

## AUDITIONS: HRTC 17-18 Season

*Wiley and the Hairy Man (youth) [Jan.]*

*Down Along the Cove (adults) [April & July]*

*Bloomsday (adults) [May]*

*Secret Garden (youth and adults) [June into July]*

**DIRECTING and TECHNICAL INTERNSHIPS SUMMER 2018**

**PLEASE READ ALL INFO CAREFULLY BEFORE CONTACTING US!**

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Heartwood Regional Theater Company

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Damariscotta, Maine

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CONTACT:

Griff Braley, Artistic Director

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### CASTING NOTICE

Posted on: August 3, 2017

Production Title: **Wiley and the Hairy Man** by Susan Zeder

**THIS AUDITION IS FOR STUDENTS GRADE 3 – 8 ONLY**

Project Length: one hour children's theater piece

Production Company / Type: Heartwood Regional Theater Company has a fourteen-year production history and is known for engaging dramatic work, original staging, and strong spectacle. Actors should expect clear direction from an artistic director/designer. Heartwood draws a dependable core audience from Portland to Belfast.

Production Location: Poe Theater at Lincoln Academy, Newcastle, Maine

Audition Location: Poe Theater at Lincoln Academy, Newcastle, Maine

Compensation: none

Audition Date: **DECEMBER 4, 2017 3:00 – 4:30**

Production Start: Read through – December 11, 2017

Rehearsals – January 3 - 30, 2018 (see calendar attached)

Performance Dates: **FEBRUARY 1, 2, 3, 2018 (6 performances – 2 per day)**

**TO AUDITION:** Attend the auditions ready to read, move and act. No preparation is required. Wiley will be performed by a cast of 25 – 30. One group of central characters (who may be double cast) exist in the play, with a second ensemble of movers (10 – 12) who handle a good deal of the storytelling while creating animals, places, things with their bodies. A third group of actors will form a funky, swampy, drumming, Bayou band to play throughout the show.

To learn about the play: <http://www.dramaticpublishing.com/wiley-and-the-hairy-man-wc9000>

<b>4</b>	<b>Dec</b>
WILEY AUD. 3:00 -4:30	
<b>11</b>	
WILEY READthru 3:00 – 5:00	

# WILEY & the HAIRY MAN PRODUCTION SCH.

## January 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<b>1</b>	<b>2</b>	<b>3</b> WILEY readthru 3:00 – 5:00	<b>4</b> TECH 3:00 – 5:30	<b>5</b> WILEY 3:00 – 5:00	<b>6</b> WILEY 9 – noon TECH TBD
<b>7</b>	<b>8</b> WILEY 3:00 – 5:00	<b>9</b> WILEY 3:00 – 5:00 ONE ACT 6:00 – 8:00	<b>10</b> LATE START WILEY 3:00 – 5:00	<b>11</b> TECH 3:00 – 5:30	<b>12</b> WILEY 3:00 – 5:00	<b>13</b>
<b>14</b>	<b>15</b> ML King Day	<b>16</b> WILEY 3:00 – 5:00 ONE ACT 6:00 – 8:00	<b>17</b> WILEY 3:00 – 5:00	<b>18</b> TECH 3:00 – 5:30 ONE ACT 6:00 – 8:00	<b>19</b> WILEY 3:00 – 5:00	<b>20</b> WILEY 9 – noon ONE ACT 6:00 – 8:00
<b>21</b>	<b>22</b> WILEY 3:00 – 5:00	<b>23</b> WILEY 3:00 – 5:00 ONE ACT 6:00 – 8:00	<b>24</b> ERD WILEY 3:00 – 5:00	<b>25</b> TECH 3:00 – 5:30	<b>26</b> WILEY 3:00 – 5:30 Dist. 3 festival	<b>27</b> WILEY 9 – noon Dist. 3 festival
<b>28</b>	<b>29</b> WILEY 3:00 – 5:30	<b>30</b> WILEY 3:00 – 5:30 ONE ACT 6:00 – 8:00	<b>31</b> ONE ACT 6:00 – 8:00	<b>1 Feb</b> WILEY 9:00 WILEY 10:15	<b>2</b> WILEY 10:15 WILEY 7:00	<b>3</b> WILEY 2:00 WILEY 7:00

## CASTING NOTICE

Posted on: August 3, 2017

**Production Title:** DOWN ALONG THE COVE by Griff Braley

**Union / Non-Union:** Non-union Professionals will be considered for all roles.

**Project Length:** Workshop and Premiere of Full length play

**Production Company / Type:** Heartwood Regional Theater Company has a fourteen year production history and is known for engaging dramatic work, original staging, and strong spectacle. Actors should expect clear direction from an artistic director/designer. Heartwood draws a dependable core audience from Portland to Belfast, Maine and beyond. heartwoodtheater.org.

**Production Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Audition Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Compensation:** Stipends will be negotiated. Visiting artists are provided nearby housing. Transportation and other expenses are the responsibility of the actor.

**Audition Dates:** OPEN AUDITIONS: POE THEATER SEPT. 9, 2017 2:00 – 4:00  
VIDEO SUBMISSIONS are due via EMAIL by Sept. 09, 2017.

Roles to be filled as actors are contracted. ALL Actors must begin rehearsals fully memorized. Actors with capacity for strong movement, lifting, tumbling, etc are required. Ensemble focused actors with a willingness to explore and devise are required. Memorization skills must be strong, and all actors must begin the rehearsal process memorized. SEE SIDES ATTACHED.

**Production Start:** NOTE: TWO SESSIONS!!

APRIL 12 – 28 a three week intensive to devise staging, work on final re-writes, and stage the play. Ends with two previews (invitational) with talkbacks and wrap up sessions to create work lists for July production. Work on stage at the Poe Theater.

JUNE 29-JULY 7 a three week session to stage a fully realized production. Re-writes or changes will be made by mid-May to allow time for any changes in memorization.

**Performance Dates:** JUNE 29, 30 and JULY 1, 6, 7

**TO AUDITION:** Become familiar with one of the sides provided and bring it with you to the audition. You are welcome to memorize the side. Partnered auditions are welcomed, as well.

**VIDEO SUBMISSIONS:** Please frame the video in a full shot (head to feet). Additional video submissions that indicate your abilities are welcome, but *Down Along the Cove* sides are required. Please include resume with acting/training history. Call backs, if necessary, will be scheduled in early 2018.

*DOWN ALONG THE COVE* will be performed in a 150 seat theater. We seek actors with proven abilities. Actors should expect to be a vital contributor in an ensemble. We live in a diva free zone.

## ABOUT DOWN ALONG THE COVE:

The play is set in mid coast Maine in the 1990s. The world of the play is inhabited by local folks, for the most part, who speak in a distinguishing vernacular. This is not a comedic Downeast dialect (a couple of exceptions). But, if you can speak in that traditional sound, it will help form a basis for the sound of the play. Seven actors play seven central characters. Each also plays a variety of characters both local and “from away” and of varying ages.

The actors in our show must generally have no physical limitations, as they remain on stage for the entire show. Actors play central and peripheral characters, provide intricate ensemble storytelling elements (think tone poem), create graphics, and enhance the play with music. Ability to handle significant text, take acting risks, act with a dialect, play well with others are essential requirements.

### CAST of CHARACTERS:

Margaret (40s) (Doreen, Edna, Audry)

Emma (late 20s to mid 30s) (Tracey, Woman)

Elaine (40s) (Ethyl, Myra, Gertrude, Ellie)

Cy (40s or older) (Uncle Eugene, Sheriff)

Dewey ((late 20s to mid 30s) (Michael, Dave)

Clifton (late 20s to mid 40s) (Nathan, Handy, Pastor Rodwell, Clarence, Clint)

Roger (40s) (Phil, Lefty, Doug)

### SIDE 1 (CY #1)

Summer: it's hot down along the cove. Traffic, lost visitors, bored teenagers and seething locals. Standing room at Moody's Diner. The rat-race of summer tourism and sycophantic relatives - Labor Day weekend comes as a saving grace. Subaru-towing Winnebagos and kayak-backed Caravans trundling off to Massachusetts and New Jersey and beyond. Migrating homeward after grazing the coast of Maine, in search of perfect lobsters, scenic splendors, or the way life ought to be, but, for them, seldom is. (*affecting a downeast accent*) Maybe next time around, they'll get Lincoln County and we'll get Hoboken. Now, mistah-man, there's a scary thought.

Some locals set out a lawn chair to admire the Labor Day doggie drive; others mope about realizing the Red Sox are out of the playoffs. Again. But after weeks of pleading by wife and offspring, Clifton Hart agrees to take his family camping. He packed without dissent. Dummy, their forlorn retriever, collapsed with a groan in the dust, and watched the master of the house shuffle off in a van full of expectant children and already thawing food.

### SIDE 2 (ROGER)

The siding project on the Baptist Church moved swiftly toward completion this fall.'Twas a rocky meeting back in August, when the Body moved on the bid from a Lewiston firm. Their task: to cover the multitude of sins long left peeling and rotting by former church fathers. Roger Prouty looked it over in late summer, kicked some loose asphalt, turned his head slowly left and right the way he's inclined to when the job is tricky, then excused himself to other tasks. Scuttlebut was he'd been put off by the elders and their “get it done, lowest bid wins” attitude. Probably wise. . . Anyway, three sides are covered. So far, so good. Been spoiled by some

beautiful harvest weather.

Well, the Solstice was coming the whole time. Preparation is the inbred Yankee habit. A disposition relearned under the sheer force of an oncoming winter. Saves us from the ravages of starvation, and worse, the pity of our neighbors. So, we move indoors to close, wrap, caulk, bank, tie down and store up. Less warmth given and less then, it seems, to give. The days dwindle down, as they say. Evening meals in dusky silence, an extra turn about the living room, and a sigh through the black window at the light on the neighbor's barn. We opt to read in bed. Never works. By eight thirty or nine, set the clock, glasses on the nightstand, reach for the quilt. Window up an inch; to hear the long advancing tread of winter.

#### SIDE 3 (EMMA)

Oh, come off it, everybody knows. You come back, cloak of secrecy, uncover all the dirty secrets. Then Dewey Newton gets to reveal the frustrated passions and dark secrets of this little hole in the wall, to the entire world. Right? Book of the month NPR interview? Literary genius? Sifting the dirt far and wide.

Oh yes. Free. A free country where people like you take every opportunity- (*quiet, direct*) People like you, Mr. Newton, take and take, assuming that the world has more to give. Break down the structure, structure is relative, and who needs structure anyway? Your *freedom* to access my pain. . .

Smarter, more capable, better than the simple people, huh? We aren't stupid. We are not without gifts. We hurt, we just hurt sometimes, and when we hurt, our pain does not belong to your airwaves, to your pages. It's ours. And we will take it, hold it, cherish it. We will live with our families and our friends; and we will let God talk to us again, someday. Someday, we will let Him in again, when the pain subsides, some . . . We will let Him back in. But your magnifying glass. . . we don't need to be your product. Consumed by the high and mighty -

Just leave us alone.

#### SIDE 4 (CY#2)

Okay, short and sweet. You're always a damn smart boy, Dewey. I was there when your Dad died, and when Myra went off to the Lincoln Home for her final time with us. Standing on that lawn the day you left for college, and the day you come back. Right beside you . . . the memorial service . . . For Buddy. Listened to all you ever had to say, whenever you showed up, from who knows where, to tell me about it – a fair bit of nonsense to be honest. And what I have to say is just this - You listenin'? Most of your book is probably the truth. They'll claim it's lies, but I'm sure . . . You can make a hero of yourself in the big world. But, this ain't the big world. And nobody here will be served by it Dewey. 'Cause nobody spit in your face when things came apart here at the Newtons. We buried your father, and we looked after your mother, and we never thought of doing anything else. Did we wish these things would go away? Yes, we did. But they don't. Not here or anywhere else in the world. We're just tryin' to be good decent people. Are we suspicious of outsiders, people with education, people with different ideas? Of course we are. We love what we have, even when it ain't perfect, which is a whole lot of the time. This chip on your shoulder - no idea why. Because nobody in this town has ever done anything but watch over you. Nobody. And that includes Buddy. He wasn't all smart like you. He wrestled. Used his body; you used your mind. But he lived right here, and he took you as you were. Right to the end.

SIDE 5  
(CLIFTON)

My dear Emma,

Getting dark here now.  
The Pond is a mirror.  
Finally a chance to sit,  
Watch the sun set.

Just now, shimmering voices:  
three little girls splashing and laughing down the way.  
Seems early to swim, or I'm getting older.

Pipe smoke,  
scattered pieces of spring light,  
sifting through the open arms  
of an elderly pair of birches.

Mosquitos: mostly leaving me alone.  
A little DEET, a little smoke,  
they get like drunken kamikaze,  
strike, pull off and away,  
to live and fight another day.

All afternoon: the feeling, incessant and powerful,  
that you might walk up from behind and touch me.

Atop the ladder, the air is sullen.  
You approach, an apparition of light and leaves and desire,  
Graceful on the soft gravel road,  
Pine bed soundless beneath your feet.  
Head tilts; mouth still; an endless silent syllable.

I prepare for your voice, try not to breathe,  
but when I do, you are gone -  
A vapor in the broken-leaf light.  
Wipe a bloody smudge of mosquito from my cheekbone.  
The little girls are shouting - Ready? Set? Go!  
Hurling slight bodies into chilly spring water.

They have not been in love yet.

When they are:  
the lapping water for passing time;  
a mosquito for their lover's touch;  
June breezes to blur the divide  
between make-believe and reality;  
Here from There;  
Now from Then.

Leaving at noon tomorrow.  
Home soon,

Yours,

C.

SIDE 6 (DEWEY)

I said he decided to go in after something, but . . . I despised the water. Had nightmares. When my dad would get going, crazy, hitting, lashing out, I would think: “just row out Dewey, until you can't go any further.” Just row out and find the Quiet. My father's public spectacle was bad enough. But mother stayed (*blurting out*) so long – And I - didn't want to look for the mackerel that morning. But, Buddy made me feel like a loser if I didn't keep up, so I went. We were doing fine. I had my lifejacket; my God, he knew *everything* out there. (*a cleansing breath*) He was perfect. Time to head back. And there's a lobster float thing in the water, I guess cut by a prop, and Buddy knew the lobsterman, I guess. . . . And he was standing up and I said, ‘don't Buddy, don't stand up’ and he said, ‘it's fine Dewey, live a little.’”

And then - he went. Over the side, and a line caught his foot and pulled him off. Funny. His head cracked the oar lock. The sound. . . and it knocked him out. So stupid. He could wrestle all Saturday and beat himself silly, and he just whacks the oarlock . . . And I got really nuts, didn't know how to row or turn the boat, and he got away from me. Under the water. Mr. Clabbar. I should have gone in and held him up. Lifejacket right around me. But, I was afraid. I was afraid of the water and dying. And I waited for one second, or maybe two seconds, thinking he might snap awake or come closer so I could grab him. But - The line pulled him down. And it was Quiet. So very Quiet.

**For info on Maine dialects**, follow any of the links here. Please note that Maine's Downeast dialect is often used for humorous effect, as in some of the clips here. Though the basic sounds, inflections, etc. may be right for the locale of DOWN ALONG THE COVE, these clips are somewhat exaggerated. However, if you can do the full on dialect, you can temper it a more normal voicing where needed. **If submitting by video, please attempt one side in dialect, then repeat using your best theatrical voice.**

<https://www.youtube.com/watch?v=AbnwZuw1Buc>

<https://www.youtube.com/watch?v=FZDpx1aLovc>

<https://www.youtube.com/watch?v=bpuR-WeQjc8>

<https://www.youtube.com/watch?v=Qzm5qQjx96l>

<https://www.youtube.com/watch?v=yjx0CAKaC1M>

<https://www.youtube.com/watch?v=Apqe-yiEfWY>

# DOWN ALONG THE COVE PRODUCTION SCH. PART ONE

## April 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8	9	10	11	12 Read 3:00 – 5:30 Work 1 6:30 – 9:00	13 Work 1, 2, 3 3:00 – 5:30 RUN 1, 2, 3 6:30 – 9:00	14 Work 4,5,6, 10:00 – 1:00 RUN 1-6 6:30 – 9:00
15	16 WORK 7,8,9 9:00 – noon WORK 10, 11, 12 1:30 – 4:30	17 Run 1 – 12 9:00 – noon WORK 1 – 12 1:30 – 5:30	18 RUN 1 – 12 9:00 – noon WORK 13,14,15 1:30 – 5:30	19 RUN 13, 14, 15 9:00 – noon FULL RUN 1:30 – 5:00	20 FIXES 9:00 – noon FULL RUN 1:30 – 5:00	21 Notes, RUN 10 – 1:00 FULL RUN 3:00 -6:00
22	23 NOTES, WORK 3 – 5:30 RUN 6:30 – 9:00	24 NOTES, WORK 3 – 5:30 RUN 6:30 – 9:00	25 NOTES, WORK 3 – 5:30 RUN 6:30 – 9:00	26 NOTES, WORK 3 – 5:00 RUN 6:00 – 9:00	27 afternoon TBD DOWN ALONG THE COVE PREVIEW 6:30/talkback	28 DOWN ALONG THE COVE PREVIEW 2:00 /talkback FINAL DINNER and Planning session EVE.

# DOWN ALONG THE COVE PRODUCTION SCH. PART TWO

## June/July 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
10	11	12 DOWN ALONG THE COVE 3:00 – 6:00 / dinner / notes	13 DOWN ALONG THE COVE 2:00 – 5:00 6:00 – 9:00	14 DOWN ALONG THE COVE 2:00 – 5:00 6:00 – 9:00	15 DOWN ALONG THE COVE 2:00 – 5:00 6:00 – 9:00	16 DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00 dinner/notes
17	18 DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00	19 DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00	20 DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00	21 June Solstice DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00	22 DOWN ALONG THE COVE 10:00 – 1:00 2:30 – 6:00	23 DOWN ALONG THE COVE Noon -4:00 DRESS Dinner and notes
24	25 DAC DRESS 6:00	26 DAC DRESS 6:00	27 DAC DRESS 6:00	28 DAC DRESS	29 DAC PERF.	30 DAC PERF.
1 July DAC PERF. 3:00	2	3	4 Independence Day	5	6 DAC PERF.	7 DAC PERF.

# CASTING NOTICE

Posted on: August 3, 2017

**Production Title:** **BLOOMSDAY by Steven Deitz**

**Union / Non-Union:** Non-union Professionals will be considered for all roles.

**Project Length:** Full length romantic drama. **This is a standing staged reading.**

**Production Company / Type:** Heartwood Regional Theater Company has a fourteen year production history and is known for engaging dramatic work, original staging, and strong spectacle. Actors should expect clear direction from an artistic director/designer. Heartwood draws a dependable core audience from Portland to Belfast, Maine and beyond. [heartwoodtheater.org](http://heartwoodtheater.org).

**Production Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Audition Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Compensation:** Maine based ensemble members are provided a "thank you" stipend. Stipends for actors with professional credits and visiting artists will be negotiated. Visiting artists are provided on campus (single) housing. Transportation and other expenses are the responsibility of the actor.

**Audition Dates:** **OPEN AUDITIONS: POE THEATER SEPT. 9, 2017 2:00 – 4:00**  
**(Please see "TO AUDITION" below.)**

**VIDEO SUBMISSIONS are due via EMAIL by Sept. 09, 2017.**

**The roles of Robbie and Caithleen have been filled.**

**ROLES AVAILABLE: Robert (55) and Cait (55) (see SIDES below)**  
**Robert is American. Cait is Irish.**

**Production Start:** **May 7, 2018 (double rehearsals on May 7, 8, 9, 10)**

**Performance Dates:** **May 11 (7:30), May 12 (3:00), May 12 (7:30)**

**TO AUDITION:** Prepare a side from below. Note that Cait is from Dublin, Robert from the US.

*VIDEO SUBMISSIONS:* Please frame the video in a full shot (head to feet). Additional video submissions that indicate your abilities are welcome, but *BLOOMSDAY* excerpts are required. Please include resume with acting/training history.

*BLOOMSDAY* will be performed in a 150 seat theater. We seek actors with proven abilities. Actors should expect to be a vital contributor in an ensemble. We live in a diva free zone.

## ABOUT BLOOMSDAY:

<http://www.dramatists.com/cgi-bin/db/single.asp?key=5467>

Robert returns to Dublin to reunite with Cait, the woman who captured his heart during a James Joyce literary tour thirty-five years ago. Dancing backwards through time, the older couple retrace their steps to discover their younger selves. Through young Robbie and Caithleen, they relive the unlikely, inevitable events that brought them—only briefly—together. This Irish time-travel love story blends wit, humor, and heartache into a buoyant, moving appeal for making the most of the present before it is past.

*“BLOOMSDAY is filled with sweet charm...Dietz’s convention of mixing the past with the present...works beautifully and when mixed with his signature rich characters makes for a wonderfully engaging time. ...there’s an honest and sobering realism to the piece that takes this beyond a simple romantic comedy and places it in the realm of a tragic love story. ... BLOOMSDAY gives us a funny, touching and stark look at what it is to be in love no matter what stage of life you’re in.” — BroadwayWorld.com.*

### SIDE 1 CAIT:

You did the right thing, Robbie. Lettin' that girl get away. I say let 'er go – and get on with your life. It's Caithleen you're talkin' about, am I right? Say you run after her – what then? People are too sugary. Makin' sweet little movin' pictures in their head. You think you're gonna catch upta her – an' pour out your heart – like that's a good thing! - like people truly want to see the drops an' dregs of somebody's bloody ol' organs! An' then you're thinkin' all is forgiven an' you put your lips together with fireworks over the river behind you – cute little unicorns shittin' out rainbows across the sky that's all a -twinkle with the sugary sweet endings that're never really there at all.

### SIDE 2 CAIT:

I'm told he'd tap on her window so early – an' they'd walk away of a mornin' – side by side down those still-dark streets. An' Caithleen kept lookin' down at his shoes – the enormous shoes of Michael Finnerty – an' her shoes were takin' steps right along with his! An' the smell of that place, Robbie! . . . an' the heat of that big oven . . . the flour all over my hands like perfect white dust. An' Michale Finnerty's Man hands me a roll that's just outta the oven . . . and Michael takes his two fingers – just like this he takes 'em – and dips 'em into a big tub of butter – an' with his fingers he drops that butter onto that roll. An' I watched it melt there . . . an' I felt him lookin' at me and wantin' so much to kiss me. . . an' I put that warm buttered roll in my mouth. An' the tears came to my eyes.

### SIDE 3 ROBERT:

. . . that girl there . . . and would you – would you please - just for a minute – would you please see that girl there? . . . that is how she looked when I met her. Thirty-five years ago. She was twenty. A knowing, wise and vibrant twenty. And I was also twenty. A stupid, clueless and arrogant twenty. A boy she herself best described as a *feckin' eejit*. The tour lasted for nearly two hours. But I didn't hear a word of it. Because after she first spoke to me . . . something . . . something in me. . . happened. And so that is the tour I am on today. And that girl. . . she is the perfect guide. Because to her – and this is something she told me 35 years ago that I only now begin t understand – to her, Time is not a series of neat single notes called “the present” - one played after another. No, to her Time is a chord: many notes, past-present-future, all real. . . all alive . . . and all played at once.

**BLOOMSDAY PRODUCTION SCH.**

**May 2018**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6	7	8	9	10	11	12
	BLOOM 3 – 5 BLOOM 5:30 – 8:00	BLOOMSDAY 7:30	BLOOMSDAY 3:00 BLOOMSDAY 7:30			

# CASTING NOTICE

Posted on: August 3, 2017

**Production Title:** **The SECRET GARDEN by Norman/Simon**

**Union / Non-Union:** Non-union Professionals will be considered for all roles.

**Project Length:** Full length musical.

**Production Company / Type:** Heartwood Regional Theater Company has a fourteen year production history and is known for engaging dramatic work, original staging, and strong spectacle. Actors should expect clear direction from an artistic director/designer. Heartwood draws a dependable core audience from Portland to Belfast, Maine and beyond. [heartwoodtheater.org](http://heartwoodtheater.org).

**Production Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Audition Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Compensation:** Maine based ensemble members are provided a "thank you" stipend. Stipends for actors with professional credits and visiting artists will be negotiated. Visiting artists are provided on campus (single) housing. Transportation and other expenses are the responsibility of the actor.

**Audition Dates:** **OPEN AUDITIONS: POE THEATER SEPT. 9, 2017 2:00 – 4:00**  
**(Please see "TO AUDITION" below.)**

**VIDEO SUBMISSIONS are due via EMAIL by Sept. 09, 2017.**

**Roles to be filled as actors are contracted. ALL Actors must begin rehearsals fully memorized. Actors will be expected to move objects, climb stairs, and perform lifting tasks in the show. Rehearsals will be primarily in the evening, though vocal work and some scene work will be scheduled during the day. The ensemble will include both professional and non-professional actors.**

**Production Start:** **First called rehearsal: June 18, 2018** (see tent. rehearsal calendar)

**Performance Dates:** **Tentative : July 20 through July 28**

**TO AUDITION:** Prepare a 1 – 2 minute sung excerpt from *Secret Garden*. Bring a digital (ipad, computer, ipod, smartpone) device cued to a karaoke track of your song. You may not sing along or sing acapella for this audition.

**VIDEO SUBMISSIONS:** Please frame the video in a full shot (head to feet). Additional video submissions that indicate your abilities are welcome, but *Secret Garden* tunes are required. Please include resume with acting/training history.

Call backs, if necessary, will be scheduled in early 2018.

*Secret Garden* will be performed in a 150 seat theater. We seek actors with proven acting, singing, and movement abilities. Facility with the unique requirements of Broadway music is a must. Actors should expect to be a vital contributor in an ensemble. We live in a diva free zone.

# SECRET GARDEN PRODUCTION SCHEDULE June/July 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
17	18 SECRET GARDEN SING 6:00 -9:00	19 SECRET GARDEN SING 6:00 -9:00	20 SECRET GARDEN songs 6:00 -9:00	21 June Solstice SECRET GARDEN staging 6:00 -9:00	22 SECRET GARDEN staging 6:00 -9:00	23
24	25 SECRET GARD 2 – 5:00	26 SECRET GARD 2 – 5:00	27 SECRET GARD 2 – 5:00	28	29 SECRET GARD 2 – 5:00	30 SECRET GARD 1 – 4:00
1 July	2 SECRET GARDEN ACT ONE 6:00 -9:00	3 SECRET GARDEN ACT TWO 6:00 -9:00	4	5	6 SECRET GARDEN scwk daytimes TBD	7 SECRET GARDEN RUN Noon – 4:00
8	9 SECRET GARDEN 2:00 – 5:00, eve. Run	10 SECRET GARDEN 2:00 – 5:00, eve. Run	11 SECRET GARDEN TBD	12 SECRET GARDEN TBD	13 Final TECH SECRET GARDEN	14 SECRET GARDEN DRESS SECRET GARDEN FIX
15	16 SECRET GARDEN TBD DRESS	17 SECRET GARDEN TBD DRESS	18 SECRET GARDEN TBD DRESS	19 SECRET GARDEN TBD DRESS	20 SECRET  PERF 7.30	21 SECRET  PERF 7.30
22 SECRET  PERF 3.00	23	24	25 SECRET  PERF 7.30	26 SECRET  PERF 7.30	27 SECRET  PERF 7.30	28 SECRET  PERF 7.30

# THEATER EMPLOYMENT

Posted on: August 3, 2017

**Production Title: DIRECTING and TECHNICAL INTERNS**

**Union / Non-Union:** Non-union Professionals will be considered for all roles.

**Project Length:** 7 – 8 week contract.

**Production Company / Type:** Heartwood Regional Theater Company has a fourteen year production history and is known for engaging dramatic work, original staging, and strong spectacle. Actors should expect clear direction from an artistic director/designer. Heartwood draws a dependable core audience from Portland to Belfast, Maine and beyond. [heartwoodtheater.org](http://heartwoodtheater.org).

**Production Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Audition Location:** Poe Theater at Lincoln Academy, Newcastle, Maine

**Compensation:** Housing, weekly living stipend and transportation to be negotiated.

**Production Start:** **June 12, 2018 – July 31, 2018**

**Summer productions:** *The Secret Garden, Down Along the Cove* (premiere of a new play set in Maine), and *Heartwood Summer Camp* (two weeks)

**TO APPLY:** **Respond by OCT. 1 2017**

Directing and Technical interns will work as part of a team led by Artistic Director Griff Braley.

Resume, 2 letters of recommendation, and an interview are required. Applicants must be 21 years or older. Email all info to [braley@lincolnacademy.org](mailto:braley@lincolnacademy.org)

**DIRECTING:** applicant should have a degree in theater (or being close to it) with interest in directing, staging, devising, etc. Organization, work ethic, willingness to learn are key. Should be physically able to handle long days in the theater. Expectations include assisting the director and all crew in their work. No aspect of production or administration is off limits for the person in this role. Other critical skills include a strong sense of humor, seriousness about theater, belief in ensemble, ability to communicate with clarity and kindness.

**TECHNICAL:** applicant should have a degree in theater (or close to it) and experience or quick focus on lighting (ETC systems), basic rigging and construction, sound, projection and painting. Will assist the director in all aspects of construction, load in, cuing, and running three productions in seven weeks. Must be able to lift heavy objects, climb a 14' standard construction ladder, and operate tools safely. Other critical skills include a strong sense of humor, high expectations, see self as part of an ensemble, and communicate with clarity and kindness.