Big Stories of "Little Women" at Costa Mesa High School
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Told from the perspective of an older Josephine March, "Little Women" follows the March sisters as they navigate the joys and struggles of growing up during the Civil War. While Meg, Jo, Beth, and Amy each chase dreams of their own, their sisterhood remains the thread that binds them together. Costa Mesa High School tenderly captures the dynamic of a family full of the most powerful thing: love.

Karis Howerton shines as Jo March; she masterfully embodies the spirited tomboy at the heart of the March family, evolving from an impulsive girl to a woman learning the weight of love. Howerton bounds across the stage with restless energy, throwing her arms dramatically as she reenacts her penned play's death scene before sticking out her tongue and collapsing to the floor. Her bold, unrestrained movements and exaggerated bow upon receiving a Christmas dollar from Aunt March perfectly capture Jo's refusal to conform to societal expectations.

With quiet grace and gentle sincerity, Gwen McGary beautifully captures Beth March's reserved nature. Pulling her hands tight on her shawl, McGary moves with careful steps, her delicate braids framing her face. A peaceful expression softens her features, her warm smile and eased eyes peeking as she plays the piano. Yet beneath McGary's reserved demeanor lies a growing confidence, slowly revealed in her interactions with Mr. Laurence as she thanks him for his piano, culminating in a heartfelt embrace.

As Amy March, Monroe Ward excellently traces her evolution into a cultured young woman. In Act One Ward twirls her hair with an exaggerated pout, debating how many ribbons to buy with girlish vanity. Later on in Europe Ward's posture grows poised, lifting her chin as she studies the architecture. Her maturity deepens as she falls for Laurie, penning heartfelt letters about Jo's reaction.

Props by Liam Bonchonsky and Lilly Loros thoughtfully incorporate the modest charm of the March household. Silver platters display assortments of bread and fruit on Christmas Day, elevated with foam to add dimension. Brown paper-chain garlands adorn their Christmas tree, and paper-wrapped presents reflect the family's 19th-century setting and economic status.

Hair and Makeup by Maverick G. Ramirez cleverly evoke the 1800s through braided half-up styles, evolving into sophisticated updos in Act Two to reflect each sister's maturity.

Costa Mesa's "Little Women" celebrates its company, leaving audiences touched by the enduring bonds of sisterhood.