

# BACKSTAGE



04.02.20

BACKSTAGE.COM

## The Social Media Issue

Making work and staying creative in an increasingly digital space is more important than ever before

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### Want to become an influencer?

Experts weigh in

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Agents and CDs look at your social accounts—here's what to know

## Taking Over

With her own TV show, production company, and record label, there's nothing **ISSA RAE** can't do

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3+ Pages  
OF CASTING  
NOTICES



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## Cover Story

# Height of Her Powers

Issa Rae is headlining two studio features this year, returning with “Insecure” Season 4, and continuing to produce for underrepresented creatives—all while making the Hollywood system work in her favor

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Issa Rae photographed by Stephanie Diani on Feb. 10 in NYC. Hair by Felicia Leatherwood. On this page: coat by Madiyah Al Sharqi; dress by A.L.C. On the cover: dress by Beaufille; earrings by Alexis Bittar. Cover designed by Ian Robinson.



# BACKSTAGE

Backstage was founded in 1960 by Ira Eaker and Allen Zwerdling

## EDITOR'S LETTER

### Dear Backstage Reader,

**OUR INDUSTRY IS FACING ONE OF ITS** most considerable challenges in history, and many of us are dealing with the prospect of a trying road ahead as our community navigates this escalating crisis. Today, I want to take a moment to reassure you that our top priority remains the safety and health of our staff and all those who use our services. We remain steadfast in our commitment to providing you with up-to-date information on the business of entertainment, access to safe audition opportunities, and the community Backstage is known for: a place to learn, the tools you need to succeed, the voices you need to carry you through, and the space to voice your own concerns.

As such, Backstage will continue to be available across all usual platforms, and then some! If you're curious about how we'll be approaching our content channels, here's a quick brief:

### The Magazine

Our print magazine will be more focused on the unrelenting topics most affecting actors right now. This week we're taking a look at social media's influence on performers' careers—from how YouTube and now TikTok are launching their success, to tips on how to maximize exposure on your own platforms. Our cover star, creator of HBO's "Insecure" (and former YouTube hit-maker) Issa Rae, is a perfect example of what's possible when you use what's at your disposal online. Check out her interview on Page 12 to learn more about her journey from internet sensation to TV series boss. Representing the next generation of savvy social influencers are "RuPaul's Drag Race" Season 12 contestant Jan, and Instagram musical genius Rudy Mancuso. As a bonus, we've got the casting director advice and the equipment list you need to get started at home yourself!

### Online + Social Media

Backstage.com is as active as ever, highlighting updates on various pockets of the entertainment industry, as well as offering the advice and tips you need to mitigate the current climate's impact on your career. As part of our desire to be of service in this difficult time, we've launched the Slate, our online talkback, seminar, and Q&A series featuring actors, casting directors, professional coaches, and more to ensure you're staying fit and sharp in the coming weeks and months. Visit [backstage.com/magazine](http://backstage.com/magazine) for the full schedule.

### Curated Digital Editions

If you're a digital subscriber, the curated experience will offer even more opportunities to dive deep on a specific topic across our entire site, and continue to provide access to your favorite articles and Backstage Experts. Make sure you're signed up for our email updates to receive articles on all our editorial spotlights throughout the year.

As always, thank you for your continued support.

Stay safe,

**Briana Rodriguez**  
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# Gavin Leatherwood

By Benjamin Lindsay

If you're a young actor who wants to be put on the map, you should already know the names Lyndsey Baldasare and David Rapaport. The casting directors behind the CW's various DC Universe series and "Riverdale" consistently spot the hottest Hollywood up-and-comers—and their "Chilling Adventures of Sabrina" breakout Gavin Leatherwood is just one. The 25-year-old actor recently sat with Backstage to discuss his audition for Netflix and the power of social media.



**You have 3 million followers on Instagram. What are some practices you adhere to when posting on social media?** It's something that I didn't really expect or know what to do with at first. I feel like there was a lot of trial and error. The saving grace with me and social media and blending the two worlds of being an actor and having a following was realizing that it's a beautiful platform for marketing and advertising—to attach something personal that in some positive sense felt more beneficial to people than going in-depth or spreading [negativity] and complaining. It just felt better to promote what's going on, show bits of personal life, and attach a personal message to it.

**Has social media ever been a useful tool in your acting career?** As far as that advertising stuff goes, yeah, absolutely. I mean, creative things have popped up from it. I did a spot for Degree; the creatives of that [project] told me, "We saw a video of you being a goofball playing 'Blackbird' on your guitar and just belting it out," and they loved that goofy nature.

**How did you first get your SAG-AFTRA card?** You know what? This. "Sabrina." I got my SAG card from doing this.

**What was your audition for "Sabrina" like?** I connected really strongly with the material. I was like, "I know this character for

some reason." My first audition was for David Rapaport, and in the notes he included, "Nick Scratch is the most confident guy in the room." So I tried to walk in with that in mind. Head held high, make eye contact, the whole thing.

**What is one piece of advice that you would give your younger self?** Just be patient. I feel like I'm still learning that, too. It's a tough thing, because I was one of those kids who at a very early age would sit and think: How do I do this thing? [Acting] had been a lifelong dream since I was a kid in theater, where I was like, "I really wanna be an actor!" And I still am, you know what I mean? It's sort of this insatiable thing. There's no end to it. There's always this next performance or this next character that you want to be playing, and I feel like if you get too far ahead of yourself, it's only detrimental to your progress. So just sink in, relax, look at where you are, look at how far you've come, and continue learning and growing and progressing in all those ways. ■

**"More often than not, in the other people's lines,  
you learn more about your character."**

# The Green Room

**HAVE YOU BEEN CAST IN A PROJECT THROUGH A BACKSTAGE CASTING NOTICE?** Share your story with us and you might be featured in an upcoming issue! Just tweet @Backstage using the hashtag #IGotCast and we'll be in touch to hear your success story!



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## Industry

# Talent Agencies Are Going the Influencer Route

Turning traditional marketing on its head, these six agencies are looking for social media stars

By Alex Ates

### POSTING YOUR LIFE FOR

a following on social media can make you an opinion-maker, trendsetter, or—as it's officially known—an influencer. And companies have taken note. With Adweek calling influencer marketing a growing necessity for any PR strategy, Backstage has rounded up agencies that represent professional social media stars.

### Central Entertainment Group

This 20-year-old firm in New

York City made its name representing reality television talent. But now, CEG is all about using its stable of stars for social media marketing. With a focus on cutting-edge pop culture, CEG works with clients to match brands with influencers through online marketing or appearances at events. From “mom influencers” to “Real Housewives” cast members, CEG pulls in a wide range of talent to foster brand-to-talent partnerships.

### INF Influencer Agency

This millennial-run firm boasts a roster of trendsetters with big personalities—and even bigger followings. Coordinating everything from casting to contracts, INF makes the case that “influencers are the new celebrities.” Although INF is only six years old, its sibling company A&F Music has been in the biz for over 45 years. With a female-focused lineup, INF specializes in fashion, lifestyle, wellness, and travel brands. Notable clients include Lululemon and Hello Fresh.

### Pulse Talent Management

Having partnered with H&M, T-Mobile, Adidas, Uber, Disney, Gucci, and Marriott, Pulse credits its success in the marketplace with strategic storytelling. Pulse's approach is to align talent with a brand that will serve as a vessel for the influencer's story. With offices all over the world, this

company is making a global impact as a go-to agency for companies looking to connect with Generation Z.

### Shade

Not to throw shade, but sometimes agency talent pools lack racial diversity. Shade is a firm for black and brown talent in the social media space. Offering representation and management, Shade's goal is to give creators the tools to turn their brand and audiences into self-employment: “Get paid for your dopeness.” Offering opportunities, strategies, legal counsel, studios, and analytics (along with brand perks, too), Shade has clients like SoulCycle, CVS, and Sally Beauty.

### Shine Influencers

With offices in Los Angeles, Montreal, and Toronto, Shine balances traditional marketing tactics with editorializations to get as many impressions as possible. Focusing on genuine content, Shine pairs talent with brands that can be authentically promoted while also coaching influencers to hit a brand's deliverables. The agency also offers Shine School, a tuition-based series of webinars on distinguishing yourself in the vast social media landscape.

### Viral Nation

This award-winning firm has influencer marketing down to a science, and spans every digital platform imaginable. Representing social media celebrities, gamers, athletes, and content creators in six specific categories of impact from “celebrity” to “ambassador,” talent within Viral Nation is booked for events outside of the news feed to build followings. ■

# *The Slate*

## **The Actor's Quarantine Resource**

We're not letting creativity + productivity stop in the face of coronavirus. We're taking you directly to industry power players through Backstage Forums AMAs, Instagram takeovers and Q&As, YouTube Lives, and most excitingly, Zoom-hosted seminars for interactive group classes!

### **Guests include:**

Fitness Coach Steph VS

Casting Director Melanie Forchetti

Agent Assistant Abigail Millar

UK Casting Director Sophie Kingston-Smith

Makeup Artist Bridie Coughlin

Yoga Teacher and Actor Kristin Calabria

Dialect Coach and Casting Assistant Coco Kleppinger

Voiceover Actor Laurie Burke

Voice Teacher Andrew Byrne

Casting Associate Brett Hahalyak

and more!

To get all the details and view the full schedule, please visit [backstage.com/magazine](https://backstage.com/magazine).

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**BACKSTAGE**





## What's Casting

# Productions Are Still on Pause

Netflix, HBO, and Disney+ eye late-spring restarts

By Rebecca Welch

**STAY IN THE LOOP ON** industry and casting news with our write-up on who's been slated for recent film and television roles!

*Please note that due to the spread of COVID-19, certain projects have halted production*

### Get cast!

For more upcoming productions and casting news, visit [backstage.com/news/casting](https://backstage.com/news/casting).

*or altered shooting dates. Check Call Sheet online for updates to these and other productions.*

### "Space Force"

Tales of intergalactic warfare are common in entertainment, but they have little reality to draw from—until now. Netflix is taking an idea from a real-life political promise to create a new branch of military service that directly patrols space and protects Earth from whatever is lurking in the vast galaxy. And

while the White House may be serious about the sci-fi-sounding initiative, for Netflix the idea will be rooted in pure comedy and likely take inspiration from beloved space-based franchises of the past. The series will focus on a general who has been given a special assignment to lead a new branch of the United States Armed Forces, the Space Force. With plans to plant themselves on the moon by 2024, the team of ragtag employees treat the mission as just another day in the office. Steve Carell, who's no stranger to the workplace comedy, co-created the series with Greg Daniels and will also star in the project. Casting director **Allison Jones** has already loaded up on actors: Ben Schwartz, John Malkovich, Tawny Newsome, and Jessica St. Clair will also star in the series. Production was

underway in Los Angeles before the industry was put on hold, but will finish its space mission once it's safe to return to set.

### "Showtime"

HBO is getting the dream team back together. Known as one of the great basketball dynasties, the 1980s Los Angeles Lakers, which included Magic Johnson and Kareem Abdul-Jabbar, were hailed as an unstoppable force in the National Basketball Association. HBO is moving forward with the drama series from Adam McKay that tells the story of the iconic players' lives on and off the court. **Francine Maisler** is casting the project and has already attached Quincy Isaiah, Solomon Hughes, Jason Clarke, and John C. Reilly. Production on the L.A.-based series is tentatively set to resume shooting in May.

### "Turner & Hooch"

Disney+ is following its animation model and reconfiguring beloved properties for its successful streaming platform. On the docket is a serial version of the 1989 cop comedy "Turner & Hooch." The series is being retrofitted to make the 31-year-old film more contemporary, but will follow the main outline from its predecessor: A detective reluctantly inherits a large, drooling dog that has a penchant for solving crimes. **Eric Souliere Casting** has already attached a handful of actors to the project, including Josh Peck, Lyndsy Fonseca, and Carra Patterson. The team is hoping to have cameras rolling by late May or early June in Vancouver, British Columbia. **H**

**For the latest news, check out [backstage.com/resources](https://backstage.com/resources) to find thousands of production listings, casting directors, acting classes, agents, and more!**





Jan Sport

## Backstage Live

# Jan, Jan, Jan!

The “Drag Race” standout talks training and more

By Lauren LaMagna

*The following Backstage Live was compiled by Backstage readers just like you! Follow us on Twitter (@Backstage) and Instagram (@backstagecast) to stay in the loop on upcoming interviews and to submit questions live on camera.*

“**RUPAUL’S DRAG RACE**” IS back with its twelfth season and a bevy of new queens competing for the title of America’s Next Drag Superstar—and Jan is one to watch. The New York City-based multihyphenate singer and drag queen is no stranger to the spotlight, with guest stints on NBC’s “The Voice” and Bravo’s “Watch

What Happens Live,” plus, of course, a smattering of weekly shows around New York City. Social media, it turns out, has had a major role in her success, too! (For a taste, check out her weekly music video re-creations of each episode’s lip sync song.) In conversation with Backstage, Jan (aka Jan Sport) chats her musical theater

training and the difference between drag and theater.

## Drag really isn’t that different from theater.

“I went to the Boston Conservatory, graduated with a BFA in musical theater. I think that drag is just an extension of theater. You are on a stage, but there’s differences. I’m creating my character. I get to create the material that I do. I get to say the lines that I want to say. I get to direct, costume, hair—all of those things are in my control. That’s the biggest difference. While I’ve used so many of the tools that I learned at school in my drag, it’s two separate entities, and I’m happy that I can really do what I want to do and be my own boss when it comes to that.”

## Take it from a drag queen: Voice health is a priority!

“I try to be conscious of it when I’m on the microphone, because it’s hard to do a show for two hours five or six nights a week trying not to scream on the microphone but being very energetic. It’s so weird, but I had my deviated septum fixed a year ago, and that really changed the game for me. I was somebody who would always get crazy sinus infections, like a lot of singers out there do. Allergies in New York are horrible. I take an allergy pill in the morning and at night, and I drink tea, Throat Coat, [and use] peppermint oil, scarves. Just anything that I can do to bundle up and preserve, I try to do. But I would say my saving grace is also a steamer. The Mypurmist steamer—obsessed with it. It’s so hard to do it in drag, though, because I don’t want this makeup to come off!”

## If she could give one piece of advice to all performers...

“Start taking dance now. Start taking it yesterday. That’s the one thing that always tripped me up when I was really going for it in theater. I would say don’t be afraid to make mistakes. Don’t be afraid to be ugly and go to those places, because if you’re surrounded by people who you trust, like a director, a teacher, they’ll be able to coach you and help you refine those skills. And it’s so clichéd, but do more so the director can pull you back. You never want somebody to feel like you’re doing less than. So give it all you got. Don’t be afraid to fall on your face, and take care of your voice. Get a good voice teacher. Preserve the bells.” **B**

**Want to hear more from Jan Sport? Watch our full Backstage Live interview at [facebook.com/backstage](https://facebook.com/backstage).**

## Meet the Maker

# Rudy Mancuso, YouTube creator

By Ashley Steves



Rudy Mancuso

**RUDY MANCUSO HAS A** story to tell. And another one. And another one.

Even if you are not among the extremely online, it's likely you've seen Mancuso's work. The 28-year-old filmmaker, actor, and musician cut his teeth on the now-defunct microvideo app Vine, where he garnered 10.54 million followers before its shutdown in 2017.

He and a number of popular Vine stars moved to other platforms, including YouTube, where he now has more than 7 million subscribers. His most popular video, "Circle of Love," has been seen more than 52 million times. There and elsewhere, his work never stops.

"I never saw [Vine] as an end to my creative journey—quite the contrary," Mancuso says. "I saw it as a segue to telling

stories on platforms that are more intriguing to me."

During his sophomore year of college, where he was studying video production, Mancuso began delving into the six-second world of Vine. At the time, he was "pretty off-the-grid"—no Twitter, no Instagram—but despite his disdain for social media, he was intrigued by the platform's constraints; to tell stories in just six seconds required him to rewire his instincts, making him a smarter, better storyteller.

"It's been so up and down and all over the place that now, it's a lot easier to acclimate to new rules," he says. "So, if I go

**"I think I was professionally born on the internet, but that's not where I'm dying."**

in and pitch a story and they say, 'Great pitch, we see it as a 22-minute episodic comedy on network television,' I say, 'No problem, I've done far worse.'"

Storytelling has fueled Mancuso "for as long as [he] can remember." The child of immigrants, his work pulls from both his Italian and Brazilian heritages but also, as much as he can, from the world around him. His early Vine work, especially, included his family, and stories his parents told turned into ideas for videos and characters.

For Mancuso, a story can come from anywhere and be made anywhere, with little preparation (see: his recent "The Mandalorian" parody with King Bach, which, beyond getting the costumes and finding the location, was improvised) or with heavy preproduction,

like Netflix's "Stories From Our Future," a digital three-part musical series, or Facebook Watch's "Tempo." The latter shows Mancuso's breadth of inspiration and creativity. Each episode jumps through different genres—a classic movie musical, a Western, a spy thriller, and so on—but each is fully musicalized.

It's an eight-part culmination of a lifetime of pulling from the people and art he finds inspiring: Martin Scorsese, Roberto Benigni, Walter Salles, Hans Zimmer, and Ennio Morricone, to name a few, and especially Charlie Chaplin, whom he cites as his biggest inspiration—a storyteller who did it all and who has clearly motivated Mancuso to do it all, as well.

For anyone looking to start producing videos online, the process can seem overwhelming. Mancuso's advice? Do it anyway, and let the variety of material out there serve as inspiration, not hindrance. There's more content than ever, and platforms are born and die every day, as he'll tell you. But there's also more opportunity. The gap between those who want to tell stories and those who can is all but bridged—you just need a phone and a willingness to adapt.

"Start and try telling a story. Find a way to tell the story or deliver a message and do it, then keep doing it until you feel like you're the best at that thing and just put it out and see what happens," Mancuso says. "I have a shortage of time because there's so much I want to do, but one thing I'll never have a shortage of is ideas. YouTube videos and Instagram and formerly Vine and now TikTok and all this stuff, that's not it. I think I was professionally born on the internet, but that's not where I'm dying." ■





Note From the CD

## CDs + Social Media

By Marci Liroff

**YOU'RE ALL AWARE OF HOW** to use social media to find acting jobs and connect with filmmakers and casting directors. But let's flip the script and talk about what it's like on my end. There are ways CDs use social media to cast their projects, too!

I use the usual online sources to cast my projects (Breakdown Services, Backstage, YouTube, etc.). But sometimes I need to dig deeper when I'm doing a big search. This is where the internet comes in. I joined Twitter in 2009, kicking and screaming. I just didn't see the point, and I surely didn't understand the power of it. "Why do I need to know what kind of sandwich you had today?" Boy, was I shocked at the width and breadth of that platform.

When I was casting my movie "The Sublime and Beautiful," I was contacted by an actor in Los Angeles who had been

following me on Twitter and Facebook. She said she could be considered a "local hire," and were there any roles for her? (We were shooting on location in Lawrence, Kansas, and didn't have the budget to bring in actors from L.A., aside from the lead characters.) She sent her demo reel, and within the week, we had auditioned her and hired her for a pivotal role in the movie. Here's what she did right: She used good Twitter etiquette. She was polite and had already established a sort of "relationship" with me on Twitter and Facebook before tweeting her request to me.

Several years ago, I was casting a TV pilot for Paul Reiser to star in. I had to find an actor to play the role of his son, who used a wheelchair. On Twitter, I reached out to the Christopher and Dana Reeve Foundation, which provided me with many national resources to help me in

my search. We sent out a press release and created a website to receive the self-tapes. At first it was a bit overwhelming, but because it was a finite group of boys of the right age who used a wheelchair and could act, it narrowed down pretty quickly.

If you're a casting director who's going to tweet or use Facebook about an upcoming project, be specific about your needs, set a deadline, use an alternate email address (don't use your personal one!), and be ready to wade through thousands of submissions. I also sometimes use Instagram. There, you can post a detailed flyer with all the info for your search, but, unfortunately, it doesn't allow you to post hyperlinks in posts, so you'll have to link to your website in your profile bio.

Since I have a decent number

of followers on Twitter, I've often had CDs ask me to send out a casting notice for them so it'll get more eyeballs. I did this last year for the new "West Side Story." Little did I know that I would then be besieged on Twitter and email by thousands of actors vying for a role. My tweet was quoted in publications worldwide! The problem was that I wasn't the one casting the project. My colleague had neglected to note that she was the casting director on the flyer, so everyone assumed it was me. Word to the wise: Make sure to include all the specific and relevant information in your tweet. It was a lesson learned. **B**

**Want more?**

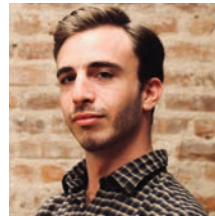
Read the full interview at [backstage.com/magazine](http://backstage.com/magazine).

THE ESSENTIALISTS

**SAM KATZ**

strategy manager

By Casey Mink



Though it's a buzzword right now, "influencers" have existed since the dawn of culture. Influencer as paid advertising, however, is a newer practice. But with the help of professionals like **SAM KATZ** of influencer agency Social Studies, brands are seeing the full potential of this non-traditional marketing.

**Influencers have always existed.**

"[It's] one of the oldest means of marketing in the world. In the 1920s, it was not appropriate for women to smoke outside, so they had these women walk through a parade smoking outside, and they got press—that's an influencer campaign. Now it's just that it's on social media, which leads me to [ask]: Why is 'influencer' a dirty word? The [influencers] are not just purely there to influence. How did they get there? They're creators.... [They] don't even have to be that special, [they] just have to speak to a specific audience in a specific way."

**Social Studies will find your perfect brand-influencer pairing.**

"If someone is trying to increase awareness of their new product in Tuscaloosa, Alabama, and the product is targeted at moms and dads over the age of 35 with an interest in coffee, we will put together a list of 50 moms and dads in Tuscaloosa, Alabama, with X followers to bring to the brand.... They know what their audience likes. That's how they've been able to build this audience. The purpose of this is for brands to tap into these authentic voices."



## Secret Agent Man

# The Social Media Gap

**THE AGE RANGE ON MY CLIENT** list starts at 18 and goes all the way up to “somewhere around 80.” Despite their differences, all these actors have two things in common. First, they’re talented performers with plenty of potential. Second, they want to know more about social media.

When I get approached about this, the questions are pretty much the same from each age group. The younger clients want my advice on how they can use their social media presence to advance their careers. The older folks want to know if they even need to be involved in all that “social media nonsense.”

I represent a 25-year-old dude with a massive following on Instagram. He’s always telling me that I need to use those numbers to create more opportunities, but here’s the rub: The kid goes out all the time but never books. And when I explain

that a really good audition class might help, he ignores me.

I also represent a character actor in his 50s with an extensive résumé. The man earns six figures a year and he’s not even on a series. That makes him one of my best earners. Last week, he called to ask if he needed to get educated about social media, admitting that that whole world was pretty overwhelming to him. Heck, the guy didn’t even know Instagram is owned by Facebook! He thought they were competitors.

Now, you’d probably imagine the best course of action for an agent like me would be to merge these two people into a Frankenstein media monster who could succeed on both fronts, but I’m not sure

**The number of followers you have can and will get you in the room, but you still need talent to book the job.**

that’s the right move. Why? Because each group has a different mindset. For example, younger actors have a natural understanding of social media because they grew up at the same time these platforms were created; older actors remember Prodigy chatrooms; and the in-betweeners remember music they used on Myspace.

If you’re a young actor, creating an online presence could be a smart move if you have something specific that can be branded. A generic Joe Shmoe who wants to be a star is not a viable brand. But a performer with a singular take on the world could do quite nicely! A distinct voice has the potential to attract a lot of followers and some industry eyeballs.

I’m constantly seeing breakdowns that require me to submit my client’s picture, résumé, and number of social followers—but it’s worth noting those roles are always in their teens or 20s. That’s telling, but here’s what all actors really need to know: The number of followers you have can and will get you in the room, but you still need talent to book the job.

Now, what about grownups? There are exceptions, but building a brand and attracting followers may not be the most effective way to go. Instead, actors of a certain age can use social media to strengthen their relationships with industry professionals. Friending and following casting directors is a terrific way to improve those connections. (Just don’t use the platforms to ask for work—that’s a major no-no.)

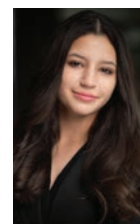
All this social media talk has made me wonder how many likes I’ll get when this article is posted. If the numbers are high enough, I might just get motivated enough to figure out what the hell a TikTok is! Ah, what a time to be alive. **H**

## #IGOTCAST. Geneviève J. Galliani

By Francesca Viaud

U.K.-based actor **GENEVIÈVE J. GALLIANI** sees every role that comes her way as an opportunity to develop new skills.

With a little assistance from Backstage, she’s well on her way to building a solid portfolio.



### Follow through with your follow-through.

“This is the time in your life when you can be open to the world. Have a goal, master your basics, and learn new skills. Identify your weaknesses. Be patient and don’t take it personally if you don’t get a part.”

### You’re the lead in someone’s movie; find it.

“Anyone who wants to succeed needs to focus and prepare. Persevere and be constant. These days, acting is a global market, and I have decided to follow my dream anywhere in the world.”

### Lay a foundation with the essentials.

“I consider myself under development, and I’d like to build a strong background for the moment that I’m a professional [actor]. Backstage provides easy access to a huge and reliable platform for worldwide networking. Here, people can see who I am and all that I’ve done.”

TO SEE YOUR SUCCESS story in print, tweet @Backstage using the hashtag #IGotCast, or email us at [igotcast@backstage.com](mailto:igotcast@backstage.com).



In the Room With

# Gil Eyal

An influencer marketer explains what to do to help a brand find you

By Elyse Roth



**SO MUCH OF AN INFLUENCER'S SUCCESS IS ABOUT DATA, AND** brands rely on those numbers to figure out who their best partners might be. That's where HYPR comes in. It's a brand marketing company that, instead of running casting sessions for the perfect brand-influencer fit, has designed software to help bring the two together. But that doesn't mean there's no personal element involved. HYPR founder Gil Eyal spoke with Backstage about how influencers can best position themselves to be discovered and chosen by brands, why a larger follower count isn't necessarily better, and what will make him work with an influencer more than once.

**How has advertising changed since you started HYPR?** At first, brands couldn't believe that people would be marketing channels. But traditional marketing channels are getting

really crowded. If I asked you what the last advertisement you saw online was, odds are you wouldn't remember. Advertising is becoming less and less effective. People see

between 5,000 and 50,000 ads per day. They just can't consume that, but what they do retain is what other people are saying to them. It's human nature to view others as a source of confirmation or decision-making, especially if we view them as an expert or someone who has an understanding in the subject. Brands are quickly turning to this, even if early on it was very hard to convince them.

**Is there a type of campaign that most brands are asking influencers to do?** I'd say 80% of the time, it's about posting on their feed. Other times, they're either attending an event or participating in a campaign that's more mainstream.

**What do you find brands are looking for in influencers today?** Generally speaking, there's a big shift to micro. So, if you don't have a million followers, it's not a big deal. What really matters is that you have really, really good content on there that helps them envision

what it would look like if you were on their commercial or if you were a spokesperson for the company. Make sure your content is of high quality. Don't mix it in with junk and content that you can't really stand behind. Definitely stay away from controversial topics. Follower count is something that's become less and less important, as the platforms have made it harder for big influencers to reach all of their audience. There's an understanding of the value of activating a lot of smaller influencers instead of one big one.

**What are some characteristics that make an influencer stand out to a brand?** It's not always something that you can identify. Sometimes they go with their gut, sometimes it's literally data-driven. Generally speaking, in almost every campaign you see, they pick a few of the regulars and then they say, "This person has such a unique look," or, "I fell in love with this post," and those things will be deciding factors.

**What advice do you have for people hoping to become the kind of influencer who collaborates on these campaigns?** Ensure you have a very clear bio and just stay away from very controversial topics. If you post racist content, the system will pick it up. One of the things we look at is audience quality, so don't buy fake followers and don't buy fake engagement—the system will recognize it. It's about creating content that engages an audience and helps our system understand that you're influential in that space. ■

**Want more?**  
Read the full interview at  
[backstage.com/magazine](http://backstage.com/magazine).

# Height of Her Powers

Issa Rae is headlining two studio features this year, returning with “Insecure” Season 4, and continuing to produce for underrepresented creatives—all while making the Hollywood system work in her favor

By Benjamin Lindsay - Photographed by Stephanie Diani

**ISSA RAE HAS LONG BEEN THE TYPE OF** creator to make her stars align rather than wait on them to right themselves. Since her rise to online and indie prominence in 2011 with her hit semiautobiographical web series “The Misadventures of Awkward Black Girl,” the 35-year-old multihyphenate’s career in front of and behind the camera has been a cultural litmus test for the DIY format: Can talented, self-starting millennials use the internet to get their foot in the door of establishment Hollywood? If her hit HBO series “Insecure” and a pair of studio features are anything to go by, the answer is a resounding yes. Yet, Rae and her contemporaries are taking it one step further: Now that they’re in, can they rewrite the rules as we know them?

While young creators are often told to make their own work in this age of accessible technology, Rae was among the first to find real-world success doing so, and she was certainly *the* first to find it while telling culturally specific, black-centric stories of everyday life—love, loss, and everything in between.

“It’s an ‘aha!’ to the people I was trying to sell scripts to in the past that were like, ‘You

need to be more broad or you need to add a white kid, that’s the gateway,’” Rae says of her once-niche, now broadly resonant perspective. “Thank god for the internet, or else we would be led to believe that, and I might’ve given up.”

Rae began writing short stories and plays in grade school while growing up in Maryland—not to perform in them herself, but to put on with her friends. She’d direct. It wasn’t until a fifth-grade production of “A Midsummer Night’s Dream” that she first felt the itch to get onstage.

“I was one of the few black kids in my school, and they cast me as Demetrius. My mom was like, ‘What the—they’re gonna cast this little black girl as a boy?’” she remembers. “But I really liked it, and my teachers were really encouraging, and it was my first time kind of performing [and] acting someone else’s words.”

Then her family relocated to Los Angeles and she enrolled in the predominantly black King/Drew Magnet High School of Medicine and Science. She remembers it as a time when she “really, really got into acting” while continuing to write, and her worldview

opened in terms of how her blackness could inform her art.

“My English teacher, who was also the drama teacher, used to find these hidden-gem black plays, and there was just something about seeing the medium for us. I hadn’t seen that,” she says. “I was always like, ‘Oh, we do the black-and-brown adaptation of “West Side Story” or “Grease” or whatever.’ But it was, ‘This is specifically written for us.’ As a creator and as an actress, I felt fulfilled in terms of trying to do that on that level.”

It’s a torch she carried with her to the predominantly white Stanford University, where she studied African and African-American studies while immersing herself further into different pockets of fledgling creativity. “[Writing] in college became about: I wanna create because there are no opportunities for us,” Rae says. “The plays at the time didn’t resonate with black kids.” Getting behind the scenes to alleviate that tension eventually translated itself into “Dorm Diaries,” her mockumentary-style web series about being black at Stanford that featured her friends and their experiences around campus.

It was around this time that digital tools











and specifically social media began playing a major hand in Rae's creative output. To this day, she acknowledges that you can't over-emphasize the importance that YouTube and Facebook played in both helping her work get seen by people outside of her natural social circles, and in helping her hone her voice as a creator.

"Even though I hate it now, Facebook was the shit for me back in the day, just because of the audience that I was able to build from writing statuses and from engaging with people," she says. "It started off with friends, but then I started adding different communities, I started adding other people that I just knew in randoms and things like that."

While she primarily uses today's platforms like Twitter and Instagram for promotion of what she has coming up ("It's such a time suck, so I take hella breaks, [but] whenever I have something coming out, then I'll re-engage with it"), she recalls how her friends would make fun of her for always being the one to hype the next big thing. "I was the one that was like, 'You need to get on Facebook! You need to get on Snapchat! This is it!'"

"And because I spent so much time on there, I was like, 'I have to make this productive in some way,' and had the idea that since people were engaging with things that I would write or post, maybe they would do the same with my videos while [I was] trying to break into the film industry," she continues. "I was just like: Let me just make content and make my own online soap opera show and see if this is an opportunity for people to gauge my work and potentially share it. And that happened in college."

After graduating from Stanford in 2007, Rae made her way to New York City for a fellowship to work at the Public Theater. While working various side jobs at Univision and the New Federal Theatre, she was also renegotiating her focus from theater to film. She soon created a community-driven short film collective online and was "trying to break into the film industry by networking and meeting other aspiring filmmakers who are in the same boat." That effort was just getting off the ground when it came to a screeching halt thanks to an apartment robbery that saw all her film equipment stolen. She moved back to L.A. shortly after.

"New York is a tough track," she says of those early days. "It's a tough city. And it made me realize how many resources I had at home, because it's hard if you're out here to ask for shit if you don't know people. There are so many different types of people in one spot who are looking for an opportunity and looking to build, but you can get so lost in the hustle and bustle that either sometimes you won't create something, or there might not be anybody who's willing to see it or have the patience."

There were, though, a number of positives gained from her few years slogging it on the East Coast. There's nowhere in the world

like New York City to sharpen your "New York hustle."

"L.A. doesn't necessarily have that same hustle. I feel like people who come from New York and go to L.A. thrive because they're able to surpass all the bullshit, all the people who are just like, 'Yeah, I'm working on my script,' you know? I was able to bring that New York hustle back to L.A. and just gun it. It was a great training ground. It's hazing. You're getting hazed when you're out here every day."

It was also during that time that "creating this specific archetype that I felt was lacking" began percolating in the back of Rae's mind. While she was faced with options like law and business schools upon her return to L.A. ("My dad is very, like, 'This should be your plan B, you should always have something to fall back on'"), she also got to work on the web series that would launch her to viral fame.

Rae created and starred in "Awkward Black Girl" as J, a woman who lives up to the series' namesake while interacting with friends and co-workers through everyday discomforts. It marked not only Rae's definitive breakout (the series was covered all over the web, landed Rae on Forbes' annual 30 Under 30 in 2012, and won best web series that same year at the Shorty Awards), but it's also when she really began finding her stride as a creative force.

**"What excites me are people's own perspectives that either clash with mine or make me think about things in a way that I've never thought about them before. I feel like we're just scratching the surface of so many stories that we haven't heard."**

Producing specifically for YouTube meant the immediacy of the online audience became a sort of focus group for her.

"With 'Awkward Black Girl' specifically, we would release the episodes every month," Rae explains. "I would write it one week, shoot the second week, edit it the third week, release it the fourth week, and so on. So I had time to see audience feedback, and sometimes there would be critiques about character development, there would





be critiques about physical production like lighting and sound and things like that. In that way, I was able to use that as feedback to incorporate into the next episode. You're getting a sense of what your audience responds to and not necessarily tailoring it but keeping that in mind, which I found valuable at the time."

She is quick to clarify, however, that her impulse is to do the exact opposite today: "It's so funny, because now I would never do that. I hate audience story feedback when it comes to 'Insecure.'"

Which brings us back to Rae's beloved HBO dramedy, now premiering its fourth season April 12. Inspired by "Awkward Black Girl" and reworked for cable with co-creator Larry Wilmore and showrunner Prentice Penny, "Insecure" stars Rae as Issa, a floundering but well-intentioned creative grappling with real-world issues as

a contemporary black 20-something in L.A. "This character, I say, is five years removed from me, and that gap widens and widens the more we do it and the more time passes," Rae says of Issa, a role that's earned her two Golden Globe nominations and an Emmy nod since her series' 2016 premiere.

She's used that platform and acclaim to launch into film work, in the last two years starring in studio features "The Hate U Give" and "Little," and this year headlining Stella Meghie's Valentine's Day release "The Photograph" with Lakeith Stanfield, as well as Michael Showalter's upcoming crime thriller rom-com "The Lovebirds," on which she's also executive producer with co-star Kumail Nanjiani.

Outside of "The Lovebirds" and "Insecure," she's currently producing through a multipicture deal between Columbia Pictures and her ColorCreative production company,

which she said in a 2018 statement will continue "creating access for underrepresented writers." Reflecting on what she looks for in collaborators, and specifically the kinds of voices she wants to get behind with ColorCreative and her new record label Raedio, Rae says she wants to see "hunger, passion, [and] a fresh voice—someone with a point of view that I don't necessarily share."

"You know, when you create something, like with 'Insecure,' people sent more 'Insecures' my way, and I was like, 'I already do this, why would I want to keep producing shit that I already have a point of view on?' I've done that, so now I want to do more. What excites me are people's own perspectives that either clash with mine or make me think about things in a way that I've never thought about them before. I feel like we're just scratching the surface of so many stories that we haven't heard." She cites the "Parasite" sweep at this year's Academy Awards as indication that there's a hunger for different perspectives in the mainstream. "Especially as the world gets flatter and we have access to different parts [of it], you want to know more about these different segments that we don't fully know about. That's what excites me: being able to give people the platform and getting out the way."

Asked how upstart creatives can best find and strengthen their voice, Rae culls from her own experience to offer some advice: "I had a realization driving one day where I was like, 'Oh, shit, I'm me. And there's nobody else like me.' Yes, we have things in common, but no one thinks or has the same experiences or has been through what I've been through, and that's what I need to mine, that's my currency at the end of the day."

The one tool that Rae can't live without while building that currency to its full worth is time alone with her journal. Others should literally take note.

"That has been crucial to being in touch with my feelings," she says. "It's also where I put a lot of my ideas, where I test things that I'm uncomfortable saying out loud. Through that process over the years, I think just writing it down has made me more comfortable with saying it, with knowing it. It's my constant truth on a page, and the more comfortable you are with your truth, the more comfortable you will be with your voice." ■



# TikTok Titans

How future (and current) influencers can put the behemoth social media platform to work for them

By Tyler O'Neill

**NOW, MORE THAN EVER, YOUR** big break might just be resting in the palm of your hand. The social media revolution has created numerous new entry points into the Hollywood talent pipeline. One-time YouTube performers like Troye Sivan, Bo Burnham, and Florence Pugh charted a path from their laptops to red carpets. TikTok, with its manic energy and global ubiquity, has become a formidable starmaker.

Built upon elements of earlier social networks and short-form video apps, the addictive silliness of TikTok's lip-sync karaoke is arguably the key to its virality. Yet, what began as a hybridized curio favored by teenagers and cringe-posting adults evolved into a cultural behemoth. As the most downloaded nongaming app worldwide in 2019, TikTok is now a powerful platform for aspiring artists and influencers. Backstage spoke with TikTok artists to learn how the app has presented them with new audiences and opportunities, and to collect their best advice on how to make the same happen for you.

No better proof exists of TikTok's ability to launch a song to worldwide fame than Lil Nas X's "Old Town Road." The country-rap smash went from SoundCloud meme track to the longest-running No. 1 hit in history. Credited with discovering the future earworm was then-21-year-old Michael Pelchat. After coming across the song on Twitter, Pelchat reached out to Lil Nas X for permission to rip it from SoundCloud and add it to the TikTok audio library. Under his handle @NiceMichael, he used in-app editing tools to sync the track to the rhythms of a goofy cowboy-quick-change vid that spawned millions of imitators. Soon thereafter, TikTok reached out to Pelchat to become part of its Next Level Program (then



called the Creator Program), which links promising TikTok users with a coach or "creator partner manager" tasked with helping them hone their craft and maximize their reach. Pelchat now makes money from brand partnership deals and promoting musicians' work to his 1.7 million followers. Reaching that point was due, in part, to the way TikTok pushes content.

"You don't need followers to get likes, and that's amazing," Pelchat tells Backstage. The TikTok algorithm doesn't simply feed users content from popular accounts. Instead, it searches for new posts from all levels of users. If a post starts to get a high ratio of engagement (shares, likes, downloads) relative to views, it will be shown to more and more accounts. This

egalitarian, bottom-up approach means even new and low-follower accounts can get a spin on the viral roulette wheel.

Nick Tangorra (@NickTangorra) saw this effect firsthand. The New York-based singer and stage performer had used Twitter, Instagram, and YouTube to share covers and original music, but had not reached the level of success he sought. During his first week on TikTok in February 2018, Tangorra posted a cover of Camila Cabello's "Havana." The next morning, he woke up to nearly a million views; by Valentine's Day, another of his videos topped 1 million likes. Months later, TikTok contacted Tangorra to help create behind-the-scenes content for Beautycon NYC 2018, and a close partnership followed.

"My experience with TikTok is that it truly is a platform for growth," Tangorra tells Backstage. "You could have just downloaded it, have zero followers, and go viral on your first post."

Going viral will always rely somewhat on luck. But Tangorra found that his creative partnership with TikTok and Creator Partner Manager Jeff Peters amplified his efforts. One such example was a challenge pegged to his original single, "Break Your Phone." Marked with the hashtag #WillItBreak, the simple challenge involves attempting to break an object to the tune of the single. To date, the hashtag has clocked more than half a billion views.

So how can a creator starting from scratch hope to hitch a ride on the algorithmic rocket ship? Tangorra recommends videos in the 11–15 second range—watch time is important to landing in the "For You" tab—that are true to your personality. If you're trying to popularize an original challenge using your own music, he says, set the barrier for engagement low by making the action memorable, fun, and easily replicable. Singer Cameron J. Henderson (@TheKingOfWeird), a popular YouTube performer and sketch artist who has nearly 800,000 TikTok followers, emphasizes discipline and strategy in planning content.

"A rookie mistake is not planning and micromanaging your to-do lists," says Henderson, whose videos often involve a green screen and additional performers. "Spend just as much time planning and revising your ideas as you do working. Working nonstop doesn't always mean you're being productive."

Peters credits TikTok as an "amazing promotional tool" for his influencer clients. If Tangorra is a test case, the evidence is hard to argue with. In the last year, he has hosted the iHeartRadio Music Awards red carpet, announced nominees for the American Music Awards, and done promotional work with Warner Bros. for its upcoming "In the Heights" film adaptation.

Follow the lead of these savvy TikTokers, and you could be in for a huge career boost. ■



# YouTube-Turned-Empire

How influencer Lilly Singh transformed 15 million followers into a book deal, a documentary, and an NBC talk show

By Casey Mink

## IT'S A 21ST-CENTURY

"Cinderella" story—only instead of landing a handsome prince, it's a talk show; and instead of a glass slipper, it's YouTube.

Lilly Singh began making content for the video platform in 2010, back when the social site was by no means fledgling, but certainly before it was the legitimate creative platform it is today. Fast-forward a decade, and Singh has turned her pastime into an empire. More specifically, she's turned it into "A Little Late With Lilly Singh," the talk show she hosts on NBC, a book deal ("How to Be a Bawse: A Guide to Conquering Life," which reached No. 1 on the New York Times best-seller list), a world tour and subsequent documentary following that tour, and an estimated net worth of \$16 million.

Not too bad! But how did she actually do it? Or, more importantly, what can you learn from how she did it? For answers to both, let's take a look at a few of Singh's most successful online contributions to parse her precise appeal.

A great place to start is with Singh's "How Girls Get Ready...," a video that is seven years old, but with 30 million views and counting, clearly continues to resonate. The three-and-a-half-minute clip is exactly what it sounds like: a step-by-step breakdown of what it typically means for a girl to get ready. From hating everything in your closet to knowing for sure you're Whitney Houston while singing in the shower, the clip hits just right because it's universal, it's truthful, and it doesn't try to do too much.

Another of Singh's videos, "Types of Commercials," offers another teachable (and crucial) lesson: being "in" on it. The bit, from May 2016, is a nine-minute takedown of all the different commercial tropes: medical commercial, perfume commercial, infomercial, and so on. It's racked up over 19 million views. What's most notable is the way Singh kicks it off. "These days, ads are everywhere. There's probably one right there; there's probably one right there," the personality says with her trademarked effervescence as she points to different corners of the frame. "You probably watched one before this video started to play, and you didn't click 'skip' because you want Lilly to have nice things."

One of the reasons YouTube is such a great place for up-and-coming content creators is that by its very nature, it removes the fourth wall; you can upload your art without asking permission, and without having to be anything other than who you are (or, more accurately, who you want to be seen as). You can take part in the game—acknowledging that you make money from ad sales, as Singh does here—while showing more, not less of your authentic self.

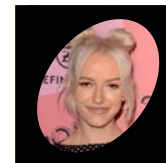
Finally, let's break down one more video that, unlike the others, finds its success in acute specificity that ends up registering as universal. It's called "How to Stop Parents From Comparing Kids," and is all about the age-old experience of having your parents compare you to other kids (read: better kids). Here, Singh plays herself as well as a version of her own parents, who are Indian immigrants. The takeaway is, well, kinda beautiful: No matter the background, parents will always be disappointed by their children, and children will always be annoyed by their parents.

Obviously, there is no one way to find YouTube success—but 15 million subscribers later, it is safe to say Singh's way is one of them. **B**

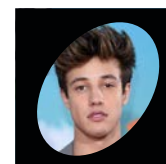
## GETTING CAST OFF OF SOCIAL MEDIA

By Casey Mink

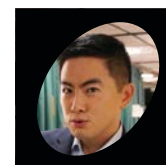
From Broadway to "Saturday Night Live" to an Oscar-nominated feature, these actors skipped the audition room and were cast straight from social media.



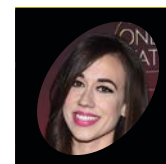
**BRIA VINAITE:** "Where did she come from?" was the question on everybody's lips when Sean Baker's indie "The Florida Project" debuted in 2017. The answer, about its tattoo-laden star: Instagram!



**CAMERON DALLAS:** "Fetch" took on a whole new meaning when this social media savant was cast as Aaron Samuels in Broadway's "Mean Girls."



**BOWEN YANG:** Now a highlight of "Saturday Night Live," Yang has been going viral on Twitter with his spoken-word lip syncs for years.



**COLLEEN BALLINGER (aka Miranda Sings):** Sugar, butter, YouTube was the recipe for success for this web video star to get cast in Broadway's "Waitress."



# Getting Paid to Post

Nearly one-third of U.S. kids and teens want to become an influencer—here's what to know

By Benjamin Lindsay

## THE FIRST THING TO KNOW

about making money on social media as an influencer is that while many make the lifestyle look glamorous and carefree, getting there requires hundreds of hours of hustle. Your grid, your timeline, your feed—they all need to be treated like a full-time job.

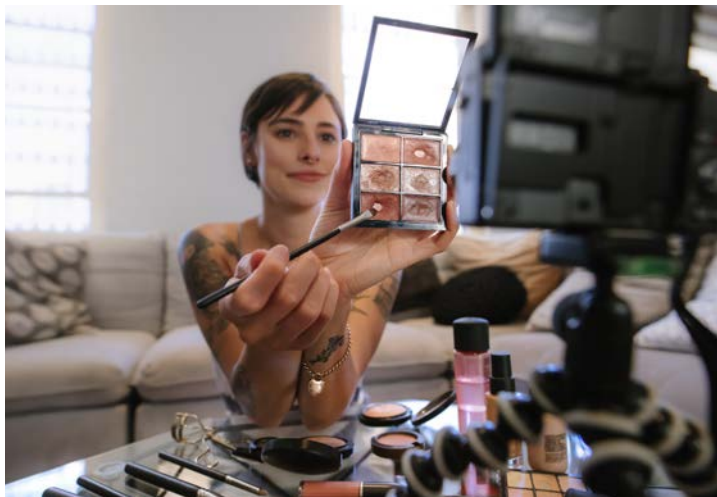
"If you're saying you want to make it your career, you have to really go into it with your eyes open and know that it takes a lot of time, a lot of persistence, and a lot of patience," Money Crashers consumer expert and head of marketing Carly Fauth tells *Backstage*. "In order for it to become your career, you need to be putting so much time into it that you almost don't have time for anything else."

That's not just about hours in the day; wannabe influencers should settle in for the long haul. "In order to reach the point where you have brands coming after you and to make it something like a career, you have to realize that there's a lot of trial and error involved. It doesn't just happen overnight," adds Fauth.

Now that your expectations are tempered from immediate Kim Kardashian-level success, consider these four tips as you get started:

**1 ONLY TAKE ON WHAT YOU CAN CARRY.** When it comes to building your online brand, more is not always more. Dedication to regular, high-quality output on one or two platforms instead of five will be to your benefit. "If you're not going to take the time to be consistent and post on them, it almost doesn't even make sense to have them. Why have them if you're not going to keep up with them?" Fauth says. "Pick the platforms that you feel most comfortable with and be consistent with your posting."

**2 DIVIDE THE PERSONAL FROM THE PROFESSIONAL.** People are following you for your



dedicated niche content, not your family and pet photos. Fauth advises aspiring influencers to make two profiles: one for professional content, the other for private friends and family. "Don't be posting a bunch of different things. Try to keep it in your niche."

**3 SPEAKING OF NICHE, NAIL YOURS DOWN TO STAND OUT FROM THE CROWD.** Fauth admits that it's not always easy to find something to do on social media that no one else is doing, but squaring off a singular take on something universal is key to

building an audience interested in what you have to say. "You need to find something that you're passionate about. When you're passionate about something, you're more creative with it."

**4 LASTLY, FOR CREATIVES LOOKING TO VLOG OR CREATE A WEB SERIES, DON'T BE AFRAID TO TAKE RISKS.**

"You're putting yourself out there a little bit in the creative realm—you can't be afraid of what people are going to think," Fauth says. "You have to kind of go into it believing in yourself, believing

what you're posting, and just be confident about it."

It's only after taking these steps, building a foundation for your voice and content and finding a dedicated audience, that money can be made. Brands will back what you're doing through initiatives like brand ambassador deals, ads bought within YouTube channels, invitations to participate in affiliate marketing campaigns, and more. When those factors are all lined up, you're ready to do some outreach and ride the wave.

"Once you start to gain a bunch of followers and you start to gain some traction, reach out to some brands with ideas of how you can be a brand ambassador—and don't be afraid of rejection. Don't be afraid of putting yourself out there," Fauth says. Much as you would write a cover letter when applying for a job, create a template to send out to those you want to work with, personalize it to the brand you're pitching, and wait for a response from your future collaborators. "It takes hustle a lot of the time, especially when you're starting out, before you've made a name for yourself."

But in the end, the hustle is worth it. ■

## THE EQUIPMENT YOU NEED TO START A YOUTUBE CHANNEL

By Jenn Shadd

A great YouTube channel can capture the attention of agents and connect you with other creatives. Before you get started, here is the basic equipment you'll need:



**CAMERA:** Consider reliable, auto-focus DSLRs, like the Canon EOS 70D or Nikon D5600.



**TRIPOD/GIMBAL:** The Manfrotto Compact Action Smart 61" Tripod is great for stationary recording; the FeiyuTech G6max Camera Gimbal is best for video on the move.



**MICROPHONE:** For dialogue, go with a lavalier like the Rode smartLav+ Omnidirectional. For handheld camerawork, a shotgun mic like the Rode Compact On-Camera Microphone is the move.



**LIGHTS:** Softboxes are simple and effective for creating a well-produced look. For more options, SAMTIAN's LED Video Light Kit is ideal.



**SOFTWARE:** Adobe Premiere Pro is an editor's dream. And don't forget to invest in an external drive like the G-Technology 1TB G-Drive to store your footage.

# Casting

**Submit a Notice** | **SUBMIT YOUR CALLS FOR CAST AND CREW:** Visit [backstage.com/findtalent](https://backstage.com/findtalent) and click on "Post a Notice." Include all relevant project requirements, including any pay, fees, dues, costs, required ticket sales or nudity.

## New York Tristate

### Plays

#### 'A Strange Loop'

- **Seeking video submissions from Equity** actors for "A Strange Loop," a Developmental Agreement production.
- **Staff:** Barbara Whitman Productions, prod.; Michael R. Jackson, book, music, lyrics; Stephen Brackett, dir.; Rona Siddiqui, music dir.; Raja Feather Kelly, choreo.; 321 Theatrical Management, general mgr.; Rebecca Scholl, CSA (Telsey + Company), casting dir.
- **Work Session May 26-June 12 in NYC.**
- **Seeking—Various Roles: all genders, 18+.**
- **Seeking submissions from NY.**
- **For consideration, submit a photo/ resume to** [AStrangeLoopCasting@gmail.com](mailto:AStrangeLoopCasting@gmail.com). Tape a brief song in the rock or soul style and submit via Vimeo in a downloadable format. Slate your name, height, and current city in a full body shot. When singing, the frame should be waist up. If you are using an iPhone, video in horizontal/landscape orientation, not vertical/portrait. Make sure you are in a well-lit room/space.
- **Pays \$1,250/wk. Equity Development Agreement Tier 3 Agreement.**

#### Depot Theatre 2020 Season

- **Casting Equity actors and actor-singers** for the Depot Theatre 2020 Season. See online for season breakdown.
- **Company:** Depot Theatre. **Staff:** Kenney M. Green, prod. artistic dir.; Kim Rielly, exec. dir.
- **Season runs in Westport, NY.**
- **Seeking—Equity Actors And Actor-Singers:** all genders, 18+.
- **Seeking submissions from NY.**
- **For consideration, prepare on video** a one minute monologue and a full song that shows acting range as well as vocals. If you can play any instruments, put those on tape as well. Submit uploaded videos to Kenney Green at [kgreen@depottheatre.org](mailto:kgreen@depottheatre.org). Submissions deadline is Apr. 6.
- **Pays \$354/wk. current min. (will be revised pursuant to AEA tier salary level increases for 2020.) Equity SPT Agreement.**

#### Potomac Theatre Project

- **Seeking video submissions from Equity** actors for a few available roles in the Potomac Theatre Project 2020.
- **Company:** Potomac Theatre Project. **Staff:** Cheryl Faraone, Richard Romagnoli, and Jim Petosa, co-artistic dirs.
- **Rehearses June-8-28 in Middlebury, VT** and June 30-July 5 in NYC; runs in repertory July 7-Aug. 2 at Atlantic Stage 2, NYC.
- **Seeking—Actors: 18+.**
- **Seeking submissions from NY.**
- **For consideration, submit a video** audition of a one-minute monologue from a contemporary play (begin by introducing self and piece) to [faraone@middlebury.edu](mailto:faraone@middlebury.edu) to keep it private.
- **Pays \$345/wk. Equity LOA Contract.**

#### 'Shear Madness'

- **Seeking video submissions for various** roles in "Shear Madness."
- **Company:** Lake Theatre. **Staff:** Jarel Davidow, artistic dir.; Bruce Jordan, dir.; Paul Portner, playwright; Marcie Friedman, stage mgr.
- **Rehearsals begin June 18; runs July 9-Oct. 17 in Lake George, NY.**
- **Seeking—Actors: 18+.**
- **Seeking submissions from NY.**
- **For consideration, submit a taped** audition of a one- to two-minute comedic monologue, and give an introduction by stating your name, which role you are interested in, and where the piece is from with a headshot and resume attached to [jarel@lakegeorgedinnertheatre.org](mailto:jarel@lakegeorgedinnertheatre.org) with "LGDT EPA" in the subject line. Submissions deadline is Apr. 10.
- **Pays \$520/wk. Equity Dinner Theatre Contract.**

#### 'Turn of the Screw'

- **Seeking video submissions for "Turn of the Screw."**
- **Company:** Franklin Stock Company. **Staff:** Henry James, playwright; Jeffrey Hatcher, adaptation; Kirk Jackson, dir.; Leslie Noble and Patricia Buckley, prod. artistic dirs.
- **Rehearsals begin July 21; runs Aug. 7-23** (Thur. and Fri. at 7:30 p.m., Sat. at 3 and 7:30 p.m., and Sun. at 5 p.m.) in Franklin, NY.
- **Seeking—Governess: female, 20-25, all** ethnicities.
- **Seeking submissions from NY.**
- **For consideration, submit a link** (YouTube of Vimeo) of your video audition of a monologue to [info@franklinstagecompany.org](mailto:info@franklinstagecompany.org).

## Casting picks of the week

BY LISA HAMIL

### multimedia

#### 'Working Through The COVID-19 Pandemic'

Medical professionals/first responders needed for Conde Nast & WIRED's weekly online interview series

### film

#### 'The Man From Toronto'

Business types needed for Sony Picture's feature with Kevin Hart and Woody Harrelson

### multimedia

#### 'Glamour Magazine's '5-75: Social Distancing'

Seeking females to share how they're combatting cabin fever

### music video

#### 'Tik Tok Music Video'

Child actors needed for a paid narrative shoot from home

### commercials

#### 'Financial Service App'

TubeScience seeks actors for a paid adviser app commercial

- **For more info, visit** <https://franklinstagecompany.org>.
- **Salary pending; current min: \$392/wk.** Equity SPT Tier 4 Agreement.

## Student Films

#### 'The Blood of Two Brothers'

- **Casting "The Blood of Two Brothers,"** a student film.
- **Company:** Reel Works Teen Filmmaking. **Staff:** Anthony Chan, coord.

- **Rehearses and shoots May-June in NYC.**
- **Seeking—Ah Long: male, 17-20. Ming Lin: male, 16-20.**
- **Seeking submissions from NY.**
- **Send submissions to** [achan4811@bths.edu](mailto:achan4811@bths.edu).
- **Actors will be compensated for travel** and meals. Actors will receive a copy of the final film.

## Southern California

## Musicals

#### 'Billy Elliot,' The Musical

- **Casting "Billy Elliot,"** a musical.
- **Company:** The Chance Theater. **Staff:** Kari Hayter, dir.; Christopher M. Albrecht, chor.; Robyn Manion, music dir.
- **Rehearsals begin May 2; runs Jun. 19-Jul. 19, 2019** at Chance Theater in Anaheim, CA.
- **Seeking—Billy Elliot: male, 10-15, all** ethnicities, a boy who stumbles upon a ballet class and develops a passion for dance; must have extensive ballet technique and experience; vocal range: E3-C5, clear tone but not a boy soprano. **Dad:** male, 25-55, all ethnicities, a working class, narrow minded, single parent who tries to do the best for his family; although he comes across with a tough exterior, underneath is a man who has a big heart; vocal range: A2-Eb4. **Debbie Wilkinson:** female, 9-12, all ethnicities; must have ballet experience. **Grandma:** female, 25-80, all ethnicities; vocal range: F#3-F#4. **Michael:** male, 10-15, all ethnicities; must have tap and ballet experience; vocal range: A#3-B4. **Mrs Wilkinson:** female, 25-55, all ethnicities; must have dance experience, tap a plus; vocal range: Gb3-Bb5. **Tony Elliot:** male, 14-25, all ethnicities; good singing voice; outspoken, loud, up for a fight; vocal range: D3-F4. **George:** male, 35-60, all ethnicities, a friend of Billy's dad and the town's boxing teacher.
- **Male Ensemble:** male, 18-50, all ethnicities, character men of all ages to play Lesley, miners, officials, parents, friends, etc. **Ballet Girls:** 10-13, all ethnicities, to play ballet students; such as Tracey Atkinson, Angela Robson, Keeley



Gibson, and Tina Harner. **Female Ensemble:** female, 18-50, all ethnicities, to play various roles such as Dead Mum, and employees at the ballet school.

- **Seeking submissions from CA.**
- **Send submissions to casting@chance-theater.com.**
- **For consideration, visit [www.chance-theater.com/audition](http://www.chance-theater.com/audition) for instructions on video submissions. Prepare 16-32 bars of a contemporary musical theatre piece.**
- **Pays: Union: AEA Special Appearance Agreement Level 1. Nonunion: Some pay.**

## Short Films

### 'Dust' (Working Title)

- **Casting "Dust."**
- **Company: Da Entertainment. Staff:** Augustus Britton & Ying Yan, writers; Ying Yan, dir.; Betty Hu, prod.; Da Entertainment, production company.
- **Rehearses June in Los Angeles, CA;** shoots July in Los Angeles, CA.
- **Seeking—Ken: male, 18-35, Asian,** South Asian / Indian, Southeast Asian / Pacific Islander, age 26; strong-built and with a rustic macho.
- **Seeking submissions from CA.**
- **For consideration, submit headshot and resume. Selected actors will be invited for a video audition.**
- **Pays \$125/day plus credit.**

## Student Films

### 'Abroad'

- **Casting "Abroad," a story about a well-natured but shallow father traveling to America to reconnect with his hard-working yet recently laid-off son.**
- **Company: Art Center College of Design. Staff:** Minggu Yin, grad. student dir.; Matthew Colston, grad. student co-prod.
- **Rehearses and shoots in early June** (specific dates TBD).
- **Seeking—Li: male, 47-60, Asian,** Chinese. **George:** male, 25-40, Asian, Chinese, average height, medium build.
- **Mrs. Wang:** 40-55, Asian, Chinese, seductive, fun, and smart. **Zhao:** male, 25-40, Asian, Chinese.
- **Seeking submissions from CA.**
- **Send submissions to mcolston@inside.artcenter.edu.**
- **Pays \$40/day (leads); \$25/day (supporting)** and copy provide one month after shooting.

## Music Videos

### Tik Tok Music Video

- **Casting a narrative music video will tell the intimate story of a young daughter who's been separated from her mother, a nurse. Note: To add a modern and unique effect, the entire narrative would be told through visual storytelling via desktop screen-capture.**

- **Company: MGX Creative. Staff: Michael Stanziale, coord.**
- **Shoots remotely at the talent's home.** No need to travel to set or leave the house.
- **Seeking—Bea: female, 8-15, all ethnicities,** a young, sensitive girl with a knack for social media, apps, etc.
- **Seeking submissions from CA.**
- **Send submissions to mstanziale@mgx-creative.com.**
- **All self-tapes must be shot on a webcam.** Self-tapes should include an improvised "vlog" message that tells the viewer why your mom is your hero. These can be direct to camera. Submit a reel of yourself looking through and reacting to old photos between you and your mom. This should be shot on webcam and does not need to capture any dialogue. Note: Mostly looking for facial expressions and pure emotion. If possible, submit scans/files of these photos as well for reference.
- **Pays \$150/day.**

## Online Commercials & Promos

### 'Solitaire Cube Vacation at Home'

- **Casting "Solitaire Cube Vacation at Home." Company states: "Premise: Your vacation gets canceled but you already took the time off. So you decide to recreate a vacation time at home. What does that look like for you? In which ever scenario you choose you'll also pull out your phone while you're relaxing to play some Solitaire Cube."**
- **Staff: Katherine L., creative marketing coord.**
- **Works online.**
- **Seeking—Female Actress: female,** 26-40, all ethnicities.
- **Seeking submissions from CA.**
- **Send submissions to klou@skillz.com.**
- **Pays \$200.**

## Festivals & Events

### Young Performer Expo

- **Seeking young performers to participate in Young Performer Expo.** Organizer states: "Young Performers Expo helps children with talent in art and entertainment find resources that will guide them towards success. You will be connected with industry professionals and discover new learning opportunities that focus on career advancement and artistic development. Find acting studios, dance classes, music programs, modeling agencies, art schools, headshot services, social media consultation, education solutions, managers, agents, and more."
- **Seminars include: "Brighton Talks: Seminars for Young Performers,"** hosted by Dianna De La Garza, "How to

- Put Your Team Together," presented by Daryn Simons, Second City for Kids Improv class, and "How to Overcome Mental Health Challenges," presented by Chris Smith of Looking Ahead.
- **Company: Brighton Hall School. Staff:** J. Shine, coord.
- **Expo runs May 2 (1-4 p.m.) at Brighton Hall School,** 755 N Whitnall Hwy, Burbank, CA.
- **Seeking—Expo Attendee: 8-18.**
- **Seeking submissions from CA.**
- **To register visit [www.YoungPerformerExpo.com](http://www.YoungPerformerExpo.com).**
- **All activities and seminars are free and open to the public.**

## National/Regional

## Plays

### Gamm Theatre Season

- **Seeking video submissions from Equity performers** The Gamm theatre's 36th season. Season includes "Bad Jews" (Joshua Harmon, playwright. Rehearsals begin Aug. 25; runs Sept. 10-Oct. 4), "Travesties" (Tom Stoppard, playwright; Fred Sullivan, Jr., dir. Rehearsals begin Sept. 22; runs Oct. 22-Nov. 15, 2020), "An Octoroon" (Branden Jacobs-

- Jenkins, playwright; Joe Wilson, Jr., dir. Rehearsals begin Dec. 22; runs Jan. 21-Feb. 14, 2021), "Richard II" (William Shakespeare, playwright. Rehearsals begin Feb. 4, 2021; runs Mar. 11-Apr. 4, 2021), "Ironbound" (Maryna Majok, playwright. Rehearsals begin Apr. 4, 2021; runs Apr. 27-May 16, 2021), and "It's A Wonderful Life, A Radio Play" (Joe Landry, playwright. Rehearsals begin Nov. 17; runs Dec. 3-27.).
- **Company: Sandra Feinstein-Gamm Theatre. Staff:** Tony Estrella, artistic dir.; Jessica Hill, prod. mgr.
- **Season runs in Warwick, RI.**
- **Seeking—Equity Actors: 18+.**
- **Seeking submissions from RI.**
- **For consideration, Equity members submit taped audition pieces along with a headshot/resume to [auditions@gammtheatre.org](mailto:auditions@gammtheatre.org).** Submissions deadline is Apr. 13. EMC and Non-Equity performers are encouraged to send headshots and resumes only. Video Audition Preparation Instructions: Each performer will be allotted a minimum of three minutes and a maximum of five minutes. All performers prepare a one-two minute monologue of their choice. If you want to be considered for "Richard II," prepare a monologue from Shakespeare, preferably in blank verse. No phone calls.
- **Pays \$583/wk. Equity NEAT Agreement.**

### People's Light Season

- **Seeking video submissions from actors** (Equity and non-Equity) for the upcoming People's Light season. See online for season breakdown.



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• **Company:** **People's Light. Staff:** Abigail Adams, exec. artistic dir.; Zak Berkman, prod. artistic admin.; Erin Sheffield, general mgr.; Molly Jo Gifford, company mgr.

• **Season rehearses and performs in** Malvern, PA.

• **Seeking—Actors (Equity and non-Equity):** 18+, all ethnicities.

• **Seeking submissions from PA.**

• **For consideration, submit a video to** casting@peopleslight.org with "Equity Video Submission 2020" or "Non-Equity Video Submission 2020" in the subject line. Slate your name, union affiliation, prepare a brief contemporary monologue from a play (no TV/movie/self-written monologues), and/or 16 bars of an uptempo song (if only singing prepare a brief song). If interested in "Mushroom," share your monologue in Spanish as well. Attach a picture and resume as well. Submissions deadline is Apr. 13.

• **Pays \$717/wk. Equity Non-Rep LORT D Contract.**

#### Pittsburgh Public Theater

• **Seeking video submissions from** Equity actors for the Pittsburgh Public Theater 2020-2021 Season. See Season breakdown online.

• **Company:** **Pittsburgh Public Theater Corporation.** Staff: Marya Sea Kaminski, artistic dir.; Louis Castelli, managing dir.; Brian Pope, exec. asst.

• **Season runs in Pittsburgh, PA.**

• **Seeking—Equity Actors: 18+.**

• **Seeking submissions from PA.**

• **For consideration, submit a link to an** unlisted YouTube video of your prepared monologues and song along with electronic copies of your headshot and resume to Brian Pope at bpope@ppt.org by Apr. 6 at 5 p.m. EST. Slate yourself with your full name and the play/song titles of the pieces you're presenting. Note: Once you've submitted your video audition, you will receive an electronic copy of an audition info sheet to complete and return.

• **Pays \$899/wk. Equity Non-Rep LORT C Agreement.**

#### 'Support Group For Men'

• **Seeking video submissions from** Equity actors for "Support Group For Men."

• **Company:** **Horizon Theatre Company.** Staff: Ellen Fairey, playwright; Jeff Adler, dir.; Lisa Adler, co-artistic/prod. dir.

• **Rehearsals begin June 8, 2020; runs** July 10-Aug. 23 (Wed, Thur. and Fri. at 8 p.m., Sat. at 3 p.m. and 8 p.m. and Sun. at 5 p.m.) in Atlanta, GA. Dates are subject to change. Revised dates due to COVID-19.

• **Seeking—Equity Actors: 18+.**

• **Seeking submissions from GA.**

• **For consideration, complete a self-** tape and send it to us via an unlisted YouTube, Vimeo, or Google Drive link to casting@horizontheatre.com. Atlanta-based actors strongly encouraged to submit an audition video. If no email access, call (404) 523-1477 ext.

113. Sides provided when audition request is received. If you have not been seen at Horizon before, also submit two contrasting contemporary monologues (one comic and one dramatic). Attach your resume in a Word or PDF document. Attach your headshot as a .jpg.

• **Pays \$493/wk. SPT Agreement.**

#### White Heron Theatre

• **Seeking video submissions from** Equity actors for the White Heron Theatre 2020 Season. See season shows online.

• **Company:** **White Heron Theatre. Staff:** Lynne Bolton, president-artistic dir.; Michael Kopko, prod. dir. and co-artistic dir.

• **Season runs in Nantucket, MA.**

• **Seeking—Equity Actors: 18+, all** ethnicities.

• **Seeking submissions from MA.**

• **For consideration, submit your name,** part you are reading, a link to your video, headshot, and résumé (include links only wherever possible) to auditions@whiteherontheatre.org with the subject line "2020 Season Submission (Your Name)." For video audition sides, visit www.whiteheronauditions.org. Follow instructions carefully. Note: Equity members only. Submissions deadline is Apr. 6 at 5:30 p.m.

• **Pays \$500/wk. Equity SPT Contract.**

• **Company:** **Columbia College** Hollywood.

• **Records June 2020-July 2020.**

• **Seeking—Female Lead: female, 18-32,** fierce, charming and of high nobility; must be able to sing. **Male Lead:** male, 18-32, a comedic, cowardly bookworm and love interest; must be able to sing. **Supporting Male Villain:** male, 22-48, a masculine, snake like conquistador with an insatiable thirst for power; character actor. **Female Sidekick:** 26-48, a hilarious, boisterous, protective mother type of figure; Jewish; must be able to sing.

• **Seeking submissions from CA and NY.**

• **Send submissions to** tdimassimo@columbiacollege.edu.

• **Submit resume, headshot and voice** over reel or samples. Note: Due to Coronavirus this will most likely remain a work from home opportunity.

• **Pay provided.**

## Student Films

### 'Self-isolated Couples,' Short Documentary

• **Casting real couples for a student-** made mini-documentary that explores the topic of "what happens when couples suddenly find themselves spending most of their time together due to the COVID-19 pandemic."

• **Company:** **Long Beach City College.** Staff: Starla Rajavuori, student.

• **Couples will film themselves respond-** ing to questions in their own home.

• **Seeking—Real Couples Who Live** Together, Self-isolating Due To COVID-19: 18+, all ethnicities, real couples who live together, self-isolating due to COVID-19.

• **Seeking submissions nationwide.**

• **For consideration, submit a cover let-** ter with a short introduction of yourself and your partner, and your current situation to isolatedcouplesproject@gmail.com.

• **No pay, but credit (names or pseud-** onym if you prefer) and link to final video provided.

## Feature Films

### 'The Man From Toronto'

• **Casting the Sony Pictures feature film** "The Man From Toronto," starring Kevin Hart & Woody Harrelson.

• **Company:** **Sony Pictures. Staff:** Patrick Hughes, dir.; Jason Blumenthal, prod.; Rose Locke, casting dir.

• **Shooting dates TBD in Atlanta, GA.**

• **Seeking—Business Types: all genders,** 18+, all ethnicities, looking sharp, D.C. types, have hair and makeup to match. If men have a beard it should be well groomed beard. **Buckhead Betty/Bob:** all genders, 18+, casual upscale, yuppie types, you're going to the country club, so I want your most upscale look but they isn't like you're going to a ball, have hair and makeup to match. **Ball Background:** all genders, 18+, in your best suit/tux or gown look; if you have multiple dresses/suits then show them off, have hair/makeup and jewelry to match. **Tourist:** all genders, 18+, show your best tourist look, as if you were going to visit Puerto Rico. **Homeless:** all genders, 18+, hair & makeup to match.

• **Seeking submissions from GA.**

• **Send submissions to** extras@RoseLockeCasting.com.

• **Include three pictures (include a** recent dated selfie), age, height, weight, and all contact information.

• **Pays \$80/8hrs.**

### Untitled Animated Musical

• **Casting a voice over for an animated** musical feature.

## Reality TV & Documentary

### Military Relationship Docuseries

• **Casting a Lifetime Television docuse-** ries on long distance relationships.

• **Company:** **Lifetime Television. Staff:** Jennifer Sullivan Long, casting dir.

• **Shooting date TBA in Memphis, TN.**

• **Seeking—Long Distance Military** Relationships: 18+, all ethnicities, military couples who have never met and are ready to take the next step and meet in person.

• **Seeking submissions from TN.**

• **To apply, submit at** jscasting.com/ military-dating-docuseries/.

• **Some pay.**

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don@aibeltax.com



## Demo & Instructional Videos

### Industrial Video, Self Tape

- **Casting an untitled industrial video.**
- **Company:** Knight Sky Casting. **Staff:** Molly Jane Knight, CDC & Carly Granovsky, CDC, casting dirs.
- **Shoot dates TBD in Philadelphia, PA.**
- Production will commence once social distancing is lifted.
- **Seeking—Female Role:** female, 4-40, White / European Descent, warm, confident, and can express a friendly concern about caring for the viewer's new vehicle, must be able to speak French with a Québécois accent and be comfortable reading a teleprompter.
- **Seeking submissions from PA.**
- **Send submissions to** info@knightsky-casting.com.
- **Submit self-tape, headshot, CV, and contact information.**
- **Pays \$1,000/day.**

## Multimedia

### 'A Look At Medical Professionals Working Through The COVID-19 Pandemic Week By Week'

- **Casting medical professionals, first responders, and those on the frontlines** battling the COVID-19 pandemic around the world for Conde Nast Entertainment and WIRED's "A Look At Medical Professionals Working Through The COVID-19 Pandemic Week By Week."
- **Company:** Conde Nast. **Staff:** Nicole Ford, casting prod.
- **Remote position.**
- **Seeking—Doctors, Nurses, Emergency Personnel, Respiratory Therapists, Hospital Janitors And Personnel, Pharmacists, EMTs, And Various Medical Professionals:** 18+.
- **Seeking submissions worldwide.**
- **Send submissions to** giglio.t@gmail.com.
- **For consideration, visit** [https://bit.ly/Wired\\_Medical\\_Casting](https://bit.ly/Wired_Medical_Casting). This video will be published on WIRED's platforms.
- **No pay.**

### Glamour Magazine's '5-75: Social Distancing'

- **Casting females ages 5-75 to share how** they're spending their time and combating cabin fever for Glamour Magazine's "5-75: Social Distancing," an episode about the the COVID-19 outbreak.
- **Company:** Conde Nast Entertainment. **Staff:** Arielle Neblett, video assoc. prod.
- **Remote filming nationwide.**
- **Seeking—Women/Girls:** female, 5-75, all ethnicities, must be comfortable sharing their age on camera and speaking candidly about their experiences/routines.
- **Seeking submissions nationwide.**
- **For consideration, submit a photo, current age, location, and full contact info.** to arielle\_neblett@condenast.com.

Submissions without this will not be considered. Viable candidates will receive further instructions on how to submit a video.

- **Unpaid.**

## Local Commercials

### Tobacco Free Florida Commercial

- **Casting a commercial for Tobacco Free Florida.**
- **Company:** Mark Mullen and Associates Casting, Inc.
- **Shooting this May or June in Orlando, FL.**
- **Seeking—Current or Former Vape Users:** all genders, 13-24, all ethnicities, teens and young adults who vape or have vaped and are willing to share their nicotine addiction story and the effects it has had on their lives.
- **Seeking submissions from FL.**
- **To apply, submit at** tobaccofreeflorida.castingcrane.com.
- **Some pay.**

## Online Commercials & Promos

### Commercial, Voice Over

- **Casting a V.O. artist for a commercial.**
- **Company:** Gareth Volevo. **Staff:** Gareth Volevo, casting dir.
- **Ongoing projects recording remotely in 2020.**
- **Seeking—Voiceover Artist:** all genders, 18+, with prior experience who can produce a bold and confident tone to narrate, ideal candidates must be calm with a quiet work-at-home environment and must have outstanding verbal and written communication skills, one should be able to collaborate with producers on long term projects as well, while maintaining confidentiality.
- **Seeking submissions from IL.**
- **Send submissions to** garethvolevo001@gmail.com.
- **Pays \$1,150 per spot.**

### Financial Service App, Work From Home Shoot

- **Casting people 18-45 for a testimonial-style commercial for financial adviser app.**
- **Company:** TubeScience. **Staff:** E. Kennedy, supervising casting prod.
- **No rehearsal. Spots shoot remotely if** chosen, with the guidance of a director.
- **Seeking—Men:** male, 18-45, attractive with personality, to talk about the need for an app to help you keep track of your money. **Women:** 18-45, attractive with personality, to talk about the need for an app to help you keep track of your money.
- **Seeking submissions nationwide.**
- **Send submissions to** casting@tube-science.com.

- **Pays \$150/day. Non-union, all media** buy-out.

### Online Product Videos

- **Casting online product videos.** Project description: "Influencer-style videos from home for various products from men's and women's skin-care, to makeup, to lingerie and workout gear."
- **Company:** TubeScience. **Staff:** Sarah Furlong, casting dir.
- **Ongoing remote work.**
- **Seeking—Influencer:** all genders, 18-45, ability and some experience shooting influencer-style commercials from home, have a good home set up (good lighting and a decent background), bonus points if you are already dabbling as an influencer.
- **Seeking submissions from IL.**
- **Send submissions to** sarah.furlong@tubesience.com.
- **Pays \$150/video.**

## Animation & Videogame Voiceover

### Preschool Animated Music Video Web Series, Vocalists

- **Seeking creative male and female** vocalists for ongoing work for a new preschool YouTube series.

- **Company:** Driver Studios. **Staff:** Eric De Cordova, creative prod.
- **Talent must be able to record good-quality audio from home with their own equipment.**
- **Seeking—Preschool Vocalist:** 18+, males and females to sing for ongoing YouTube preschool web series. Must be able to sing nursery rhymes in a variety of styles. Should be comfortable singing in either dance/pop, island, hip-hop, or pop rock style. Versatility is major plus. Note: Potential long-term ongoing gig. Passion for children's entertainment a big major plus.
- **Seeking submissions worldwide.**
- **Send submissions to** edecordova@gmail.com.
- **Pays \$150/song.**

## Stage Staff & Tech

### Gamm Theatre Season

- **Seeking an Equity stage manager for** the Gamm Theatre Season.
- **Company:** Sandra Feinstein-Gamm Theatre. **Staff:** Tony Estrella, artistic dir.; Jessica Hill, prod. mgr.
- **Season runs in Warwick, RI.**
- **Seeking—Stage Manager:** 18+.
- **Seeking submissions from RI.**
- **For consideration, submit a resume to** jess@gammtheatre.org. No phone calls.
- **Pays \$699/wk. Equity NEAT Agreement.**

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## Our Expert

**Heidi Dean** is a social media expert and a Backstage Expert.

**Q:** Sometimes I don't have anything going on in my acting career. What do I post on social media then?

—Adrian B.

Actors rocking their social media create a balance of posts about their career and personal life. You've been told to use social media for your career, so you post what the #actorslife is like. But not even the biggest actors work all the time. By only sharing your work, you're going to run out of things to post pretty quickly.

Your audience wants to know about your next gig, but even more, they want to know how you're just like them! Give your followers a glimpse of who you are by sharing something you care about outside your #actorslife. You'll become more interesting, you'll invite a deeper connection with your followers, and you'll have a whole lot more to post about when you're not booking work.



## Our Expert

**Melanie Forchetti** is head of casting at Mike Lemon Casting and a Backstage Expert.

## Q: Should I focus on one social media site or keep multiple platforms active?

—Sarah H.

You don't need to be active on every platform, but you do need a presence. Have an account with the same username on all the major social platforms, at least: Facebook, Instagram, YouTube, and Twitter. Be active on one or two you have fun using. You'll do a better job representing yourself if you don't spread yourself too thin and just actively use one that you become great at. On the others, post occasionally or just have one post pinned to the top stating that you're not active there but can be found on other sites. Provide a link to those other sites so people can find you.



## Our Expert

**Lenka Silhanova**  
is a social media  
consultant and a  
Backstage Expert.

**Q: What do casting directors want to see when visiting an actor's social media? What do they visit first?**

—Laura M.

Casting directors and our clients search for your social media imprint when considering you for work. Be aware that they'll weigh what you have on display as part of your audition. Remember when posting pictures, comments, and videos that you should consider them part of your marketing message. Keep everything professional. Post material that highlights your abilities as an actor! We look at all social media sites, with an emphasis on Instagram and YouTube, so make sure they all support your work. **H**

**\*Submit questions for our Experts on Backstage's Facebook or Twitter accounts or via our forums page at [backstage.com/forums](http://backstage.com/forums)!**

*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.*





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