

theatre:
CALGARY

Stafford Arima, Artistic Director



LITTLE WOMEN BY KATE HAMILL
ADAPTED FROM THE NOVEL BY LOUISA MAY ALCOTT

DEC 7 - 31

2022

GENERAL INFORMATION

- **Cameras and audio/visual recording devices are not permitted in the theatre.**
- **Video and audio recording of this production is strictly prohibited.**
- We ask that you please refrain from using your cell phone, smart watch, or any other digital device, in any capacity, during the performance.
- Good theatre etiquette benefits everyone. Please do not talk or unwrap candies during the performance, remain in your seat until the curtain call is finished and the house lights have been turned on.
- Babies are not permitted in the theatre.
- We also offer relaxed performances. For more information, visit our website.
- Assisted listening devices for the hard of hearing are available at the coat check.
- For first aid assistance, see the house manager, or nearest usher.

SAFETY AND COMFORT

- At Theatre Calgary, we recognize our responsibility to have practical guidelines in place to ensure our performances are safe and enjoyable for everyone. To learn more about our current Safety and Comfort protocols go to theatrecalgary.com/comfort-and-safety or scan here:



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WELCOME



Theatre exists for many reasons, and sometimes its purpose is for pure unabashed escapism. As the world continues to be in a constant state of flux, and our news headlines and social media feeds are daily reminders of the twists and turns that surround us, I am incredibly thankful that we can come together and celebrate the joy of family and the holiday season with this classic production of *Little Women* directed by Jenna Rodgers.

In *Little Women*, Jo March has an imagination that cannot be contained. She uses theatre as an outlet for storytelling, and to create connection to her sisters. These moments bring the March sisters closer together and start to shape who they will become. One can imagine (many years after the story ends) that these characters will see these memories as defining moments in their childhood, and cherish them with fondness, and perhaps a hint of sadness, as a time of innocence that is now long past.

For many of you, this might be the first time you, your friend, or your family are experiencing live theatre. Regardless of how many plays you've seen, I hope and trust that you will revel in this experience and know that theatre can create a lasting imprint on your life.

To all of our loyal patrons, thank you for your continued support and appreciation of everything we do at Theatre Calgary. To any new friends in the audience, thank you for opening your hearts to the magic of theatre and for attending this production of *Little Women*.

I hope and trust that everyone has a magnificent holiday season and that your lives continue to be enriched by love, joy, and the arts.

- STAFFORD ARIMA
ARTISTIC DIRECTOR

LAND ACKNOWLEDGEMENT

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation (Region 3), and all people who make their homes in the Treaty 7 region of Southern Alberta. They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.



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DIRECTOR'S NOTES



“I want to be one of the greats, and shake the world, and outlive my time.”

- JO MARCH

Little Women was first published as a children's book in 1868, making the story 154 years old this past September. This American classic, penned by Louisa May Alcott, has seen countless adaptations over the years, each giving us hints to contemporary concerns of the time.

What exactly is it that keeps readers coming back to this story, and draws playwrights to new adaptations? I believe that many people find themselves drawn to one – if not all – of the March sisters. They are beautifully fleshed out characters, guided by an indomitable and caring mother, who each have unique and rich pathways in life. This doesn't seem like much, but in a world where women are often cast as secondary characters, there is inevitable appeal. At its heart, it's a story about growing up, the importance of family, and all of the complications faced along the way.

This contemporary adaptation by Kate Hamill does a wonderful job of inviting the production to bridge the classic that we know and love with the drive, wit, and sensibility of a contemporary text. The March sisters continue to be role models, this time with Jo expressly struggling with her gender identity – giving queer kids a significant opportunity to see themselves reflected at the center of a family story.

I hope you, dear audience, enjoy watching this play as much as I've enjoyed staging it with this extraordinary ensemble of creators and supported by this exceptional company; that your families feel the love, kindness, and spirit of the holiday season reflected in the care that this family has for each other. Thank you for making *Little Women* part of your holiday.

- JENNA RODGERS
DIRECTOR

Theatre Calgary gratefully acknowledges the support provided by the City of Calgary through Calgary Arts Development, the Government of Alberta through the Alberta Foundation for the Arts, the Government of Canada through the Canada Council, Canadian Heritage, and all corporate and private contributors.



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Stafford Arima, Artistic Director

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Max Bell Theatre at Arts Commons
December 7 - 31, 2022

theatre:
CALGARY

Stafford Arima, Artistic Director

presents

LITTLE WOMEN

BY **KATE HAMILL**

ADAPTED FROM THE NOVEL BY **LOUISA MAY ALCOTT**

Director	JENNA RODGERS
Set & Lighting Design	ANDY MORO
Costume Design	WHITTYN JASON*
Original Music & Sound Design	ALESSANDRO JULIANI
Projection Design	BETH KATES*
Assistant Sound Design	CHAD BLAIN
Voice & Dialect Coach	JANE MACFARLANE
Fight Director	JOHN KNIGHT
Choreography & Movement Coach	DANIELLE DESMARAIS
Fight Captain	HEIDI DAMAYO
Stage Manager	CARISSA SAMS
Assistant Stage Manager	MEREDITH JOHNSON
Apprentice Stage Manager	MICHAEL LUONG

TC MENTORS PROGRAM

Assistant Director	HEIDS MACDONALD
Assistant Projection Design	BRENDAN BRICELAND

The video or audio recording of this performance by any means is strictly prohibited.

*Indicated designers on this production are represented by the
Associated Designers of Canada, IATSE Local ADC659.

LITTLE WOMEN is presented by special arrangement with Dramatists Play Service, Inc., New York.

Theatre Calgary is a member of the Professional Association of Canadian Theatres, and operates within the jurisdiction of the Canadian Theatre Agreement. Theatre Calgary employs technicians under a collective agreement with the I.A.T.S.E. Theatre Calgary is a resident company of Arts Commons, operating out of Arts Commons Max Bell Theatre.





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LITTLE WOMEN

CAST

Marmee March, Aunt March	TARA BEAGAN
Amy March	HEIDI DAMAYO
Mr. Laurence, Robert March, Doctor	CHRISTOPHER HUNT
Meg March	VANESSA LETICIA JETTÉ
Hannah, Mrs. Mingott, Messenger	KATHRYN KERBES
John Brooks, Parrot, Mr. Dashwood	DEVIN MACKINNON
Beth March	REBBEKAH OGDEN
Laurie	BERNARDO PACHECO
Jo March	DEAN STOCKDALE

SETTING

1861-1864, New England.

ACT I

1861-1862.

ACT II

18 months later.

Little Women has one 20-minute intermission.

Head of Sound	BRONWYN BOWLBY
Head of Lighting	CATHARINE CRUMB
Head Stage Carpenter	JOSH SEMOS
Head Dresser	RACHEL MICHELLE SHERIDAN
Head of Video	DANIEL PLUMTREE
Assistant Head of Sound	MICHAEL GESY
Stage Hands	JACKSON BUCHANAN, KYRA MCLEOD
Wig Runner	MELISSA SAVINKOFF
Dresser	EDWIN ISFORD

LITTLE WOMEN was commissioned and originally produced by the Jungle Theater (Sarah Rasmussen, Artistic Director), Minneapolis, MN.

New York City premiere at Primary Stages (Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director; Casey Childs, Founder), June 2019.

Developed at the Colorado New Play Festival, Steamboat Springs, June 2018.

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of *Little Women*.

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and beyond.**

CAST



TARA BEAGAN

Marmee March, Aunt March

(she/her) For Theatre Calgary: *Honour Beat* (playwright). Tara Beagan is a proud Ntlaka'pamux and Irish "Canadian" halfbreed. She is cofounder/director of ARTICLE 11 with Andy Moro and based in Mohkinstsis. Beagan served as Artistic Director of Native Earth Performing Arts from February 2011 to December 2013. Beagan has been in residence at Cahoots Theatre, NEPA, the National Arts Centre, Berton House, and most recently Prairie Theatre Exchange. Seven of her 35 plays are published. Two plays have received Dora Award nominations (one

win). In 2018, Beagan was a finalist in the Alberta Playwrights' Network competition. In 2020, *Honour Beat* won the Gwen Pharis Ringwood Award for Drama. Beagan is a Dora and Betty nominated actor, and a director. Along with protégé Joelle Peters, Beagan is the 2020 laureate of the Siminovitch Prize for Theatre.



HEIDI DAMAYO

Amy March, Fight Captain

(she/her) Theatre Calgary debut. Born and raised right here in Treaty 7 Territory, Heidi first auditioned for "Crocodile" in her junior high production of *Peter Pan* and is thrilled to have somehow ended up here! Select acting credits include *A Midsummer Night's Dream* (Bard on the Beach), *Mustard* (The Arts Club/Belfry) and *New Canadian Kid* (Green Thumb Theatre). She is also currently working on a commission from Nightswimming Theatre for their 5x25 Initiative, and she is this year's associate dramaturge for Lunchbox Theatre. She is a graduate of UBC

Theatre, an FDC Intermediate Actor-Combatant, a Wesbrook Scholar, and a recipient of the HSBC Undergraduate Award and Stephen Woodhouse Memorial Prize. She would like to dedicate this show to her parents, and to the tremendous English and Drama teachers who inspired her back when she was a little woman.



CHRISTOPHER HUNT

Mr. Laurence, Robert March, Doctor

(he/him) For Theatre Calgary: over 40 productions, including *The Scarlet Letter*, *The Humans* (assistant director), *Twelfth Night*, *The Audience*, *7 Stories*, *Glorious*, *Humble Boy*, *Copenhagen*, *True West*, *Private Lives*, *Memoir*, *The Importance of Being Earnest*, *Charley's Aunt*, *Amadeus*, *Tartuffe*. Elsewhere: *Driving Miss Daisy* (Stage West), *Clue*, *Dracula: The Bloody Truth* (Vertigo Theatre), *Gilgamesh Lazyboy*, *The Land*, *The Animals* (One Yellow Rabbit), *Waiting For Godot* (Black Radish Theatre), *The Wedding Party*, *Rosencrantz & Guildenstern Are Dead*, 1979 (Alberta

Theatre Projects), *Flight Risk* (Lunchbox Theatre), *The Ballad of Weedy Peetstraw* (Caravan Farm Theatre). Film/TV: *Heartland*, *Caitlin's Way*, *Shanghai Noon*, *You Know My Name*. Awards: Christopher received the 2018 Harry and Martha Cohen Award for his significant and sustained contribution to the Calgary theatre community. He's also the recipient of eight of Calgary's Betty Mitchell Awards for his acting. Upcoming: *Resident Aliens* (Theatre New Brunswick).

CAST



VANESSA LETICIA JETTÉ

Meg March

(she/her) For Theatre Calgary: *A Christmas Carol* (2019, 2021), *Hamlet* (Shakespeare by the Bow). Vanessa is a Mexican-Canadian artist living in Calgary. She is a multidisciplinary theatre and movement artist, and she is very excited to be working with all these amazing people to bring *Little Women* to life! You may have seen her previously on stages with companies such as Vertigo Theatre: *Clue*, *Sherlock Holmes and The Vanishing Thimble*; Lunchbox Theatre Stage Two series: *By the Book*; Major Matt Mason: *Premium Content*; One Yellow Rabbit:

BeautifulYoungArtists; The Shakespeare Company: *Hamlet Frequency*. She is forever grateful to her family and to her partner Chris for all their support and she hopes you all enjoy the show!



KATHRYN KERBES

Hannah, Mrs. Mingott, Messenger

(she/her) For Theatre Calgary: *A Christmas Carol*, *Enron*, *Billy Elliot the Musical*. Elsewhere: Kathryn has worked extensively in Calgary at Alberta Theatre Projects, Lunchbox Theatre, Stage West, Theatre Calgary and Vertigo Theatre as well as at the Chemainus Theatre Festival on Vancouver Island. Selected favourite recent credits: *The Hollow*, *Flight Risk*, *Book Club*, *Billy Elliot*, *Glorious*, *Outside Mullingar*, *The Outsider*, *Home for the Holidays*, *Sherlock Holmes and the Vanishing Thimble*. Kathryn is the recipient of Betty Mitchell nominations and

awards, a Calgary Critics Award, and, along with her husband, Hal, is a co-recipient of The Harry and Martha Cohen Award for significant and sustained contribution to theatre in Calgary. Kathryn would like to thank her family to whom she owes a huge debt of gratitude for their never ending support and love.



DEVIN MACKINNON

John Brooks, Parrot, Mr. Dashwood

(he/him) For Theatre Calgary: *A Christmas Carol* (2019). Devin is thrilled to be back at Theatre Calgary working on this beautiful show with all of these amazing artists. Born and raised on PEI, Devin attained a BA from UPEI before studying at the National Theatre School of Canada. Elsewhere: *Richard III*, *All's Well That Ends Well*, *The Comedy of Errors*, *Paradise Lost*, *Long Day's Journey Into Night* (u/s) (Stratford Festival), *Murder in the Studio* (u/s) (Vertigo), *The Tempest* (TSC), *Crime Does Not Pay* (Downstage), *Liberation Days*, *The Mary Celeste*, *Nothing Less!*,

A Midsummer Night's Dream, *In This Light*, *Frankenstein*, *The Ruins* (Two Planks and A Passion). Training: UPEI, The National Theatre School of Canada, The Birmingham Conservatory. Special thanks to the team at Talent House, Wayne-O, Dad & Kim, and of course, Michaela.

CAST



REBEKAH OGDEN

Beth March

(she/her) For Theatre Calgary: *The Comedy of Errors* (Shakespeare by the Bow). Rebekah is a multidisciplinary artist whose interests include painting, writing and acting. She is truly getting to live her dreams as an artist and she couldn't be more grateful. Rebekah graduated from Rosebud School of the Arts in 2020 with an F.R.S.A in Theatre Arts. Her past show credits include: *Cowgirl Up* (Alberta Theatre Projects); *Wandering with Wander* (Storyfair Productions); *A Christmas Story*, *The Kite*, *Sherlock Holmes and the Case of the Christmas Carol* (Rosebud Theatre). Getting to be in *Little Women* as her debut role on the Max Bell Theatre stage is a dream come true for Rebekah. She hopes you have an enjoyable show and a wonderful holiday season.



BERNARDO PACHECO

Laurie

(he/him) Theatre Calgary debut. Bernardo is an Albertan artist who, after graduating from the University of Calgary's Drama program, trained with The Art of Acting Studio in Los Angeles, and participated in Arts Club Theatre's Actors' Intensive in Vancouver. Bernardo has been fortunate enough to enjoy an international career in theatre, television and voice over. Some highlights include: San Diego Repertory Theater, Citadel Theatre, Chinook Animation and Disney Fx. During the pandemic, Bernardo earned a diploma in Digital Audio Production from Pixel Blue College and now works as a freelance mixing engineer and audio editor between projects. Having just finished a tour with Citadel Theatre, Bernardo is thrilled to be finishing off 2022 back in his home city.



DEAN STOCKDALE

Jo March

(they/them) Theatre Calgary debut. Dean Stockdale grew up in Saskatoon, Saskatchewan, and is a player and writer of music, a dancer, and a pacifist. They believe in the woo-woo, but more so in science. They want to create art that educates, informs, questions, and brings people together through the expansion of perspectives. Their most recent productions include FreeWill Shakespeare's *A Midsummer Night's Dream* and *Measure for Measure* (Francis Flute, Peaseblossom, Froth, Nun), University of Alberta's Studio Theatre's *Rochdale* (Whitman), U of A's *She Kills Monsters* (Vera), U of A's *Love's Labour's Lost* (musical direction and Longaville and Holofernes), and La Troupe du Jour's *Pandamour* (music direction and numerous characters). They are beyond excited to be joining this year's cast of *Little Women* for their first ever winter holiday show as a graduated professional!



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CREATIVE TEAM



JENNA RODGERS

Director

(she/her) For Theatre Calgary: Dramaturg - *A Christmas Carol* (2020 filmed production). Jenna is a mixed-race Director and Dramaturg who gratefully resides on land called *Moh'kins'tsis* (Calgary), on Treaty 7 Territory. She is the founding Artistic Director of Chromatic Theatre - a company dedicated to producing and developing work by and for racialized artists. Jenna is also the Dramaturg for the Playwrights Lab at Banff Centre for Arts and Creativity, the Board Co-Chair of LMDA, and the Artstrek Director for Theatre Alberta. She is a passionate arts equity advocate, a graduate of the NTS Artistic Leadership Residency (2020), the Banff Centre's Cultural Leadership Program (2019), and a member of the artEquity National Facilitator Training cohort (2018). Jenna is the most recent recipient of Canada Council's John Hirsch Prize. Recent directing credits include *Hookman* and *The Green Line* for Chromatic Theatre, *Undressed at Alberta Theatre Projects*, and *Mary's Wedding* at the Citadel Theatre. Upcoming: *Teenage Dick* at Alberta Theatre Projects.



ANDY MORO

Set & Lighting Design

(he/him) For Theatre Calgary: *Honour Beat*, *Admissions*. Recent Theatre: *In Spirit*, *Ministry of Grace*, *Reckoning*, *ROOM*, *Declaration*, *Deer Woman* (ARTICLE 11 w/Tara Beagan), *The Last Epistle of Tighrope Time* (National Arts Centre / Neptune Theatre / Black Theatre Workshop), *Post Mistress*, *Rez Sisters* (RMTCC), *The Unnatural and Accidental Women* (NAC), *Blackhorse* (Caravan Farm Theatre), *The Herd* (Citadel), *Frozen River* (Manitoba Theatre for Young People), *Third Colour*, *War Being Waged* (Prairie Theatre Exchange), *Time Stands Still*, *O'Kosi* (Making Treaty 7), *Sky Dancers* (Anowara Dance), *Flicker*, *Minowin*, *Raven Mother* (Dancers of Damelahamid), *Finding Wolastoq Voice* (Theatre New Brunswick), *Blood Water Earth*, *Blood Tides*, *The Mush Hole* (Kahawi Dance Theatre). Film/TV: Co-Creation/ Direction - *Indigenous Day Live 2022* (APTN), *Road to Hasalala Danxalax* (Chan Centre/CBC), *Deer Woman*, *Reckoning* (ARTICLE 11). Upcoming: *F-Word* (Downstage Theatre / ATP), *The Extractionist* and *Gaslight* (Vertigo Theatre), *Ministry of Grace* (Making Treaty 7 w. Article 11), *Space Girl* (Prairie Theatre Exchange), *Pisuwin* (Atlantic Ballet Theatre).



WHITTYN JASON

Costume Design

(they/them) Theatre Calgary debut. Whittyn Jason is a queer, non-binary, mixed-race designer of South African and Ukrainian descent. They primarily live and create in amiskwaciwāskahikan (colonially known as Edmonton). Recent credits include *once + after* (KNK Collective, presented by Brian Webb Dance Company), *Re:Construct* (RISER Edmonton), *Smoke* (Tiny Bear Jaws), *The Wolves* (Maggie Tree/The Citadel), *The Fiancee*, *Heaven* (The Citadel), and *Night* (Major Matt Mason Collective). Upcoming credits include *The Royale* (The Citadel), and *Heaven* (NAC). In addition to scenography and design, they are also the Festival Director for Found Festival (Common Ground Arts Society). Whittyn is a member of the ADC, and holds a BFA in Theatre Design from the University of Alberta.

CREATIVE TEAM



ALESSANDRO JULIANI

Original Music & Sound Design

(he/him) For Theatre Calgary: Actor - *Onegin*; Sound Design - *Mom's the Word for Crying Out Loud, Skydive, Vigil*. Alessandro (AJ) currently makes his living as an actor, singer, composer and sound-designer. He has been working at these disciplines off and on for the last 30 years. He is frequently executed, maimed, disemboweled, dismembered, immolated, petrified, crucified and/or air-locked on your favourite locally-shot television programs and films. He often lends his voice to the animated programs which your kids/grand-kids/great-grand-kids/eccentric uncles

currently binge. His work as a composer and sound designer has augmented/detracted from live performances and films seen around the globe. People have occasionally given him trophies for his work. Some of them are transparent, and others more opaque. He makes his home in Vancouver with his partner and frequent collaborator, Meg Roe, and their three children.



BETH KATES

Projection Design

(she/her) For Theatre Calgary: *The Importance of Being Earnest, Steel Magnolias, Ragtime: A Concert Performance, The Merry Wives of Windsor* (Shakespeare by the Bow). Beth is a theatre-maker and an award-winning lighting, set, projection, and mixed-reality designer whose work has been seen on stages around the world for over 30 years. A leader in new forms of performance, she recently led a VR Performance residency at Canadian Stage, the Blyth Festival's Young Company in VR, and co-created and directed *Bury The Wren*, a Virtual Reality / Live performance

which was recently presented at World Stage Design 2022. Upcoming: A workshop at the Prague Quadrennial 2023 and a remount of *Bury The Wren*. Her favourite production is her son, Aaron. www.playgroundstudios.ca



CHAD BLAIN

Assistant Sound Design

(he/him) For Theatre Calgary: *Skylight*. Theatre: *O'kosi, 509, Okotoks, Kaahsinnoniks* (MT7), *Murder In The Studio* (Vertigo Theatre), *Crime & Punishment* (Cloudsway), *The Virgin Trial, The Last Wife* (ATP), *The Tempest, Much Ado About Nothing, Three Musketeers* (Shakespeare Company). TV/Film/Docs: *Innaihstiyisinnii* (MT7), *Homes & Lifestyles* (CTV), *Mings Dynasty* (CBC Gem), *Sensei, Grounded, Two Worlds, Karaoke Mamas* (Telus Storyhive), *The Healing* (Calgary International Film Festival), *P3, The Radicals* (Banff Mountain Film Festival). In 2022

Chad received his first nomination and first Betty for his sound design work on *Murder In The Studio* (Vertigo Theatre). He has been nominated for the AMPIA Awards for his post production work in composition, overall sound and editing and obsesses about making everything sound awesome. In 2021, he produced his first documentary, *See Me: Change The Face of Addiction*, and is co-founder of the Jamie Blain Memorial Foundation which supports healthy mountain lifestyles, mental wellness and stoking rad attitudes in youth.

@snowboardingsaves Twitter/IG: @chadblain

CREATIVE TEAM



JANE MACFARLANE **Voice & Dialect Coach**

(she/her) For Theatre Calgary: Resident Voice Coach – More than 60 productions since 2000 including *The Importance of Being Earnest*, *Million Dollar Quartet*, *Steel Magnolias*, *Admissions*, *The Louder We Get*, *Noises Off*, *Billy Elliot the Musical*, *The Scarlet Letter*, *Mary and Max – A New Musical*, *Honour Beat*, 11 seasons of Shakespeare by the Bow and 15 years of *A Christmas Carol*. Recently, Jane adapted and directed the 2022 Shakespeare on the Go production of *The Merry Wives of Windsor*. She has also worked for ATP, is the Voice & Dialect Consultant for

Vertigo Theatre and the Voice & Text Coach for The Shakespeare Company. Jane also coaches Voice and Presence through her business Voice Activated. She has taught Voice for the Actor and Acting at such institutions as York University, Harvard University, Southern Methodist University, MRU, UofA, and is currently on faculty in the Drama Division in the School of Creative & Performing Arts at UCalgary.



JOHN KNIGHT **Fight Director**

(he/him) Theatre Calgary debut. John is a violence designer, director, and theatre arts educator based in Calgary/Mohkinstsis. He is a sessional instructor at the University of Calgary and Ambrose University. He is also the owner/operator of Knight Fights, as well as a Certified Instructor and Fight Director with The Academy of Fight Directors Canada. He holds an MFA in Directing from the University of Calgary. Select credits: *Filumena*, *Carmen* (Calgary Opera), *Hookman* (Chromatic Theater & UofC), *Between Us* (Handsome Alice), *No One's Safe*

(Banff Centre), *A Streetcar Named Desire* (Spirit Fire Theatre), *Julius Caesar* (The Shakespeare Company). John would like to thank Eva for the constant support and encouragement.



DANIELLE DESMARAIS **Choreography & Movement Coach**

(she/her) Theatre Calgary debut. Danielle Desmarais was born and raised in Calgary, AB, and has studied multiple dance disciplines for over 25 years, including jazz, tap, ballet, and musical theatre. She studied at the Canadian College of Performing Arts in Victoria, BC, and has since been choreographing and performing for theatre companies around town including Front Row Centre, Storybook Theatre, and Cappuccino Theatre, while teaching and sharing her love and passion for dance with people of all ages. Recent credits include *Descendants: The Musical*,

Curious George and the Golden Meatball, and *Return to Treasure Island* (Storybook Theatre), *The Wedding Singer* (Front Row Centre), and *Naughty but Nice: The Big V* (Forte Musical Theatre Guild). When not choreographing or performing, you can find her at home with her two dogs, two cats, one daughter, and one immensely supportive wife.



PATTISON

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PATTISON

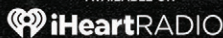


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CREATIVE TEAM



CARISSA SAMS

Stage Manager

(she/her) For Theatre Calgary: Stage Manager – *A Midsummer Night's Dream* (2019, 2012), *The Two Gentlemen of Verona*, *As You Like It*, *Hamlet* (Shakespeare by the Bow), *A Midsummer Night's Dream* (Shakespeare by the Bow). Assistant Stage Manager - *Steel Magnolias*, *A Christmas Carol* (2019), *Billy Elliot the Musical*, *The Humans*, *Skylight*, *The Light in the Piazza*, *Bad Jews*. Other selected credits: *Undressed*, *Stealing Sam* (Alberta Theatre Projects); *Misery*, *Clue*, *Murder in the Studio*, *39 Steps*, *The Haunting*, *Our Man in Havana*, *I'll Be Back Before Midnight* (Vertigo

Theatre); *The Children*, *A Doll's House Pt. 2* (Belfry Theatre); *Smoke* (Downstage). Carissa would like to thank her fiancé, Myles, and her parents for their continued support.



MEREDITH JOHNSON

Assistant Stage Manager

(she/her) For Theatre Calgary: *Iceland*. Meredith is a Calgary based stage manager who has stage managed with Alberta Theatre Projects, Bad Knaps Theatre, Black Radish Theatre, Calgary Philharmonic Orchestra, Calgary Young People's Theatre, Handsome Alice Theatre, Heritage Park, Lunchbox Theatre, Making Treaty 7, Major Matt Mason Collective, One Yellow Rabbit, The Shakespeare Company, Spontaneous Theatre/ Arts Club Theatre, Quest Theatre, Verb Theatre and Vertigo Theatre.

Meredith wishes to thank the Dream Team for being the best company

an SM could ask for in these hard times.



MICHAEL LUONG

Apprentice Stage Manager

(he/him) For Theatre Calgary: *Million Dollar Quartet*. Elsewhere: *Misery*, *Murder in the Studio* (Vertigo Theatre), *Legally Blonde*, *Descendants* (Storybook Theatre), *Frankenstein* (Jupiter Theatre), *The Strid* (Downstage Stage It). Michael is a graduate from the University of Calgary. Since graduating he has worked with many smaller companies such as Ghost River Theatre and Storybook Theatre, and is excited to be coming back to Theatre Calgary for his second show. When not rehearsing, Michael is spending time with his partner, hiking in the

mountains or building puzzles.

SPECIAL THANKS & ACKNOWLEDGMENTS:

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rbc.com/community-social-impact/emerging-artists-project



CREATIVE TEAM



HEIDS MACDONALD

Assistant Director - TC Mentors Program

(they/them) Theatre Calgary debut. Heids is a queer, non-binary theatre educator, actor, and director who works and creates in treaty 7 territory. They hold an FRSA in Acting from Rosebud School of the Arts and an IAC with Fight Directors Canada. Heids is curious about intersectionality in the theatre. It is their hope to explore ways of learning from each other in our vast experiences, and then - by extension - bring those experiences to story. *Little Women* has held a special place in Heids' heart for many years, and they are so grateful to Jenna for her collaborative

spirit. Previous directing credits include *Almost, Maine* (Rosebud School of the Arts), *Communion* (Fire Exit Theatre), *The Bear* (Robinson Productions), *Salt Water Moon* (Genesis Theatre), *The Little Prince* (Opia Productions), *Agape* (Incendiary Festival), *The Raft* (Cygnum Productions), and *Kohkum & me* (The Rest of Us Theatre). With love to Brooke. Merry Christmas, Calgary!



BRENDAN BRICELAND

Assistant Projection Design - TC Mentors Program

(he/him) For Theatre Calgary: *The Importance of Being Earnest* (2022). Recently: Projection design - *Jungle Book* (ATP). Brendan has been involved in the theatre / digital media creation world in various capacities over the years. From performing on cruise ships and the Toronto area, receiving his diploma in Visual Effects to most recently acting as the Head of Projection at the Banff Centre for Arts and Creativity, he is very excited to be assisting Beth and continuing this amazing journey. Thank you Mark for always being my guiding light.

brendanbriceland.com IG: @bsquaredcreative

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KATE HAMILL

Playwright

Kate Hamill is an actor/playwright. She was named Wall Street Journal's Playwright of the Year in 2017. Her work includes her play *Sense and Sensibility* (in which she originated the role of Marianne)—Winner, Off-Broadway Alliance Award 2016; Nominee, Drama League Award; 265+ performances off-Broadway. Other plays include *Vanity Fair* at the Pearl Theatre (in which she originated the role of Becky Sharp; Nominee, Off-Broadway Alliance Award 2017), *Pride and Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival (originated the role of Lizzy Bennet; Nominee, Off-Broadway Alliance Award). Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie, Seattle Rep, Dallas Theater Center, PlayMaker's Rep, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production—S&S), Arvada Center and others; upcoming productions at Shakespeare Theatre of DC, A.C.T., Trinity Rep, Portland Center Stage, Syracuse Stage, Pittsburgh Public, Kansas City Rep, Dorset Theatre Festival and more. Upcoming world premieres: *Little Women* at the Jungle Theater and Primary Stages; *Mansfield Park* at Northlight Theatre. She is currently working on new adaptations of "*The Odyssey*" and "*The Scarlet Letter*," as well as several new original plays (*Prostitute Play*, *In the Mines*, *Love Poem*). Kate was one of the top 20 most-produced playwrights in the country this season. www.kate-hamill.com

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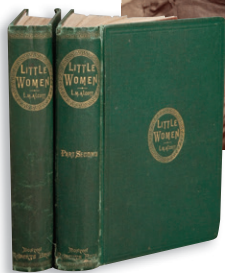
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FIVE FACTS ABOUT LOUISA MAY ALCOTT (1832-1888)

- Louisa May Alcott served as a nurse for the Northern Army during the American Civil War.
- She was a suffragette, fighting for the rights of women to vote in the United States. While she campaigned for this right in the 1870s, women were not granted the right to vote until 1920.
- *Little Women* was published in two parts (in 1868 & 1869) as a negotiation with a publisher on behalf of her father. Alcott went on to write two sequels, *Little Men* (1871) and *Jo's Boys* (1886).
- *Little Women* is a fictionalized autobiography of Alcott's own life growing up as a "tomboy" in a house of girls.
- Alcott's father founded an abolitionist society in 1850 to help end African slavery in the United States. Her childhood home in Massachusetts was a stop for fugitive enslaved people on the Underground Railroad.



HOW THE AMERICAN CIVIL WAR SHAPED THE ROLE OF WOMEN IN SOCIETY

The American Civil War was fought from 1861 to 1865 between the states in the northern United States and those in the south. The war began when 11 southern states threatened to secede (or withdraw) from the country.

- The Civil War challenged the concept of Victorian domesticity, where men and women existed in separate spheres.
- The 'home' became a new kind of domestic sphere when men left to serve in the war, and women took over the operation of the home.
- Women (and sometimes children) had to take men's places in factory jobs, office work, and for the United States government.
- Women played a significant role in the war effort, for the first time in American history.

Compiled from play guide by Aliza Sarian.

To read our full play guide to *Little Women*, visit: issuu.com/theatrecalgary

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