



FOR YOUR SAG CONSIDERATION

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

DANIEL DAY-LEWIS

VICKY KRIEPS

LESLEY MANVILLE

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE









In every great drama, the hero confronts a rising challenge that alters her character.

My challenge came when I left business school and began a non-profit youth theater program on the streets of New York. With the right education, I knew I could play a bigger part on a broader stage and use my art to break down barriers that exist within communities. I took a leap of faith and applied to Columbia University School of General Studies. My Columbia theater professors are inspiring me to direct my own productions.

Now, I'm teaching young performers about theater that transcends all the roles we play.

- Alejandra

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WRITTEN AND DIRECTED BY NOAH BAUMBACH

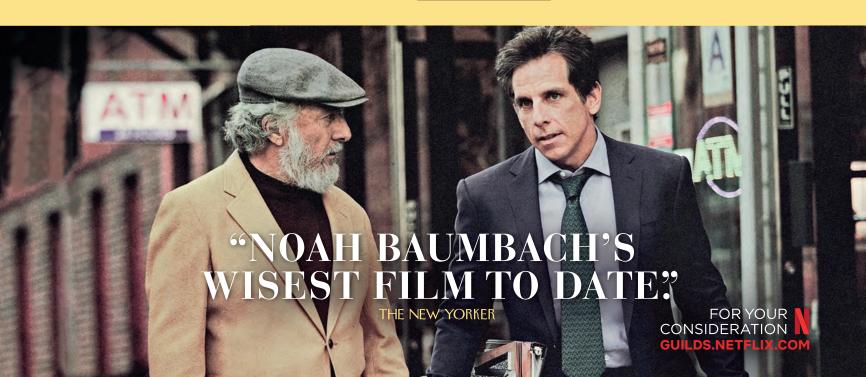
Adam Sandler Ben Stiller Dustin Hoffman Emma Thompson



# The Meyerowitz OFFICIAL COMPLEX (New and Selected)



GOTHAM INDEPENDENT FILM AWARDS NOMINEE Best Actor Adam Sandler



# ILLUSTRATION: NATHAN ARIZONA/PHOTO: JAMES LEE WALL

# **Ito Aghayere**

By Allie Volpe

What has working on 'Junk' added to your acting skills? It's one thing to be a part of a play that's brilliantly written, but it's another to be a part of a piece that's eerily relevant, that is prophetic in a scary way. [The script] gives you a sense of ease, as though you're watching something that has already happened. But things change over the course of the play where all of a sudden, echoes of the world we currently exist in start to bleed through. You start to see the beginnings of how we got here, and getting into that every night has been edifying in a way that I've never experienced before.

How do you prepare to audition for a play like this? You should read the play before you go in for the audition-that's pretty obvious-but for this play I was a little intimidated even with my background in political science. I read it in two hours and five minutes and I didn't move. Letting the play wash over me, being the audience to the play-for me, that's the way I enter any piece I'm auditioning for. When I did go into the room, it didn't feel like I was doing the play, it felt like I was giving my interpretation of Jackie's role in this world buoyed by the different bits I was reading.

What was your most memorable survival job? I worked overnights at a fancy hotel. I think I had some of the fondest memories because I worked with a group of people that became a part of my crew. You have these experiences with super wealthy people who have no filter and live in a completely different universe than you do as an aspiring actor. It's humbling in some ways, and in others it's infuriating.

What advice would you give your younger self? It's the advice I give myself now: Honor your "yes." Whatever your "yes" is, whether it was a hard yes, one you're not excited about, or one that you are, honor it. I think there is something lost when I forget how important every part of the journey actually is, how it builds on [itself]. The idea that one season might be particularly hard, whether it's working overnight and not getting the auditions you want-that season won't last forever. Neither will the season where you're winning awards and on Broadway.

Have you ever used Backstage in the past? Absolutely! One of the things that I love about Backstage is there is a level of authenticity to the journey that I appreciated over the years, reading stories about people who have landed that dream job but there's still that thing that tethers them to when that was not even a remote possibility. I have friends even now who are like, "Ito, Broadway, wow!," and it's just like, "You guys remember when I wasn't sleeping for three years?" It's not like that story is gone now that something exciting happens. **b** 



Set in the mid-1980s on the cusp of the financial boom, the precipice of when money became priority, is Pulitzer Prize—winning playwright Ayad Akhtar's latest work, "Junk," which opened Nov. 2. In her Broadway debut, Ito Aghayere plays Jacqueline Blount, an ambitious lawyer. Here, Aghayere reflects on the years she spent working overnights in an upscale hotel and showing an authentic story of her past, "the stretch marks of progress."

"AS AN ACTOR, IT'S OUITE A GIFT TO BE ABLE TO LEAVE ASH IN THE AUDIENCE'S MOUTH."

# FOR YOUR CONSIDERATION IN ALL CATEGORIES



#### **BEST PICTURE**

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LEGAI

#### L.A. Cracks Down

#### DISTRICT ATTORNEY FORMS TASK FORCE TO ADDRESS ABUSE ALLEGATIONS

#### BY ALEX ATES

n light of the avalanche of revelations about entertainment figures sexually harassing co-workers, employees, and crew members, the Los Angeles County District Attorney's office has formed a special task force to assess cases of industry-based abuse.

"In response to the widespread allegations of sexual abuse in the entertainment industry, I have established a task force of specially trained deputy district attorneys who are ready to evaluate these cases if any are referred to my office for criminal prosecution," said Los Angeles County District Attorney Jackie Lacey in a statement released Nov. 9.

"I have assigned the group of veteran sex

crimes prosecutors to work together to ensure a uniformed approach to the legal review and possible prosecution of any case that meets both the legal and factual standards for criminal prosecution."

The Los Angeles County District Attorney's Office is not the only criminal office putting a particular focus on sex and power abuses in the entertainment industry. It was confirmed on Nov. 3 that the New York Police Department had opened a criminal case against Harvey Weinstein in response to numerous accusations of sexual misconduct.

Additionally, actor advocacy groups have recommitted their focus to actor safety in the workplace. On Oct. 27, the International

Federation of Actors released a statement through SAG-AFTRA saying, "The scandal involving Harvey Weinstein revealed problems that were all too familiar to women—and men—in our industry. We know that sexism in our industry is real. We know that there are sexual harassers who use their power to intimidate. And we know that this needs to change."

On Nov. 9, Actors' Equity president Kate Shindle reaffirmed her union's commitment to enforcing lawful interactions at the workplace. "I've been frustrated and angry as I've looked at the headlines lately. Over and over again, stories are cropping up about professionals in our industry who were harassed in the workplace and were too afraid to speak up at the time," Shindle said in an email to members. "Everyone should be able to go to their job without being afraid that they will be sexually harassed or bullied. That isn't an unreasonable expectation. That's the law."

On Nov. 10, Women in Film announced that it would be launching a hotline and pro bono legal aid panel beginning Dec. 1 for women and men to report instances of harassment. According to Variety, these resources are "to refer men and women in need of assistance to other survivors, designated mental health counselors, law enforcement professionals, and civil and criminal lawyers and litigators."

District Attorney Lacey said that while her office's new task force has yet to initiate any investigations, they are in communication with the Los Angeles and Beverly Hills police departments to begin more aggressively enforcing laws that are designed to protect workers, including actors, crew members, and more, from assault and abuse—especially in Hollywood.

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"ONE OF THE BEST WRITTEN, BEST ACTED, BEST DIRECTED FILMS OF THE YEAR."

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"THE CAST IS EXCELLENT."

The New York Times





#### WHAT'S CASTING

# **Motley Crue Goes Streaming**

THE BIOPIC STARTS CASTING

#### BY REBECCA WELCH

tay in the loop on industry and casting news with our write-up on who's been slated for recent film and television roles!

#### "The Dirt"

Motley Crue is about to rock it on Netflix. The iconic band, whose notable names include Nikki Sixx, Tommy Lee, Vince Neil, and Mick Mars, is about to go on an excursion through its torrid and tumultuous past. The group, who truly lived a rock 'n' roll lifestyle, won't be directly involved in the making of the film, but its autobiography, "The Dirt: Confessions of the World's Most Notorious Rock Band," will provide the outline. The main focus of the biopic will be the hard lifestyles of the various band members as they work to manage their vices. No names have been attached to the project, but Barbara Fiorentino is on board to cast the roles. The film looks to begin production in February 2018. New Orleans will likely host the majority of the project.

#### "Miss Virginia"

Uzo Aduba is taking a leave of absence from prison life to shine a light on equality. The celebrated

"Orange Is the New Black" actor is the first, and currently only, name on board for the film "Miss Virginia." The project will follow a mother who is struggling to provide for her child. When she manages to enroll her son in an expensive school, she finds herself advocating for other underprivileged and at-risk kids in her community who are in dire need of a proper education. The film, which is based on a true story, will bring in director R.J. Daniel Hanna while Aisha Coley will come aboard to fill out the rest of the roles. The project is scheduled to start filming in March 2018 and carry on through the spring. No official location has been given, but it's likely Los Angeles will serve as the main point of production.

**GET CAST!** FOR MORE UPCOMING PRODUCTIONS AND CASTING NEWS, VISIT BACKSTAGE.COM/RESOURCES.

#### "The Boys"

Comic adaptations aren't slowing down anytime soon, and Amazon is getting in on the genre. The streaming network has just ordered the pilot "The Boys," based on the comics of the same name. The story will focus on a

group of blue-collar vigilantes who make it their mission to take down corrupt and overindulged superheroes that have started to lean into the dark side. No cast is currently lined up for the project, and Ulrich/Dawson/Kritzer is on board to assemble the justice-wielding heroes. Production is anticipated to start in the spring

of 2018. No official date or location has been announced, but it is likely the project will land right in the middle of pilot season on one of the coastal hubs.

For the latest news, check out backstage.com/resources to find thousands of production listings, casting directors, acting classes, agents, and more!



#### **TELEVISION**

Apple's Taking a Bite Out of Scripted Series

THE TECH GIANT IS DIPPING ITS TOE INTO THE STREAMING GAME IN A particularly high-profile way: The company recently nabbed rights to a forthcoming television series that will star Reese Witherspoon and

Jennifer Aniston, who played sisters on "Friends." The platform has already ordered two 10-episode seasons of the drama, which centers on a morning television show. The series is the second announced project from Apple's foray into original programming, the first being a revival of Steven Spielberg's 1980s anthology series "Amazing Stories."

—CASEY MINK

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#### **BACKSTAGE LIVE**

### **Her Guiding Light**

SARAH GADON TALKS STARRING ON NETFLIX'S "ALIAS GRACE"

#### BY BENJAMIN LINDSAY

s Grace Marks, the real-life inspiration for Margaret Atwood's 1996 novel and now Netflix's buzzy miniseries "Alias Grace," Sarah Gadon was faced with a tall order. The role of a Northern Ireland immigrant living in 1840s Toronto, who's accused and convicted of murdering both her housekeeper and master of the house, is drenched in mystery-to the point where even Gadon wasn't sure of her innocence. The Ontario-born actor came by our Brooklyn HQ to discuss the new series and her audition tips.

#### Maintaining ambiguity was key to the series' tone.

"When I first read the scripts, I got really wrapped up in the question of [Grace's] innocence. And then when I sat down with Margaret and we started to talk about Grace and the whole project, she reiterated how important it was for me to maintain the ambiguity of Grace's actions-whether or not she actually did it. That was a real guiding light: to maintain [that question was] more important than what my feelings were about [her]."

#### Atwood's success on TV this year is no coincidence.

" 'The Handmaid's Tale' is this look forward at this dystopian future of where we're headed, potentially, in terms of gender politics, and 'Alias Grace' is this story of where we've come from in terms of reproductive rights, immigration, gender politics-and we're in the middle right now, in this place where we're very unsure of where we're going. For both pieces to come out in the same year feels like a very kind of poignant response to that anxiety."

#### She relished rehearsals with director Mary Harron and writer Sarah Polley.

"Sometimes film directors are afraid of rehearsal because they don't understand what it is or know what they can gain from it, or they can find it confining, as if their material could become stale or dry. But the rehearsal space is unconditional positivity. Nothing is wrong. It's just a place for you to explore. Most importantly, it's a place for you to gain a real sense of trust with the people you're working with."



Sarah Gadon on "Alias Grace"

#### Consider volunteering as a reader for others' auditions.

"When I was first starting out, I asked to be the reader in auditions so that I could kind of see how it worked from the other side of the table. That was an incredible exercise, and I would highly recommend any actor do that. Before, I always thought that I was the least talented, the most unprepared, the least qualified for the job, and I would kind of cycle in those negative thoughts

as I waited to go in there and read. I feel like a lot of actors think that way. When I was a reader, it totally changed auditioning for me because I realized that actually, everybody in the room just wants you to come in and be the one. They don't care if you get it word-perfect; they don't care if you stumble. They just want to see something authentic in you." **b** 

Want to hear more from Gadon? Watch the full video on our Facebook page!

#### **TELEVISION**

#### The Ultimate High School Reunion

#### "THE GOOD PLACE" STAR KRISTEN BELL HAS TEAMED UP WITH ABC

for "Encore," an innovative television project that will seek to reunite former classmates to perform their high school-era musical one more time. The production team is currently accepting applications from those who attended high school—and performed in a musical there!—in the 1990s or 2000s. Bell will executive produce the series, which has not yet announced a production timeline or other details regarding cast and creative team.

-CASEY MINK

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A NETFLIX ORIGINAL SERIES

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#### @BACKSTAGE

#### THIS WEEK'S CULTURAL SPOTLIGHTS

#### **MEET THE MAKER**

#### Lee Unkrich, "Coco"

BY MANUEL BETANCOURT



"Coco"

#### THE INSPIRATION BEHIND DISNEY PIXAR'S UPCOM-

ing film "Coco" is not hard to discern. Set mostly in the Land of the Dead, the animated tale of Miguel, a young boy eager to become a musician like his idol, despite his family's peculiar aversion to music, is a love letter to Día de los Muertos. When writer-director Lee Unkrich first pitched his idea for the film to Pixar's own John Lasseter, all he had was the vague idea of setting a film during the famed Mexican holiday.

But, as he tells Backstage, "the more that I learned how family-centric the celebration is and just the core tenets of the holiday—about this obligation to remember loved ones that have passed on, remembering them every year in a joyous way, putting things out that they loved in life and passing their stories to a new generation—it just seemed full of potential to tell a unique but very deep and emotional, funny, colorful, musical story."

Aware that he'd have to work hard to tell the kind of story he'd feel proud of ("I wanted to make a film that people in Mexico could watch and feel like it had been made for them"), Unkrich knew authenticity would need to be key. That meant not just recruiting Mexican-American director Adrian Molina to join him at the helm, but committing to fill the film's cast with an all-Latino roster of actors. And while the likes of Edward James Olmos, Benjamin Bratt, Jaime Camil, and Gael García Bernal round out the supporting cast, the film is anchored by newcomer Anthony Gonzalez as Miguel. That role, as Unkrich shared, was the hardest to cast.

"From our experience, it's really hard to find children who can act well," Unkrich says, "but we had to thread a needle because I needed a Latino boy, I needed him to be a certain age—but since our movies take a long time to make, I couldn't have his voice change on me!—and

ideally I needed a kid who could sing. It was just kind of a tall order." With the help of casting director Carla Hool, who worked on "East Los High" and "Narcos," the "Coco" team saw hundreds of boys in the United States and Mexico. As it turns out, they found Gonzalez while auditioning young actors to lay down the scratch voice for Miguel, the track they use to mock up the film with crude storyboards and temp soundtracks before they finalize its script and overall treatment. They fell in love with him and knew they'd found their Miguel.

"There's not much difference when it comes to voice acting: a performance is a performance."

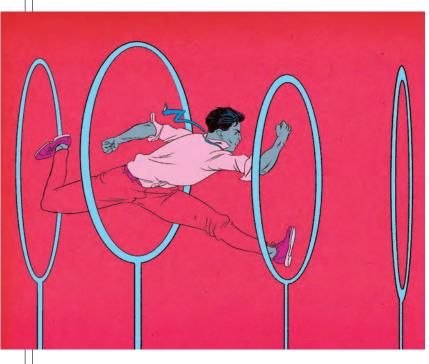
Asked whether there is anything in particular actors should keep in mind when doing voice work, Unkrich has to admit he's finally come around to treating voice performances the same way he would those in a live-action film. A few years ago, he'd have said—and has, indeed, encouraged some of his actors-to play things a bit more broadly than they felt comfortable with. "What I used to say, and what my experience was, is that a lot of actors I worked with who hadn't done a lot of voice work before, I found [they] tended to give—especially if they were film actors-understated performances." Unkrich's job in the recording studio was to get them to really embrace going bigger and bolder. Then came Michael Keaton.

On "Toy Story 3," the actor insisted on playing his character (Barbie's Ken) in an intentionally restrained manner. "In the room, I was convinced that it wasn't gonna work," Unkrich remembers, "that he was playing it too small. And it wasn't until we got back and I started listening to it that I recognized how genius it was. It was perfect."

Since that experience, he no longer pushes actors to play things differently than what feels right for them. "And that's worked out well. I would say at this point, there's not much difference when it comes to voice acting: a performance is a performance."

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#### **NOTE FROM THE CD**

#### **An Audition Refresher**

BY MARCI LIROFF

#### I JUST STARTED CASTING A PILOT,

and once again, I marvel at the talent that comes in the room. That said, there are a few technical mistakes actors consistently seem to make.

- 1. If your scene has more than one person in it, do not direct your off-camera looks to include the director, producer, or anyone sitting in the room—it makes them wildly uncomfortable. You can either use the reader (who can play all the characters) or the cameraperson. You can also choose a spot directly to the side of the camera. Just make sure you're not directing those looks too far from the lens or we'll lose your eyes and expression.
- 2. Be as off-book as possible so you can receive notes from the director. I work with one who loves actors and is very articulate with them. If

- he likes what you're doing, he might give you six or seven notes per scene. If you don't know the dialogue well, your head will explode. You've got to be on your toes so that you can change it up when you get those notes. Don't just stick to the way you've been doing it over and over. We want to see that you can listen and adjust.
- 3. If your lines include a name or a word that you don't know, look up the pronunciation and meaning. I can't tell you how many times people have mispronounced a designer's name. For a character who should know better, it's an instant giveaway that you didn't do the proper research.
- 4. One of our producers is the writer. He thinks his words are golden and would like to hear them read as written. However, a button—especially

in comedy, and only if you know what you're doing—can be a very good thing. (By button, I mean a look, reaction, or ad-libbed line that "buttons up" the scene.) But be careful and don't overdo this option.

- 5. When we ask that you bring a hard copy of your picture and résumé, unless you're Will Smith or Angelina Jolie, we mean it. And make sure they're both up to date.
- 6. Speaking of your résumé, please—for the love of all that is holy—list your height. When we're casting an ensemble, we need to know your height so that we can know how you'll look in the frame with the other actors. If we envision some characters having a particular height, it would be nice to find it without having to make calls or look online.
- 7. We don't always have time to procure an O-1 Visa for you. If you're not a U.S. citizen, put your status on your résumé. If you have a green card, even better!
- 8. Research, research, research. Know who you're reading for. Every script has a rhythm, like music. You've got to know their past work so you know the tone of the piece.
- 9. Separate your demo reels or clips into comedy and drama.
- 10. Finally, read the script. There's no way you can understand the tone unless you do. On my current project, the script is available, and yet several actors have auditioned without reading it because "their agent didn't send it." If you don't get it from your agent or manager, push back and ask them if it's available.

**GET ANSWERS!** Follow producer and casting director **MARCI LIROFF** on Twitter @marciliroff. or visit marciliroff.com.

#### #IGOTCAST.

#### **Daniel Michael Crane**

By Casey Mink



Since graduating, **DANIEL MICHAEL CRANE** has relied on Backstage to buoy his professional career. His devotion is paying off; the performer recently booked "Bound for Broadway," a cabaret showcase.

#### The showcase is helping him grow.

"I will be appearing as a soloist in ['Bound for Broadway'], along with some other talented performers. The show is not themed and song choices are open-ended, so this freedom really allows us to represent and express ourselves in the best possible way."

#### New actors must be malleable.

"I am not picky with my roles....
Actors must learn to adapt, no matter the situation, even if it makes them feel uncomfortable. To any new actors, I would [say] don't be afraid or feel unworthy because you don't have as many credits as other people. Be proactive, not reactive."

#### Self-worth can coexist with humbleness.

"The best advice I can give people is this: There is always a way in or around virtually any situation. Know your worth, exploit it but be humble, and stay the course."

#### TO SEE YOUR SUCCESS

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#### **SECRET AGENT MAN**

#### Why 'Like' Is a Flexible Word

ast week, I took a meeting with an actor who was referred to me by a manager I cannot stand.

Why did I do this? Because I don't have to like everyone I work with. It would be nice if I did, but that wouldn't be realistic.

In this case, the actor had a substantial résumé and was leaving a larger agency because he wanted more personal attention. This is exactly the sort of thing my company can provide, so I definitely wanted the guy on my list. The fact that his manager's a douchebag is unfortunate, but totally beside the point. Hell, I'm sure the manager doesn't care for me either, but he knows I'll get the job done, and that's all that matters.

This is a concept most actors fail to understand. You need to

accept that a large chunk of your future will involve working side by side with people who turn your stomach. I only hope none of them are as bad as Harvey Weinstein. (Granted, he's an extreme example destined for a very dark corner of hell.)

Now, imagine the day you finally land a series regular role. Hallelujah! You have arrived in the Promised Land. The only negative is that your co-star is a nut bar who makes your skin crawl. Well, get over it, because your job is to deliver the goods, and your personal feelings about the other cast members are irrelevant. And don't forget to smile when you film your first kissy-face scene with the actor in question.

Now let's bring this home to us: actors and agents.

People (who are these

"people"?) will always tell you to sign with the agent you like most. I say that's absurd. The truth is that you don't have to like your agent. It helps, but it's not necessary. You want the rep who gets you, the one you can talk to, the one with enough passion to get you in the room. Because at the end of the day, that's all that matters. What good is an agent you can enjoy a spot of tea with if the dude isn't knocking down doors with his massive personality?

#### If we're working together, I'm not your friend. I'm your agent.

About five years ago, I tried to sign an actor who ended up going with another company. He had been referred to me by a casting director, so I called her up to see if she had any insight on why he passed. Turns out the actor didn't like me because I seemed too aggressive. WTF? Isn't that exactly the kind of quality actors need in their reps? Who wants to work with a laid-back agent?

Remember, if we're working together, I'm not your friend. I'm your agent. And depending on our relationship, we might grow close and share personal information, but I have no interest in spending the weekend with you in Wine Country.

Acting attracts creative people who wear their emotions on their sleeves. That's an admirable quality, but you have to be careful. You can't expect to always be surrounded by people you love, because sooner or later, they will break your heart. So learn to work well with everyone and never view your professional relationships as personal ones.

#### THE ESSENTIALISTS

#### **Daniel Patterson**

cinematographer

By Benjamin Lindsay

As director of photography, **DANIEL PATTERSON** helped storied filmmaker
Spike Lee recreate his 1986 feature
"She's Gotta Have It" for Netflix. The
10-episode modern-



day adaptation depicts Brooklynite Nola Darling's (DeWanda Wise) life through sex, art, and social activism. He tells Backstage about working with actors like Wise and the importance of passion.

#### This series served as a reunion for Patterson and Lee.

"I got involved because I love the original film—and I love collaborating with the man [Lee]. When we did the feature film 'Da Sweet Blood of Jesus,' I had an amazing time shooting that film, and thoroughly looked forward to doing something long-form [with him] again."

#### As an actor, ask your cinematographer questions.

"I want [actors] to have as much freedom as possible. Many actors are aspiring producers, writers, and directors themselves, so they ask questions, and I share my knowledge. They tend to ask what lens am I on, what do I see, what are the parameters of the frame? The multiple cameras [and] simultaneous shooting [on this project] allowed for fewer takes, and I think most actors can appreciate that."

#### Bring your passion to the table.

"The ideal actor to work with is a smart and passionate one. DeWanda Wise is ideal because she is talented, emotionally intelligent, and passionate about her craft. When an actor is on their A-game, you want to make sure that you are on your A-game, too."

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## culture+



Theresa Ruth Howard

#### **INSIDE JOB**

#### Theresa Ruth Howard

**MOBBALLET FOUNDER** 

BY VICTORIA DOMBROSKI

#### MEMOIRS OF BLACKS IN BALLET (MOBBALLET), FOUNDED BY BALLERINA

Theresa Ruth Howard, is a nonprofit organization that "preserves the contributions and stories of black artists in the field of ballet" through oral histories. With panels, workshops, and authentic dialogues, this network aims to support future generations as well as provide inspiring and accessible content.

How did your background as a performer and educator influence you to create MoBBallet? I can call myself lucky to have had a career with Dance Theatre of Harlem where I got to actually see it, be it, be amongst it. But for those people, those dancers of color, it's generally a very solitary existence. As you train, you're one of a few, and so you really do feel like a unicorn

at times. It's really nice to present that information, especially now, as we are in an age of internet and social media and information is at everyone's fingertips.

How would you describe the current landscape for ballet dancers of color? How has it changed over the years? It really does move through eras. My project with the

Knight Foundation starts in the 1930s: there were a lot of black people training in ballet and not being able to perform on any level that white media or white society would really acknowledge. In the '60s and '70s, Dance Theatre of Harlem was really taking off, so obviously there were enough black ballet dancers to form a full company. When we talk about the landscape now, from the '80s on, it's very bleak. In "white ballet companies," it's never really progressed further than [where] it's been since the '70s. Do I have hope? I think I do. There's a lot that goes into changing it, but I know that there is talent there. The question is, does it have an opportunity? That's not just a financial aspect; opportunity and access are multitiered. Are directors going to hire the capable?

What would you like to see develop with MoBBallet? Besides growing the archive, part of what I'm doing is advocacy in the real world, working with ballet organizations and ballet companies to help them become more brown-friendly. It's not about putting a brown body in a space, but how that space feels and how that space relates to them. Also opening up real questions about the aesthetics of ballet. Ballet has not dealt with the racial component, but there are also gender issues in ballet, too. I would really like to see them develop into an organization that creates a network of people and helps the next generation. My hope is that any young dancer coming to MoBBallet can be in any area and see who danced there and connect with someone here. The sky's the limit, really. **b** 

# "DO I HAVE HOPE [FOR REPRESENTATION OF DANCERS OF COLOR]? I THINK I DO. THERE'S A LOT THAT GOES INTO CHANGING IT, BUT I KNOW THAT THERE IS TALENT THERE."

#### #IGOTCAST.

#### **Christopher Hagen**

By Casey Mink

A Backstage user for roughly a decade, CHRIS-TOPHER HAGEN has routinely reaped its



benefits, including his most recent gig in the feature film "Hyde Park."

#### The project was an instant draw.

"The character had tremendous appeal to me, as did the storyline of 'Hyde Park,' being based on a true incident in American history. It's a small part as Heyoke Joe, sort of the town mascot who goodheartedly challenges the norms."

#### The team's enthusiasm increased his, too.

"[Through] Backstage, I sent director-co-writer Nicholas Barton my headshot, résumé, speed reel, and a short note. The audition was more of a phone interview with [him]. His enthusiasm and passion for 'Hyde Park' only increased my desire to be in the film, for which I am grateful."

#### Backstage keeps him in the game.

"It gives me an opportunity to see what is out there, what's casting, and helps me continue to participate. [Actors new to Backstage should] explore, explore, explore, and then explore some more."

#### **TO SEE YOUR SUCCESS**

story in print, tweet @Backstage using the hashtag #IGotCast.

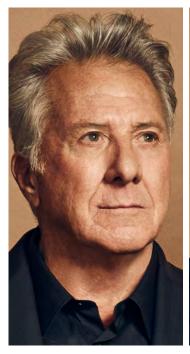
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By Manuel Betancourt Photographed by Chad Griffith

# BAUMBACH METHOD

The cast of the acclaimed director's latest project, "The Meyerowitz Stories (New and Selected)," reflects on the intersections of creative process









o hear the cast of Noah Baumbach's "The Meyerowitz Stories (New and Selected)" tell it, the shoot for the bitingly funny family drama was anchored by a dynamic not too dissimilar from that which drives much of the feature's plot. As in the film, the all-star cast of Baumbach's drama felt compelled to please and appease their writer-director as they would a doting father. But where Harold, the Meyerowitz patriarch played by Dustin Hoffman, is near-tyrannical in his self-absorption (he is a modestly successful artist, after all), leaving his three children to jockey for his attention while cursing that very futile instinct, Baumbach made for a more kindhearted leader on set.

For Adam Sandler, who plays Harold's eldest son, Danny, a stay-at-home dad who's about to see his beautiful daughter go off to college while he builds a life for himself as a newly separated parent, the desire not to let his director down was central to what he did every day when he showed up. "I just wanted to walk away each day from set and [have] Noah be OK with what I did. I didn't want him to ever look disappointed. And if he ever looked disappointed, we'd do it again," he tells Backstage. "That was the beauty of the whole movie."

Elizabeth Marvel, who plays Danny's sister, Jean, a mousy if spirited wallflower, echoes the sentiment. "The script was so unique and special. It's just really rare that you receive writing like that. I think everyone's dedication was total."

At the center of the film's narrative, giving

one of the most touching performances of his career, is Hoffman. Whether lobbing scathing, passive-aggressive barbs ("He's not untalented, but he's a very skillful operator," he says about an artist friend receiving a retrospective at the Museum of Modern Art) or hilariously running after his son Matthew (Ben Stiller) as they hunt down a guy who apparently walked out of a restaurant with Harold's jacket (spoiler alert: he hadn't), Hoffman gets the kind of plum role he admits is rather rare once you've reached a certain age. To think he almost passed on it!

Unbeknown to Baumbach, who'd written the part expressly for the "Tootsie" actor, Hoffman had no interest in the project when the script first reached him. He'd taken one look at the 176-page screenplay, seen his character would eventually end up in the hospital—a plot point that brings all three Meyerowitz children together as they rally around their father—and waved it away. He was tired of getting such parts.

"When you start out, you want any part that you can get," Hoffman says, sitting in a room at the Mandarin Oriental, surrounded by his director and cast mates. "Actors used to say, 'I got 10 lines in this!' Then: 'I got 50 lines!' Then, if you're lucky, you graduate to supporting parts and then some of us get leads. And then suddenly you wake up one day and you're too old for the leads—unless you're gonna carry a gun. So you're back to playing a supporting part. I'd gotten a little past that." For the past few years, his agent had been sending him several projects where the enticement was that he'd only have to work three days—because his character would get cancer and die. So as soon

as he hit Harold's hospital scenes, he was uninterested. It wasn't until his son, upon hearing it was a Baumbach project, urged him to reconsider that he looked at the script anew and took the part that had always been rightfully his.

He quickly found out that what had first enticed him about Baumbach's features-the improvisational flair that he'd seen run through the director's dark comedies ("The Squid and the Whale," "Frances Ha")—was actually the result of a painstakingly written and choreographed process. That's how, for the first time since "The Graduate" 50 years ago, the Oscar-winning actor had to adhere to every word on the page. Baumbach was as fastidious about his own words as Mike Nichols had been when directing that now classic 1967 film. Not out of a desire to be precious about what he'd written, but because he'd crafted the script in a way that only comes alive when performed as written.

"That's why I wouldn't know how to work with improvisation," Baumbach admits. "I lose the focus of who these people are and what the scene is, because it's embedded in this thing."

As Marvel puts it, "The reason he can be such a taskmaster with getting the words perfect all the time is that, especially when writing for family, there is a rhythm and a vocabulary that we all share and source." Baumbach had nailed it with the Meyerowitz clan. "And if you play it, if you speak it that way, it creates its own entity that is 'family.' That truly, I believe, is the strength in his writing: the rhythm of the language."

But there is something to be said about the way "The Meyerowitz Stories" feels

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improvisational. There is a looseness not just to the performances but to the dialogue, an effortless element to the way these people talk to one another, whether in the middle of a cringe-inducing dinner or at a packed gallery opening. It used to be that Baumbach would take a bit of a defensive stance against that assessment of his work, but he's grown to take it as the compliment it is. Moreover, he's had to admit that his approach to working with actors comes indirectly from a titan of improvisation— Nichols himself. The late director, who may be best remembered for "The Graduate," "Who's Afraid of Virginia Woolf?," and HBO's "Angels in America," got his start in improv alongside Elaine May, another looming influence over Baumbach.

"When you're improvising," Baumbach recalls Nichols telling him, "you're not thinking, What's my character? What's my motivation? You're just happy that you've thought of the thing and are saying it right now." That was precisely what Nichols hoped to bring out of his actors in rehearsals when working with written material—to create that same feeling: "That they're saying it because they just thought it and are just excited to have this thing to say right now."

The "Meyerowitz" rehearsal process was key in accomplishing such a feat—and a rarity on films, according to Marvel. She was thankful, in particular, for the ability to work closely with her fellow actors ahead of the film's shoot. "There was a lot of time for us to create this family and this ensemble," she says. It felt like they were preparing to put on a play, which allowed the actors to just create the kind of intimacy they'd need to truly feel like a family. "Fortunately, we all had a very immediate response to each other. That's impossible to predict and know. Honestly, before I came in, I thought, This is either gonna be really great or fucking horrible!—and it was really great."

The film, as its title portends, is broken up into separate stories that each focus on a different member of the Meyerowitz family. That adds to the sense of it being a true ensemble film ("It's really a collective, like a string quartet," says Hoffman), one that allows every actor the chance to shine. Marvel, for example, dazzles in a late-in-thefilm monologue that gives us insight into her character, Jean, whom she calls the "Fredo" of the film, referencing John Cazale's "The Godfather" role, an overlooked sibling who can easily blend into the background. In fact, on the first day on set, while shooting the family meal that makes up the bulk of the film's first "story," Hoffman didn't recognize her. He mistook her for someone on the crew. "She had a kind of very sullen look on her face," he remembers while laughing at how immersed in



"I wouldn't know how to work with improvisation. I lose the focus of who these people are and what the scene is because it's embedded in this thing."

-NOAH BAUMBACH

the character Marvel already was.

In contrast to the family's sole sister, whom Marvel and Baumbach modeled on New Yorker cartoonist Roz Chast, her brother Danny and half-brother Matthew have a harder time keeping their frustrations with themselves and their father bottled up. Hoffman is quick to praise Sandler who, in his eyes, really dug deep to create the limping, cargo shorts-wearing father of one who's forced to room with his dad and later his sister following his separation. In Harold's eyes, on the other hand, he's quite the disappointment, and Sandler often bears that in his hunched posture.

"Your so-called character is you if you had not been successful," Hoffman says to Sandler as we discuss this family's skewed vision of "making it." "And that's painful. Because that's all of us. It's a flip of a coin, success. And we know people in our acting lives—tremendously talented people who couldn't get to second base for whatever reason. You can only endure 'Thank you, next!' for so many years." That's what, to him, Sandler accomplished with his performance as a musician who never made good on his promising talent.

Just like Jean, though, Danny has an amazing scene late in the film where he finally stands up for himself—not to his father, but to the brother who'd gotten the attention he'd always coveted. Seeing the two siblings take out decades' worth of animosity in what was designed to be an

impossibly awkward fight between two guys who have clearly never thrown a punch in their lives is one of the film's most thrilling and hilarious moments.

As Baumbach and Sandler recall, the idea for such a fight was there from the beginning. In that first lunch the two had with Stiller, where they discussed the possibility of working together, the only thing they came away with was the idea that they'd stage a physical fight akin to the one in Elaine May's "Mikey and Nicky." As Matt and Danny trade barbs about who got the brunt of Harold's attention (or lack thereof), you can sense the brothers amping up for a brawl neither is particularly equipped to win. The scene devolves into a slapstick-like altercation that has the two funnymen making full use of the physical comedy that has served them so well in past roles. But this wouldn't be a Baumbach fight if it didn't also thread in the kind of telltale dialogue ("You kicked me in the shin!") that punctures the sight of two grown men engaging in as childish a fight as they can muster.

It's a line that still makes Hoffman roar with laughter. One that prompts him to ask Baumbach during our chat whether it'd been ad-libbed. But of course it hadn't been. It was all in the script and, like him, his fellow cast mates had just been able to make it sound effortless, hysterical, and, most importantly, real. 5

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# Beyond the Camera

You've undoubtedly heard about the visually arresting genius of the following filmmakers, but how about their direction of their actors? Here's a brief breakdown of some of the most well-known directors and their approach to craft when it comes to their cast

#### By Briana Rodriguez

**AVA DUVERNAY** 

DuVernay is such
an extraordinary
writer-director, fellow
directors
and actors
alike seek
her guidance.
Such was the
case for David
Oyelowo, star of
the directorial effort

that put her on the map:

"Selma." "As an actor, [you need] to feel like you can place yourself in a director's hands even when you don't fully understand what is being asked of you, which is certainly the case with myself and Ava," he told Backstage. DuVernay's approach to actors is a mix of collaboration and firm direction, and she fosters an environment of trust often by asking for an actor's input at crucial moments. When planning the blocking for a scene, for example, she'll ensure an actor is comfortable with the movement before solidifying it. Because she also writes her own scripts—as she's done for all her features apart from "Selma," for which she only wrote Martin Luther King Jr.'s speechesand she comes from an indie film background, DuVernay brings a depth to her filmmaking

that feels authentic. She's known for bringing

an intimacy to her sets and screens that's built through hands-on collaboration with her cast and knowing when to come in close, with or without the camera.

Between 2015's "Selma," her TV series "Queen Sugar," her production company ARRAY, her Oscar-nominated documentary "13th," and landing the largest budget a black woman director has ever received for "A Wrinkle in Time," DuVernay has continued to elevate her status as a history-maker.

DUVERNAY 101: For a proper introduction, look no further than "Middle of Nowhere," DuVernay's first collaboration with Oyelowo, co-starring Emayatzy Corinealdi and Omari Hardwick. It's a great setup both for DuVernay's quiet brilliance when it comes to framing her scenes, and for the big themes that come up again in her work, like justice system reform and the smallness of leaning into the casual beauty of human connection. Oh, and casting immensely talented actors of color.

#### **ALFRED HITCHCOCK**

Hitchcock's relationship with performers was notoriously contentious, but at his core, Hitchcock loved actors who were as dedicated to their craft as he was. In an interview with French director François Truffaut, he details the types of actors whose behavior "tarred others [in their profession] with the same brush." He recalled experiences of having to rush his scenes in the theater to accommodate an actor's leisurely lunch, or eavesdropping on two female actors lamenting their "filming" duties: "One would say to the other, 'What are you doing now, dear?' And the other one would say, 'Oh, I'm filming,' "he said. "And she would use a tone of voice as though she was saying, 'Oh, oh, I'm slumming.' Which brings us to the point of those people who come into our business... into our medium for money only."

It wasn't actors he didn't like, it was the ones in show business for the wrong reasons, whose egos became a barrier on set. Crafting a performance in the moment carried weight, but only as much as it gave him something to work with in the editing room. He often evoked real emotions in his actors to get a good take: "If

he wanted you to be angry, he would sometimes provoke you to a state

of anger," said Diane Baker
("Marnie," 1964). "I remember
one scene where I had to be
strong and furious. He just
stood there and wouldn't
look at me or wouldn't talk
to me before the take....
Later on, I realized it was
all a tactic, but it added an
extra element to the scene."

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When Method actor Montgomery Clift questioned whether his contrite Roman Catholic character would look up at a building while crossing the street, Hitchcock made it clear Clift's opinion wasn't necessary. The look mattered to the buildup to a specific moment that fit into his larger directorial vision. It was this attention to detail that made Hitchcock a legend.

HITCHCOCK 101: It may feel clichéd, but the director's undisputed masterpiece "Psycho" is as good a place as any to begin your experience with the horror king. His use of the camera is simply superb.

#### **SPIKE LEE**

Lee hit the ground running with his first feature-length film, "She's Gotta Have It," back in 1986, and he went on to direct such New York City-centric masterpieces as "Do the Right Thing," "Summer of Sam," and "25th Hour," as well as "Malcolm X" and "Inside Man." Lee is the king of pressing issues

without veering into the didactic, and he brings a particular brand of activism, politics, and pop art that's made him synonymous with black and Brooklyn culture. He's worked several times over with Oscar winner Denzel Washington, Clive Owen, Laurence Fishburne, and Giancarlo Esposito.

Lee is known for his tight crops on actors' faces, profile shots, and extreme angles that give audiences a different perspective. He's worked with cinematographer Ernest Dickerson on six films, and often employs his film school students to work on his projects. He's one of the only black directors to break out of the comedic sphere to create work in the same vein as Woody Allen and Orson Welles.

When it comes to working with his actors, Lee puts full faith in his cast once they've been hired. As DeWanda Wise, the star of his TV series adaptation of "She's Gotta Have It," told Backstage, "He shapes and molds and sculpts, but it's not acting school. He's not there to pull a performance out of you." Actors are expected to come prepared with choices and their own interpretation of the character they're playing.

**LEE 101:** "Do the Right Thing"... and kick off your education with the director's first masterpiece: A sumptuous, Brooklyn-set film starring Lee, Danny Aiello, Esposito, John Turturro, and Ossie Davis that deals with racial tensions on the hottest day of the year. It's a perfect example of Lee's fearless approach to sensitive topics.

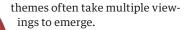
#### **DAVID LYNCH**

A master of surrealist moodmaking, Lynch's style teeters between the horrific and the sublime. His best known projects, "Mulholland Drive," "Blue Velvet," and, of course, "Twin Peaks," grab onto a subconscious, dream-like state and push it into the mundane worlds of his protagonists, injecting their day-to-day with a nightmarish reality we love. The man defies convention, expertly using elements like color scheme, sound design, and lighting to craft a world both

strange and familiar. "No one breaks boundaries like that," Lynch's long-time acting muse Laura Dern told Backstage. "There are so few artists in any art form that make their imprint everywhere they look. David is building a lamp, painting a backdrop, rewriting something, setting up a shot, and mixing up a color that he thinks is the lip color he wants because it doesn't exist-that's

match actor to role.

LYNCH 101: Lynch's arguable best, "Blue Velvet," is a great place to start if you're unfamiliar with the auteur. Be sure to watch it more than once with some time in between. Lynchian



#### **QUENTIN TARANTINO**

Sometimes it takes generations for directors to get turned into nouns-Hitchcockian, Lynchian, Orwellian-but in the case of this writer-director, "Tarantinoesque" emerged less than three decades after he hit the indie film circuit with "Reservoir Dogs" in 1992.

Perhaps it's his singular writing style that includes words like "beseech" (delivered by his standard retinue of actors in all sincerity) before it serves up spitfire dialogues punctuated with graphic violence and profanity-just after a banal conversation about the quality of coffee. Or maybe it's his near-obsessive penchant for incorporating Easter eggs and visual nods to other cult classics in his films. Tarantino is nothing if not fun.

With character-driven plots, Tarantino says his typical casting list is much longer than the boilerplate collection casting directors often bring to the writer-director's filmmaking table. (He does, however, have his favorites; repeat castings include Samuel L. Jackson, Tim Roth, Uma Thurman, and Michael Madsen.)

His specificity when it comes to the characters he's created-often larger-than-life nihilists with a penchant for pitch-black humor-is an actor's dream. He's done much of the work for his cast, developing detailed backstories for them to dive into. Rest assured, if there's ever a question about a character's motivation, fears, or favorite cereal, Tarantino can answer it. And if he can't, he'll figure it out and get back to you. "I'm like, 'What color was my suit when I died in another life?' " explained Channing Tatum, who worked on "The Hateful Eight." "And he's like, 'I'm gonna take some time and think about that and come back to you,' and he does. He comes back with, like, a five-page report." If you stay true to your character (and stick to the script), you'll thrive under the direction of a film genius like Tarantino.

> TARANTINO 101: Catch "Kill Bill: Vol. 1" to see a filmmaker at the top of his game in narrative, visual, and casting terms. It's a great taste of Tarantino's pacing and a glimpse at just how stylized he can get. **b**

> > This is but a small sample of the directors we examined for this piece! Check out backstage.com/backstageguides for the full list.



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#### **PLAYS**

#### **Bagaduce Theatre 2018**

- Casting Equity actors for a few available roles in the Bagaduce Theatre's 2018 Season. Season includes: "The Importance of Being Earnest" (Algernon Moncrieff & Jack Worthing, writers. Rehearsals begin June 1, 2018; performs June 21-23 [7 p.m.], June 24 [3 p.m.], June 28-30 [7 p.m.], July 1 [3 p.m.], July 5-8 [7 p.m.], and July 9 [3 p.m.]), "Night of the Iguana" (Hannah Jelkes & Shannon, writers. Rehearsals begin June 26, 2018; performs July 19-21 [7 p.m.], July 22 [3 p.m.], July 26-28 [7 p.m.], and July 29 [3 p.m.]), and "Virginia" (Leonard Wolfe, writer. Rehearsals begin Aug. 14, 2018; performs Aug. 30-Sept. 1 [7 p.m.], Sept. 2 [3 p.m.], Sept. 6-8 [7 p.m.], Sept. 9 [3 p.m.], Sept. 13-15 [7 p.m.], and Sept. 16 [3 p.m.]).
- Company: Bagaduce Theatre. Staff: Monique Fowler, artistic dir.; John Vivian, general mgr.
- · Rehearses and runs in Brooksville, ME.
- · Seeking-Actors: males & females, 18+, all ethnicities.
- Equity Principal Auditions will be held Nov. 20 from 9:30 a.m.-5:30 p.m. (lunch 2-3, p.m.) and Nov. 21 from 9:30 a.m.-5:30 p.m. (lunch, 2-3 p.m.) at Ripley-Grier Studios (520), 520 8th Ave., 16th fl., NYC, 10018. EPA procedures are in effect for this audition. An Equity Monitor will be provided.
- Prepare a brief monologue appropriate to the role(s) you are interested in. Bring pix & resume, stapled together.
- Pays: \$344/wk. Equity SPT Contract.

#### 'Buyer & Cellar'

- · Seeking an Equity actor for the role of Alex More in "Buyer & Cellar."
- · Company: Riverside Theatre Inc. Staff: Allen D. Cornell, artistic dir.; Wojcik | Seay, casting; James Brennan, dir.
- · Rehearsals begin Mar. 8, 2018; runs Mar. 20-Apr. 8 in Vero Beach, FL.
- Seeking-Alex More: male, 25-35, all ethnicities.
- · Auditions will be held by appt. Nov. 29 in

#### · For consideration, mail picture and

resume to Wojcik/Seay Casting, 247 W. 38th St., 10th fl., New York, NY 10018. Mark "Attn: Buyer & Cellar LORT." Submissions deadline is Nov. 15. Seeking submissions from Equity members. Equity members must submit themselves directly in order to be considered via this posting.

• Pays: \$656/wk. Equity LORT Non-Rep Contract.

#### 'Conflict'

- Casting Equity actors for "Conflict," a political comedy from 1925 by Miles Malleson.
- Company: Mint Theater Company. Staff: Jenn Thompson, dir.
- Rehearsals begin May 1, 2018; runs May 25-July 21, 2018 at Theater Row (410 West 42nd St.) in NYC.
- Seeking-The Lady Dare Bellingdon: female, 20-29, all ethnicities. Major Sir Ronald Clive, D.S.O.: male, 30-39, all ethnicities. Lord Bellingdon: male, 55-69, all ethnicities. The Hon. Mrs. Tremayne: female, 30-39, all ethnicities. Daniels: male, 50-79, all ethnicities. Mrs. Robinson: female, 50-69, all ethnicities. Tom Smith: male, 30-35, all ethnicities.
- Equity Principal Auditions will be held Nov. 20 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity New York Audition Center, 165 W 46th St., 16th Fl., NYC, 10036. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.
- · Actors will read from sides, provided at the audition. Bring picture and resume. Excellent English accents required. Actors of all ethnicities and backgrounds are encouraged to audition, casting will be color-blind.
- Pays \$478/wk. Equity LOA-NYC Agreement.

#### 'Do You Feel Anger'

 Seeking Equity actors for various roles in "Do You Feel Anger," a new play presented as part of the 2018 Humana Festival of New American Plays. Synopsis: Sofia was recently hired as an empathy coach at a debt collection agency-and clearly, she has her work cut out for her. These employees can barely identify what an emotion is, much less practice deep, radical compassion for others. And while they painstakingly stumble towards enlightenment, someone keeps mugging Eva in the kitchen. An outrageous comedy about the absurdity-and the dangerof a world where some people's feelings

#### Casting picks of the week

BY LISA HAMIL

#### stage

'Later Life'

Explore the past in this NYC production

#### musicals

#### 'Frozen'

Grab your coat for this Broadway production from the producers of 'Lion King'

#### 'Suits' Spinoff

Help build this new show based on the hit USA series in Chicago, IL

#### 'The House With A Clock in It's

Spend some time in Atlanta, GA with Jack Black and Cate Blanchett

#### chorus

'Sunday in the Park With George' Sing your weekend away in Arvada,

matter more than others'. Company states: "For all characters, we are eager to see performers of diverse backgrounds. We are actively seeking a diverse company: please submit without regard to body structure/type, disability, ethnicity, gender, or race - we hope to make our auditions as accessible and inclusive as possible."

· Company: Actors Theatre of Louisville. Staff: Margot Bordelon, dir.; Mara Nelson-Greenberg, playwright; Michael Cassara, casting dir.; Emily Tarquin, artistic prod.; Zachary Meicher-Buzzi, artistic mgr.; Jordan Bean, casting and prod. apprentice.

- · Rehearses Feb. 10-Mar. 8, 2018; previews Mar. 9 & 10; runs Mar. 11-Apr. 8.
- Show rehearses and runs in Louisville, KY. · Seeking-Sofia: female, 18+, all ethnicities. Eva: 18+, all ethnicities. Jon: male, 18+, all ethnicities. Howie: male, 18+, all ethnicities. Jordan: male, 18+, all ethnicities. Sofia's Mother/Janie: female, 18+, all ethnicities. Old Man: male, 18+, all
- Seeking submissions from NY.

ethnicities.

- Auditions will be held in NYC on Nov. 29 and Dec. 1, by appointment only. For an audition appointment, email picture and resume to submissions@michaelcassara. net with the subject line "Do You Feel Anger? [name of submitter]. Submissions deadline is Nov. 27 at noon Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions). Callbacks will be held Dec. 1.
- Pays: \$660/week. Equity LORT Non-Rep Contract.

#### 'Kodachrome'

- · Casting "Kodachrome," a play. Synopsis: Welcome to Colchester, a small town where everybody knows each other and the pace of life allows the pursuit of love to take up as much space as it needs. Our tour guide is Suzanne, the town photographer, who lets us peek into her neighbors' lives to catch glimpses of romance in all its stages of development. "Kodachrome" is a play about love, nostalgia, the seasons, and how we learn to
- say goodbye. This is a world premiere from the 2015 JAW Festival. · Company: Portland Center Stage. Staff: Rose Riordan, dir.; Adam Szymkowicz,
- playwright; Brandon Woolley, casting dir. · Rehearsals begin Jan. 9, 2018; previews Feb. 3-8; runs Feb. 9-Mar. 18 in Portland,
- Seeking-Actor 1: female, 35-39, all ethnicities. Actor 2: male, 35-39, all ethnicities. Actor 5: male, 50-59, all ethnicities.
- · Auditions will be held by appt. Nov. 29 in
- · For consideration, email pix & resume to brandonw@pcs.org. Mark submissions: "Kodachrome/NYC Appt Submission." Seeking submissions from Equity members. Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions). Callbacks will be held Nov. 30. Submissions deadline is
- Pays: \$800/wk. Equity LORT Non-Rep Contract.

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#### 'Later Life'

- Casting "Later Life." Synopsis: A middleaged man and woman meet at a cocktail party and ponder the relationship that eluded them 30 years ago. While the pair rediscover each other and themselves, a bevy of delightful guests rally behind them.
- Company: Keen Theater Company.
  Staff: A.R. Gurney, writer; Jonathan
  Silverstein, dir.; Calleri Casting, casting.
   Rehearsals begin Jan. 30, 2018; tech
  Feb. 23-24; dress rehearsal Feb. 26; previews Feb. 27; opens March 15 (subject to change); closes April 14 in NYC.
- Seeking—Austin: male, 47-53, Caucasian. Ruth: female, 47-53, all ethnicities. Actor 1: male, 47-63, all ethnicities. Actor 2: female, 47-63, all ethnicities.
- Equity Principal Auditions will be held Dec. 18 from 9:30 a.m.-5:30 p.m. (lunch 1-2 p.m.) at Actors' Equity New York Audition Center, 165 W. 46th St., 16th fl., NYC, 10036. EPA procedures are in effect for this audition. An Equity Monitor will be provided.
- Actors will read from sides, provided at the audition. Bring pix & resume, stapled together.
- Pays: \$470/wk. Equity LOA-NYC Contract.

#### 'Marginal Loss'

• Seeking Equity actors for "Marginal Loss," a new play which will be presented as part of the 2018 Humana Festival of New American Plays.
Synopsis: Days after 9/11, the few surviving employees of an investment firm based near the top of the Twin Towers gather in a New Jersey warehouse.
Shell-shocked and grief-stricken, they work around the clock to reconstruct what's left of their company with determination, pen and paper, and a temp who just wants to help. But as they struggle to recoup their losses, they wonder: what does getting "back to normal" really mean? Actively seeking headshot and resume submissions from actors of all ethnicities for all roles.

- Company: Actors Theatre of Louisville.
  Staff: Meredith McDonough, dir.;
  Deborah Stein, playwright; Calleri
  Casting and Paul Davis, casting dir.; Emily
  Tarquin, artistic prod.; Zachary MeicherBuzzi, artistic mgr.
- 3-day workshop held in January 2018; rehearses Feb. 7-Mar. 5; previews held Mar. 6 & 7; runs Mar. 8-Apr. 8 in Louisville, KY.
- Seeking—John: male, 18+, all ethnicities. Allegra: female, 18+, all ethnicities. Margaret: female, 18+, all ethnicities. Cathy: female, 18+, all ethnicities.
- Seeking submissions from NY.
- Auditions will be held in NYC on Nov. 29 & 30, by appointment only. For consideration, mail picture and resume to Calleri Casting, ATTN: Marginal Loss, 39 West 14th St., #504, New York, NY 10011.

Submissions deadline is Nov. 24 at noon. Callbacks will be held Dec. 1. Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions).

• Pays: \$914/wk. Equity LORT Non-Rep Contract.

#### 'Mary Shelley's Frankenstein'

· Casting "Mary Shelley's Frankenstein." Production states: "Excerpts from the 1818 edition of 'Frankenstein,' music, and dance interwoven with Mary Shelly's letters and diaries chronicle Mary's struggle with motherhood, loss of her children, loneliness, and rejection, alongside the parallel narrative in her writings. Featuring Bach-inspired music of the 19th century, including the Chaconne (Bach-Busoni) the Prelude in B minor (Bach-Siloti), the organ prelude on the B-A-C-H motive by Liszt, in addition to arias from Bach's St. Matthew Passion, songs by Schubert, and Liszt's variations on Weinen, Klagen, Sorgen, Zagen, among others works. The critically acclaimed ensemble for a Romantic Century, now in its 16th season, presents innovative productions that merge scripts drawn from historical writings with live chamber music and stunning multimedia visuals. Previous productions have starred Jeremy Irons, Jayne Atkinson, Jonathan Hadary, Peter Scolari, Bobby Steggert, and Ellen MacLaughlin, among others."

Company: Ensemble for the Romantic
Century. Staff: Aaron Grant, general mgr.;
Geoff Josselson, CSA, casting dir.; Donald
T. Sanders, dir.; Eve Wolff, artistic

dir.-writer.

- Rehearsals begin Dec. 5; previews begin Dec. 21; runs Dec. 27-Jan. 7, 2018 at the Irene Diamond Stage at the Pershing Square Signature Center in NYC.
- Seeking—Mary Shelley/Agatha: female, 20-33, all ethnicities. Percy Shelley/ Victor Frankenstein/Felix: male, 20-39, all ethnicities. De Lacey/William Godwin: male, 50-69, all ethnicities. Children: male, 8-12, all ethnicities.
- Equity Principal Auditions will be held Nov. 19 from 10 a.m.-6 p.m. (lunch 1:30-2:30 p.m.) at Nola Studios, 250 W. 54th St., 5th fl., NYC, 10019. EPA procedures are in effect for this audition. An Equity Monitor will be provided.
- Prepare a short monologue of your choosing. Bring pix & resume, stapled together. Note that the role of The Monster has already been cast (Robert Fairchild). For more info, visit www. romanticcentury.org.
- Pays: \$613/wk., plus pw. Equity Off Broadway Category 4 Contract.

#### 'Much Ado About Nothing'

- Casting Equity actors for "Much Ado About Nothing."
- Company: Classics in Color. Staff: Nafeesa Monore, Thomas Brazzle, prods.;



Tamika Watkins, assoc. prod.; Nafeesa Monroe, dir.

- Runs Mar. 21-25, 2018 in NYC.
- · Seeking-Actor 1: males & females, 50-60, all ethnicities. Actor 2: female, 30-35, all ethnicities. Actor 3: male, 30-40, all ethnicities. Actor 4: female, 20-29, all ethnicities. Actor 5: males & females, 50-60, all ethnicities. Actor 6:

males & females, 18+, all ethnicities. Actor 7: male, 20-29, all ethnicities. Actor 8: female, 20-30, all ethnicities.

Actor 9: male, 50-60, all ethnicities.

- · Seeking submissions from NY.
- Seeking submissions from Equity and Non-Equity actors for various roles. For consideration, mail or email picture and resume by Nov. 24 to casting@classicsincolor.com or Classics in Color, P.O. Box 36-20413, New York, NY 10129. Classics in Color: An Inclusive Theatre Company actively seeks actors from all ethnic backgrounds, genders, and disabilities. For more info, visit www.ClassicsInColor. com.
- · Small travel stipend provided. Equity Showcase-NY Basic Showcase Code.

#### 'Satchmo at the Waldorf'

- Seeking Equity actors for "Satchmo at the Waldorf," a one-man show taking place on the night of one of Louis Armstrong's final performances as he considers his life to that point and the people who influenced him.
- · Company: Alley Theatre. Staff: Gregory Boyd, artistic dir.; Ten Eyck Swackhamer, gen. mgr.; Gordon Edelstein, dir.; Terry Teachout, writer; Calleri Casting/James Calleri and Erica Jensen, casting dir.
- · Rehearsals begin Jan. 30, 2018; previews begin Feb. 24: runs Feb. 28-Mar. 18. Rehearses until Feb. 14 in NYC, then moves to Houston, TX.
- Seeking—Louis Armstrong: male, 18+, African American.
- · Seeking submissions from NY.
- · Auditions will be held Dec. 11 by appointment only in NYC. For an audition appointment, mail picture and resume to Calleri Casting, ATTN: Satchmo; 39 West 14th St., Ste. 504, New York, NY 10011. Mark submissions "SATCHMO/NYC Appointment Submission." Submissions deadline is Nov. 29. Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions). • Pays: \$1750/wk., plus pension and
- health. Equity LORT Non-Rep Contract.

#### 'The Diary of Anne Frank'

- · Seeking submissions for the roles of Otto Frank and Edith Frank only in "The Diary of Anne Frank." Theater states: "We are particularly interested in a multiracial cast representing many heritages."
- Company: People's Light. Staff: Frances Goodrich and Albert Hackett, playwrights, newly adapted by Wendy Kesselman; David Bradley, dir.; Abigail Adams, artistic dir.-CEO; Ellen Anderson, general mgr.-CFO; Zak Berkman, producing dir. Attending audition: Zak Berkman, producing dir.; David Bradley, dir.; Erin Sheffield, exec. assoc.
- Rehearsals begin Jan. 23, 2018; opens Feb. 24; closes Mar. 31 in Malvern, PA.
- Seeking-Otto Frank: male, 40-59, all ethnicities. Edith Frank: female, 40-59. all ethnicities.

#### Audition Highlights

**NEW YORK TRISTATE** 

#### Fri. Nov. 17

'One Night' 'Ripcord'

#### Sat. Nov. 18

'Creatures of the Night' Industry Showcase Night (also 11/19) A Locked and Loaded Films Trailer 'Macheth' Untitled FX Pilot

#### Sun. Nov. 19

'Mary Shelley's Frankenstein' 'LifeB4Fame'

The New York Performing Arts Academy

#### Mon. Nov. 20

'Storm Still'

'Conflict'

Bagaduce Theatre Season (also 11/21) Other World

#### Tues. Nov. 21

'The Prom' (Dev Lab) Chezzam Events, Dancers

For the full auditions calendar, visit backstage.com/auditions

- Auditions will be held by appt. Nov. 30 from 11 a.m.-2 p.m. in NYC.
- · For consideration, email picture and resume to casting@peopleslight.org with "The Diary of Anne Frank/NYC Appointment Submission" in the subject line. Submissions deadline is Nov. 20. If you have previously submitted or been seen for this project, there is no need to submit again. Seeking submissions from Equity members. Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions).
- Pays: \$656/wk. Equity LORT D Non-Rep Contract.

#### 'Transfers'

- · Casting "Transfers."
- Company: MCC Theater. Staff: Robert LuPone, Bernard Telsey, William Cantler, co-artistric dir.; Blake West, exec. dir.; Jessica Chase, artistic prod.; Kailee Ayyar, artistic asst.: Brandon Webster, artistic fellow; Lucy Thurber, author; Jackson Gay, dir.
- Rehearsals begin Feb. 28, 2018; runs April 5-May 13 with possible ext. to May 27 at the Lucille Lortel Theatre in NYC.
- · Seeking-David DeSantos (Cast): male. 30-49, African American, Latino/

Hispanic, Asian, South Asian, Native American, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, African Descent. Cristofer Rodriguez (Cast): male, 18-26, Latino/Hispanic. Clarence Matthews (Cast): male, 18-26, African American, African Descent. Geoffrey Dean: 30-49, African American, Latino/ Hispanic, Asian, South Asian, Native American, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, African Descent. Rosie McNulty (Cast): female, 30-39 Caucasian

- Equity Principal Auditions will be held Dec. 11 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Ripley-Grier Studios (520), 520 8th Ave., 16th fl., NYC, 10018. EPA Procedures are in effect for this audition. An Equity Monitor will be provided
- · Actors will read from sides, which will be provided at the auditions. Bring picture and resume, stapled together.
- Pays: \$677/wk. min. Equity Off-Broadway Contract.

#### **MUSICALS**

#### 'Assassins'

- · Casting Equity singers for "Assassins."
- Company: Theater 2020, Inc. Staff: Judith Jarosz & David Fuller, prod. artistic dirs.-co-dirs.- choreos.; Brandon Adams, music dir.; Brian Philipp; costume designer; Giles Hogya, lighting designer.
- · Rehearsals begin Jan 23, 2018; runs Feb. 22, 23-25, Mar. 2-4, 8, 11, 15-18, and 24-25, 2018 at Founders Hall Theater, St. Francis College in Brooklyn Heights, NY.
- · Seeking-John Wilkes Booth: 18+, all ethnicities. Charles Guiteau: 18+, all ethnicities. Leon Czologosz: 18+, all ethnicities. Giuseppe Zangara: 18+, all ethnicities. Samuel Byck: 18+, all ethnicities. Lynette "Squeaky" Fromme: 18+, all ethnicities. Sara Jane Moore: 18+, all ethnicities. John Hinckley: 18+, all ethnicities. Lee Harvey Oswald: 18+, all ethnicities. Balladeer: 18+, all ethnicities. The Proprietor: 18+, all ethnicities. Ensemble: males & females, 18+, all ethnicities
- · Auditions will be held Dec. 8 from 6:30-9:30 p.m. (sign-up, 6 p.m.) and Dec. 10 from 5:30-8:30 p.m. (sign-up, 5 p.m.) at South Oxford Space, 138 S Oxford St., Brooklyn, NY, 11217. An Equity Monitor will not be provided. The producer will run all aspects of this
- · Prepare one musical comedy song to show your range, Sondheim preferred. Bring picture and resume. Seeking ethnically diverse, exceptional, versatile singers, character and legit. A sense of humor is mandatory. Some non-traditional cross gender casrinf possible. No advanced appointments. Sign up begins half hour before start of the call. To be performed at Founders Hall Theater, St. Francis College, 180 Remsen Street, Brooklyn Heights. Callbacks will be held Dec. 16 from 3-7 p.m.
- Equity Showcase-NY Basic Showcase Code. Small travel stipend for AEA members.

#### 'Book Of Mormon'

- · Casting Equity performers for "Book Of Mormon," for future replacements in both the Broadway and National Tour companies.
- Runs TBD for tour or Broadway replacements.
- Seeking—The Mormons: male, 18+, all ethnicities. The Ugandans: males & females, 25-39, African American, African Descent.
- Auditions will be held by appt. Dec. 2 from 10 a.m.-6 p.m. (sign up at theatre at 9 a.m. on day of audition) at Ripley-Grier Studios (520), 520 8th Ave., 16th Fl., NYC, 10018. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- Bring picture and resume stapled back to back. Also bring book of music and be prepared with 16 bars of a pop or musical theatre song that best shows voice and personality. You must bring sheet music. Accompanist will be provided. No appointments. Sign up begins at 9 a.m. We cannot guarantee an audition to anyone who arrives after 11 a.m. Line up outside in the order of your arrival. Typing out may occur. Note, if you are traveling from out of town, you may be asked to stay for a callback the following day. Consider planning your travel accordingly. Callbacks for Mormon Male Ensemble will include a tap call.
- Pays \$1974/wk. Equity Production (League) Agreement.

#### 'Dear Evan Hansen'

- · Casting Equity actor-singers for the tour of "Dear Evan Hansen."
- Company: 101 Productions, Ltd./Stacey Mindich Productions, Staff: Steven Levenson, book; Justin Paul and Benj Pasek, music-lyrics; Michael Greif, dir.; Danny Mefford, choreo.; Alex Lacamoire, music supervisor; Stacey Mindich Productions, prod.; Lindsay Levine, Tara Rubin Casting, casting dir.
- Rehearsals begin August 2018; tour opens October 2018 in Denver, CO.
- Seeking-Zoe Murphy: female, 17, all ethnicities. Alana Beck: female, 17, all ethnicities. Evan Hansen: male, 17, all ethnicities. Connor Murphy: male, 17, all ethnicities. Jared Kleinman: male, 17, all ethnicities. Heidi Hansen: female, 40-49, all ethnicities. Cynthia Murphy: female, 40-49, all ethnicities. Larry Murphy: male, 40-49, all ethnicities. Female Understudy 1: female, 40-49, all ethnicities. Female Understudy 2 and 3: female, 17, all ethnicities. Male Understudy 1: male, 40-49, all ethnicities, Male Understudy 2 & 3: male, 17, all ethnicities.
- Equity Principal Auditions will be held Nov. 28 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Pearl Studios NYC (500), 500 8th Ave., 12th Fl., NYC, 10018. And Nov. 30 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Pearl Studios NYC (519), 519 8th Ave., 12th Fl, NYC, 10018. And Dec. 1 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Ripley-Grier Studios (520), 520 8th Ave., 17th Fl., NYC, 10018. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.
- · Prepare a brief pop/rock or contemporary musical theatre song. Bring a picture/resume stapled together. An accompanist will be provided.

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• Pays \$1974/wk. Equity Production (League) Agreement.

#### 'Frozen'

- Casting Equity child performers for the Boradway production of "Frozen." Synopsis: From the producers of The Lion King, Mary Poppins, and Aladdin comes the beloved tale of two sisters torn apart and their journey to find themselves and their way back to each other. Based on the 2014 animated feature, the new Disney stage musical Frozen features a score by Kristen Anderson-Lopez and Robert Lopez, including their Oscar-winning song, "Let It Go." and a book by Jennifer Lee, the Oscar-winning film writer and director (with Chris Buck).
- Company: Disney Theatrical Productions. Staff: Michael Grandage, dir.; Kristen Anderson-Lopez and Robert Lopez, music-lyrics; Jennifer Lee, book; Rob Ashford, choreo.; Stephen Oremus, music supervisor; Telsey + Company, casting.
- Runs on Bradway in NYC.
- Seeking-Young Elsa: female, 11, all ethnicities. Young Anna: female, 8, all ethnicities.
- Equity Principal Auditions will be held Nov. 27 from 1-5 p.m. at Pearl Studios NYC (519), 519 8th Ave, 12th Fl., NYC, 10018.
- EPA Procedures are in effect for this audition. An Equity Monitor will be provided. Prepare a short, contemporary musical theatre song. Bring sheet music; accompanist provided. Bring picture and resume. All roles have been cast from the previous Denver production. Only seeking possiblefuture replacements at this time for the female child roles of Young Elsa and Young Anna.
- Pays \$1974/wk. Equity Production (Disney) Agreement.

#### 'Guys and Dolls'

- Casting "Guys and Dolls."
- · Company: Fulton Theatre Company. Staff: Marc Robin, exec. artistic prod.-dir.-choreo.; John Daniels, music dir.; Abe Burrows & Joe Swerling, book; Frank Loesser, music
- · Rehearsals begin Feb. 13, 2018; runs Mar. 6-31 in Lancaster, PA.
- Seeking-Nathan Detroit: male, 45-55, all ethnicities. Sky Masterson: male. 35-50, all ethnicities. Adelaide: female, 30-40, all ethnicities. Sarah Brown: female, 25-35, all ethnicities. Nicely-Nicely Johnson: 35-50, all ethnicities. Benny Southstreet: male, 35-50, all ethnicities. Big Jule: male, 40-55, all ethnicities. Angie the Ox, Rusty Charlie, Harry the Horse: male, 35-55, all ethnicities. Arvide Abernathy: 60+, all ethnicities. General Cartwright: female, 50+, all ethnicities. Lt. Brannigan: male, 45+, all ethnicities.
- Seeking submissions from NY.
- NYC auditions to be held on an upcoming date TBD by appointment only. For consideration, mail picture and resume to Bob Cline, 2214

- Frederick Douglass Blvd., Ste. 327, New York, NY 10026. Mark submissions "Guys and Dolls NYC Appointment Submission." Seeking submissions from AEA members. AEA members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions).
- Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.

MUSICALS

• Pays: \$776/wk. Equity LORT C Non-Rep Contract.

#### 'Gvpsv'

- Seeking Equity actor/singers for various roles in Riverside Theatre's production of "Gypsy." Note: The role of Rose has already been cast.
- Company: Riverside Theatre Inc. Staff: Allen D. Cornell, artistic dir.; Wojcik | Seay Casting, casting dirs.; James Brennan, dir.-choreo.; Anne Shuttlesworth, music dir.
- · Callbacks will be held Dec. 8; rehearsals begin Feb. 13, 2018; runs Mar. 6-28. Rehearses and runs in Vero Beach, FL.
- Seeking-Louise: female, 20-30, all ethnicities. Herbie: male, 45-60, all ethnicities. Dainty June: female, 20-30, all ethnicities. Tulsa: 20-30, all ethnicities. Tessie Tura/Ms. Cratchitt: female, 30-55, all ethnicities. Mazeppa: female, 30-55, all ethnicities. Electra: female, 30-55, all ethnicities. Baby June: female, 8-12, all ethnicities. Baby Louise: female, 9-13, all ethnicities.
- Seeking submissions from NY.
- Auditions will be held in NYC on Dec. 5 & 6, by appointment only. For consideration, mail photos and resumes with a cover letter stating which role you are interested in to Wojcik/Seay Casting, 247 West 38th St., 10th fl., New York, NY 10018, Attn: Gypsy--LORT. Submissions deadline is Nov. 22. Equity members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions).
- Pays: \$887/wk. Equity LORT B Non-Rep Contract.

#### 'The Hunchback of Notre Dame<sup>3</sup>

- Casting "The Hunchback of Notre Dame"
- · Company: Fulton Theatre Company. Staff: Marc Robin, exec. artistic prod.-dir.-choreo.;Ray Fellman, music dir.; Peter Parnell, book; Alan Menken, music; Stephen Schwartz, lyrics.
- · Rehearsals begin May 15, 2018; runs June 5-July 22 in Lancaster, PA.
- · Seeking-Claude Frollo: male,

40-50, all ethnicities, Archdeacon of Notre Dame Cathedral and the most powerful cleric in Paris, he is the

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do whatever it takes to rid the city of the gypsy "vermin," even as he lusts after Esmeralda. Calculating, manipulative, and obsessive. Vocal range top: Bb4. Vocal range bottom: E2. Jehan Frollo: male, 20-30, all ethnicities, Claude's reckless younger brother. With the gypsy Florika, he fathers Quasimodo, who he leaves inhis brother's care. Wild, passionate, and strong-willed. Vocal range top: Eb5. Vocal range bottom: F3. Florika: female, 20-30, all ethnicities, a gypsy and Quasimodo's mother. Vocal range top: F#5. Vocal range bottom: E4. Father Dupin: male, 40-60, all ethnicities, a priest of Notre Dame and Claude and Jehan's guardian. Vocal range top: A3. Vocal range bottom: C3. Quasimodo: 20-30, all ethnicities, the deformed bellringer of Notre Dame and Claude Frollo's charge. Lonely and staunchly obedient to Frollo, he possesses a vivid imagination that brings to life the bells and gargoyles of the cathedral. Despite his shyness and uncertainty, he quickly befriends Esmeralda. Big-hearted, and brave when need be. Vocal range top: Bb5. Vocal range bottom: Bb2. Clopin Trouillefou: male, 30-40, all ethnicities, the clever and charismatic King of the Gypsies. An air of mystery surrounds Clopin, who often leavesthe scene in a puff of smoke. As the master of ceremonies for the Feast of Fools, he is witty andplayful, but he boasts a darker, serious nature when not performing for the crowd. Vocal range top: F#5. Vocal range bottom: D3. Captain Phoebus de Martin: 25-40 all ethnicities, returning to Paris after serving in the war, Phoebus takes up his new position as Captain of the Cathedral Guard. Overconfident yet charming, this handsome, strong soldier makes the ladies swoon, yet his moral compass is also strong, and he openly defies the corrupted Frollo. Vocal range top: Ab4. Vocal range bottom: A2. Lieutenant Frederic Charlus: male, 18-30, all ethnicities, Lieutenant of the Cathedral Guard and loyal friend to Phoebus. Esmeralda: female, 20-30, all ethnicities, a beautiful and free-spirited gypsy who possesses the strong sense of justice and morality that Frollo lacks. Compassionate, she frees Quasimodo from the frenzied mob at the Feast of Fools and, against her better judgment, falls for the cocky Phoebus. Vocal range top: D5. Vocal range bottom: E3. King Louis XI: 40-50, all ethnicities, King of France, nicknamed the Prudent. Tribunal: male, 20-50, all ethnicities a judicial officer Vocal range top: E4. Vocal range bottom: G2. Madam: female, 35-50, all ethnicities, owner of a brothel and safe haven for gypsies. Saint Aphrodisius: male, 30-50, all ethnicities, a stained-glass image that comes to life. Vocal range top: E4. Vocal range bottom:

- Seeking submissions from NY.
- For consideration, mail picture and resume to Bob Cline, 2214 Frederick Douglass Blvd., Ste. 327, New York, NY 10026. Mark submissions: Hunchback/NYC Appointment Submission. Seeking submissions from AEA members. AEA members must submit themselves directly in order to be considered via this posting (no agent or third-party submissions).

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- Pays: \$776/wk. Equity LORT C Non-Rep Contract.

#### 'The Mystery of Edwin Drood'

- Seeking Equity actor/singers for various roles in Riverside Theatre's production of "The Mystery of Edwin Drood."
- Company: Riverside Theatre, Inc. Staff: Allen D. Cornell, artistic dir.; Wojcik | Seay Casting, casting dir.; DJ Salisbury, dir.choreo.; Anne Shuttlesworth, music dir.
- Rehearsals begin Dec. 27; runs Jan. 16-Feb. 4, 2018 in Vero Beach, FL.
- Seeking—Mr. William Cartwright: male, 18+, all ethnicities. John Jasper: male, 18+, all ethnicities. Neville Landless: male, 18+, all ethnicities. Reverend Crisparkle (Cast): male, 18+, all ethnicities. Bazzard: male, 18+, all ethnicities. Durdles: male, 18+, all ethnicities. Flo: female, 18+, all ethnicities. Rosa Bud: female, 18+, all ethnicities. Edwin Drood: female, 18+, all ethnicities. Helena Landless: female, 18+, all ethnicities. Princess Puffer (Cast): female, 18+, all ethnicities.
- · Seeking submissions from NY.
- Auditions will be held in NYC on Nov. 29 & 30, by appointment only. For an audition appointment, email photos and resumes with a cover letter stating which role you are interested in to Wojcik/Seay Casting, 247 West 38th St., 10th fl., New York, NY 10018; Attn: Drood LORT. Submissions deadline is Nov. 13. Callbacks will be held Dec. 1. Equity members must submit themselves directly in order to be considered via this
- Pays: \$656/wk. Equity LORT D Non-Rep Contract.

posting (no agent or third-party

#### **CHORUS CALLS**

#### 'Guys and Dolls'

submissions).

- Casting singers and dancers for "Guys and Dolls."
- Company: Fulton Theatre Company. Staff: Marc Robin, exec. artistic prod.dir.-choreo.; John Daniels, music dir.; Abe Burrows & Joe Swerling, book; Frank Loesser, music & lyrics.
- Rehearsals begin Feb. 13, 2018; runs Mar. 6-31 in Lancaster, PA.
- Seeking—Hot Box Girls: female, 20-39, all ethnicities, excellent dancers; Broadway belt sound. The Guys: male, 18-45, all ethnicities, strong dancer/singers. All voice ranges and physical types needed from which will come some of the named roles. Tumbling a plus but not necessary.
- Equity Chorus Calls will be held Nov. 28 at 9 a.m. (female singers), at 11 a.m. (female dancers), at 2 p.m. (male singers) and at 4 p.m. (male dancers) at Pearl Studios NYC (500), 500 8th Ave., Studio

1214 & 1212, NYC, 10018. ECC Procedures are in effect for this audition. An Equity Monitor will be provided.

- Singers: Prepare a brief song from or in the style of the show. Also bring character and tap shoes in case asked to stay and dance. Bring picture and resume.
- Dancers: Be prepared to dance with character and tap shoes. Also prepare a brief song from or in the style of the show in case asked to stay and sing. Bring picture and resume.
- Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.
- Pays: \$776/wk. Equity LORT C Non-Rep Contract.

#### 'Sunday In The Park With George'

- Casting Equity singers for "Sunday In The Park With George."
- Company: Arvada Center for the Arts & Humanities. Staff: Rod A Lansberry, assoc. prod.-dir.; Wojcik/ Seay, casting; David J Madore, musical dir.
- Rehearsals begin Mar. 23, 2018; runs Apr. 17-May 6, 2018 in Arvada, CO.
- Seeking—One Male Ensemble Singer: male, 25-40, all ethnicities.
- Equity Chorus Calls will be held Dec. 12 at 10 a.m. (Equity male singers) at Pearl Studios NYC (519), 519 8th Ave., 12th Fl., Holding room Studio H, NYC, 10018. ECC Procedures are in effect for this audition. An Equity Monitor will be provided.
- Prepare 16-32 bars of a song in the style of or from the show. Bring sheet music; an accompanist will be provided. Bring a photo and resume.
- Pays \$887/wk. Equity Non-Rep LORT B Agreement.

#### 'The Hunchback of Notre Dame'

- Casting singers and dancers for "The Hunchback of Notre Dame."
- Company: Fulton Theatre Company. Staff: Marc Robin, exec. artistic prod.dir.-choreo.;Ray Fellman, music dir.; Peter Parnell, book; Alan Menken, music; Stephen Schwartz, lyrics.
- Rehearsals begin May 15, 2018; runs June 5-July 22 in Lancaster, PA.
- Seeking—Excellent Singers: males & females, 18+, all ethnicities, who are very good movers; should be capable of playing various characters in this French society, and possibly understudy principle roles.
- Equity Chorus Calls will be held Nov. 27 at 9 a.m. (female singers), at 11 a.m. (female dancers), at 2 p.m. (male singers) and at 4 p.m. (male dancers) at Pearl Studios NYC (500), 500 8th Ave., Studio 1214 & 1212, NYC, 10018. ECC Procedures are in effect for this audition. An Equity Monitor will be provided.
- Singers: Prepare a brief song from or in the style of the show. Also be prepared to dance with character shoes in case asked to stay. Bring picture and resume.
- Dancers: Be prepared to dance in character shoes. Also prepare a brief song from or in the style of the show in case

asked to stay and sing. Bring picture and resume.

- Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.
- Pays: \$776/wk. Equity LORT C Non-Rep Contract.

#### STUDENT FILMS

#### 'Girl At A Bar'

• Casting speaking roles and extras for an NYU-produced recreation of the SNL skit "Girl At A Bar."

- Company: New York University. Staff: Jin Rhim, filmmaker.
- Shoots Nov. 30 (8:45-10:45 a.m.) at NYU in NYC.
- Seeking—Dave: male, 18-25, all ethnicities. Scott: male, 18-25, all ethnicities. John: male, 18-25, all ethnicities. Tom: male, 18-25, all ethnicities. Extras: males & females, 18-25, all ethnicities.
- Seeking submissions from NY.
- Send submissions to khr254@nyu.edu.
- Apply with a self-taped interpretation of any (male) role from the skit, which can be found on YouTube. A transcribed version of the script is attached.
- If cast, arrive with lines memorized, as rehearsal will take place right before the shoot.
- No pay, but copy of short can be provided upon request.

#### 'Plastic Love' Music Video

- Casting a music video for the popular 80s Japanese song "Plastic Love," being produced for the Intermediate Short Commercial Form class at New York University.
- Company: New York University. Staff:
- Meline Rosales, prod.; Julia Hansen, dir.
   Rehearsals TBD with talent; shoots Nov.
  28, 1:30-8:30 p.m. in NYC.
- Seeking—Mariya: female, 18-35, Asian, South Asian, Southeast Asian / Pacific
- Seeking submissions from NY.
- Send submissions to mr3516@nyu.edu.
- Submit video of yourself lip-synching along with 30 seconds or more of this track: https://soundcloud.com/kestutiscox/mariya-takeuchi-plastic-love-1984.
- Meals on set provided and footage will be shared with you for your reel.

#### 'Tunnel Vision'

- Casting "Tunnel Vision," about two brothers, Caleb and Jacob. Synopsis; Jacob is a dark-net assassin and Caleb is his handicapped brother. Jacob one day finds his own name on a hit list and tries to flee the country with Caleb for their own safety. Caleb however, has other plans.
- Company: New York University. Staff: Jordan Tse, student.
- Rehearses and shoots TBD in NYC.
- Seeking—Jacob: male, 25-40, all ethnicities, a successful dark-web assassin who

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previously and unintentionally paralyzed his brother in a car accident due to intoxication; while he lives lavishly, his brother Caleb feels extremely neglected as he thinks taking care of his brother is all about the superficials. Caleb: male, 23-35, all ethnicities, paralyzed by his brother due to a drunk car accident deals with the struggle of being in a wheelchair while seeing his brother thrive and living lavishly; his brother "tries" to take care of him but doesn't realize he's doing it in all the wrong ways; with all of Caleb's pent up anger, he takes revenge.

- · Auditions will be held by appt. Nov. 19 in NYC.
- · Send submissions to jordanjtse@gmail. com
- · Travel and meal costs provided for the day/night.

#### **REALITY TV &** DOCUMENTARY

#### 'Fear to Freedom'

- · Casting "From Fear to Freedom," a new documentary series. Seeking people with real phobias who will be guided to overcome their unreasonable fear. Production states: "America's #1 Phobia Relief Expert, Kalliope, will guide you to overcome your worst fear and develop more success in exchange for filming the process. Initial filming requires two hours with a one hour follow-up for a description of the results you have received."
- Company: Building Your Best. Staff:
- Charlie Jones, dir. of ops.
- · Shoot is ongoing in NYC.
- Seeking—Individuals With Phobias: males & females, 18+, all ethnicities, open to all genders.
- · Seeking submissions from NY.
- Send submissions to Ask@
- PhobiaReliefDay.org.
- In your submission, include answers to the following questions: 1. What you want to achieve by overcoming your fear. What will you look like, sound like and feel like? 2. What will overcoming your fear do for you, your family, your career? 3. Will overcoming your fear provide a positive impact on all areas of your life?
- · No pay.

#### **DANCERS & CHOREOGRAPHERS**

#### Chezzam Events, Dancers

 Seeking event performers for Chezzam Events. Casting director states: "For the past four decades, we've brought the best in live entertainment to corporate parties, weddings, bar and bat mitzvahs, and special concerts. Our company provides our clients with personalized, themed events that are over the top. Chezzam is a breeding ground for some of the best talent on Broadway and in film and TV. Our dancers have been on stage in 'Hamilton,' 'Wicked,' 'Spider-Man,' '42nd Street,' 'Saturday Night Fever,' and 'On the Floor' to name a few,

not to mention have danced with the likes of Ariana, Kanye, and many more. We are searching for every type of dancer, ranging from Broadway dancers, models who go-go, hip-hop street performers, cheerleaders, and crews that battle. We want it all! Seeking trained dancers for choreographed numbers. Seeking dancers for guest interaction, human statues, go-go dancing, hip-hop, and breaking crews. All dancers should be high-energy and have great interaction skills."

- · Company: Chezzam Event Group. Staff: Cheyenne Gross, casting dir.; Beverly Fish, COO; Candice Franklin, Chief choreographer. Special guest choreographer Paula Caselton and Paula Sanders.
- · Events are ongoing throughout the season in the New York tri-state area.
- Seeking-Event Performers: 18-30, all ethnicities.
- Auditions will be held Nov. 16 from 10 a.m.-1 p.m. (Sign in, 9 a.m. in Studio A on the 11th fl., audition, 10 a.m. in Studio B on the 11th fl.; dancers/performers/ Models seen until 1 p.m.) at Nola Studios, 250 West 54th St., NYC, NY 10019. And Nov. 21 from 6-9 p.m. (sign-in, 5 p.m.) at 11 Michael Ave, Farmingdale NY 11735.
- · Send submissions to chezzamcasting@ gmail.com.
- Provide a picture and resume. Dancers will most likely get booked from the auditions rather than from an email submission.
- · Gross pay between \$150-\$250, depending on requirements of event. Pays per job and rehearsal. Travel provided. If you have a car and are willing to drive more than two performers, extra pay is allotted: gas and tolls will be reimbursed.

#### THEME PARKS

#### 'Finding Nemo, the Musical'

- · Seeking male and female musical theatre performers of all ethnicities to portray principal and ensemble roles in "Finding Nemo, the Musical," an original musical theatre production based on the Disney-Pixar hit animated feature.
- · Company: Walt Disney World Company. Staff: Mark Catlett, casting dir.
- Production dates TBD at the Walt
- Disney World Resort in Orlando, FL.
- · Seeking-Dory: female, 22-32, all ethnicities. Nemo: female, 18-25, all ethnicities. Bruce: male, 30-40, all ethnicities. Crush: male, 20-39, all ethnicities.
- Marlin: male, 22-32, all ethnicities.
- Auditions will be held Dec. 11 at 10 a.m. (female singers; sign-in, 9 a.m.) and at 2 p.m. (male singers; sign-in, 9 a.m.) at Pearl Studios, 519 8th Ave., 12th fl., NYC, 10018. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- · Callbacks will be held Dec. 12. Must be 18+ and authorized to work in the United States
- Prepare 16 bars of a musical selection and provide sheet music in correct key for accompanist. Note: Actors appear as themselves while at the same time manipulating a puppet of their specific character. Click the "Mv Profile" button at the top of disneyauditions.com to

#### **Audition** Highlights

CALIFORNIA

#### Fri. Nov. 17

**Educational Videos** 'Les Miserables' 'Marvel Universe Live!' 'Ulcer' (also 11/18) PCPA 2018 Summer

#### Sat. Nov. 18

'Bion'

'Stick It In Me'

'Creatures of the Night'

'Sesame Street Live!' (also 11/19) L.A. Connection, Comedy Improv

#### Sun. Nov. 19

CSA's Coast to Coast 'Meals 4 Monologues' Charity Event

For the full auditions calendar, visit backstage.com/auditions

create or update your profile before attending the audition. Additional ensemble roles, not identified above, will be cast from this open call. The end time will be when the producer closes the call.

· Disneyworld. Rate negotiable.

#### **GROUPS & MEMBERSHIP COMPANIES**

#### 'Pushing Boundaries!' · Seeking actors and singers for "Pushing

- Boundaries!" Producer states: "The Actor's Project NYC (TAPNYC) is casting 'Pushing Boundaries!,' a full-length theatrical showcase of music, scenes, monologues, and sketch comedy, all original work by company writers. TAPNYC is a company that assists its members in landing agents and getting work through industry showcases. All shows are attended by industry in film, TV, and theater. Past productions have been attended by producers (Broadway), agents (commercial/legit), managers, and casting directors."
- · Company: The Actor's Project NYC. Staff: Joe Naples, Duvall O'Steen, Bobby Holder, John Maddaloni, and Maureen Toomey, co-dirs.; Sam Carner and Derek Gregor, music.
- · Rehearses winter 2017; performs spring 2018 in NYC.

#### · Seeking-Actors & Singers Seeking Representation Through Showcases:

- males & females, 18+, all ethnicities. • Auditions will be held Nov. 28 from 2:30-3:30 p.m. (group audition) at TAPNYC @ Studios 353, 353 W. 48th St., NYC, 10036.
- · Send submissions to audition@theactorsprojectnyc.com.
- Add audition@theactorsprojectnyc.com to your contacts to ensure the confirmation lands in your inbox. For a quicker response, direct-email headshot and resume to audition@theactorsprojectnyc. com. Prepare a one-minute contemporary comedic monologue. Auditions will be conducted in groups. Bring a hard copy of your headshot and resume. Producer states: "We suggest (though do not require) monologues from Bobby Holder's book 'Out of the Blue' (available on  $\label{thm:com_bobby} The {\tt ActorsProjectNYC.com}, {\tt Bobby Holder}.$ com, Amazon, iBooks, etc.). We ask that actors who confirm their audition to honor their commitment. Be on time and prepare to stay the entire hour."
- Membership dues are a one-time fee of \$595 and include agent/manager coaching, resume workshops, branding-yourself workshops, industry showcases, and entry into The Acting-Career Seminar, where company members meet with a commercial agent, a legit agent, and a talent manager. Director states: "All members meet with agents and managers before and after the showcases."

#### **SOUTHERN CALIFORNIA**

#### **PLAYS**

#### Alley Theatre 2017-2018 Season

· Casting Equity actors for the Alley Theatre 2017-2018 Season. Season includes 'The Great Society' (Co-production with Dallas Theater Center; Richard Schenkkan, playwright. Rehearsals begin Jan. 2, 2018; runs Jan. 26-Feb. 18, 2018 at the Hubbard Theatre), 'Lover, Beloved: An Evening With Carson McCullers' (Suzanne Vega, playwright. Rehearsals begin Jan. 9, 2018; runs Feb. 9-Mar. 11, 2018 at the Neuhaus Theatre), 'Satchmo At The Waldorf' (Terry Teachout, playwright. Rehearsals begin Feb. 6, 2018; runs Feb. 24-Mar. 18, 2018 at the Hubbard Theatre), 'Cleo' (Lawrence Wright, playwright. Rehearsals begin Mar. 13, 2018; runs Apr. 6-29, 2018 at the Hubbard Theatre), 'Picasso At The Lapin Agile' (Steve Martin, playwright. Rehearsals begin Apr. 10, 2018; runs May 11-June 3, 2018 at the Hubbard Theatre), 'The Cake' (Bekah Brunstetter, playwright. Rehearsals begin May 1, 2018; runs June 1-July 1, 2018 at the Neuhaus Theatre), and 'Holmes And Watson' (Jeffrey Hatcher, playwright. Rehearsals begin May 29, 2018; runs June 22-July 22, 2018 at the Hubbard Theatre).

· Company: Alley Theatre, Staff: Brandon Weinbrenner, resident asst. dir.

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- Season runs at the Alley Theatre in Houston, TX.
- Seeking—Equity Actors: males & females, 18+, all ethnicities.
- Equity Principal Auditions will be held Nov. 30 from 10 a.m.-6 p.m. (lunch, 2-3 p.m.; sign-in begins 9 a.m.) at Geffen Playhouse, 10886 Le Conte Ave., Los Angeles, CA, 90024. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.
- Prepare two contrasting monologues, one classical and one contemporary, not to exceed three minutes total. In addition to auditioning for specific roles in our 17/18 season productions of Satchmo at the Waldorf, Cleo, Picasso at the Lapin Agile, Holmes and Watson, and The Cake we are also looking for Alley Theatre Resident Company members for our 18/19 season. Past productions that reflect the type of work the Alley Theatre is looking to produce in its 18/19 season include Angels in America, Twelfth Night, In the Jungle of Cities, and Travesties. We encourage actors of all genders, ages, and ethnic backgrounds to audition. For more info, visit www.alleytheatre.org.
- Pays \$887/wk. or \$823/wk. Equity LORT Non-Rep LORT B and C Agreements.

#### 'As We Babble On'

- Casting "As We Babble On." Synopsis: "As We Babble On" explores the pursuit of success, its costs, and conquering the Swedish BIGBOX. Benji, a first-generation Asian American, struggles in New York City to find his voice as his writing career stalls. As the professional paths of his best friend Sheila and his half sister Laura begin to blossom, he begins to unravel. "As We Babble On" explores what lengths we are willing to go to realize our dreams, whether morality is tied to upward mobility, and whether boxed wine and soda is an appropriate sangria recipe after the age
- Production states: "East West Players, the longest running theater of color in the U.S., is seeking actors to play Asian American, Pacific Islander, South Asian, mixed race, and African American for 'As We Babble On,' winner of East West Players' 2042: See Change Playwriting Competition."
- Company: East West Players. Staff: Alison M. De La Cruz, dir.; Snehal Desai, artistic dir.; Andy Lowe, production mgr.
- Rehearsals begin Apr. 24, 2018; tech rehearsals begin May 17; previews begin May 24; runs May 31-June 24 (5 performances/wk.) in L.A.
- Seeking—Benji: male, 28, all ethnicities. 27: female, 27, all ethnicities. Sheila: female, 29, all ethnicities. Vish: male, 30, all ethnicities. Orson: male, 33, all ethnicities.
- Equity Principal Auditions will be held Dec. 2 from 11 a.m.-3 p.m. (in-person sign-up begins at 10 a.m.) and Dec. 3 (by appt.) at David Henry Hwang Theatre, 120 Judge John Aiso St., 4th fl., Los Angeles, CA, 90012.
- For EPA: EPA procedures/rules are in effect for this audition. An Equity Monitor will be provided. Street parking available or at paid lot across the street. Prepare a one-minute monologue showing your comedic timing and sincerity of character.

- For an appointment on Dec. 3, email submissions to casting@eastwestplayers.org or mail submission to Casting Babble, 120 Judge John Aiso St., Los Angeles, CA, 90012. Submissions deadline is Nov. 26.
- For more info, visit www. EastWestPlayers.org.
- Pays: \$409/wk. min. (increases to \$425/ wk. as of June 3, 2017). Equity SPT 5 Contract.

#### **MUSICALS**

#### 'Damn Yankees'

- Casting "Damn Yankees." Synopsis: Joe Boyd, an aging Washington Senators fan, would sell his soul for the Senators to beat the New York Yankees and win the pennant.
- Company: Inland Valley Repertory
  Theatre/IVRT. Staff: Hope Kaufman, casting dir.; Frank Minano, dir.; Ronda Rubio, musical dir.; Allison Eversoll, choreo.;.
- Rehearsals begin Feb. 6, 2018; runs Mar. 14-28 (five performances) at The Candlelight Pavilion in Claremont, CA (no dinner service). Note: Performances run Tuesdays and Wednesdays with one Wednesday matinee at 2:30 p.m.
- Seeking—All Roles Open: males & females, 18-85, all ethnicities.
- Auditions will be held by appt. Dec. 3 at 3 p.m. at Taylor Hall, 1775 N. Indian Hill Blvd., Claremont, CA, 91711.
- Send submissions to IVRTCasting@aol.
- Submit electronically. Prepare 32 bars of a classic Broadway song; selections from show are accepted. Bring sheet music--no tracks or tapes. Baseball Players, Lola, Joe Hardy, and Gloria, be prepared to dance. Bring headshot and resume. Callbacks at director's request on Dec. 5. For more info, visit IVRT.org.
- There is a small stipend.

#### 'Guys and Dolls'

- Casting "Guys and Dolls."
- Company: Musical Theatre West. Staff: Paul Garman, exec. dir.-prod.; Mark Martino, dir.; Daniel Smith, choreo.; Corey Hirsch, musical dir.
- First non-Equity rehearsal: Jan. 22, 2018; first Equity rehearsal: Jan. 29, 2018; runs Feb. 16-Mar. 4 in Long Beach, CA.
- Seeking—Nathan Detroit: male, 35-50, all ethnicities. Miss Adelaide: female, 35-50, all ethnicities. Sky Masterson: male, 30-40, all ethnicities. Sarah Brown: female, 20-27, all ethnicities. Arvide Abernathy: male, 60+, all ethnicities. Nicely-Nicely Johnson: male, 25-40, all ethnicities. Benny Southstreet: male, 25-40, all ethnicities. Big Jule: male, 30-50, all ethnicities. Lt. Brannigan: male, 30-50, all ethnicities. Lt. Brannigan: male, 30-50, all ethnicities. General Matilda B. Cartwright: female, 35-55, all ethnicities. Female Ensemble: female, 18+, all ethnicities.
- Equity Principal Auditions will be held Dec. 11 from 10 a.m.-6 p.m. (sign-in, 9 a.m.) at Musical Theatre West Rehearsal Hall, 4350 E. 7th St., Long Beach, CA, 90804. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.

- Bring pix & resumes. Singers: Bring a song in the style of the show.
- Pays: \$764/wk. min. Equity COST.

#### 'James And The Giant Peach'

- · Casting "James And The Giant Peach," a musical. Synopsis: James Henry Trotter lives with two ghastly hags, his odious aunts, and he's a very lonely little boy indeed. One day, something peculiar happens. At the end of the garden, a peach starts to grow and grow ... and grow. Inside that peach are seven very unusual insects, all waiting to take James on a magical adventure of enormous proportions. We invite you to crawl inside the giant peach and take a peek. Based on Roald Dahl's beloved book and featuring music by the Tony and Academy Awardwinning song-writing team behind Dear Evan Hansen, Dogfight, and La La Land, this family musical takes you on an amazing voyage across the ocean.
- Company: The Chance Theater. Staff: Darryl B. Hovis, dir.
- Rehearsals begin Jan. 8; runs Feb.
- 16-Mar. 4 (Fri., 7 p.m.; Sat. & Sun., 11 a.m., 2 p.m. and 5 p.m.) at Chance Theater in Anaheim, CA.
- · Seeking-Ladahlord: male, 18-60, all ethnicities, a strange, magical storyteller; often inserts himself into the story, in disguise, to help push the action forward; vocal range: A2-A4. James: male, 16-24, all ethnicities, to play a lonely young seven year old boy who lacks confidence; having lost both his parents, he is searching for a place where he belongs; clever, curious, kind-hearted, resourceful and innovative; he is something of a dreamer; vocal range: C4-G5. Spiker: female, 30-60, all ethnicities, James' mean aunt; a thief and a scoundrel; dominating, shrewd, malicious, and opportunistic; very tall and thin; puppetry skills a plus; vocal range: F3-D5. Sponge: female, 30-60, all ethnicities, Spiker's repulsive sister; lazy, greedy, and selfish; equally cruel as her sister, but not nearly as bright; short and often has her mind on food; puppetry skills a plus; vocal range: F3-D5. Miss Spider: female, 20-40, all ethnicities, a good-natured spider who takes care of James; generally friendly and forthcoming, she has a peculiar resentment towards Sponge who killed and ate her husband: she is warm and friendly to James; this actor will play multiple roles; puppetry skills a plus; vocal range: E3-Eb5. Green Grasshopper: male, 20-60, all ethnicities, a sophisticated and jovial grasshopper who assumes a paternal role to James: an excellent musician; has his eye on Ladybug; this actor will play multiple roles; playing fiddle and puppetry skills a plus; vocal range top: B2-Gb4. Centipede: male, 20-40, all ethnicities, an ornery and boisterous rascal. Resents humans, in part because Spiker and Sponge fumigated his family; prickly and rude on the outside, but with a good heart deep down; everyone thinks he is a pest, which he is proud of; this actor will play multiple roles; puppetry skills a plus; vocal range: B2-G4. Ladybug: female, 30-60, all ethnicities, motherly, respectable and classy, she has a warm, caring heart; has her eye on Grasshopper; this actor will play multiple roles; puppetry skills a plus; vocal range: E3-F5.

Earthworm: male, 25-50, all ethnicities, a bit of a scaredy-cat; he is neurotic and worried about everything, but is very friendly and brave when called upon; this actor will play multiple roles; puppetry skills a plus; vocal range: C3-G#4.

- Seeking submissions from CA.
- Send submissions to casting@chance-theater.com.
- Prepare 16-32 bars of contemporary musical theater or similar. Provide sheet music for accompanist. To schedule an audition appointment, visit https://chanceauditions.acuityscheduling.com/schedule.php by Nov. 24. For more info, visit http://chancetheater.com/auditions-2/.
- Pays \$450-\$650 total for the production run of 21 performances.

#### 'Ragtime'

- Casting "Ragtime." Synopsis: Written by the award-winning composer/lyricist team of Stephen Flaherty and Lynn Ahrens (Once on This Island, Seussical and Lucky Stiff), noted playwright Terrence McNally, and based on E.L. Doctorow's distinguished novel, Ragtime is the winner of the 1998 Tony Awards for Best Score, Book and Orchestrations, and both the Drama Desk and Outer Critics Circle Awards for Best Musical and Best Score.
- Company: Candlelight Pavilion. Staff: Ben D Bollinger, prod.; Greg Hinrichsen, dir.; Julie Lamoureux, music dir.; John Vaughan, choreo.; Orlando Montes, tech dir.
- Rehearses Dec. 18, 19, 30, and Jan. 2-18, 2018; runs Jan. 19-Feb. 24 (Fridays-Sundays with an added performance Thursday, Feb. 22) at the Candlelight Pavilion in Claremont CA.
- Seeking—Leading Roles / Ensemble: 18-55, all ethnicities, the roles of Tateh, Father, Grandfather, Willie Conklin have been cast.
- $\bullet \ \ \textbf{Seeking submissions from CA}.$
- Send submissions to Jackie@candle-lightpavilion.com.
- We are only excepting submissions for Ragtime. Email Jackie@candlelightpavilion.com Send picture and resume and if you have video footage you may send that as well. Auditions will be held on Nov. 20. If we need to see you will be contacted, given sides and an audition time. We are a non-union theater that occasionally uses AEA contracts.
- Pays a rehearsal stipend and a per performance rate. Note: We are a non-union theater that occasionally uses AEA contracts.

#### 'White Christmas'

- Casting "White Christmas," the classic Irving Berlin musical.
- Company: 6th Street Playhouse. Staff: Michael Fontaine, dir.
- Rehearses and runs TBD in Santa Rosa,
- Seeking—Bob Wallace Understudy: male, 25+, all ethnicities, understudy.
- Seeking submissions from CA.
- Send submissions to
- auditions @6 th street play house.com.
- Some pay.

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for full character breakdowns, script sides, and more casting notices

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#### **CHORUS CALLS**

#### 'Guys and Dolls'

- · Casting "Guys and Dolls."
- · Company: Musical Theatre West. Staff: Paul Garman, exec. dir.-prod.; Mark Martino, dir.; Daniel Smith, choreo.; Corey Hirsch, musical dir.
- · First non-Equity rehearsal: Jan. 22, 2018; first Equity rehearsal: Jan. 29, 2018; runs Feb. 16-Mar. 4 in Long Beach, CA.
- Seeking-Male Ensemble: 18+, all ethnicities. Female Ensemble: female, 18+, all ethnicities
- Equity Chorus Call will be held Dec. 11 at 6 p.m. (female dancers; sign-in, 5:30 p.m.) (Equity Chorus Calls) and at 8 p.m. (male dancers; sign-in, 7:30 p.m.) at Musical Theatre West Rehearsal Hall, 4350 E. 7th St., Long Beach, CA, 90804. ECC Procedures are in effect for this audition. An Equity Monitor will be provided.
- Bring pix & resumes. Male dancers: Bring jazz/dance sneakers and kneepads. Female dancers: Bring character heels and jazz shoes.
- Pays: \$764/wk. Equity COST.

#### **FEATURE FILMS**

#### 'All Sorts'

- · Casting "All Sorts," a feature-length film. Casting states: "Psychic Bunny's last feature, 'Cement Suitcase,' was filmed with heavy community involvement in WA and led to many film festival awards, good reviews, and good friendships."
- · Company: Psychic Bunny. Staff: J. Rick Castañeda, writer-dir.; Laura Reich, prod.; Omar Kenawi, casting dir.
- Shoots February 2018 in Washington state (final dates TBD).
- · Seeking-Diego: male, 18-22, Latino/ Hispanic, Native American, Middle Eastern, Ethnically Ambiguous / Mixed Race, Latino male youth. A comedic straight man with good sensibilities. Never flashy or loud. He just wants to do a good job, but he can't help his fascination with June and her pro-filing skills making him dream of a life less ordinary. June: female, 18-26, Asian, South Asian, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, Asian female. Warm, exacting, thoughtful, intelligent, strong-willed, and quirky. While she's extraordinarily deft at her work, she can't quite control the direction of her heart. She wants something more, but doesn't quite know what that is. Vasquez: male, 40-60, Latino/ Hispanic, Native American, Middle Eastern, Ethnically Ambiguous / Mixed Race, Latino male. A very enthusiastic dreamer who sometimes forgets what he was talking about, and doesn't really know how computers work. But does he know what real success is, or does he just use a lot of buzzwords? The Commissioner: female, 40-60, all ethnic-

ities, strong and in control. She's a firestarter. She runs the underground filing championships and has the ambition to one day rival the NFL. Ed: male, 40-60, all ethnicities, tall, lanky, looks like he hasn't

seen the sun in a long while. Soft-spoken and lurchy. He has seen a lot in his time at DataMart, but isn't the kind to gossip. Usually. Albert: male, 35-50, all ethnicities, lonely and odd, a data analyst who doesn't quite understand the world or any of the people in it. His dulcet phone manner simultaneously makes him a target and an involuntary therapist. Oscar: male, 35-50, all ethnicities, Diego's work buddy who is happy to talk, and would love to explain the world to you if you gave him the time. Open and cheerful. Tim: male, 30-60, all ethnicities, balding and skinny. Loves to drum with his fingers on the desk. Hates confrontation. Prefers to be left on his own. Maria: female, 25-35, Latino/Hispanic, Native American, Middle Eastern, Ethnically Ambiguous / Mixed Race, Latina. Quiet, observational. Her ability to put up with Vasquez's ridiculous requests is her great strength. A master of facial expressions. Dagmar: female, 25-45, all ethnicities, quirky, strange, comedic personality. The oddball of the office who thinks she's perfectly normal. Has a stilted, off-pitch way of talking. Jason: male, 25-35, Caucasian, Ethnically Ambiguous / Mixed Race, thinks he's awesomely cool, but his idea of cool probably hasn't changed since 5th grade. Loves wearing shorts and jerseys and his hat off sideways. Ring Announcer: male, 40-60, all ethnicities, imagine Michael Buffer, Howard Cosell, or Charles Barkley. Has a big frame, big voice, a booming personality. Randy: 35-50, all ethnicities, sSportscaster with a great voice.

- · Seeking submissions from WA and CA.
- Send submissions to allsortsofmovie@ gmail.com.
- · If you'd like to be considered, send your headshot, contact details, reel, and resume (if you have one) to allsortsofmovie@gmail.com. Put the role you are applying for in the subject line. For more info, visit www.allsortsmovie.com.
- Expenses, copy, credit, and crafty provided.

#### STUDENT FILMS

#### 'Another Afternoon'

- Casting "Another Afternoon." Synopsis: He forgets everything. But he remembers to love you. This weekend, Jenny is asked by her mom to take care of Benjamin, her grandpa who is suffering from dementia. They have not seen each other for years Now in just five minutes, Jenny loses Benjamin. Where could he go? This is an advanced student project from USC School of Cinematic Arts graduate students. The final film will be between 8-15 minutes.
- · Company: University of Southern California. Staff: Cher Hou, dir.-writer.
- Rehearses and shoots TBD in Los
- Angeles, CA. Audition date: Nov. 18, Nov.19. Note: Shoot will be for two days. possibly Nov. 24,25,26,30 or Dec. 1, 2, 3. · Seeking-Benjamin: male, 60-80, all ethnicities, a light-hearted, stubborn 73 years old man, who is diagnosed with dementia recently; because of aging, he also has had sight; his daughter moves in

with him to take care of him; he does not

take it seriously since he still considers himself in very healthy condition; he lives in a small town where everyone knows everyone. Jenny: female, 20-30, all ethnicities, 25, ambitious and promising young girl; she's just as stubborn as Ben; graduated from law school, she is working in a law firm now; when she's six years old, her parents divorced and Ben took care of her for one year; afterwards she moves to the city with her mom: ever since that, she seldom sees Ben; now she comes back to visit for a weekend; her mom needs her to take care of George iust for one afternoon; although it's the weekend, she is still busy with her work.

- · Auditions will be held by appt. Nov. 18 and Nov. 19 in Los Angeles, CA.
- Send submissions to filmingmonkeyking@gmail.com.
- No pay. Credits, meal, and copy provided.

#### 'An Uninvited Visit'

- Casting "An Uninvited Visit," a student project for a Directing II class at Art Center College of Design that explores practicing how directors and actors/ actresses should communicate properly and efficiently.
- Company: Art Center College of Design. Staff: Jerry Sun, dir.
- Rehearses Nov. 13 & 14; shoots Nov. 28 at Art Center College of Design Hillside Campus in L.A.
- · Seeking-Mandy: female, 18-35, Caucasian, Latino/Hispanic, Asian, Ethnically Ambiguous / Mixed Race. Mandy's Mom: female, 30+, Caucasian, Latino/Hispanic, Asian, Ethnically Ambiguous / Mixed Race.
- · Seeking submissions from CA.
- Send submissions to jerrysunol@outlook.com.
- Pays: \$30 for all rehearsals, \$50 for filming. Social Security number required.

#### 'Clouded Vision'

- · Casting "Clouded Vision," in which one red eye flight experiences enough turbulence to cause passengers to vanish from the memory of all but one woman.
- · Company: Azusa Pacific University. Staff: Devin McGilvra, coord.
- Shoots Jan. 13-14, 20-21, 27-28, and Feb. 10-11, 2018 in Azusa and the greater Los Angeles, CA area.
- · Seeking-Cameron: female, 25-30, all ethnicities, female, 20-30; a highly motivated, confident woman focused on achieving her first real job opportunity out of college; traveling with her sister intensifies her already constant need to find logical answers for everything; but her strong will and need for control tests her relationships when her sister finally disagrees with her. Blake: female, 18-25, all ethnicities, female, 20-25; she places people at the highest priority and is very concerned with things running harmoniously; she often disagrees with her family, because the emotions and opinions of a group matter more than one individual, even if it's family. Evan: male, 30-40, Caucasian, 30-45, a perfect example of quiet, intimidating, raw power; he sees life as a

sterile experiment as if he is the one

sweet, business woman who begins

orchestrating lives and emotions. Kate:

female, 35-40, all ethnicities, 30-40, a

talking to Cameron due to her fear of turbulence. Brenda: female, 40-60, all ethnicities, female, supporting, 40-50, a belligerent woman who always wants her way. Lorene: female, 50-70, all ethnicities, female, supporting, 60-70, a sexist, racist, woman who has too much sass for her own good. Neil: male, 50-70, Caucasian, 50-60, a fear-filled man hiding behind belligerence and ignorance. Tom: male, 30-70, African American, 30-40, African American, the face of nobility in the film; he takes charge when chaos strikes, giving a voice of reason, commanding attention and respect. Flight Attendant: male, 40-60, all ethnicities, 40-45, a distinguished, proper host; he tries to keep his polite exterior while being subtly passive aggressive as he does his job.

- · Seeking submissions from CA.
- Apply on Backstage.com.
- · Copy, credit, meals, and gas provided.

#### 'Cupid's Paradise'

- · Casting "Cupid's Paradise," a short student film about the future of app dating. Synopsis: In a world where everyone is rated based on their looks, race, and other superficial factors, Jenn is desperate to find an attractive lover within 365 dates before she becomes Cupid's slave for eternity.
- · Company: UCLA. Staff: Ivy Liao, dir.writer; Anthony Giacomelli, prod.; Samuel Rubin, prod.
- Wardrobe and hair & makeup test will take place the first week of December. Production dates: Dec. 7 at UCLA TFT Soundstage (Melnitz Hall); Dec. 8 at UCLA TFT Soundstage (Melnitz Hall); and Dec. 11 at the Koreatown Mall. 3500 W. 6th St. in L.A.
- Seeking—Love Bar Customers: males & females, 18+, all ethnicities, Love Bar is a fun place for everyone to date and have fun; shoots Dec. 7 at UCLA TFT. Lots of Skin Club Members: males & females, 18+, all ethnicities, the Lots of Skin Club is a very private, exclusive club where not many clothes are needed; shoots Dec. 8 at UCLA TFT. Cupid's Paradise Members: males & females, 18+, all ethnicities, Cupid's Paradise is the ideal place to find love; shoots Dec. 11.
- · Seeking submissions from CA.
- Send submissions to samuelrubinvicens@gmail.com.
- · Submit headshots.
- Deferred pay. IMDb credit will be provided and video links will be provided upon request starting June 2018. Parking and transportation expenses can be covered upon request. SAG-AFTRA Student Film Agreement.

#### 'Groundhog Day' Scene

- Casting for a scene from "Groundhog Day" for a Loyola Marymount University directing class. The scene is between characters Phil Connors and Ned
- Company: Loyola Marymount University. Staff: Harrison Brenner, student.
- In-class rehearsal Nov. 16 (half hour between 9 a.m.-12 p.m.) for a directing class at Loyola Marymount University; shoots the week after Thanksgiving (for one day, based on talent availability) at Loyola Marymount University in L.A.

- · Seeking-Phil Conors: male, 18+, all ethnicities, a weatherman in deep hatred of the special report he has to do on the famous groundhog. Ned Ryerson: male, 18+, all ethnicities, an overly enthusiastic insurance salesman.
- · Seeking submissions from CA.
- · Send submissions to hbb1996@gmail. com.
- No pay.

#### 'Identity Game'

- · Casting "Identity Game," a new comedic web series being developed in collaboration with Film Independent. Logline: Two famous online pranksters must seek the help of their former victims to defeat a vengeful cyber criminal.
- Company: Loyola Marymount University. Staff: Ryan Larkin, casting dir.
- Shoot date(s) TBD in L.A.
- Seeking—Tanner Harris: male, 18-26, all ethnicities, one half of the famous YouTube prank duo, Tanner and Ace. Tanner's good looks and laid-back, funloving persona have won him millions of fans that he affectionately calls the sands every day. In fact, it was Tanner's

"TanFam," a base that grows by the thoupopularity that helped his friend Ace Jackson's idea for a prank show take off in the first place. When planning pranks, Tanner displays a surprising amount of technical skill in bringing Ace's insane ideas to life. While Tanner is easygoing on the surface, he lacks confidence in himself and his abilities. Tanner knows that his current fame is the result of his looks rather than any real talent, and he dreams of one day showing the world that he's worthy of respect. Anthony "Ace" Jackson: male, 18-26, all ethnicities, Ace Jackson is the loud, spontaneous, do-firstthink-later half of the famous YouTube

- prank duo Tanner and Ace. It was Ace's idea to start a channel dedicated to pranking YouTubers he found annoying, and it's his "shock 'em dead" approach that the duo became known for. Ace is widely known as a ladies' man, never missing an opportunity to flirt with the hottest girl in the room. "Tanner and Ace" is one of the most popular series on YouTube, and Ace dreams of turning it into a full-fledged TV show. However, Ace knows that Tanner does not necessarily share this dream, and he fears that his best friend will soon leave the channel behind. Lucy Carter: female, 18-28, all ethnicities, the FBI Special Agent tasked with protecting Tanner Harris and Ace Jackson. This was not a job she chose; in fact, there are some days she half-hopes to watch them die screaming. Yet Lucy is devoted to her work, and she protects Tanner and Ace with everything she has.
- · Seeking submissions from CA.
- Send submissions to rlarkin3@lion.lmu. edu.
- · Include a comedy reel with your submission. Auditions will be held between Nov. 27-29 in the Playa Vista, CA area. Callbacks will be held between Dec. 1-3.
- Pays: \$150/day.

#### 'Midnight Ruin'

· Casting "Midnight Ruin,' a USC School of Cinematic Arts Graduate post-thesis film. Synopsis: After a young male prostitute is picked up by an older man, he begins to suspect that he's in the presence of a killer.

- Company: USC School of Cinematic Arts. Staff: Reef Oldberg, prod.; Eliana Victoria Alcouloumre, dir.-writer.
- Rehearses TBD; shoots Nov. 24-26 in the L.A. area.
- Seeking-Frankie: male, 19-29, all ethnicities, an exuberant street hustler; outgoing, curious, and perhaps overly-trusting. He considers every place he enters to be his home, and strives more than anything for a meaningful human connection. Note: Must be comfortable kissing another man. John: male, 38-55, all ethnicities, a closeted gay man who craves connection, but buries it beneath his deep and violent shame. He is incredibly intelligent and uses his words in order to coerce and manipulate other men in the dark of night. Note: Must be comfortable kissing another man.
- · Seeking submissions from CA.
- · Apply on Backstage.com.
- Reels requested but not required.
- SAG-AFTRA Student Film Agreement.

#### 'Not That Way'

- · Casting "Not That Way," a romantic drama that follows Janet and Reggie on a date that tests their three-year-long relationship.
- Company: Chapman University Graduate Film Program. Staff: Apoorva Gavarraju, coord.
- · Rehearses Nov. 19; shoots Nov. 24 in Orange, CA.
- · Seeking-Reggie: male, 25-35, all ethnicities, athletic, charming and fashionforward, Reggie is a self-confident man who loves his relationship with Janet; he secretly lives a dual life and is faced with an unexpected confrontation.
- · Seeking submissions from CA.
- · Pays for mileage.

#### 'Odysseus,' Dancers

- Casting "Odysseus," a short student film inspired by ancient Homerian tales. It will be a dance sequence, highly abstract, telling the story of Odysseus escaping from his entrapment and rescued by the king's daughter. Seeking experienced dancers only.
- Company: Art Center College Of Design. Staff: Rhonda Xu, casting dir.; Ana Monaco, prod.
- · Rehearses Nov. 23 (time TBD); shoots Nov. 26 (10 a.m.-7 p.m.) in L.A.
- Seeking-Odysseus: male, 18-30, all ethnicities, a god-like wanderer in Greek mythology; he is strong, determined and
- has the power of leadership; he escapes from the black swan, Calypso, and on his iourney home, he falls in love with Nausikaa, a white swan. Seeking experienced dancers only. Calypso: female, 18-30, all ethnicities, the "black swan," a nymph who lives on an island; she is very beautiful but very controlling; she falls in love with Odysseus and uses her magic to keep him by her side. Seeking experienced dancers only. Nausikaa: female, 18-25, all ethnicities, the "white swan" and daughter of the king. She represents innocence and simplicity; she saves Odysseus from the hold of the black swan and charmed by his appearance and personality, and accepts his proposal.
- Seeking experienced dancers only. · Seeking submissions from CA.
- Send submissions to rhondaxu@outlook.com.

• Pays: \$125/day, plus copy and meals provided.

#### 'One Man's Fortune'

- · Casting "One Man's Fortune,: a short graduate film about a man pushed to his psychological edge by the cries of his newborn. Synopsis; It takes place in his and his wife's bedroom and Finn makes a grave decision.
- Company: Chapman Univeristy. Staff: Marian de Pontes, dir.
- Rehearses Nov. 24 at Dodge College of Film and Media Arts; shoots Nov. 25 (12 p.m.-12 a.m.) in Orange, CA.
- Seeking—Finn: male, 22-30, all ethnicities, a man who fell madly in love with Marie, but dropped out of college and the life he loved when Marie got pregnant unexpectedly; the cries of their baby mentally drive him over the edge; he is tired and being psychologically tested. Marie: female, 20-30, all ethnicities, Finn's wife who dropped out of school when she found out she was pregnant but is in love with motherhood; she's been living with Finn for the better part of a year; she is tired and over-worked but still able to take care of her newborn.
- Auditions will be held by appt. Nov. 18 from 2-5 p.m. at Cazt Studios, 912 & 916 N. Formosa Ave. Los Angeles, CA, Los Angeles, CA, 90046.
- · Send submissions to depontes@chapman.edu.
- If you are not available for the audition session you can email me a video
- · Meals provided, as well as compensation for gas mileage..

#### 'The Passion Crime'

- Casting "The Passion Crime," a student film about a loving mother who solves her own murder which her own son had been involved in.
- Company: University of Southern California, School of Cinematic Arts. Staff: Gershon Sng, dir.
- Shoots Nov. 17 and/or 18 or Nov. 22 or 23 in L.A.
- · Seeking-Kristy Wu: female, 30-75, Asian, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race. Jason Wu: male, 18-25, Asian, Southeast Asian / Pacific Islander, Ethnically
- Ambiguous / Mixed Race. · Seeking submissions from CA.
- · Send submissions to gsng@usc.edu.
- · No pay.

#### **SCRIPTED TV &** VIDEO

#### 'Reviews from the Valley'

- · Seeking a host for "Reviews from the Valley," a new television series that gives movie reviews on the latest films of the season. This project is produced by students in the Cinema and Television Arts. Department at CSU Northridge.
- · Company: CSUN Student Production. Staff: Stephanie Henriquez, prod.
- Rehearsals begin Nov. 26; shoots Dec. 4 & 6 at CSU Northridge in Northridge, CA.
- · Seeking-Host: males & females, 18-30, all ethnicities.

- · Seeking submissions from CA.
- Send submissions to stephy.h101@
- Copy of finished episode can be provided for reel.

#### **REALITY TV & DOCUMENTARY**

#### 'When Angels Return'

- Casting test episodes of "When Angels Return," a new reality series about the production of a feature film. Production states: "The test episodes will air on public access in L.A. (LA36) and NYC (channel 56). In addition to the lead role of Josephine Mariani, a few actresses will be offered additional parts in the upcoming linked film, which will be produced in 2018"
- Company: Baby Monaco Productions LA/ NYC. Staff: Andelko Makar, dir.
- Shoots December-January 2018 in and around L.A.
- Seeking—Josephine Mariani: female. 40-55, all ethnicities, character has a very wide range of emotions; intense acting required; must be in the character during entire filming process. Maria Sanchez: female, 18-45, Latino/Hispanic, Ethnically Ambiguous / Mixed Race, temperamental, tense, and hyperactive. Sead Skelich: female, 18-50, Caucasian, Middle Eastern, Ethnically Ambiguous / Mixed Race, a funny, Bosnian gangster type; will portray a drug dealer/user. Note: Must be fluent in English and Serbo-Croatian; comedic physical acting a plus.
- Seeking submissions from CA.
- · Send submissions to whenangelsreturn@yahoo.com.
- No pay for reality series taping; pay is TBD for linked film. Talent should be prepared to sign a release.

#### DEMO & INSTRUCTIONAL **VIDFOS**

#### Core Strengths Video Project

- Seeking actors to own these 7 different personalities and deliver an informative, yet witty and funny representation of their personality type for a personal assessment company that is launching a new app. The app will feature a wide selection of videos portraying our 7 assessment characteristics/personality types.
- · Company: PSP. Staff: Cindy Figueroa, exec. assist.
- Shoot is TBD in San Diego, CA.
- · Seeking-Blue: males & females, 26-55, all ethnicities, motivated by the protection, growth, and welfare of others. You have a strong desire to help others who can genuinely benefit. Red: males & females, 25-55, all ethnicities, motivated by task accomplishment, and achieving results. You have a strong desire to set goals, take decisive action, and claim earned rewards. Green: males & females, 25-55, all ethnicities.

motivated by meaningful order, and think-

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ing things through. You have a strong desire to pursue independent interests, to be practical, and to be fair. Red-Blue: males & females, 25-55, all ethnicities, motivated by the maximum growth and development of others. You have a strong desire to direct, persuade, or lead others for their benefit. Red-Green: males & females, 25-55, all ethnicities, motivated by intelligent assertiveness and fairness in competition. You have a strong desire to develop strategy and assess risks and opportunities. Blue-Green: males & females, 25-55, all ethnicities, motivated by developing self-sufficiency in yourself and others. You have a strong desire to analyze the needs of others and to help others help themselves. Hub: males & females, 25-55, all ethnicities, motivated by flexibility and adapting to others or situations. You have a strong desire to collaborate with others and to remain open to different options and viewpoints.

- · Seeking submissions from CA.
- · Apply on Backstage.com.
- For consideration, submit a link to your reel and the company will be in touch if you look like a good fit. See video attachments as examples of style of videos we are going for.
- Rate TBD.

#### **ONLINE COMMERCIALS & PROMOS**

#### 'Be More' Corporate Video

- Casting 25 vibrant and energetic people (aged 20-45) total for a corporate video.
- · Company: IDEOLOGY Productions. Staff: Laura Burnell, prod.
- · Shoots Nov. 28-30 in the L.A. area.
- Seeking-Multiple Roles: males & females, 25-35, all ethnicities.
- Seeking submissions from CA.
- · Send submissions to laura@ideologyproductions.com.
- Resume and headshot welcomed but not required. Send multiple recent photos of yourself - selfies are acceptable if shot from multiple angles. Also include two recent full body photos, profile and forward-facing. Include a few recent candid images of yourself having fun with friends or family, the type of photo you might put on social media. Videos are welcomed as well, anything that might give the client a sense of who you are.
- Pays: \$500/4 hours.

#### **Exercise Product Video**

- · Seeking a physically fit male, age 30-45, for an exercise product commercial. The actor will be shown using the product, then giving a short testimonial interview on camera.
- Company: Sunnyland Pictures. Staff: Katie Covell, CEO.
- Shoots Nov. 19 (call time is 2:30-5 p.m.) at
- a gym in the Newport Beach, CA area.
- · Seeking-Exercise Model: male, 25-45, all ethnicities, a fit and toned exercise model for a workout enhancement product.
- · Seeking submissions from CA.
- Apply on Backstage.com.
- Pays: \$400 flat.

#### **AGENTS & MANAGERS**

#### Landis-Simon Productions, **New Talent**

- · Seeking musical theater performers for possible representation with Landis-Simon Productions and Talent Management in association with a talent agency.
- · Company: Landis-Simon Productions and Talent Management. Staff: Steven Simon, president.
- · Varies depending on work booked.
- Seeking—Musical Theater Talent: transgender, 18+, all ethnicities, all types who are currently seeking Musical Theater Representation in Los Angeles (for Broadway, and Regional Theater). Equity preferred; California and Nevada residents are strongly encouraged.
- · Seeking submissions from CA.
- · Apply on Backstage.com.
- You will be notified via email with audition information if there is further interest.
- · Varies depending on work booked.

#### **GROUPS & MEMBERSHIP COMPANIES**

#### Hollywood Hispano

- Seeking Hispanic talent for Hollywood Hispano (www.hollywoodhispano.com), a virtual social Network applied to the film industry. company states: "We are not a talent agency or managers or representatives of artists. We are an online social community that focuses on promoting Hispanic talent through our own productions, as well as providing information, important resources, and training in the Hollywood industry that can help our artists reach the top."
- Company: Hollywood Hispano. Staff: Marian G., coord.
- Production dates TBD based on various projects in the L.A. area.
- Seeking—Hispanic Actors: males & females, 18-45, Latino/Hispanic.
- · Seeking submissions from CA.
- · Send submissions to info@hollywoodhispano.com.

#### **NORTHERN CALIFORNIA**

#### **PLAYS**

#### 'A Midsummer Night's

• Casting "A Midsummer Night's Dream." • Company: San Francisco Shakespeare Festival. Staff: Rebecca J. Ennals, artistic dir.-dir.

- Rehearsals begin June 4, 2018; opens June 30; closing TBD, no later than Sept. 30, in San Francisco, CA.
- · Seeking-Oberon/Theseus: 40+, all ethnicities. Titania/Hippolyta: 40+, all ethnicities. Puck/Philostrate: 18+, all ethnicities. Bottom: 18+, all ethnicities. Peter Quince/Egeus: 45+, all ethnicities. Hermia/Fairy: female, 20-39, all ethnicities. Lysander/Fairy: 20-39, all ethnicities. Demetrius/Fairy: male, 20-39, all ethnicities. Helena/Fairy: female, 20-39, all ethnicities. Francis Flute/

Mustardseed: male, 18+, all ethnicities. Robin Starveling/Peaseblossom: 18+, all ethnicities. Tom Snout/Cobweb: 18+, all ethnicities. Snug/Moth: 18+, all ethnicities

- Equity Principal Auditions will be held Dec. 11 from 10 a.m.-7 p.m. (by appointment; lunch 1:30-2:30 p.m.) at 42nd Street Moon, 250 Van Ness Ave., 2nd fl., San Francisco, CA, 94102. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- · For an audition appointment, visit auditions@sfshakes.org. Casting does not accept video submissions at this time. Prepare one comedic monologue by Shakespeare or one of his contemporaries For more info, visit www.sfshakes. org. Some roles may be pre-cast before generals with company members--updates will be provided. Actors of all ethnicities and physical abilities encouraged to audition.
- Previous minimum: \$637/wk. for rehearsal. \$130/performance. Equity LOA/LORT Agreement Pending.

#### 'Hughie'

- · Casting "Hughie," a play by Eugene O'Neill.
- Company: Role Players Ensemble. Staff: Kimberly Ridgeway, prod. mgr.
- Rehearses TBD in Danville. Runs TBD in Danville, CA, then tours Ireland.
- · Seeking-Erie: male, 40-60, all ethnicities. Narrator: male, 40-60, all ethnicities. Charley: male, 40-60, all ethnicities.
- · Auditions will be held by appt. Nov. 17 and Dec. 11 at Role Players Ensemble Theatre, Danville, CA.
- · Send submissions to kimberly.ridgeway@yahoo.com.
- Pays \$2,500 stipend, plus trip to Ireland.

#### PCPA 2018 Summer Season

- · Casting Equity actor-singer-dancers for the PCPA 2018 Summer Season, Season, includes "Hunchback of Notre Dame" (Brad Carroll, dir. Katie Fuchs-Wackowski, choreo, Rehearsal begins Mar. 20, 2018; runs Apr.28-May 13, 2018; remount June 1-July 8, 2018), "Vanya, Sonia, Masha, And Spike" (Mark Booher, dir.; Rehearsals begin June 5, 2018; runs June 30-July 22, 2018), "Mamma Mia" (Brad Carroll, dir.; Katie Fuchs-Wackowski, choreo. Rehearsals begin June 5, 2018; runs July 24-Aug. 26, 2018), and "Arcadia" (Roger DeLaurier, dir. Rehearsals begin July 17, 2018; runs Aug. 18-Sept. 9, 2018).
- Company: PCPA Pacific Conservatory
- Theatre. Staff: Erik Stein, casting dir.
- Season runs in Santa Maria, CA.
- Seeking—Equity Performers: males & females, 18+, all ethnicities.
- Equity Principal Auditions will be held Nov. 17 from 2-4 p.m. (AEA by appoint-

ment) at Grossmont College, 8800 Grossmont College Dr, Building 26 rm 220, El Cajon, CA, 92020. And Dec. 1 from 4-8 p.m. (AEA by appointment) at American Conservatory Theatre Studios, 30 Grant Ave, Studio 9B, San Francisco, CA, 94108. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.

- Equity members email audition@pcpa. org. If interested in Hunchback and/or "Mamma Mia," prepare 32-ish bars of an appropriate song. If interested in "Vanya, Sonia, Masha, and Spike "and/ or "Arcadia," prepare a short appropriate monologue. Total package three minutes or less. PCPA has a year-round resident company. Single show contracts are available. Roles not listed have already been cast. For more info, visit www.pcpa.org.
- Pays \$748/wk. Equity URTA Agreement.

#### Silicon Valley Shakespeare 2018 General Auditions

- · Casting Silicon Valley Shakespeare's 2018 Season of plays. Season includes "As You Like It", "The Hood of Sherwood" and "Much Ado About Nothing".
- Company: Silicon Valley Shakespeare. Staff: Tonya Duncan, casting dir.
- Runs Spring and Summer 2018 in San Jose, CA.
- · Seeking-All Roles: males & females, 18+, all ethnicities.
- Auditions will be held by appt. Jan. 20 and Jan. 21 at The Armory San Jose, 240 North Second St., San Jose, CA, 95112.
- Send submissions to tonya.duncan@ svshakespeare.org.
- · For details and to sign up, visit www. tinyurl.com/y8awxcy8.
- Pays \$200 stipend per production.

#### **MUSICALS**

#### 'Beguiled Again: The Songs of Rodgers And Hart'

- · Casting "Beguiled Again: The Songs of Rodgers And Hart," a musical revue. Synopsis: "This cleverly compiled potpourri juxtaposes the urbane and the melancholy, the sardonic and the romantic, providing ever-changing and contrasting emotional journeys that give this revue real momentum."
- Company: Brentwood Theater Company.
- Runs Mar. 2-4, 2018, in Walnut Creek, CA.
- Seeking-Singers/Performers: males & females, 18+, all ethnicities.
- · Seeking submissions from CA.
- · Send submissions to shara@thebrentwoodtheater.org.
- No pay.

#### 'Pippin'

- Casting "Pippin," the musical. Synopsis: "A musical about the mysterious performance troupe telling the story of Pippin,
- a young prince on his search for meaning and significance." • Company: Los Altos Stage. Staff:
- Virginia Drake dir • Rehearsals begin Mar. 26, 2018 in Los
- Seeking-Pippin: male, 18-25, all ethnici-
- ties, vocal range: G2-G#4. The Leading

Player: males & females, 18+, all ethnicities, vocal range: C#3-A#4. Charlemagne: male, 30+, all ethnicities, vocal range: G2-E4. Fastrada: female, 25-40, all ethnicities, vocal range: C4-F5. Berthe: female, 40+, all ethnicities, vocal range: E3-E4. Catherine: female, 25+, all ethnicities, vocal range: F#3-C#5. Lewis: male, 18+, all ethnicities. Theo: male, 18+, all ethnicities.

- Seeking submissions from CA.
- Send submissions to jeffclarke@losal-tosstage.org.
- No pay.

#### 'The Drowsy Chaperone'

- Casting "The Drowsy Chaperone," a musical.
- Company: City College of San Francisco Theatre Department. Staff: Deborah Shaw, dir.
- Rehearsals begin Feb. 14, 2018; runs Apr. 13-21, 2018 in San Francisco, CA.
- Seeking—All Roles: males & females, 18+, all ethnicities.
- Auditions will be held by appt. Jan. 27 and Jan. 28 at CCSF, San Francisco, CA, 94118.
- Send submissions to jwilk@ccsf.edu.
- Prepare one up-tempo, one ballad and a short comic monologue. Bring sheet music in correct key. Piano accompaniment provided.
- No pay.

#### **SHORT FILMS**

#### Pictoclik 1950's Short Film

- Casting for an FBI agent in untitled Pictoclik short film set in the 1950's. • Company: Pictoclik. Staff: B. Renne,
- Company: Pictoclik. Staff: B. Renne casting dir.
- Shoots TBD in San Francisco, CA.
- Seeking—FBI Agent: male, 30-50, all ethnicities.
- Seeking submissions from CA.
- Send submissions to pictoclikfilms@gmail.com.
- No pay.

#### 'Poster Boy'

- Casting extras in "Poster Boy," a short film. Project description: "Black and white silent comedy."
- Company: Scary Cow. Staff: Guillermo Gomez, dir.
- Shoots in fall 2017, in San Francisco, CA.
- Seeking—Extras: males & females, 22-55, all ethnicities, two groups of extras (4-6 each). They see Stuart and recognize him as someone famous; shoots 1-2 days.
- · Seeking submissions from CA.
- Send submissions to the.g.man@scarycow.com.
- No pay.

# STAGE STAFF & TECH

#### 'A Midsummer Night's Dream,' Stage Manager

• Seeking a stage manager for "A Midsummer Night's Dream." Local hires preferred.

- Company: San Francisco Shakespeare Festival. Staff: Rebecca J. Ennals, artistic dir.-dir.
- Rehearsals begin June 4, 2018; opens June 30; closing TBD, no later than Sept. 30, in San Francisco, CA.
- Seeking—Stage Manager: 18+, all ethnicities.
- Seeking submissions from CA.
- For consideration, email submissions to auditions@sfshakes.org or mail to Rebecca J. Ennals, P.O. Box 460937, San Francisco, CA 94146. Submissions deadline is Jan. 1, 2018.
- Previous minimum: \$637/wk. for rehearsal. \$130 per performance. Equity LOA/LORT Agreement Pending.

#### NATIONAL/ REGIONAL

#### **PLAYS**

#### 2018 Texas Shakespeare Festival

- Accepting electronic audition submissions for the 2018 Texas Shakespeare Festival, its 33rd season. Season includes: "Love's Labour's Lost."
  "Tartuffe," "King John," and 110 In the Shade." Roles available include 10 males and 5 females. Actors are cast in three of the four shows.
- Company: Texas Shakespeare Festival.
   Staff: John Dodd, managing dir.
- Arrival date is May 18, 2018. All rehearsals and performances are held in Kilgore, TX. Rehearsals begin on May 19th. Shows open on four consecutive opening nights on June 28, 29, 30, and July 1; and then run in repertory July 5–29 (Thurs.–Sun.).
- Seeking—TSF 2018 Acting Company: males & females, 21-60, all ethnicities.
- TSF 2018 Intern Acting Company: males & females, 18-25, all ethnicities.
- Seeking submissions nationwide.
- All electronic submissions must be
- made through http://www.texasshakespeare.com/actors (this form allows you to upload your headshot, resume, and a link to your video audition). Electronic audition submission deadline is Feb., 16, 2018.
- Casting encourages you to submit your video as early as possible for consideration and must include: two Shakespearean monologues, one of which must be in verse (must submit an audition video; do not link to clips from performances or reels); one optional monologue from a contemporary play or a play with heightened language (Moliere, Shaw, Sheridan, etc.); at least 32 bars of an appropriate song from a musical in the style of "110 in the Shade" (Do not sing a cappella; you must include some form of accompaniment. If you don't have taped accompaniment you may find tracks from selected songs from "110 in the Shade" provided at http://www.texasshakespeare.com/actors); a brief "interview" in which you introduce yourself and provide some information about your training and experience and anything

else you choose to include; and both a close-up and a full-body shot to provide an accurate and current image of your appearance.

- Actors receive \$3,500 for the ten-week commitment (May 18-Aug. 1), dorm housing, fourteen meals a week, and \$350 in travel reimbursement.
- Acting Interns receive \$1,250 for the ten-week commitment (May 18-Aug. 1), dorm room, and fourteen meals a week.

#### Arkansas Shakespeare Theatre's Summer Rep 2018 Season

- Seeking Equity male and female actors (all ethnicities and ages) for the upcoming Summer 2018 Rep Season for the Arkansas Shakespeare Theatre. Season includes "The Winter's Tale" (Nisi Sturgis, dir. Opens June 8, 2018), "Henry IV, Part One" (Robert Quinlan, dir. Opens June 22), and "My Fair Lady" (Rebekah Scallet, prod. artistic dir.-dir.; Robert Frost, music dir. Opens June 15). All actors will be expected to appear in at least two of the three summer rep shows.
- Company: Arkansas Shakespeare
  Theatre. Staff: Mary Ruth Marotte, exec. dir
- Rehearsals begin May 15; shows run in repertory through July 9 in Conway, AR.
   Seeking—Various Roles: 18+, all ethnicities.
- Equity Principal Auditions will be held Dec. 8 from 10 a.m.-6 p.m. (lunch, 1-2 p.m.) at Actors' Equity Association -Chicago, 557 W. Randolph St., Chicago, IL, 60661.EPA procedures are in effect for this audition. An Equity monitor will be provided.
- Equity members may make appointments through the member portal beginning Dec. 1 at noon. Prepare two contrasting Shakespeare monologues or one Shakespeare monologue, plus 16 bars of a song to be considered for "My Fair Lady"
- Pays: \$583/wk. Equity URTA Tier 1 Contract.

#### Bagaduce Theatre 2018 Season

- · Casting Equity actors for a few available roles in the Bagaduce Theatre's 2018 Season. Season includes: "The Importance of Being Earnest" (Algernon Moncrieff & Jack Worthing, writers. Rehearsals begin June 1, 2018; performs June 21-23 [7 p.m.], June 24 [3 p.m.], June 28-30 [7 p.m.], July 1 [3 p.m.], July 5-8 [7 p.m.], and July 9 [3 p.m.]), "Night of the Iguana" (Hannah Jelkes & Shannon. writers. Rehearsals begin June 26, 2018; performs July 19-21 [7 p.m.], July 22 [3 p.m.], July 26-28 [7 p.m.], and July 29 [3 p.m.]), and "Virginia" (Leonard Wolfe, writer. Rehearsals begin Aug. 14, 2018; performs Aug. 30-Sept. 1 [7 p.m.], Sept. 2 [3 p.m.], Sept. 6-8 [7 p.m.], Sept. 9 [3 p.m.], Sept. 13-15 [7 p.m.], and Sept. 16 [3
- Company: Bagaduce Theatre. Staff: Monique Fowler, artistic dir.; John Vivian, general mgr.
- Rehearses and runs in Brooksville, ME.
- Seeking—Actors: males & females, 18+, all ethnicities.
- Equity Principal Auditions will be held Nov. 20 from 9:30 a.m.-5:30 p.m. (lunch 2-3 p.m.) and Nov. 21 from 9:30 a.m.-

5:30 p.m. (lunch 2-3 p.m.) at Ripley-Grier Studios (520), 520 8th Ave., 16th fl., NYC, 10018.

- EPA procedures are in effect for this audition. An Equity Monitor will be pro-
- audition. An Equity Monitor will be provided. Prepare a brief monologue appropriate to the role(s) you are interested in. Bring pix & resume, stapled together.
- Pays: \$344/wk. Equity SPT Contract.

## Barter Theatre, 2018 Season, Singing and Acting • Seeking Equity actors for Barter

Theatre's 2018 season. Season includes: "A Facility for Living" (Katie Forgette, playwright. Dates: Feb. 9-Mar. 31, 2018); "Bright Star" (Steve Martin, music-bookstory; Edie Brickell, music-lyrics-story. Dates: Feb. 22-Mar. 31); "In the Heat of the Night" (adapted by Matt Pelfry from John Ball's novel. Dates: Apr. 7-May 12); "Richard III" (William Shakespeare, playwright. Dates: Apr. 11-May 11); "Maytag Virgin" (Audrey Cefaly, playwright. Dates: May 11-July 1); "Sister Act" (Alan Menken, music; Glenn Slater, lyrics; Cheri Steinkellner and Bill Steinkellner, book; Douglas Carter Beane, additional book material. Dates: May 18-Aug. 11, in repertory); "Steel Magnolias" (Robert Harling, playwright. Dates: May 31-Aug. 11, in repertory); "Madame Buttermilk" (Ross Carter, playwright. Dates: June 9-Aug. 12, in repertory); "The Lemonade Stand" (Matthew Fowler, playwright. Dates: June 28-Aug. 11, in repertory); "Ain't Misbehavin': The Fats Waller Musical Show" (Thomas "Fats" Waller, music; Richard Maltby, Jr. and Murray Horwitz, conception. Dates Aug. 17-Sept. 8); "Sally McCoy" (Alice Stanley, playwright. Dates: Sept. 6-Oct. 7. in repertory): "Singin' in the Rain" (Betty Comden and Adolph Green, book; Arthur Freed and Nacio Herb Brown, songs; based on the classic Metro-Goldwyn-Mayer film by special arrangement with Warner Bros. Theatre Ventures. Dates: Sept. 14-Nov. 8, in repertory); "Great Expectations" (adapted from Charles Dickens by Catherine Bush. Dates: Sept. 27-Nov. 10, in repertory); "The Bridges of Madison County" (Jason Robert Brown, musiclyrics; Marsha Norman, book, based on the novel by Robert James Waller. Dates: Oct. 4-Nov. 11, in repertory); "Wait Until Dark" (Frederick Knott, playwright, adapted by Jeffrey Hatcher. Dates: Oct. 12-Nov. 10); "Elf: The Musical" (Thomas Meehan and Bob Martin, book; Matthew Sklar, music; Chad Beguelin, lyrics; based upon the New Line Cinema film written by David Berenbaum, Dates: Nov. 16-Dec. 30); "Wooden Snowflakes" (Catherine Bush, playwright. Dates: Nov.

28-Dec. 30).
• Company: Barter Theatre. Staff:
Expected to be in attendance at the EPA:
Amanda Aldridge, resident choreo.; Katy
Brown, assoc. artistic dir.

20-Dec. 24); and "The Santaland Diaries"

(David Sedaris, writer, adapted for the

stage by Joe Mantello. Dates: Nov.

- Season rehearses and runs in Abingdon,
   VA. Abingdon is approximately six hours from Washington, D.C. and ten hours from NYC by auto. The nearest airport is Tri-Cities, which is a forty-minute drive from Abingdon.
- Seeking—Equity Actors: 18+, all ethnicities.

BACKSTAGE.COM

#### • Equity Principal Auditions will be held Dec. 3 from 10 a.m.-6 p.m. (by appointment; acting/singing auditions; morning session from 10 a.m.-12:30 p.m.; afternoon session from 3:30-6 p.m.) and Dec. 4 from 10 a.m.-6 p.m. (by appointment; acting/singing auditions; morning session from 10 a.m.-12:30 p.m.; afternoon session from 3:30-6 p.m.) at Barter Stage II, 110 W. Main St., Abingdon, VA, 24210. An Equity Monitor will not be provided. The producer will run all aspects of this

#### Anyone interested in the Resident

audition.

Company or any musical is encouraged to attend the movement/dance auditions, even if you do not consider yourself to be a dancer. Equity members: email bartercastingasst@gmail.com with name, telephone number, email address, the exact time and day you would like to audition, and whether you will be attending the dance call. Indicate your Equity status. If you do not have internet access, call (276) 619-5405 and leave the same information. AEA members without appointments seen as time permits.

- For actor auditions, prepare either one or two contrasting monologues, no more than one-and-a-half minutes each. If you are doing two, then make sure they contrast in some way. If you sing, in addition to a monologue, prepare one verse and one chorus of a song (or 16 bars of a song). Have a contrasting piece ready if asked. Bring sheet music in correct key (no lead sheets or vocal only music); accompanist provided but will not transpose. No recorded accompaniment or a cappella singing. Bring three pix & resumes.
- Note: While EMCs and adult non-Equity actors may be seen as time permits at these auditions, the theater will NOT see any non-Equity actors under the age of 18 at these auditions. Only Equity performers under the age of 18 will be able to attend these auditions. Separate auditions may be held at a later date for performers under 18 years of age.
- · Pays: \$656/wk. current min. Equity LORT Rep Contract.

#### 'Our Town'

- · Casting one actor to play the role of Emily in "Our Town."
- · Company: Milwaukee Repertory Theater. Staff: Brent Hazelton, dir.; Frank Honts, casting dir.; Mark Clements, artistic dir.
- · Rehearsals begin Mar. 13, 2018; tech rehearsals begin Apr. 3; previews begin Apr. 10; runs Apr. 13-May 13 in Milwaukee, WI.
- Seeking-Emily: female, 24-33, all ethnicities.
- · Seeking submissions from IL.
- · Accepting email inquiries only. Email heashot and resume to Frank Honts by fhonts@milwaukeerep.com by Nov. 19.
- Pays: \$914/wk. Equity LORT B Non-Rep Contract.

#### 'Richard II'

- · Casting Equity actors for "Richard II."
- Company: Atlanta Shakespeare Company. Staff: Drew Reeves, assoc.
- · Rehearsals begin Apr. 3, 2018; runs Apr. 28-May 13, 2018 in Atlanta, GA.

- Seeking-King Richard II: males & females, 25-32, all ethnicities. Henry Bolingbroke: male, 30-49, all ethnicities. Edmund, Duke of York: male, 50-69, all ethnicities. Queen Isabel: female, 25-35. all ethnicities. Duchess of Gloucester: female, 40-59, all ethnicities. Ensemble: males & females, 18+, all ethnicities.
- Equity Principal Auditions will be held Nov. 25 from 10 a.m.-5 p.m. (no scheduled lunch break; AEA by appointment) at Shakespeare Tavern, 499 Peachtree St. NE, Atlanta, GA, 30308. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- Prepare one Shakespeare monologue. Verse only. Preferable not comic. May provide second monologue from the play as appropriate to character for which you are auditioning. Bring picture and resume. For an audition appointment, Equity members email audition@shakespearetavern.com or call (404) 874-5299 ext. 32, but email is quicker. AEA members without appointments seen as time permits. Associate Producer Drew Reeves is expected to be in attendance at the EPA. For EPA, Paid street parking or across the street at Emory Hospital parking deck.
- Pays \$409/wk. Equity SPT Agreement.

#### 'Ripcord'

- Casting Equity actors for "Ripcord."
- · Company: Peterborough Players Inc. Staff: Gus Kaikkonen, artistic dir.; David Lindsay-Abaire, writer.
- Rehearsals begin Feb. 2, 2018; runs Feb. 15-25, 2018 (Thurs.-Suns.) in Peterborough, NH.
- · Seeking-Abby Binder: female, 60-80, all ethnicities. Marilyn Dunne: female. 60-80, all ethnicities. Scotty: male, 20-35, all ethnicities. Benjamin/Lewis/ Clown: male, 30-50, all ethnicities. Colleen/Woman In White: female. 30-40, all ethnicities. Derek/Zombie Butler/Masked Man: male, 30-40, all ethnicities.
- Equity Principal Auditions will be held Nov. 17 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity New York Audition Center, 165 W 46th St., 16th Fl., NYC, 10036. And Nov. 21 from 4-8 p.m. (by appoointment) at Peterborough Players, 55 Hadley Rd., Peterborough, NH, 03458. EPA Procedures are in effect for this audition. An Equity Monitor will be provided.
- Prepare a brief monologue appropriate to the show. Bring a picture and resume, stapled together. Artistic Director Gus Kaikkonen is expected to be in attendance at the EPA. For more info, visit www.peterboroughplayers.org.
- NH EPA: Equity Members may call (603) 924-9344 for an audition appointment. Equity Members without an appointment will be seen as time permits.
- Pays \$409/wk. Equity SPT Tier 5 Agreement.

#### Theater at Monmouth Season

· Casting six tracks in Theater at Monmouth's 2018 season. Season includes: "Richard III" (Dawn McAndrews, dir.; William Shakespeare, playwright); "Enchanted April" (Kate Bergstrom, dir.; Matthew Barber, playwright); "Twelfth Night" (Kristin Clippard, dir.; William Shakespeare,

#### **Audition Highlights**

SOUTHEAST

#### Fri. Nov. 17

'Not Everything is Black and White' 'The Match'

#### Sat. Nov. 18

'The Audition'

'Endurance'

Untitled Teen Crime Film

'Horse Head'

'Shy Girls' Reality Show

#### Sun. Nov. 19

'Crescent City Romance' 'Better Half'

For the full auditions calendar, visit backstage.com/auditions

playwright); and "Dial 'M' for Murder" (Sally Wood, dir.; Frederick Knott, playwright).

- · Company: Theater at Monmouth. Staff: Dawn McAndrews, producing artistic dir.
- · Rehearsals begin June 12; runs July
- 6-Aug. 19 in Monmouth, ME.
- · Seeking-Equity Actors: 18+, all ethnicities; to join a strong ensemble company; interested in teamwork, collaboration, and artistic growth; performers of all ethnic and racial backgrounds are encouraged to audition.
- Equity Principal Auditions will be held Dec. 18 from 9:30 a.m.-5:30 p.m. (by appointment; lunch 1-2 p.m.) at Helen Melledy Hall (Theater at Monmouth), 775 Main St., Monmouth, ME, 04259. An Equity Monitor will not be provided. The producer will run all aspects of this
- For Maine auditions, email boxoffice@ theateratmonmouth.org or call (207) 933-9999 between 10 a.m. and 4 p.m. Monday-Friday. Equity members without appointments will be seen as time permits. Prepare two short, classic monologues; one must be Shakespeare. Note: There may only be time to audition with one piece, so prepare your best piece
- Pays: \$440/wk. (anticipated). Equity LOA ref. to LORT Contract.

first. Bring pix & resumes, stapled

together.

#### 'Yana Wana's Legend Of The Bluebonnet"

- · Casting "Yana Wana's Legend of the Bluebonnet" by Roxanne Schroeder-Arce and Maria F Rocha
- Company: Dallas Children's Theatre. Staff: Robyn Flatt, dir.
- · Rehearsals begin Feb. 19, 2018; runs Mar. 21-Apr. 8, 2018 in Dallas, TX.

 Seeking—Flor: 18+, all ethnicities. Mr. Gomez: 18+, all ethnicities. Maria: 18+, all ethnicities. Yaotl: 18+, all ethnicities. Margie: 18+, all ethnicities. Chief: 18+, all ethnicities. Curandera Consuelo: 18+, all ethnicities.

• Equity Principal Auditions will be held Nov. 13 from 6-10 p.m. (AEA by appointment) and Nov. 14 from 6-10 p.m. (AEA by appointment) at Dallas Children's Theatre, 5938 Skillman St., Rosewood Center for Family Arts, Dallas, TX, 75231.

- For an audition appointment, call (214) 978-0110 or e-mail at auditions@dct.org Seeking a diverse ensemble. Local hire preferred. Be prepared to read from the script. Prepare a folk song or holiday carol to be sung a cappella and dress to move. For more info, visit www.dct.org.
- Pays \$362/wk. Equity LOA/TYA Agreement.

#### 'The Comedy Of Errors'

- · Casting Equity actors for "The Comedy Of Errors."
- · Company: Atlanta Shakespeare
- Company. Staff: Jeff Watkins, artistic dir. • Rehearsals begin Dec. 17; runs Jan. 6-28, 2018 in Atlanta, GA.
- · Seeking-Antiphollus: male, 25-39, all ethnicities. Dromio: male, 25-39, all ethnicities. Adriana: female, 25-39, all ethnicities. Luciana: female, 20-29, all ethnicities. Courtesan: female, 20-29, all ethnicities. Egeon: male, 40-69, all ethnicities. Duke: male, 40-69, all ethnicities
- Equity Principal Auditions will be held Nov. 25 from 10 a.m.-5 p.m. (no scheduled lunch break; AEA by appointment) at Shakespeare Tavern, 499 Peachtree St. NE. Atlanta, GA. 30308, An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- · Prepare two contrasting monologues, at least one by Shakespeare. All roles are cast and understudied. Actors auditioning could be considered for replacement only. For an audition appointment, Equity members email audition@shakespearetavern.com or call (404) 874-5299 ext. 32, but email is quicker. AEA members without appointments seen as time permits. Artistic Director Jeff Watkins is expected to be in attendance at the EPA.
- Pays \$409/wk. Equity SPT Agreement.

#### **MUSICALS**

#### Barter Theatre, 2018 Season. **Dancers**

Seeking Equity dancers for Barter

Theatre's 2018 season. Season includes: "A Facility for Living" (Katie Forgette, playwright. Dates: Feb. 9-Mar. 31, 2018); "Bright Star" (Steve Martin, music-bookstory; Edie Brickell, music-lyrics-story. Dates: Feb. 22-Mar. 31); "In the Heat of the Night" (adapted by Matt Pelfry from John Ball's novel. Dates: Apr. 7-May 12); "Richard III" (William Shakespeare, playwright. Dates: Apr. 11-May 11); "Maytag Virgin" (Audrey Cefaly, playwright. Dates:

#### VISIT BACKSTAGE.COM/CASTING

for full character breakdowns, script sides, and more casting notices

May 11-July 1); "Sister Act" (Alan Menken, music; Glenn Slater, lyrics; Cheri Steinkellner and Bill Steinkellner, book; Douglas Carter Beane, additional book material. Dates: May 18-Aug. 11, in repertory); "Steel Magnolias" (Robert Harling, playwright. Dates: May 31-Aug. 11, in repseen as time permits. ertory)| "Madame Buttermilk" (Ross Carter, playwright. Dates: June 9-Aug. 12, in repertory); "The Lemonade Stand" (Matthew Fowler, playwright. Dates: June 28-Aug. 11, in repertory); "Ain't Misbehavin': The Fats Waller Musical

Show" (Thomas "Fats" Waller, music; Richard Maltby, Jr. and Murray Horwitz, conception. Dates Aug. 17-Sept. 8); "Sally McCoy" (Alice Stanley, playwright. Dates: Sept. 6-Oct. 7, in repertory); "Singin' in the Rain" (Betty Comden and Adolph Green, book; Arthur Freed and Nacio Herb Brown, songs; based on the classic Metro-Goldwyn-Mayer film by special arrangement with Warner Bros. Theatre Ventures. Dates: Sept. 14-Nov. 8, in repertory): "Great Expectations" (adapted from Charles Dickens by Catherine Bush. Dates: Sept. 27-Nov. 10, in repertory); "The Bridges of Madison County" (Jason Robert Brown, music-lyrics: Marsha Norman, book, based on the novel by Robert James Waller. Dates: Oct. 4-Nov. 11, in repertory); "Wait Until Dark" (Frederick Knott, playwright, adapted by Jeffrey Hatcher. Dates: Oct. 12-Nov. 10); "Elf: The Musical" (Thomas Meehan and Bob Martin, book; Matthew Sklar, music; Chad Beguelin, lyrics; based upon the New Line Cinema film written by David Berenbaum. Dates: Nov. 16-Dec. 30); "Wooden Snowflakes" (Catherine Bush, playwright. Dates: Nov. 20-Dec. 24); and 'The Santaland Diaries" (David Sedaris. writer, adapted for the stage by Joe Mantello. Dates: Nov. 28-Dec. 30).

- Anyone interested in the Resident Company or any musical is encouraged to attend the movement/dance auditions, even if you do not consider yourself to be a dancer. Note: While EMCs and adult non-Equity actors may be seen as time permits at these auditions, the theater will NOT see any non-Equity actors under the age of 18 at these auditions. Only Equity performers under the age of 18 will be able to attend these auditions. Separate auditions may be held at a later date for performers under 18 years of
- · Company: Barter Theatre. Staff:
- Expected to be in attendance at the EPA: Amanda Aldridge, resident choreo.; Katy Brown, assoc. artistic dir.
- Season rehearses and runs in Abingdon. VA. Abingdon is approximately six hours from Washington, D.C. and ten hours from NYC by auto. The nearest airport is Tri-Cities, which is a forty-minute drive from Abingdon.
- Seeking—Equity Dancers: 18+, all ethnicities.
- Equity Principal Auditions will be held Dec. 3 from 1-3 p.m. (by appointment; dancing auditions) and Dec. 4 from 1-3 p.m. (by appointment; dancing auditions) at Barter Production Building, 271 Barter Dr., Abingdon, VA, 24210. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- · Equity members: email bartercastingasst@gmail.com with name, telephone number, email address, the exact time

- and day you would like to audition, and whether you will be attending the dance call. Indicate your Equity status. If you do not have internet access, call (276) 619-5405 and leave the same information. AEA members without appointments
- The movement/dance audition site will be open half an hour before the scheduled audition time on each day for warmup and changing. Be prepared to stay through the entire movement/dance audition time. Wear shoes and clothing appropriate for a dance audition. Teaching of the first dance combination will begin promptly at 1 p each day. The movement/dance auditions will be broken down into two levels: Choreographed movement/dance: Everyone attending the dance auditions will do this combination after which casting will ask the more experienced dancers to stay and learn a second combination. Dance combination for dancers, including Actor/Singers who also consider themselves dancers. Only those requested to do the second combination will learn it. If you are a dancer who plans to attend the movement/ dance auditions but do not plan to attend the acting/singing auditions, that is okay, but inform the audition monitor. Bring three copies of your picture and resume.
- Pays: \$656/wk. current min. Equity LORT Rep Contract.

#### 'Camelot'

- · Casting six men and five women for the ensemble of "Camelot."
- Company: Shakespeare Theatre Company. Staff: Michael Kahn, artistic
- dir.; Alan Paul, dir.; Michele Lynch, choreo.: Carter Wooddell, casting dir. • Rehearsals begin April 17, 2018; pre-
- views begin May 15; runs May 29-July 1; extension close July 15 in Washington, D.C.
- · Seeking-Ensemble: males & females, 27-39, all ethnicities.
- Auditions will be held by appt. Dec. 12 and Dec. 13 in Washington, DC.
- For consideration, email pix & resume ASAP to castingshakespeare@shakespearetheatre.org. Mark submissions: "Camelot/D.C. Appts Submission." Callbacks will be held Dec. 14.
- Pays: \$993/wk. min. LORT B+ Non-Rep Contract

#### **CHORUS CALLS**

#### 'Mickey's Royal Friendship Faire,' Dancers

· Seeking male and female dancers who are local to Central Florida for "Mickey's Royal Friendship Faire." Identifying performers for sub roles only. Casting director states: "Come one! Come all! Today is 'Mickey's Royal Friendship Faire'! Mickey, Minnie, Donald, Daisy, and Goofy play host to some of their very special friends. The arrivals of Tiana, Naveen, Louis, Rapunzel, Flynn, the ruffians, Anna, Elsa, and Olaf make this a joyful festival celebrating the unique stories of the citizens who make up this magical kingdom with song, dance, adventure, oohs and ahhs, and a finale that will light up the sky and brighten your hearts!"

- · Company: Walt Disney World Company. Staff: Darla Hayward, casting dir.
- · Runs at Walt Disney World Company in Lake Buena Vista, FL.
- Seeking-Male & Female Dancers: males & females, 18+, all ethnicities.
- Auditions will be held Dec. 5 at 7:30 p.m. (sign-in 6:30-7:30 p.m.; late arrivals will not be able to audition; auditions end when the producer closes the call) at Disney Event Group Building, 1503 Live Oak Ln., Lake Buena Vista, FL, 32830. And Dec. 6 at 10 a.m. (signin 9-10 a.m.; late arrivals will not be able to audition: auditions end when the producer closes the call) at Disney Animal Kingdom Rehearsal Facility, 3271 Sherberth Rd., Orlando, FL. 34747. An Equity Monitor will not be provided. The producer will run all aspects of this audition.
- Click the "My Profile" button at the top of disneyauditions.com to create or update your profile before attending the audition. All dancers will be taught a ballet routine. Selected dancers will move on to an advanced jazz routine. Bring updated picture and resume. On Dec. 5, dancers should be warmed up and ready to begin at 7:30 p.m. (Park in the back parking lot and use the rear entrance to the venue.) On Dec. 6, dancers should be warmed up and ready to begin at 10 a.m. Performers must be at least 18 and authorized to work in the United States. For more info, visit www.disneyauditions.com. · Pays: \$17.08/hr. min. (rate negotiable). Equity Disneyworld Contract, plus 401k, Equity pension, and Disney benefits.

#### **FEATURE FILMS**

#### 'Avengers: Infinity War'

- · Casting the Marvel Studios feature film "Avengers: Infinity War" (shooting title: "Mary Lou"), starring Robert Downey Jr., Scarlett Johansson, Chris Hemsworth, Chris Pratt, Benedict Cumberbatch, Samuel L. Jackson & Josh Brolin. Project description: "Widely believed to be inspired by the 1991 Marvel Comics miniseries 'Infinity Gauntlet,' [it] has been described by Joe Russo as an event in which the entire Marvel Cinematic Universe up to that point will unite 'to battle the greatest threat to the world and universe that you've ever seen."
- Company: Marvel Studios, Walt Disney Studios Motion Pictures. Central Casting Georgia. Staff: Anthony Russo & Joe Russo, dirs.
- Shoots Nov. 29-30, in Atlanta, GA.
- · Seeking-Business Workers: males & females, 30-69, all ethnicities, must be comfortable with fake blood & dirt, a moderate amount of running may be required, so you should be in good physical shape, looking for people who own a suit/professional attire
- · Seeking submissions from GA.
- Send submissions to MaryLou@ CentralCasting.com.
- To apply, submit two current photos, name, height, weight, sizes & phone number
- Pays \$68/8 hours.

#### 'First Man'

- · Casting the DreamWorks feature film
- "First Man," starring Ryan Gosling and Kyle Chandler. Project description: "A look at the life of the astronaut, Neil Armstrong, and the legendary space mission that led him to become the first man to walk on the Moon on July 20, 1969."
- · Company: DreamWorks, Universal Pictures. Staff: Damien Chazelle ("La La Land"), dir.: Rose Locke, casting dir.
- Shoots Dec, 4, in Juliette, GA.
- Seeking-1960's Protesters: males & females, 18-59, all ethnicities, women must have natural colored hair no visible tattoos or piercings. NASA Ground Techs: male, 20-60, all ethnicities, must have shorter hair or be willing to cut it, must be clean shaven, no visible tattoos or piercings
- Seeking submissions from GA.
- Send submissions to extras@ RoseLockeCasting.com.
- · To apply, submit pics (head, body & profile), age, height, weight, and all contact
- Pays \$120/12 hours, plus \$30 gas bump.

#### 'The House with a Clock in It's Walls'

- · Casting for the feature film "The House with a Clock in It's Walls," starring Jack Black & Cate Blanchett. Project description: "A young orphan named Lewis Barnavelt aids his magical uncle in locating a clock with the power to bring about the end of the world."
- Company: Amblin Entertainment, Tammy Smith Casting. Staff: Eli Roth, dir.; Tammy Smith, casting dir.
- Shoots Nov. 18, in Atlanta, GA.
- Seeking—Classic Car Drivers: males & females, 25-55, all ethnicities, women: dress size 12 or under, men: jacket size 46 or under, this is for driving up to, or pulling away from a school, after dropping off a child to school, the movie takes place in the 1950s, so there will be hair cuts for men, women must have hair that can be rolled in rollers to be styled for the period as well.
- · Seeking submissions from GA.
- Send submissions to projects1@ TSCasting.com.
- · Include current photos, name, phone number, email, location, age, height, weight, and sizes.
- Pavs \$114/8 hours.

#### STUDENT FILMS

#### 'Checkmate'

- · Casting "Checkmate," a student narrative short film. Synopsis: A young child tries to trick his opponent in a chess tournament.
- Company: Emerson College. Staff: Ethan Wu. dir.
- Rehearses Nov. 18; shoots weekend after Thanksgiving in Boston, MA.
- · Seeking-Jackie: males & females, 9-12, all ethnicities, a child in the third grade; thin and small for his age; a beginner at playing chess. Rudy: males & females, 10-13, all ethnicities a child in the fifth grade
- · Seeking submissions from MA.
- · Send submissions to yuxuan\_wu@ emerson edu
- No pay.

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#### 'Homemade Friend'

- · Casting "Homemade Friend," a family short film about a 8-year-old boy who builds a robot to get his dad to hang out with him. However, the robot has other plans: to take over the world.
- · Company: Boston University. Staff: Ali Al Haj, dir.
- · Shoots Dec. 2 & 3 in Boston, MA.
- · Seeking-Henry: male, 6-12, all ethnicities, a shy but smart 8 year-old boy; just wants his dad to hang out with him. Dad: male, 28-41, all ethnicities, a hardworking father who does everything for his child; doesn't realize that his working so much actually hurts his kid because he doesn't spend time with him.
- · Seeking submissions from MA.
- Send submissions to ah1998@bu.edu.
- · Seeking video auditions for both characters. For each role, say your name, where you're from, and what you think the goal of your character is and why. Then audition with the scenes in the script attached. For Henry, you will be auditioning using two scenes: the first scene will be from the bottom of page 2 to the top of page 5. This is the scene in which Henry first completes his cardboard robot. The second scene will be the final scene of the movie, from halfway down page 10 through to the end. For Dad, you will be auditioning using the final scene of the movie, from halfway down page 10 through to the end.
- Travel and meals provided.

#### **SCRIPTED TV & VIDEO**

#### 'Lodge 49'

- Casting for the AMC TV series "Lodge 49," starring Wyatt Russell & Sonya Cassidy. Project description: "A young guy from Long Beach joins a local fraternal group, Lodge 49."
- · Company: AMC, Extras Casting Atlanta. Staff: Paul Giamatti, exec. prod.
- · Shoots Nov. 27, in Atlanta, GA.
- · Seeking-Flamenco Guitarist: males & females, 18-69, all ethnicities, need to really be able to play and have your own guitar.
- · Seeking submissions from GA.
- · Send submissions to Lodge49extras@ gmail.com.
- · Include a recent photo of yourself, guitar playing experience, and all contact info.
- Some pay.

#### 'Ozark'

- · Casting the Netflix TV series "Ozark,"
- starring Jason Bateman. Project description: "'Ozark' is set in the world of drugmoney laundering and takes its name from the Lake of the Ozarks in Missouri. Bateman will direct, exec produce and star as a family man who moves from the city to the Lake of the Ozarks to begin repaying the money-laundering debt he owes to a ruthless drug lord."
- · Company: Netflix, Media Rights Capital. Staff: Bill Dubuque, writer/exec, prod: Jason Bateman, dir./exec. prod.; Tammy Smith, casting dir.
- Shoots Nov. 20, 21, 29, or Dec. 7, in Atlanta, GA.

- · Seeking-Rural Blue Collar Workers: males & females, 20-55, Caucasian.
- · Seeking submissions from GA.
- Send submissions to OzarkExtras@ tscasting.com.
- To apply, submit recent face & body photos. Include your name, age, location, contact info, height, weight, all clothing
- Pay is \$100 for 8 hrs with OT after that.

#### 'Suits' Spinoff TV Series

- · Casting a spinoff TV series of the USA show "Suits," which will air as the season 7 finale & star Gina Torres. Project description: "The NBCUniversal owned cable network Wednesday confirmed that the backdoor pilot will air as the Aaron Korsh-created procedural's season seven finale and is slated to air in the first quarter of 2018."
- · Company: USA Network, Joan Philo Casting. Staff: Joan Philo, casting dir.
- · Shoots Nov. 19, in Chicago, IL.
- Seeking—Real Construction Workers: males & females, 18+, all ethnicities, with steel-toed boots, construction belts, etc.
- · Seeking submissions from IL.
- · Send submissions to suitsextra@gmail. com.
- · To apply, submit a recent color photograph with your height, weight, age, phone number, city and state. Include all your clothing sizes, height, weight, age, phone number, city and state.
- Some pay.

#### 'The Inspectors'

- Casting background for the TV series
- "The Inspectors." Project description: "The story of Amanda Wainright, a single-mom US Postal Inspector who investigates and solves crimes dealing with consumer fraud, the internet, and U.S.
- · Company: CBS, Nicole Mallozzi Casting. Staff: Peter Sniderman, exec. prod.; Nicole Mallozzi, casting dir.
- · Shoots Nov. 21-22, in North Charleston, SC.
- Seeking-Students: male, 18-25, all ethnicities.
- · Seeking submissions from SC.
- · Send submissions to inspectorsseason4@gmail.com.
- · To apply, submit two current photos, contact info, age, and location.
- Pays \$115/8 hours.

#### 'Valor'

- · Casting for the CBS TV series "Valor,"
- starring Brian Stapf and Matt Barr. Project description: "The boundaries between military discipline and human desire are tested on a U.S. Army base that houses an elite unit of helicopter pilots trained to perform clandestine international and domestic missions.'
- Company: CBS, Catrett Locke Casting. Staff: Anna Fricke, exec. prod.
- · Shoots Nov. 20, in Atlanta, GA.
- Seeking—United Nations Delegates: males & females, 18-65, all ethnicities.
- Reporters & Newspeople: males & females, 28-45, all ethnicities.
- · Seeking submissions from GA.
- Send submissions to Submissions@ CatrettCasting.com.
- · Include your name, age, height, weight, current phone number, and three recent photos.

• Pays \$64/8 hours.

#### **REALITY TV & DOCUMENTARY**

#### 'MasterChef Junior' Season 7

- "MasterChef Junior" is looking for America's next young chef. If you or anyone you know between the ages of 8-13 is up for the challenge of becoming America's next MasterChef Junior, come to one of the nationwide auditions.
- Company: Berkeley Productions, Inc. Staff: Carolina Solorio, public relationsassoc, prod.
- · Production dates TBD.
- Seeking-Contestant: 8-13, all ethnicities.
- Auditions will be held by appt. Dec. 16 at Stewart Hotel New York, 371 7th Ave., NYC. 10001. And Dec. 16 in San Antonio, TX. And Jan. 13 in Atlanta, GA. And Jan. 13 at Sofitel Chicago, 20 E. Chestnut St., Chicago, IL, 60611. And Jan. 20 in Los Angeles, CA. And Jan. 20 in Philadelphia, PΑ
- · Apply on Backstage.com.
- To pre-register or apply online visit: http://www.masterchefjuniorcasting. com/.
- No pay.

#### THEME PARKS

#### Walt Disney World, Male and Female Comedic and Improv **Actors**

- Seeking male and female comedic and improvactors for full-time and substitute positions for a variety of roles and shows performed live at the Walt Disney World Resort near Orlando, FL. Performers must be at least 18 and authorized to work in the United States.
- · Company: Walt Disney World Company. Staff: Stephen Gelpi, casting dir.
- · Full-time and substitute positions at the Walt Disney World Resort near Orlando, FL.
- · Seeking-Citizens of Hollywood: 18+, all ethnicities. Citizens of Main Street: 18+, all ethnicities. Monsters Inc. Laugh Floor: 18+, all ethnicities.
- Auditions will be held Dec. 8 at 9 a.m. (sign-in 8-9 a.m.; the end time is TBD and will end when the producer closes the call) and at 2 p.m. (sign-in 1-2 p.m.; the end time is TBD and will end when the producer closes the call) at Disney Animal Kingdom Rehearsal Facility, 3271 Sherberth Rd., Orlando, FL, 34747.
- An Equity Monitor will not be provided. The producer will run all aspects of this audition. No advanced appointments. There are two audition sessions: 9 a.m. and 2 p.m. Sign up for each session begins one hour before that session. Click the "My Profile" button at the top of disneyauditions.com to create or update your profile before attending the audition. Actors should provide a oneminute comedic monologue. Bring current photo/resume. Invited callbacks to be held Dec. 13 & 15 in Orlando, FL.

Performers invited to the callbacks must attend in order to qualify for potential employment.

• Rate negotiable, \$17.08/hr. minimum, Equity 401k, Equity pension, Disney benefits. Equity Disneyworld Contract.

#### COMPETITIONS

#### clapit Competition, 'Latin History for Morons: John Leguizamo's Road to Broadway'

 Seeking participants for a competition with clanit a talent-discover app Community director states: "Clapit is the talent-discovery app that removes the barriers between actors and Hollywood decision-makers. The winners of clapit's #bendejesus open call will receive an all-expenses paid trip to NYC to attend John Leguizamo's Broadway show, "Latin History for Morons." They will also meet with Leguizamo, and the meeting will be filmed for producer Ben DeJesus's documentary, "Latin History for Morons: John Leguizamo's Road to Broadway." · Company: clapit. Staff: Heidi Misken,

- clapit community dir. • Runs in January 2018.
- · Seeking-Options 1 & 2: males &
- females, 13+, all ethnicities, producer Ben DeJesus would like to choose actors for his documentary that have a genuine appreciation for John Leguizamo's work and a reverence for the craft of acting. For your audition, choose one of the following options: Option 1: You're standing next to John Leguizamo. What would you say to him? Option 2: Do an impersonation of John Leguizamo.
- Seeking submissions nationwide.
- · For consideration, download clapit from the iTunes App Store and post a 20-second video audition to clapit before Nov. 24, 2017. Be sure to write #bendejesus, your country of legal residence (USA or NSW, Australia) & the character breakdown option that you chose (Option 1 or 2) in your post. Invite your family, friends, and fans over text, email and social media to download clapit and "clap" (vote) for your performance. Producer Ben DeJesus will choose one male winner from the top five most clapped male auditions and one female winner from the top five most clapped female auditions.
- · All-expenses-paid trip to NYC, a ticket to John Leguizamo's Broadway show, "Latin History for Morons," credit on the documentary's IMDb page plus a copy of the completed project provided to the winner. Note: Must be 13+ and a legal resident of the USA or New South Wales, Australia to enter. There is no charge to download clapit or enter the contest. Important: Clapit reserves the right to disqualify any Entrant in breach of Section 7 of the Official Rules found on clapit.com.

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for full character breakdowns, script sides, and more casting notices





#### **OUR EXPERT**

Wendy Alane Wright is a Hollywood talent manager, the president of WAW Entertainment, and a Backstage Expert.

The views expressed in this article are solely that of the individual(s) providing them, and do not necessarily reflect the opinions of Backstage or its staff.

Q: My daughter just turned 14 and she's received invitations for auditions, but all the parts have been older teens. I really thought her range would be younger. How do you determine your child's age range? —@SG401, BACKSTAGE COMMUNITY FORUM

As a talent manager in Los Angeles, parents bring children of all shapes and sizes in for representation. Sometimes it's hard to get representation for kids who are too tall for their age—actors who are small for their age are more desired by agents, managers, and CDs. Industry people usually prefer a 12-year-old who looks 8, or an 18-year-old who looks 14. Very rarely do they want actors who look older than they really are. But there are exceptions.

Why are younger-looking children preferred? One reason is the child labor laws. An 18-year-old who looks 14 can work the longer hours of an adult. Younger children have to work shorter days and limited hours. Production companies like to get the most out of their actors when they shoot, so hiring older actors who look younger is better for the budget and timeline.

Another reason? When networks like Disney or Nickelodeon have a hit show that's on the air for several years, they don't want kids to grow out of the age they play. If they start in sixth grade on the show, they need to stay in sixth grade for three years.

But there are ways to overcome the bias against taller children. My suggestion is to become an outstanding actor—be so good they can't say no! And concentrate on building other talents. Get so good at something that your height becomes secondary. An exceptional musician auditioning for a part that requires an exceptional musician? Height becomes irrelevant.

Or let your child's height work to her advantage and play character roles. The tall girl is often cast as the bully. The tall boy is usually cast as the basketball player. Develop a bully persona you can audition with. Gwendoline Christie used her height (6-foot-3) to intimidate people on 37 episodes of "Game of Thrones." Let your child embrace who she is! There will never be anyone else like her.

Actors who are tall for their age often have to work harder than others, but taller actors are just as capable of doing great things and having as fantastic a career as anyone else! •

★ Submit questions for our Experts on Backstage's Facebook or Twitter accounts or via our forums page at backstage.com/forums!

AGENTS AUDITIONS FILM HEADSHOTS KIDS THEATER UNIONS VOICEOVER

#### SAG CONSIDERATIO

#### Outstanding Performance by a Cast in a Motion Picture

JUDI DENCH ALI FAZAL

EDDIE IZZARD ADEEL AKHTAR TIM PIGGOTT-SMITH OLIVIA WILLIAMS FENELLA WOOLGAR PAUL HIGGINS ROBIN SOANS JULIAN WADHAM SIMON CALLOW MICHAEL GAMBON

Outstanding Performance by a Female Actor in a Leading Role JUDI DENCH

Outstanding Performance by a Male Actor in a Leading Role ALI FAZAL

**Outstanding Performance** by a Male Actor in a Supporting Role EDDIE IZZARD ADEEL AKHTAR

OG CAREER-HIGH TURN."

TUDI DENCH IS IRRESISTIBLE."

# VICTORIA

ASTEPHEN FREARS FILM

For more on this film, go to www.FocusFeaturesGuilds2017.com

FOCUS



# DARKEST HOUR

**OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE** Gary Oldman Kristin Scott Thomas Lily James Stephen Dillane Ronald Pickup Samuel West Ben Mendelsohn **OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE Gary Oldman** 

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE Stephen Dillane Ronald Pickup Ben Mendelsohn **OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE Kristin Scott Thomas Lily James** 

WORKING)TITLE



