that is astonishing.

There have been times in my life when I have dreamed of doing great things, of astonishing those around me. And although I have experienced success in directing, acting and teaching, nothing compares with that astonishing moment when I discovered that my husband loved me almost as much as I loved him. And nothing surpasses the astonishing moments of having each of my three wonderful children placed in my arms for the first time. And, of course, no joy or success equals those rare and amazing moments when I have known that my Father in Heaven has been pleased with me.

As Jo discovers, life truly is astonishing. It is a rare gift. May we all seek those precious moments and people that make it so.



# Setting

<b>Act I, Scene 1</b>	Mrs. Kirk's Boarding House, New York City, January 1865 Wild Heath March House, Concord, Massachusetts, Christmas Eve 1863
<b>Scene 2</b>	Aunt March's house, Concord, Massachusetts, January 1864
<b>Scene 3</b>	March house, Valentine's Day 1864 Annie Moffat's ballroom, Concord, Massachusetts, Valentine's Day 1864 March house, Valentine's Day 1864
<b>Scene 4</b>	March house
<b>Scene 5</b>	The sun porch, outside the March house, spring 1865
<b>Scene 6</b>	March house, Concord, Massachusetts, May 1865
<b>15-minute Intermission</b>	
<b>Act II, Scene 1</b>	Mrs. Kirk's Boarding House, New York City, June 1865 Wild Heath
<b>Scene 2</b>	March House, Concord, Massachusetts, summer 1865 Mrs. Kirk's boarding house, New York City, summer 1865
<b>Scene 3</b>	Beach pavilion in Falmouth on Cape Cod, September 1865
<b>Scene 4</b>	March house, Concord, Massachusetts, winter 1865
<b>Scene 5</b>	Outside the March house, spring 1866

# Musical Numbers

<b>Overture</b>	Orchestra
<b>An Operatic Tragedy</b>	Jo, Braxton, Clarissa, Rodrigo
<b>Better</b>	Jo
<b>Our Finest Dreams</b>	Jo, Meg, Beth, Amy
<b>Here Alone</b>	Marmee
<b>Could You</b>	Aunt March, Jo
<b>Delighted</b>	Marmee, Meg, Jo, Beth
<b>Take a Chance on Me</b>	Laurie
<b>Reprise: Better</b>	Jo
<b>Off to Massachusetts</b>	Beth, Mr. Laurence
<b>Five Forever</b>	Jo, Laurie, Meg, Beth, Amy
<b>More Than I Am</b>	Mr. Brooke, Meg
<b>Astonishing</b>	Jo

## 15-Minute Intermission

<b>The Weekly Volcano Press</b>	Jo, Braxton, Clarissa, Rodrigo, Hag, Troll, Knight, Rodrigo 2, Mrs. Kirk, Professor Bhaer
<b>How I Am</b>	Professor Bhaer
<b>Some Things Are Meant to Be</b>	Beth, Jo
<b>The Most Amazing Thing</b>	Amy, Laurie
<b>Days of Plenty</b>	Marmee
<b>The Fire Within Me</b>	Jo
<b>Small Umbrella in the Rain</b>	Jo, Professor Bhaer
<b>Reprise: Volcano</b>	Jo

# What Does It Mean to Be a “Little Woman”?

Emily Grider Ray

Dramaturg

We love Jo March! Her adventurous nature, her bold tomboyish behavior, her passionate drive to become a writer—these characteristics make Jo a strong and appealing protagonist. Since it was first published in 1868, *Little Women* has maintained wide popularity. There have been thirteen film versions, a popular play, an opera, a Japanese anime adaptation, and now a Broadway musical. Louisa May Alcott’s story continues to attract modern-day audiences as much as it has previous generations. However, the title of the famous work lends itself to some pretty heavy feminist criticism. Labeling someone as a “little woman” is degrading. In the musical, Jo sings, “I’m no little woman,” in response to the idea of being well behaved and following the norms of society. Yet, I believe that the idea of a little woman goes beyond surface connotations and reflects the very different March sisters who have each found a way to be comfortable with their own ideas of womanhood. Specifically, Alcott creates a profound definition of a “little woman” through the character of Jo—a little woman who resists typical gender roles, reflects unconventional heroine-ism, and journeys to find a place for herself in the world.

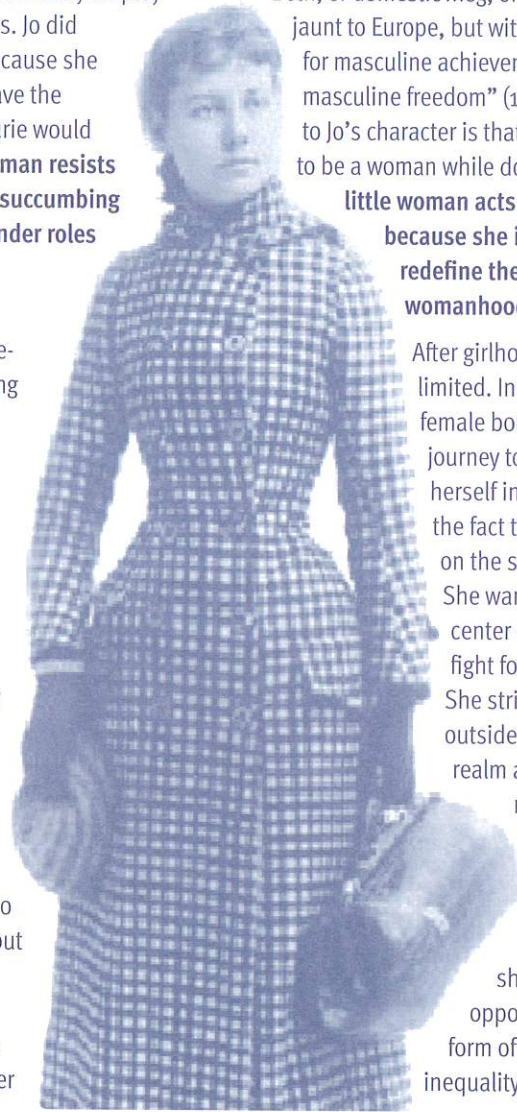
In Civil War America there were many hardships, including bloodshed, loss of family members, and an overall uncertainty about the future. Still, many women such as Jo faced internal conflicts between their personal and public lives. In her close-knit female household, Jo’s free expression and strong personality are permissible, which makes the outside world seem stifling and unbearable. To enter adulthood and become a part of proper society means forfeiting freedom. To remain a child seems a better alternative for Jo. She declares, “I hate to think I have to grow up, and be Miss March, and wear long gowns, and look as prim as a China aster! It’s bad enough to be a girl anyway...I can’t get over my disappointment in not being a boy!” (5). It is understandable why she feels this way about being a girl in the nineteenth century. It was acceptable for boys to play outside, act immature, and do as they please.

Boys also did not have to worry about securing a good marriage since they could support themselves after going to college or learning a trade. Girls could not sensibly employ these carefree attitudes. Jo did not want to grow up because she knew she would not have the same freedom that Laurie would as an adult. **A little woman resists adulthood if it means succumbing to the pressures of gender roles in society.**

Jo also reflects unconventional heroine-ism. Rather than seeking romance, our female protagonist ventures to cultivate her mind free from romantic entanglement (though romance does find her later). She resents the fact that marriage is intended to be her only immediate option and that everything she does determines how suitable she will be as a wife. Jo exemplifies a new kind of heroine who is not afraid to be without a husband and finds empowerment through her intellectual drive to succeed as a writer. After reading *Little Women*,

Professor Patricia Spacks from the University of Virginia said her students “all agreed that they had identified with Jo. Not with noble Beth, or domestic Meg, or artistic Amy on her jaunt to Europe, but with boyish Jo, striving for masculine achievement, yearning for masculine freedom” (115). The attraction to Jo’s character is that she still attempts to be a woman while doing male things. **A little woman acts unconventionally because she is trying to redefine the boundaries of womanhood.**

After girlhood, Jo’s options are limited. In order to redefine female boundaries, she must journey to find a place for herself in the world. Jo hates the fact that she must stand on the sidelines of the war. She wants to be at the center of the action and fight for her convictions. She strives to move outside the domestic realm and function in the male-dominated world. In her quest to become a published author she encounters opposition in the form of discrimination, inequality, and injustice, but



Continued p. 22



# Meet the Company

## H. K. Baird

Mr. Laurence

Taught theatre and directed shows in California for more than 30 years and had a 13-year stint producing and directing summer shows at the Pink Garter Theater in Jackson, Wyoming. H. K. “retired” ten years ago to spectacular Provo, where he and his wife were promptly cast in *To Kill a Mockingbird* at BYU. *A Man for All Seasons* and *Arsenic and Old Lace* promptly followed—as well as several productions at the SCERA, Hale Center Theater, Provo Theater Company, and dabbling a bit in film and TV.

## Emily Burnworth

Marmee

From Mill Hall, Pennsylvania. A senior in acting with recent credits Sally Slaton in *Parade*; title role in *Sarah, Plain and Tall*; Emma Jones in *A Generation Raised in Propriety*; and Myra Menke in *Holes*. She is currently working on a stage adaptation of the movie *Dogville*.

## Gabrielle Cunningham

Beth

From San Antonio, Texas. A sophomore in theatre arts studies with a minor in music. Recent credits include Rachel in *Our Star: An American Christmas Story* and Kim McAfee in *Bye Bye Birdie*. She is thrilled to be making her debut on BYU’s mainstage.

## Rachael Debenham

Beth

From Eagle River, Alaska. A sophomore in social work with a minor in music. Recent credits include *Everyman* at BYU, *Honk* at Pine View High School, *The Scarlet Pimpernel* at St. George Musical Theater, and *Li’l Abner* at Pine View High School.

## Alex DeBirk

John Brooke

From Highland, Utah. A junior in MDT with a minor in Japanese. Recent credits include Marcellus in *Hamlet* at BYU, Lucentio in *The Taming of the Shrew*, Jess in *The Complete Works of William Shakespeare*, and Icabod Crane in *Sleepy Hollow*, and Romantic Lead in the *Greatest Love Story Ever Told*.

## Clarissa Ferrin

Ensemble/Dancer

From Mesa, Arizona. A sophomore with a double major of MDT and modern dance. This is her first musical, but has danced competitively for more than 15 years, college dance companies at UVSC and SCC, and toured the country in the LIGHT performing show choir.

## Hank Florence

Professor Bhaer

From Camarillo, California. A junior in acting. Recent BYU credits include Snoopy in *You’re A Good Man, Charlie Brown*; Sam in *Stuck on the Edge*, and Philip in *Handing Down the Names*. Other credits include The Baker in *Into the Woods* and Seymour in *Little Shop of Horrors* at the Thousand Oaks Civic Arts Plaza.

## Christopher Hartman

Laurie

From Ogden, Utah. Will be graduating this April with a BFA in MDT. He recently toured China as a member of BYU’s Young Ambassadors. He has performed across the nation in several productions. Some of his favorite roles include; Ren McCormick in *Footloose*, Pippin in *Pippin*, Britt Craig in *Parade*, Jake Whippary in *Paint Your Wagon*, and Dream Curly in BYU’s production of *Oklahoma!* He is currently working on a stage adaptation of the movie *Dogville*.

## Makenna Garner James

Amy

A senior in MDT. Her recent credits include Lucy in *You’re a Good Man, Charlie Brown* at BYU; Kathy Seldon in *Singin’ in the Rain*; *Crazy for You* at the SCERA Shell; Dorothy in *The Wizard of Oz*; and Wendy in *Peter Pan*.

## Kara Jones

Amy

From Seattle, Washington. A senior in MDT with a double minor in math and statistics. She toured with the 2006–07 Young Ambassadors and was seen at BYU in *Oklahoma!* and *The Music Man*. Other recent credits include Alice in *Seven Brides for Seven Brothers* at the Jackson Hole Playhouse, Audrey in *Little Shop of Horrors*, and Kim in *Bye Bye Birdie* at Village Theatre’s Summer Rep.

## Jessica Kennedy

Ensemble/Dancer

From Portland, Oregon. A freshman in MDT with recent credits including principle dancer in *Oklahoma!*, *The King and I*, *Beauty and the Beast*, Marian Paroo in *The Music Man*, Cosette in *Les Misérables*, and *The Nutcracker* with Oregon Ballet Theater. Jessica was also on the Oregon state championship dance team in 2007 and has won several state-wide opera competitions.



**Mimi Knell**

Jo

From Orem, Utah. A senior in MDT with credits as the title role in *Calamity Jane* and Aunt Eller in *Oklahoma!* She performed in *Beauty and the Beast* and *Joseph and the Amazing Technicolor Dreamcoat* at Tuacahn Center for the Arts. Mimi also toured with the BYU Young Ambassadors in 2005–06. Mimi is happy to perform this role with little Max.

**Melanie McKay**

Ensemble/Dancer

From Danville, California. A freshman in MDT with recent credits as Miss Dorothy in *Thoroughly Modern Millie* at Pleasanton Playhouse and Millie in *Seven Brides for Seven Brothers*. She was also seen as Andrea in *Apologies* at BYU and toured the nation as a member of Showbiz for four years.

**Julianna (Jana) Peterson**

Aunt March/Mrs. Kirk

From Orem, Utah. A junior in MDT with credits as Maria in *West Side Story*, Beatrice in *Much Ado about Nothing*, Penelope in *See How They Run*, and Aunt March in *Little Women*! She is currently doing directing and choreography at Orem High School, and has coached their winning Shakespeare Team for the last 2 years. This is her first production at BYU.

**Courtney M. Pew**

Aunt March/Mrs. Kirk

From Provo, Utah. A junior double majoring in MDT and theatre education. Recent Credits include BYU Young Ambassadors, Virginia Skidmore in *Oklahoma!*, Wendy Jo in *Footloose*, and Adelaide in *Guys and Dolls*.

**Jeff Pew**

Laurie

From San Jose, CA. A junior in MDT with recent credits as Barbershop Quartet in *My Fair Lady* and ensemble in *Cinderella* at Tuacahn Center for the Arts, Ike Skidmore in *Oklahoma!* and Ken in *Smokey Joe's Cafe* at BYU.

## The Pickwick Portfolio

### The Life and Times of Louisa May Alcott

Born November 29, 1832, in Pennsylvania, Louisa May Alcott spent the vast majority of her childhood in Concord, Massachusetts. Her parents, Abba May and Amos Bronson Alcott, were largely involved in the American Transcendental movement. As such, her father—a self educated philosopher and reform-minded teacher—was more concerned with his ideals than taking care of his family financially. Their financial hardships fostered Louisa's resolve to become the primary provider for her family. Her early career as a nurse was short lived after contracting typhoid fever, but she also wrote and sold stories.



In 1867 she was asked by a publisher to write a novel specifically for girls. She wrote a fictionalized story about her family entitled *Little Women*, published the next year. The book was an instant success and the sequel *Good Wives* followed in 1869.

The two books are often published together under the title *Little Women* because many feel the sequel includes events essential to the story.

Unlike Jo, the author's literary self, Alcott herself never married. She was a known abolitionist, a suffragette, and was the first woman to cast a vote in Concord.

Publishing over fifty-five works, her royalties supported family members long after her death in 1888. □

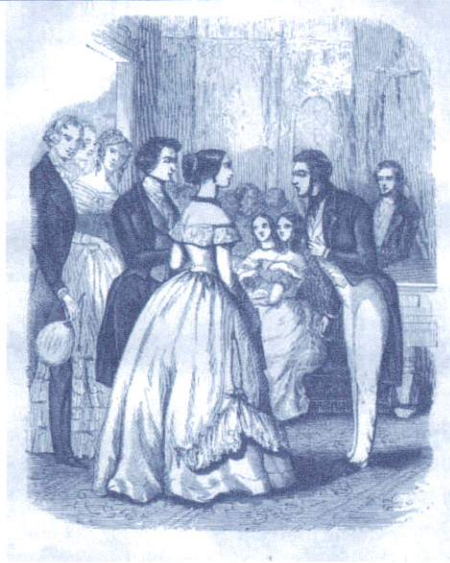


Alcott's home in Concord, Massachusetts



## The Ballroom

For young adults in nineteenth century America, public and private balls were an important rite of passage for entering society. These formal gatherings gave young men and women a place to socialize and present themselves as available for courtship. Since so much rested on how one displayed one's self in public, there were many rules created to guide behavior and establish what was acceptable and what was not. Such codes of etiquette might seem ridiculous to young people today, but for someone trying to make a good marriage in the nineteenth century, they were essential.



### Etiquette Tips

Gentlemen are introduced to ladies, not ladies to gentlemen.

A young lady is ever observed by all eyes, and therefore cannot comport herself too strictly nor choose her partner too carefully.

Never become involved in a dispute, if it be possible to avoid it.

Give your opinions, but do not argue them.

In walking up and down a room, the lady should always be accompanied by a gentleman, it being very improper for her to do so alone.



What codes of etiquette do we have in society today?

What codes exist in the BYU dating scene?

## Courtship and Weddings



Most couples were married in the bride's home by a minister on a weekday. If invitations were sent, they went out a week before and the bride was generally not to be seen in public again until the ceremony. Usually only nearby neighbors and relatives attended. More distant relatives visited the couple after the wedding.

How do attitudes towards marriage differ for each of the March sisters?



Serious dating with the intent of marriage was known as courting. Young couples in the nineteenth century attended the theatre, danced at parties, went for walks, and visited in parlors.



Many current wedding traditions began in the nineteenth century, such as bridesmaids and groomsmen, exchanging rings, and expanding the circle of giving wedding gifts to acquaintances and co-workers in addition to close relatives and friends.



## Women in the Civil War



Despite Jo's frustration with not being able to engage in combat, women were able to contribute to the war effort in many different ways. Thousands of women from the North and South volunteered as nurses. Female writers immortalized the Civil War in ink by writing journals, poems, and even songs. Julia Ward Howe wrote the inspiring words to "The Battle Hymn of the Republic" while visiting Union troops. Some women even acted as spies by carrying encoded messages across enemy territory in books.

Women were also able to contribute within their own communities. Most sizable towns across the North had a Soldiers Aid Society where women, such as Marmee, helped provide Union soldiers with the supplies they needed including blankets and clothing. They held sewing circles, ran fundraisers, and loaded cartridges for the armies.

Though efforts varied in degree, the women of the Civil War made a tremendous contribution to the cause of freedom. Sacrificing their family members to fight, they were the mothers, widows, and orphans of some 600,000 men who died on both sides.

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from p. 14

### Rochelle Pickett

Meg

From Kenosha, Wisconsin. Graduated in August with a BFA in MDT. Recent credits include Lucille in *Parade*, Mabel in *The Pirates of Penzance*, Eliza Doolittle in *My Fair Lady*, and Woman 2 in *The World Goes 'Round*.

### Debra Weed Stewart

Meg

From Henderson, Nevada. A senior in MDT with recent credits as Rusty in *Footloose*, Liesl in *The Sound of Music*, and *Guys and Dolls*. Debra toured with the BYU Young Ambassadors from 2005 to 2007. She is currently a tap dance instructor for BYU.

### Bronwyn Tarboton

Ensemble/Dancer

From Logan, Utah. A freshman in MDT with Recent credits include Audrey in *Little Shop of Horrors*, Cosette in *Les Misérables*, Marty in *Grease* at Tuacahn Center for the Arts, Bonnie in *Anything Goes*, and Dorothy Brock in *42nd Street*. She was named a Sterling Scholar in music.

### John Taylor Wolfe

Ensemble/Dancer

From Huntington, West Virginia. A freshman in MDT with recent credits as Seymour in *Little Shop of Horror*, Marius in *Les Misérables*, and Munkustrap in *Cats* at First Stage Theatre Company, Jimmy in *Thoroughly Modern Millie*, and The Nutcracker Prince in *The Nutcracker with* Huntington Dance Theatre. John is also a gold medal soloist, pianist, and violinist.

### Melissa Womack

Ensemble/Dancer

From Agoura Hills, California. A freshman in MDT with credits as Rosemary in *How to Succeed in Business Without Really Trying*, The Beggar Woman in *Sweeney Todd*.

### Carson Wright

Ensemble/Dancer

From Tucson, Arizona. A freshman in MDT. Some of his favorite roles include Frank Butler in *Annie Get Your Gun*, Beadle Bamford in *Sweeney Todd*, and Billy Flynn in *Chicago*.

### Anya Sulmoni Young

Jo

From Provo, Utah. A junior in MDT with recent credits as Polly in *Crazy for You*, ensemble in North American tour of *Aida*, Nehebka in BYU's production of *Aida*, Mary Fielding Smith in *Joseph Smith and the Restoration*, Marion Paroo in *The Music Man*. Anya also toured with the Young Ambassadors in 2005-06



from p. 9

she does not let it extinguish her ambition. The same quest for equality is in full force today. Like Jo, we all encounter stumbling blocks, but it is how we deal with these obstacles that helps define who we are. **A little woman strives for equality in the world and does not let obstacles stand in her way as she journeys to find it.**

The story of *Little Women* is at heart the story of Jo. We identify with her while she resists typical gender roles, redefines womanhood, and journeys to find a place

for herself in the world despite obstacles. If Jo is a little woman as the title suggests, she gives a whole new meaning to the term. While Jo had to grow up and face social injustice, she continued to exemplify these strong attributes. Being a little woman helps us face the adult world, but it is not something we fully leave behind. The story of *Little Women* has probably persisted in popular culture because in many ways Jo is someone we all aspire to be like, no matter how old we get. □

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\*Division of Design and

Production

## Production Staff

### Erin Dinnell Bjorn

Costume Designer

From St. Ignatius, Montana. A third-year MFA candidate with a BA in theatre studies. Recent design credits include costumes and hair/makeup for *Hamlet* at BYU, costumes and hair/makeup for the HBLL film for the Two Roman Plates exhibit, and costumes for *Sarah, Plain and Tall* at BYU. Other credits include costume crafts supervisor for *Cinderella* and *My Fair Lady* at Tuacahn and current touring wardrobe supervisor for BYU's Young Ambassadors.

### Pat Debenham

Choreographer

Professor of modern dance and music theatre at Brigham Young University, has been actively involved as a performing, teaching and creating dance artist for more than 30 years. He is a Certified Laban Movement Analyst and he has a master of arts from UCLA. For 15 years he was a co-artistic director of and performed with Contemporary DANCEWORKS, a professional modern dance company in Utah Valley. Pat has worked as a performer and a choreographer at Sundance, choreographed for the SCERA and Provo Theatre Company, and in many of the musicals that BYU has produced during the past 30 years. As the faculty advisor for *dancEnsemble*, he loves to mentor students through the choreographic process.

### Eric Fielding

Scenic Designer

From Orem, Utah. A resident set designer for BYU theatre and head of the scenic design curriculum. His work was seen in the recent BYU productions of *You're a Good Man, Charlie Brown*; *Hamlet*; and *The Foreigner*.

### Mat Goebel

Sound Designer

From Fremont, California. A sophomore in theatre arts studies with an emphasis in sound design. A proud permit member of IATSE Local 16, his recent credits include sound designs for *Hamlet* at BYU and the Oakland Temple Pageant.

### Laurie Harrop-Purser

Director

Received an MFA in acting from the National Theatre Conservatory in Denver, Colorado. She currently teaches acting for TMA where her directing credits include *Little Foxes*, *Arsenic and Old Lace*, and *Lady House Blues*.

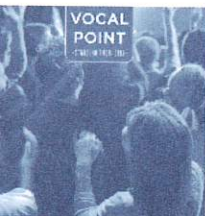
### Anna Hawkins

Assistant Costume Designer

From Reno, Nevada. A sophomore in theater arts. Recent credits include assistant costume design for *Hamlet*.

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**Janice Jenson**  
Stage Manager

From Riverside, California. A senior in theatre arts studies, emphasis in stage management and dramaturgy. Recent stage management credits include *42nd Street*, *My Fair Lady*, and *Cinderella* at Tuacahn Center for the Arts, *Stuck on the Edge* at BYU, and *The Complete Works of William Shakespeare (Abridged)* at the Castle Theatre. She was dramaturg for BYU's *The Seagull*.

**Gayle Lockwood**  
Musical Director

An associate professor of music and currently in her 23rd year teaching voice for the MDT at BYU. Recent music direction credits include *CATS* at Tuacahn Center for the Arts and the Nauvoo Pageant 2005–2007. Her recent BYU credits include *Oklahoma!*, *The Music Man*, *She Loves Me*, and *My Fair Lady*.

**Carlie Louine Madsen**  
Hair/Makeup Designer

From Ogden, Utah. A senior in theatre arts education. Recent design credits include hair/makeup for *Stuck on the Edge* and assistant hair/makeup for *Angels Unaware* at BYU. She was also seen as Baker's Wife/Mrs. Moore in *The Boxcar Children* at BYU. She is currently directing a production of *Asleep on the Wind*.

**Amber Muñoz**  
Assistant Stage Manager

From Seattle, Washington. A junior in theatre arts studies emphasizing in stage management and acting. Recent assistant stage management credits include *Julius Caesar* at the Castle Theatre.

**Douglas Olsen**  
Assistant Sound Designer

From Sandy, Utah. A first-year student in theatre arts studies with emphasis in sound, lighting, and directing. Recent credits include *West Side Story*, *Drood*, and *Crazy for You*, *A New World: Broadway After 2000* and *Evolutions: Dance in Concert*, and *Temple Square Concert Series*. Doug currently works on the BYU lighting crew and as sound engineer for the LDS Conference Center.

**Rebecca Pendleton**  
Properties Designer

A senior in the theatre arts with an emphasis in scenic design. Recent credits include co-designer in scenery and assistant lighting designer for *The Gondoliers*, and properties designer for *Charlie Brown* and *Stuck On the Edge*. She also designed scenery for a workshop at Westridge Elementary School this past summer.

**Emily Grider Ray**  
Dramaturg

Sartell, Minnesota. Emily is a first-year MA student studying theatre history, theory, and criticism. She recently served as the dramaturg for BYU's spring opera *The Gondoliers*.

**Hollie Tippetts**  
Assistant Costume and  
Hair/Makeup Designer

From Ogden, Utah. A senior in theatre arts studies emphasizing costume design. Recent construction work has been seen in *Little Shop of Horrors* and *42nd Street* at Tuacahn Center for the Arts. Recent design credits include *The Wrestling Season* and *Parade* for BYU mask clubs. She currently works as the First Hand in the costume shop for the Department of Design and Production at BYU and will be designing costumes for *Playing Fields* this spring at BYU.

## Join the Discussion

"Art benefits from examination on the parts of both artist and audience . . . Creative inspiration accompanied by analysis and reflection will most likely lead to productions and projects that fulfill the spiritual, social and personal potential of the theatrical event."

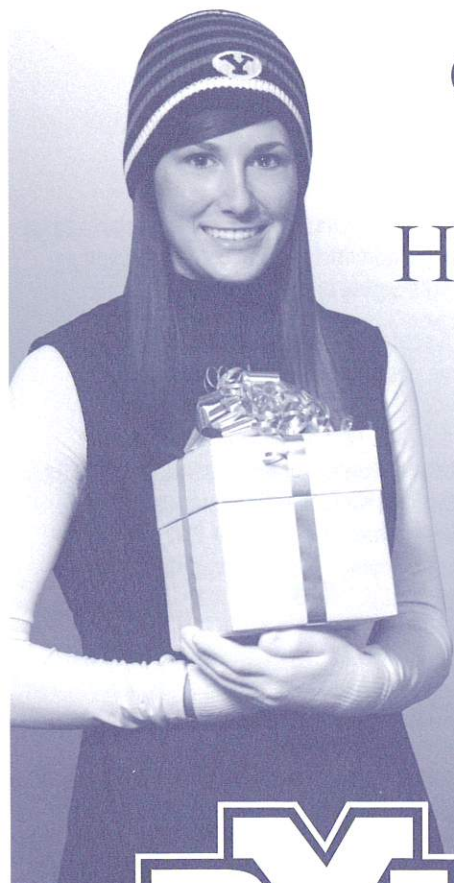
—**Literary Managers and Dramaturgs of the Americas** <<http://www.lmda.org/blog/LMDASponsoredPrograms/ElliottHayesAward>>

We invite you to participate a post-show discussion following Thursday performances facilitated by the production dramaturg. Audience members will have the opportunity to examine, analyze, reflect on, and respond to the theatrical event they have just experienced. In preparation for the discussion you may want to consider the following questions:

- How does this adaptation of *Little Women* compare to the original story? Does the musical further enhance your experience with Alcott's book or are you distanced from it?
- Adaptations often reflect the culture of the time period producing it more so than the time period of the original piece. How does this adaptation of *Little Women* reflect our culture/society?
- How does Jo reflect today's modern woman?
- How does the nineteenth century define women in terms of marriage?
- How does BYU culture define marriage?

You may also post your comments at <http://tmaseason.cfac.byu.edu/>





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For information on how you can play a greater role in Theatre and Media Arts at BYU contact Rodger D. Sorensen, department chair, at (801) 422-8132 or [rodger\\_sorensen@byu.edu](mailto:rodger_sorensen@byu.edu)



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Rodger Sorensen

**Artistic Director**  
Janet Swenson

**Division of Design  
& Prod. Director**  
Rory Scanlon

**Production Manager**  
Russell D. Richins

**Stage Events Coordinator**  
Jennifer Reed

**Technical Director**  
Travis Coyne

**Expediter**  
Mitchell Glass

**Draftsman**  
Matt Walser

**Asst. Technical Director**  
Ward Wright

**Special Projects  
Coordinator**  
Frank Weight

**Special Projects Assts.**  
Todd Anderson

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Jared Massic  
Matt Newey  
Matt Leavitt  
Joey Waxter  
David Miller  
Zach Stephenson  
Heather Starr  
Kaara Heim

**Scenic Artists**  
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Cami Thornock  
Jennifer Lind  
Matt Bennett

**Properties Advisor**  
Travis Coyne

**Properties Designer**  
Rebecca Pendleton

**Prop Shop Crew**  
Judy Simmons  
Rebecca Pendleton  
Alexis Wardle

Andrew Veensra  
**Set Dresser**  
Andrew Veenstra  
**Tech Crew**  
TMA 260 & 360 students

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**Asst Lighting Advisor**  
Marianne Ohran

**Master Electrician**  
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Orinda Herring  
Mark Walker  
Jacob Washburn  
Doug Olsen  
Owen Merkling  
Jimmy Newland

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TMA 360 students

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Donnette Perkins

**Asst. Costume Shop  
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**Cutter/Draper**  
Deanne DeWitt

**First Hand**  
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Kira Zsembery

**Stitchers**  
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Lil Anderson  
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Haleh Risdana  
Mary Jane Wadley  
Karla Wahlquist

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