

LITTLE WOMEN:

STAGE MANAGER APPLICATION PACK

Hello! Thank you for your interest in *Little Women* and for taking the time to read this information. My name is Emily (she/her); I have pitched and am co-directing this ADC main show for week six of Lent term. I am now looking for a stage manager to join the *Little Women* team!

Vision for company

- Emphasis on 'company', working together as team in a non-hierarchical structure
- Avoiding too much division between different roles, so that everyone feels part of the same team, and has creative input: 'no dead eyes in the room' (Jaques Lecocq). As a set designer, I would not want you to feel vastly separate from the rest of the team, as can sometimes be the case.
- As we are a week six show, making the most of this by having a long, in-depth, explorative rehearsal period that will allow for the company to come together, and the play to gestate.

Initial vision for play

- The core vision I have for this play is to emphasise how 'Little Women' is a book deeply concerned with its own making, with questions of what it means to be a writer, an artist. These ideas are grounded firmly in the original text, and take on even greater significance in the medium of theatre, which Emma Reeves picks up on in her adaptation.
- To understand this, the historical context of the novel is important. It was written by Louisa May Alcott, and is profoundly semi-autobiographical: she was one of four sisters, lived in Massachusetts, and lived through the American civil war. Her sister Elizabeth (who the character 'Beth' is based on) died in 1858 aged 22, from scarlet fever. *Little*

Women was written in the wake of this traumatic loss. Therefore, it is a book about nostalgia, childhood, memory: how art can function as a way of bringing back what has been lost, or at least making it into something more permanent. (Emma Reeves' adaptation puts together *Little Women* and *Good Wives*, which provides the time to allow these ideas of loss to really come into fruition, as *Good Wives* is about life after childhood has ended.)

- Some of these ideas of meta-creativity were picked up on by Greta Gerwig in her 2019 film adaptation. But I think these ideas haven't had a chance to be explored in a stage version properly, and I think they are very suited to a stage version. Why? Because what can't be explored in film is space in the way it can be on stage. There is much meta-theatricality in *Little Women*. For instance, in all the plays that the sisters put on, and the games they play, such as 'Pilgrim's Progress,' and their 'Pickwick Club'. These seem to me to be kind of theatre/play in its ultimate form.
- There is also a lot of metatextuality, since 'Jo' is strongly based on Louisa. One of the major similarities is that they are both writers: in the story Jo is writing a book about her sisters, which is what Louisa is doing in the form of *Little Women*, so the manuscript that Jo writes at the end is kind of the book that Jo the character exists within. I think it would be interesting to explore theatrical representations of what it means to be outside of your own story, as, by making a book about writing, a play about creativity, introducing the artist as the protagonist, you introduce a meta-space. (which can then be represented through the literal space and set on stage). In the words of William Trevor, 'as a writer one doesn't belong anywhere', you are always on the outside. I would love to create a sense that Jo is writing the play as it is happening, conjuring her memories, orchestrating it all, as though she was the director herself. But there are moments when the illusion falls through, and she is alone, in her attic, with just her pen and paper...

What am I looking for in a stage manager?

I am not looking for anything too specific, as I am excited to see what you will bring to this as an individual. This is a position open to anyone. For me, some ideal qualities would be:

- Someone who is passionate about this story (this doesn't exclude also having some issues/difficulties with parts of it – these are interesting, and fruitful to explore, especially when putting it on as a play in the 21st century)

- Someone who is a good communicator, and will be able to work in and manage a team.
- Someone who has the capacity to take on this medium-high commitment role, and will enjoy it/find it creatively and personally rewarding!
- Someone who is organised.

Application process

Please answer the questions below and send them to me at em973@cam.ac.uk, in an email titled LITTLE WOMEN: STAGE MANAGER APPLICATION. Please include in the email your name and pronouns (if comfortable). The deadline for this is Monday 1st December at 12:00. If you require an extension, or have any questions, please don't hesitate to get in touch!

Here is a link to the script:

https://read.amazon.co.uk/?asin=B008FNBQAW&ref=dbs_t_r_khbodl

(please note that there will be some edits/cuts to this, e.g. some of the songs will be secularised)

Application questions:

- 1) Why do you want to be involved in this project?**
- 2) What experience do you have that would be relevant?** (this can be in stage managing specifically, or in theatre/film/arts more generally, or in something entirely different which you think is relevant! Please also mention if you have received any ADC training)
- 3) Tell me about one piece of theatre you've seen recently that you didn't like, and one that you did like. What made the first unlikable, and the second likeable? (if you haven't seen theatre recently, then feel free to use a film/tv show/any piece of art instead)**

4) Are you working on/planning to work on any other shows in Lent Term?

5) How would you describe your approach to stage managing?

I'm looking forward to reading your applications! :)