With movies like Frozen offering Disney Princesses that seem more like they belong as members of the Avengers instead of needing to be rescued, it makes perfect sense that the latest reimagined fairy tale play from the Whistle Stop Theatre Company delivers a Snow White with more in common with comic books than with Grimm’s Fairy Tales.

“Snow White and the Super Dwarves”, directed and written by Louise Keeton, debuted at the recently reopened Ashland Theater in April, promised laughs and excitement for people of all ages and a more modernized uplifting take on Snow White, and more than delivered on both promises.

Snow White, played by Keeton and looking more like Rosie the Riveter than royalty, has been reimagined as the daughter of the President of the United States, who has to flee the White House after sorceress supreme Repella, played by Samual Aaron, conquers the United States. With no superpowers of her own, save a cheery disposition and a knack for tinkering, she runs into the woods, where she meets the DWARFS – aka the Daring Warriors Against Really Freaky Super-villains. Together, Snow White and the Super Dwarfs have to team up to save the world from Repella’s evil clutches.

It’s no small feat that the play takes Snow White, perhaps the most passive Disney princess, and crafts a compelling adventure yarn, with battles between superheroes and super-villains, a science-dabbling protagonist and even a dinosaur (well, Dad-osaur) thrown in for good measure.

Even more impressive is that “Snow White and the Super Dwarfs” remains largely faithful to the spirit of the original story, with Snow White still bright-eyed and kind-hearted, and the DWARFS have superpowers all based around their dwarf counterparts, largely for comic effect. For example, Quee, who is based on Dopey, drools on people.

Louise Keeton is delightful playing the charming and much more proactive Snow White, as is Samuel Aaron hamming it up as the gleefully wicked Rapella. Among the DWARFS, highlights include Corbin Puryear’s Blick, the group’s grumpy ringleader and wiseguy akin to Moe Howard, and Kelsey Fehlner’s Whick, who possesses the superpower of psychoanalysis.

The play itself is fitfully funny, filled with puns, gags and slapstick that kept the attending audience laughing from opening curtain to closing curtain. Another source of Snow White’s humor comes from some of the ways the story has been updated, one of my particular favorites being Snow White being saved from the poisoned apple, not by true love’s kiss, but by the Heimlich Maneuver.

As a while though, the Whistle Stop Theater Company, Louise Keeton and her cast all deserve credit for delivering another modernized yet no less delightful rendition of a classic fairy tale. “Snow White and the Super Dwarves” is quite a sweet apple indeed, and if given the chance, see it yourself.

Written and Directed by Louise Keeton

Composed and Directed by Samuel Aaron

Set Design by Doug Wilkinson

Stage Management by Paige Christy

Lighting Design by Craig Keeton

Cast (In order of appearance)

Snow White - Louise Keeton

President Dack - Craig Keeton

Repella - Samuel Aaron

The Mirror - Chandler Hubbard

Whick (Doc) - Kelsey Fehlner

Blick (Grumpy) - Corbin Puryear

Glick (Happy) - Shawnee Lynné Baird

Flick (Sleepy) - Sean Hartigan

Plick (Bashful) - Emily Voorhis

Snick (Sneezy) - Felix Sammons

Quee (Dopey) - Kayden Noelle