

Hello,

Thank you for auditioning for 'Little Women: The Broadway Musical' at Phoenix Ensemble, I am so looking forward to your performance!

In this document is a selection of short monologues, please PICK ONE to prepare for your audition.

This isn't a test, there isn't a correct one to pick. Pick one that you feel entertained by, connected to or that you feel you can be interesting with.

You don't need to memorise it, you are welcome to have your script in hand. Be familiar enough that you have the essence of the scene and can confidently present your version of the piece.

Feel free to disregard the context and character names/pronouns given and adapt them to your personal preferences. Feel free to disregard the performance notes at the bottom of the pages - they are there for my workshops when teaching acting skills to young or inexperienced performers.

I am interested in the choices you make, the way you interpret a text, what you find interesting. I want to see what you bring to the table. I already know you will be a talented performer - that's a given. So don't worry about that part, and just show me who you are.

Remember:

- - Pick ONE script only.
- - Be familiar, but no need to memorise.
- - Make your own choices, there is no right or wrong.
- - Adapt the names and pronouns as you feel comfortable.

Thanks,

Tammy Sarah Linde

Director | Little Women

“A SHORT STATEMENT ” by Alexander Lee-Rekers

BETHANY addresses the throng of reporters outside her house.

BETHANY: I'd like to make a short statement, after which I will not be taking any questions. I offer nothing but unwavering support and belief in my husband, who is doing all he can to address the ridiculous, libellous rumours that have jeopardised his reputation and threatened our family. I love my husband John; I know him to be a man of unscrupulous morals, as do his peers and our wider community. At this time, we ask for privacy and compassion as motions are being made to counter these vile allegations. Thank you.

Performance Notes:

- *● So what happened? This is the first thing for you to address as the actor. As there is no direct clue in the text, it is your job to invent a plausible backstory that Bethany might be able to speak to.*
- *● When it comes to John's guilt (and how much Bethany knows/ believes him), this is also for you to determine. A small change in this regard can drastically alter how this scene plays out. Whatever your choice, remember that her objective is to convince the media that he is innocent—no matter what her personal view or knowledge may be.*
- *● Pay careful attention to subtext in this scene. What's not being said, what's being inferred?*

“DRIVING HOME” by Alexander Lee-Rekers

Preparing to leave for her family Christmas, SALLY asks her roommate if they don't want to tag along for the holidays.

SALLY: You know you'd be more than welcome to come, right? My mother loves you, she loves you more than me sometimes! And my dad, and my little sister- she looks up to you. Once, she asked me for advice, but she asked *me* to ask *you*. Just skipped me completely! You don't have to: you can stay here on your own if you want. But I don't want there to be, like, a moment where you wish you were with us because you didn't ask or I didn't offer. So I'm going to finish packing and leave here in an hour. The rest is up to you.

Performance Notes:

- *Sally clearly has a lot of affection for her roommate. What's the story between them? And what happened with the roommate's holiday plans? Is it something to do with her family?*
- *What is the relationship between these two characters? Who would you say has more power? Is Sally doing a favour for somebody she feels sorry for? Or is she comforting a person she's always looked up to?*

“EPSOM SALTS” by Alexander Lee-Rekers

FEN has been driven to confess something to their partner NIAMH.

FEN: Stop. Can you- Can you stop for a second? Niamh, my love, this is all so beautiful: candles, music, whatever’s cooking that smells, honestly, amazing. But I have to tell you something. I’ve been putting it off because it’s not great, I’m not proud of it... You know the succulents outside your place, the ones you were growing right before we started dating? We talked about them the day we met. I was walking past your front yard and we got chatting about gardening and you looked so *good* and I said something like “Let me know if you ever want more cuttings,” and you said “I’ve got more than I can handle as it is!” Do you remember that? So in *my* brain, it made perfect sense to me to ... to sneak back to your place that night and sprinkle them with epsom salts. I killed your succulents. So I’d have an excuse to show up at your place with an armful of cactus trimmings. *(Long pause.)* Do you think there’s a part of you that might be able to find that a little bit romantic?

Performance Notes:

- ● *Spend time on the ‘moment before’ of this scene: what has driven Fen to this confession? How has the mood of the evening contributed to their guilt and made them speak this painful truth?*
- ● *How is Niamh reacting as they hear this? How does their face look, their body language? Just because this scene has no dialogue doesn’t mean it’s not two characters communicating.*
- ● *Pay attention to the sentence structure and punctuation in this speech: what do long, run-on sentences suggest about Fen’s state of mind at this moment? How might they be apologising, second-guessing or justifying with dashes and ellipses that interrupt their own trains of thought?*

“JUST STUFF” by Alexander Lee-Rekers

Three days after her mother’s funeral, BELLA is clearing out her old bedroom in the family home. Her best friend Greta has come to be with her during this difficult time.

BELLA: This room used to mean something to me. Used to be mine, my place. You know? I had a lock on the door, mum hated it. But she respected it. I do remember that. I thought this would be harder. I thought I’d pick up the first thing I saw when I walked in the house, like that coin dish in the hall, and all these feelings would overwhelm me. But they didn’t. I cleared the hall. And the living room. And the kitchen, and mum’s room ... all her clothes. But the feelings never came. I remember things but I feel *nothing*. It’s all just stuff.

Performance Notes:

- ● *Bella’s dealing with a lot of baggage in this piece. She’s feeling pain and grief, but mostly guilt that her upset hasn’t manifested in the way she thought it might ... or should. And while she says she feels nothing, the anguish of her guilt is probably the feeling she’s looking for.*
- ● *Who is Greta? Think about this character as somebody who makes you feel safe, who you can be honest and open with.*
- ● *As an exercise, try mapping out Bella’s relationship with her mother. When the words aren’t explicit on the page, it’s up to you to find a believable history these two can share.*

“NO GOOD TO COME FROM SPEAKING” by Alexander Lee-Rekers

Harriet lets Pip down gently.

HARRIET: Pip? I think I know what’s coming. If not today, not right at this second, then somewhere in the future. I love you, I hope you know that, just like I know you love me. But our friendship is all I want and all I can give you. I know that it’s not what you want to hear, but I think I owe you total honesty. *(Pause.)* If you like, you don’t even have to say it. As soon as I stop talking, we can move on and never speak about it again. That might be best, actually. There’s no good to come from speaking.

Performance Notes:

- ● *Examine the stakes of this scene: establish the best- and worst-case scenario in this moment. What does Harriet stand to lose if this goes wrong?*
- ● *Where is Pip in all this? How are they reacting, what are they doing? Don’t be afraid to lean on pauses and silences in this speech; use them to check in with Pip.*
- ● *What was it that prompted this speech from Harriet? It’s one of the toughest conversations to have with a friend. What made them not only have the conversation but take the initiative?*

“WALK THE DOG” by Alexander Lee-Rekers

CARLO speaks to a friend about his pointless hobby.

CARLO: It's hard to find a hobby in hustle culture. I feel like there's a lot of pressure put on you to monetise the thing you love. For instance, I started getting into baking when I was working from home a lot. I started making these insane cupcakes, posting pictures online, following other bakers. I catered a friend's baby shower, which was fun... But then I realised I'd lost my hobby, and the thing I was doing to chill out was causing me this whole other heap of stress. So I ditched the cupcakes and bought a yo-yo. Spent a fortune on it—for a yo-yo, anyway. And I'm absolutely fucking terrible at it ... but that's kinda the point. Want to see a trick? I can walk the dog. Almost. Stand back.

Performance Notes:

- ● *Who is Carlo speaking to in this scene? Who might this speech be intended for? As an extension to this idea, what might his objective be? What does he want to gain from this person by telling them this?*
- ● *Do some character study on Carlo. This scene is radically different based on who he is: is this a high-flying litigation lawyer speaking, or a burnout who's never worked a day in his life?*
- ● *Explore imagery in this piece: how does Carlo speak about the various ideas/adventures in this monologue? Is there regret in his voice when he speaks about the cupcakes becoming a business? Is there stress when he talks about stress? How does he change when he begins to talk about his new, useless hobby?*

