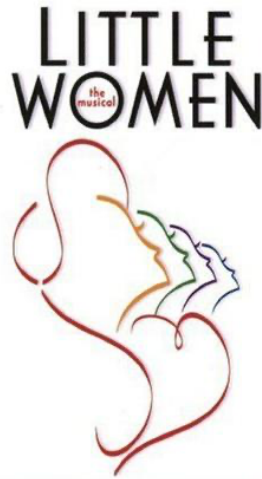


LITTLE WOMEN

AUDITION PACKET



Link to Script:

<https://static1.squarespace.com/static/60c239221981346c9cfc210c/t/635c629cdeb2fd44206bf75c/1666998943708/Little+Women+Libretto.pdf>

Link to Songs:

https://www.youtube.com/watch?v=fgpeeoQthsl&list=PLUxq_df-gQ0SrLFCc-YxIbyqdalwRWsn4

Performance Dates: Friday, October 17th-Saturday, October 18th

Region Competition: October TBD

State Competition: Saturday, November 22nd (This is only if we place 1st a Region)

Character Breakdown

**We will perform the whole show for our community performances on Oct. 17th and 18th with all characters, scenes, and songs. However, for competition, all characters will have scenes and songs cut/shortened and some characters will become Ensemble members since their character will not be as present in the One Act Cutting version.*

Jo March: Our story's protagonist. The second of the four sisters. Passionate, adventurous, and brave. She is struggling to find her place in the world; she is a passionate and determined young author. Independent and fiery, she rejects Laurie's proposal before eventually becoming engaged to Professor Bhaer.

Female / 18-23 / E3-A5 - Mezzo Soprano

*Some songs cut in One Act cutting

Professor Bhaer: German Professor who exemplifies proper manners. Persuades Jo that she is "better" than the "blood and guts stuff" she writes. He is a boarder in Mrs. Kirk's boarding house and eventually falls in love with Jo.

Male / 35-45 / G2-G4 - Baritone

*Some songs cut in One Act cutting

Amy March: The youngest, most energetic sister with a rather pompous air about her, yearning for a sophisticated life. Amy is the baby of the family and is used to getting her own way. Ladylike and elegant, she eventually marries Laurie. Will double as Troll.

Female / 14-18 / F#3-Gb5 - Soprano

*Some songs cut in One Act cutting

Meg March: The world-weary, yet hopeful, oldest sister who yearns for a romantic, great life. She marries John and has twins with him. Will double as Clarissa.

Female / 21 / Bb3-B5 - Soprano

*Most songs cut in One Act cutting

Beth March: The second youngest sister who tragically dies of Scarlet Fever. Peace-maker, lover, and an optimist who is always encouraging her sisters to dream. Will double as Rodrigo II.

Female / 17-21 / G3-G5 - Soprano

Marmee March: The girls' mother. She is the strong backbone of the family, who is courageous in spite of the difficult odds she faces. Will double as Hag.

Female / 45 to 55 / Eb3 – Eb5 - Mezzo

*Some songs cut in One Act cutting

Laurie Laurence: The bright-eyed boy-next-door with considerable charm. He loves Jo but later falls in love with Amy.

Male / 18 to 23 / Bb2-Bb4

*Some songs cut in One Act cutting

Aunt March: A formidable, over-bearing matron and great-aunt to the March sisters. The wealthy socialite in town. Will double as Mrs. Kirk.

Female / 45 to 60 / E3-F#5

*Heavily cut in One Act cutting

Mr. John Brooke: Laurie's tutor and a rather stiff man; shows very little emotion. He later marries Meg and changes. Will double as Braxton.

Male / 30 to 40 / E3-G4

*Most songs cut in One Act cutting

Mr. Laurence: Laurie's grandfather and the March Family neighbor. Gruff and hardened, but softens over the course of his friendship with the March's, closest to Beth. Will double as Knight.

Male / 60-70 / C3-D4

*Heavily cut in One Act cutting

(Doubled Roles)

Mrs. Kirk: The New York boarding house proprietress that lodges Jo and Professor Bhaer. Irish, kindly, warm and motherly.

Clarissa: The ingénue in Jo's story; prone to fainting, sobbing dramatically, ultimately finds her courage.

Braxton: The villain in Jo's story; classic mustache-twirling, dastardly fellow.

Roderigo: The hero in Jo's story; handsome, saving-the-day with much bravado.

Troll: In Jo's story; your classic lives-under-the-bridge troll; hoards jewels and gems and makes bargains.

Hag: In Jo's story; a wise hag who's unseemly looks hide wisdom.

Knight: In Jo's story; an elderly Knight who possesses the key to Clarissa's destiny.

Roderigo II: In Jo's story, the real hero, Clarissa's long-lost sister in disguise.

How Auditions Will Work

1. Please prepare a 30 second monologue and a 1 minute Musical Theatre song of your choice. Pick materials that represent who you are as a performer and showcases how YOU could bring the characters in the show to life
2. You will perform your monologue and song privately with our audition panel.
3. After monologues and songs, we will read through scenes from the shows together as a group. See below for the scenes we will be reading from!

Audition Scenes to be familiar with for group reading:

Pg. 4-5 - Jo and Professor Bhaer


Pg. 10-17 - Marmee, Meg, Beth, Amy, Jo, Mr. Laurence, Laurie

Pg. 49-51 - Jo, Meg, Beth, Amy, Laurie

Pg. 78-80 - Jo, Professor Bhaer, and Mrs. Kirk

MONOLOGUE OPTIONS:

*Feel free to use any of the monologues below to prepare for auditions!
If you have already found another that you would like to perform, that is fine,
but choosing one from below is also fine!*

 Monologue Options - Little Women

Callback Content

YouTube Link:

https://www.youtube.com/playlist?list=PLUxq_df-gQ0SrLFCc-YxIbyqdalwRWs_n4

Sheet Music/Parts:  Little Women

MUSIC:

*All time stamps are from YouTube Tracks

Jo:

- Astonishing (2:43-end)
- Some Things are Meant to Be (0:15-1:27)
- Five Forever (2:00-end)

Laurie:

- Take a Chance on Me (0:43-1:53)
- Five Forever (2:00-end)

Meg:

- More Than I Am (1:44-end)
- Five Forever (2:00-end)

Beth:

- Some Things are Meant to Be (0:15-1:27)
- Five Forever (2:00-end)

Amy:

- Five Forever (2:00-end)

Marmee:

- Days of Plenty (1:54-end)

Professor Bhaer:

- How I Am (1:16-2:18)

John Brooke

- More Than I Am (1:44-end)

SCENES:

Pg. 12-17 - Marmee, Meg, Beth, Amy, Jo, Mr. Laurence, Laurie

Pg. 19-20 - Aunt March and Jo

Pg. 32-35 - Mr. Brooks, Laurie, Meg, Jo

Pg. 49-51 - Jo, Meg, Beth, Amy, Laurie

Pg. 63-66 - Jo and Laurie

Pg. 87-89 - Marmee, Beth, and Jo

Pg. 96-97 - Laurie, Amy, Jo

Am I Ready to Audition?

Use this checklist to make sure you're walking into auditions prepared and confident:

Script & Characters

- ☐ Have I read the script so I understand the story and tone?
- ☐ Do I know which characters I'm interested in playing or being cast as?
- ☐ Do I understand the relationships between characters?

Audition Material

- ☐ Have I chosen a monologue/song that doesn't just show my strength but also fits the style of the show?
- ☐ Does my material reflect the kind of character I want to be considered for?
- ☐ Is my monologue/song memorized and rehearsed?
- ☐ Am I ready to perform without relying on my script or lyrics?

Preparation

- ☐ Have I practiced in front of someone and gotten feedback?
- ☐ Have I made clear character choices (voice, movement, emotion)?
- ☐ Have I rehearsed with energy, projection, and confidence?
- ☐ Do I feel prepared for possible adjustments or cold reads during callbacks?

Logistics

- ☐ Have I signed up using the Google Form?
- ☐ Do I know when and where to audition?
- ☐ Have I filled out my Conflict Calendar to turn in at auditions?

Consider and Pray Through

- ☐ Am I open to being a part of this show in *any* role - not just the one I want most?
- ☐ Am I prepared to support and encourage my castmates, even if they're cast in roles I hoped for?
- ☐ I commit to the rehearsal and performance schedule with a good attitude and strong work ethic?
- ☐ Am I willing to grow through the process, even if it challenges me or takes me out of my comfort zone?
- ☐ Do I trust that God can use this experience for His glory, no matter the outcome?

Theatre Audition Success Guide

What to Prepare:

Monologue (for One Act)

- 30 seconds
- From a published play or musical (not a movie or TV script)
- Make choices that show personality, emotion, and clear goals being chased after

Song (for Musical)

- 1 minute of a musical theatre song
- Provide an instrumental/karaoke track through a device that will connect via bluetooth
- Show vocal range, character, and the ability to make choices through song

Callbacks

- Go ahead and review the soundtrack and script in case there is content we ask you to prepare for callbacks.

What We're Looking For

Category	5 – Excellent	3 – Developing	1 – Needs Work
Preparation	Fully memorized; confident and clear choices	Mostly memorized; minor stumbles	Reading or unsure of material
Character Choices	Strong, specific, believable	Some character shown	Flat or unclear character
Vocal Expression	Clear, expressive, varied tone	Some expression, needs variety	Monotone or hard to hear
Stage Presence	Confident, engaging, good movement	Some energy; limited use of space	Low energy; minimal movement
Musicality (song)	In tune, emotional, strong rhythm	Some pitch issues; hesitant	Off key or hard to follow

**Overall
Impact**

Memorable and
polished

Some strong
moments

Needs more
practice or polish

Tips for a Strong Audition:

- **Choose material that fits you.** Pick a monologue and song that shows off your strengths and personality.
- **Practice with purpose.** Rehearse in front of others and get feedback.
- **Make strong choices.** Show who your character is through voice, movement, and facial expressions.
- **Stay confident.** We're cheering you on! Mistakes happen—keep going.
- **Be prepared for callbacks.** We might ask you to try something different, so stay flexible and open. Read through the scripts and listen to the soundtracks to be prepared for content you may be asked to prepare.

Email or come talk to us—we're here to help you feel confident and ready!

A Note About Casting

In theatre — just like in life — we can prepare, work hard, and do our very best... and still not get the part we hoped for. That can be disappointing, and it's okay to feel that. But remember:

Your identity is not found in a role.

It's found in Christ.

God has given each of us unique gifts, and He calls us to use them with excellence, humility, and trust. Sometimes that means stepping into the spotlight — and other times, it means supporting others, growing quietly, or being part of something bigger than ourselves.

Directors work to see the whole picture.

Casting decisions are not about who's "better," "more talented," or "deserves this," but about what each show needs. Just like the body of Christ has many parts, every role (onstage and off) is valuable and meaningful.

Your job is to be faithful, not to force an outcome.

Whether or not you're cast in the part you wanted, your effort, heart, and presence matter deeply.

Keep showing up. Keep trusting God's plan.
He is writing a far bigger story — and you have a role in it.