

Heartwood Regional Theater Company
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CONTACT:
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CASTING NOTICE

Posted on: Nov. 28, 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 fifteen 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.

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

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

Compensation: \$300 / week with quality housing included. Shopping, cafes/restaurants, workout room, and other necessities will be made available. Transportation responsibility of the actor.

Audition Dates: VIDEO SUBMISSIONS due via EMAIL by Dec. 15, 2017.

Roles to be filled as actors are contracted. 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.

Production Start: NOTE: TWO SESSIONS!!

APRIL 09 (or after) – April 28 a three week intensive to devise staging, finalize dialogue and stage the play. Ends with two invitational previews for talkbacks and a wrap up session to create work lists for June production. All work on stage at the Poe Theater.

JUNE 12 -JULY 7 3.5 weeks session for a fully realized production. Re-writes or changes will be made by mid-May to allow time for memorization work.

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

TO AUDITION: Choose one of our sides. 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. We will require recommendations before casting. Call backs, if necessary, will be scheduled in very 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:

Down Along the Cove is set in mid coast Maine in the 1980s through the early 2000s, a time of intense transition for the area. The narrative tracks the lives of several natives, as they struggle with events past and present, in an evolving atmosphere. The work requires an ensemble of three women and four men capable of presenting various authentic Maine characters, both local and "from away" in a serious manner, and providing strong storytelling abilities. Ability to contribute music (voice or instrument) is a plus. Moderate to strong physical ability for lifting, creating ensemble graphics, and other movement is a must. Actors play central and peripheral characters, provide intricate ensemble storytelling elements, create graphics, and enhance the play with music. Ability to handle significant text, take acting risks, act with a dialect, and play well with others are essential.

CAST of CHARACTERS:

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

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

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

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

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

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

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

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 (with a couple of exceptions). But, if the actor can speak in that traditional manner, it will help form a basis for the sound of the play.

Primary role (Margaret) is a solid middle aged Maine woman. Actress also plays comic roles of Doreen and Edna, and Audry (who must be able to sing well enough to handle an old hymn). Wide range of emotions and types required, as actress is on stage at all times as one of the named characters or integrated into narrative storytelling.

MALE - 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.

MALE - SIDE 2 (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.

FEMALE SIDE 1 (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.

MALE SIDE 3 - 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. Clabbart. 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.

MALE SIDE 4 - 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.

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=Qzm5qOjx96l>

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

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

CASTING NOTICE

Posted on: November 28, 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. .

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

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

Compensation: \$300 / week and good quality on-campus housing. Most shopping, cafes/restaurants, workout room, and other necessities are easily accessible.

Audition Dates: **VIDEO SUBMISSIONS due via EMAIL by Dec. 30, 2017.**

Roles to be filled as actors are contracted. All actors must begin the rehearsal process memorized. Actors will be expected to move objects, climb stairs, and perform light 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 includes both professional and non-professional actors.

Production Start: **First called rehearsal: June 18, 2018**

Performance Dates: **Tentative : July 20 through July 28 (7 – 8 performances)**

Contract Length: **Six weeks.**

TO AUDITION: *VIDEO SUBMISSIONS:* Prepare a 1 – 2 minute sung excerpt from *Secret Garden*. 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. Recommendations will be required before final casting. 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. Actor facility with the unique requirements of Broadway music a must. Actors should expect to be a vital contributor in an ensemble. We live in a diva free zone.