

theatrical. PRESENTS

LITTLE WOMEN

THE BROADWAY MUSICAL



~ November 2021 ~



City of
STONNINGTON

CHAPEL OFF CHAPEL

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City of
STONNINGTON

CHAPEL OFF CHAPEL

BOOK BY **ALLAN KNEE** MUSIC BY **JASON HOWLAND** LYRICS BY **MINDI DICKSTEIN**

Based on the novel
by Lousia May Alcott

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Acknowledgement of Country

Theatrical. acknowledges that we gather on the traditional lands of the Boon Wurrung and Wurundjeri people and offer our respects to the elders past and present. We recognise and respect the cultural heritage of these lands and extend that respect to Aboriginal and Torres Strait Islander peoples here today

Welcome

Little Women is many things to many people. Most will agree that it is a timeless story of personal discovery, heartache, hope and the value of a strong work ethic.

Little Women is Theatrical's first production. Much like the story of Little Women itself, Theatrical's Little Women journey has for me been a time of personal discovery, heartache, hope and the power of a committed team.

Creating Theatrical. has given me the opportunity to produce community theatre as I believe it should be - welcoming, inclusive, creative, mutually supportive and uncompromisingly fun. A place for people to explore their creativity and connect with a diverse group of like minded people.

Throughout this project we have all been through our own heartache, the loss, the disruptions and uncertainties, not just for Melbourne's community theatre scene but all theatre and pretty much everything else, worldwide.

The hope that kept me going was the hope that we would be (and finally are) at Chapel Off Chapel presenting this beautiful story to a live audience. This production is a testament to the commitment of my theatre family. People who do this in their spare time and are so amazingly talented and committed to making this show even during a global pandemic. Rehearsing on Zoom, practicing

their singing in parks, building parts of the set in their garage, creating the spectacular costumes on kitchen tables and painting parts of the scenery in a carpark. Always complying with the ever-changing restrictions and always focused on the age-old belief that the show must go on.

There are so many people to thank for what you are experiencing tonight. My family, especially my son Benji and daughter Charli who love to visit "Daddy's theatre work" and my wife Sarah for, well, everything.

I also consider myself very lucky to be working with so many talented people. In particular Ash, Kim, Karen and Veronica for never giving up on this project as we navigated from one disruption to the next. Debbie, Chris and Neil who each adopted Little Women as their defacto iso-project (sewing and building at home), the incredibly supportive team at Chapel Off Chapel and City of Stonnington especially Cate, Ibrahim and Nicole and to our amazing cast and crew for their tireless efforts.

And of course to you, our audience of supporters, without whom none of this would be possible or, for that matter, worthwhile.

I hope you enjoy the show.

Andrew Gyopar
Executive Producer

Theatrical. would like to thank:

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The late Theresia Clark
for the beautiful hand made shawls.

Toyota Community Foundation

Writers Victoria

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Introducing our Creative Team

Angela Phillips

Co-Director

Angela has worked both on and off the stage since 1990, across over sixty productions in various roles including performing, directing, choreographing, and artistic design.

As a performer, Angela's favourite roles have included Miss Hannigan (Annie) and Fastrada (Pippin) with Panorama Theatre Company; Sarah (Company) with PLOS Musical Productions; Moonbean McSwine (Lil' Abner) with MLOC Productions; and Barbara Fordham (August: Osage County) with Beaumaris Theatre Inc.

Angela has directed and choreographed many shows including Annie, Stepping Out, The Crucible, Hairspray, OKLAHOMA!, Jesus Christ Superstar (MTGV Nomination for Direction and Staging), Thoroughly Modern Millie, 13 a new musical and Rent. Angela's work directing Spring Awakening for MLOC garnered many awards, including the Vin Foster Award for Direction and the Bruce McBrien Award for

Production of the Year. The show also received nominations for Choreography and Settings, as well as commendations for Staging and Wardrobe.

Angela would like to thank both Ashley and Andrew for all their support, guidance and dedication.

Kim Anderson

Co-Director

Kim has spent in excess of 20 years teaching Theatre in Melbourne. Over those two decades, she has had the privilege of watching as past students continued their lifelong love of live theatre. Many have gone on to take up positions across the globe as professional theatre makers as technicians, designers, dancers, choreographers, directors, actors and theatre educators. Directing and producing student productions in the Bayside area has been extraordinarily rewarding and has afforded her the opportunity of working with an astonishing array of talented individuals that range from students as young as 9 through to industry professionals at the top of their game. With over 18 shows to her directorial credit, Kim has been nominated by the Musical Theatre Guild of Victoria for best direction of a Junior Production 7 times winning the award twice (2012 for Barnum and again in 2013 for Sweet Charity). Kim has earned a reputation for delivering outstanding productions to the audiences who come to share the magic that is live theatre. Being a small part of the production team who brings Little Women to the Melbourne theatre community has been an incredible joy and one she will hold close to her heart.

Ashley Meliki Shoup

Musical Director

Ashley's professional credits include Assistant Music Director/Conductor/Keyboards as well as Assistant Rock Coach, teaching the child and adult cast their instruments on the School of Rock – Korea Tour. She is a multi-instrumentalist and orchestrator from Melbourne who began playing in music theatre orchestra pits while working locally as a session musician in rock bands and a studying at the Victorian College of the Arts. She obtained a Bachelor in Music Industry at RMIT University after which she toured her own show in Australia, New Zealand and USA. She

was Music Director on Holland America Line ships for four years, leading the orchestra that accompanied international cabaret acts appearing in the main showroom. She left to study a Masters in Music Theatre Musical Direction at the Royal Conservatoire of Scotland after which she joined Royal Caribbean Cruises as Broadway Conductor-Keyboards for We Will Rock You and Grease the Musical. More recently she has settled back in Melbourne as a vocal and musical director also offering voice and instrument instruction on piano, bass and guitar.

Bridie Charisse Clark

Choreographer

Bridie is an experienced dancer, choreographer and performer with extensive credits across musical theatre, film and professional dance.

She began her training at the National Theatre Ballet School (Melbourne), and went on to further her training in New York at the Peridance Capezio Center.

Bridie has appeared in numerous musicals including Sweeney Todd (Pickpocket), 42nd Street (Ensemble & Dance Captain), Cats (Tantomile & Dance Captain), The King & I (King Simon of Lagree & Dance Captain) and Cabaret

(Fritzi/KitKat Girl & Dance Captain).

Professional credits include The Colours of Columbia (Leading Soloist – TUMBAGA The Colombian Dance Company of NY); Down into Muddy Water (Soloist – Jazzroots Dance Company); Take 5 (Principal – Jazzroots Dance Company); Gatsby (Dancer – Fast Forward Dance Series); Six Wives of Henry VIII (Anne of Cleves) and more.

Bridie is thrilled to be back in Melbourne to co-choreograph Theatrical's Little Women – The Broadway Musical.

As a supporter of Theatrical we would love you to have early access to future shows

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What is Community Theatre?

By Amy Planner

So, you've come along to a community theatre performance and maybe you're not too sure what to expect or a little unsure of what 'community' theatre really is. Well, I'm here to take you on a little backstage tour if you like, into the unbelievable world of community theatre.

I was looking for a creative outlet, where I could indulge my passion for theatre and have a little fun along the way - what I found was so much more than that. What I found when I flung the curtains back was a real-life world of creative, supportive, and likeminded people ready and waiting for anyone that wants to come along.

I found a world filled with lifelong social connections and amazing friendships. True bonds built by completely trusting my castmates and crew members with what seems like my life. I sing my heart out, create a piece of set, try on a costume, suggest a creative idea waiting for a horde of laughing faces but instead I always find a sea of rapturous applause and a mountain of encouragement.

In this world I have perfected skills I always loved whilst learning and falling in love with new ones. I discovered I can do things I never thought possible. I share my talents, relish and delight in other peoples, develop essential ones and discover new talents I never knew I needed.

If professional theatre is where I want to go, this world has many paths paved with stepping stones for taking my passion and making it a career. A path to my future where I am having the time of my life whilst gaining the skills and making important connections. And if this is just my hobby, I will always have somewhere to go to explore my passion.

I can light up this world, literally build it from

the floor up, paint it, destroy it, create the most fantastical costumes, fill it with the most beautiful or unnerving sounds. I have flown, run, hip-hop danced, wielded a sword, even hidden in the dark. I can lead, follow, dress up, dress down. Or live in another decade, have an accent, be the hero, be the villain, be a creature. I have felt the greatest joy and the most intense moments of fear, been surprised by myself, and found the most overwhelming sense of accomplishment - this world knows so few boundaries.

Today – show day – if you come backstage the dressing rooms are a hive of activity. Cast members are mumbling lines to themselves as they transform from the kindergarten teacher into the leading lady. The stage-newbie on the end needs a hand with their eyeliner so six stage-veterans rush over to offer advice. The tech team is checking their cues and the choreographers and directors all have their fingers crossed.

The stage manager charges in and gives the signal, you feel the nervous butterflies of 25 people fly in unison. The air is electric and all the challenges of the entire rehearsal season - crammed line run sessions, extensive dance sessions after a long day at work, countless vocal warmups, set building days and last-minute prop runs have all come together in this moment. We will line up behind the curtain, grab our props, dim the lights, ready our instruments, take a deep breath and show you what we have been working on with all our hearts.

Community theatre is a marvellously creative and unique realm that welcomes all and has a place for everyone. Let it suck you in as our much-loved audience members - welcome to our world, we are so incredibly glad to have you.

Introducing our cast



Jo March

Tayla Thomas

In 2015, Tayla made her professional Theatrical. debut in Hong Kong, where she was given the opportunity perform as a lead vocalist in the roles of Elsa and Rapunzel at Disneyland. In 2018 she was then fortunate enough to be part of 'Team Delta's' top 12 in 'The Voice' after turning 4 chairs in her blind audition. Prior credits include Sherrie in 'Rock of Ages' (MLOC) Fantine in 'Les Miserables' (OSMAD), Fiona in 'Shrek the Musical' (SLAMS) and 'Elle Woods' in 'Legally Blonde' (PLOS).

This past year she has been writing music from the safety of her home as part of duo 'Echo & Bloom'. Tayla would like to thank the brilliant Theatrical. team for this incredible bucket list opportunity, her partner Mat and her family for their constant love and support. Christopher Columbus... what a beautiful journey this has been.



Meg March

Jenna Featherstone

A Melbourne-based actor, Jenna has been performing since age six. She has studied acting at La Boite Theatre and 16th Street Actor's Studio, voice with Gary May, and has recently completed her Certificate II in Dance.

Recent theatre credits include Babirra's The Sound of Music (Elsa Schraeder); Annie (Grace Farrell; Savoyards), Pajama Game (Mara; OSMaD), Beauty & The Beast (Silly Girl; Savoyards), and Young Frankenstein (Inga; MLOC). She's also appeared in The Drowsy Chaperone (CLOC); Joseph & The Amazing Technicolour Dreamcoat & The Sound of Music (Harvest Rain); Hot Mikado (WMTTC); Hairspray (Prima) and Les Miserables (OSMaD).

Jenna has performed as a soloist at events such as Broadway Unplugged and The Cabaret Showcases, and in 2019 she wrote, produced and performed her cabaret False Advertising at The Butterfly Club.

Jenna is thrilled to be part of Theatrical. inaugural production of Little Women.

Her performance is inspired by and dedicated to her own beloved sister, Paige.



Beth March

Jessica Faulkner

Jess is so excited to be getting back to her Musical Theatre roots after a couple of years hiatus. She is particularly excited to be working again with Ange Phillips, who directed Panorama Theatre Company's Annie, where at the age of 12, Jess played the role of Annie.

Some of her musical theatre highlights include Wizard Of Oz (Dorothy) and Grease (Patty) with Panorama, 13 (Molly) with Mornington Players, Into The Woods (Little Red) with Astral and The Little Mermaid (Ariel) with Peoples Playhouse.

Jess has more recently ventured into the world of screen acting with credits including guest roles of Madison in Mustangs FC (ABC) and Lexy in The InBestigators (ABC & Netflix) and was lucky enough to land the lead role of Belle in Glitch (ABC & Netflix).

Little Women and Beth hold such a special place in Jess' heart and she hopes you enjoy the magic that is this story as much as she has enjoyed being a part of this Little Women Family.



Amy March

Kat Wallace

Growing up in the UK, Kat first appeared on stage at the Royal Opera House, as the Young Hare (The Cunning Little Vixen). This sparked her desire to perform, and so she participated in the pantomimes Cinderella, Aladdin, and Beauty and the Beast, every Christmas before attending Tring Park School. Kat continued her musical theatre training at Laine Theatre Arts, where she performed the roles of Bambi Bernet (Curtains), Baby Kangaroo (Seussical), and Mrs. Alexandra (The Curious Incident of the Dog in the Night-Time). Since graduating, Kat has participated in youth groups with The Pleasance and The Roundhouse, London. Other roles include Little Sally (Urinetown), Lois Lane (Kiss Me Kate), and most recently, Ciriad (Her) at the Edinburgh Fringe Festival.

Playing the youngest March sister, Kat is ecstatic to embark the Melbourne theatre scene with such a heart-warming and renowned show - especially after a year of entertaining her house plants!

Kat appreciates all the support from Jared and her family, guiding her back to the stage.



Writer's Competition

Theatrical. teamed up with Writers Victoria to run a competition encouraging writers in our community to take inspiration from Louisa May Alcott and Jo March and come up with a short story inspired by Little Women.

**Congratulations to our competition winner,
Ash Leonard**

The house is quiet. I sit at my piano, fingers resting on the ivory keys, trying to ignore a throb of loneliness. Jo writes in New York and Amy is with her paints in Paris. Meg is close but busy, surrounded by happy chaos.

I wait.

Sickly, quiet Beth.

Dying Beth?

I rebel against the thought. Anger seeps through my body as I will it to work properly, aching to prove that the forgotten March sister is just as vibrant as her siblings.

I stab at a key. A deep note thrums through the house. Even the walls seem to reverberate with its power. I breathe deeply, as if inhaling the note will gift me its strength. Spreading my fingers along the keys, I play. The notes crash over me, enveloping me, until the fury subsides and my vision blurs with unspent tears.

The wild girl is tamed once more.



Hi, my name is Ash and I am from Bannockburn in Victoria. Jo March is one of my favourite literary characters, as I too share her passion for books and writing, and can empathise wholly with her struggles with her temper! I hope that, like Jo, I will one day have my own book published, and I am currently working on a fiction manuscript. I entered this competition because it gave me the chance to write a story from Beth's perspective. I enjoyed playing with aspects of Beth's character, and how she may have hidden her true feelings from her family.

Musical Numbers

Act One

Overture

An Operatic Tragedy – Jo, Clarissa, Braxton, Rodrigo

Better – Jo

Our Finest Dreams – Jo, Beth, Amy, and Meg

Here Alone – Marmee

Could You? – Aunt March and Jo

Delighted – Marmee, Meg, Beth, and Jo

Take a Chance on Me – Laurie

Better (*Reprise*) – Jo

Off to Massachusetts – Beth and Mr. Laurence

Five Forever – Jo, Beth, Meg, Amy, and Laurie

More Than I Am – Mr. Brooke and Meg

Take A Chance on Me (*Reprise*) – Laurie

Astonishing – Jo

Act Two

Entr'acte

The Weekly Volcano Press – Full Cast

Off to Massachusetts

(*Reprise*) – Mr. Laurence, Beth, Jo, Marmee, Meg, Mr. Brooke

How I Am – Professor Bhaer

Some Things are

Meant to Be – Beth and Jo

The Most Amazing Thing – Amy and Laurie

Days of Plenty – Marmee

The Fire Within Me – Jo

Small Umbrella

in the Rain – Jo and Professor Bhaer

Sometimes When

You Dream (*Reprise*) – Jo

The Theatrical. Orchestra

Piano	Toneyha Gall	Reed 1	Brendan Toohey (<i>dep: tbc</i>)
Violin 1	Navin Gulavita (<i>dep: Maxim Sheko</i>)	Reed 2	Melissa Edwards
Violin 2	Athaya Anaduta	Trumpet	Tim Wilson (<i>dep: Jenter Zilm</i>)
Viola	Ciara McCoppin (<i>dep: John Clancy</i>)	Trombone	Jonty Smith
Cello	Darcy Gilkerson	French Horn	Jenny Davis (<i>dep: Phoebe Smithies</i>)
Bass	Melody Chia	Percussion	Katie Thomas



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Laurie

Ashley Wilsnack



Ashley has had a love of performing from a young age, beginning training in ballet, jazz and tap at the age of three. Finding an even greater passion in musical theatre, Ashley began participating in high school productions at Elisabeth Murdoch College,

performing in shows such as "Oklahoma!", "The Wedding Singer" and "Hairspray". His theatre credits outside of school include the shows "Legally Blonde, The Musical", and "Wicked", staged by PLOS Musical Productions, and most recently he performed the role of Hanschen in "Spring Awakening" by MLOC Productions. Ashley is delighted to be a part of this show with the astonishing cast and entire team involved.



Marmee

Kim Anderson

Kim has been involved in theatre for over four decades working extensively both on stage and behind the scenes. Originally from the United States, Kim

began her Theatrical. career at the age of 12 in a local melodrama featuring as "Little Nell who never had a father". A passionate theatre educator, director and executive producer, Kim delights in bringing a script to life for an audience. Little Women has been particularly joyous as the book, (battered, much loved and handed down through three generations) has always been a favorite. Kim is honored to bring the strength and warmth of Marmee to the stage with this extraordinary cast. Acting credits include; Violet Weston - August Osage County, Mayor Matilda - All Shook Up, Fraulein Schneider - Cabaret, Lucinda - Into the Woods, Titania - A Midsummer Night's Dream, Mame - Mame, Sister Mary Ignatius - Sister Mary Ignatius Explains it all to You, , Lysistrata - Lysistrata, Asha - Children of Eden, Marlene - Top Girls, Hermione - A Winter's Tale and Mrs Hudson in Bakers Street among others. To her family and friends who have steadfastly supported her; this one is yours!

John Brooke

Rory Maher



Singing and playing folk music his whole life around Melbourne, Rory was ready for a challenging new venture.

Thankfully, it serendipitously came to him in the form of Little Women.

With a deep love for the story, Rory was ecstatic when given the opportunity to play Mr. Brooke and has been excitedly engaged in the whole process - from auditions to rehearsals and of course the upcoming show.

Rory's incredibly thankful to Theatrical. for the opportunity, his parents for encouraging him to audition and of course to anyone who comes to see our Little Women.

Prof. Bhaer

Samuel Roberts



The last two years has been tough on the Arts Industry and Samuel is excited to be part of its return. He has obtained a Bachelor of Music Theatre from Federation University Arts Academy, graduating in 2020. During his degree, Samuel performed in several productions including Working: A

Musical (Mike Dillard), Ladies in Black (Stefan/Dad) and A Chorus Line (Greg). Two of these productions were directed by Anthony Crowley; who is instrumental in Samuel's passion and dedication to The Arts. Having spent most of his final year in lockdown, the journey to Little Women has been a rewarding one. The hard work of the cast, creatives and crew inspired Samuel as he was continuously in awe of their rigor to create such brilliant work. He thanks each member of Theatrical. and is excited about the bright future ahead.

Aunt March

Amanda Stevenson



Amanda has over thirty five years of experience in theatre including having performed in over 50 productions. Over the past eight years she has been a regular principal performer with Opera Su Presto, in the comic operas at Beleura House

and Gardens. She has performed many roles in Gilbert and Sullivan Operettas in both Melbourne and Canberra. She has also performed in recent years as Ida Strauss in Titanic the Musical (StageArt, 2016) and as Dame Nellie Melba in There is Nothing Like a Dame (Beleura House and Gardens, 2017). Other favourite roles have included The Housekeeper in Man of La Mancha (CLOC), Mother Abbess in The Sound of Music and Mrs Potts in Beauty and the Beast (both with NOVA). She is very excited to be part of this very talented cast and team, bringing such a wonderful work to life. She thanks her family for their endless patience and support that has allowed her to continue to pursue her theatre addiction!



Mr. Laurence

Colin Armstrong

Colin has been singing and performing for many years predominantly on the Mornington Peninsula. His most recent role was with PLOS Musical

Productions "Mamma Mia" playing the role of Bill Austin. Other roles include Ben Weatherstaff in "The Secret Garden", King Arthur in "Spamalot", Maurice in "Beauty & The Beast", Herr Schultz in "Caberet" (Theatre Guild nominee for Best Supporting Actor), and Rooster in "Annie". Prior to COVID interruptions Colin directed "Blood Brothers" for Mornington Players and "Company" for Beaumaris Theatre Company. Directing is an area of musical theatre he intends to continue pursuing.

Little Women holds a special place in Colin's heart having read the book many years ago. This musical adaptation has sparked new life into a literature classic for him and he is thrilled to work with such a friendly, talented, committed cast and production team.

By day Colin is a director and co-owner of AR Foodservice one of Melbourne's largest independent food wholesalers servicing all of Melbourne and most parts of regional Victoria.

Colin would like to thank his wife Naomi and children, Callum & Nicholas, for their endless support and encouragement.



Synopsis

Act One

Act One. The story opens in New York City, 1866. The Civil War is over. Jo March, an impassioned, ambitious girl of 19, has recently arrived from Concord, Mass. to work as a governess for Mrs. Kirk and, more importantly, to try to launch a career as a writer of blood-and-guts thrillers. To ease the blow of yet another rejection, she reads and re-enacts one of her stories to a boarder in the house, Professor Bhaer. Taken aback by the violence he hears, he tells her that she is unique and could do better. Furious at him, Jo responds and, in the process, her memory of the past comes alive. The scene segues back to Concord, three years earlier, a few days before Christmas.

We are in Jo's favourite haunt, her attic, where she has just completed her Christmas melodrama, which she and her sisters – the oldest and romantic Meg, the youngest and determined Amy, and the angelic Beth – intend to perform for the entire town. During the song Jo extracts from her sisters a promise that the four of them will remain together forever. Marmee, the girls' mother and backbone of the family, returns home and after reading them a letter from their father, who is serving as an Army chaplain, she tries to write a letter of her own to her husband.

Jo works for her Aunt March, an over-bearing matriarch, who promises to take Jo to Europe to further her much-needed education, but only if Jo can change her un-lady-like ways. Jo gets her first real opportunity to change when she and Meg are invited to Annie Moffat's St. Valentine's

Day Ball, an event that Meg feels she is not up to until Marmee, Jo and Beth reassure her.

At the ball, Jo and Meg meet Laurie, the engaging boy-next-door, and his tutor, Mr. John Brooke. After Meg goes off dancing with Mr. Brooke, Laurie confesses his desire for a friendship with Jo.

Laurie's gruff and irascible grandfather, Mr. Laurence, is vehemently against any relationship between his grandson and the March family, but hearing Beth sing he is so touched by her and the memories the song evokes that he joins Beth in a duet. Upon his departure, Laurie races in carrying Amy, who had fallen through the ice in an ice-skating accident. Jo and Amy have not spoken to each other since Amy, in a fit of jealous pique, burned Jo's best story. Jo opens up her heart, forgives her, and together the four girls reaffirm, 'the March sisters forever!' Inspired.

Jo invites Laurie into the fold as the brother they never had.

When Marmee is called to Washington to attend to her ailing husband, Jo's world begins to unravel. She sells her hair to help finance Marmee's trip and thereby loses her own trip to Europe when Aunt March is outraged by her behaviour. She loses Meg when her sister becomes engaged to the recently-enlisted John Brooke, and finally she loses Laurie when her confidante and best friend, seemingly out of nowhere, proposes marriage to her and she turns him down. Left alone she cries out for a different life.

Act Two

Act Two finds Jo in New York. Jo finally sells her first story: a rewritten version of 'An Operatic Tragedy' which she joyously re-enacts for Professor Bhaer and Mrs. Kirk. But when she receives news that her beloved Beth has contracted scarlet fever, she abruptly returns to Concord, leaving behind a bewildered Professor, who comes to see just how smitten with Jo he has become.

Jo, desperate to heal her ailing sister, takes her to Cape Cod where Beth gently tries to convince her of the truth and let her know that the hardest part is leaving her. The family mourns the devastating loss of Beth, but when a grown-up Amy returns, one senses life does, and must, go on. Laurie, who had gone to Europe to get over Jo, returns with Amy, and the two confess to Jo that they have fallen in love and will be married in the spring. Unable to write, desperately missing Beth, regretting she had ever left Concord, Jo makes her way up to her long-unattended attic where

Marmee finds her and passionately tells her that Beth's memory must be honoured Alone. Jo gradually recalls earlier times that she and her sisters had in this very attic which leads her to discover her true calling, writing the story of her own life with her sisters, 'Little Women'.

On the day of Amy and Laurie's wedding, Professor Bhaer arrives in Concord with the manuscript of the novel that Jo has sent him. After struggling with his feelings, he professes his love and proposes marriage. And though Jo admits she will never be an obedient wife, this is a very good match. He then surprises her with the news that Henry Dashwood of The Weekly Volcano Press has agreed to publish her novel of Little Women. The lovers kiss passionately, and Jo, before joining her newly extended family, declares her deep contentment, thus joyfully acknowledging her journey from a young girl to womanhood.

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Andrew Gyopar

Production Assistant

Veronica Ward

Co-Directors

Angela Phillips, Kim Anderson

Musical Director

Ashley Meliki Shoup

Choreographers

Angela Phillips, Bridie Clark

Assistant Director

Karen Shnider

Stage Manager

Lexi Greenberg

Set Design

Angela Phillips, Chris Ryan

Set Construction

Chris Ryan

Scenic Artistry

Janine Evans, Felicity Bain, Lexi Greenberg,
Alexis Fischler, Lorielle Vidot

Properties

Helen Vinter, Neil Barnett

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Debbie Jenkins, Angela Phillips

Wardrobe Mistress

Debbie Jenkins

Costume Coordination

Maryanne Stefaniw, Lesia Stefaniw

Lighting Design

Jason Bovaird (Moving Light Productions)

Lighting Operation

Lexi Greenberg

Sound Design & Operation

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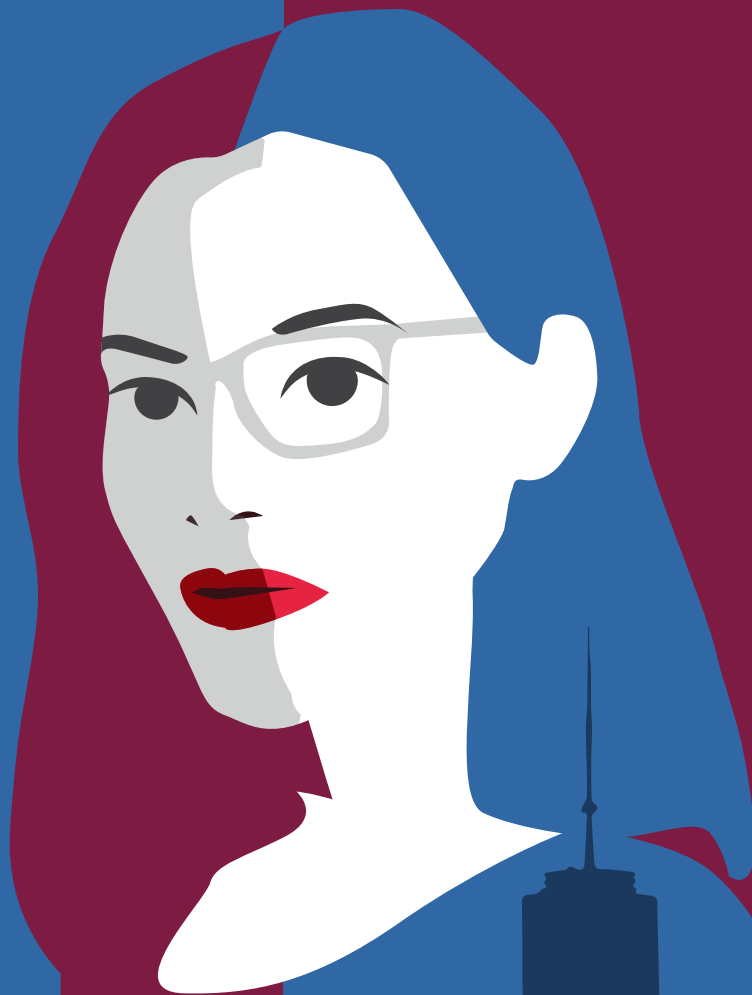




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