



AUDITION PACKET

Sweet

By Denise Hinson

Directed by Joel Soukkala

INFORMATION:
218-878-0071 theater
218-451-0715 director
countyseatgm@aol.com

AUDITIONS: Sunday, June 24 at 6:00 pm

Call Back Dates: June 26, 27 & 30. Each actor will sign up for an individual Call Back Time where you will read a rehearsed monologue from the play and the director may ask you to read additional scenes.

***Please note casting may take 1-2 weeks. Those not cast - may or may not receive an individual phone call.
Feel free to contact the theater for cast list or further questions.*

WHAT DO I NEED FOR AUDITIONS?: Auditions will consist of a cold read from the script. Some audition pages are attached, and full scripts can be loaned from the theater.

Bring your completed audition form and a calendar reflecting any conflicts with you.

REHEARSAL & PERFORMANCE INFORMATION:

Rehearsals will begin August 13

(Rehearsals will run approx. 4-5 days per week)

Local Performances will be held: September 27-30 & Oct. 3-7

A shorter version of this show is also being consider for the state theater festival in 2019.

Local Performances would be held April 2019;

Festivals will be held: State: March 13-17, 2019, Regionals: April 24-28, 2019, Nationals: June 18-22

ABOUT THE SHOW:

Winner of the 2018 American Association of Community Theatres NEWPLAYFEST.

Sweet is centered around three generations of the Carter family, headed by former boxing champ "Sweet" Clemmet Carter. When an enthusiastic sports writer enters their life asking to write a book about Clemmet's boxing days, he discovers that some family secrets are better left buried.

SETTING: The Carter home. Nestled in a wooded area.

TIME: Present.

CHARACTER BREAKDOWN:

2 women, 2 men, 1 teen boy

* **CLEMMET CARTER** - 60s. Former fighter, his physique is reminiscent of the boxer he once was-- still thick in the neck and shoulders. He now struggles with coordination and is on oxygen.

* **ADDIE CARTER** - 60s. Clemmet's wife.

* **RUBY JOHNSON** - 30s. Clemmet and Addie's daughter.

* **CHRISTOPHER JOHNSON** - 14, Ruby's son.

* **TREVOR WALLACE** - late 30s-mid 40s.

Audition Form - Sweet

Please bring this completed form with you to the audition with calendar and conflicts
(acting resume and headshots are optional).

Name _____

Address _____

Home phone _____

Cell phone _____ (Do you text message? Yes / No)

E-mail _____

Occupation _____ Age _____ Height _____

Work or school hours _____

If you are familiar with this play, are there any part that interests you?

Would you accept another part if not offered any listed above? _____

Would you consider working on the crew or technical team? _____

Do you, sing, dance, play an instrument or have other special talents? If so, please explain level of skill:

Experience: Although not required, please list some of your theater background. *Some of this information may be used in the playbill for the show.*

Do you have ANY conflicts with the rehearsal/performance schedule? _____

If cast would you be willing to continue with your role into the 2019 season/festival schedule? _____

**Please note that saying NO does not eliminate you from being cast in this show. It will be considered, however is not a deciding factor.*

Please list ALL conflicts below (be as specific as possible to dates, times). Additional conflicts after being cast may not be accepted?

Casting Agreement:

By accepting a role, I agree to play the role assigned to me to the best of my ability, trusting the judgement of the director and staff. In doing so, I also agree to wear the costumes, makeup and wig or hairstyle of the director's and/or designer's choosing. Initial _____

Attendance Agreement:

By accepting a role, I agree to attend all rehearsals and performances as defined by the rehearsal schedule. I agree to arrive in a timely matter and be prepared to start when directed to do so. Initial _____

Thank you so much for auditioning for the show! We appreciate your time and interest in the County Seat Theater Company!

The sound of the oxygen machine.

ADDIE CARTER'S voice enters the darkness.

ADDIE

I dreamed last night I had a baby... A little girl. Oh, she was so beautiful... All curly black hair, big brown eyes. What do you think that means?

Silence.

Clemmet takes a deep breath before he sinks into his chair.

Lights fade up to reveal Addie on the couch, rubbing ointment into her hands.

ADDIE

My momma used to say that baby dreams were good.

CLEMMET

That so?

ADDIE

Means something's coming.

CLEMMET

Like what. A storm? Swarm of grasshoppers? Bills. Probably bills.

ADDIE

Something special.

CLEMMET

That would be special, the two of us having a baby--

ADDIE

It was just a dream--

CLEMMET

Imagine the look on that doc's face, these two old people come shuffling in... "What can I do for you, Mrs. Carter? Well, you can deliver this baby, that's what you can do"--

ADDIE

You know what your problem is?

CLEMMET

"Baby! Why, Mrs. Carter, surely you're pulling my leg. No, doc, not at all. I'm here to have a baby"--

ADDIE

You don't believe in anything.

CLEMMET

I believe in lots of things.

ADDIE

Name one.

CLEMMET

Your hands.

ADDIE

Oh now--

CLEMMET

Those dainty hands. Until the day you grabbed my arm to stop me from punching out that punk Ted Wilkers... Think that was the moment I fell in love with you.

ADDIE

I don't remember that--

CLEMMET

You wrapped those pretty hands around my wrist, felt like-- iron. I thought to myself, Clemmet, you could use someone like her in your sorry life. You need this woman and those fine hands.

Clemmet clinches his own hands into fists.

Outside, RUBY enters, steps onto the porch, stops. She looks down at the flower bed, steps down, and gathers up broken crocuses that litter the ground.

Addie holds her hands up, inspects them.

ADDIE

They're getting old. Like the rest of me. Started cramping up right before lunch, and nothing I did would stop it.

CLEMMET

It's time you hung up those rubber gloves... I've been thinking I should get back out there--

ADDIE

And do what?

CLEMMET

I'm still strong. I can dig a ditch, maybe hammer a nail-- do me good to get out of this house--

Clemmet seems to realize his fists are still clinched. He relaxes them, places them on his lap.

RUBY enters.

RUBY

Hey--

ADDIE

Hey.

Addie pushes herself up and looks at the flowers in Ruby's hands.

ADDIE

What's -- Are those my crocuses?

RUBY

They were laying in the yard.

ADDIE

What happened to them!

Ruby gives her mother a knowing look.

CLEMMET

Oh, now, he didn't do it--

RUBY

No, of course not. I've been reading about this-- They pull their roots up out of that dirt and throw themselves onto the yard. Mass flower suicide. It's becoming an epidemic.

Ruby drops her purse and keys, takes a chair opposite her father.

RUBY

What else is going on?

ADDIE

Your father here thinks he's going to go out and dig some ditches--

CLEMMET

Your momma thinks she's pregnant.

RUBY

Well. You two have been busy--

CLEMMET

Don't look at me. Better talk to the milkman.

Clemmet reaches for a cup on a table but knocks it over, spilling coffee everywhere.

CLEMMET

Damn it all to hell!

RUBY

That's okay, daddy-- I'll get it.

CLEMMET

I can do it--

ADDIE

I'll get a rag.

Addie exits to the kitchen.

Ruby's cell phone rings. Taking it from her purse, she reads the screen and exits to the yard. She takes a seat, begins texting.

Inside, Addie has cleaned up the coffee and then goes to the window. She exits and stands on the porch, watching. Leans on the rail and looks down at her daughter.

ADDIE

Must be important.

Ruby jumps a little, then laughs to cover her reaction.

RUBY

No-- I mean, it's news. I get... I have this app that alerts me to breaking news--

ADDIE

A map?

RUBY

No-- App. Application... it's a program that--

ADDIE

I don't even know what you just said.

RUBY

It's a program--

ADDIE

Like a robot?

RUBY

Wha-- Sure.

ADDIE

You have robots calling you?

RUBY

It didn't call me-- it sent a-- kind of like a message.

ADDIE

Robots are sending you messages?

RUBY

Momma. Come on. Look-- see this? That's--

Addie backs away.

ADDIE

What's wrong with a phone that rings when a human being calls? All we've ever needed.

Addie exits. Lights go down in the house.

Ruby lights a cigarette, takes a couple of long drags. CHRISTOPHER enters from the woods behind the house, sketchbook tucked under his arm, and heads for the front door.

Ruby hears Christopher coming, so she puts out the cigarette and waits for him to get to the porch. Before he can open the front door, she speaks.