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Little Women Playbill

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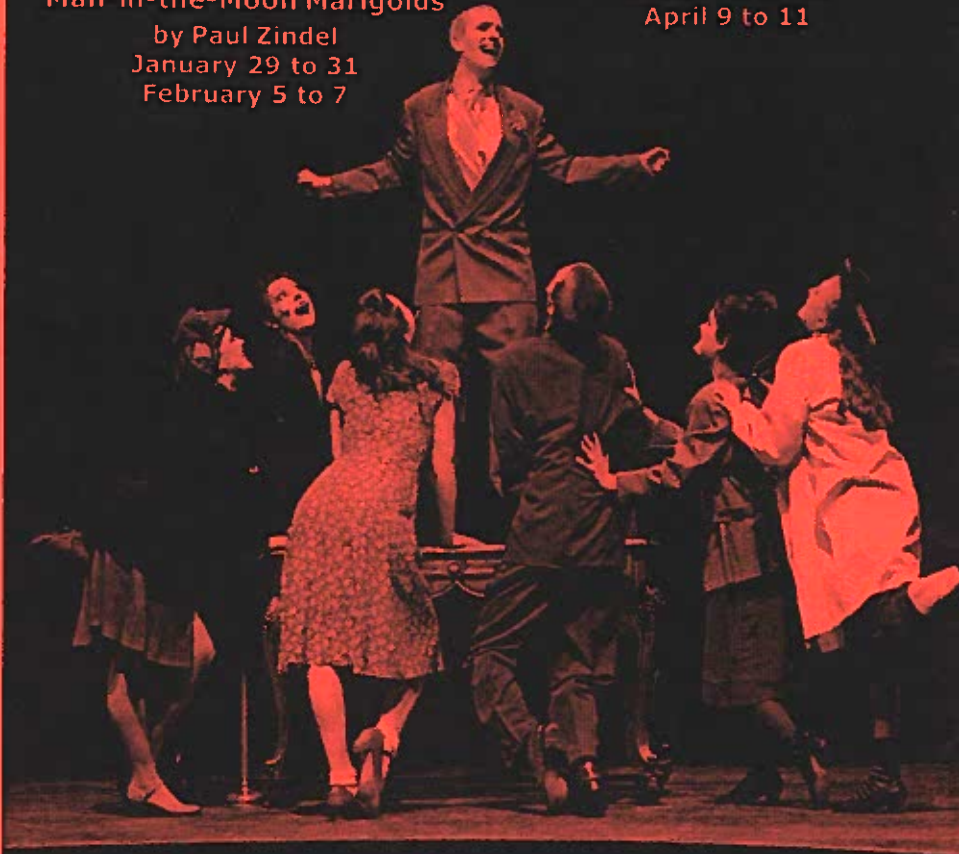
MAINSTAGE PRODUCTIONS

Romeo & Juliet
by William Shakespeare
October 30 to November 1
November 6 to 8

Blackfriars Dance Concert
December 4 and 5

**The Effect of Gamma Rays on
Man-in-the-Moon Marigolds**
by Paul Zindel
January 29 to 31
February 5 to 7

Little Women
adapted from Louisa May Alcott
by Mary G. Farrell & Caolan Madden
with traditional American
and folk music
March 26 to 28
April 9 to 11



STUDENT PRODUCTIONS

Talk Radio
by Eric Bogosian
February 12 to 14

Spring Dance Concert
April 23 and 24

Film Festival
April 27



ANGELL
Blackfriars Theatre

DEPARTMENT OF THEATRE, DANCE AND FILM
FACULTY & STAFF

Special Lecturer-Theatre.....Kathleen Moore Ambrosini
Senior Office Assistant.....Maria Coppa
Professor.....David Costa-Cabral
Special Lecturer.....Lindsay Craven Guarino
Assistant Technical Director/Master Electrician.....Spencer Crockett
Professor.....Mary G. Farrell
Associate Professor/Managing Director, Theatre.....John Garrity
(sabbatical, spring 2010)
Assistant Professor.....Rev. Kenneth Gumbert, O.P.
Musical Director/Vocal Coach.....David Harper
Special Lecturer.....Michelle Le Brun
Technical Director.....George Marks
Special Lecturer.....Greg Moss
Professor / Chair, Dept. of Theatre, Dance, Film.....Wendy Oliver
Special Lecturer.....Matthew Omasta
Associate Professor.....Rev. Matthew Powell, O.P.
Special Lecturer.....Luke Sutherland
Special Lecturer/ Acting Managing Director, Theatre.....Claudia Traub
Production Office Assistant.....Susan Werner
Costume Shop Supervisor.....Maxine Wheelock

Providence College
Department of Theatre, Dance, and Film Presents

Louisa May Alcott's LITTLE WOMEN

adapted by Caolan Madden & Mary G. Farrell

DIRECTED BY:
Mary G. Farrell

COSTUME DESIGN
David Costa-Cabral

LIGHTING DESIGN
Tim Cryan

CHOREOGRAPHY
Lindsay Craven Guarino

Angell Blackfriars Theatre
March 26-28 & April 9-11

2010

Please consider supporting the Performing Arts at Providence College by making a tax-deductible contribution to one of the Department of Theatre, Dance, and Film's scholarship funds.

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Louisa May Alcott and her Inspirations

by Peter Cunis, Marc Francis, and Paul Perry

Louisa May Alcott rose to prominence in the Transcendentalist era following the American Civil War as both a writer and abolitionist. *Little Women*, arguably her most significant work, reflects the influence of several noteworthy Transcendentalists in her life, including her father, Amos Bronson Alcott; his colleague, Elizabeth Peabody; and Ralph Waldo Emerson, a family friend.

American Transcendentalism, a set of literary, philosophical, cultural, and religious ideas, arose in the mid-nineteenth century as a response to the state of intellectualism in New England, as well as the doctrine of the Unitarian Church taught at Harvard Divinity School. Led by such influential thinkers as Henry David Thoreau and Alcott's aforementioned associates, the movement stands out as one of the most important philosophical contributions of the United States to date. Its principle tenet holds that there is an idyllic spiritual state that individuals may achieve that "transcends" the physical and experiential realms. This state originates in and emanates from individuals' instincts and the very essence of humanity rather than from the learned confines and ideals of religious doctrine or conventional thinking that adhere to the status-quo. Amos Bronson Alcott's teaching methods and the lessons that he taught to his students and children served as significant influences on Louisa May Alcott's writing.

Louisa's parents fostered ideas of independence and self-reliance in all of their children. Abigail Alcott supported women's suffrage, and Bronson Alcott made his name as a highly-regarded and forward-thinking transcendentalist philosopher and teacher. Bronson in particular motivated Louisa to challenge herself intellectually. He homeschooled his children using a model of problem-posing teaching, wherein he laid emphasis upon questioning and discussion rather than lectures and the memorization of facts. He also encouraged Louisa's creativity, telling her to keep a journal of writing. Although Louisa eventually came to resent her father's transcendentalist idealism, considering him unrealistically obsessed with ideas rather than the more practical problems "of real life," his teachings are nevertheless apparent in her writings. It is interesting to note the manifestation of an intellectual, absentee father-figure in *Little Women* in the form of Mr. March.

It has been observed that *Little Women* essentially recounts Louisa May Alcott's own life. Gamaliel Bradford of the *North American Review* noted that "Like Jo... who follows her creatress so closely, Louisa, as a child, had more of the boy than of the girl about her, did not care for frills or flounces, did not care for dances or teas, liked fresh air and fresh thoughts, hearty quarrels and forgetful reconciliations." The story of the March girls giving their Christmas meal to a poor family directly parallels a story in which Louisa May and her sisters did essentially the same thing.

Likewise, just as Jo and her sisters enjoy putting on plays, the Alcott girls often partook in dramatic presentations. Louisa won money in writing contests just as Jo does, and Meg March resembles Louisa's oldest sister, Anna. Just like Meg, Anna was always attracted to the idea of marrying a man of wealth, but both women eventually married men who were not as wealthy as their ideal suitors. Just as in *Little Women*, Louisa May grew upset at the idea of her oldest sister getting married and moving away from her family. In light of this evidence, it becomes increasingly probable that Jo March is a literary incarnation of Louisa May Alcott herself.

Elizabeth Peabody proved a positive female role model for Louisa. In addition to editing the transcendentalist magazine *The Dial*, Peabody taught at the Temple School, which Bronson founded. Based upon her observations of Bronson's classes, she wrote the first Transcendentalist Manifesto in 1835, entitled "Record of a School." This influential piece was based on the transcripts of Bronson's dialogues with his students. In it, Peabody writes that "under Alcott's guidance, the class discussed the 'innocence' of childhood as a 'positive condition,' one that 'comprehends all the instincts and feelings which naturally tend to good, such as humility, self-forgetfulness, love, trust, etc.'" Peabody's sister Mary also respected Bronson and his work, saying that "Alcott's aim was to cultivate the heart and to bring out from the child's own mind the principles which are to govern his character." These ideas appear in *Little Women*, for example in Mr. March's letter to his family: "Remind [the children] that while we wait we may work so that all these hard days may not be wasted. I know they will be loving children to you, will do their duties faithfully, and will conquer themselves so beautifully that when I come back I may be prouder than ever of my little women." The Alcotts named Louisa's sister Elizabeth Peabody Alcott after Peabody, and this sister inspired *Little Women's* Beth.

Ralph Waldo Emerson inspired Louisa both intellectually and personally. A close family friend to the Alcotts, Emerson would frequently invite them to his house for philosophical discussions, keeping with Bronson's strong belief in conversation as the key to education and personal development. Louisa harbored a girlish crush on Emerson, occasionally leaving flowers on his doorstep or serenading under his window. Though her infatuation faded with time, it is still widely speculated that the character of Bhaer "may have been" based on Emerson. Louisa's work in large part reflects Emerson's most famous philosophical work, "Self-Reliance," which posits that the ultimate source of truth comes from within oneself, and that once discovered, the truth of the universe cannot be explained, but only experienced. Louisa's strong, self-reliant protagonists reflect this tenet.

The deceptively simple story of a working-class family has become a hallmark of American fiction thanks in part to its embodiment of these revolutionary thinkers. When we consider this production, we do not just see a simple coming-of-age story; we are struck by how the expression of the author's life and philosophy relate to our culture today.

Who's who on the wall of influences in Louisa May Alcott's life



1. Abraham Lincoln
2. Frederick Douglass
3. Abigail May Alcott
4. Harriet Beecher Stowe

5. Elizabeth Peabody
6. Young Louisa
7. Louisa May Alcott
8. Margaret Fuller

9. Amos Bronson Alcott
10. Ralph Waldo Emerson
11. Nathaniel Hawthorne
12. Henry David Thoreau

DIRECTOR'S NOTES

It is fitting that we should mark the 35th anniversary of women arriving at Providence College by reprising our celebration of Louisa May Alcott's *Little Women*, first presented here fifteen years ago. Women have been helping to build our community and develop our culture at PC since 1975.

Alcott's novel follows another such beginning in post Civil War America. It chronicles the emergence of the "new woman", providing glimpses of her domestic culture as well as introducing and explaining her needs and wants. This late 19th century woman was beginning to demand public recognition for her own individual accomplishments while striving to maintain warm, egalitarian homes and nurture children, in private.

Although Alcott would have been considered a feminist and reformer in her time, *Little Women* is not a "feminist" book. In fact, Alcott admitted to toning down the more progressive ideas to make the book more popular and sell more copies. Yet it had a profound effect on many in the forefront of women's literature. People as diverse as Simone De Beauvoir and Gertrude Stein have mentioned its early influence on them.

Yet it is not the politics of the book that appeal to many people, but the opportunity it affords us to see ourselves within a culture of women. We watch the March girls grow, struggling to find out who they truly are. Some may see their ultimate decisions as compromise, others as realistic choices.

Many of us recognize our own struggles in theirs. Reluctant to give up marriage and child rearing for total devotion to career, we try to manage both. Their conflicts become our own...

The pursuit of recognition and equality and its ensuing struggle, continues.

-- Mary G. Farrell

PRODUCTION CREW

STAGE MANAGER
Jenna Tyrrell

ASSISTANT STAGE MANAGER
Amy Beckwith

TECHNICAL ASSISTANT
Kathryn Marks

ASSISTANT CHOREOGRAPHER
Colleen Burns

ASSISTANT TO THE
COSTUME DESIGNER
Amanda Kay Ritchie

VOCAL COACH
Daivd Harper

LIGHT BOARD OPERATOR
Peter Cunis

SOUND BOARD OPERATOR
Matt Hassan

SOUND CUES
Matt Hassan

PROPERTIES
Brandon Ferretti

RUNNING CREW
Sean Carney
Marc Francis
Caroline McSherry
Paul Perry
Kathryn Marks

WARDROBE
Malika Jones
Samantha Brillhante
Virgen Garcia
Christine Cestaro

WIGS/MAKE-UP
Danielle Demisay

BOX OFFICE MANAGER
Cassandra Perl

BOX OFFICE AND PUBLICITY
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Katie Guzik
Kelly Hoarty
Stephanie Kanniard
Amy McCormack
Cassandra Perl

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Alex Fiedler

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Helena Gomez
Hannah Hughes
Peter Hurvitz
Stephen Lai
Kathryn Marks
James McSweeney
Sarah Randles
Ben Remillard

COSTUME SHOP CREW
Kaitlin Elliott
Emily Grill
Margaret Karnes
Suzanne Keyes
Brittany Kolodziej
Kaitlyn MacDonough

DEPARTMENT WEBSITE
Alex Fiedler

ARCHIVE PHOTOGRAPHY
Gabrielle Marks

PRESS PHOTOGRAPHY
Violetta Blauvelt

USHERS
The Friars Club

RESIDENT & VISITING ARTISTS

David Costa-Cabral (Costume Design) In September of 2008 David was promoted to the Rank of Full Professor after 24 years of service to Providence College at various ranks and positions (Department Chairperson and Managing Director of the Blackfriars Theatre). David is the Resident Costume Designer in the Department of Theatre, Dance and Film as well as a full-time professor. David received his BA from Rhode Island College and his MFA in Theatrical Design from Southern Methodist University in Dallas, Texas. His designs for the stage have included works for the Publick Theatre, The New York International Fringe Festival, The Boston Conservatory, The Green Mountain Guild, The Walnut Hill School, The Boston Lyric Stage and many others.

Lindsay Craven Guarino (Choreographer) is a dancer, teacher, and choreographer who currently resides in Warwick, RI. Lindsay moved to Rhode Island in 2006 upon completion of her MFA in Dance at the University of Arizona. She also holds a BFA in Dance from SUNY Buffalo, where she was a dancer in the renowned Zodiaque Dance Company. Her goal of becoming proficient in numerous jazz and modern styles led her to study with well-known dance artists across the country. Some of her most influential teachers and mentors are: Tom Ralabate, Amy Earst, Sam Watson, Doug Neilson, Susan Quinn, and Michael Williams. She currently teaches dance technique and lecture classes at both Providence College, where is she a resident choreographer, and Salve Regina University, where she is the director of their dance program and artistic director of Extensions Dance Company.

Tim Cryan (Lighting Design) is a New York based lighting designer whose work has been seen in the United States and Europe. Specializing in Dance and Theatre, Tim has had the opportunity to collaborate with a variety of artists including: Michelle Bach-Coulibaly, Paul Bargetto, Nell Breyer, Steven Buescher, Danspace Project, Eiko & Koma, Fiasco Theatre Company, Diamanda Galas, Jamie Jewett, LaMaMa Etc., Pavol Liska (Nature Theatre of Oklahoma), Dianne McIntyre & Olu Dara, Erwin Mass, Virginie Mécène (Martha Graham Dance Ensemble), Deb Meunier (Fusionworks Dance Co.), Sara Rudner, Pedro Salazar, Annamira Silverblatt, Amy Spencer & Richard Colton (Summer Stages Dance at Concord Academy), Julie Strandberg, Elizabeth Swados, Randi Sloan (the Dalton School), Mary Ann Wall (Redwall Dance Theatre), Donna Uchizono, Dario Vaccaro, Bill Young & Colleen Thomas. Previous lighting designs for Providence College include: *The Effect of Gamma Rays on Man in the Moon Marigolds*, *Urinetown*, *Waiting for Lefty*, & the Fall 2009 Dance Concert. Education BA: Rhode Island College; MFA: NYU Tisch School of the Arts. Portfolio: <http://timcryan.net>

Mary G. Farrell (Director) is a Professor in the Department of Theatre, Dance, and Film and head of the Acting Program at Providence College. In the course of her tenure here, she has directed over 30 productions including *Waiting for Godot*, *Picasso at the Lapin Agile*, *Much Ado about Nothing*, *Rosencrantz and*

Guildestern are Dead, *Funny Girl* and last season's musical, *Urinetown*. Outside the college, her work has been seen locally at the former Alias Stage (now Sandra Feinstein Gamm Theatre), Newgate Theatre, The Rhode Island Philharmonic Orchestra Family Series and 1st Stage Providence, a theatre for Young Audiences, which she co-founded with Nancy Mundy. She has been an active member of the American College Theatre Festival and has been invited to direct in the 10 minute Play Festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Professor Farrell's CAFR grants (Committee to Aid Faculty Research) have brought her to the Irish Arts Center in NYC, where she collaborated with Providence College alumnus Aidan Comolly ('92) to develop *PORTRAIT, part one*, their new adaptation of James Joyce's *A Portrait of the Artist as a Young Man*, which was performed at the Center, and to Russia where she researched her production of *Seagull* at Melikhovo, Anton Chekhov's estate, outside Moscow. Recently, Farrell worked with Health Policy and Management professor Bob Hackey to bring *The Philoctetes Project* to campus. She directed PC student actors, designers and guest artists in a staged reading of Sophocles' *Philoctetes* for the 2009 Health Policy Forum.

David Harper (Vocal Coach) is the Coordinator of Vocal Studies in the Department of Music at Providence College, where he teaches private voice lessons, voice class, lyric diction, song repertoire, opera workshop, and music in the theater. As Music Director and Vocal Coach for the Theater Department at PC, David has served as Music Director for productions of *Merrily We Roll Along* and *Brigadoon*, and as Conductor/Music Director for *Carousel*, *Company*, and *Funny Girl*. After completing his undergraduate work at the University of North Carolina at Greensboro, David Harper went on to earn a Master's Degree in Music from Virginia Commonwealth University. He continued his studies at the Boston University School of Music, graduating with top honors and earning a second Master's there. A member of the Pi Kappa Lambda music society, his teachers have included Richard Cassilly, Daniel Ericourt and Anthony di Bonaventura. He has accompanied such world-renowned singers as Mr. Cassilly and Patricia Craig in concert, and has twice been chosen to participate in the prestigious Cleveland Art Song Festival, where he worked with Warren Jones, Roger Vignoles, Olaf Bär and Sarah Walker



SETTING

- PROLOGUE** Sleepy Hollow graveyard
Concord, Massachusetts
The eternal present
- ACT I** 1861
In and around the March household
Concord, Massachusetts
- ACT II** 1864-1877
Various scenes in Concord
New York City
Vevey, Switzerland

There will be a ten minute intermission

SPECIAL THANKS

Caolan Madden
Rory Madden
Kate Ambrosini
Lisa Batt-Parente
Christine Britton
Maria Coppa
James Ferretti
Katyne Hecht and Trinty Rep
Maplewood Farm

David Howard & Sally Tschantz-Dwyer - URI Costume Department
Stephen Cabral - Theatre Development Fund Costume Collection
Marcia Zammarelli - RIC Music, Theatre, and Dance Department
and

Special Thanks to Bernie Colo

PRODUCTION STAFF

PRODUCTION MANAGER Claudia Traub	PUBLICITY COORDINATOR Susan Werner
COSTUME SHOP SUPERVISOR Maxine Wheelock	TECHNICAL DIRECTOR George Marks
ASSISTANT TECHNICAL DIRECTOR/MASTER ELECTRICIAN Spencer Crockett	

CAST

LOUISA MAY ALCOTT Cat McDonnell

THE MARCH FAMILY

JO Suzanne Keyes

MEG Sara Ratcliffe

BETH Erin Fusco

AMY Colleen Burns

MARMEE Julia Tully

LAURIE Justin Pimental

JOHN BROOKE Ted Boyce-Smith

PROFESSOR BHAER Teddy Myers

MR. DASHWOOD Jeff DeSisto

PRINT CLERK Conor Leary

OFFICE BOY Teddy Kalin

SALLIE GARDINER Courtney Shea

NED MOFFAT Conor Leary

MARY MCGRATH Ryann Dillon

COMPANY Ryann Dillon

Teddy Kalin

Kelly Koeth

Liz McNamara

Dora Mighty

Courtney Shea

Kelly Smith

MUSICIANS

VOCALIST & FIDDLE

Brittany Kolodziej

VOCALS, GUITAR, & HARMONICA Kenny Carberry

PIANO Patrick Fallon

PENNY WHISTLE Kelly Smith

Mainstage Production History

2008-2009

♦Charley's Aunt

♦Urinetown

♦Waiting For Lefty

2007-2008

♦Agnes of God

♦Amahl and the Night Visitors

♦Funny Girl

♦Noises Off

2006-2007

♦Amadeus

♦Company

♦Rosencrantz and
Guildenstern are Dead

2005-2006

♦Carousel

♦My Sister in this House

♦The Tempest

2004-2005

♦Brigadoon

♦Seagull

2003-2004

♦Dancing at Lughnasa

♦Goodnight Desdemona
(Good Morning Juliet)

♦Much Ado about Nothing

2002-2003

♦Merrily We Roll Along

♦The Murderers:

Agamemnon & Electra

♦Waiting for Godot

2001-2002

♦The Caucasian Chalk Circle

♦A Flea in her Ear

♦Never the Sinner

2000-2001

♦Anything Goes

♦Picasso at the Lapin Agile

♦A Man For All Seasons

1999-2000

♦The Importance of Being Earnest

♦Love's Labor's Lost

♦Three Sisters

1998-1999

♦Machinal

♦Tartuffe

♦Blood Brothers

1997-1998

♦The Women

♦Harvey

♦Spoon River Anthology

1996-1997

♦Fiddler on the Roof

♦On the Verge,
or the Geography of Yearning

♦Women of Wit

1995-1996

♦Macbeth

♦Our Town

PATRON INFORMATION

PHOTOGRAPHY OR VIDEO RECORDING of any kind is strictly prohibited during performances in the Angell Blackfriars Theatre and the Bowab Studio Theatre.

PLEASE TURN OFF CELLULAR PHONES AND PAGERS before the beginning of the performance.

ACCESSIBLE RESTROOMS are located at either end of the main lobby. **THE MAIN RESTROOMS** are located downstairs in the lower lobby. An announcement will be made at the close of Intermission, audible in all restrooms and lobbies.

BOX OFFICE INFORMATION & POLICIES

Tickets for Angell Blackfriars Theatre and Bowab Studio Theatre events may be purchased through our website or over the telephone by Visa or Mastercard. If we have your email, information will be sent to you prior to all mainstage events. To provide us with this information call 401-865-2218 or visit www.providence.edu/theatre.

All ticket sales are final and cannot be refunded. You may exchange tickets for a different performance of the same production by returning your tickets to the Box Office up to 24 hours prior to curtain, subject to seat availability.

The Box Office at the Smith Center for the Arts is open for walk-up sales during most weeks of the academic semester. Hours are 1:30 - 5:00 PM Monday through Friday, and one hour prior to curtain on all performance days. Walk-up sales may be paid for by cash, check, or credit card.

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