

Devonshire Playhouse
Auditions



***Patchwork - The Little House Life of Laura Ingalls
Wilder***

July 20 & 21 / 6-8P

Ages 9+

**Devonshire Cultural Center 4400 Greenwood Street –
Skokie, IL 60076**

For appointment,

please email rrhorwitz@skokieparks.org

**Performances: Saturdays & Sundays, September 9/6,
9/7, 9/13 & 9/14 / 2:30P**

**Outside the Skokie Heritage Museum
(Raindate: Wednesday, September 17 / 6P)**

The Devonshire Playhouse Audition Notes

Patchwork - The Little House Life of Laura Ingalls Wilder

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Patchwork - The Little House Life of Laura Ingalls Wilder*. We began the historic show series with the works of Laura Ingalls Wilder back in 2012. We are very excited to revive this series right outside of the little log cabin that has played a backdrop to our thirteen years of historic presentations. This is directed by Gayle Starr, with musical direction by Carlie Meeker. Please reach out to Director, Gayle Starr at gstarr@skokieparks.org or to Producer, Robin Horwitz at Rhorwitz@skokieparks.Org with any questions.

Auditions are Monday & Tuesday July 20 & 21 / 6-8P and are open to ages 9+. Auditions are by hour-long appointment, but walk-ins will be accepted as time allows. We are looking for a versatile cast. Many will have the opportunity to play multiple parts. This show will include lots of music. You do not have to sing, but please come prepared to sing a song during auditions if you want a solo in the show.

Music Auditions

If you would like to sing for us during auditions, please prepare a 1-minute selection from a musical or folk song. We will supply a blue tooth speaker and find tracks for you if needed. An accompanist will not be provided.

Scenes

There is no need to prepare a monologue but do familiarize yourself with the sides from this packet, as you will be asked to read from those for your audition. Plan to stay the entire hour of your audition slot, as you will read for multiple roles.

Callbacks - No callbacks are required.

Rehearsal Schedule & Potential Conflicts

Please note that this is an outdoor show. Most rehearsals and all performances will take place outdoors in the field next to the Skokie Heritage Museum. The first rehearsal will be July 26 / 10A-1P. Rehearsals will run Mondays & Wednesdays / 6-8:30P and Saturdays / 10A-1P. Thursdays from 6-8:30P will be added in mid August. Technical Rehearsals will be Thursday, 8/28 from 5:30-9P, Sun. 8/31 from 2-6P and Tues.-Thurs. 9/2-9/4 from 5:30-9P. The final rehearsal schedule will be distributed at the read through after actor conflicts have been figured in. Be sure to list all potential conflicts on your audition application. Not

everyone will be called for every rehearsal. All cast members must commit to being at all tech rehearsals.

Role Offers

Role offers will be sent by email and should be complete by Thursday, July 25. Please be patient during this process, as casting takes time.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Performance Dates

Performances: Saturdays & Sundays, September 6, 7, 13 & 14 / 2:30P
Call time is 1P. **Rain date: Wednesday, September 17 at 6P with Actor's Call - 4:30P**

Strike

Also please note that we need to set up and strike our outdoor space before and after each tech rehearsal and performance. Although actors are not required to do anything that they are not physically comfortable with, pitching in for this process is very much appreciated

Production Heads

Production Supervisor

Robin Horwitz

Artistic Director

Gayle Starr

Musical Director

Carlie Meeker

Stage Manager

Technical Director/Sound

Evans Poulos

Staff can be contacted through message left with the Devonshire Cultural Center main Number: 847-674-1500 ext. 2400 or by reaching out to Production Supervisor, Robin Horwitz at 847-929-7420 or rhorwitz@skokieparks.org

Production Package Options

Adult - No Frills Package - No fee

Actors receive a commemorative poster of the show and two discounted tickets. Actors may purchase optional items such as additional tickets and photos ala carte as listed under Fees & Costs.

Adult - Full Production Package - \$85

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

Youth Production Package -Required for actors under the age of 18 - \$85

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

If two members of a household are cast and opt for the full production fee, then the 2nd family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due during the first week of rehearsals.

Fees and Costs You Will/Might Incur

Adult Full Production Fee or Youth Production Package	\$85
Replacement of Script	\$20
*Costumes	\$10-\$50
Tickets:	\$18 & \$23

*We make every effort to use costumes that we have in stock, but at times, actors may be asked to bring something in from home or to purchase items that are natural for them to keep after the show has ended. (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Our costumer works with cast to produce the best look for the production at the lowest possible cost to the actor.

Patchwork - The Little House Life of Laura Ingalls Wilder
Character Break Down

Note all character ages are suggestions

Laura Ingalls	Mid to Late Teens - A strong, fun, and spirited young lady ready for the adventure of her first teaching job away from home.
Mary Ingalls	Mid-teens to early 20s - Sweet and kind. Mary has lost her sight due to scarlet fever and is heading off to be educated at the school for the blind in Iowa.
Caroline Ingalls	Age: 30s-40's - A kind and devoted mother.
Charles Ingalls	Age: 30s-50's - A loving father with a sense of adventure.
Carrie Ingalls	Age: 9-12 - A fun mischievous little sister.
Nellie Olson	Age: 9-13 - The prairie's version of a mean girl. Thinks she's better than Laura because she is from town.

The rest of the cast will be made up of an ensemble, who will play multiple parts including...

Young Ma (Caroline Ingalls)
Young Laura Ingalls
Young Mary Ingalls
Adult Neighbors
School Friends,
Adult & Child Relatives
Jack the Bull Dog!

Audition Sides
Patchwork – The Little House Life of Laura Ingalls Wilder

Side 1	Laura, Mary, Ma & Carrie	Pages 4-5
Side 2	Pa, Young Ma, Little Mary, Laura & Jack	Pages 22-24
Side 3	Young Ma & Census Taker	Page 29
Side 4	Young Mary, Young Laura & Charlie	Pages 32-33
Side 5	Young Mary, Young Laura, Charlie, Uncle Henry & Ma	Pages 34-36
Side 6	Young Laura, Young Mary, Christy, Sandy & Nellie.	Pages 44-46
Side 7	Pa, Ma, Mary, Laura & Carrie	Pages 57-58

LAURA

There won't be room for any more than this one crate-full of Ingalls treasure.

CARRIE

What are you taking, Laura?

LAURA

Oh, lots of wonderful things, if I can fit 'em all in. These three books for starters: a reader, a speller, and a 'rithmetic.

CARRIE

(trying to be more excited by the books than she really is) Oh.

LAURA

If I'm going to be teaching school, I'll need these three to add to whatever books my five students can bring in on their own.

CARRIE

I thought you had to be sixteen to get a job as a teacher.

MA

You do. Laura will turn sixteen in less than eight weeks.

LAURA

And until then, Mr. Bouchie said that if anyone asks about my age, I'm simply to (speaking in Mr. Bouchie's stern voice) "change the subject." (They all laugh except Mary.)

CARRIE

Oh Sister, you always make me laugh.

LAURA

What's the matter, Mary? I can't seem to get a laugh out of you this evening.

MARY

I'm sorry. I... I didn't mean to... Oh, don't go, Laura. Send word tomorrow to Mr. Bouchie that you've changed your mind. I miss you already more than I can stand.

LAURA

Why Mary, in just another six days you'll be leaving yourself, returning to your studies. You think we won't miss you?

MARY

I know but... The only reason you said "yes" to this job is to make extra money to help pay for my school in Iowa.

LAURA

And what better reason could there be than that?

MARY

Schools for the blind are too expensive. Our family can't afford to...

MA

Our family cannot afford to skimp on your education, Mary. We all feel that way.

LAURA

Of course we do.

MARY

But you're too young, Laura. Fifteen? You should be *going* to school, not *teaching* it. And Mrs. Bouchie can be just about the crabbiest woman on the entire frontier.

LAURA

(with optimism and good humor) She'll be fine. Besides, that's why I'm taking so many of my friends with me.

CARRIE

What friends, Laura? What do you mean?

LAURA

(finding her well-loved rag doll) Well, there's Charlotte, of course. Faithful and true. (Carrie lets out a squeal of delight. Charlotte is the size of an infant, and will represent baby Laura later in the play. She has "a face of white cloth with black button eyes. A black pencil has made her eyebrows, and her cheeks and mouth are red with the ink made from pokeberries. Her hair is black yarn that has been knit and raveled so that it's curly. She has red flannel stockings, and black cloth gaiters for shoes. Her dress is a pretty blue calico with pink and white details.")

MA

I remember when Santa brought Charlotte to you in our little house in the Big Woods of Wisconsin.

LAURA

I was four years old.

MA

With eyes as big as saucers.

CARRIE

I love Charlotte.

LAURA

(holding Charlotte to Carrie, and speaking in Charlotte's voice) "Of course you do." (They all

PA

There, there, Caroline. We're all fine. I never saw a creek rise so fast in my life. Pet and Patty are good swimmers, but I guess they wouldn't have made it, if I hadn't helped 'em.

MA

Charles, you're wet to the bone.

PA

Well aren't we all? We look like a family of drowned rats. (Everyone laughs.)

MARY

Pa?

PA

Hmm?

MARY

Where's Jack? (There's a moment of silence, and then they all begin to call for Jack, whistle, etc. There is no response.) We left him behind ... on the other side of that horrible water.

LAURA

Try as we might, none of us could find him anywhere.

PA

Jack! Jack! He must have tried to swim after us, and been washed away in the rising creek.

MARY

No! Jack. Jack. Come here, boy. Jack.

MA

Mary. Mary, quiet now.

MARY

Oh Jack.

PA

I should have let him get in the wagon like you suggested, Mary. If I'd known the creek was gonna'...

MA

That can't be helped now, Charles. You did what you thought was right.

PA

I wouldn't hurt Jack for a million dollars. You know that, Mary, don't you?

MARY

Yes.

PA

He was as good a dog as I'll ever hope to see.

MARY

Ma, Jack has gone to heaven, hasn't he? He was such a good dog, can't he go to heaven? (Ma doesn't know what to say.)

PA

Yes, Mary, he can. God that doesn't forget the sparrows won't leave a good dog like Jack out in the cold.

LAURA

And so we headed on, wanting to put as much distance as possible between us and that creek.

MARY

We traveled for miles across the flat, open prairie. The purple shadows closed around our little wagon, and the vast prairie was dark and still.

LAURA

Only the wind moved gently through the tall grass, and the large, low stars hung glittering from the great sky. (The backdrop fills up with stars. A wolf howls in the distance.)

PA

Whoa. Wolves. Half a mile away, I'd judge. I wish ...

LAURA

Pa didn't say what he wished for, but we all knew.

MARY

He wished Jack was there. When wolves howled in the Big Woods, we always knew that Jack wouldn't let them anywhere near our cabin. And now, here we were.

LAURA

Out in the open.

MARY

Without so much as a single tree to run behind or climb.

MA

(trying to be cheerful) Bedtime for little girls. Charles, pull the wagon round.

LAURA

Mary got up so that Ma could unbutton her.

MARY

(Mary sees something in the distance. She whispers.) Pa. Look. Eyes. (Two green eyes glow in the distance, low to the ground. Pa gets his gun.)

MA

Is it ...

PA

(shouting to the animal) Hey! (The eyes don't move.) It can't be a wolf, unless it's a mad wolf. And it can't be that. Listen to the horses.

LAURA

Pet and Patty were biting off bits of grass, calm as could be.

MA

A lynx?

PA

Or a coyote. (Pa finds something to throw at the animal.) Hey, you varmint! (The animal crouches lower to the ground. Pa points his gun, ready to shoot, and approaches the animal.)

MA

Don't, Charles.

PA

Girls, stay back. (Pa gets closer to the eyes and the eyes get closer to Pa.) Sweet Jerusalem!

JACK

Ruff!

LAURA

And before we knew it, the fierce jungle animal had leapt into Pa's open arms, and was wiggling and panting and licking his face like it was covered with honey.

MARY

Jack!

MA

Saints preserve us! (They all run together.)

PA

Well, I'll be.

LAURA

Our family was together again.

MA

All right. But first I have a question for you. (pleasant and interested) Are you telling me there's a census man like you makin' a call on every house in the entire United States?

CENSUS TAKER

Yes ma'am. Every house, every wagon, every tent. Hundreds of us, spread out from Connecticut to California.

MA

My, what a job. I'm amazed you found us at all.

CENSUS TAKER

It's not always easy. But I ask around. One neighbor refers me to another.

MA

(impressed and fascinated by the magnitude of the effort) Hmm.

CENSUS TAKER

Now, could you give me, please, the names, ages and occupations of each member of your household?

MA

Yes, of course. My husband, Charles Ingalls. Age 34. Carpenter, farmer, hunter—it's a long list.

CENSUS TAKER

Carpenter is fine.

MA

I'm Caroline Ingalls. Keeping house. Age (clears throat) 30.

CENSUS TAKER

I'm sorry. Was that ...?

MA

And then there are my three girls. Mary, age five. Laura, age three. And Carrie—two weeks.

CENSUS TAKER

Sounds like the start of a fine family, ma'am. And that's everyone? No grandparents or cousins or ...

MA

No. I'm afraid we left them back in Wisconsin. It's just us.

CENSUS TAKER

Well then, that's all I need. I've made note of your house and your stable, and I know

MARY

Aunts and uncles, grandparents and cousins all lived fairly nearby. It was nice.

LAURA

And then one day, cousin Charley came to visit.

PA (as Charley)

(entering, dressed as a boy) Hey Aunt Caroline. Hey cousin Mary and cousin Laura. Hey little baby Carrie.

CARRIE, LAURA, MA and MARY

Hey yourself, Charley.

CHARLEY

I come over to play.

MA

Charley was a big boy, going on eleven. Watchin' him play with you little girls was a sight to see.

MARY

All right, I'll be the Ma.

CARRIE and LAURA

(very agreeable and having fun) All right.

MARY

And Charley, you be the Pa.

CHARLEY

Oooooooooohhhhhhh!

MARY

Well then, I'll be the Ma. And Charley, you be ... awnry, foolish old bachelor Hoggins comin' to make a call.

CHARLEY

As if I'd come a-callin' on you, little Miss Mary Ingalls Dingalls. (He laughs.)

MARY

Who do you want to be, Charley?

CHARLEY

Well. You be the three little defenseless girls in the log cabin.

CARRIE and LAURA

(very agreeable and having fun) All right.

CHARLEY

And I'll be (he begins acting his role, ferociously) the great big, giant grizzly bear comin' to your house, and rippin' off the door, and eatin' your dolls, and backin' the three of you into a ... OW! What in tarnation are you ...

LAURA

(who has run up and bit his leg) I'm being our faithful bulldog Jack and bitin' your fool leg off.

CHARLEY

Well what would you go and do a thing like that for? That hurt.

MA

(entering with a lunch pail for the men) Charley, girls.

CARRIE, LAURA and MARY

Yes ma'am.

CHARLEY

Hmm? (the three girls look at Charley, noting his poor manners)

MA

You need to stop playing now. Your Pa told me that if he and Uncle Henry weren't back by one, we're to join them in the fields harvesting the oats.

MARY

If we don't get it done before the rain, Pa said we could lose the whole crop.

MA

That's right, Mary. Come along then.

CARRIE, LAURA and MARY

Yes ma'am.

CHARLEY

Aunt Caroline, if you four are all goin' out to the fields, I'd better stay here and ... protect the house.

MA

Oh, that's all right, Charley. Our bulldog Jack is here.

CHARLEY

(looking in a panic) Where!?

MA

He's all the protection our little house will need. Come on. (They walk to the fields.)

LAURA

When we got to the fields, Pa and Ma and Uncle Henry did all the hard work, swinging the giant blades and gathering the cut oats into sheaths.

MARY

We helped out a bit by going to the spring for fresh water, and fetching other things they needed, saving them a little bit of time.

MA

Charley, now take these sandwiches over to your Pa and Uncle Charles. Looks like there's enough oats cut in the west acre so that I can start to bind.

CHARLEY

Yes ma'am. (Ma exits.) Carrie, your Ma wants you to lug this lunch pail over to your Pa.

CARRIE

I thought she asked you to ...

CHARLEY

See to it that the job was done and that's what I'm doin'. Now go.

CARRIE

All right. (Carrie exits with the heavy pail.)

UNCLE HENRY

(recorded male voice, far away) Charley?

CHARLEY

Yes, Pa?

UNCLE HENRY

Find me my bandana over by that big double oak, will you? I've gotta keep this sweat outa my eyes.

CHARLEY

Yes sir. Laura, ...

LAURA

Good. I was hoping there was something I could do. (She exits.)

PA

(recorded voice, far away) Charley?

CHARLEY

Yes sir, Uncle Charles?

PA

Grab the whetstone, will you son, and bring it over here. These blades need to be sharpened.

CHARLEY

Yes sir. On the double. (He turns to Mary.) Mar...

MARY

(She's already on the move.) Don't worry, Charley, I'm already on my way. (She exits.)

CHARLEY

(all alone) Well. This "work" isn't so bad after all. (pause) Kinda boring, though. Hmm. What can I do? I know. (He grabs the stick, imagines it's a snake, and begins to wrestle with it as if it's trying to bite his neck. He then begins to scream in his loudest voice.) Help! Snake! Aunt Caroline, cousins, a snake's got me. He's plunegin' his pointy fangs into my tasty little neck, and his slitherin', slimy body is... (The four Ingalls women rush on from all directions, and cry out, almost simultaneously.)

MA

Charley! Are you ...

MARY

Cousin! What is it, are ...

LAURA

Charley! Be careful, don't ...

CARRIE

Oh no, has something got a hold of ... (They all stop in stunned silence.)

CHARLEY

(Seeing there gravely concerned faces, he bursts out laughing.) That was a good one, wasn't it?

MA

(almost simultaneously with the other women) Charley, are you meanin' to tell me ...

MARY

What do you mean by calling us ...

LAURA

Are you all right? Is that a real ...

CARRIE

I thought he had you for sure, Charlie ...

MA

There's nothing funny about this, young man. Now you behave yourself. Come on girls, let's get back to work. (They exit.)

CHARLEY

Yes ma'am. Hmm. Now what? (He begins squirming in his jacket, takes it off, and begins to fantasize that his jacket is a panther.) Ah! Help me! A wild panther's got me. He's draggin' me away by the foot. He's chewin' off my knee. He's drinkin' my blood, and spittin' out my bones and ... (The four Ingalls women rush on again, simultaneously voicing their concerns for Charley's safety. They stop cold. Charley laughs again.) Hey Aunt Caroline. Hey Cousin Mary and Cousin ...

MA

Charley Quiner. If you were my boy, I would tan your hide.

CHARLEY

I'm sorry, Aunt Caroline. I let my imagination get the best of me. I was only tryin' to have a little fun.

MA

This is no time for fun, Charley. If we don't harvest all these oats before the big rain then our horses will have nothing to eat all winter. We are here to get some work done. To help, not to hinder. Now I suggest you get down to it. (The girls all throw in a "yes" and "that's right" and "you listen.") Come on, girls.

CHARLEY

Yes ma'am, Aunt Caroline. I'm sorry. (But he's all alone, not a bad kid, after all.) Well what can I do? (He looks around.) I know. Until somebody calls me to fetch somethin', I'll haul this dug up stump out of the way so that this cleared plot will be one step closer to being the field that Uncle Charles wants it to be. Hmm, there's a hole. I'll just scoot some dirt in it with my ... (Charley starts to fill the hole. Bees start to buzz—one or two or three at first, eventually a swarm.) Hey! What's that? You get away from me. Why it's yellor jackets! Bees! Lots of bees! Ow! They're stingin'... Ow! Ow, ow, ow!!! Aunt Caroline, Cousins, come quick! Ow! Get outa my shirt you ... Oh, they're goin' up my pants legs. Oh criminy! Jeepers creepers!! Aunt Caroline, I'm dying over here with bees. (He tries to run but a swarm backs him up to the hole again.) Oh no! I can't get out! Help me!! Help me!!!

MA

(entering slowly, with the girls) Charley, if you think we're going to fall for another one of your ... Sweet Jerusalem. Girls, he's surrounded by a swarm. Be careful.

LAURA

And then Ma dove in. She pulled Charley out of that storm of bees.

MARY

You do too!

LAURA

I don't either!

MARY

Yes, you do!

LAURA

I don't!

MARY

You're just as scared of town as I am. (Laura doesn't answer, but she does put back on her sunbonnet.) Anyway, there's two of us. (They hold hands. A phrase of the quilt pattern theme music plays. Mary holds up the next quilt pattern.)

LAURA and MARY

Schoolhouse! (We hear a recording of the voices of about eight children, all elementary and middle school ages.)

MARY

Listen. That must be the school. Pa said to follow the sound. Come on. (Pa and Ma enter, dressed as other school children. Pa [Sandy Kennedy] sees the new girls first.)

PA (as Sandy Kennedy)

Lookey, lookey! It's a couple a prairie dogs, popped outa their hole and've come to town to pay us a visit. Hey prairie dogs. (He barks in the sharp, high yip of a prairie dog.)

LAURA

Hey yourself, Prairie Chicken. That's what you sound like. Like a whole flock of prairie chickens. (She clucks like a chicken right in his face, and the two of them have at it with a battle of animal sounds.)

MARY

Laura! (She pulls Laura away from Sandy, and Laura starts to quiet down.)

MA (as Christy Kennedy)

(pulling Sandy away) Sandy! Will you hush up! You are making too much noise. Sandy!! (He quiets down.) Good golly. (She goes to greet Mary.) Good mornin'. My name's Christy Kennedy, and the horrible boy over there is my brother Sandy. (confidentially) He's not really the village idiot; he only acts like one. What's your name?

MARY

Mary Ingalls.

CHRISTY

Is that your sister? These are my sisters. (She identifies children from the audience.) This one's Nettie. (to the child in the audience) Will you sit up please and be polite? You remember what Mama said. The brown haired one (or whatever) is Cassie. Tula is the youngest. Becca and Belinda and ... over there is Bonnie. Then there's Donald and me and Sandy. How many brothers and sisters have you got?

LAURA

(joining in) Two. I'm Laura, and Carrie's the youngest—she's at home. We have a bulldog named Jack, we live on Plum Creek, and I like you. (Nellie Owens enters and observes.)

CHRISTY

I've seen your Pa, comin' into town to buy wood for your new house. He's seems nice. Miss Eva Beadle's our teacher. She'll be here in about ten minutes. And ... (Nellie clears her throat.) Oh, that's Nellie Owens. (Carrie plays Nellie. She is standing off to the side, watching. She has lovely blond curls, a fancy dress, and shiny shoes.)

CARRIE (as Nellie Owens)

Hmm. (She wrinkles her nose.) Country girls.

LAURA

Psst. Mary. She just called us a name.

MARY

Well, it's not really a name. We are country girls.

LAURA

I know. But she doesn't need to wrinkle her nose like that. (Laura demonstrates.)

CHRISTY

Did your Pa give you a silver piece to buy a slate?

MARY

Yes, I have it right here.

CHRISTY

Good. You can buy one at Mr. Owen's store. He's Nellie's father. They're rich. And you'll need a penny for a slate pencil.

NELLIE

They haven't got a penny. (She wrinkles her nose.)

LAURA

We have too got a penny. And what is the matter with your nose?

MARY

Laura!

LAURA

I have a penny I saved from my Christmas stocking. I just didn't know to bring it in.

NELLIE

Well maybe you'll know tomorrow.

LAURA

Well maybe I will.

MARY

My goodness. (pulling Laura away) I could never be as mean as that Nellie Owens.

LAURA

I could. I could be meaner to her than she is to us, if Ma and Pa would let me.

MARY

Laura!

LAURA

I'm sorry. Did I say that out loud?

NELLIE

(patronizing) All of you can look at my dolls, now. I've brought them with me today for show-and-tell. My mama made me. "So that other girls can enjoy them too," she said.

MARY

Be nice.

LAURA

I will. Why Nellie, that's ... (she is stunned by how pretty the china doll is, and she loves it) that's the prettiest doll I've ever seen in my entire life. What's her name?

NELLIE

Oh. She's nothing but an old doll. Did I bring her? I don't even care about this old thing. You wait till you see my new doll. She comes all the way from Paris.

CHRISTY

I have an uncle in Paris.

NELLIE

Paris, where?

LAURA

(very much enjoying all these family memories) You see, Carrie. This is why some of our stories are better left ... Carrie? Now where did she run off to?

CARRIE

(entering) Here I am. I'm sorry. You three were so involved in the storytellin', I don't think you heard the commotion outside.

LAURA

Commotion?

MA

What is it? Is it ...

PA

(entering) It's me.

LAURA and MARY

(running to him for a hug) Pa!

MA

Thank God you're home.

PA

Of course I am. You think a puny little storm like this is gonna keep me away from my Little Half-Pint on her last night at home.

LAURA

I'm glad you're back.

MARY

What took you out tonight, anyway, Pa? You had us worried half to death.

PA

Well Mary, Laura. When the ladies of town heard the two of you were leaving home, all grown up now, they decided they wanted to give you a send-off.

LAURA

What?

MA

Not a party or anything like that.

PA

Oh my, no. The weather is too unpredictable this time of year.

CARRIE

Something better than a party.

MARY

You're in on this too?

CARRIE

Um hum. (to Pa) Told you I could keep a secret.

LAURA

Well what is it? (Ma and Pa look at each other, and then Carrie can't stand the silence.)

CARRIE

It's a quilt!

LAURA and MARY

What!?

PA

They've been workin' on it for weeks.

MA

A legacy quilt. It has all your stories sewn into it, the ones we told tonight and many more. You should have heard us all at the quilting bees.

CARRIE

It was unbelievable.

MA

The different patterns brought back so many memories—the stories of our lives on the American frontier.

MARY

(taking Ma's and Carrie's hands) Oh Ma, Carrie. When will we be able to ...?

PA

Tonight. That's where I've been. Pickin' it up at Mrs. Gresham's. All the ladies were there, givin' it one last little bit of love before they sent it on ... to you.

LAURA

(not understanding) To us?

MA

Yes ma'am. With one simple request.

D E V O N S H I R E



P L A Y H O U S E

Patchwork – The Little House Life Of Laura Ingalls Wilder -
Audition Application

Name_____

Address_____

Home Phone_____ Cell Phone_____

E-Mail_____ Do you prefer a particular role?_____

Date of Birth_____ Preferred Pronouns_____

Would you accept another role if offered? (circle one) Yes No

What vocal part are you?_____ Also state vocal range if known_____

What song are you singing?_____

Tentative rehearsal schedule includes: Begin July 26 and run Mondays & Wednesdays / 6-8:30P and Saturdays / 10A-1P. Thursdays from 6-8:30P will be added in mid August. Technical Rehearsals are Thursday, 8/28 from 5:30-9P, Sun. 8/31 from 2-6P and Tues.-Thurs. 9/2-9/4 from 5:30-9P.
Performances are Saturdays & Sundays, September 6, 7, 13 & 14 / 2:30P
Call time is 1P. **Rain date: Wednesday, September 17 at 6P with Actor's Call – 4:30P**

Please state any conflicts that you may have within the proposed rehearsal schedule.

Please attach a resume and picture if you have one **OR** complete pages 2 and 3 of this application

Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume.

<u>Play/Performance</u>	<u>Role</u>	<u>Theatre</u>	<u>Year</u>
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[illegible]

Educational Performing Experience

Please list workshops and classes in theatre, vocal, and dance training

<u>Class/Workshop</u>	<u>Studio/School</u>	<u>Year(s)</u>
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This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface. There is no handwriting or other markings on the paper.