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.

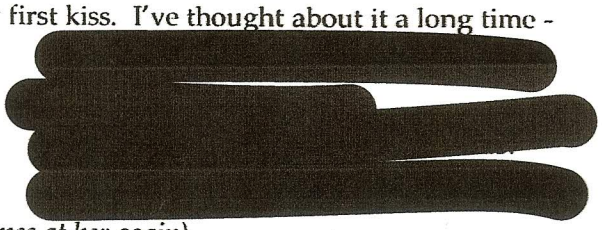
JO

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
Prof Bhaer

JO

at's very generous of you.... Thank you, Aunt March.

(SHE kisses her awkwardly on the cheek)

AUNT MARCH

I don't like that dress.

JO

It's one of your old ones.

AUNT MARCH

Well, it looked better on me.

(SHE goes. MEG comes out)

MEG

Jo, there's a strange man at the front gate asking for you.

24b – *Professor Bhaer Entrance*

(SHE goes back inside. JO goes one way. PROFESSOR BHAER enters from another. HE holds a tied up ream of paper and an umbrella. JO turns)

JO

(surprised)

Professor Bhaer - ?

PROFESSOR BHAER

Hello.

JO

Hello. This is a surprise.

PROFESSOR BHAER

I know. You wrote if I should ever come north, I should come visit you.

JO

Yes, but -

PROFESSOR BHAER

You never thought I would do it. Well, I did it. I am here. Should I go?

JO

No -

PROFESSOR BHAER

I am not intruding?

JO

You're not intruding.... Come inside, I'll introduce you -

PROFESSOR BHAER

(stopping her)

No. Not yet....

JO

(After an awkward beat)

... So how is Mrs. Kirk?

PROFESSOR BHAER

As impossible as ever.

JO

And the boarders?

PROFESSOR BHAER

As strange as ever.

JO

And you?

PROFESSOR BHAER

Me? ... The same.

JO

You look -

PROFESSOR BHAER

Old, I know. Nearly 50.

JO

You're 34.

PROFESSOR BHAER

35.

JO

You had a birthday?

PROFESSOR BHAER

They made a party for me. I get sick. I do not like parties.

(HE moves uncomfortably about. HE turns to her)

I brought back your manuscript. It was so good of you to send the book to me. A novel?

JO

There's no one who's opinion I respect more than yours. Forgive me for presuming -

PROFESSOR BHAER

(coming right in)

It touched me deeply, Miss March. I saw you on every page. I heard your voice. I felt your spirit. It was magnificent!

(MEG rushes in)

MEG

Jo, Amy is driving me insane. Now she's talking about changing her veil.

(SHE sees Professor Bhaer)

Oh, excuse me.

JO

This is my sister Meg. This is Professor Bhaer.

PROFESSOR BHAER

Aah, yes, I recognize you now from your sister's book.

MEG

(with a smile)

So you're the one she's let read it.

JO

I'll be right there.

(MEG goes)

PROFESSOR BHAER

I have come at a bad time.

JO

No, it's just a wedding.

PROFESSOR BHAER

A wedding?

JO

(coming right in)

I often think about you, Professor. I wonder how you were doing.

PROFESSOR BHAER

I bought a kite.

JO

You bought a kite?

PROFESSOR BHAER

Soon after you left. I bought a kite and took it to the park. I never had a kite. You know you were right to think I was old. I was old.

ACTING AUDITION

John Brooke

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.

JO

(quickly recovering)

Yes. You're right. For a young lady who is soon to go abroad and do amazing things: I shall return poised and elegant, brimming with confidence. I shall sit grandly –

(SHE sits. Quickly jumps up as SHE has sat on someone)

Christopher Columbus!

(It is LAURIE, Mr. Laurence's grandson)

LAURIE

Excuse me!

JO

(surprised)

You?

LAURIE

Me!

JO

What are you doing here?

LAURIE

I passed out. Too much dancing, I guess.

JO

Too much punch, I'd say.

A MAN'S VOICE

(calls)

Laurie! Laurie!

(MR. JOHN BROOKE, Laurie's tutor, rushes in. HE is in his late 20s, good looking, with strong features)

Laurie? Where have you been? I've been looking everywhere for you.

LAURIE

Mr. Brooke, I want you -

MR. BROOKE

Your grandfather will be furious. He wants you to meet some important people –

(HE starts to pull Laurie away)

LAURIE

I have. These are the March girls I've been telling you about, the ones from across the way.

(HE pulls apart from Mr. Brooke)

This is Meg - right?

MEG

Yes.

LAURIE

And that's Jo. She cuts our firewood on occasion. This is Mr. John Brooke. He's a scholar from Boston.

MR. BROOKE

I'm Laurie's tutor. Come, Laurie.

(HE quickly picks up Laurie's things, including, accidentally, Meg's dance card and starts away)

MEG

(calls)

Sir! You've taken my dance card!

MR. BROOKE

Your dance card?

(HE looks at what he is holding)

Oh? Is this yours? Sorry.

(HE returns the card. Suddenly notices how striking looking Meg is)

So - you're Margaret March?

MEG

Yes, I am.

MR. BROOKE

It's - a splendid party, isn't it?

MEG

Yes, it is. Quite – 'lovely.' So you're from Boston?

MR. BROOKE

Actually Maine.

MEG

I've never been to Maine.

MR. BROOKE

You should go. It's beautiful country. Very primitive.

MEG

I like primitive.

MR. BROOKE

Really?

LAURIE

Mr. Brooke is a romantic.

MEG

Is that true?

MR. BROOKE

Well, no, no. I read Sheats and Kelley. I mean - Keats and Shelley.

MEG

So do I.

#7a – Moffat Underscore

If using a chorus, when the MUSIC resumes (SCORE #7a, measure 1) the pairs of dancers begin to exit, and all are off stage by measure 18.

MR. BROOKE

You read Keats and Shelley?

MEG

All the time.

JO

(amazed at the exchange)

Christopher Columbus!

MR. BROOKE

(suddenly inspired)

Would you like to dance, Miss March?

ACTING AUDITION

Mr Laurence

SCENE 4

(THE MARCH PARLOR: #4.

BETH is at the piano playing. The piano has one broken note which BETH hits and hits again. MR. LAURENCE appears in the doorway)

MR. LAURENCE

That piano sounds terrible.

BETH

It needs a tuning, sir.

MR. LAURENCE

(Entering)

Where is my grandson, Laurie?

BETH

I'm sure he'll be home soon.

MR. LAURENCE

The boy's missed six lessons - fallen behind in all his work. I have strictly forbidden him to associate with this family.

BETH

Why, sir?

MR. LAURENCE

Because a man needs an iron will if he's to succeed in this world. And this family will only soften him.... Which one of the dreadful little March girls are you?

BETH

I'm dreadful Beth.

MR. LAURENCE

Oh, yes, Laurie said you're the one who wants to play my priceless piano. It's out of the question. The piano belonged to my daughter, Laurie's mother. It's been locked since she passed away, and that's how it shall stay...
Are you afraid of me?

BETH

A little.

MR. LAURENCE

Why?

BETH

It might have something to do with your face, sir. It's very hard.

MR. LAURENCE

I cannot help my hard face. Continue what you were playing.... Come now, I haven't all day.... Are you going to play or not?

#11 – Off To Massachusetts

BETH

(playing)

IF YOU SAY,
'COME WITH ME,
OFF TO MASSACHUSETTS,'
THEN TO MASSACHUSETTS
WE WILL GO.
WE WILL BUY DISHES THERE,
MAYBE EVEN TWO SETS.
BUY THE FINEST CHINA
THEN WE'LL DINE AWHILE
ON CREPE SUZETTES.

(SHE stops)

MR. LAURENCE

Well, go on!

BETH

(playing)

WE WILL BUILD MODEL BOATS
OFF IN MASSACHUSETTS.
THERE IN MASSACHUSETTS
BY THE BAY.
PUT THEM TOGETHER
AND WAIT UNTIL THE GLUE SETS.

(SHE stops again)

MR. LAURENCE

What's the matter now?

BETH

I don't remember the rest, sir.

MR. LAURENCE

While we wait we'll polka for the folk along the parapets!!