

KERR CENTER

2020-21 SEASON *for the arts*

Louisa May Alcott's

Little Women

adapted for the stage by Scott Davidson

aacsonline.org/littlewomen



Little Women

by Louisa May Alcott
adapted by Scott Davidson

Scene 1

The morning of Christmas Eve, 1863

Scene 2

Christmas morning, 1863

Scene 3

The following spring, 1864

Scene 4

That autumn

Scene 5

Two and a half years later, spring, 1867

Scene 6

That summer

Scene 7

The following spring, 1868

Scene 8

That autumn

Scene 9

Two months later, winter

Presented by special arrangement
with Pioneer Drama Service, Inc.,
Englewood, Colorado

Director's Note

My mind drifts back to that Christmas Eve so long ago...

This retelling of Louisa May Alcott's classic novel *Little Women* begins in memory and reflection: looking into a past and bringing it to life before our eyes. Looking backward can bring a sense of nostalgia for “the happy old times” and a desire to return, if only for a couple of hours, to the carefree and playful moments of childhood, or perhaps just to a time before face coverings and social distancing.

So often, this is precisely what we are encouraged to do through stories—to escape from our current selves and circumstances and to pursue youth, whether its beauty or its freedom from responsibility. Stories that glorify youth are common in twenty-first century America; we find them in our movies, our magazines, our billboards, and our young adult novels. However, this is not a new desire: throughout human history, stories have been told about mythical sources—fountains of youth, philosopher's stones, elixirs of life—that would confer eternal youth upon their lucky possessors. With youth comes freedom from responsibility and care. As Peter Pan declared, “I don't ever want to be a man.... I want always to be a little boy and to have fun.”

There is something right and good in the desire for an “always,” and built in us is a desire for eternity—a means to avoid a death that looms. But what if Peter Pan was wrong? What if this eternal life doesn't involve a cosmic pause or rewind button? Instead, what if it involves continual growth, maturity, and learning that moves us forward rather than back into the past? Our call, then, is not to avoid the truth that faces us, but to embrace it, to see it, and to know it more fully.

The stories we tell and listen to will shape us, but not all stories are equal. A good story, well and truly told, is not an escape from reality, but a flight into it. As Jo March looks back to tell her story, she comes to know it better and more truly. Through reflection on her own experiences of joy and grief, of departures and homecomings, Jo realizes the simple truth and beauty of her own story.

The call, for her and as well for us, is not to remain looking backward, or to attempt to return to the past, but to move forward. As she realizes it, she shares with her childhood friend and you, her audience: “We are man and woman now, with sober work to do, for play-time is over, and we must give up frolicking.... We can’t be little playmates any longer, but we will be brother and sister, to love and help one another all our lives.”

We are called to sober work, and this work is greater and deeper than even a mature Jo March recognizes. Perhaps Jo’s realization reminds you of another’s: “When I was a child, I spoke like a child, I thought like a child, I reasoned like a child. When I became a man, I gave up childish ways. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall know fully, even as I have been fully known.” In this passage (I Corinthians 13:11-12), Paul does look backward into his childhood, but he does so in order to reveal the change we see in him, and not to glorify the past or seek to turn back the clock. And rightly so. We look back, not to return to the past, but in order to move forward, seeking to know more fully the truth that pervades the stories our lives tell.

This call feels particularly important and challenging today, in the midst of a pandemic. I am frequently tempted to wish for bygone, simpler, more care-free times. But if I believe Jesus is always at work building his Kingdom on earth through the likes of Paul, or you, or me, then I want to embrace the sober truth that I am called to move forward and to grow. I don’t know what 2021 holds, but I choose to step into it, trusting that God is at work in our world and in the hearts of those who love Him. I am excited to know Him more fully each day. Will you join me?

Nick Cherone, *director*

Cast of Characters

**member of the International Thespian Society*

Josephine “Jo” March

Lauren Whitney*

Meg March

Keri Anderson*

Beth March

Elizabeth Whitney

Amy March

Julianne Cowart

Marmee

Miranda Ragan*

Hannah

Molly Connell

Aunt March

Debbie Campbell*

Theodore “Laurie” Lawrence

Cole Lamothe*

John Brooke

Andrew Howe*

Mr. March

Fiyin Ogungbade*

Narrator Jo

Noella Barnhart

Cover Actors

Ashley Allen & Josh Gilmore

Production Team

**member of the International Thespian Society*

Director

Nick Cherone*

Stage Manager

Sarah Graustein*

Production Manager

Sarah Bierc*

Costume Director

Linda Ridge*

Technical Director

Michael Lentz*

Backstage Manager

Ashley Allen

Meal Coordinators

Cindy Lamothe

Dorell Ragan*

Tech Team

Maddie Anderson

Joel Cowart*

Caleb Gilmore*

Josh Gilmore

Makaeo Kilette

Griffin Pilcher

Morgan White

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