

Little Women

By Kate Hamill | Adapted from the novel by Louisa May Alcott | Fall 2023

Who?

Producer: Abby Asmuth

Directors: Elsie Harrington

Stage Manager: Elizabeth Stanish

Preferred Contact Email: abby.asmuth@yale.edu

What?

Based on Louisa May Alcott's timeless novel, *Little Women* follows the lives of the March sisters: romantic Meg, spirited Jo, loving Beth, and tenacious Amy. The play adaptation chronicles their childhood in the 1860s as they strive to be kind, intelligent, and imaginative young women. But as adulthood approaches, each sister must negotiate her private ambitions with society's expectations. In a war-torn world defined by gender, class, and personal tragedy, Jo March comes to write her greatest story: that of the March sisters, destined to be four imperfect little women.

When?

Date of First Rehearsal: 9/14

Current Tech Week Dates: 11/5-11/11

Performance Dates: 11/9-11/11

Overall Dates (First Rehearsal to Last Performance): 9/14-11/11

Time Commitment

Weekly Estimated Time Commitments (in Hours):

8-10 hours/week for lead roles

4-6 hours/week for supporting roles

Audition Expectations

Pick two monologues from the included list below to perform!

If you cannot make in-person auditions, you can submit a video! It is ideal to have you in the audition room, but a virtual audition will not disadvantage you in any way.

Whether auditioning in person or virtually, please fill out [this Google Form](#)! Video auditions are due **9/2 at 8:00pm**.

Audition Times & Location(s)

Friday, 6-9pm | Broadway Rehearsal Lofts, Room 205 (294 Elm Street, door to the left of Tyco)

Saturday, 2-5pm | Linsly-Chittenden Hall, Room 104 (63 High St)

Sign up for a 10 minute audition slot on our [YCA page](#)!

Monologues

Please pick two of the below monologues — choose any that you are drawn to, regardless of gender of the character or if you think you could be cast in the role. You do not need to be memorized, but you should be familiar enough with the text to look up some from the page and to feel emotionally free and able to explore. You will do both of your monologues, receive a note or suggestion, and then do one or both again. We're most interested to see your commitment and willingness to play.

The excitement of this play is the same as its biggest challenge: that this is a story that has been told again and again. It is thrilling to become a part of that legacy, but it would be easy to fall into the trap of trying to emulate book Jo, or movie Meg, or your preconceived perception of Laurie. We will work together to find our own version of these characters, to mine the text of the play for what's actually there and to figure out what that means for ourselves. We ask you to be open to discovery!

JO: No, no, I think we should sit on our hands and shut our mouths, lest we disturb others! Civility at all costs, that's what I say! Civility before humanity. We should have no objections, isn't that it, no egocentric aspirations to change the world! We should be adults! And the adult thing is to do nothing and say nothing - and if we accomplish nothing, then that's for the best! We should just stay at home, and close our eyes, and accept the SAME EVILS FOREVER! (*The following phrase should be uttered like a swear*) Christopher Columbus!

MEG: All of every day I'm fighting—I'm fighting a battle against all the nappies and bottles and swaddling clothes in the world, and I'm always losing. But today - today! They finally took a nap at the same time and it was so quiet and I sat and thought, what if I could have anything I wished in the world right now? And I thought I want - all I want is - JAM. (*she cries*). So I tore through our cupboards, and I found some dusty old pot of raspberry and ate it right out of the jar, like a child, and was happy for one moment. Just one little peaceful moment, just for me ... And then JUST THEN like she SENSED it, Daisy woke up and started wailing and that woke Demi and HE started wailing and then I should have gone and picked them up, but then I just couldn't, I started wailing and that's how John found me.

AMY: You - YOU'RE THE MORON, YOU STUPID INKY STUPID OLD STUPID JOSEPHINE STUPID! When I grow up I am going to run away with a - a prince, that's all! And I shall NEVER spoil MY hands with working! How are you going to become a famous writer? You're just a penniless girl with a nasty temper and a pasted on mustache. Really, Josephine, you are positively (*misprouncing delusional*) delusual!

LAURIE: You don't – you don't have to make money, you know. Perhaps someone could just... give it to you. Don't laugh. A sort of knight, maybe, like brave Valentino? Or just a friend, Somebody who loves you—I've loved you ever since I first saw you. It's perfect, you must admit that – I'm one of the family already! And I have money, so you'll never have to work again! I told you, I would take you to Europe – it'll be our honeymoon! I don't want to change you, Jo! I want you to be you, and me to be me, and us to be together. I can't pretend that we're still only – little children, playfellows. I need something more. Don't you?

MARMIE: Here's a violet, they like things calm - not too hot or cold. And they like the shade of other plants, so we pot them with their relations. And here's a rose, you have to put it where the sun is. And it's delicate, so you have to give it support, or it won't thrive. The rose would wilt if we gave it the care of another flower, and the violet too. One isn't better than the other. They just need different things to grow. So if Beth is a violet and Amy or Jo, a rose - what is Meg?

MR. DASHWOOD: Novel? I'm not in the market for ladies' novels. The books downstairs are works of literature. Not sentimental pieces. I assume you're a woman? Then this is a ladies' novel. Doesn't matter how you dress it up. Seems to me that last time, you had a cooler head negotiating for you. Where's your "agent"? Some gentlemen won't pay a lady at all—but I'm forward thinking. Miss March—a little advice: Next time you step into this world, you bring that "agent"---or your father—or your husband. Remember—I'm one of the good ones.

Character Descriptions

Marmie/Aunt March - *Marmie*: The matriarch of the March family. A social revolutionary, ahead of her time. Good sense of humor. A warrior; keeps the family together. Tough. Strong.

Intelligent. *Doubles with Aunt March*: The most unpleasant old woman imaginable. Has lots of money; privileged. Strong political and personal opinions, which people endure. Judgmental.

Meg March - The oldest March daughter. Acts as Marmie's second in the house. A romantic at heart — likes to dress up and have little luxuries in life.

Jo March - The second-to-oldest March. Does not fit comfortably within the parameters of her given gender role. A deep fire within her. Extremely ambitious and frustrated by the distance between where she is and where she wants to be. Impatient. Wants to change the world. Very smart and she knows it. A mix of insecurity and aspiration. Boyish and rough-and-tumble. Sometimes antagonistic. Not the most tolerant of differing viewpoints. Can be quite awkward or abrupt; bad temper when riled. A great sense of humor. Passionate. Ahead of her time. A warrior. Has a special relationship with Beth.

Beth March - The third March. Very sweet and paralytically shy; had to be removed from school because of her social anxieties. A agoraphobic. An extremely special person. Almost incapable of going out in the world; sheltered by her family. Loves deeply and has empathy for everyone. Loves the simple things in life — so much that it hurts. Sees much more than anyone realizes. Brave and sensitive; quick to forgive and heal wounds. An observer. Possibly on the autism spectrum.

Amy March - The youngest March. Opinionated and spunky; popular and quite focused on style. Not the most tolerant of differing viewpoints. Socially intelligent. Sometimes puts on airs. Perhaps a bit spoiled. A perfect little lady — except for her temper, and her not-so-great command of “vocabulary.” Grows up to be quite beautiful and elegant. Madly in love with Laurie, around whom she is never cool.

Hannah/Mrs. Mingott/Messenger - *Hannah*: Irish. The March's longtime housekeeper, cook, and de facto babysitter. A treasure, a terror, a traditionalist. Takes no nonsense. Matter-of-fact; she's the boss of that kitchen, for sure. *Mrs. Mingott* - a very rich, stylish woman. Vanderbilt-esque, condescending, not terribly pleasant; fancies herself charitable.

Theodore “Laurie” Laurence - A sweet and handsome young man; sensitive. Funny, charming, and caring. In his fantasies, he's a white knight, riding in to rescue damsels in distress. A natural

musician. Wealthy thanks to his inheritance; generous, does not have to think about money. Does not always fit comfortably within the given parameters of his given gender role — doesn't want to grow up to be a soldier or tedious man of business. Finds a family in the Marches.

John Brooks/Parrot - *John Brooks*: Laurie's sometimes stiff and awkward tutor. A rule-follower. A poor man; well educated. Feels deeply. Quite madly in love with Meg. *Parrot*: Aunt March's parrot: pure evil. A musty, disgusting bird.

Mr. Laurence/Robert March/Mr. Dashwood - *Mr. Laurence*: Laurie's grandfather responsible for his upbringing. A wealthy man. A gentleman in the strictest sense. Not comfortable with emotional language; bad at expressing himself. Tends towards gruffness or temper. Probably unintentionally frightening. Deeply regretful of incidents in his past, but unable to express it. *Robert March*: Father of the March girls. Never speaks, but his presence looms large. Is wounded in the war; never quite recovers. Struggles with his injuries, both emotional and physical. *Mr. Dashwood*: A publisher of cheap newspapers and novels. A businessman, working in a man's world. Fancies himself a realist. Not a nice guy. Fancies himself a nice guy.