ACTING AUDITION
Laurie & Jo



**LAURIE**

*(overlapping. 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**

an'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.

LAURIE

My sweet Jo - for weeks now – months even - this whole year actually – I've wanted to -

*(HE kisses her)*

JO

*(pulling back)*

What was that?

LAURIE

A kiss.

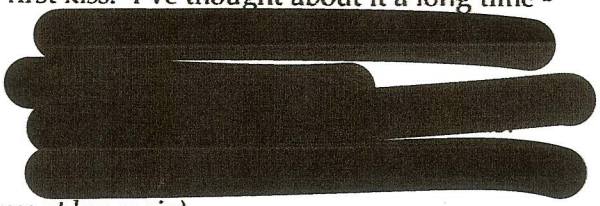
JO

I know it was a kiss.

## #15 – Take A Chance Reprise

**LAURIE**

It was my first kiss. I've thought about it a long time -



*(HE comes at her again)*

**JO**

*(Holding him off)*

What's got into you?

**LAURIE**

Look here I took a part of my inheritance and I bought you this ring.

**JO**

A ring? What are you talking about?

**LAURIE**

I want to marry you.

**JO**

Marry me? Stop this, Laurie – it's not funny.

**LAURIE**

I practiced saying the words over and over: 'Marry me. Marry me-

**JO**

Have you gone mad?

**LAURIE**

...I love you, Jo. And I want you to be my wife.

**JO**

No. No. No, find someone else! Find – find some accomplished girl!

**LAURIE**

I don't want an accomplished girl. I want you!

**JO**

Well, you can't have me!

**LAURIE**

At least say you'll think about it.

JO

There's nothing to think about. I'll never marry.

LAURIE

You don't mean that?

JO

I do mean it!

LAURIE

You'll marry.

JO

I won't!

LAURIE

You will. Just not me. That's what you're really saying. You'll find someone -

JO

Go away! I thought you understood me.

LAURIE

You knew all along how I felt. Everybody knew!

JO

You knew all along who I am – what I want. I bared my soul to you, Laurie. Go away.

LAURIE

Jo!

JO

Please, just go!

*(HE rushes off)*

## #16 – *Astonishing*

WHO IS HE, WHO IS HE WITH HIS 'MARRY ME,'
WITH HIS RING AND HIS 'MARRY ME'?
THE NERVE, THE GALL.
THIS IS NOT, NOT WHAT WAS MEANT TO BE.
HOW COULD HE RUIN IT ALL WITH THOSE TWO WORDS?

I THOUGHT I KNEW HIM, THOUGHT THAT HE KNEW ME.
WHEN DID HE CHANGE, WHAT DID I MISS?
A KISS? WHEN I THOUGHT, ALL ALONG,
THAT WE WERE MEANT TO FORGE FRONTIERS.
HOW COULD I BE SO WRONG?

ACTING AUDITION

MEG



[redacted]

**MEG**

Jo, I'm engaged. John proposed. And I accepted.

**AMY**

Meg? Meg. that's so romantic. Engaged? Meg's engaged. Have a big wedding. Aunt March says they're very fashionable-

**BETH**

Amy, Aunt March is waiting for you. I'll come visit you later.

**AMY**

*(SHE grabs all her things)*

Bye, everyone.

*(SHE rushes off)*

**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)*

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.

*#14a – Transition To Attic*

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 madwoman in the attic…'

*(Her voice trails off, as the scene segues to the ATTIC, several weeks later)*

**SCENE 7**

*(THE ATTIC: #4. May 1865.)*

ACTING AUDITION

AMY.



JO

MEG

I DID!

ALL

DELIGHTED, PROVIDED
SUCCESS HAS BEEN DECIDED!

JO

THE GLOVES

MEG

THE SHOES

JO

WHICH ONES?

MEG

YOU CHOOSE!

JO

NO HAT.

G

NO TIME

MEG & JO

TED!

MA E & BETH

DE D!

DELIGHTED!

DELIGHTED!

YOU LOOK SUBLIME!

ALL

*(The singing stops with the appearance of AMY at the top of the stairs dressed for the ball in a gown much too big for her)*

AMY

I'm ready!

MARMEE

Amy, what are you doing?

AMY

I'm going to the ball.

JO

You're what?

MARMEE

Amy, no –

AMY

I found this old dress and it almost fits.

JO

It was mine.

AMY

I know. All it needs is a pretty sash. Besides, why shouldn't I go?

JO

Because you weren't invited.

AMY

I can go in your place.

MARMEE

Amy!

JO

In my place?

AMY

You don't care about good society and I do.

JO

I don't care about snobs. People who think they're better than you just because they have grander houses –

AMY

Well, they do have grander houses.

MARMEE

That's enough, Amy!

AMY

But I want elegance and fine things, Marmee!

JO

And I want passion! I want to be noticed because I'm unique. Not because of some silly sash.

AMY

Sashes aren't silly. Aunt March says the right accessories could be the key to a girl's success. Besides, I'd never go to a ball with scorch marks on the back of my dress.

JO

What?

AMY

*(Going behind her)*

As big as your –

MARMEE

Amy, stop it! Beth, get my sewing basket.

**AMY**

Jo hates balls. She should stay in her musty old attic and write her dreadful little stories -

**MEG**

Amy!

**JO**

My stories aren't dreadful!

**AMY**

Nobody reads them and nobody likes them!

**MARMEE**

*(Fixing Jo's patch)*

Girls!

**JO**

Well, I like them! I'm sending this one off to a very prominent New York publisher

**AMY**

And he'll hate it!

**MARMEE**

Enough, Amy! There, Jo, it's barely noticeable.

**MEG**

We've got to go.

**JO**

Yes.

*(To Amy)*

And I'll tell everyone how sweet you were to give me your beautiful fan!

*(SHE pulls Amy's Oriental fan from her)*

Goodnight, Marmee - Beth. If anyone calls for us, we're at the ball!

*(SHE rushes out followed by Meg)*

**MEG**

Goodnight, everyone!

**MARMEE**

*(SHE rushes to the door, calls)*

Girls, have a wonderful evening.

*(SHE turns back to Amy)*

Amy, think about what you said. And when Jo comes home, you can apologize. Now come girls, get ready for bed.

*(SHE and BETH go, leaving AMY alone. MARMEE calls from off-stage)*

ACTING AUDITION

Beth



JO

No, Marmee!

BETH

Stay.

MARMEE

I'll go write a letter to Father and tell him how beautiful the Cape is this time of year. I love you.

*(SHE goes)*

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**

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.

## #21 – *Some Things Are Meant To Be*

**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!

**BETH**

LET'S PRETEND
WE'RE RIDING ON A KITE.
LET'S IMAGINE
WE'RE FLYING THROUGH THE AIR.

**JO**

*(SHE sends the kite into the air)*

WE'LL ASCEND
UNTIL WE'RE OUT OF SIGHT.
LIGHT AS PAPER, WE'LL SOAR.

**BETH**

LET'S BE WILD, UP HIGH ABOVE THE SAND.
FEEL THE WIND, THE WORLD AT OUR COMMAND.
LET'S ENJOY THE VIEW AND NEVER LAND.

**JO**

FLOATING FAR FROM THE SHORE.

**BETH**

SOME THINGS ARE MEANT TO BE:
THE CLOUDS MOVING FAST AND FREE.

**JO**

THE SUN ON A SILVER SEA.

**BETH & JO**

A SKY THAT'S BRIGHT AND BLUE.