

AUDITION FOR HEARTWOOD!

Thursday, November 6, 2025

Poe Theater / Lincoln Academy in Newcastle, Maine.

braley@lincolnacademy.org

6:00 - 7:00 pm

Actors new to Heartwood who would like to be considered for primary roles in a production should bring a monologue to perform and meet briefly with Griff Braley between 6 and 7:00.

7:00 - 8:00 pm

All interested auditioning actors (new and experienced) should join a read through of *The Machine Stops*. A final callback is almost certain; probably in January.

Questions? email: braley@lincolnacademy.org

The Plays

An Evening of Two-Handers

May 7 - 9 (4 performances)

These are short plays for two actors. We are producing Jayne Decker's *Uninvited*, an intriguing, somewhat haunting, story that premiered at the Maine Playwright's Festival at Portland Stage in May of 2025. One male / one female. Various ages are possible.

We will choose additional titles depending on audition turnout. Currently considering pieces by Arlene Hutton, Anton Chekhov, Dorothy Parker and more. We have not pre-cast any roles, though we often pull from a reliable local pool of talent. Heartwood strives to stretch our boundaries each season, so first time auditioners should feel welcome!

The Machine Stops

July 17 - 25 (5 - 6 performances)

An original play by Griff Braley, based on E.M. Forster's short story of the same name. Adapted as an ensemble piece with layered elements of acting, movement, dance, sophisticated theater tech, instrumental and vocal music, and storytelling. A shorter version of this play appeared at the Maine Playwright's Festival in May of 2025 and as a high school one act in 2023. This version has been reworked and expanded for a Heartwood staging in the Poe. Along with a small core of principals, the ensemble (up to twenty) is a primary feature of the production using movement to make stage pictures, creating an aural landscape, shifting in and out of a long list of character roles, and carrying the play on their backs. Sometimes literally! *The Machine Stops* has roles for people of high school age and up who are relatively agile, able to lift a bit, can sing in a group, and will take a serious approach to devising a new play. Ensemble members, particularly, should be willing to experiment and challenge themselves in a group setting. The play will do best with a wide variety of "types" of performers.