

# YOUTH AUDITION NOTICE

**FULL DETAILS  
INSIDE!** 



# ***THE LAST WIFE***

By KATE HENNIG

Directed by CHERISSA RICHARDS

**YOUTH ARTIST AUDITIONS: October, 2025**

**Location: Winnipeg**

**Youth Artists hoping to audition must be available for  
all of the following PRODUCTION DATES:**

**REHEARSALS – from March 2 to 17, 2026**

Monday through Saturday – 10:00 am to 6:00pm.

The Youth Artist playing ***Eddie*** may be required for  
20 hours/week or more during this time.

**ONSTAGE REHEARSALS – from March 18 to March 25, 2026:**

Intensive onstage technical rehearsals, dress rehearsals and preview performances,  
Schedule varies but can potentially last from 12:00pm-11:59pm daily.

**RUN OF THE PLAY – from March 26 to April 18, 2026:**

Eight performances per week, Tuesday through Sunday –  
including evenings and/or matinees (some on school days).

**Additional Information:**

- Royal MTC is currently accepting submissions from local (Winnipeg) Artists only.
- All Youth Artists must be **between 8 to 12 years of age** from March 2 to April 18, 2026.  
**All Youth Artist applications must be submitted by a Parent or Legal Guardian.**
- All applications should include both a Headshot and a Resume, which can include performance training, experience, and interests and hobbies.
- Audition materials (scenes) will be made available to all Youth Artists prior to their audition.
- Auditions will be held on **Friday September 5, 2025**. Please keep the entire evening available to ensure your audition can be scheduled.
- *Please ensure your Youth understands that not every person who auditions will be invited to participate in the Production.*
- Youth Artists engaged for this Production will receive an honorarium.

## **To Apply:**

Please proceed to our Online Audition Portal at

**<https://royalmtc.ca/Artists/Auditions.aspx>**

**Applications received until: September 30, 2025 (11:59pm)**

*MTC's Company Manager will be in touch AFTER this date with your Youth's audition time,  
and any further details.*



# ROYAL MANITOBA THEATRE CENTRE AUDITION NOTICE

Part of the 2025-2026 John Hirsch Mainstage Season

**PRODUCTION NOTES (from the Playwright):**

“Kate Parr is smart, confident, and passionate: a rising star in a world of intense competition. But her obligatory marriage to Henry is rife with the threat of violence and lure of deceit; her secret liaisons with Thom, her husband’s former brother-in-law, could send her to an early grave; and her devotion to the education and equality of Henry’s daughters is putting an even bigger strain on her marriage. Does Kate risk her life to gain authority in both her relationship and her political career? Which love will she be led to if she follows her heart? And what kind of future is there for her children if she makes a crucial mistake?

This is an imagining of history. Oh yes, it is based on actual people and events, and though portions of it are deliciously accurate, some may offend the historically concise among you, while still others are completely and utterly fabricated. What I am deeply interested in is the humanity of these iconic historical characters. This is a contemporary play. This is a domestic play. No historical costuming or accents required. This is Kate's story.”

**CHARACTER BREAKDOWN:**

*\*\*Please note that all ADULT roles for The Last Wife have already been cast.*

**EDDIE** (*he/him, any ethnicity, plays 6-9 years old*) – No accent required

The young prince is precocious, observant, and deeply aware of the political dangers around him. He struggles with his identity and future role as king, navigating the conflicting influences of his father, Katherine, and the court. His sharp intelligence hints at the ruler he will one day become.

*Please note: The Last Wife includes scene(s) involving intimacy between adult characters. While Youth Artists are not required to be involved in any moments of intimacy, sexuality, or inappropriate touch, the character Eddie is present in scene(s) where intimacy occurs between adults. The Youth Artist may experience physical interactions (e.g. tickling, hand on back, hugging, being picked up) with an adult Artist in the scene. All such moments will be thoughtfully and sensitively staged under the guidance of a professional Intimacy Director, ensuring a safe and respectful process for all Artists.*

*Additionally, the character of Eddie appears in two scenes that may be unsettling to some children, including witnessing a heated family argument, and describing a violent dream involving his stepmother.*

*We have attached the relevant scenes to this notice, and encourage all parents and guardians to review them carefully before submitting an application, to ensure they are comfortable with the material and its context. A full script is available upon request.*

**ABOUT ROYAL MTC:**

Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Inninewak, Anishinewak, Dakota Oyate, and Denesuline, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in spirit of reconciliation and collaboration.

**INCLUSIVE CASTING:**

Royal MTC recognizes the importance of inclusivity in casting as part of our commitment to a safe, respectful, and inclusive ecology. For roles where identity characteristics are not prescribed, the Director will consider all Artists, without discrimination on any protected grounds.

**CULTURAL INTEGRITY IN CASTING:**

When casting culturally-specific roles, or roles requiring specific lived experience, MTC will make every effort to audition and engage Artists who identify as part of the applicable community.

**ACCESSIBLE OPPORTUNITIES:**

The audition, rehearsal, and performance spaces at the John Hirsch Mainstage are accessible via elevator/freight elevator. While the performance space at the Tom Hendry Warehouse is at ground level, the rehearsal space is accessed only via a flight of stairs.

**SAFE AND RESPECTFUL WORKPLACE POLICY:**

Royal MTC is committed to fostering a safe and respectful workplace, free from any form of hate, discrimination, or harassment, where every individual treats one another with dignity and respect.

**QUESTIONS:**

Please reach out to Leslie Watson, Company Manager, if you have any questions or other access needs.

### **DO YOU EXPECT MY YOUTH TO BE AT EVERY REHEARSAL AND PERFORMANCE?**

With regards to rehearsals and performances, it is our firm expectation that your Youth will be available and on time when called to rehearse AND perform.

### **ARE REHEARSALS EVERY DAY FROM 10:00AM TO 6:00PM?**

*The Last Wife* will rehearse 10:00am-6:00pm, Monday to Saturday. However, not all actors may be called to every rehearsal.

Youth Artists can be expected to be called around 20 hours per week during rehearsals, much more during technical rehearsals, and for 8 performances per week during the run.

### **HOW MANY PERFORMANCES ARE THERE EACH WEEK?**

Typically, we do eight performances per week, with no performances on Mondays. Some of our matinees are scheduled on school days.

### **DO WE GET REHEARSAL AND PERFORMANCE SCHEDULES AHEAD OF TIME?**

When your Youth is being offered a role, you will receive a general overview of the rehearsal and performance schedule.

The detailed Daily Rehearsal Schedule is drawn up at the end of each rehearsal day, based on input from the Director, Stage Manager, and Designers. The Stage Manager will e-mail the Daily Schedule to the Actors and Parents as soon as it is prepared, usually the evening before the next day's rehearsal.

### **WILL MTC COVER OUR TRAVEL EXPENSES?**

MTC does not reimburse any travel or parking expenses related to your Youth attending rehearsals or performances. We appreciate the parents and Youth who participate in our shows, but we do not have the budget to pay for travel expenses.

### **DO I HAVE TO PAY FOR COSTUMES, EQUIPMENT, OR REHEARSAL MATERIALS?**

No, MTC will provide the Youth costumes in this show. Our professional Wardrobe craftspeople will measure your Youth and will custom-build costumes, undergarments, and any other costume requirements. All we ask is that you bring a designated pair of indoor shoes, and a pair of both tap and jazz shoes (as required) for your Youth to wear during rehearsals.

### **DOES MY YOUTH GET PAID TO BE IN THE SHOW?**

Youth who are cast in the show will receive an honorarium for their participation. MTC also provides complimentary and discounted tickets for the production. Exact details will be included in the offer to participate

### **CAN I STAY AND WATCH MY YOUTH IN REHEARSALS?**

Parents, guardians, and outside guests are not permitted in the rehearsal hall during working hours. While your Youth is in rehearsal, they will be supervised by an experienced Youth Supervisor who will notify you if any issues come up.

With that said, *The Last Wife* includes scene(s) involving intimacy between adult characters. While Youth Artists are not required to be involved in any moments of intimacy, sexuality, or inappropriate touch, the character Eddie is present in scene(s) where intimacy occurs between adults. The Youth Artist may experience physical interactions (e.g. tickling, hand on back, hugging, being picked up) with an adult Artist in the scene. All such moments will be thoughtfully and sensitively staged under the guidance of a professional Intimacy Director, ensuring a safe and respectful process for all Artists.

In consultation with our Intimacy Director, a Parent/Guardian may be invited to attend this rehearsal to advocate for their Youth, and to ensure a safe and respectful process for all Artists.

If any other opportunities should arise for parents and guardians to observe some of the rehearsal process, we will notify you of the date and time!

### **WILL MY YOUTH MISS SCHOOL?**

Yes, they will miss some school hours. There will be rehearsals that take place during school hours, as well as matinees on certain weekdays.

At time of casting, we will ask parents to speak to your Youth's school and teachers to ensure the school is aware (and supportive) of their participation in the show. MTC will also ask you to provide us with a letter from the school indicating their support.

Outside of school commitments, there may be other personal or social events that your Youth may have to miss in order to be in the show, so it is a good idea to thoroughly discuss the time commitment with your Youth and family.

### **WHEN WILL I FIND OUT IF MY YOUTH HAS BEEN CAST?**

The casting process is a complicated job for our Creative Team and may take up to one month after auditions conclude to make their decisions. After this time, everyone who auditioned will be notified one way or the other.

### **WHO DO I TALK TO IF I HAVE MORE QUESTIONS?**

Leslie Watson, MTC's Company Manager will be happy to answer your questions, and can be reached at [youthauditions@royalmtc.ca](mailto:youthauditions@royalmtc.ca)



## The Last Wife – Eddie Scenes

Dear Parent/Guardian,

We are providing the following scenes in advance of Youth auditions for *The Last Wife*. While these excerpts do not represent every moment the character of Eddie appears in the play, they include content we believe is important for you to review ahead of time.

Please take the time to read each scene and accompanying summary carefully. We encourage you to consider whether your Youth will feel comfortable engaging with the material during both rehearsal and performance.

If you would like to read the entire play prior to applying or auditioning, please contact [auditions@royalmtc.ca](mailto:auditions@royalmtc.ca)

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### Scene 7 – A Game of Tickle

This scene features Eddie interacting with two adult characters — Kate and Thom — during a moment that blends playfulness, family dynamics, and underlying adult emotions. At its core, the scene portrays a child enjoying an innocent game of tickling and pretend play. Meanwhile, the adults — who are navigating a complicated romantic relationship — are using this playtime as a proxy to communicate attraction and unresolved feelings with one another.

**At no time is the child actor involved in adult themes, touched inappropriately, or made to understand or interpret the adult subtext.** Eddie's actions and lines remain rooted in the perspective of a child at play. Any moments of intimacy or romantic tension occur solely between the adult characters. The scene – including any physical touch of the youth Artist – will be thoughtfully staged by the director and a professional intimacy director, ensuring a respectful and age-appropriate environment.

*In private. Eddie and Thom are playing with two toy ships.*

EDDIE

*(making the waves)* Splsh. Splsh. Splsh.

THOM

Ahoy, matey! Swab up that poop!

EDDIE

Poop!?

THOM

Not that kind of poop. The deck. Right here, see?

EDDIE

Why would they call it the poop?

THOM

Something to do with Latin. Splsh. Splsh. Splsh.

EDDIE

Oh, Puppis! The stern of a vessel. You just said it wrong.  
Ahoy, matey! Swab up that puppis!

*Kate enters with books for her student. When she and Thom see each other, a current of danger and excitement fills the room.*

(to Kate) Hi.

KATE

Hello.

EDDIE

This is my new mother.

THOM

Hello.

EDDIE

This is my Uncle Thommie.

KATE

Uncle Thommie.

THOM

Mother.

EDDIE

(*that's funny*) You don't call her mother.

THOM

I don't?

EDDIE

Her name is Katherine.

THOM

Can I call her Kate.

EDDIE

Can he call you-- oh! *May* he call you Kate?

KATE

May he. Yes. Uncle Thommie might call me Kate.

EDDIE

He brought me this! It's a ship. Not a boat.

*Eddie sits on the floor and plays with his toy.*

KATE

I thought it was writing time, Edward.

EDDIE

Can I play? Please? Just for a minute?

KATE

Just for a minute.

*Eddie plays. Kate and Thom take each other in.*

How's Holland?

EDDIE

He's working for my Dad.

THOM

Lots of tulips.

KATE

All blonde?

EDDIE

*(that's funny)* Tulips are red.

*Eddie thinks.*

Or yellow.

THOM

And here?

KATE

I'm coping.

EDDIE

I'm writing letters.

THOM

Good.

KATE

You've come for meetings?

THOM

Strategic planning.

*A moment.*

Is it a good game we're playing?

EDDIE

It's great!

KATE

Well, when an excellent playmate shows up... it suddenly shows more promise.

*Eddie looks at Kate.*

EDDIE

I'm an excellent playmate.

*Thom suddenly tackles Eddie. They play and laugh as the sexual tension rises between Thom and Kate.*

THOM



Ooooo, I miss you! I want to *wrestle* with you. I want to *cuddle* you. I want to lift up your top and *kiss your tummy*! I want to nibble right *here*! Ummmmmm! Is that fun?

EDDIE

Do some more!

THOM

I want to...

EDDIE

Tickle me!

*He does.*

THOM

Yaaaaaah!

KATE

Blow on his back.

*He does.*

EDDIE

*(laughs)*

KATE

With your lips.

*He does.*

EDDIE

*(laughs)*

KATE

Make your fingers like spiders.

THOM

Skin on skin.

KATE

/Yeah.

EDDIE

Yeah.

KATE

Now hold me.

EDDIE

Me.

*He does.*

THOM

Like this?

KATE

Cradle my head.

*He does. A moment.*

EDDIE

Now tickle me!

*And then it's awkward, and over. Thom quickly escapes and adjusts himself.*

THOM

I... better go.

EDDIE

Aawww, we're just having fun!

KATE

Writing practice. Uncle Thom will have to come back.

THOM

As soon as I can.

EDDIE

And bring another present?

THOM

Sure.

*Thom looks at Kate.*

*(to Eddie)* Do I get a kiss?

*Eddie kisses Thom on the lips, but Thom's kiss is for Kate.*

EDDIE

I like my ships.

*Thom stands, looks at Kate.*

THOM

Lips and ships.

*Thom waves at Eddie. Goes. Kate stares after him for a moment, grappling with longing, guilt and confusion. She moves slowly to the table.*

*Eddie sits at the table. He sees how distracted Kate is.*

EDDIE

That was fun.

KATE

It sure was.

EDDIE

He'll come back and we can play some more.

*A moment.*

Wanna hear my letter?

KATE

I think so.

*Kate sits beside Eddie. Eddie gives her a big cuddle. Kate isn't sure how to respond. Eddie picks up his letter.*

EDDIE

Okay, here goes:

"Most honourable mother, I most /humbly"

KATE

Hang on.

EDDIE

What?

KATE

Couldn't it be less... formal?

EDDIE

It's an official letter.

KATE

But can you say, well, how you feel about me.

EDDIE

"Most honourable... *(he writes)* and *entirely beloved*... mother..."

KATE

Really?

EDDIE

Is that not good?

KATE

No. That's good.

EDDIE

"...I most humbly commend your grace with like thanks /both for..."

KATE

Hey Eddie...

EDDIE

What.

KATE

Do you really think of me as your mother?

EDDIE

Sure.

KATE

Do you think Mary and Bess do, too?

EDDIE

They should.

"...both for that your grace did accept so gently my simple and rude letters, and / also"

KATE

So... do you think your father might acknowledge them again, you know, legally?

EDDIE

He never said they weren't his kids. But I think you help because you're a mom to all of us. And Father... well he's our dad. So that makes us a family, right? Mom, Dad, sisters, brother.

KATE

You are very smart.

EDDIE

I am.

KATE

We should just be a family.

EDDIE

Yes. If the girls want that.

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## Scene 10 – Family Dinner

This scene takes place at a tense family dinner involving the characters Kate, Henry (the King), their children Mary and Bess, and young Eddie. In this scene, the tension between Kate and Henry erupts into a heated argument.

Throughout the scene, Eddie remains on the sidelines observing the fight. He is not directly involved in the argument, but the intensity of the moment is clear through his reactions — covering his ears and closing his eyes. **At no point is Eddie subject to violence.** However, the strong language and emotional tone of the scene may be unsettling for some young actors.

This scene will be staged with care to ensure that the young performer feels safe and supported throughout rehearsals and performance.

*At table. Kate, Henry, Mary, Bess and Eddie. Eddie is the only one still eating. Henry's leg has taken a turn for the worse, which has sorely affected his spirits. He has the leg up, and his "souped-up curtain rods" by his side.*

BESS

Are you happy, Majesty?

HENRY

What?

KATE

Tell your father what we were studying this morning.

BESS

The ethics of Aristotle.

KATE

Which are based on...?

BESS

The cardinal virtues of Plato:

HENRY

Smarty pants.

BESS

Courage, temperance, justice, and... /prudence.

EDDIE

*(with a mouthful)* Prudence.

HENRY

Dear prudence.

KATE

And the practice of these virtues is to achieve...?

BESS

The highest human good.

KATE

Referred to by Aristotle as...?

BESS

Happiness.

HENRY

*(answering Bess's first question)* No.

BESS

*(thinking she got the lesson wrong)* Yes. That's what Mother taught us today.

HENRY

*(taking this in)* Mother?

KATE

You've confused the child, Majesty.

MARY

*(correcting Bess)* Her Grace.

BESS

Her Grace.

HENRY

*(picking up the idea)* No, no: Mother. Are we a family here or a court? Am I your husband or your King?

KATE

I... Both.

HENRY

Yeah. Can we call each other by name please. Can I have the opportunity, on occasion, to be a... dad.

KATE

Of course.

HENRY

No, I am not happy. Bess.

BESS

Oh.

MARY

I can't imagine why you wouldn't be happy. Dad. You're the King of all you survey.

HENRY

Don't get cocky, kiddo. You're being insufferable here at the invitation of Mother not me.

KATE

Hal.

MARY

You're right. I am here for her Grace—Kate—Mother— certainly not for you.

HENRY

I am not happy—and neither is Mary—because true happiness requires an excellent character. And an excellent character / is a

BESS

is achieved by virtue of what we undertake voluntarily, and not what we accomplish under duress.

HENRY

Yup. I am sitting at luncheon with the three of you women, *under duress*. My son and I could be planning the impending invasion of France. I would *undertake* that pastime *voluntarily* but I cannot because my fucking leg is killing me and I'm left to hobble around with the help of souped up curtain rods, *under duress*.  
*Ergo*, I do not possess an excellent character. *Ergo*, I am not happy.

MARY

Perhaps your humour is too hot.

HENRY

Aaaah, heat — hang on a sec, now — Heat— the choleric humour— is a quality possessed more by men than by women, and makes a person more intelligent. (*to Bess*) Did you read that part?

MARY

More subject to a tyrannical nature.

HENRY

(*to Kate*) A woman is cold—melancholic—and therefore more deceptive.

BESS

How is Mother deceptive?

HENRY

A woman who gives a child the means to provoke her father under the guise of education... is deceptive.

KATE

(*coming back at Henry*) A deceptive person is one who skirts the truth.

BESS

But she's not trying to provoke you, she's trying to make you *happy*.  
Mother says, if you were more balanced, if you saw things as less  
black and white and /more

HENRY

Hang on— you talk about me in your studies, do you?

BESS

You are the king. We use you as an example of wisdom and  
leadership.

HENRY

(*playing along*) Uhuh. And in an analysis of my wisdom and  
leadership you feel that my policies are too...?

BESS

Inflexible.

KATE

We don't /really

HENRY

Ah. And your mother's advice to me would be...?

BESS

To see both sides of the coin, /because

HENRY

More grey.

BESS

Yes.

KATE

In the abs/tract

HENRY

More lenience. More... tolerance.

BESS

Yes.

KATE

Theoretically. As an illustration /of

HENRY

If I travelled the golden mean, for instance...

BESS

Yes! (*to Kate*) He *does* know.

HENRY

Right. You want to learn a lesson. Get your notebook...

*Henry grabs Bess by the arm. Eddie stops eating.*

BESS

Ow.

HENRY  
GET YOUR NOTEBOOK!  
*(to Bess, but looking at Kate)* Write this down: Aristotle wasn't an Englishman. Nor did he have to deal with the fucking Catholics.

*Bess looks to Kate. Eddie covers his ears and closes his eyes.*

WRITE IT DOWN!!

BESS  
I told you!

*Mary goes.*

HENRY  
*(calling after her)* You're supposed to excuse yourself from the presence of your goddam king!

*Mary returns.*

MARY  
Will you pardon me, Your Majesty, my stomach has taken /a turn.

HENRY  
Yeah. Piss off.

MARY  
*(turning back sharply)* That "submission" I signed? It's just a contract: like your marriage: no truth in it. When you're dead you can't touch my faith, and you can't touch what I know about my mother.

HENRY  
*Your mother* is the one to blame,/ not me!

MARY  
Don't you /start —

KATE  
/Mary —

HENRY  
You would never've had to sign that paper —

MARY  
/If what?

HENRY  
The whole country could've stayed Catholic if she'd just listened to me and become a stupid nun.

KATE  
/Henry —

MARY  
No way, daddy-oh! You don't get away with that. You divorced her: you killed her.

HENRY



(to Kate) I put a lid on this shit years ago, and you had to stick your finger in.

KATE

/I was only—

MARY

But you'll die too — hopefully soon — and when you do, I'll rip all your deluded lies out of my body.

*Mary makes to go.*

HENRY

Well, I'm sure as hell not dead yet!!

*Mary returns for one last stab.*

MARY

(to Kate) You know the family portrait he commissioned last month? He had *Jane* painted in as our mother. Just in case you thought you were getting somewhere.

*Kate is hurt by this news. Mary goes.*

HENRY

(after her) *Jane* gave me an heir! Your mother just gave me a *pain in the ass!*

KATE

Teach me the lesson, will you? The girls are just doing what I tell them.

HENRY

Don't try to dangle your ethics in front of me. I'm not a fish to be baited.

KATE

Go to your room, /Bess.

HENRY

(to Bess) Don't you dare!  
See how your "mother" is using you to get what she wants? (to Kate) I am not to be steered. You may have operated this way in the past, but you'll have to be a lot more canny with me. (to Bess) That's the last lesson you'll be learning here. You're back to Hatfield tomorrow.

KATE

/No

BESS

No!

KATE

Henry, don't. She's a child.

HENRY

(to Kate) *DON T USE THE CHILDREN!*

KATE  
I'm not using them!

BESS  
*(to Kate)* Yes you are! This is your fault! You want me to think what you think and do what you do. But I can't, I can't, I'm not smart enough.

KATE  
/You are

BESS  
I Can't Be You!

*Bess runs from the room.*

HENRY  
Talk to *me!* what do you *want?*

KATE  
I didn't mean to use—I, I was trying to show them options, that's/all.

HENRY  
Oh, for God's sake, woman!! Have you ever had absolute power?! Do you really think the options aren't glaringly obvious?! Get your shit together Kate. You've lost your little wedding present now. Let's hope you fare better with Eddie.

*Henry leaves. Eddie slowly takes his hands off his ears and opens his eyes.*

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### Scene 13 – Omens

This scene takes place late at night, with Young Eddie waking from a nightmare in which he saw his mother being hurt. He is deeply shaken by the dream. Kate gently comforts Eddie.

This scene depicts a realistic parent-child moment following a nightmare. **There is no violence onstage and no physical conflict**, only emotional content connected to the child's fear.

As with all scenes involving the young actor, this moment will be rehearsed and staged with great care, ensuring the performer is always supported and never placed in a situation they are uncomfortable with.

*At bed. Kate and Henry are asleep. Eddie runs into the room. Henry watches this scene unfold, barely breathing.*

EDDIE  
Mommy?!!!

KATE  
Eddie—

EDDIE  
There was blood—

KATE  
On you?

EDDIE

He was trying to hurt you /and

KATE

Alright—

EDDIE

and I couldn't get to you—

KATE

I'm okay—

EDDIE

your neck, and I was too little

KATE

Okay now—

EDDIE

and he could just hold me back with one hand

KATE

Here—

EDDIE

and I couldn't get to you

KATE

Alright now—

EDDIE

I couldn't help you!!

KATE

I'm not hurt—

EDDIE

There was blood on you!! there was blood on you!!

*Kate shows Eddie her neck.*

KATE

See? I'm fine.

*Eddie settles.*

EDDIE

There was blood on you.

KATE

It was a dream.

EDDIE

It was a bad dream.

KATE

A very bad dream.

EDDIE

Yeah.

KATE

Yeah. Okay now?

EDDIE

Okay. Yeah.

*Eddie looks over at Henry, then back to Kate.*

HENRY

It wasn't me.

EDDIE

It looked like you.

HENRY

It was a dream.

EDDIE

It looked like you.

KATE

Wanna sleep in the big bed?

EDDIE

Yeah.

KATE

Come on then.

*Eddie crawls in beside Kate.*

I have something that'll help with these scary dreams.

EDDIE

You do?

KATE

A little present for you.

EDDIE

Okay.

*Kate brings out a miniature portrait.*

It's you. It's both of you. And look: it fits in my pocket.

*Eddie puts the portrait in his pocket.*

KATE

No more bad dreams, right?

EDDIE

Right.

KATE

You are strong and smart and capable.

EDDIE

I can't fight back.

*Kate gets close to Eddie on the bed.*

KATE

You and me, we're not strong like your dad, but inside —deep in here (*Eddie's heart*); in here (*Kate's heart*)—we know that no one can push us around. Can you believe that?

EDDIE

Yeah.

HENRY

It was a dream.

EDDIE

Yeah.

KATE

Sleep now.

*Kate tucks Eddie into bed. Henry and Kate look at each other. Kate snuggles with Eddie. Henry sits up, staring ahead.*

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We are committed to the safety, comfort, and well-being of every young performer. If you have any questions after reading these scenes, we welcome the opportunity to connect further.

With thanks,

The MTC Team