HEARTWOOD SEASON AUDITIONS 19-20

AUDITIONS for MAIN STAGE PRODUCTIONS:
Saturday, October 26 - in person at Poe Theater, Lincoln Academy
October 26 - Video submissions

- Merry Christmas, George Bailey: Dec. 6 & 7 (staged reading)
- Rosmersholm by Henrik Ibsen: April 30 - May 9
- Pride & Prejudice by Kate Hamill: July 30 – August 8

AUDITIONS for STUDENT PRODUCTIONS:

GUYS & DOLLS (High School) (7 performances)
December 2 OR 3 / 3:00 Poe Theater March 20 – 29

FIREBIRD (Middle School) (6 performances)
December 9 / 3:00 Poe Theater Jan.30 & 31/ Feb.1

FAQ about our casting process

Q: Do I need to audition, if I have performed with Heartwood in the past?
A: We need to hear from you by the audition deadline, in any case. At our discretion, we may invite past performers to take roles. Email Griff Braley to express your interest or discuss roles.

Q: Do you precast roles?
A: Some actors are returning for Merry Christmas, George Bailey. Other than that, no offers have been made as of October 10. We start our audition process with all roles open.

Q: Do you only hire professionals? Will I get paid?
A: Different shows have different demands. Productions require various levels of skill or specific training. Last year we filled about 8 roles with visiting artists, and about 30 roles with local performers. Some artists are paid as professionals, as they make their living on the stage. Others are gaining stage experience, still in training, offered roles outside their normal casting range, happy to donate their time, etc. There are many variables. In the end, we work to be fair and build the best ensembles we can afford for every show.

PLEASE READ ALL INFO CAREFULLY BEFORE CONTACTING US!
CASTING NOTICE

Heartwood Regional Theater Company
18 Biscay Road
Damariscotta, Maine
207-563-1373
info@heartwoodtheater.org
www.heartwoodtheater.org

Production Title: Pride and Prejudice
adapted by Kate Hamill / based on the novel by Jane Austen.

Production Start: First called rehearsal: July 6, 2020
Performance Dates: July 30 through August 8, 2020
Union / Non-Union: Only Non-union professionals considered for roles.
Project Length: Full length play. Some double rehearsals will be called.

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/Audition Location: Poe Theater at Lincoln Academy, Newcastle, Maine
Compensation: Maine based ensemble members are provided a local travel stipend. Stipends for actors with professional credits and visiting artists will be negotiated. Visiting artists are provided on campus housing. Transportation and other expenses are the responsibility of the actor.

Audition Dates: POE THEATER - OCTOBER 26, 2019 @ 10 – noon
VIDEO SUBMISSIONS are due via EMAIL by Oct. 26, 2019

Roles to be filled as actors are contracted. ALL actors are to begin rehearsals fully memorized. Actors should be able to move objects and perform medium lifting tasks in the show. The ensemble will include both professional and non-professional actors.

TO AUDITION: Prepare a 1 – 2 minute classical monologue, OR the two person scene attached OR a page of Austen’s P & P. Samples are attached. Also: reels to indicate vocal, movement and comedic ability are strongly encouraged. Hamill’s version asks actors to dance, sing, and clown.

VIDEO SUBMISSIONS: Same as above. Please frame the video in a full shot (head to feet). Additional video submissions that indicate your abilities are very welcome. Please include resume with acting/training history. Call backs, if necessary, will be scheduled in early 2020.

Pride and Prejudice will be performed in a 140 seat theater. We seek actors with proven acting, clowning, devising, and movement abilities. Facility with the unique requirements of period speech a must. Cast members will be expected to be prepared, vital contributors to the ensemble. We live in a diva free zone.

ROLES:
Note that Hamill’s version was originally written for just 8 actors. Our production may or may not attend to the doubling in the CHARACTER BREAKDOWN attached.
CHARACTER BREAKDOWN

Doubling for 8 actors.

Female

ACTOR 1

JANE. Late 20s–early 30s. The eldest and most beautiful Bennet daughter. Kind, idealistic, diffident. Always tries to do the right thing.
MISS DE BOURGH. Lady Catherine’s daughter; a gremlin. Probably allergic to sun. Underneath all her veils, she may be covered in scales.

ACTOR 2

LIZZY. A year or two younger than Jane. Clever, spirited; can be sharp-tongued. Gets flustered, which makes her klutzy. Prides herself on good judgment. Not especially beautiful. Very very scared of marriage, after absorbing the lessons of her parents’ marriage. (The actor playing Lizzy must not double.)

ACTOR 3

LYDIA. 14. The youngest Bennet. Lively, prone to imitating others’ behavior and eavesdropping.

LADY CATHERINE. Patrician Caesar-meets-drill sergeant.

Male

ACTOR 4

MR. Darcy. Late 30s–40s. One of the richest men in England. Too proper for his own good; awkward in most social contexts. Prides himself on self-control and good judgment. (The actor playing Mr. Darcy must not double.)

ACTOR 5

MR. COLLINS. A pedantic, obtuse man. The original mansplainer. Rector to Lady Catherine.

WICKHAM. An unfairly handsome and charming gentleman. Probably a sociopath. Raised with Darcy.

MISS BINGLEY. A very rich, very beautiful young woman. Fancies herself witty. (May be played by male or female actor, depending on doubling.)

Male or Female

ACTOR 6

MR. BINGLEY. Late 30s–40s. Loves the world and the world loves him. Mr. Darcy’s particular friend. Almost literally a dog.

MARY. The third Bennet girl. Violent and dark undertones; prone to pedanticism and sulking. A dark goth Brontë character trapped in an Austen world. Coughs to get attention, or to make a point; may fancy that she is dying.

ACTOR 7

CHARLOTTE LUCAS. Same age as Lizzy. A practical girl with a good sense of humor. May be doubled with Mr. Bennet.

MR. BENNET. The patriarch of the Bennet family. Finds amusement in absurdity; often looks for respectable escape from the chaos of his family life. Can be somewhat apathetic; probably a bit depressed, under everything. Enjoys antagonizing. Disappointed in marriage.

ACTOR 8

MRS. BENNET. The matriarch of the Bennet family. Mostly a silly woman, of mean understanding and variable temper. Hypochondriac; when she’s upset, she fancies that she’s dying. The business of her life is to get her daughters married. She traumatizes her family with some regularity.

SERVANTS. (All servants with lines in this production happen to be male.)

Other doubling schemes are possible; your production may choose to double differently or not at all.

However, the actors playing Lizzy and Mr. Darcy must not double.
CHAPTER III.

Not all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject was sufficient to draw from her husband any satisfactory description of Mr. Bingley. They attacked him in various ways; with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all; and they were at last obliged to accept the second-hand intelligence of their neighbour Lady Lucas. Her report was highly favourable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley’s heart were entertained.

“If I can but see one of my daughters happily settled at Netherfield,” said Mrs. Bennet to her husband, “and all the others equally well married, I shall have nothing to wish for.”

In a few days Mr. Bingley returned Mr. Bennet’s visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the young ladies, of whose beauty he had heard much; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining from an upper window, that he wore a blue coat and rode a black horse.

An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and consequently unable to accept the honour of their invitation, &c. Mrs. Bennet was quite
metal, careless manufacture, and they never shall sound as they should.

_He is getting more and more worked up._

But if they are cast of stronger stuff, of quality—you ring them once and you can’t control the vibration, can you? They just go and go however they will once they are struck, and nothing can stop them!

_He begins to pace; Lizzy is concerned about the carpets._

And whether they sound for alarum or benediction, they CANNOT BE UNRUNG! They ring and ring until the energy is spent, or they CRACK!

LIZZY. What—

DARCY. They ring to demand! Attention must be paid!!! Something is happening! Something beyond our control, something arranged over our heads has CHANGED!

LIZZY. [—what?]

DARCY. IN VAIN I HAVE STRUGGLED! MY FEELINGS WILL NOT BE REPRESSED! YOU MUST ALLOW ME TO TELL YOU HOW ARDENTLY I ADMIRE AND LOVE YOU!

LIZZY. (A subdued version of her mother’s inarticulate squawk.) —Awk?

DARCY. I LOVE YOU!

_He is really losing it now—recklessly, almost happily._

In spite of all my endeavors—in spite of the absolute unsuitability of the match and of your family and quite frankly your own conduct—you have ensnared me!

Your mother taught you well; I am yours entirely.

Miss Bennet—you win.

_He comes very close to her. Lizzy backs up against the desk._

LIZZY. (Again, barely a breath, a much-subdued version of the squawk.) —Kwa—

_She bumps against the desk; ink spills all over the carpet._

Aaah!

_They both jump to contain the spill; Lizzy piles clean papers over it. It’s now a mess; they are very close indeed._

DARCY. Miss Bennet, you need, you need, you NEED—

LIZZY. No, no, no, stop, you’re getting it all wet, I DO NOT I DO NOT NEED YOU!

_She pushes him. They stand and separate; breathing hard. They are both covered in ink and water. Papers everywhere. She tries to collect herself._

LIZZY. If I COULD feel gratitude for your declaration, sir, I would thank you for it! But I have never desired your good opinion!

DARCY. —You cannot be serious!

LIZZY. (So mad she’s sputtering.) I—I AM! I AM! I ACTUALLY AM!

_Ink splatters._

And I am so far from trying to “ensnare” you, Mr. Darcy, that I have openly decried you as the most uncivil of men!

_She may try to clean; keeps making more of a mess._

DARCY. I, uncivil! When with so little civility, I am refused!

LIZZY. How can I be otherwise, when you tell me that you only like me against your will, your reason, your character!

_She gives up on cleaning._

DARCY. —

LIZZY. AND I HAVE OTHER PROVOCATIONS!

You reproach me for my conduct, but you have acted in a reprehensible manner yourself! (At his look.) Your treatment of Mr. Wickham!

DARCY. —I suppose Wickham is a great favorite of yours?

LIZZY. …He is an agreeable man! One whom you robbed of his inheritance, over nothing but your pride!

DARCY. Who told you that?

LIZZY. —It is not the only claim laid against you! Had my feelings not already been decided—had they even been favorable—do you think that I could ever accept the man who has ruined the happiness of a beloved sister?

_Pause._
Darcy. Perhaps Mr. Wickham has told all of Meryton that I deprived him of the living promised by my father. But I daresay he did not tell what led to his disinheritance?

Lizzy. He [said]—

Darcy. Wickham attempted to seduce my sister. Georgiana was only fourteen years old, Miss Bennet: a sweet, soft-hearted romantic. An innocent. This is the “agreeable man” you speak of.

Lizzy. I cannot believe it.

Darcy. Believe what you will. I speak frankly—as always. I would slander Wickham’s name as openly as he does my own, but for the sake of Georgiana’s reputation.

Beat.

As to your sister: Bingley liked Jane Bennet, I could see that. But then he likes everybody! And your sister did not seem to invite a serious attachment! She was amiable, but I never saw evidence that she felt anything more!

Lizzy. Then you are blind!

Darcy. ...What I did see was an imperfect match, with unreliable and indifferent players, spurred on mostly by the fortune-hunting machinations of your mother, whose total lack of propriety even you must acknowledge! The morning we left Meryton—Bingley did intend to propose to your sister. I urged him, instead, to absent himself from the county. I told him that Jane Bennet did not care for him and that he would soon be trapped in a shameful connection. But had I known that she did, indeed, return his affections—

Lizzy. She did. She DOES.

Darcy. I still would have done the same! It was a most imperfect match, and I was glad to spare him from it! Towards Bingley I have been kinder than towards myself—but then, I could do nothing.

He moves towards her again.

I do not mean to hurt your pride. But I abhor falsehood, and you cannot expect me to rejoice in the inferiority of your family! Surely in your life, you have seen the consequences of imprudent attachment. Surely you have seen the misery of a mismatch. Could I speak in flatteries—like Wi—(Stops himself.)—other gentlemen—

He gets quite close to her.

Lizzy. ...You are mistaken, Mr. Darcy, if you suppose you ever could have made the offer in any way that would have tempted me to accept. From almost the first moment of my acquaintance with you, you have been unfailingly arrogant, prideful—

Darcy. I—!

Lizzy. —and disdainful of the feelings of others! Particularly my sister Jane: a sweet, soft-hearted romantic. An innocent. I have no inclination towards marriage, Mr. Darcy, but even if I did, you are the last man in the world whom I would ever consider.

Darcy. ...This is too much. Miss Bennet. I swear that I never shall express sentiments again which are so—disgusting.

He bows. She curtseys. He exits. Lizzy is covered in ink. She looks at the ink, water, everywhere. She is at her lowest point yet. She sinks straight down from the curtsy, amongst the debris.

Lizzy. —what a mess.

Scene 5

Charlotte enters, finds Lizzy and the carpets.

Charlotte. AaaAAAaaaahhhhh!!!!!

She produces rags; they clean up the ink (and Lizzy changes/cleans herself) during the scene.

Lizzy. And all from that—conceited, taciturn, unfeeling man. Can you believe it?

Charlotte. You can hardly call him unfeeling.

Lizzy. How can you defend him, after what he said about my family?

Charlotte. Lizzy, you must admit your mother is rather... exceptional.

Lizzy. I—even if—