

Dana Hills Captures the Tender Beauty of "Little Women"
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Amid the turbulence of the Civil War, life in the March household is full of dreams, laughter, and the quiet struggles that shape who they become. Moments of joy and loss ripple through their days, weaving a portrait of the tender chaos of growing up. Dana Hills' production embodies this warmth and heart, inviting audiences into a world both familiar and unforgettable.

Juno Massimei delivers a magnetically layered Jo, capturing both her fiery spirit and the tenderness beneath it. She moves with restless purpose, bounding across the stage, waving ink-stained pages, and sprawling unladylike across the couch with unapologetic defiance. But as Jo's world shifts, Massimei's performance softens with heartbreaking clarity. After Beth's decline, her voice settles into a quiet ache, her hands tremble around her manuscript, and her shoulders fold inward. Massimei's evolution, from impulsive girlhood to a young woman learning the weight of love, is beautifully rendered.

Jason Brown shines as Professor Bhaer, grounding the production with warmth and sincerity. Maintaining a crisp, consistent accent throughout, he balances gentle humor with vulnerable stillness. Brown moves with measured restraint, hands clasped behind his back, shoulders tense, until his feelings for Jo begin to surface. His slow realization of affection radiates subtly through softening posture and lingering glances, culminating in a tender final confession as earnest as it is heartfelt.

Jewliana Fowler exudes quiet strength and maternal grace as Marmee. Her affectionate smiles toward her daughters radiate comfort, yet in "Here Alone," Fowler's composure cracks. She clutches her hands to her chest, eyes glittering with unshed tears, her voice rich with ache as she reveals the weight of fear and loneliness she hides from her girls. The moment is breathtaking in its honesty.

Props crew Kasey Kamerschen and Izzy Oldroy breathe life into the March household with charming, lived-in details. Knickknacks perch atop the mantle, and carefully chosen items scattered across the space make the home feel warm and bustling. Their attention to symbolism shines through the yellow and blue flowers on Beth's piano, subtly reinforcing her gentle, joyous presence.

Bella Arbour and Mickey Freeman's costumes distinguish each sister - Jo's practical reds, Meg's poised greens, Beth's gentle yellows and blues, Amy's fluttering pastels - reflecting personality with subtle elegance.

Dana Hills' "Little Women" captures the extraordinary beauty in ordinary lives, leaving audiences wrapped in the timeless magic of sisterhood.