



Little Women

by Lousia May Alcott adapted by Heather Chrisler

Audition Notice

Audition Date: **Thursday: September 24th**- Registration at 6:30 - Auditions starting @ 7 pm.
Saturday: September 26th - Registration starting 9:30 - Auditions starting @ 10am
Sunday: September 27th - Call Backs - (if needed) - Call backs starting at 6 pm
[Audition Registration Form: Linked](#) - paper copies will be available on the day of audition.

Location: The Farmington Players Barn Theater
32332 W. 12 Mile Rd, Farmington Hills, MI 48334

Production Team: Stefan Potter, Director
Kelly Potter, Assistant Director
Nicole A. Jahr, Assistant Director
Tim Timmer and Anne Craft, Producers

Show Dates: December 4,5,6 - 11,12*,13 - 17,18,19
(Shows start at 7:30 pm Fri and Sat, and 2 pm Sun - *this production will have a double show on 12/12, a 2 pm and 7:30 pm)

Mandatory Rehearsal Dates: Tech: Saturday, November 28th
Dress Rehearsals: Nov. 30, Dec 1, 2
(12/2 Dress is show in conditions with an audience - 12/3 is dark)

All actors cast in a Farmington Players Production will be required to become a member at/by the readthrough \$60.

Audition Cuts are available at www.farmingtonplayers.org/auditions

If you have questions, you may contact the director by email at spotter013@hotmail.com

SYNOPSIS

Bringing Louisa May Alcott's beloved novel to the stage, we follow the March sisters Jo, Meg, Beth, and Amy as they grow up in Civil War-era Concord, Massachusetts. Through quick, heartfelt scenes and witty dialogue, the play traces first love, loss, artistic ambition, and the pull between duty and independence, often through Jo's imaginative storytelling. Expect cozy family gatherings, spirited debates, and the ache of growing up as each sister finds her own path.

Runtime: Approximately 2hr 15min
All Ages

This production is designed for four actors who transform into multiple roles using physicality, voice, and imagination. All performers remain onstage for much of the play and must be strong collaborators.

Ensemble Expectations

- All actors transform roles in front of the audience
- Strong movement, voice, and imagination required
- Collaboration and trust are essential

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LITTLE WOMAN 1 — Jo March

Total Lines: 683

Stage Time: Very Heavy:

Jo is the driving force of the play — bold, imaginative, stubborn, and deeply loyal. She resists traditional expectations and dreams of becoming a writer. Jo is funny, fiery, impulsive, and emotionally vulnerable. The actor must carry the story, handle extended monologues, and move fluidly between fantasy and realism.

Actor should be:

- *Expressive, physically active, emotionally fearless*
- *Strong memorization skills and stamina*
- *Comfortable leading scenes and the ensemble*
- *Comfortable with kissing the same gender*

Monologue - Jo

I always mean to go to bed, and then I stay up all night writing. I have so many ideas! Late at night, Meg, I have absolute fits of writing. And I give myself up to it with entire abandon. My imaginary world is full of friends as real and dear to me as any in the real world. I hope so. I don't know if I'm any good. I know. I write all the time, and I don't know if I'm any good. Isn't that funny?

But I want it, Meg. I want it to be good.

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LITTLE WOMAN 2 — Meg March / Professor Bhaer*Approx. Lines: Meg: 214 Professor Bhaer: 92 Total: 306**Stage Time: Medium–Heavy*

Meg is warm, responsible, and romantic, caught between family loyalty and growing into adulthood. Professor Bhaer is kind, thoughtful, and intellectually grounded — a gentle mentor and eventual love interest for Jo.

Actor should be:

- *Able to clearly distinguish two roles (German Accent)*
- *Emotionally grounded and sincere*
- *Comfortable with romantic and reflective scenes*

Monologue - Meg

I'm not abandoning you, Jo! I'm just— I'm just— growing up. I'm sorry, but I can't be spending all my time playing at fairy princesses and witches, and heroes anymore. You will have to start growing up soon, too, you know. Maybe it won't be marriage, for you, maybe you're right, but it will have to be something, Jo, and I suggest you think about what that something is.

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LITTLE WOMAN 3 — Amy March / John Brooke

Approx. Lines: Amy: 237 John Brooke: 104 Total: 341

Stage Time: Medium–Heavy

Amy is ambitious, artistic, and status-conscious, with moments of selfishness that evolve into maturity. John Brooke is earnest, gentle, and devoted, offering emotional steadiness and kindness.

Actor should be:

- *Capable of sharp emotional shifts*
- *Strong character transformation skills*
- *Able to balance humor, tension, and sincerity*
- *Comfortable with kissing the same gender*

Monologue - Amy

Talent isn't genius, and no amount of energy can make it so. I want to be great or nothing. What does "nothing" look like? I suppose I will become an ornament to society. I suppose I will get married. With so much energy and talent— that's just it. I want to be great or nothing. And if I cannot be great, then I will be... nothing.

Yes...

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LITTLE WOMAN 4 — Beth March / Laurie Laurence

Approx. Lines: Beth: 112 Laurie: 226 Total: 338

Stage Time: Medium–Heavy

Beth is shy, compassionate, and emotionally pure — the heart of the family.

Laurie is charming, restless, and passionate, serving as Jo's closest companion and emotional mirror.

Actor should be:

- *Able to contrast gentleness with bold charisma*
- *Emotionally honest and vulnerable*
- *Comfortable in high-stakes emotional scenes*
- *Play the Piano on stage*

Monologue - Beth

Sometimes my heart gets very heavy. I try not to let the others see, because we are all trying to stay strong. When it's too much— when it's too much for me to hide—I go up to your room, I stay very quiet so no one can hear me, and I go into your closet where your calico robe is hanging. I press my nose into the fabric. It smells like you. And if I close my eyes very tight, I can imagine you are right there. That you have come home, and you are hugging me.

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