



LITTLE WOMEN THE MUSICAL

BOOK: **ALLAN KNEE** MUSIC: **JASON HOWLAND** LYRICS: **MINDI DICKSTEIN**
BASED ON THE NOVEL BY **LOUISA MAY ALCOTT**

8 - 12 JANUARY 2019
ADC THEATRE, CAMBRIDGE

INFORMATION PACK

OFFICIAL OVERVIEW



Against the backdrop of Civil War, aspiring writer Jo hides from life's difficulties in her attic and pens stories of adventure.

With her father away, Jo and her sisters must learn to negotiate love, loss and life under the ever-loving watch of their beloved Marmee.

But despite tragedy and heartbreak, the March sisters discover that in reality the true adventure is life itself.

LITTLE WOMEN CREATIVE TEAM

Director
Emily Starr

Musical Director
James Harvey

Associate Artist
Emma Vieceli

Produced by
Louis Ling
for Cambridge Theatre Company



CTC's *James and the Giant Peach*



CTC's *Goodnight Mister Tom*

DIRECTOR'S VISION

Emily Starr, Director

The key themes in *Little Women* are family, love, loss, absence and storytelling. It is a classic that has had many adaptations and is a story that many love. The aim is to create a piece of theatre small scale with the set representing the attic where Jo writes her best stories. The attic to me is the place where the sisters most feel at home and have their fondest memories and wildest dreams. Someone recently asked me where I felt most creative and I think for the sisters- Jo in particular- the attic is this place. The piece is character driven with a beautiful score that is reminiscent of more classical musicals. The period is 1863 which give us the chance to play with costume and the aim is to have a small cast that doubles roles with the main characters also re-enacting the characters in Jo's stories. This will be a challenging show but this allows us to be creative and explorative in rehearsal.



CTC's *James and the Giant Peach*

CAMBRIDGE THEATRE COMPANY

Louis Ling founded CTC in the Summer of 2015 and produced *The Addams Family*, Monty Python's *Spamalot* in 2016 at the ADC, and with *Goodnight Mister Tom* in the same year at our new home, Great Hall at The Leys. In 2017, Louis programmed the season with *Priscilla*, *Queen of the Desert*, *Les Misérables School Edition*, and *James and the Giant Peach*.

CTC is now working on producing it's biggest season this year with shows such as *Sweet Charity*, *Dead Man's Cell Phone*, *West Side Story*, and *Stiles and Drewe's Peter Pan*.



CTC's *Goodnight Mister Tom*

AUDITIONS

AUDITION DATES

Tuesday 24 April, 7pm - 9.30pm

Saturday 28 April, 10am - 4pm

AUDITION VENUE

CSVPA Dance Studios, Sturton Street, Cambridge CB1 2QG (corner of New Street and Sturton Street)

FORMAT OF THE AUDITIONS

At your audition you will need to bring a song of your own choice (minimum of 3 minutes), read dialogue as supplied in this pack and a vocal range check.

The panel will consist of Emily Starr (Director), James Harvey (Musical Director) and Emma Vieceli (Associate Artist).

You will be sent an individual time slot the week before your audition.

If you have any questions regarding the audition day, please contact us at auditions@camtheatrecompany.co.uk

A full rehearsal schedule will be sent out about 6 weeks before the first rehearsal. It's important to give us any dates for which you will be unavailable.

Please indicate these on the audition form, which you'll hand in at your audition. This will assist us with preparing the rehearsal schedule.

To request an audition slot, email us at auditions@camtheatrecompany.co.uk.

KEY DATES

REHEARSALS

Tuesday and Friday evening rehearsals in Cambridge.

October 2, 5, 9, 12, 16, 19, 23, 26, 30

November 2, 6, 9, 13, 16, 20, 23, 27, 30

December 2*, 4, 7, 9*, 11, 14, 18, 21

January 2 & 4

*Daytime, time TBC

PRODUCTION & PERFORMANCES

Saturday 5 January, TBC

Sunday 6 January, timings TBC TECHNICAL REHEARSAL

Monday 7 January, 7.45pm DRESS REHEARSAL

Tuesday 8 January, 7.45pm

Wednesday 9 January, 7.45pm

Thursday 10 January, 7.45pm

Friday 11 January, 7.45pm

Saturday 12 January, 2.30pm & 7.45pm

VENUE

ADC Theatre, Park Street, Cambridge

PRODUCTION FEE

In Cambridge many groups charge a production fee to assist with costs for the production. This will be £45 for *Little Women, the Musical*.

Additionally we require all actors to have a professional headshot that will be used in the programme and the marketing campaign. The charge for this will be £35. It can be used for future productions. If you have one already which is good quality, please send it to office@camtheatrecompany.co.uk for approval once you have been cast in the show.

LITTLE WOMEN CHARACTER BREAKDOWN

Please note that the ages listed just serve as a guide. All roles are available and casting is open. Newcomers to Cambridge Theatre Company are welcome and encouraged.

Please note, the role of Jo March has already been cast and will be played by Emma Vieceli

AMY MARCH Female, age 16 to 18

Vocal range top: Gb5; Vocal range bottom: -1

The youngest, most energetic sister with a rather pompous air about her. She later marries Laurie. Can double as Troll.

MEG MARCH Female, age 21 to 25

Vocal range top: Gb5; Vocal range bottom: A#3

The world-weary, yet hopeful, oldest sister who yearns for a great life. She marries John and has twins with him. Can double as Clarissa.

BETH MARCH Female, age 17 to 21

Vocal range top: G5; Vocal range bottom: A3

The second youngest sister who tragically dies of Scarlet Fever. Peace-maker, lover, and an optimist who is always encouraging her sisters to dream. Can double as Rodrigo II.

MARMEE MARCH Female, age 45 to 55

Vocal range top: Eb5; Vocal range bottom: Eb3

The girls' mother. She is the strong backbone of the family, who is courageous in spite of the difficult odds she faces. Can double as Hag.

AUNT MARCH Female, age 45 to 60

Vocal range top: F5; Vocal range bottom: E3

A formidable, over-bearing matron and great-aunt to the March sisters. The wealthy socialite in town. Can double as Mrs. Kirk.

PROFESSOR BHAER Male, age 35 to 45

Vocal range top: F#4; Vocal range bottom: G2

German Professor who exemplifies proper manners. He is a boarder in Mrs. Kirk's boarding house and eventually falls in love with Jo.

LAURIE LAURENCE Male, age 18 to 25

Vocal range top: Bb4; Vocal range bottom: Bb2

The bright-eyed boy-next-door with considerable charm. He loves Jo but later falls in love with Amy.

MR. JOHN BROOKE Male, age 30 to 40

Vocal range top: F#4; Vocal range bottom: C#3

Laurie's tutor and a rather stiff man; shows very little emotion. He later marries Meg and changes.

MR. LAURENCE Male, age 50s to 70s

Stern, commanding, intimidating—until Beth wins him over. Grandfather to Laurie.

AUDITION PIECES

AMY

- JO (calls) Amy, what did you do with my story?
- AMY (calls) Nothing, I -
(SHE races down the stairs followed by JO)
- JO (Chasing her) What did you do? I was working on that story day and night.
- AMY (turning to her, defiant) I burned it!
- JO (SHE stops, appalled) You what?
- AMY And I'm glad I did!
- MARMEE (Rushing in, followed by Beth and Meg) Amy!
- JO (coming at Amy) I ought to choke you!
- MARMEE Jo, no!
- AMY Go on, I bare my throat to you!
- MARMEE (stepping between them) Girls, stop it! Back to bed now! (MEG and BETH go off solemnly but quickly. To Jo and Amy) What's got into you both?
- JO She burned my story!
- MARMEE (appalled) Amy? What did you do?
- AMY She deserved it.
- MARMEE Jo! No, Amy. She did not deserve it! You did an intolerable thing.
- AMY Marmee -
- MARMEE You destroyed what meant the world to Jo.
- AMY Jo has everything.
- JO What do I have? I wear dresses with patches! I write a story that my sister burns -
- AMY You could have given me the invitation.
- JO The invitation was meant for me!
- MARMEE Your time will come, Amy.
- AMY (impassioned) No, my time will never come! I'm always forgotten! I'm always last! I'm never invited anywhere! I have nothing special -
- MARMEE That's enough, Amy! Both of you look at me! I can't demand you two love one another - but I do demand you live together with respect.
- AMY (continues impassioned) I hate the way I look! I hate this nightgown!
- JO It was mine.
- AMY (peaks) want something that's mine! (SHE rushes off - comes back again more controlled) And I'll take back that fan. (SHE takes the fan and rushes off)

AUDITION PIECES

MEG

JO It was an accident!

MEG Jo - !

JO I swear, Meg. Mrs. Parrot kept moving in on me - like a mountain lion. She had this gigantic ear trumpet. And she kept shouting at me, 'What's that you say, my dear?'

MEG She's deaf.

JO She got so close I ended up spilling the entire glass of punch on her.

MEG Oh, Jo.

(SHE laughs at the ridiculousness of it)

JO And then Annie Moffat said to me, 'Can I be of help, Sally?' Sally? Who is Sally?

MEG I think it's her dog.

JO I ought to box her ears.

(SHE starts back)

MEG (stopping her) Jo - don't! We'll take a few minutes - then we'll go back in as if nothing had happened. Our heads held high.

(Second piece on next page)

AUDITION PIECES

MEG

- JO It's settled!
- MEG (dazed) What?
- JO We'll all go to Europe! Why shouldn't we go? Here we are young women on our own-taking care of ourselves. It's time we looked ahead. We'll save our pennies. I'll get a real job.
- MEG Jo -
- JO I've worked out our itinerary. We'll go to Spain first. Madrid. Then to Rome. Visit the Vatican. Have an audience with the Pope. It's a wonderful idea, isn't it?
- MEG Jo, I'm engaged. John proposed. And I accepted.
- JO What about our promise to remain together?
- MEG We made that a long time ago. I've changed, Jo - you've changed.
- JO I haven't changed. I'd never make a promise one day - then break it another. Our word is everything, Meg.
- MEG I love him.
- JO So you love him? I'm talking about us, Meg. We're alone now. We only have each other. Our future as a family is at stake-
- MEG Jo-
- JO You can't turn your back on us.
- MEG I'm not turning my back on you -
- JO I told you I'm going to become a famous writer.
- MEG I know.
- JO I'll give you everything you ever dreamed of -
- BETH But if she loves him, Jo -
- MEG I do! With all my heart and soul.
(SHE rushes out)

AUDITION PIECES

BETH

JO I've lost Meg-

BETH You haven't lost Meg.

JO I've lost my trip to Europe.

BETH You'll find your way there some day, Jo. I know you will. You can do anything. You can make the clouds disappear.

JO It's you who makes the clouds disappear.

BETH Come, walk with me and tell me all about your adventures today.

JO Well, I sold my hair.

BETH Yes

JO And before that, I stood in the common, and when no one paid attention to me, I cried out, 'Jo March is here!' And then I recited my story: 'Carlotta, the mad woman in the attic...'
(Her voice trails off, as the scene segues to the ATTIC, several weeks later)

(Second piece on next page)

AUDITION PIECES

BETH

- JO Oh, Beth, this is a dream come true. Come, out of the chair. Help me put this kite together. (SHE helps her out of the stroller)
- BETH Tell me again about New York.
- JO It's a circus.
- BETH (laughs) A circus?
- JO Clowns. Waltzing camels. Dancing horses. Sometimes you see them right out on the street. And museums. And theaters, Beth, everywhere.
- BETH And the women - are they shameless?
- JO Some of them anyway. It's an amazing place, Beth. I'm going to take you there.
- BETH (laughs) To New York?
- JO And we'll dine in the best restaurants. And see Shakespeare. And ride the omnibus. And mingle with unsavory characters....
- BETH (interrupts) Jo, I have something for you. Marmee says this shell is over a thousand years old. And I believe that once upon a time it had an amazing life. If you put it to your ear, it talks to you.
- JO No, Marmee!
- BETH Stay.
- JO What does it say?
- BETH It says, 'We grow up too fast,' You're a woman of the world now. I'm so proud of you, Jo.
- JO When you were first born, not an hour old, I told Marmee -
- BETH 'Beth is mine!'
- JO Everyone has someone special in the world, and I have you. My sweet Beth, give me, a task to do!

AUDITION PIECES

MARMEE

(MARMEE enters. SHE looks at Jo)

MARMEE It's been awhile since you've been up here.

JO I know.

MARMEE The room needs an airing. And a dusting.

JO I'll get to it.

MARMEE The attic used to be such a sanctuary for you. Whenever you were sad or disappointed, you'd run up here, bolt the door, and come back hours later so full of life. I haven't seen that Jo in a long time.

JO ...I can't write. I can't do anything really. You're right, in the past I could always come up with something. I was always so good at that. Beth would say, 'Jo can make the clouds disappear.' (SHE cries out) I want Beth back! (SHE struggles - manages to collect herself) I never should have broken the promise. I never should have gone to New York. If I'd stayed here -

MARMEE Jo -

JO - everything would have been different.

MARMEE Jo, stop it! No one could have done more for Beth than you did. You could not have changed what happened.

JO How do you manage? How do you go on day-in, day-out, as if nothing has happened?

MARMEE You think that's how I go on?

JO You're strong and wise. How can I be like you? How can I find your strength?

MARMEE Don't make so much of me, Jo.

AUDITION PIECES

AUNT MARCH

JO (Having tried to sneak past her) Good morning, Aunt March.

AUNT MARCH Do you know the hour?

JO Almost ten, I believe.

AUNT MARCH Your workday begins with me at nine! You've missed reading to me. And still haven't repaired the latch on the cellar door -

JO I got delayed finding you this beautiful flower.

AUNT MARCH Don't trifle with me, Josephine. You were dawdling.

JO I wasn't dawdling. I was writing a story.

AUNT MARCH You are what happens to a girl when she has no father.

JO I have a father.

AUNT MARCH (pointed) Never here when you need him. And now my nephew has the audacity to be an army chaplain when he can't even support his own family! (coming right in, strong) Josephine, listen to me: You are on the verge of womanhood!

JO Christopher Columbus!

AUNT MARCH And just look at you! You go about writing senseless stories, constantly trying to save the world - and you can't save yourself!

JO I don't need saving.

AUNT MARCH There are many pitfalls a girl can fall into, and Josephine - (With deliberate emphasis, digging into her) - you are heading towards all of them! (With a great burst of enthusiasm) I want to see you shine. Even if you're not rich - you can at least marry well.

JO I'll never marry.

AUNT MARCH You'll marry! All girls marry!

JO I'm not all girls.

AUNT MARCH With a good marriage, you can have power. You can take your place in society.

JO I don't give two figs about society!

AUNT MARCH Then there is no point in our having this conversation. It's clear to me I could never take you to Europe.

JO (taken aback) Take me to Europe?

AUNT MARCH It was an idle thought of mine.

JO Do you know how important it is for a writer to travel? It's been my dream, Aunt March.

AUNT MARCH (coming in strong) We earn our dreams in this world. It's foolish of me to think you could ever change your ways.

AUDITION PIECES

PROFESSOR BHAER

- PROFESSOR BHAER (Interrupting her diplomatically) Miss March! (HE smiles at her) Tell me, what is it you are writing here?
- JO Blood-and-guts stuff. It's all the rage. The magazines and periodicals are full of it.
- PROFESSOR BHAER Violence and seduction on every page?
- JO Read Shakespeare. Read history. Read the newspapers.
- PROFESSOR BHAER It is getting late. Perhaps it is best we pursue this some other time.
- JO No. I want to know what you think, PROFESSOR.
- PROFESSOR BHAER Blood and guts stuff? What you think the world wants to hear? If I have noticed nothing else about you, Miss March, I have noticed you are unique. Something you should try not to forget. I think you could do better.
- JO (taken aback) Better? ... And who are you anyway: an aging German PROFESSOR, close to 50 - ?
- PROFESSOR BHAER (taken aback) I am 34.
- JO 34, really? Well - you look a lot older.
- PROFESSOR BHAER I worry a lot.
- JO And just what do you worry about?
- PROFESSOR BHAER How to avoid a conversation such as this! Now I will go to dinner. (HE starts away, immediately turns back) Miss March, since you have been here - six weeks now, is it? - you shout, you rant, you upset the whole order of this boarding house. I am a serene and peaceful man.
- JO You're aloof, you're arrogant -
- PROFESSOR BHAER Arrogant? Miss March, I spoke my mind, as you spoke yours. Obviously, it was not appreciated on either side. (HE goes)

AUDITION PIECES

LAURIE

LAURENCE

LAURIE He loves his trees. I'm Theodore Laurence the Third. But everyone calls me Laurie. I've come to live here. In Concord. I play the piccolo. I can sleep standing up. And I won a medal at school for holding my breath nearly three minutes before passing out.

(To Jo) I think that was terrifically daring of you chopping down Grandfather's tree. Well, goodbye. (HE starts to leave)

JO (calling after him) Theodore Laurence the Third! Would you mind delivering this tree to the Hummels?

MARMEE Jo!

LAURIE I don't mind at all.

JO He doesn't mind.

LAURIE Just point me in the direction.

JO They live half a mile down the road. The red house with the broken shingles.

LAURIE (Taking up the tree) Merry Christmas! (HE goes.)

(Second piece on next page)

AUDITION PIECES

LAURIE

LAURENCE

LAURIE (HE is reading from her story) ' ... Carlotta the madwoman in the attic, a creature of gall, a spinster rejected by the world . . . hungry for blood, rose from the dark - ' (HE calls) Jo! Jo March! (HE continues reading) ' - her eyes were beady red, her hair ghastly white - ' (HE calls) Jo, it's your best friend - Theodore Laurence the Third! (HE continues reading) ' - and her fingers clutched with rage, as she went out into the wretched night - '

JO (SHE bursts through the attic window, where she had been outside sorting out her thoughts, even writing. SHE is delighted to see him) Laurie! Laurie, Laurie, Laurie! Christopher Columbus, it's so good to see you! You've not been here in weeks.

LAURIE I was in Boston. I have dreadful news.

JO What news?

LAURIE With the war ended, grandfather's insisted I get on with my life. He enrolled me in school.

JO What?

LAURIE I'm going off to college in time for the summer session.

JO That's wonderful news!

LAURIE What's wonderful about it? Leaving the best friend I've ever had?

JO I can't imagine life in Concord without you: Not seeing your silly grin every day -

LAURIE I don't want to go.

JO But you've got to go. This is an incredible opportunity. College - I'd go in a minute. I'd study everything.

LAURIE What do you need of schools? You're going to be a famous writer.

JO (laughs, doubting) Famous?

LAURIE I need to tell you something.

JO Tell me something.

LAURIE Ever since that first day I saw you - do you remember that day -

JO Of course.

LAURIE - the day you chopped down grandfather's cherished tree - I knew then that you and I would be magnificent together.

JO We are magnificent together.

AUDITION PIECES

MR JOHN BROOKE

MEG John what have you done?

MR. BROOKE I've enlisted. I couldn't stand by any longer. Your own father is in the army hospital in Washington. I have friends who will never return.

MEG ... When do you leave?

MR. BROOKE Tonight.... Meg - (HE takes out the notes he has written down. Reads) Margaret. I'm not a rich man. And I'm not particularly handsome -

MEG (interrupting) You're very handsome, John.

MR. BROOKE (surprised) Really? You think so? (HE reads) I'm not the wisest man in the world

MEG (interrupting) You're very wise.

AUDITION PIECES

MR LAURENCE

(THE SUN PORCH - outside the March House. Spring 1865)

MR. LAURENCE (HE enters, urgent) Mrs. March, we must be getting to the station.

MARMEE (calls) Amy, darling! Are you ready? Amy, Aunt March will be here soon!

MR. LAURENCE You don't want to miss your train.

MARMEE I'll need a few more minutes. I'm waiting for Jo. Tell me I'm doing the right thing.

MR. LAURENCE You're doing the right thing.

MARMEE I've never left my girls before.

MR. LAURENCE our husband has pneumonia and needs you with him in Washington.

MARMEE I feel like I'm being torn in two. One part of me here, the other part -

MR. LAURENCE I'll look in on the girls every day.

MARMEE Thank you, Mr. Laurence.

MR. LAURENCE I'll just take this to the carriage. (HE takes the valise. As HE goes, HE greets BETH who has just entered) Good morning, Beth.

MUSIC FOR SINGING AUDITIONS

Please prepare your own song and bring your own sheet music which must be at least be 3 minutes in length approx.