2023 SEASON

Bladwell Productions Presents

Kendall Feaver's

THE ALMIGHTY SOMETIMES

3 - 5 November 2023

Directed by Zachery Bladwell
THE ALMIGHTY SOMETIMES
Kendall Feaver

SYNOPSIS

Anna has been on medication for so long she can't remember who she is without it. All she knows is that once, as a little girl, she was a prodigious writing talent, in possession of a thrilling imagination. Has this been lost to years of pills and prescriptions?

Now 18, Anna is determined to find out, and the possibilities are endless. Could she go to university? Could she have a boyfriend, maybe? Could she even write a work of undeniable genius?

Her mother Renée has always tried to keep Anna safe: taking care, editing the choices, enjoying the relative calm. Renée can't bear to watch her daughter go through the anguish again.

CHARACTER BREAKDOWN

**Anna:** 18 - 25
A high school graduate who has lived most of her life on medication. As a child, Anna had a thrilling imagination with a prodigious talent for writing.

**Renee:** 40 - 60
Anna’s mother. Has spent her life devoted to caring for Anna, editing her choices to ensure that she is safe.

**Vivienne:** 35 - 65
Anna’s psychiatrist. Has spent her life devoted to caring for Anna.

**Oliver:** 20 - 28
Anna's boyfriend. Has spent his entire life caring for others.

PRODUCTION TEAM

Producer: Bladwell Productions
Director: Zachery Bladwell
PERFORMANCE DATES

• Friday, 3 November 2023 - 7:30pm
• Saturday, 4 November 2023 - 2:00pm
• Saturday, 4 November 2023 - 7:30pm
• Sunday, 5 November 2023 - 2:00pm
• Sunday, 5 November 2023 - 7:30pm

REHEARSAL DATES

• Friday, 14 July 2023 - 5:00pm - 9:00pm
• Friday, 21 July 2023 - 5:00pm - 9:00pm
• Friday, 28 July 2023 - 5:00pm - 9:00pm
• Friday, 4 August 2023 - 5:00pm - 9:00pm
• Friday, 11 August 2023 - 5:00pm - 9:00pm
• Friday, 18 August 2023 - 5:00pm - 9:00pm
• Friday, 25 August 2023 - 5:00pm - 9:00pm
• Friday, 1 September 2023 - 5:00pm - 9:00pm
• Friday, 8 September 2023 - 5:00pm - 9:00pm
• Friday, 15 September 2023 - 5:00pm - 9:00pm
• Friday, 22 September 2023 - 5:00pm - 9:00pm
• Friday, 29 September 2023 - 5:00pm - 9:00pm
• Friday, 6 October 2023 - 5:00pm - 9:00pm
• Friday, 13 October 2023 - 5:00pm - 9:00pm
• Friday, 20 October 2023 - 5:00pm - 9:00pm
• Sunday, 22 October 2023 - 10:00am - 3:00pm
• Friday, 27 October 2023 - 5:00pm - 9:00pm

Technical Rehearsal

• Wednesday, 1 November 2023 - 5:00pm - 9:00pm

Dress Rehearsal

• Thursday, 2 November 2023 - 6:30pm

Photoshoot (headshots/groups photos for announcement - you MUST be available)

• Monday, 21 November 2022 - 5:30pm - 6:30pm
AUDITIONS

We will be auditioning both After Dinner and The Almighty Sometimes together. You are welcome to audition for both productions.

Please submit your interest in auditioning by completing the form on our website: www.bladwellproductions.com.au. It’s under the ‘auditions’ tab.

You will be emailed all audition information (time slot, audition location).

**Face to face audition:** Friday, 18 November 2022, between 5:20pm and 9pm (time slots to be distributed)

**Video audition:** Submissions close Thursday, 17 November 2022 at 12:00pm

For those auditioning via video submission, your video must be submitted to bladwellproductions@gmail.com no later than Thursday, 17 November at 12:00pm. If the file is too large to email, you are encouraged to upload your audition to Youtube/Vimeo as a private video and emailing the link and password to bladwellproductions@gmail.com.

All roles must be cast from a presented audition, with all roles **unpaid**.

CASTING

Casting will commence immediately following the final audition. All successful cast members will be contacted and notified by email. We ask that all successful cast members keep their casting confidential until the official announcement is made by Bladwell Productions. All decisions made by the audition panel are final and will not be discussed with candidates during the process or post announcement.
THE ALMIGHTY SOMETIMES

ANNA:

#1 - Monologue: To be memorised and performed off-book.

Because Meredith is just uh… [with a laugh] she is just… [another laugh] she is just fucking brilliant, you know? The stuff of stars and space and those uh those uh those clouds that gather round mountain tops before everything explodes and most of the time it is… oh God… most of the time it is exhausting - but sometimes there are moments like this one - sometimes there are moments when everything seems to stop and bend towards you - like the universe has scooped you up and is carrying you inside of it - like it is telling you things that are bigger than yourself - and Meredith’s mother… [with a laugh] Meredith’s mother… [another laugh] Meredith’s mother, she does not get this… at all, so she buys these pills, right? Grinds them down, crushes them into powder, sprinkles it on all the food - [singing and sprinkling] jingle bells, jingle bells - fucking Christmas meatballs, yeah? And this powder? It blocks the girl up, it cuts her off, it congeals across the pathways of her brain until Meredith is slow and tired and really not very interesting at all, and everyone keeps leaving her, everyone keeps fucking leaving her, it’s like she has this total incapacity to hold onto anyone or anything in her life that gives her even a microscopic amount of joy, and I know that’s a shit ending, I’m still working on the ending, but the thing is, Mother, it’s a memoir, yes, but also an exposé of sorts, and when it’s finished, when it’s bound and wrapped and shipped to all four corners of the known and visible world, I’m going to take one copy and write this on the inside cover: ‘Dear Mother, I wrote this for you’.

Beat

I have to go now.

#2 - Monologue: You don’t need to memorise this monologue, but please be familiar with it. You may be provided a script and asked to read it during the audition.

Please, Vivi. I have been on those pills so long, I don’t know who I am without them - if the things I say or do are because of the medication or in spite of it - but what I do know is that before you put me on them I could write. It’s the only thing I know about myself that is true, or real, or in any way authentic - an I was… I was good. Better than good - I’ve been thinking for a while now that maybe I could have been, or might have been, or am, or was, some kind of - I don’t know - some kind of -

She stops suddenly, worried she might be coming across as unwell.

I don’t want to say. You’ll make it something bad - you’ll tell me it’s something bad.
RENEE:

#1 - Monologue: To be memorised and performed off-book.

Oliver? Are you…?

It's okay -

Hey, hey, it's fine, it's fine.

It's a shock seeing her like that, I know.

When she was little, I used to call it ‘the volcano effect’. You could see the heat of anger rising up inside of her - everything you and I tend to feel in moderation, she'd feel it all at once, and all of that energy - it has to go somewhere, doesn’t it?

But once she was finished, once she had said and done everything she possibly could to make sure I was miserable as she was, then she’d start coming back again - piece by piece and - oh God! - when Anna is happy, everything is such a joy. Colours are brighter. Food tastes better. If music is on, even in a public place, there is no way in hell you are staying in your seat. The sun isn’t bright - it is dazzling, you understand that?

So you just hang in there, and I'll hang in there, and together we'll steer HMAS Anna back in the right direction.

#2 - Monologue: You don't need to memorise this monologue, but please be familiar with it. You may be provided a script and asked to read it during the audition.

Is Anna okay?

I mean, I have you noticed anything unusual? Sudden changes, or...

It's just that you spend a lot of time with her - at least, I think you spend a lot of time with her? - I don’t know, really know what she's doing anymore - who she’s seeing, where she’s going - and that’s fine - she's an adult now - I completely understand that - And if it turns out that Anna can manage without the medication, no-one will be happier about the fact than me, but...

She’s stopped keeping track of her moods, Oliver. There's this chart that we usually fill in together - I’d do it for her - but - as I’m sure you’re aware - Anna and I aren’t exactly the best of friends now - so I was wondering if maybe...

It’s very simple. There’s a mood scale: zero to ten.
VIVIENNE:

#1 - Monologue: To be memorised and performed off-book.

Renee, I’ve known you and Anna a long time now -

So you didn’t just ‘wake up’ one morning and decide to take your child to a psychologist. You tried counselling, behavioural therapies, herbal remedies, diet changes - you saw doctor after doctor before you finally honoured the idea that your child might be suffering from mental illness, and then, only then did you come to me.

It’s not something anyone can fix!

Beat.

I wish it was. If I could, I would pick up an X-ray of her brain, point to some black or foggy part of it and say, ‘Here - here it is, Renee! - physical proof!’ But I can’t do that. The mind is a frustratingly intangible thing - so there are a million unknowns - a million different possibilities at play - including a small chance that - as Anna seems to believe - there was absolutely nothing wrong with her to begin with - but the alternative….? That she was suffering from a difficult but completely treatable disorder - that she was considering taking her own life - and you and I did - what? … You and I did nothing to help her?

Pause.

I’m really sorry but I do have to go now.

#2 - Monologue: You don’t need to memorise this monologue, but please be familiar with it. You may be provided a script and asked to read it during the audition.

I can stay if you like… feed them the answers? It will make the process far less painful…

Anna ignores her

Anna Jean Phillips.

Eighteen years old.

‘Jean’ after the grandmother who used to bake, not after the one who accidentally locked her in the basement. Loves the colour green. Ambivalent about pink. Objects profoundly to the colour blue because it reminds her of the liquid the television actors pour onto sanitary roads to demonstrate there’s not leakage. She makes me a birthday card every birthday, a Christmas card every Christmas, and she once assured me, aged eleven, what a relief it was to speak to someone on her ‘intellectual level’. She hates her ears - always asks the hairdresser to leave enough length to cover them - but I suspect she’s forgotten how readily she once used them to certify her Elvin ancestry. She’s broken the same leg twice, her arm once, and, if I’m not mistaken, she should have a sizeable scar on her right hand from the time she slammed her fingers in the car door, aged… thirteen?

Pause

It will never be appropriate for you and I to be friends. You do understand that, don’t you?
OLIVER:

#1 - Monologue: To be memorised and performed off-book.

You stuck your fingers down her throat.

Beat.

I watched you do that.

And after that, I watched the paramedics carry her out of the house because she was too drugged to walk, and I’m supposed to be okay with that because - what? - in a few days the sun will shine a little brighter?

And you’ve been so good to me, Renee, hanging out with me, talking to me and stuff - and I’m going to miss that, I am - but it’s not enough to... I mean, I’m twenty-one! I have had to take care of people my entire life, I have had to take care of people who should have been taking care of me - why the fuck would I sign up for one more?

Beat.

I’m sorry...

#2 - Monologue: You don’t need to memorise this monologue, but please be familiar with it. You may be provided a script and asked to read it during the audition.

Anna. I don’t care that you’re ill.

The first time you told me, it didn’t make me want to run away or anything, it actually made me feel kind of... I dunno... kind of special? You never tell anyone about it, but for whatever reason, you decided to tell me and... and because you trusted me with this um... this thing that embarrassed you, I thought it was okay to share something with you... something that embarrasses me. So I took you to my place. Introduced you to my dad. And you used it to insult me, like... the first moment you got... you used that to make me feel like... like shit... and...

You know you haven’t asked me a single question about myself? Two months we’ve been seeing each other - not a single one. And your mum keeps telling me that inside your head it’s kind of... intense and... I know that’s not your fault, but... I’m pretty sure being ill doesn’t make you a horrible person, like, I’m pretty sure that’s like... a choice, you know?