

SOUTH BAY MUSICAL THEATRE PRESENTS

LITTLE WOMEN

THE BROADWAY MUSICAL

photo by Dave Lepori

January 24 - February 14, 2026
Saratoga Civic Theater

Enjoy this digital program before the show, and then please turn your phone off when the orchestra begins to play.

TOO SMALL TO READ?

To increase the size of the text, just turn your phone sideways.



DIRECTOR'S NOTE



CAST OF CHARACTERS



SONGS & SCENES



PRODUCTION STAFF



ORCHESTRA



MEET THE CAST



MEET THE STAFF



SUPPORTERS



EXTERNAL LINKS



LOOKING AHEAD



introduction

SOUTH BAY MUSICAL THEATRE'S production of **Little Women**

Music by Jason Howland

Lyrics by Mindi Dickstein

Book by Allan Knee

Based on the novel by Louisa May Alcott

Little Women is presented by arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

housekeeping notes

ANY VIDEO AND/OR AUDIO RECORDING OF
THIS PRODUCTION IS STRICTLY PROHIBITED.

Electronic devices: We encourage you to enjoy this digital program before the show and during intermission, but ask that you turn off your phones during the show.

Concessions: Except for bottled water, food and beverages are not allowed in the theater. Please consume anything purchased during intermission before returning to your seat.

Show length: The show runs **2 hours and 30 minutes** including an intermission. Our intermissions are targeted at **15 minutes**, but can run longer during sold-out shows.

Act I runs approximately 75 minutes.

Act II runs approximately 60 minutes.

Safety: Please note the location of all exits.

PATRON ALERT

Please note that flashing lights are used in this performance, which may impact patrons with photosensitive conditions.

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director's note

I've spent most of my career wearing what I like to think of as one slightly unusual hat: director and choreographer, all at once. For me, those two roles have never felt separate. Movement grows out of character, and choreography grows out of story. When I imagine a musical, I see it all the way through—scenes flowing into songs, songs into movement—each moment an extension of what the characters are living and feeling right then. That's always been my process, and it's one I continue to love.

Over the years, I've been fortunate to work on many large-scale productions with big casts, big dance numbers, and lots of moving parts. But one of the reasons *Little Women* immediately appealed to me was precisely because it is not that kind of show. This is a smaller cast, a more intimate story, and a process that allows you to really know every artist in the room. There's a calm that comes with that, and a depth. I can't remember the last time I worked on a piece where the sense of ensemble formed so quickly and so naturally.

Little Women was also a show I had never done before, and that matters to me. I'm drawn to projects that invite me to learn—about a new score, a new structure, or, in this case, a very specific moment in history. Understanding the social fabric of 1860 is essential



to understanding these characters: their limitations, their aspirations, and their resilience. The music reflects that beautifully. These are storytelling songs, written to move the narrative forward and deepen our understanding of where each character is at any given moment. They serve the story first, and I find that incredibly powerful.

I've been especially grateful for the collaborative spirit of this creative team. From lighting designer Noah Price, whose sensitivity to texture and storytelling has been a gift, to costume designer Sharon Peng, whose knowledge, precision, and tireless dedication are remarkable, to scenic designer Michael Paul Hirsch, whose thoughtful questions and easygoing collaboration have made this process such a pleasure. Add to that Don Nguyen's stunning projection work, and you have a group of artists who truly listen to one another. The level of communication has been extraordinary.

Above all, this cast has become a family—quickly, joyfully, wholeheartedly. They embody these characters with honesty, humor, and heart. Whether you know *Little Women* well or are meeting it anew, I invite you to experience this production as the jewel it is: intimate, thoughtful, and quietly astonishing. Thank you for being part of this story with us.

Janie Scott
Director / Choreographer

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A Message from Walter M. Mayes

South Bay Musical Theatre Artistic Director

Many of us first met the March family on the page—curled up with a well-worn copy of *Little Women*, discovering ourselves in Jo's ambition, Meg's grace, Beth's quiet strength, or Amy's determination. Louisa May Alcott's novel has endured for more than a century because it speaks, with uncommon feeling and clarity, to who we are and who we hope to become. I first read it when I was eleven and I return to the book every few years, sometimes only to read Chapter 40 for a quick cry (no spoilers, but if you know, you know. . .) At its core, *Little Women* is about family, resilience, and love in times of uncertainty, which is why the story feels immediate and relevant today.

South Bay Musical Theatre is presenting *Little Women* for the first time in our company's history. This adaptation honors the spirit of Alcott's novel while giving it a new voice through music that deepens the characters' emotional lives and brings their inner worlds vividly to life. Audiences can expect the same warmth, humor, and humanity that have made the book a beloved classic for generations.

At the heart of this production is an exceptional ensemble cast that captures the March family's individuality and shared bond with authenticity and care. Under the guidance of our brilliant director and choreographer, Janie Scott, the storytelling is clear, character-driven, and deeply felt. Each relationship—between sis-



ters, parents and children, friends and neighbors—is given the time and attention it deserves.

Supporting the performers is a gorgeous orchestra, led by musical director Amanda Ku, that underscores the emotional journey with richness and nuance, along with a handsome produc-

tion design that evokes Civil War—era Massachusetts. From intimate family moments to the broader world beyond the March household, the setting establishes a specific time and place while allowing the themes to resonate far beyond it.

As a longtime member of this artistic community and a school librarian during the day, I love stories that remind us of the power of empathy, creativity, and perseverance. *Little Women* is a cornerstone text in my students' "must-reads" canon. In a moment when connection and compassion feel especially vital, returning to this story—together, in a shared theatrical space—feels both comforting and transformative.

We invite you to join us for our production of *Little Women* and experience the enduring magic of the March family, brought to life in its debut on the Saratoga Civic Theater stage. Whether you know the story by heart or are discovering it for the first time, we believe you will find something meaningful to carry with you. We look forward to welcoming you to the theater and sharing this remarkable journey—from page to stage.

Walter M. Mayes, Artistic Director

cast of characters

Jo March	Brenna Silva
Meg March.....	Aishy Panwar
Beth March.....	Katie Worrell
Amy March.....	Leah Kennedy
Laurie Laurence.....	Sadat Hossain
Marmee March	Mary Melnick
Mr. Laurence.....	Robin Melnick
Professor Bhaer	Jackson Velez
Aunt March	Barbara Heninger
John Brooke.....	Jai Kaushik

Understudies

For Meg / Jo	Lauren Berling
For Laurie.....	Jacob Janssen
For Marmee / Aunt March	Kimberly Kay
For Amy	Kaitlyn Scadina
For Beth.....	Leah Kennedy



Standing, left to right: Robin Melnick, Jai Kaushik, Mary Melnick, Barbara Heninger, Sadat Hossain, Jackson Velez.
Seated: Katie Worrell, Aishy Panwar, Brenna Silva, Leah Kennedy.
Not pictured: understudies Lauren Berling, Jacob Janssen, Kimberly Kay, and Kaitlyn Scadina

songs & scenes	
The action takes place in Massachusetts and New York during the Civil War, over the course of several years.	
ACT ONE	
Scene One: Summer 1865, Mrs. Kirk's boarding house	
An Operatic Tragedy.....	Jo, Professor Bhaer, Company
Better	Jo
Christmas 1863, the March family attic	
Our Finest Dreams	Amy, Meg, Beth, Jo
The March family parlor	
Here Alone	Marmee
Scene Two: Early Winter 1864, Aunt March's stately house	
Could You	Aunt March, Jo
Scene Three: Feb. 14, 1864, the March family parlor	
I'd Be Delighted.....	Marmee, Beth, Meg, Jo
A glorious atrium in Annie Moffat's house	
Take a Chance on Me	Laurie, Jo
The March family parlor	
Better (Reprise).....	Jo
The March attic, near the end of winter	
The March family parlor	
Off to Massachusetts.....	Beth, Mr. Laurence
Five Forever	Jo, Laurie, Beth, Meg, and Amy
Scene Four: Spring 1865, the March family parlor	
More Than I Am	John Brooke, Meg
Scene Five: May 1865, the March family attic	
Take a Chance on Me (Reprise)	Laurie
Astonishing	Jo
ACT TWO	
Scene One: June 1865, Mrs. Kirk's boarding house	
The Weekly Volcano Press	Company
Scene Two: Summer 1865, the March family parlor	
Off to Massachusetts (Reprise).....	Mr. Laurence, Beth, Jo, Marmee, John Brooke, Meg
The March family attic	
Mrs. Kirk's boarding house	
How I Am.....	Professor Bhaer
Scene Three: September 1865, Cape Cod	
Some Things Are Meant to Be	Beth, Jo
Scene Four: Winter 1865, the March family parlor	
The Most Amazing Thing.....	Amy, Laurie
The March family attic	
Days of Plenty	Marmee
The Fire Within Me	Jo
Scene Five: Spring 1866, outside the March house	
Small Umbrella in the Rain	Jo, Professor Bhaer
The Weekly Volcano Press (Reprise).....	Jo

production staff

Director & Choreographer	Janie Scott
Dance Captain	Kaitlyn Scadina
Musical & Vocal Director	Amanda Ku
Stage Manager	Quentin Tepliuk
Assistant Stage Manager	Emily Tao
Costume Designer	Y. Sharon Peng
Costume Supervisors.....	Melissa Robinson, Kaitlyn Shelton
Hair & Makeup Designer	Y. Sharon Peng
Wigs Maintenance.....	Christine Ormseth
Lighting Designer.....	Noah Price
Assistant Lighting Designer	Pascal Waiblinger
Light Board Operator	Alex Barbieri
Follow Spot Operators.....	Don Masuda, Nita Rabe-Uyeno
Lighting Crew	Alex Barbieri, Helyx Belew, Stuart Chen, Shannon Ding
Props Designer	Barbara Heninger
Props Runner	Jonathan Hurtado
Projections Designer	Don Nguyen
Set Designer	Michael Paul Hirsch
Crew Swing.....	Daenielle Tuico
Scenic Support.....	Arwen Hirsch, Qian Zhang
Deck Crew	Kat Swanson
Amy’s artwork (cat painting, portfolio)	Barbara Heninger
Sound Designer	Peter Bullen
Sound Crew	Steve Allhoff, Kathryn LeMoine, Noah Listgarten, Dylan Wojsiat
Rehearsal Pianists	Eric Kong, Amanda Ku
Cast Deputy	Mary Melnick
Hospitality Chairs	Sadat Hossain, Kaitlyn Scadina
Social Media Assistance	Brenna Silva
ASL Interpreters	Stephanie Foisy, Dane Lentz
Lobby Display	Barbara Heninger
Photographer	Dave Lepori
Program Designer & Videographer	Doug Hughes
Program Proofreaders	David Mister, Jennifer Yuan

sbmt staff

Executive Director	Michael Paul Hirsch
Artistic Director	Walter M. Mayes
Box Office Manager	Diane Hughes
Business Manager	Lori Wood
Chief Technical Officer	Dan Singletary
Historian, Properties Manager.....	Barbara Heninger
Marketing Director.....	Doug Hughes
Patron Manager	Kama Belloni
Production Manager	Emily Tao

orchestra

Conductor			Amanda Ku
Reed 1	Violin 1	Keyboard	
D. Asa Stern	Marian Lin	Eric Kong	
Reed 2	Violin 2	Percussion	
Vicky Xiong	May Yoneyama	Christine Lovejoy	
French Horn	Viola	Trumpet sub	
Amberle Mitchell	Silvio Rocha	Laura Shea-Clark	
Trumpet	Cello	Percussion sub	
Chris Wilhite	Karmen Peng	Joshua Kwan	
Trombone	Bass	Keyboard sub	
Maritza Spieller	Andrew Lawrence	Shannon Wang	
Callan Gaderlund	Thomas Calamia		



Front row: Vicky Xiong, Karmen Peng, May Yoneyama, Amanda Ku, Maritza Spieller, Shannon Wang. Back row: Amberle Mitchell, Marian Lin, Chris Wilhite, Silvio Rocha, Christine Lovejoy, Andrew Lawrence

land acknowledgment

South Bay Musical Theatre acknowledges that its theater, rehearsal studio, and set shop are located on the ancestral home of the Muwekma Ohlone peoples of the Tamien Tribe who are the original inhabitants of the South Bay Area. We recognize that we benefit from living and working on their traditional homeland, and we send our appreciation.

acknowledgements

Thanks to Charlie’s Cheesecake Works, Guglielmo Winery, Santa Clara Players, and all our donors, volunteers, and grant providers, including SVCCreates and the County of Santa Clara, the Saratoga Rotary Foundation, and the City of Saratoga.



donor recognition

Donors to South Bay Musical Theatre over the past several years have generously kept our group afloat at a time when other arts groups have sadly succumbed to a perfect storm of challenges. More than 300 individuals and corporations gave to ensure the longevity of the arts here in Saratoga.

Please consider joining the donor family by making either a [monthly](#) contribution or a [one-time](#) donation. We also welcome all types of [volunteers](#) (especially if your employer provides matching funds for your donated hours), in-kind donations, sponsorships, IRA distributions, and legacy gifts. [See our list of donors here.](#)

board of directors

- | | |
|-------------------------|----------------------|
| Tipu Purkayastha, Chair | Lashonda Eagels |
| Ann Lucena, Vice Chair | Doug Hughes |
| Andy Switky, Secretary | Caroline Kondo Moore |
| Ray Smith, CFO | Dick Robbins |
| Marcy Bates | Steve Sammonds |
| | Cathie Thermond |

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recognition



Technical Award:
Don Nguyen



Orchestra Award:
May Yoneyama



Newcomer Award:
Amanda Ku



Legacy Robe Award:
Kaitlyn Scadina

Congratulations to the honorees for this production,
who went above and beyond.

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meet the cast



Lauren Berling (*Meg & Jo u/s*) (she/her) is delighted to be returning to South Bay Musical Theatre, where she was previously in *Company* as the understudy for Marta and April. Most recently, Lauren performed the role of Heather Chandler in *Heathers* at Ohlone College. Other musical credits include *Head Over Heels* (Philoclea) and *Kinky Boots* (Lauren) at CLTC, *The Wedding Singer* (Julia u/s) at WVLO, *Legally Blonde* (Kate & Chutney) at FMT, *Into the Woods* (Baker's Wife) and *Urinetown* (Josephine Strong) at SJSU, and *Beauty and the Beast* (Babette) at SVCT. This past summer, Lauren had the honor of receiving the Leigh Weimers Emerging Artist Award! Visit her at laurenberling.com or IG: @laurenberling

Barbara Heninger (*Aunt March / Mrs. Kirk*) includes writing and drawing among her hobbies, so she has always felt close to both Jo and Amy March. However, her theatrical oeuvre remains mostly grouchy old ladies like Aunt March! Recent roles: Sarafina in *The Crazy Quilt Club* (Santa Clara Players), Queen Margaret in *Richard III* (SVS), Electra in *Gypsy*, Grandmother Tzeitel in *Fiddler on the Roof*, and the Wicked Witch of the West in *The Wizard of Oz* (all at PAP). Besides performing, Barbara enjoys props design. She is SBMT's Properties Manager and previously designed *Peter and the Starcatcher*; *No, No, Nanette*; and *The Sound of Music* for SBMT. (If you want to rent props, email her at barbara@southbaymt.com). She's had so much fun designing the properties for *Little Women* — including creating "The Weekly Volcano Press," scribbling Jo's writing, and drawing all of Amy's on-stage artwork!



Sadat Hossain ("Laurie" Laurence) is thrilled to return to SBMT, following his appearance as Charles Clarke in *Titanic: In Concert*. Other credits include *Bandstand* (Donny Novitski) at The Western Stage; *Rodgers & Hammerstein's Cinderella* (Prince Topher) at Lyric Stage; *Godspell* (Jesus) at Water Tower Theatre; *Newsies* (Jack Kelly) at Artisan Center; *The Toxic Avenger* (Toxie); *The Little Mermaid* (Prince Eric); *The Hunchback of Notre Dame* (Phoebus); *Les Misérables* (Joly); *Into the Woods*

(Rapunzel’s Prince); and *The Last Five Years* (Jamie u/s). A Texas native now based in California, he is grateful to be part of the Bay Area theatre scene and to share the stage with this talented cast.

Jacob Janssen (*Laurie u/s*) is honored to make their SBMT debut with the cast of *Little Women*. He has previously performed roles such as Motel in *Fiddler on the Roof* (Manteca High School) and Count Ipolitov in *Anastasia* (WVYT), and is proud to venture out into the world of community theatre. When not performing, Jacob can be found at home playing a game of some sort, or finding a new musical to love.



Jai Kaushik (*John Brooke*) is excited to be making his SBMT debut in *Little Women*. Jai is currently a second year business major at SJSU. He has previously appeared onstage in the Bay Area with SJSU, CMT, and Starstruck Theatre. He would like to thank his family as well as the wonderful team at SBMT for making such a wonderful production possible.

Kimberly Kay (*Marmee & Aunt March u/s*) is a long-time fan of both Alcott’s original book and the musical version of *Little Women*. She is having a ball with these two juicy roles as well as getting to understudy two fabulous theatre friends, Mary and Barbara. You may have seen Kim on this stage in WVLO’s *Cinderella* (Madame) and *Bells Are Ringing* (Gwynne) or in SBMT’s *Company* (Susan) and *Promises, Promises* (Ms. Olson). Other shows around the Bay include: LASC’s *The Wizard of Oz* (Wicked Witch); TIM’s *Spamalot* (Patsy); and Tabard’s 1776 (George Read).



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Leah Kennedy (Amy March) (she/her) is thrilled to be part of *Little Women*, her first production at South Bay Musical Theatre. Leah's most recent roles include Angie / Ensemble in *Gypsy* (PAP), Hot Box Girl in *Guys & Dolls: In Concert* (SCP), ensemble and Mary Magdalene understudy in *Jesus Christ Superstar* (SCP), and Cordelia in *Falsettos* (TPT). Leah's favorite roles include Belle in *Beauty and the Beast* and Elsa Schrader in *The Sound of Music*. Leah is a worker rights attorney. Prior to her legal career, she studied musical theater writing at NYU, where one of her professors was the one and only Mindi Dickstein. She's thrilled to help bring *Little Women* to life, and to channel her personal experience as the insufferable youngest of 6 children in her portrayal of Amy.

Mary Melnick (*Marmee*) delightfully returns to SBMT for her 18th production, appearing in shows such as *Mame* (*Mame*, TBA Finalist for Outstanding Performance of a Principal Role), *Mack and Mabel* (*Mabel*), *Spitfire Grill* (*Effy*), *Curtains* (*Georgia*), *Guys and Dolls* (*Sarah Brown*), and *The Revolutionists* (*Olympe de Gouges*). Other favorite performances include *Anything Goes* (*Erma*—BAATCC nominee for Best Supporting Actress) at FMT, *Mousetrap* (*Casewell*) at CLTC, *The Tempest* (*Prospero*) at SVS, *Miracle on 34th Street* (*Doris*) at LASC, and the all-female version of *1776* (*John Adams*) at TTC. Mary and her talented husband Robin last shared the SBMT stage in *1776* in 1996, which more importantly marks the year they were married. By day, Mary teaches life science and is the Gender Sexuality Awareness Club advisor at JLS Middle School in Palo Alto. Love always to Andrew!



Robin Melnick (*Mr. Laurence*) is delighted to be back at SBMT, and this one's special. While wife Mary (playing *Marmee*) has appeared with us many times over the years, and Robin a handful of productions himself, this is the first time they've been in one of our shows together since our 1996 production of *1776* (Robin as Richard Henry Lee, Mary as Martha Jefferson) 30 years back. Over those years, he's been with us both onstage – from *The Fantasticks* (*El Gallo*) to last year's *Brigadoon* (*Mr. Lundie*) – and backstage, including keeping the spotlight on his wife Mary as *Mame* in *Mame*. Shows with sister company WVLO

include favs such as *Camelot* (Lancelot), *Forever Plaid* (Smudge), and last year's *All Shook Up* (Jim). Away from theatre, he sings with Cal Berkeley alumni a cappella group The Bear-a-tones. Grateful always to Mary and son Andrew for love and support. Hope to get the whole family onstage together someday!

Aishy Panwar (*Meg March*) (she/her) is excited to be back at SBMT! Roles you may have seen her in include Johanna in *Sweeney Todd* (SCP), Kate Murphey in *Titanic* (SBMT), and in *Pippin* as the title character (WVLO). She thanks her family and friends for their support, and she hopes you enjoy the show!



Kaitlyn Scadina (*Amy u/s*) feels honored to be returning to SBMT as a part of this amazing team, and take on this responsibility as an understudy. She wants to thank everyone who worked tirelessly on this production. *Little Women* is such a timeless story, and was such a joy to be a part of. Her favorite past roles include Middle Alison in *Fun Home* (SVCT); Emma Nolan in *The Prom* (SVCT); Ensemble in *No, No, Nanette* (SBMT); and Fay Apple in *Anyone Can Whistle* (WVC). When not performing, you can find her teaching dance, choreographing and directing with both Dance Attack! and Starting Arts. Thank you for coming to see the show! Keep up with Kaitlyn at @kaitdxnce on TikTok and @kaitscadina on Instagram.

Brenna Silva (*Jo March*) is astonished and delighted to be playing Jo in SBMT's *Little Women*, having just played Fiona in *Brigadoon* last May! Other recent roles include: Guinevere (*Camelot*, CCMT); Eliza Doolittle (*My Fair Lady*, PSP); Sarah Brown U/S & Swing (*Guys and Dolls* (SFP); Lily (*Secret Garden*, LASC); Belle u/s & Ensemble (*A Christmas Carol*, CenterREP); Laurie (*Oklahoma!*, TMC Arts); Anne/Cagelle (*La Cage Aux Folles*, SJP); Anne (*A Little Night Music*, Spreckels Performing Arts); Rosa Bud (*The Mystery of Edwin Drood*, FMT); and Luisa (*The Fantasticks*, TVRT). Love to Mom, Dad, Steve, and my cats. Website: BrennaSilva.com.



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Jackson Velez (*Professor Bhaer*) is once again exited to return to SBMT for his fourth consecutive show! You may have seen him as Rolf Gruber in *The Sound of Music*, Sandy Dean in *Brigadoon*, or Officer Barrel in *Urinetown*, all at SBMT. Other recent credits include Mordred in *Camelot* (CRT), and The Baker in *Into The Woods* (BAeTc). In his free time Jackson likes to put on his own productions online and watch plenty of New York Mets baseball. Future theatre endeavors include performing in *Frozen* at PAP; get your tickets while they're still available!

Katie Worrell (*Beth March*) is delighted to be making her SBMT debut after a six-year break from performing. Some of her past shows have been *Curtains*, *Pajama Game*, *Sweet Charity*, and *Cinderella*. Some of her favorite past roles have been Mary Poppins (*Mary Poppins*) and Georgia Hendricks (*Curtains*) with TKA. Katie is a student at WVC, and she is earning a degree in Child Development.



Get excited!

SBMT's shows for the 2026-2027 season have been announced.

See our ad at the back of this program.



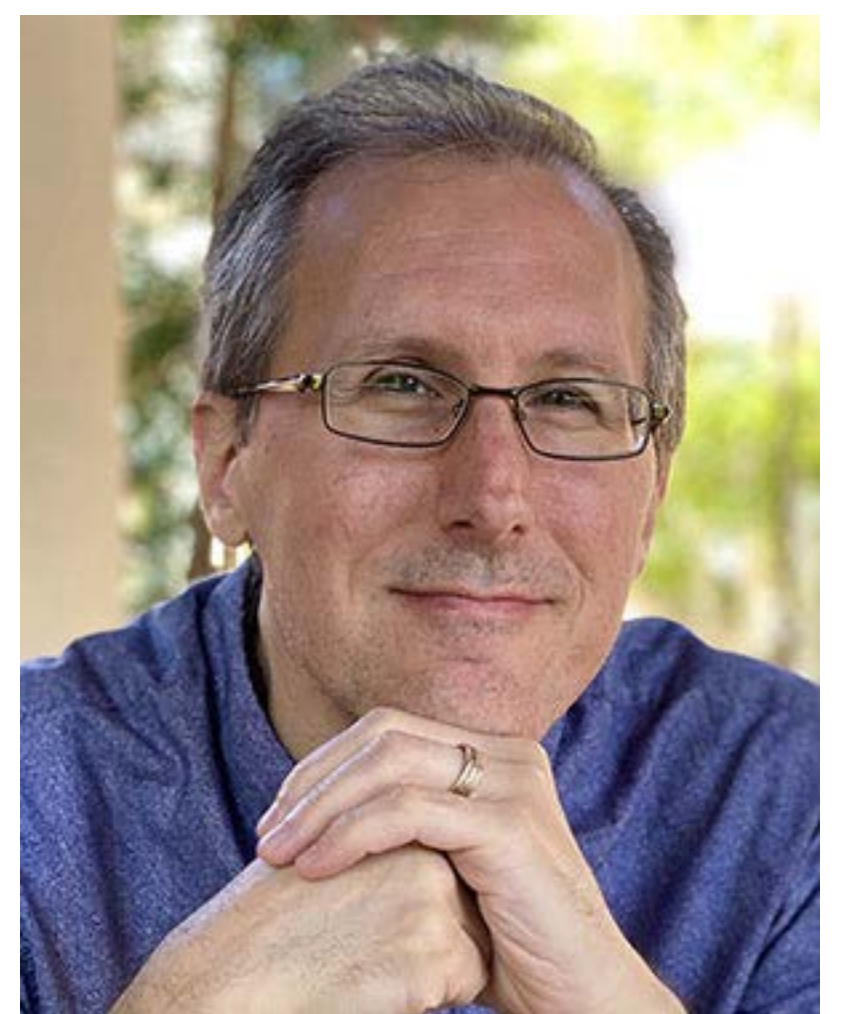
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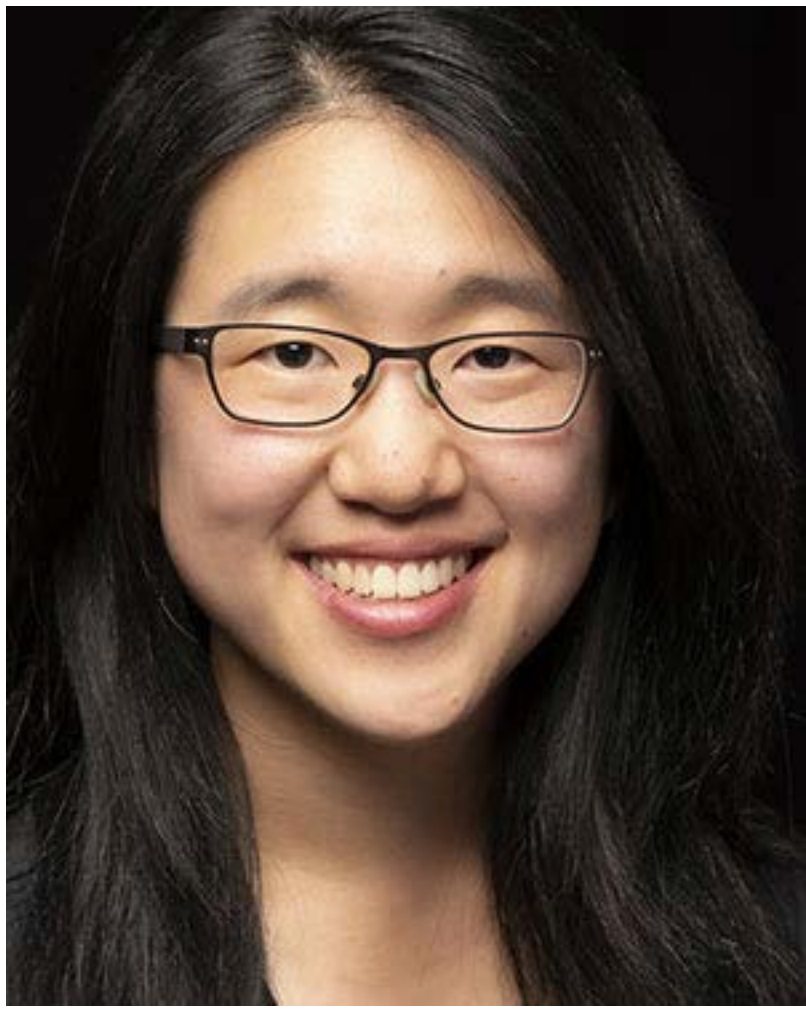
Peter Bullen (*Sound Designer*) is elated to be designing sound for *Little Women* and helping this talented company sound their best! He enjoys both the technical and performing sides of musical theatre, and recent A1 audio engineer credits include *Pippin* (WVLO) and *A Little Night Music* (SBMT) while recent ensemble credits include *The Drowsy Chaperone* (WVLO) and *No, No, Nanette* (SBMT). Alongtime musician, Peter grew up playing saxophone and clarinet in all kinds of bands. On one occasion, he even played saxophone for *A Midsummer Night's Dream* set in a jazzy 1930s Paris with his high school jazz combo, Skosh. There is a comic book drawn during tech week out there somewhere to prove it! More recently, his interest in music has led him to composing film and video game music. Outside of music and sound design, Peter also enjoys dancing, climbing, Ninja Warrior, and entangling photons. Special thanks to Dan Singletary for all the guidance on musical theatre sound design and nerding out together on music theory videos!

Barbara Heninger (*Props Designer*) See her bio in the CAST section.

Michael Paul Hirsch (*Executive Director / Scenic Designer*) (he/him) Michael has been serving SBMT since 2017 as a performer, volunteer, and board member. In 2025 became the Executive Director. He studied the visual and performing arts in undergraduate and graduate school and has led product initiatives and teams at several Silicon Valley companies. He enjoys spending time with his family, challenging himself to learn new things, playing board games, and supporting local arts organizations. He is a husband, father, and a shodan-ranked black belt in kendo. michaelpaulhirsch.com



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Amanda Ku (*Music & Vocal Director*) (she/her) is a collaborative pianist and music director in the Bay Area. Recent MD work: *Gypsy*, *Fiddler on the Roof*, *Matilda* (PAP), *Crazy For You* (CMT). She regularly accompanies many choirs, primarily at Los Altos and Lincoln High Schools, vocal directs at Leigh High School, and plays for community chorus Resounding Achord and Magical Strings West violin repertory. She can also be found playing for local and regional honor choirs, student instrumentalists and vocalists, musical theatre auditions, and pit orchestras around the South Bay.

Don Nguyen (*Projections Designer*) Recent projections design credits: SBMT's *Brigadoon*; *Titanic: In Concert*; *Urinetown*; *No, No, Nanette*; *Mary Poppins*; *A Little Night Music*; *Rent*; Ópera Cultura's *Très Minutos*; SCP's *A Midsummer Night's Dream*; LTSJ's *The Great Gilbert & Sullivan Sing-off*; TPT's *Once on this Island*; SJSU's *Bernstein's Mass*; *Considering Matthew Shepard*. Recent performing credits: *Urinetown* (Mr. McQueen) and *She Loves Me* (Maître D') with SBMT, OSJ chorus member for the '18-'19 season and *Madama Butterfly* '25, *Light Opera Around the World* with LTSJ, and *The Little Mermaid* (Grimsby) with SCP. Instagram: @mrdonnguyen



Y. Sharon Peng (*Costume Designer, Hair & Makeup Designer*) (Taipei, Taiwan, R.O.C.) is a guild member of IATSE Local 706 and an alum of the Fashion Institute of Design & Merchandising. Recent costumes for stage include *What the Constitution Means to Me* (Perseverance Theatre, AK), *Cabaret* (LASC), and *The Sound of Music* and *Brigadoon* for SBMT. Sharon also works extensively in Opera and is the resident Costume, Wigs & Makeup Designer for Opera Parallèle.

Noah Price (*Lighting Designer*) found his place backstage during junior high after missing the auditions for *Cheaper by the Dozen*. The shadows suited him, and he went on to design lighting for over a hundred musical, drama and dance productions by the end of college. He has been designing stage lighting ever since, including shows around the Bay Area from San Francisco to Morgan Hill. With SBMT, Noah designed *Urinetown* and *Rent*. Other recent lighting designs include *Gypsy* and *Fiddler on*



the Roof (PAP), *The Wedding Singer* and *Cinderella* (WVLO), and *Annie* and *The Little Mermaid* and *Little Women* (TKA). Find Noah online @nmprices and nmpLD.com.



Janie Scott (*Director / Choreographer*) returns to SBMT for a third outing after directing *Gypsy* in 2016 and *On The Town* in 2022. Her professional performing career has provided her the opportunity to work directly in rehearsal with many of the most influential Broadway musical theatre directors, choreographers, and composers, including Harold Prince, Stephen Sondheim, Trevor Nunn (Royal Shakespeare Company), and Michael Bennett. A few performing highlights include *Peter Pan* (Broadway), *Merrily We Roll Along* (Broadway), *A Chorus Line* (National and International Tours), and *CATS* (original LA Company). These experiences have greatly influenced her directing and choreographic style, which she has put into play with over 50 productions from the Bay Area to Los Angeles to NYC. She is very grateful to have had this opportunity to stage *Little Women* and present it to the SBMT audience.

Emily Tao (*Assistant Stage Manager*) is honored to have collaborated with such a talented group of staff, actors, designers, and crew for this production. Recent shows include *The Sound of Music* (SBMT, Stage Manager), *Richard III* (SVS, Stage Manager), and *Brigadoon* (SBMT, Props Designer). Many thanks to her family, friends, and dogs for their unwavering love and support. Special thanks to Michael for all the laughs during build.



Quentin Constantine Tepliuk (*Stage Manager*) is elated to have you join us for this production! This is Quentin's seventh show with SBMT following his work on *The Sound of Music*; *Titanic*; *Urinetown*; *No, No, Nanette*; *Mary Poppins*; and *A Little Night Music*. Earlier show credits include Assistant Stage Managing *The Mystery of Edwin Drood* and *Violet*, and Stage Managing *Into the Woods*, all at FMT, and Stage Managing *The Little Mermaid* at SCP.

list of abbreviations

BAeTc = Bay Area Educational Theatre Company; BATCC = Bay Area Theatre Critics Circle; CCMT = Contra Costa Musical Theater; CLTC = City Lights Theater Company; CMT = Children’s Musical Theater San Jose; CRT = Coastal Repertory Theatre; FMT = Foothill Music Theatre; LASC = Los Altos Stage Company; LTSJ = Lyric Theatre of San Jose; OSJ = Opera San Jose; PAP = Palo Alto Players; PSP = Pacifica Spindrift Players; SBMT = South Bay Musical Theatre; SCP = Sunnyvale Community Players; SFP = San Francisco Playhouse; SJP = San Jose Playhouse; SJSU = San Jose State University; SVCT = South Valley Civic Theatre; SVS = Silicon Valley Shakespeare; TIM = Theatre in the Mountains; TKA = The King’s Academy; TPT = The Pear Theatre; TTC = Tabard Theatre Company; TVRT = Tri Valley Repertory Theatre; WVC = West Valley College; WVLO = WVLO Musical Theatre Company; WVYT = West Valley Youth Theatre

other local productions

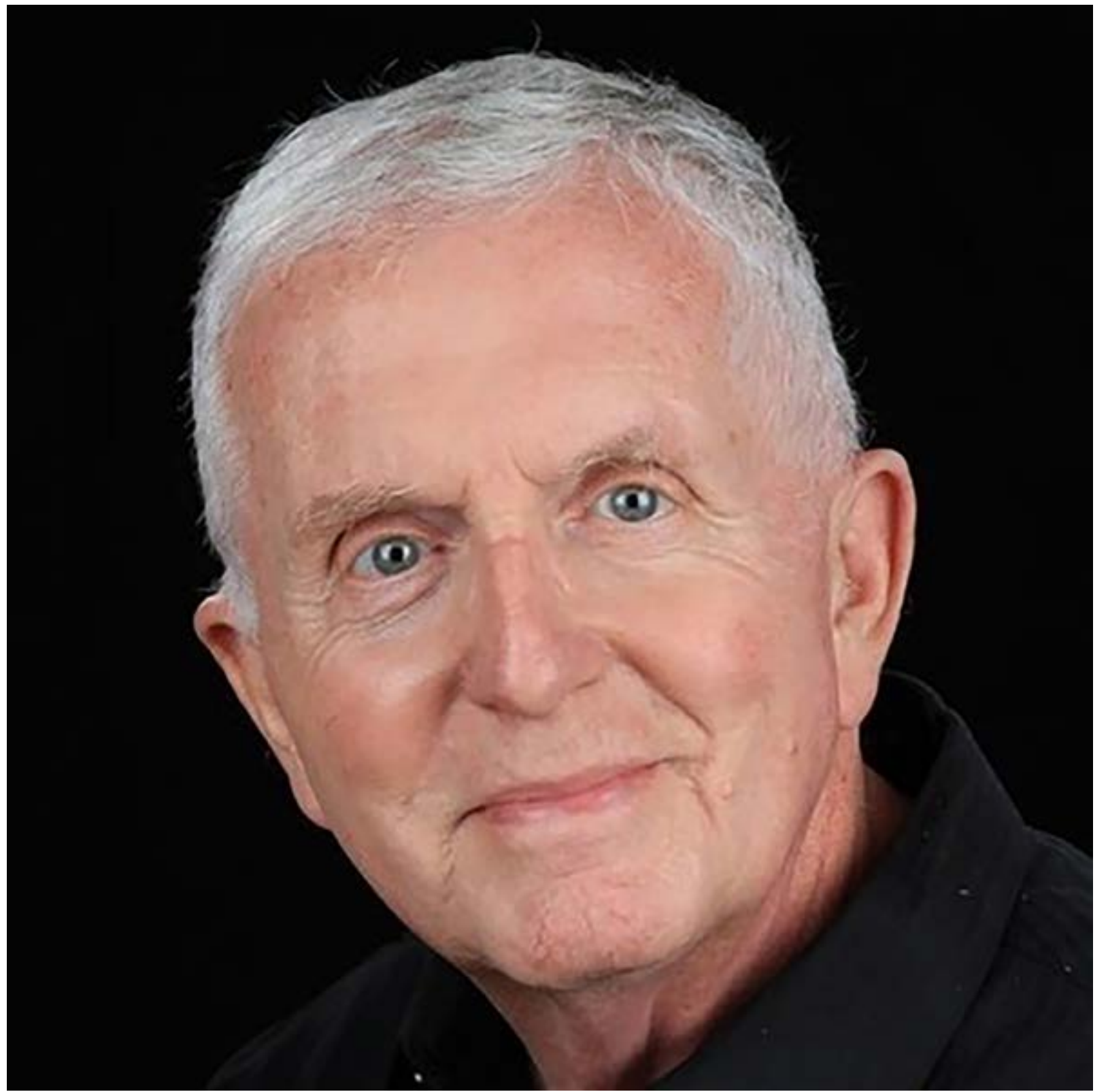


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Remembering C. Michael Traw

by Walter M. Mayes

Charles Michael Traw—“C. Michael” to everyone who knew him—passed away peacefully in early December at the age of 85. His contributions to the Bay Area theatre community were numerous and far-reaching. Over six decades he directed, acted, and designed for countless productions, and also reviewed, taught, and served on the boards of several arts organizations. But it is as an indispensable member of the SBMT family that we remember him best. From the earliest days of the Saratoga Drama Group (SDG), he helped guide our organization—often shaping or selecting our seasons as a longtime Board member—and he directed nearly fifty productions for us from our first *Hello, Dolly!* through *Fiorello!* in 2015.



Known for his colorful costumes and meticulous attention to detail (“Where are your ear bobs, ladies?”), Michael almost always designed the shows he directed, preferring bright, joyful musicals to darker, grittier ones. He once told me, “I’m not a fan of shows with wretched, dirty people dressed in rags. I like shows where I can put the cast in colorful costumes!” Regardless of the show being produced, however, Michael was always on hand to pitch in; he rarely missed a move-in day, attended nearly every opening night, and tirelessly promoted our work in his columns and on social media. His impact on SBMT is immeasurable, and dozens upon dozens of performers benefited from his guidance, generosity, and keen artistic eye.

An Indiana native, Michael studied at Hanover College in Hanover, IN, and at Arizona State University in Tempe, AZ. He first worked on SDG productions in the mid-1960s and directed his first show for us—*Hello, Dolly!*—in 1971, ultimately staging it four times. I had the great pleasure of working with him when he cast me opposite Mary Melnick in the title roles of *Mack & Mabel*, a lesser-known Jerry Herman gem with an unforgettable score and a loving tribute to the early days of silent film.

See a display honoring C. Michael’s legacy in the theater lobby, under the TV monitor.

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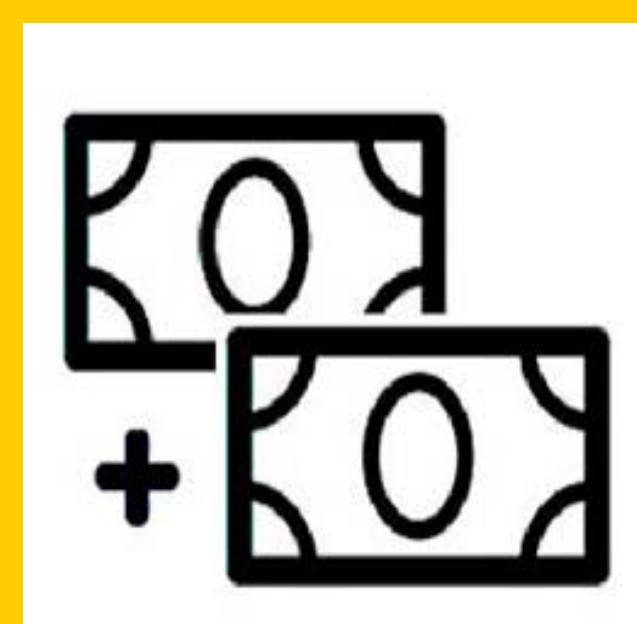
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Our nonprofit theatre relies on the generosity of patrons and community members like you to keep bringing high quality theatre to the South Bay Area. To make a one-time or sustaining contribution, please visit our website at SouthBayMT.com/donate or drop a few dollars in the donation box in our lobby as you leave today. Thank you for your support!



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Here's how: Ask your HR rep if they use Benevity (or another internal volunteer and donation tracking program) to earmark corporate funds that are matched proportionally to your volunteer efforts. We would be honored and very grateful to receive your support.



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Thanks to everyone! Please consider joining the donor family by either making a [monthly contribution](#) or a [one-time donation](#). We also welcome gifts of [volunteerism](#) (especially if your corporation provides matching funds!), in-kind donations, sponsorships, IRA distributions, and legacy gifts. For details on the many ways to donate visit our [DONATE](#) page. If you have any questions or creative proposals (or have corrections for any errors or oversights in the listings below), please reach out to donations@southbaymt.com. We want to acknowledge contributions from **SVCreates** and the **County of Santa Clara**, the **Saratoga Rotary Charitable Foundation**, and the **City of Saratoga**.



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external links

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We invite you to visit any of the following external links.



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Media representatives are invited to visit our [PRESS page](#) to download the show's press release along with some high-res photos you can use in your news stories or blog posts.



SBMT BLOG: Get the latest SBMT news and announcements, Board meeting minutes, and audition postings by following [our blog](#) on the South Bay Musical Theatre website.



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HISTORY: Formerly called Saratoga Drama Group, SBMT has been staging musicals in this community since 1963. Read about [how it all started](#) on our website.



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Do you have [special needs](#)? Questions? Our front-of-house staff is happy to help. Please let us know how we can make your visit more comfortable.

INDEX

Multimedia links. Learn more about *Little Women* from the team that created it. **Note: these links contain audio, so please do not access them while seated inside the theater.**



[VIDEO](#): **Janie Scott**

(Director/Choreographer), tells us what attracted her to *Little Women*, what the songs are like, how she cast the show, and why she is thrilled about her amazing design staff. (13 min)



[VIDEO](#): **Brenna Silva** (Jo)

describes her character and tells us where we've seen her before. We get sneak peeks of her favorite songs and learn what age kids will most likely enjoy the show. (6 min)



[VIDEO](#): **Leah Kennedy** (Amy)

lauds *Little Women's* strong female influence and compares the musical in detail to the famous novel on which it is based. (7.5 min)



[VIDEO](#): **Aishy Panwar**

(Meg) confesses her love for singing (over dance and acting) and says you don't need to be familiar with the novel in order to love this adaptation. (6 min)



[VIDEO](#): **Mary Melnick**

(Marmee) is thrilled to be sharing the SBMT stage with her husband Robin for the first time since 1996. She explains why her character's name is "Marmee." (6 min)



[VIDEO](#): **Kimberly Kay** (u/s Marmee & Aunt March)

explains the difference between an "understudy" vs. a "standby" performer and why they have become necessary even at the community theatre level. (5.5 min)

looking ahead

Join SBMT for the rest of our fabulous 2025-2026 season!

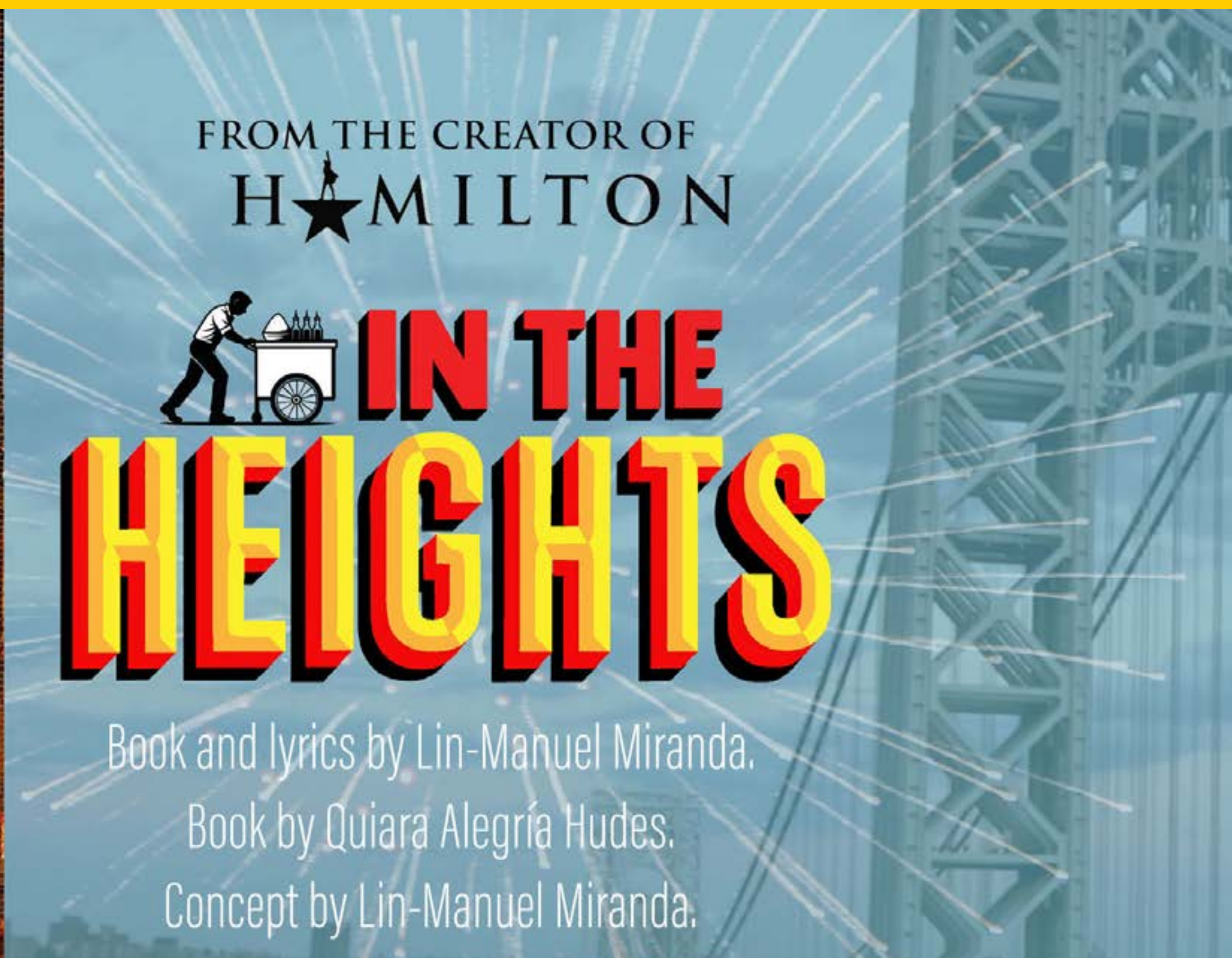
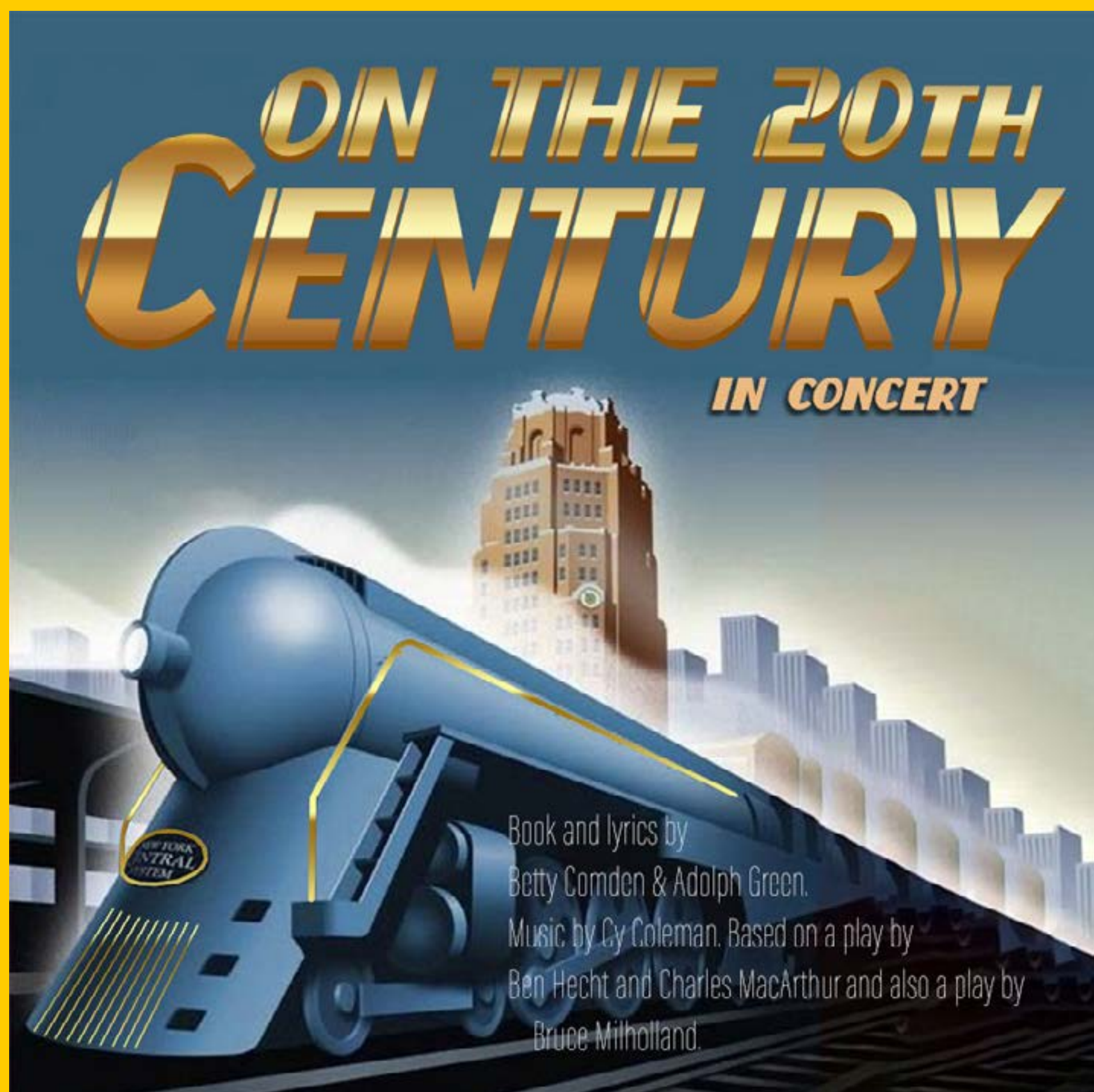
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Announcing Season 64: SBMT's 2026-2027 season!

main stage musicals

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ONCE UPON A MATTRESS

Music by Mary Rodgers • Lyrics by Marshall Barer
Book by Jay Thompson, Dean Fuller, and Marshall Barer

Directed by **Doug Brook**, who brought you *Brigadoon*

January 22 – February 13, 2027

COME FROM AWAY

Book, Music, and Lyrics by
Irene Sankoff and David Hein

Direction by **Chris Reber** with musical staging by **Lee Ann Payne**

May 22 – June 12, 2027



SOUTH PACIFIC

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Book by Oscar Hammerstein II and Joshua Logan
Adapted from the Pulitzer Prize-winning novel
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Directed by **Vinh Nguyen**, who brought you *Company*

Announcing Season 64: SBMT's 2026-2027 season!

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In the spirit of last year's
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created by Bob Sunshine
& Walter M. Mayes



February, 2027



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Brad Handshy is back
with another in his ongoing
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But this one is 100%
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