Thank you for auditioning for The Arlington Players' *The Women of Lockerbie*

Performance Dates: February 6th - 21st, 2027
2/6 at 7:30 PM, 2/7 at 3:00 PM
2/11 & 2/12 at 7:30 PM, 2/13 at 3:00 PM
2/19 & 2/20 at 7:30 PM, 2/21 at 3:00 PM
(A total of 8 performances over 3 weekends)

Audition/Rehearsal Venue: Theatre on the Run: 3700 S Four Mile Run Dr, Arlington, VA 22206
Performance Venue: Thomas Jefferson (TJ) Theater, 125 South Old Glebe Road, Arlington, VA 22204

COMPLETING YOUR AUDITION PAPERWORK:

- Please read all information before filling out your audition form, and keep this sheet for reference.
- All roles are unpaid, and we are only seeking performers who are 18+.
- Fill out the audition form completely.
- Include your resume and/or headshot with this form if you have them available.
- Review the list of characters; the descriptions offer insight, and there are notes about the play. https://drive.google.com/drive/folders/16HAvhLxDAWsx89TkBCU5xNy_2UTgnjqz?usp=sharing
- Review the rehearsal schedule and list all potential conflicts that you have during the anticipated rehearsal period on the blank calendar on the back of the audition form by placing an "X" on the conflicting date. (If you have no conflicts, please check the "I have no conflicts" box)
- Be frank about your conflicts – they are crucial in finalizing a realistic rehearsal schedule that respects both your time and ours. All conflicts will be noted on a master schedule, and additional conflicts cannot be added after the first rehearsal (exceptions for emergencies).
- Turn in your completed paperwork to the audition staff when you arrive at your audition.
- Forms will be available onsite; please arrive early if you need to complete your form in person.

THINGS YOU WILL NEED TO SUPPLY/PURCHASE IF CAST:

- Footwear: Those cast may need to provide their own shoes and will be guided by the costume designer as to type/style.
- Makeup: For hygienic reasons, all cast members will need to supply their own basic makeup as guided by the makeup designer. TAP will supply any necessary specialty makeup.
- TAP Membership: All cast members are required to become members of the organization. Information about joining TAP will be provided at the first rehearsal and via email.

NOW YOU'RE READY TO AUDITION!

THE AUDITION PROCESS:

- Auditions will take place December 1 & 2 from 7:00 to 10:00 PM each evening.
- If you are unable to attend in-person auditions, please email the producer, Allison Gray-Mendes, at agraymendes@gmail.com to request audition accommodations.
- Please plan to arrive early for your scheduled audition time (5-10 mins), and expect to be released at the end of your audition time.
- If you are unable to attend callbacks on December 6, please note this on your audition form.
- Prepare monologues for the character(s) you are auditioning for. Materials can be found at: https://drive.google.com/drive/folders/16HAvhLxDAWsx89TkBCU5xNy_2UTgnjqz?usp=sharing

CALLBACKS:

- Callbacks will be held on Sunday, December 6th from approximately 12 NOON to 4:00 PM.
- All those invited to callbacks will be notified of all relevant details by Friday, December 4th.
- Callbacks will consist of cold readings from the script. The creative team will be mixing and matching actors; please be patient and remain flexible throughout your callback.
- Please ensure we can reach you about callbacks at the email address & phone number you provide on your audition form, and please confirm your acceptance of the callback invitation upon receipt.
- If you are NOT called back, this does not mean that you are not being considered for the cast.

AFTER CALLBACKS ARE COMPLETED:

- All who come out for auditions will be notified as to whether they have been cast no later than Monday, December 7th.
- As a reminder, please be certain that we can contact you at the phone number(s) and/or email address you provide on the audition form; it is important to cast the show in a timely manner!
- Rehearsals will begin Tuesday, December 8th, and take place Tuesdays through Fridays from 7:00 to 10:00 PM, and on Saturdays from 1:00 to 4:00 PM. If cast, you will be notified of the time & schedule for the first rehearsal no later than Monday, December 7th.

The Arlington Players

AUDITION # _____

[PHOTO]

The Arlington Players Audition Form – *The Women of Lockerbie (Winter 2027)*

Name:_____

Address:_____

City:_____ State _____ Zip _____

Phone #: _____ H / W / C (Circle one)

Email: _____

Age Range: _____ Height: _____ Favorite Candy:_____

Role(s) for which you are auditioning: *(Please list ALL ROLES you are interested in)*

_____

Will you accept another role? ☐ YES ☐ NO

Please list any acting/theater experience you have, or attach your theater resume.

_____

_____

How comfortable are you speaking in a Scottish accent? ☐ Proficient ☐ Learning ☐ Ready to Learn

Do you have tattoos? ☐ YES ☐ NO Where on your body? _____

Are you willing to alter your hair? (Check those that apply.) ☐ CUT ☐ DYE ☐ GROW OUT

Where did you hear about auditions? _____

If not cast, would you be interested in supporting this show, or any future TAP production? (check all that apply)
☐ Set Construction ☐ Costumes ☐ Lighting ☐ Sound ☐ Hair/Makeup ☐ Set Dressing ☐ Props ☐ Stage Crew
☐ Set Painting ☐ Box Office ☐ Usher ☐ Set/Scenic Design ☐ Musician/Orchestra ☐ Choreography ☐ Directing
☐ Music Directing ☐ Producing ☐ Stage Management ☐ Graphics/Marketing/PR ☐ Development ☐ None

In consideration of the rights granted The Arlington Players (TAP) allowing the undersigned to participate in any TAP activity, the undersigned releases and discharges TAP and its officers and agents from any and all liability of any nature arising from damage and/or injury which may be sustained by the undersigned in consequence of or in any way related to participation in any and all rehearsals or productions and all other TAP activities at any time during the undersigned's affiliation with TAP. I agree to wear the costumes, makeup, and hair designed for me. I will participate in strike on the evening of February 21st, 2027.

Signed: _____ Date:_____

The Women of Lockerbie Rehearsal Conflicts

Are you available for callbacks on Sunday, December 6th? ☐ YES ☐ NO ☐Time constraint (list) _____

Please place an "X" on the dates that you are unable to be at rehearsal, or check the box below if you don't have/anticipate any conflicts. Rehearsals will take place Tuesdays through Fridays from 7:00 to 10:00 PM, and on Saturdays from 1:00 to 4:00 PM unless otherwise noted. Rehearsals will not be scheduled on greyed-out dates.

☐ **I HAVE NO CONFLICTS**

December 2026

SUN	MON	TUE	WED	THUR	FRI	SAT
6 CALLBACKS	7	8	9	10	11	12
13	14	15	16	17	18	29
20	21	22	23	24	25	26
27	28	29	30	31	JAN 1	2

January 2027

SUN	MON	TUE	WED	THUR	FRI	SAT
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30 Q2Q

February 2027

SUN	MON	TUE	WED	THUR	FRI	SAT
JAN 31 Double Tech	1 Tech Week	2 Tech Week	3 Tech Week	4 Tech Week	5 Final Dress	6 Performance
7 Performance	8	9	10	11 Potential Brush Up	12 Performance	13 Performance
14 Performance	15	16	17	18 Potential Brush Up	19 Performance	20 Performance
21 Performance Strike After						

The Women of Lockerbie – Character Descriptions/Info

Madeline Livingston: A grieving suburban mother from New Jersey. Seven years after her 20-year-old son Adam died in the Pan Am Flight 103 crash, she remains trapped in shock and intense sorrow, roaming the Scottish hills, searching desperately for his remains and looking for physical closure.

Bill Livingston: Madeline's husband. He accompanies her to Scotland, desperately trying to understand his son's death and help his wife find a path through her unending grief. He tries to cope with the tragedy by staying strong and serving as an emotional anchor for his wife, though he struggles with his own hidden grief and questions of faith.

Olive Allison: An older woman from Lockerbie and the fierce, determined, and passionate leader of the laundry project. She spearheads the mission to fight the US government, to reclaim the victims' clothing from the U.S. government, and to wash and return it to grieving families.

George Jones: The official U.S. government representative in charge of the warehouse holding the crash debris and effects. He acts as the antagonist, strictly following bureaucratic orders to burn the plane's wreckage and personal effects, before ultimately softening. He initially clashes with Olive when he orders to dispose of the materials.

Hattie: A local cleaning woman at the storeroom facility who aids Olive and supports the community's mission with a sharp, grounded perspective.

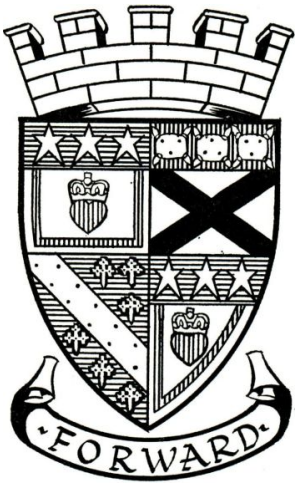
Woman 1 & Woman 2 (**The Women of Lockerbie / Chorus**)**:** Local middle-aged women of Lockerbie who join Olive in the struggle against the government. They share their own haunting memories of the tragedy and help guide Madeline toward healing and forgiveness. They function like a Greek chorus, offering communal strength, and embodying the transformation of hatred into love.

The Women of Lockerbie – Play Details

Note about the play:

After the crash of Pan Am 103, the women of Lockerbie, Scotland set up a laundry project to wash the 11,000 articles of clothing belonging to the victims that were found in the plane's wreckage. Once the clothes were washed, the women packed and shipped them to the victims' families around the world.

Notes from the Author:



"When I began work on The Women of Lockerbie, I set out to write the play in the form of the Greek tragedy. There was something about the scale of the horror that was unleashed on Lockerbie, Scotland, the size of the emotion experienced by the victim's families and the heroic scope of the laundry project that said "Greek" to me…It was a form designed to handle the big emotions and extreme behaviors that attend these kinds of events by presenting them in a way that the audience can bear…The Lockerbie women are above all practical, and not precious, about how to get through this tragedy. "You have to give love," "You have to hate someone," and other such lines should be spoken as if they are simply telling someone how to make a good scone.

A word about emotion in this play: it needs to be carefully controlled. If the actors emote, the audience won't. So, keep the emotion of the play reined in. If you do, then those moments when it does pop out, and there should be very few of them, will be much stronger.

And finally, don't forget the humor. There's a lot of it in the play, just like there was in Lockerbie, Scotland. People are more apt to smile through a tragedy than to frown, and humor is one of the ways we get through these things. It's key to helping the audience get through the play too." – Deborah Brevoort

The Arlington Players