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# KATE WALSH
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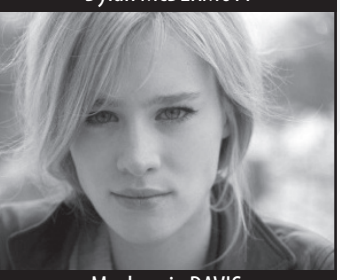
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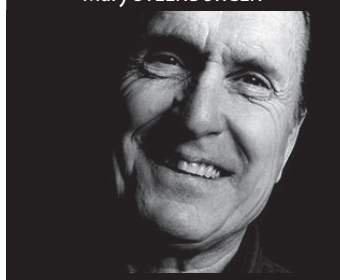

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"STORYTELLERS": MICHAEL GALLAGHER; WALSH: JAMES HICKEY; WEBER: HARVEY WANG; "THE TWO FACES OF JANUARY": COURTESY MAGNOLIA PICTURES

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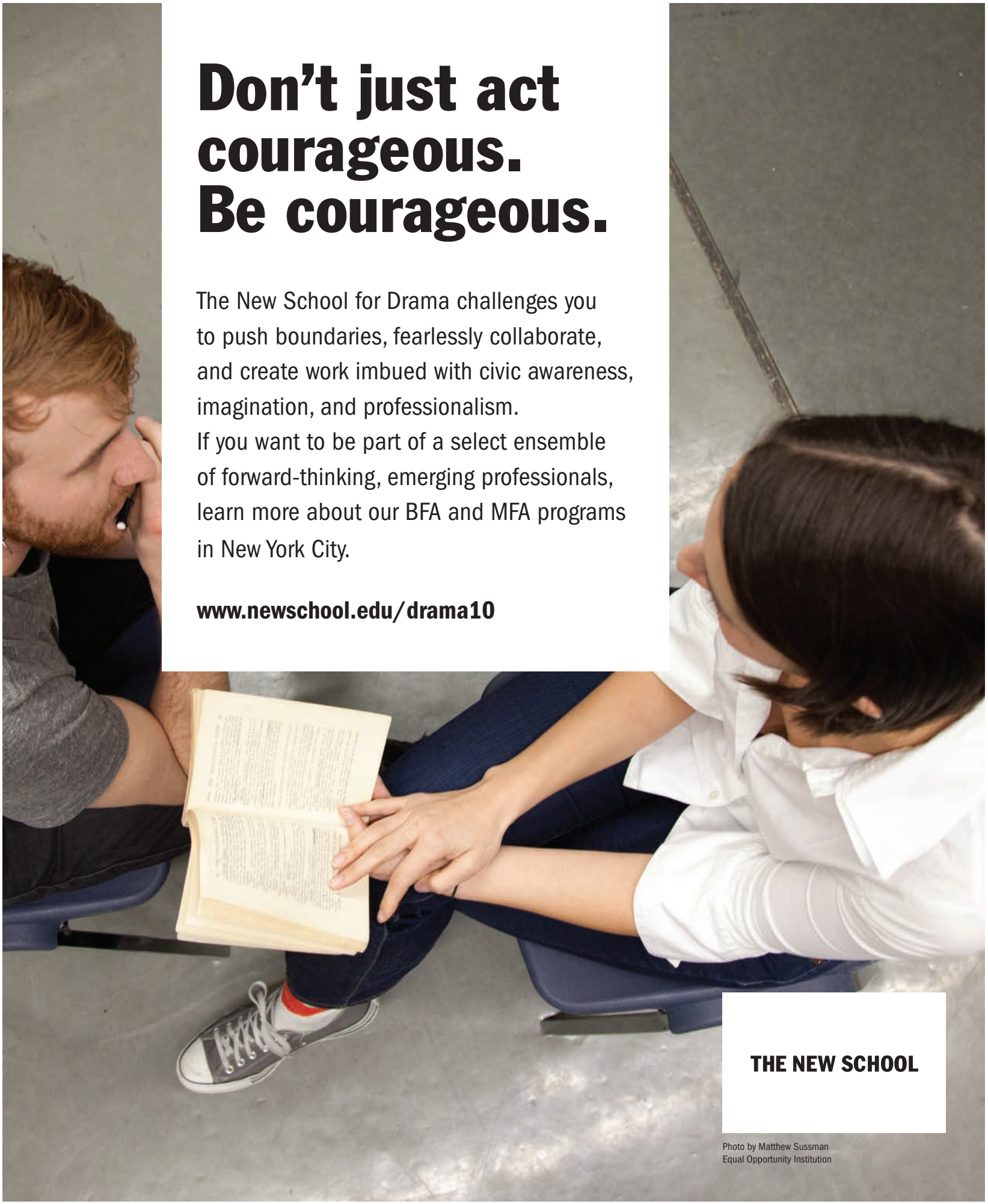
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"IN SOME WAYS I FEEL STRONGLY THAT ACTING CHOSE ME. I'M NOT SURE THAT I CHOSE IT, REALLY. AND I SAY THAT IN A VERY HAPPY, CONTENTED WAY."

BACKSTAGE 5 WITH...

# MARTON CSOKAS

*By Jack Smart*

**Backstage chats with the New Zealand–born film and theater actor about his approach to his craft, his inspirations, and his favorite day job.**

**Tell us about your latest project.**
It's called "The Equalizer"; it stars Denzel Washington and is directed by Antoine Fuqua. It's a vigilante film and I play the antagonist to Denzel's protagonist. Teddy is basically a sociopath with a business card, as Melissa Leo's character describes him in the film. So I went down that track. It was something to get my hooks into. There are a lot of wonderful books if you feel like a good read about sociopaths!

**When did you know you wanted to be an actor?**
I was in a secondhand bookstore in London and picked up a copy of Martin Esslin's "The Theatre of the Absurd." Those plays amid all the other plays I was looking at—including German expressionism, which blew my brain out, and lots of things: cinema, painting, sculpture, literature, obviously...I was standing in that secondhand bookstore and really connected with that and the writings of Antonin Artaud. His metaphysical writing, metatheater writings as they're called now, really inspired me as a 19-year-old.

**How do you typically prepare for a role?**
I do read a lot. I read a lot of textbooks about acting. There's a strong methodology born of so many different people. But Stanislavsky, for me, is the godfather of it all.... I do use that as a guide and figure out what kind of person I'm playing through their psychology, through their mind. How to talk extends from that... how to walk. How to think. And of course, that's just a starting point. I then mess with it considerably.

**Which of your performances has left a lasting mark?**
Septimus from Tom Stoppard's "Arcadia." It came at one of those times where I'm going, "What am I doing, really, as an actor? This is so unpredictable, so unreliable...." It was a crossroads. And then I got asked to audition for that role in that play, and I got it. I had a lovely experience with that particular production and that director and a fantastic cast, and I fell in love with it all over again.

**What was your worst survival job?**
I washed dishes. Very happily, I might add... And I worked in a flower auction. I had to get up at ridiculous hours. I thought that'd be a nice place to work, all those lovely flowers. I was way too tired to appreciate that. The money was good! And then I could go off to my lectures. It was the only way I could put myself through university.

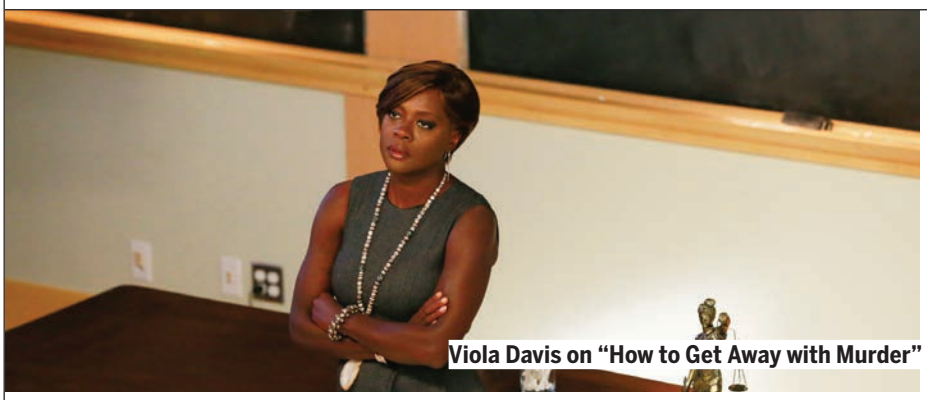

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# NEWS



▶ Allison Williams

**UPDATE** | **WHILE THE NATION BREATHLESSLY AWAITS** Allison Williams' turn as Peter Pan in NBC's Dec. 4 live production of the beloved musical, another Pan-related work has been announced: new musical "Finding Neverland" will begin previews on Broadway in March 2015.



Viola Davis on "How to Get Away with Murder"

TELEVISION

# More Diverse Offerings

## IS NETWORK TV STILL TOO WHITE?

BY SEAN J. MILLER

This fall could mark a watershed moment for actors of color on American television.

ABC has debuted new series "Black-ish," about an African-American family, and "How to Get Away with Murder," starring Oscar nominee Viola Davis. Those will join a lineup that already includes a gay couple with an adopted Asian daughter on "Modern Family," and Kerry Washington as a political fixer on "Scandal."

Meanwhile, the CW is launching "Jane The Virgin," starring Gina Rodriguez, and Fox is set to debut "Empire," which stars Terrence Howard, early next year.

The growing number of actors of color on television comes as Hollywood continues to struggle with casting diversity. The number of roles for women dipped slightly last year, and for its 2013-14 lineup, CBS received a "bad" grade for its casting diversity from the National Latino Media Council. Moreover, behind the camera, TV directors are overwhelmingly Caucasian, which many believe influences the actors performing onscreen.

Casting directors are pushing "in small but significant ways" to open up opportunities, said Richard Hicks, president of the Casting Society of America, an industry trade group.

"It's an ongoing effort on our part to continually expand the playing field for actors of color," Hicks told Backstage. "That's why it's cool to see Viola get her moment."

Some TV executives are also cognizant of diversifying their casts. For instance, Paul Lee, who heads ABC, has been a "real champion" for actors of color, according to Alex Nogales, president of the National Hispanic Media Coalition.

Lee, who is English, has a different perspective than American-born TV executives, said Nogales, "because he's an outsider. He clearly sees that television is not reflecting the way the U.S. is...people of color are 36-37 percent of the U.S. population."

Tracy "Twinkie" Byrd, who casts BET's "Being Mary Jane," said she was excited to see Davis get a network lead. "There's room for more, and we need more," she said. "In my opinion there needs to be more black directors working, more black writers working, more people of color working behind the scenes so there will be more people of color onscreen."

Other experts agree with Byrd—at least when it comes to the number of women onscreen and behind the scenes. Martha Lauzen, who directs San Diego State University's Center for the Study of Women in Television and Film, said it'll take more women like writer-producer Shonda Rhimes to beget more actors like Davis.

**"It's an ongoing effort on our part to continually expand the playing field for actors of color."**

—RICHARD HICKS, PRESIDENT OF THE CASTING SOCIETY OF AMERICA

"When programs have at least one woman creator or at least one woman producer, the number of women characters increases," Lauzen said in a recent interview.

Many networks have a diversity showcase to rectify the imbalance of talent.

While CBS was singled out by NLMC in its annual report, the network maintains a Diversity Institute and routinely sends casting executives to showcases in New York, Los Angeles, Chicago, and Atlanta to scout talent. In a statement to Backstage, the network defended its casting practices.

"We are proud of our diversity initiatives across the network, all designed to increase diverse representation in every part of our business," CBS said. "We value and respect our ongoing partnership with the National Latino Media Council and will continue to work with them closely."

Nogales said the blame didn't rest solely with network casting executives. "The key is the talent agencies," he said. "I can't tell you how many Latino actors and actors of color aren't getting representation."

But for those who do have influential agents, opportunities are beginning to open up. Davis, according to Hicks, "should have had her show years ago." b

WILLIAMS: HELGA ESTEB/SHUTTERSTOCK; DAVIS: ABC/MITCH HAASETH

**UPDATE** | **BACKSTAGE UNIVERSITY** will host a Musical Theater Audition Master Class with casting director Merri Sugarman ("Jersey Boys," "Aladdin") Oct. 6. Actors, bring your audition cuts! To enroll, visit backstageuniversity.com.



Carmen Zilles in "Scenes From a Marriage"

ZILLES: JAN VERSWEYVELD

N.Y. THEATER

# CINDERELLA STORY

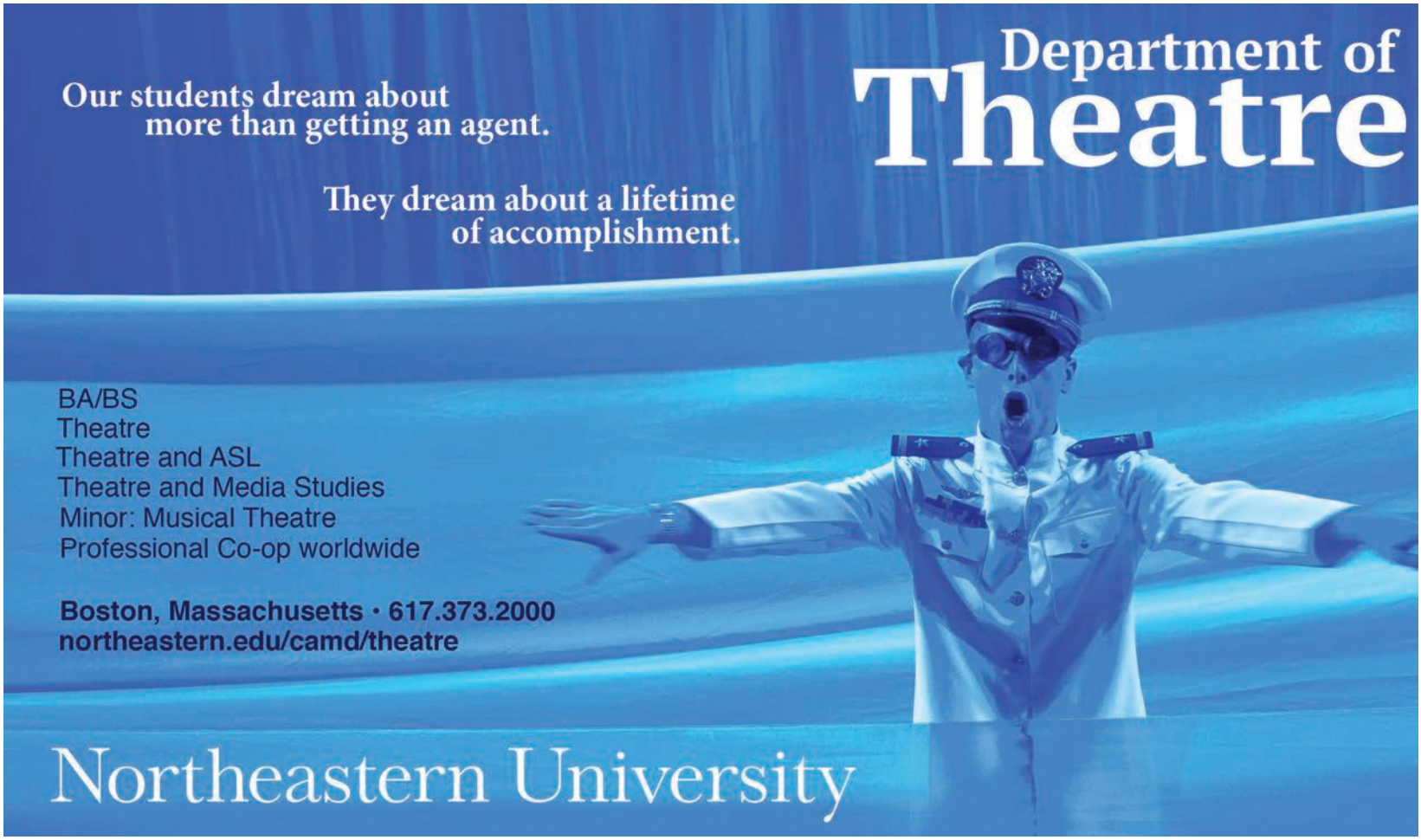
## FORMER INTERN CARMEN ZILLES RETURNS TO NYTW—ONSTAGE

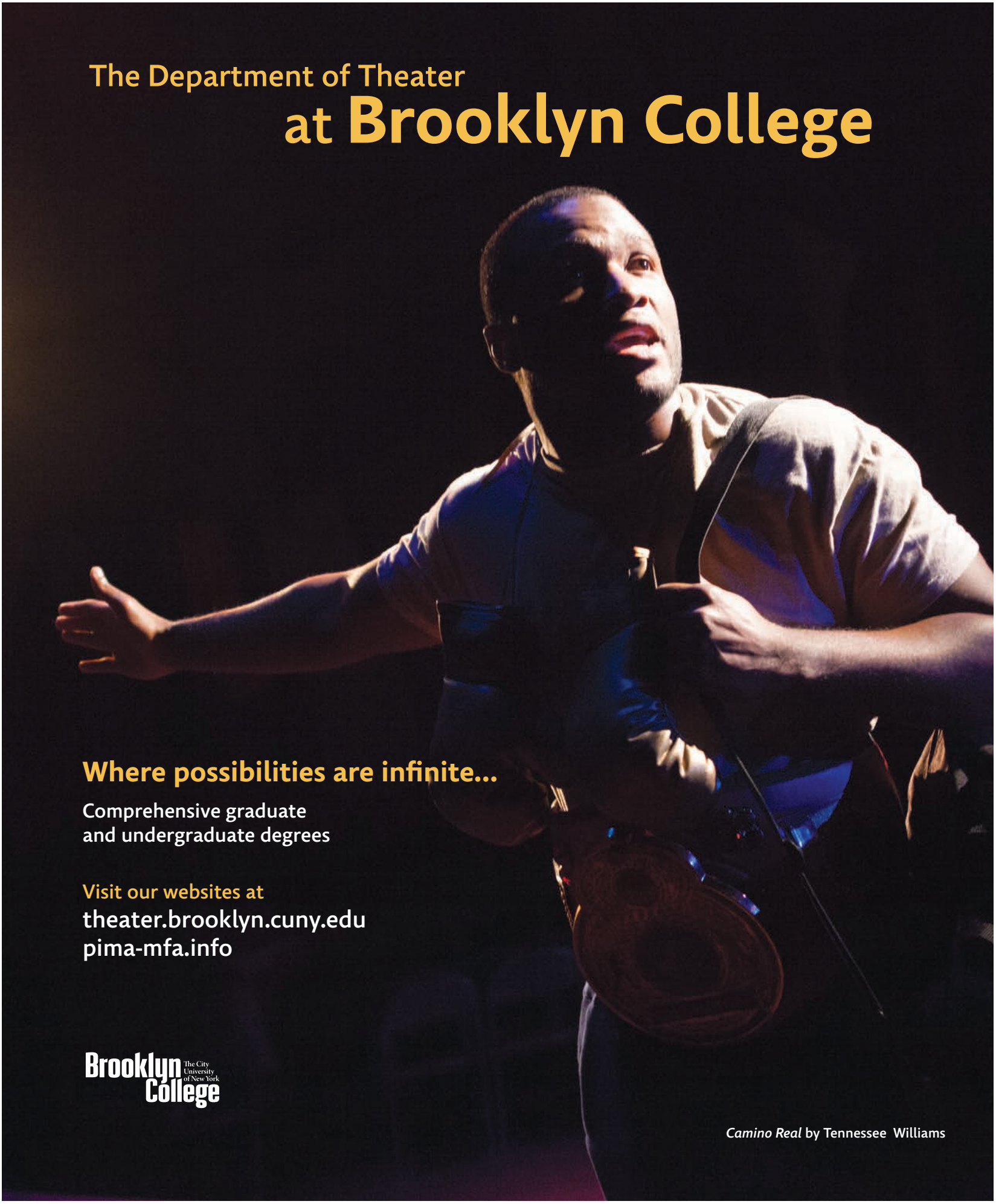
**BY JACK SMART**

The last time Carmen Zilles worked with renowned Flemish director Ivo van Hove at New York Theatre Workshop, the circumstances were rather different. "He was around when I was an intern," said Zilles, who can currently be seen onstage in van Hove's production of Ingmar Bergman's "Scenes From a Marriage."

"I got him coffee. He had no idea who I was."

Zilles' trajectory is proof that an internship, especially one at a well-connected and established theater like NYTW, can really pay off. After a year of sitting in on artistic meetings, attending dozens of new play readings, and getting to know the people who run the New York theater community, Zilles felt fully equipped to pursue her acting goals. "It wasn't a corporate environment, so there was a lot of freedom in the internship for me to make it what I wanted it to be," she told Backstage. "They




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let interns go everywhere and investigate everything."

NYTW has what Zilles calls "their fingers in a lot of different pots." The Off-Broadway theater is dedicated to the development of inventive new work, having helped launch the careers of Tony Kushner, Caryl Churchill, and countless others. For Zilles, interning there from the fall of 2008 to the spring of 2009 was a formative, eye-opening experience. "They think art should be a dialogue with what's happening in the world," she said of her colleagues. "It was the first time I was kind of like, Oh, I really need to keep up on my current events and be able to have dialogues with people about what's happening in the world. It was really the beginning of my life as an artist."

**"I was 19 or 20 years old; they had no reason to take me seriously, but they did. They still do."**
—CARMEN ZILLES

It's a life Zilles is returning to after attending the Yale School of Drama. Although her acting training there prepared her on a technical level, the open-minded mentality she picked up at NYTW is the driving force of her current career as an artist. Now, getting to work with van Hove on a stage adaptation of one of her favorite films is nothing short of a casting dream come true. "It's a big deal for me to be back here," she said. "I really feel like it's coming home."

Looking back on the year that opened her eyes to both the business and magic of making theater, Zilles marveled at the caliber of the artists for whom she brought coffee and took notes. "One of the great things about New York Theatre Workshop is they took me so seriously. I was 19 or 20 years old; they had no reason to take me seriously, but they did. They still do."

Asked if she recommends internships to actors or other young artists, Zilles responded unequivocally: "Get an internship. I know it's hard to work for free. I don't know how people do it. I don't really know how I did it! But go where you're going to be forced to learn about who else is out there. Educate yourself."

**N.Y. THEATER**

## From Big Stage to Small Screen

**SOME OF OFF-BROADWAY'S BEST** recent productions will soon be viewable from the comfort of your living room. PBS' Thirteen will premiere an exciting new television series titled "Theater Close-Up" on Oct. 2.

New York theater fans who may have missed some of the most critically acclaimed plays of the last year can tune in to see intimately filmed versions of John Van Druten's "London Wall," Richard Nelson's quartet "The Apple Family Plays," Hamish Linklater's "The Vandal," Denis O'Hare and Lisa Peterson's "An Iliad," Brian Richard Mori's "Hellman v. McCarthy," and Steven Banks' "Looking at Christmas."

WNET, New York's PBS station, will air weekly installments on Thursdays at 10 p.m., as well as on affiliate public station, WLIW21, and online. Sigourney Weaver, a passionate proponent of Off-Broadway theater, will host the show. —JACK SMART

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**UPDATE |** **THE SAG FOUNDATION'S DON LAFONTAINE VOICE-OVER LAB** presents Everett Oliver's Getting Real in Animation Workshop at 7 p.m., Oct. 2, in Los Angeles. RSVP at sagfoundation.org.

DOCUMENTARY

# LOVE WILL TEAR US APART

## A NEW DOCUMENTARY FOLLOWS A PRODUCTION OF THE MUCH-BOYCOTTED "CORPUS CHRISTI" ON TOUR



"Corpus Christi: Playing with Redemption"

"CORPUS CHRISTI": COURTESY BREAKING GLASS PICTURES

**BY MARK BLANKENSHIP**

When "Corpus Christi" debuted at Manhattan Theatre Club in 1998, it seemed destined for infamy.

Written by Terrence McNally, the play reimagines Jesus and his Apostles as gay men living in contemporary Texas, playing out Biblical stories through the lens of queer sexuality, spirituality, and love. This enraged many people—as did false reports that Jesus (or "Joshua," as he's renamed in the script) has sex onstage. Protests grew so vehement that MTC installed metal detectors and hired bomb-sniffing dogs. Ultimately, the controversy defined the premiere, overwhelming McNally's earnest, searching arguments about the spiritual lives of gay men.

But that was just a prologue. For the last eight years, Los Angeles-based 108 Production has been rewriting the play's legacy, touring its version across the world. And with the documentary "Corpus Christi: Playing with Redemption" arriving on DVD and VOD Oct. 14, the troupe is furthering the show's transformation into a civic tool.

This evolution began in 2006, when the 108 Production cast assembled for what was supposed to be an eight-night run. The response was so positive that a tour quickly took shape, and the troupe has performed every year since, with stops as far afield as Dublin; Acapulco, Mexico; and Dubuque, Iowa.

"Everywhere we went with the play, a dialogue was happening afterward, because it brings up a lot of stuff for people," said James Brandon, who has starred as Joshua since 108 Production began staging the play. "It became second nature for us to stay after the show and do talkbacks with audiences. We couldn't not do a talkback."

However, there's no predicting what people will talk about. Recently, for instance, gay audiences have focused on their place in the church,




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whereas several years ago, their attention was on general equality. Brandon said the advance of gay marriage and other LGBT victories may have prompted this shift: "If we're on the precipice of full equality for the community, it feels like the leading-edge conversation then becomes, 'How do I deepen that experience through religion or spirituality?' "

On the other hand, the company still faces detractors. "I get emails daily from people saying, 'You're blasphemous. You're going to hell. You're hurting my God,' " Brandon said, noting that last month, his inbox had just under 14,000 angry messages. (In a harrowing scene from the film, we see him receive a death threat in Texas.)

But even when the shouting gets loud, the company keeps talking to people. "I say, 'Look, I can appreciate your passion for what you believe in, and I'm equally passionate about what I believe in, so let's meet there and see if we can have a dialogue," Brandon said. "Usually it doesn't go any further, but sometimes it does."

To keep people communicating, Brandon has co-founded the I Am Love campaign, which is basically a supersized version of the tour. In each city it visits, I Am Love hosts screenings of "Playing with Redemption," mounts performances of "Corpus Christi," and presents town hall meetings with local leaders. (Last month's town hall in St. Louis featured a pastor, two preachers, and two LGBT activists.)

**"It became second nature for us to stay after the show and do talkbacks with audiences. We couldn't not do a talkback."**
—JAMES BRANDON

Ideally, those panels will extend the impact of "Corpus Christi." "When we were touring and people were talking to us, we had to leave," Brandon said. "We had to go back home. It felt like we were leaving some open wounds in a way, some open conversations that needed more resources. So that's how this campaign evolved. We can have these local partners become part of the dialogue so that it continues long after we're gone." b

**CABLE TELEVISION**

## The Family Way

**JENNIE GARTH AND TORI SPELLING** won't be returning to TV screens on "Mystery Girls"; ABC Family has canceled the comedy after one low-rated, critically despised season. In happier news, the cable net ordered another helping of "Young & Hungry," starring Emily Osment, Jonathan Sadowski, and Aimee Carrero, about a blogger hired to be a millionaire's personal chef.

ABC Family also announced that it has ordered to series its pilot "Stitchers," a police procedural with a supernatural element: Members of a secret government agency "stitch" themselves into the minds of the newly dead to solve their murders. " 'Stitchers' is new ground for us and I'm excited to bring procedurals to the network," said ABC Family President Tom Ascheim in a statement. —MARK PEIKERT


Photo by Brian Ballweg

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**Tuesday, OCT 21st, 2014**
09:30 am: Singer Open Call Sign-In
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**Wednesday, OCT 22nd, 2014**
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Applicants must be at least 18 years of age. Please provide a current résumé and headshot. Please prepare two songs (16–32 bars / ballad & up-tempo) contrasting styles (rock, pop, modern musical) and bring your own sheet music & suitable dance clothes (Ladies bring flats & heels).
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▶ Craig Wallace

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[Inside Job]

## Doron Weber

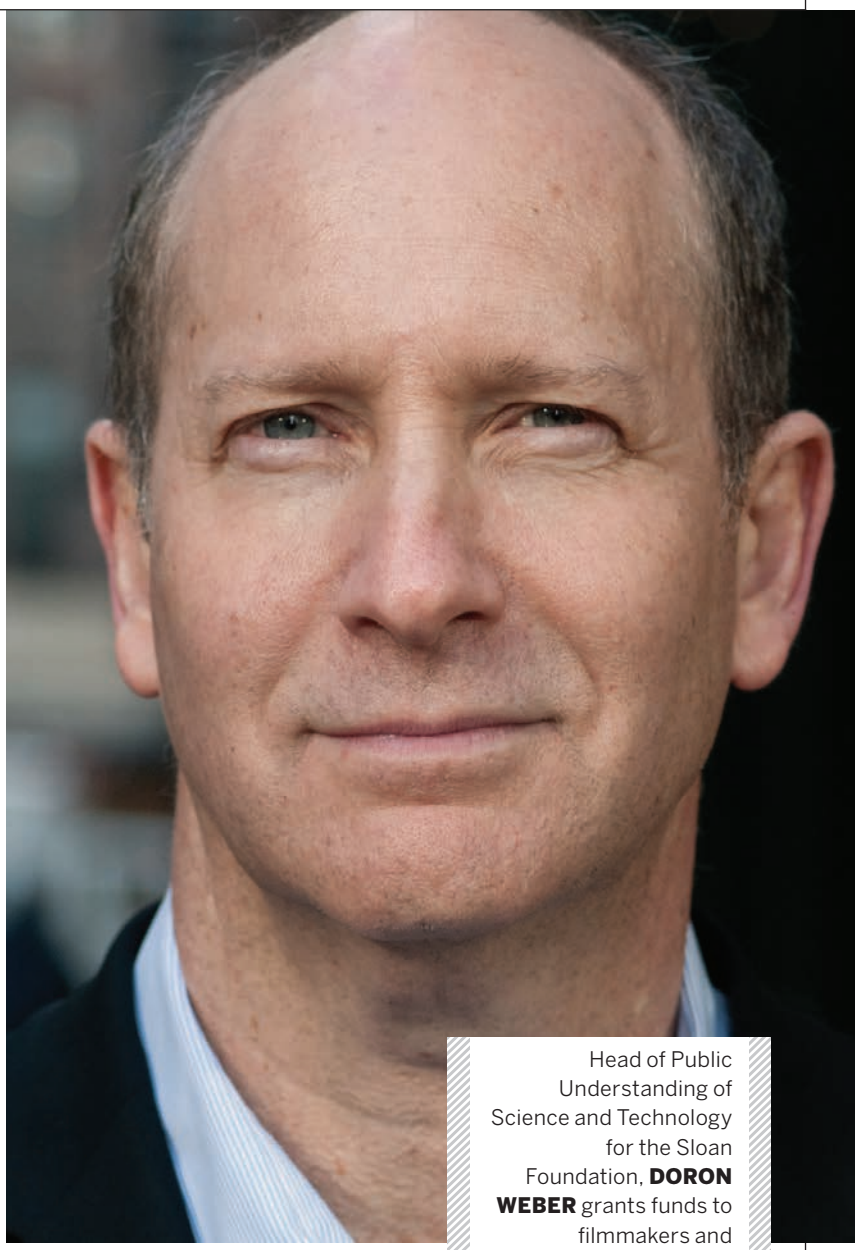
VP OF PROGRAMS, THE ALFRED P. SLOAN FOUNDATION

BY BRIANA RODRIGUEZ

**1 WHAT IS THE SLOAN FOUNDATION'S GOAL?**
The true aim would be to see the world like Leonardo da Vinci; [art and science are] not two cultures, it's one. That's an ambitious goal, but we're shooting to bring them back into a dialogue and also try to restore their coherence so you can see things with multiple points of depth... so when you hear technical jargon, your brain doesn't check out. As our culture and society are scientific and psychological, we need to be able to understand and talk about things with a certain degree of complexity.

**2 WHAT'S A SHOW THE FOUNDATION HAS FUNDED?**
"Constellations" received a production grant and is going up in January, starring Jake Gyllenhaal. One of the two characters, the woman, is a quantum theorist and a professor—[that storyline] fulfills our criteria. What's also beautiful about the play is that [playwright Nick Payne] structures it with a many-worlds theory, fracturing time with theories, repetitions, and scenes, so you have to be thinking—because their relationship raises philosophical questions using quantum mechanics and quantum theory.

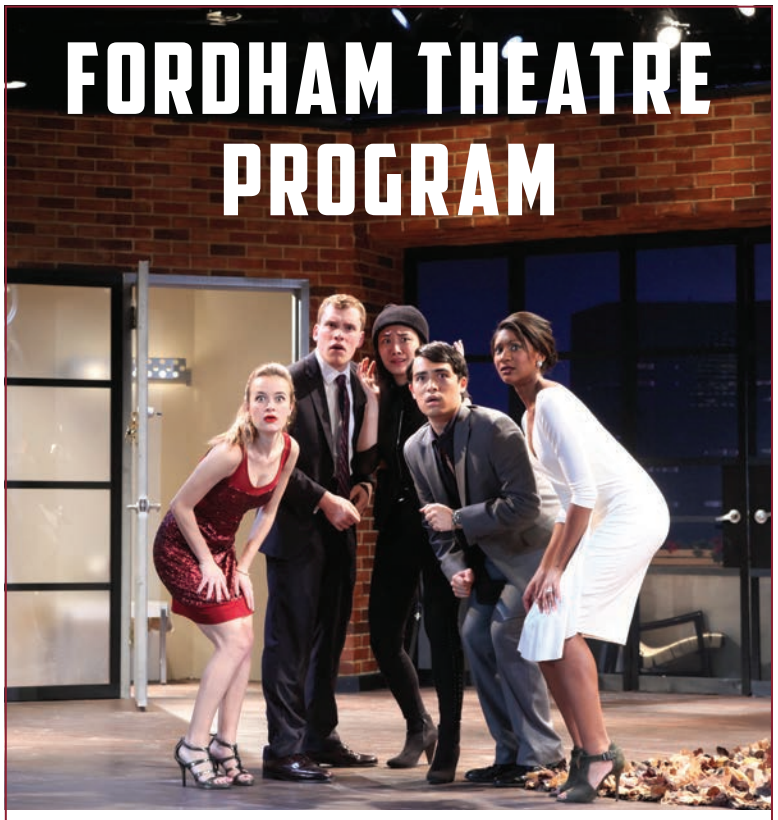
**3 WHAT ADVICE DO YOU HAVE FOR PLAYWRIGHTS LOOKING FOR A GRANT?**
In the end, you have to be true to yourself. Write the play. Don't try to do things for us. Write a good play and that's what will draw us in.



Head of Public Understanding of Science and Technology for the Sloan Foundation, **DORON WEBER** grants funds to filmmakers and playwrights covering science-centric issues, including productions such as Broadway's upcoming "Constellations."

"The scientific community knows **it's not often represented, and when it is, it's misrepresented.** [These productions] get them new audiences for their work."

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[The Working Actor]

# Methodless

BY STEPHEN TOBOLOWSKY

**I WAS WORKING ON "BIG TIME** in Hollywood, FL", a very funny new show for Comedy Central. We were on break and I asked director-sometimes-writer-always-executive-producer Dan Schimpf, "How many times do you get to the set and find that you have to change your game plan?"

Dan laughed and said, "Seriously?"

I said, "Very seriously."

Dan said, "Well, speaking very seriously, I would say 100 percent of the time."

"It never goes according to plan?"

"Never. But think about it. How could it? Each scene will have unexpected technical problems. The actors will have different levels of comfort. We could be running out of time. All sorts of things. A big part of directing is adaptation."

In 60 seconds, Dan unraveled one of the great chasms in actor training. And it's not working on the part; we study that all of the time. It's the curve balls you have to deal with before you start to work.

In school, actors learn various methods with which to bring a character to life. This usually involves sense memory, hours of rehearsal, and selecting the

ILLUSTRATION: CLAY RODERY

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Photo by Joanne Bouknight

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right shoes. In the real world, this doesn't happen.

I just got a part 48 hours before I had to shoot it. In the "real world," this is code that the producer's first and probably second choices were unavailable. It also means there was no time to prepare.

My scenes were shot on a yacht. Some may hear those words and think, He's livin' the dream. I hear them and think, Dramamine.

I was right. But even then, I didn't comprehend the difficulty of acting on the high seas. When you shoot on the water, it is hard to walk. It is difficult to hit your marks. A lot of your focus is on not falling overboard. You have to adapt your approach to the character. I always kept a drink in my hand. Any swaying would look like I was just enjoying the party. A lot.

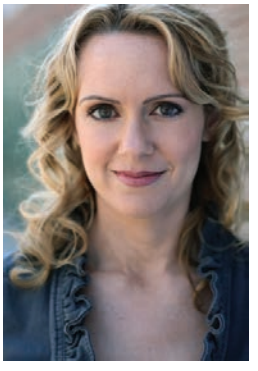
On "Big Time," the entire series was cross-boarded. This is when you don't shoot an individual episode and move on to the next. You shoot bits and pieces of the whole series based on location. As an actor, you have to reset your focus and imagine you are shooting a 300-page motion picture. This takes a completely different type of preparation. You have to read and reread all of the episodes to keep your character's arc in your head.

**Most actor training evolved as if our sole destination was the proscenium stage of the Moscow Art Theatre. Those days are gone.**

In 1967, Marshall McLuhan wrote the cult classic "The Medium Is the Massage." The thesis of the book was that the way an idea is presented affects the way we understand the idea. The book's premise could not have found a more perfect application than in acting today.

Most actor training evolved as if our sole destination was the proscenium stage of the Moscow Art Theatre. Those days are gone. Your only security is in knowing your part as well as time allows, keeping an open mind, and preparing to roll with the punches. You might as well enjoy it. The unexpected happens, as they say, 100 percent of the time. b

## EXPERT ADVICE



**THERE ARE CERTAIN** writers whose words flow perfectly from our mouths when spoken. Other times, speaking a playwright's words feels like an ongoing train wreck. Same with singing: There are some composers and lyricists who write in such a way that our instruments respond naturally and easily, and those that it's like pulling teeth. You want to find those writers whom your body intuitively understands.

**ERIN CRONICAN**
is lead coach at the Actors' Enterprise. Visit theactorsenterprise.org.

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[Secret Agent Man]

# Swallowing Feedback

One of the most annoying parts of my job is dealing with clients who are constantly begging for feedback after their auditions. "Did they say something?" "Did you hear anything?" "Did they like me?"

And I know what you're thinking. It's a reasonable request. Feedback can help actors understand if what they're doing in the room is working. On the surface that's absolutely true, but in the harsh reality of my world, life doesn't always work that way.

Helpful feedback is a myth. Nine out of 10 times, it means nothing and will be contradicted by your next audition. This week, you're too young to play 30. Next week, you're too old.

Here are the three most common responses I receive when I ask casting directors for feedback: "We went a different way." "It wasn't a good fit." "We had stronger choices." Those are superficial answers that don't really tell me anything and when I ask for more, I rarely get it.

**If every agent called every casting director after every audition, the whole operation would grind to a halt.**

But sometimes, casting directors do present me with helpful feedback and when that happens, I always pass the comments on to my clients. At that point, they have a nervous breakdown because despite their need for feedback, actors rarely have the capacity to understand it.

Memorize the following statement: Feedback equals a suggestion or opinion that needs to be analyzed.

There are many ways to do this. I would suggest you start by considering your intention for the audition. Based on the feedback, did you accomplish what you set out to do or were your choices misunderstood?

To clarify, here's a piece of specific feedback and two possible ways to analyze it:

1) The casting director says you're not going further because you came across too angry. If your intention was to convey anger then mission accomplished, but now you have to examine if that decision was the right one. In this case, the feedback isn't that you did a bad job—it's that you made the wrong choice. This means you need to rethink how you set your intentions.

2) The casting director says you're not going further because you came across too angry. That feedback disturbs you because you know for a fact that you were not angry, you were not playing angry, and (in your mind) you didn't do anything that could come across as angry. This means there's a big disconnect between your intention and execution. So you must ask yourself: What are you doing to give the wrong impression?

Now let's look at feedback from my perspective.

If every agent called every casting director after every audition, the whole operation would grind to a halt. There wouldn't be time for anything else. That's why I try to pick and choose the right moments to ask for feedback.

If casting calls me to set up a client, I will seize that opportunity to ask how another actor did on a prior audition; that way, it's not the annoying agent calling casting. It's them calling me and me slipping in the question.

Naturally, when the stakes are high, I always call for feedback and casting always gives it. I'm talking about clients testing for pilots and other major deals where the actor is far along in the casting process but it ends up not going their way.

Here's the takeaway. One, useful feedback is rare, but when given you must analyze it carefully. And two, don't ask your reps for feedback after every single audition.

So what do you think? Did you enjoy this column? Did you learn anything? Do you love me?

## SPOTLIGHT ON... DANIELLE PANABAKER

*By Briana Rodriguez*



Actor **DANIELLE PANABAKER** is diving into a new world playing Caitlin Snow on the CW's new series "The Flash." Known for her turns on "Justified" and in various comedic family films, she's the first to admit she's still learning about the comic book world. But considering how much she loves her character, it's a universe she can't wait to examine further.

**On playing Caitlin Snow.**
"I totally got who this character was. It's exciting for me to play a woman on television who's smart; I've played someone's daughter or girlfriend, and it's refreshing to play a character who has her own history and her own world."

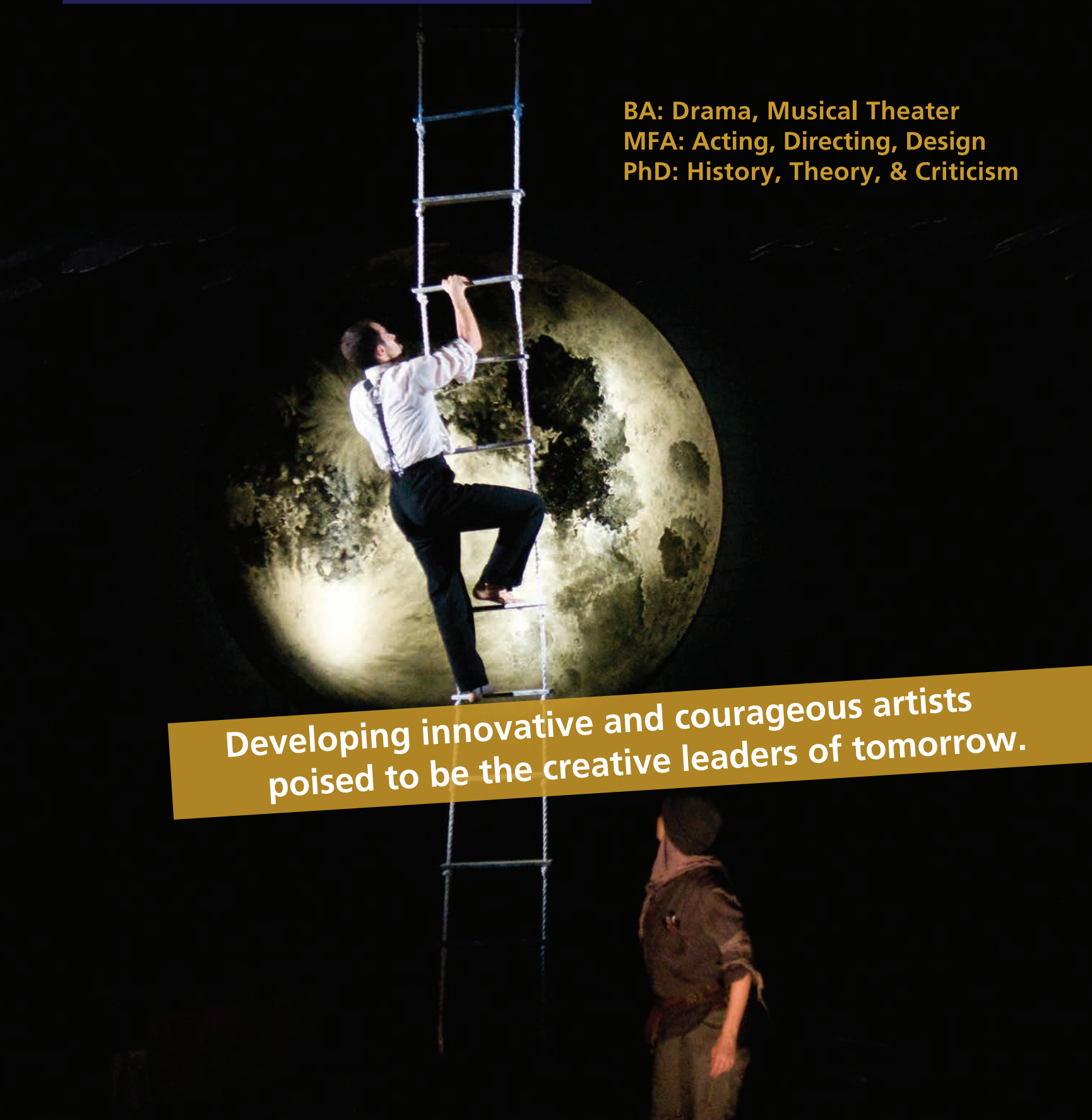
**On landing a role on "The Flash."**
"I was a big fan of Greg [Berlanti, the series' writer] for a long time; his track record was incredible, so there was huge appeal in the opportunity to work with him, and then Andy [Andrew Kreisberg] had great success with 'Arrow.' Then finally, when you look at superhero movies making their way to television and being successful...it's nice to be on a project where there's already so much known about the character and there's a built-in fan base."

**On starting young in the business.**
"I started as a child actor, and young parents of child actors will ask me advice; mine is to stay in school—that social structure and normalcy is important. The rejection of being an actor was difficult for me, so find your own way to cope and deal with that."

**FOR THE FULL Q&A,** visit backstage.com.

ILLUSTRATION: ROBERT WILSON; PANABAKER: NINO MUÑOZ

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"Storytellers"

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# 'Storytellers'

BY BRIANA RODRIGUEZ

Chronicling different scary stories—from classic haunted house-type tales to sci-fi, alien kidnappings, and possessed dolls—Nickelodeon's "Are You Afraid of the Dark?" began with a group of kids known as the Midnight Society gathering around a fire to tell their respective tales.

In the first minutes of the Web series "Storytellers," you clearly see the influence from the kids' show that sparked an idea for creator-actor-writer Joey Graceffa. "I loved 'Are You Afraid of the Dark?' and I thought it would be cool to do a scripted series like that," says the "Storytellers" star who has garnered nearly 4 million subscribers on YouTube. "I brought the idea to Whitney [Milam, the series writer and co-creator] and we just grew this world together."

"Storytellers" follows Hunter Crowley, a guy with telekinetic powers, and his friends as they come face-to-face with supernatural forces both inside and outside their imaginations. It's when the campfire stories extend beyond their circle, entering their realities, that things take a turn for the surreal. The series incorporates impressive special effects, solid acting (Graceffa recently won the Streamy Award in the best dramatic actor category), and even weaves Japanese mythology into its storyline, casting actors who can speak the language.

To make the first season, the series was crowdfunded on Kickstarter and Indiegogo, raising over $170,000 with the two campaigns combined. The budget, large for most in the Web series world but small for television, allowed Milam and Graceffa to hire casting directors Lisa Essary and Alex Christopoulos, who landed actors such as Jake Thomas, recognizable as the annoying little brother from the Disney Channel's "Lizzie McGuire," Jessica Lu from MTV's "Awkward," and Andrew James Allen, who played a supporting role in "The Lovely Bones."

**"Surround yourself with people who have a good creative and collaborative vision."**
—WHITNEY MILAM

"We got really lucky with our cast," says Milam. "We have a lot of new faces and up-and-comers who are now being seen a lot more in projects, along with some established actors who really lent an interesting interpretation and vibe to these characters."

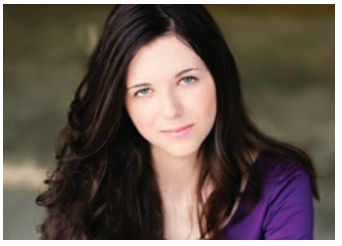
Their production team was put together with the help of director Michael Gallagher, although Milam and Graceffa had final say on all creative decisions, from locations (audiences will see a few creepy, abandoned mansions through the series) all the way through postproduction. The two are currently working on a new action-sci-fi short film called "Ethereal," as well as the second season of "Storytellers."

When it comes to making your own content, Milam's advice is to "surround yourself with people who have a good creative and collaborative vision" while staying abreast of the ebb and flow of the industry tides. "Read and watch as many other people's stories as you can," she says. "Know the medium and genre; know what other people have done and what you respond to and how to translate that into something fresh and unique of your own." b

# #IGOTCAST.

## Sinclaire Schaefer

*By Jack Smart*



**SINCLAIRE SCHAEFER** has hit the ground running. The day after permanently moving from Florida to Los Angeles, the actor promptly booked a short film with Ghetto Film School Los Angeles through Backstage.

"It was such a pleasant surprise to find that I had booked my very first audition since moving here!" exclaims the actor, who browses Backstage listings and content daily.

Auditions for "Me, Myself, and Pride," the short film by Ghetto Film School Los Angeles student Chantal Serrano, involved a surprising amount of nonverbal improvisation. "Actors were given a list of several situations and characters to choose from for a nonspeaking, physical improv," explains Schaefer. The movie tackled coming out and self-acceptance, themes she was personally drawn to as an actor. "Each character, no matter the circumstance, has some strength or desire that drives them forward, and I love finding that hidden bravery in every character I choose to take on."

Being surrounded by artists who shared that sentiment during the shoot reminded Schaefer of why she fundamentally loves acting. "Nothing makes me happier," she says, "than finding projects produced by people who truly believe in and treasure the art involved in the piece."

Congratulations, Sinclaire!

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"STORYTELLERS": MICHAEL GALLAGHER; SCHAEFER: KRISTIA KNOWLES

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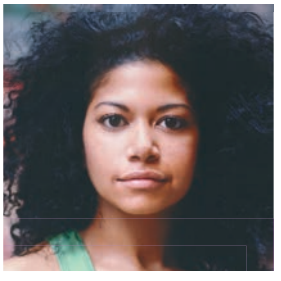
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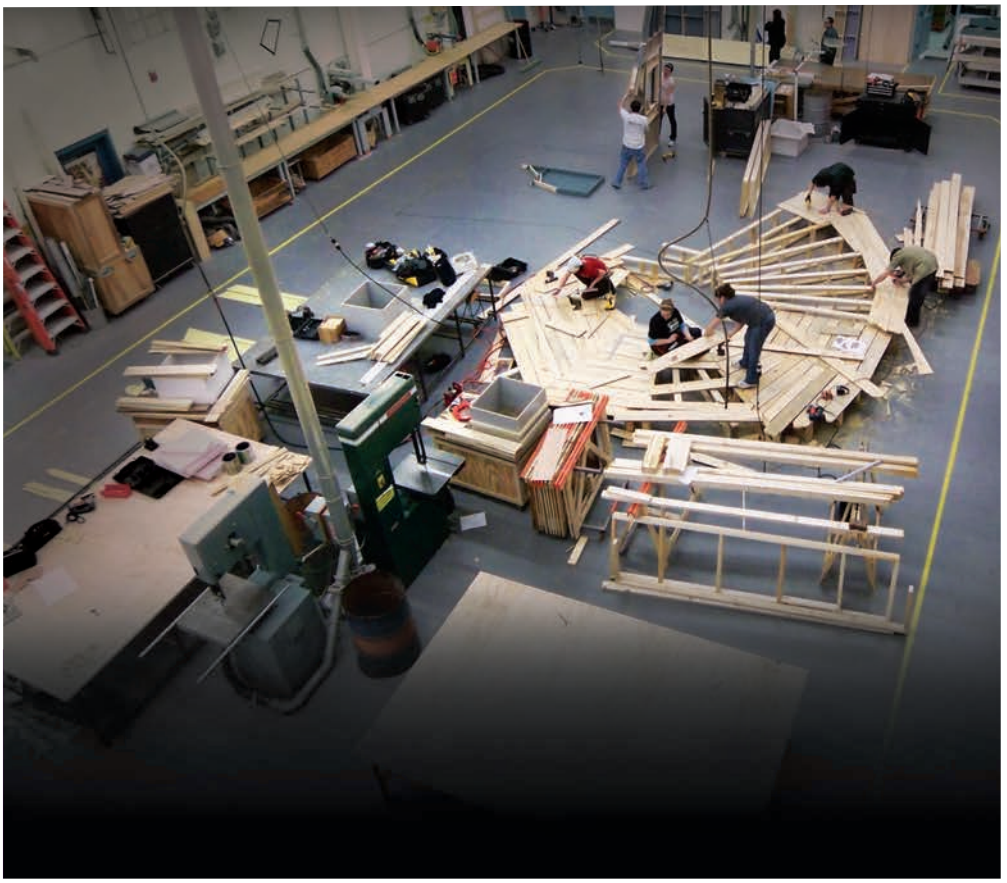
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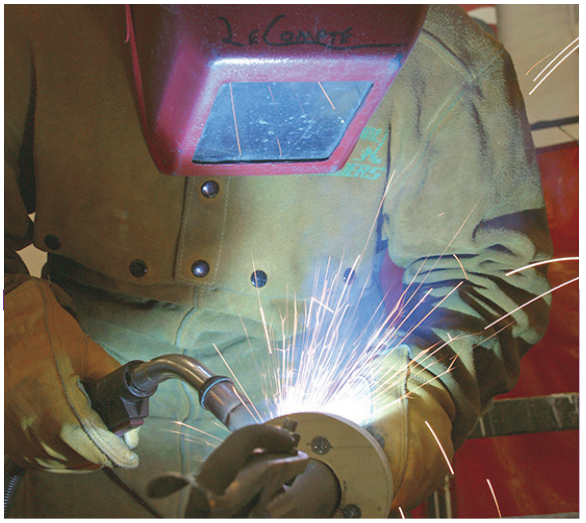
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BY
LESLEY O'TOOLE

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# GOOD TO BE BAD

## KATE WALSH

RETURNS TO COMEDY WITH NBC'S "BAD JUDGE"

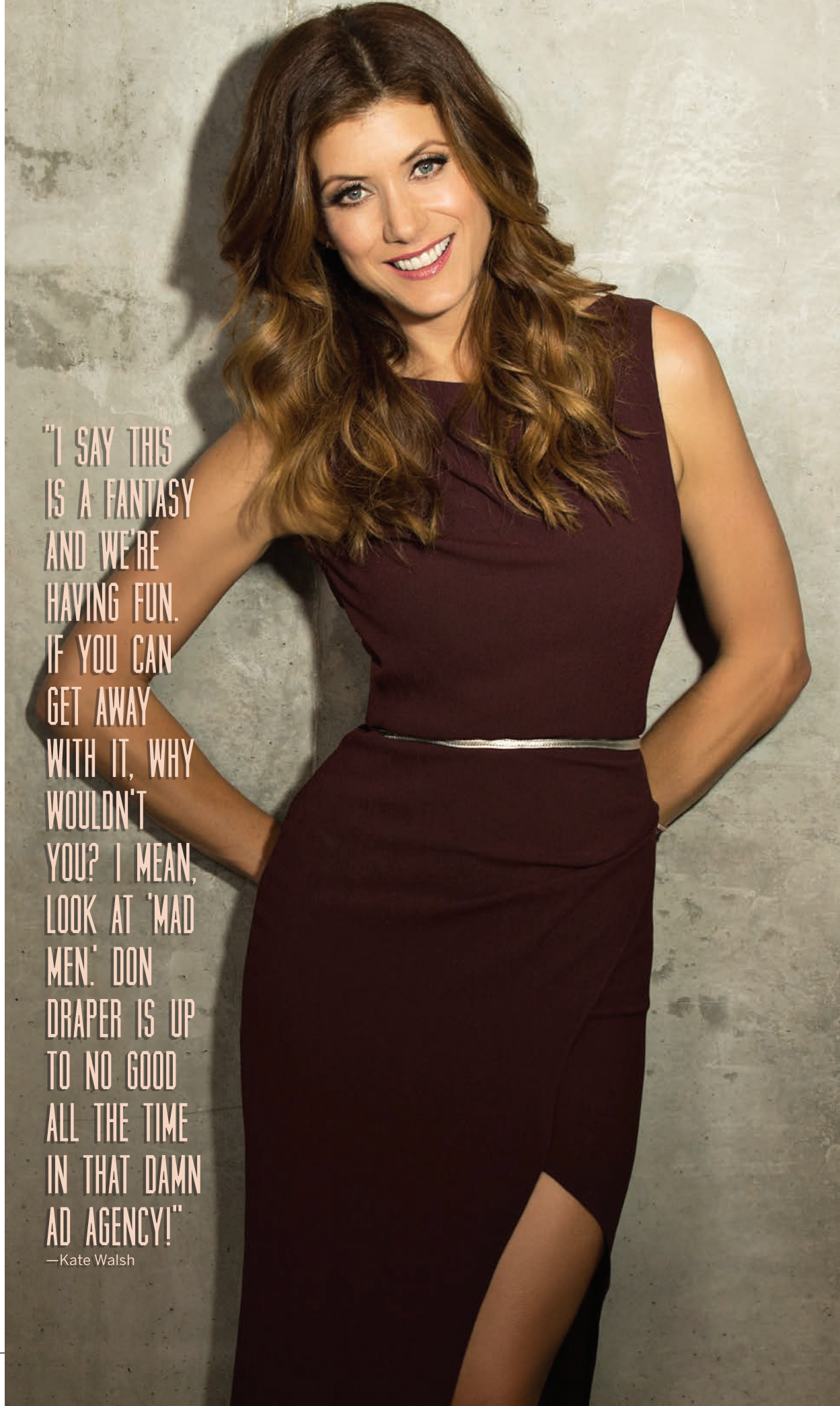


In the sun-splashed conference room at L.A.'s Funny or Die HQ, Kate Walsh is apparently not the model of composure she appears. "It is awesome *and* awful," she says with a laugh about her new job as executive producer and star of NBC's new Thursday night comedy "Bad Judge."

The titular character, Rebecca Wright, is a criminal court judge who doesn't suffer fools gladly but should be passing judgment on her own train wreck of a personal life. The show's opening scene features a hung-over Wright comatose on her bed, butt and sparkly panties in the air. "I wanted to be in child's pose, basically; arse-up, passed out," Walsh says. "I could see the movie 'Arthur' playing when I read it and thought, Yes, this is good." Seconds later, Rebecca is swallowing pills without counting while on the way to work in denim cutoffs so short they might as well be underwear, before having sex on her desk with her casual boyfriend (Ryan Hansen).

Audiences used to seeing Walsh as Dr. Addison Montgomery, world-renowned neonatal surgeon, on "Grey's Anatomy" and then "Private Practice" might not have anticipated her casting as the very first star of a Funny or Die-spawned comedy TV series. But Walsh initially made her mark on TV in comedies: a couple of episodes of "The Mike O'Malley Show," then five of "The Norm Show," and five years of guest spots as Drew Carey's love interest-wife on "The Drew Carey Show." "That was my first real TV comedy gig. I was bleached blond and in a fat suit for most of it," she says. "But yes, I always did comedy and drama, from being a kid doing school plays to training in Chicago where I did tons of theater and was always in both communities."

Booked for five episodes of "Grey's," Walsh had the ShondaLand team enthralled and stayed for 59 before making nearly twice as many of "Private Practice." Gary Sanchez Productions (the company behind Funny or Die that includes Adam



"I SAY THIS IS A FANTASY AND WE'RE HAVING FUN. IF YOU CAN GET AWAY WITH IT, WHY WOULDN'T YOU? I MEAN, LOOK AT 'MAD MEN.' DON DRAPER IS UP TO NO GOOD ALL THE TIME IN THAT DAMN AD AGENCY!"
—Kate Walsh

McKay and Will Ferrell) is similarly enthralled but hardly new to the Walsh fan stable. "I've known Adam for more than 20 years," Walsh says. "In fact, I introduced him to his wife [Shira Piven, sister of Jeremy], who was my dramatic contingency; I did lots of plays she directed."

After almost a decade away from TV comedy, Walsh has observed a substantial shift in the small-screen landscape for funny women. "I'm so excited to be back doing comedy now. Before, I was more the 'straight man' to the guy's funny, the wife-girlfriend roles that I call the 'Oh, honey' parts. There was Jenna Elfman, and 'Friends' was happening, [so] things were already changing; but the single-camera half-hour comedy wasn't happening yet. Now we can make one which can be character- and story-driven and not 'Let's get a laugh every 30 seconds.' I was also very intent that it didn't become something with superquick, hand-held, fast editing. I feel like comedy plays well in two shots, and in wider shots when you can let the audience choose and let the joke play out. That was really important to me."

Though the show might appear to share a sensibility with "Bad Teacher" (in which Hansen also starred), Walsh quickly deduced it did not. "I watched half an episode of that, and I in no way mean that disrespectfully. It's just that the character [played by Ari Graynor] was so different from Rebecca. We really wanted to get into this character that's supersmart and cares deeply but is fallible. It's in the zeitgeist, like 'House.' Rebecca is strong and unapologetic but still self-deprecating. She is humiliated ritually with her mistakes but isn't shameful or neurotic. She's hopefully a strong, funny character with a little bit of fantasy in her. Sometimes it's real, sometimes it's absurd."

Also attractive was the prospect of ensemble comedy. "It's a workplace comedy in the end, and I get to lead a great ensemble of actors [including Tone Bell, a standout as her sardonic bailiff, and John Ducey as an attorney]," Walsh says. "Ensemble work is the world of improv and that has always spoken to me. The improv scene was something very fresh and indigenous to Chicago at that time. So that's where I feel comfortable, playing off of people and watching everyone contribute."


With John Ducey on "Bad Judge"


With Theodore Barnes on "Bad Judge"

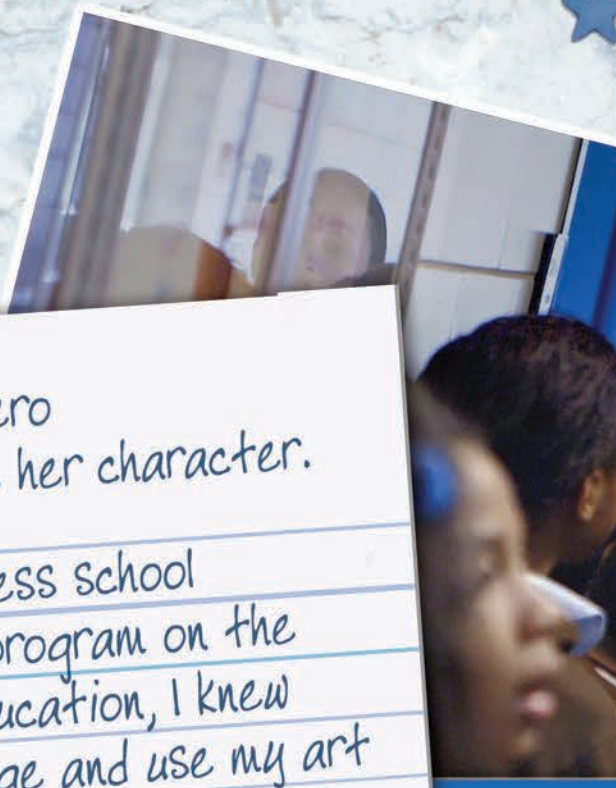
Walsh did not trawl the plethora of one-hour legal shows for inspiration but instead drew from a female Los Angeles judge. "She was such a wealth of really great, interesting stories. She actually just forwarded me a story about two California judges being censored for having sex in their chambers. Yet I keep getting questions like: 'Could you really get away with that?' I say this is a fantasy and we're having fun. If you can get away with it, why wouldn't you? I mean, look at 'Mad Men.' Don Draper is up to no good all the time in that damn ad agency!"

As for the irony of the show airing against ABC's Thursday night ShondaLand powerhouse trio—"Grey's Anatomy," "Scandal," and "How to Get Away with Murder"—Walsh is more interested in a bigger TV picture. "We're in such an interesting time where the pie is divisible by 1,000," she says. "There's so much choice I get overwhelmed. It's like going to the grocery store for cereal. There are 400 and I just want Raisin Bran. But it's awesome for writers and actors that people are watching TV in so many different ways."

Is she nervous, excited, or both? "I feel completely riddled with anxiety and totally excited and thrilled," she admits. "In the beginning, I felt like I was being prepared for a public execution: 'Look, we're making the princess really beautiful before we sacrifice her to the gods.' But I welcome it. I'm having a great time and putting everything I have into it. We want to entertain people, we don't want to change lives!"

WALSH (PAGES 29–30): JAMES HICKEY; "BAD JUDGE": COURTESY NBCUNIVERSAL (2)

# I WAS SEARCHING FOR THE PERFECT ROLE.



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

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

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*Attention, college applicants! The Princeton Review has released its annual rankings of everything from campus radio stations to the best parties. If you're looking to study theater either as a major or an extracurricular activity, these 10 schools with the best stage productions merit a spot on your list.*

**1. Wagner College (Staten Island, N.Y.)**
For the last decade, Wagner College Theatre has ranked among the Princeton Review's top five programs. Now in the No. 1 slot, the school continues to attract students with musical, technical, administrative, or educational aspirations, as well as those who enjoy having Broadway one scenic ferry ride away.

**2. Carnegie Mellon University (Pittsburgh)**
The country's oldest acting conservatory and first degree-granting drama institution has been innovating and thriving since 1914. With a list of alumni that includes Matt Bomer, Zachary Quinto, and Tony winner Billy Porter, CMU's school is an impressive launching pad for superstars who can really act.

**3. Yale University (New Haven, Conn.)**
Running parallel to the famous School of Drama is an undergraduate program with a well-rounded approach to the theory and practice of theater. Students are surrounded by industry professionals and resources, and the Yale Dramatic Association—the second-oldest college theater company in the U.S.—produces plays by graduates Cole Porter and Thornton Wilder.

**4. Bennington College (Bennington, Vt.)**
Boasting a roster of accomplished alumni such as Carol Channing, Alan Arkin, and Peter Dinklage, Bennington remains a favorite among aspiring theater-makers who prefer rigorous dramatic training in a rural environment. Different departments converge to collaborate on their work, so graduates leave with a comprehensive knowledge of every aspect of the production process.

**5. Emerson College (Boston)**
Emerson's comprehensive course catalog includes musical theater, stage management, and educational theater classes, and its faculty remains deeply connected to the Boston arts scene. The B.A. program can be taken with or without an acting component, and each of the BFA tracks contextualize students' training by emphasizing theater's place in culture and society.

**6. Ithaca College (Ithaca, N.Y.)**
Graduates of this college's theater department tend to wander from upstate all the way to Broadway. Jeremy Jordan, Kerry Butler, and Aaron Tveit all called Ithaca home, and with five amazing conservatory-style degrees and two minors on offer, it's no wonder the program continues to draw the best of the best.

**7. Drew University (Madison, N.J.)**
With a beautiful campus only 30 miles from Manhattan, the Theatre Arts Department at Drew provides students access to rigorous courses and a plethora of resources, including internships at the Shakespeare Theatre of New Jersey, the Bickford Theatre at the Morris Museum, and major Off-Broadway or regional companies.

**8. Fordham University (New York)**
Casting director Julie Tucker has hailed the work of Fordham's theater students as "the caliber of a graduate program." Located in the heart of NYC, the program turns its students into tomorrow's most successful actors, playwrights, and designers. Award-winning alumni include Denzel Washington and Patricia Clarkson.

**9. Vassar College (Poughkeepsie, N.Y.)**
Ever since Hallie Flanagan founded the Experimental Theater of Vassar College, drama students have been mounting professional-level productions under the direction of a remarkably dedicated faculty. With its intimate liberal arts classes amid the picturesque Hudson Valley, Vassar is a young theater artist's dream. And yes, Meryl Streep got her start there.

**10. Northwestern University (Evanston, Ill.)**
The Ivy of the Midwest embraces history and theory in its approach to theater and dance, and boasts a list of alumni that includes Stephen Colbert, Zach Braff, and David Schwimmer. Graduates emerge with a heightened awareness of the ins and outs of performance today. Living near Chicago's thriving arts scene doesn't hurt either.

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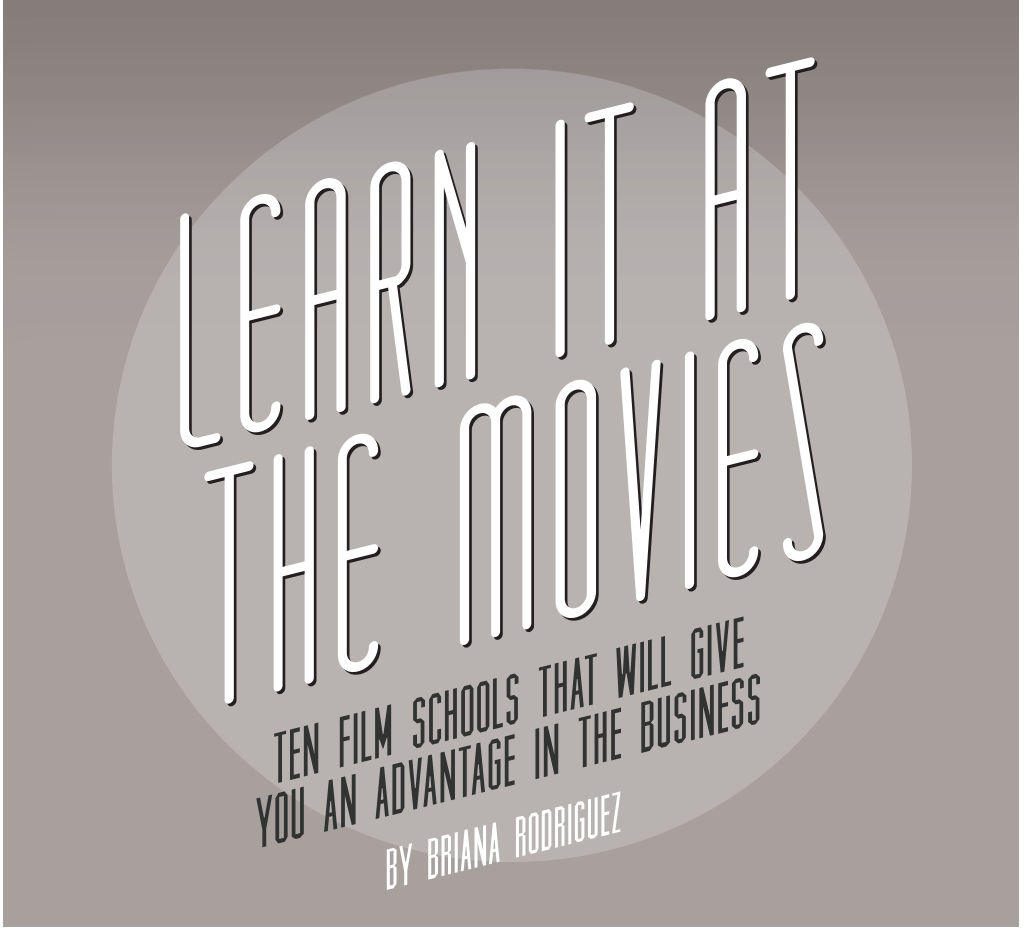
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# LEARN IT AT THE MOVIES

## TEN FILM SCHOOLS THAT WILL GIVE YOU AN ADVANTAGE IN THE BUSINESS

BY BRIANA RODRIGUEZ

*Whether you're looking to become the next indie director sensation or you want to be the actor-collaborator who helps brings to life the next indie director sensation's films, the first step is identifying the place where filmmakers' visions are shaped. Earlier this year the Hollywood Reporter compiled a list of 25 of the country's best film schools. Here are the top 10:*

### UNIVERSITY OF SOUTHERN CALIFORNIA

If you ever wanted to walk straight from the filmmaker's classroom into a legitimate IMAX theater, consider what many feel is the crème de la crème of film schools: USC's School of Cinematic Arts. In addition to a reputable education, the USC campus also houses an immersive lab. "The greatest strength to our programs is the underlying philosophy that the best education comes from creating an environment where theory and practice are in constant interaction," says the university's website. USC is so ahead of the curve it's currently offering comedy as a minor.

### NEW YORK UNIVERSITY

Not only is this university located in one of the top cities for acting talent, but the facilities at the school include a teaching soundstage, a digital media library, and a full production center. Concentrations at NYU include experimental filmmaking, writing for film and TV, documentary filmmaking, and animation. NYU ensures its artists receive exposure well before graduation, with opportunities such as having their work showcased at the Cannes Film Festival.

### UNIVERSITY OF CALIFORNIA, LOS ANGELES

UCLA is one of the more affordable options if you want a great filmmaker's education. Known for its stellar screenwriting program, the university also specializes in melding its various departments. "Our vision is for the [School of Theater, Film and Television] to serve as a premier interdisciplinary global professional school that develops outstanding humanistic storytellers, industry leaders, and scholars whose diverse, innovative voices enlighten, engage, and inspire change for a better world," says UCLA's website.

### AMERICAN FILM INSTITUTE

"AFI is America's promise to preserve the history of the motion picture," says the school's website. But more than upholding the memory of film's golden age, the school also works to bring the past into present-day context to better serve students. The school emphasizes visual storytelling in a team setting, so expect to have classes broken up to reflect actual roles within a production. David Lynch and Darren Aronofsky are both AFI alumni.

### CALIFORNIA INSTITUTE OF THE ARTS

The CalArts film program is a four-spoked wheel rotating around experimental animation, a film directing program, character animation, and a program in film and video focusing on everything from abstract and new media angles to more traditional visual storytelling formulas. Overall, the institute takes a more singular and independent approach to the creative film process, understanding the importance of the individual.

### COLUMBIA UNIVERSITY

Yes, this Ivy League is pricey. But only for the first two years! In the third year, tuition drops from more than $50,000 to just under $4,500. Columbia offers two MFA programs: screenwriting-directing and creative producing, and combines both hands-on and theoretical training to provide a "deep understanding of all the principles and practice of dramatic filmmaking." Kathryn Bigelow, the first woman to win an Academy Award for directing, is a Columbia alum.

### CHAPMAN UNIVERSITY

The Dodge College of Film and Media Arts at Chapman is located in Orange County, Calif., providing students with internships at studios and production companies, and opportunities for face-to-face interactions with directors, editors, and other industry professionals who visit the campus. Dodge offers MFA degrees in film production, film studies, film and TV production, screenwriting, production design, and more.

### LOYOLA MARYMOUNT UNIVERSITY

LMU takes an immersive approach when educating the next generation of filmmakers, offering programs for both undergraduate and graduate students that teach creators to "read" the industry's language. MFA concentrations include screenwriting, film and TV production, and writing and producing for television. Loyola is known for its small class sizes, allowing students solid face time with their instructors.

### EMERSON COLLEGE

Based in Boston, the institution offers three degrees within its Visual and Media Arts concentrations, as well as a highly selective three-year MFA program that accepts only 22 students per class year. Bonus for the West Coasters: Emerson recently opened an L.A. headquarters on Sunset Boulevard.

### THE UNIVERSITY OF TEXAS AT AUSTIN

The selective university is responsible not only for founding an online journal about the state of television that was subsequently turned into the Flow Conference, but also for giving us greats like Wes Anderson and Robert Rodriguez. "Through extensive studio and technique courses covering all aspects of media production, MFA students hone conceptual, aesthetic, and technical abilities in a variety of media," says the UT website.

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2014 production at the USC School of Dramatic Arts Bing Theatre with student cast & designers. (Photo by Craig Schwartz)

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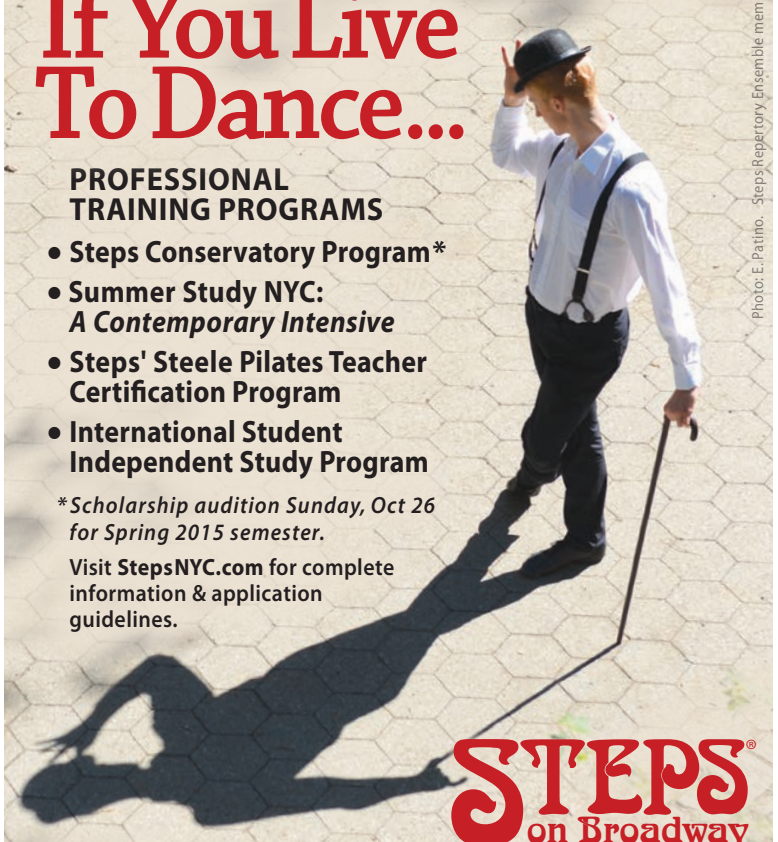


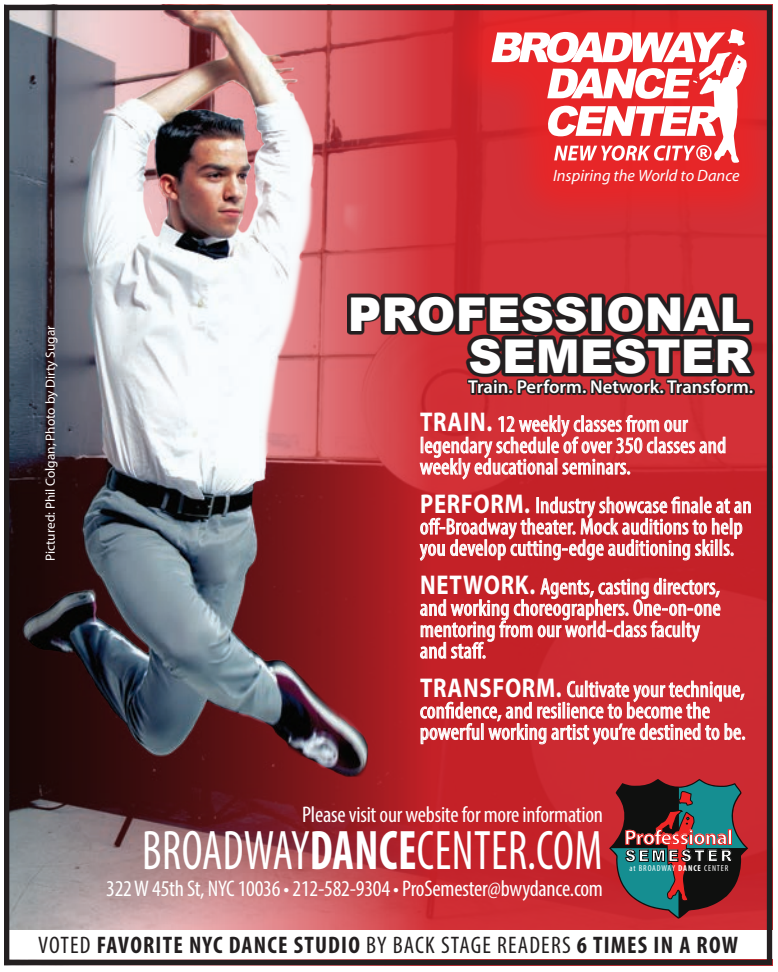
Photo: E. Patino. Steps Repertory Ensemble member

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# NEW YORK TRISTATE

## PLAYS

EQUITY NOTICES

### 'Bad Jews'

• **Casting "Bad Jews" by Joshua** Harmon. Synopsis: When Daphna arrived at the funeral of her beloved grandfather, she thought it was obvious that she would get the necklace her Poppy carried throughout the Holocaust. After all, she's the one on the way to rabbinical school in Israel. Her cousin Liam appears with his non-Jewish girlfriend Melody and with a very different plan in mind.
• **Company: Long Wharf Theatre. Staff:** Oliver Butler, dir.; Calleri Casting (James Calleri and Paul Davis), casting.
• **Rehearsals begin Jan. 20, 2015; runs** Feb. 18-Mar. 22 in New Haven, CT.
• **Seeking—Daphna Feygenbaum:** female, 20-29, all ethnicities, Liam & Jonah's first cousin, 2/3 body, 1/3 hair, thick, intense, curly, frizzy, long brown hair. Hair that clogs a drain after one shower. Hair you find on pillows and in corners of the room and in your refrigerator six months after the head from which it grew last visited. Hair that could not be straightened even if you had four hours and three hairdressers double-fisting blow driers. Hair that screams: Jew. **Liam Haber**: male, 20-29, all ethnicities, Daphna's cousin; his mother is the sister of Daphna's father. Wire-rim glasses. U of Chicago Asian studies Ph.D. student. Former Fulbright scholar in Japan. Has as much of a sense of humor as an overdue library book. **Jonah Haber**: male, 20-29, all ethnicities, Liam's younger brother, sometime-UVM sophomore, less lanky than his brother, less brainy, more brawn, more heart. **Melody**: female, 20-29, all ethnicities, Liam's girlfriend, short, stick-straight blonde hair which she wears with a barrette. To be extra cute. Mousy. She looks like someone who would have been abducted when she was nine but returned to her parents unharmed. Works for a non-profit.
• **Seeking submissions from NY.**
• **NYC auditions will be held on a future** date still yet TBD. For consideration, mail submissions to Calleri Casting, 39 West 14th St. #504, New York, NY 10011 and mark envelope "Bad Jews"/AEA Submission. Note: Seeking submissions from AEA members only for these appointments. The AEA member must submit him/herself directly in order to be considered. Submissions deadline is Dec. 1.
• **Pays $625/wk. Equity LORT Non-Rep** Contract.

### 'Kafka's Quest A.K.A. Kafka/Samsa'

• **Casting "Kafka's Quest" by** Lu Hauser. Synopsis: "Kafka's Quest" is a quasi realistic play which imagines the family life of Gregor Samsa, the tragic hero of Kafka's "Metamorphosis," and his friendship with an historic Yiddish Theater actor and actress in 1912 Prague, prior to the events of the famed novella. It is a fantasy based on actual biographical events in Kafka's life.
• **Company: Theater for the New City.** Staff: Producer: GW Reed, prod.; Manfred Bormann, dir.
• **Rehearsals begin Jan. 22, 2015; runs** Feb. 26-Mar. 15 (12 performances) in New York.
• **Seeking—Gregor Samsa: male, 18+, all** ethnicities, who is Franz Kafka, late 20's (pushing 40), tall, dark, good looking, troubled and shy. **Hermann Samsa (CAST)**: male, 60-69, all ethnicities, Gregor's father, who is Hermann Kafka, stern, authoritarian currently out of sorts due to bankruptcy. Note: Role is cast, but actors may be considered for possible replacement if needed. **Itzhak Lowy**: male, 20-29, all ethnicities, a Yiddish theater actor, who was a real person in Kafka's life and his friend, outgoing, 'actorly', full of life experiences, a 'macher', will do what it takes to keep himself and his theater going. **Mme. Trassik**: female, 30-49, all ethnicities, an actress in the Yiddish theater, a real person in Kafka's life, a Diva wannabe, would like to be the Eleonora Duse or Sarah Bernhardt of the Yiddish theater, outgoing, dramatic, tragic and comedic. **Julie Samsa (Cast)**: female, 50+, all ethnicities, Gregor's mother, who is Julie Kafka, accommodating housewife out of her element due to bankruptcy and having to take in lodgers. **Elsie**: female, 18+, all ethnicities, the servant girl - the maid with an "edge," in awe of Gregor and the Samsa household. **Herr Ordnung/Herr Damstag**: male, 40+, all ethnicities, the two lodgers, they operate and move in tandem, finish each other's sentences, inspect everything and take notes and their calling card reads "Department of Death Certification." Dressed in black with bowler hats they are the personification of sinister.
• **Seeking submissions from NY.**
• **Send submissions to mabormann@** verizon.net.
• **NYC auditions will be held on an** upcoming date TBD by appointment only. For an audition appointment, email mabormann@verizon.net with "Kafka's Quest/NYC Appointment Submission" in the subject line or mail to Kafka's Quest/NYC Appointment Submission, Manfred Bormann, 187 Hicks St. #1A, Brooklyn NY, 11201. Submissions deadline is Oct. 8.
• **Pays $1100 total Stipend. Equity NY** Basic Showcase.

## CASTING PICKS OF THE WEEK

BY MICHAEL COUGHLIN

*tv*
**'Better Call Saul'**
Attend the tale of Saul Goodman, the shady lawyer of Albuquerque, in this "Breaking Bad" prequel

*musicals*
**'Doctor Zhivago,' B'way**
The epic motion picture takes a theatrical turn seeking very strong singers for the Great White Way

*tv*
**'Veep'**
Vice President Selina Meyer returns for another term in season four of the hit HBO series shooting in Baltimore

*film*
**'Bus 657'**
Seeking background actors in Alabama for this ensemble caper starring Robert DeNiro and Dave Bautista

*tv*
**'Episodes'**
Matt LeBlanc's Showtime's series is calling all L.A. clowns

### Queens Theatre 2014-15 Season

• **Casting the Queens Theatre 2014-15** season to include "The Cottage" (Sandy Rustin, writer; Adam Dannheisser, dir. Rehearsals begin Oct. 20; runs Nov. 7-16); Dickens' "A Christmas Carol" a co-production with Titan Theatre Company (Lenny Banovez & Gregory Isaac, adaptation; Lenny Banovez, dir. Rehearsals begin Nov. 17; runs Dec. 11-21); "Centennial Casting" (Gino DiIorio & Nancy Bleemer, writers. Rehearsals begin Feb. 16, 2015; runs Mar. 6-15); and "Shangri-La" a play with music by Rob Urbinati (Rehearsals begin Apr. 20; runs May 8-17).
• **Company: Queens Theatre. Staff: Tom** Rowan, casting dir.
• **Season rehearses and performs in New** York.
• **Seeking—Equity Actors and Actor/Singers**: males & females, 18+, all ethnicities, for various principal roles in the upcoming season.
• **Equity Principal Auditions will be held** Oct. 8 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) and Oct. 9 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Queens Theatre, Flushing Meadows Corona Park, 14 United Nations Ave S, (7 Train to Willetts Point), Queens, NY, 11368.
• **Prepare a brief contemporary mono-**logue; or a one-minute contemporary monologue and short pop or musical theatre song if also auditioning for the musical. Bring sheet music; accompanist provided. Total audition time should be two minutes. Bring picture/resume, stapled together.
• **EPA Rules are in effect. A monitor will** be provided. For more info, visit www.queenstheatre.org.
• **Pays $425/wk. Equity LOA ref. to LORT** Contract.

### 'Snow Orchid'

• **Casting five principle roles in "Snow** Orchid."
• **Company: Miranda Theatre Company.** Staff: Joe Pintauro, playwright; Valentina Fratti, dir.
• **Rehearsals begin Jan. 6, 2015; runs** Feb. 8-28 in NYC.

• **Seeking—Filumenia: female, 50, all** ethnicities, slight Italian accent; she is fiery, manic, and passionate; has not left the house in many years and has a extremely intense relationship with her older son Sebbie. **Sebbie**: male, 23, all ethnicities, tough, volatile; frustrated yet compassionate towards his mother, furious with his abusive father; works as a mechanic. **Blaise**: male, 17, all ethnicities, a bit lost, sensitive, tries hard to be loved by his mother who resents him. **Rocco**: male, 55, all ethnicities, working-class, trying desperately to start a new life; was abusive to Sebbie and Filumenia and had a nervous breakdown; now he does everything he can to have them forgive him and not allow his rage to get the better of himself. **Doogan**: male, 27, all ethnicities, working-class Irish; also works as a mechanic; strong, quiet.
• **Equity Principal Auditions will be held** Oct. 11 from 10 a.m.-6 p.m. (lunch 1:30-2:30) at Cherry Lane Theatre, 38 Commerce St., NYC.
• **EPA Rules are in effect. A monitor will** be provided. Bring pix & resumes, stapled together. Sides will be provided at the auditions. For more info, visit mirandatheatrecompany.com.
• **Pays: $418/wk. min. Equity Mini** Contract.

## 'The Brothers Size'

• **Casting "The Brothers Size."**
• **Company: Actors Theatre of** Louisville. Staff: Les Waters, artistic dir.; Tea Alagic, dir.; Zan Sawyer Dailey, casting dir.
• **Rehearsals begin Dec. 10, 2014 (hiatus** Dec. 23-26); tech runs Jan. 1-8, 2015; runs Jan. 6-Feb. 1, 2015 in Louisville, KY.
• **Seeking—Ogun Size: male, 30-40,** African American, dedicated to running his auto-repair shop; his life is weighted down by worry and heartache over a brother always in trouble; he is the parent-figure, he is warm intelligent, has a great sense of humor. In Yoruba cosmology Ogun is the spirit of iron, war and labor. **Elegba**: male, 25-35, African American, served time with Oshoosi, he is slick, cool, lures Oshoosi into serious trouble; in Yoruba mythology he is the trickster deity, a mischief-maker who is always causing trouble.
• **Auditions will be held by appt. Oct. 20** in New York City, NY.
• **Send submissions to auditions@** actorstheatre.org.
• **For an audition appointment, email** auditions@actorstheatre.org or mail submissions to "The Brothers Size/NY Appts/AEA Submission," Actors Thtr of Louisville, 316 W. Main St., Louisville KY, 40202. Submissions deadline is Oct. 10. Callbacks will be held Oct. 21. Note: Seeking submissions from AEA members only for these appointments.The AEA member must submit him/herself directly in order to be considered.
• **Casting Note: Both characters are** African American. The actors must move extremely well, be in excellent physical condition with an accomplished sense of musicality and language. The accents should be Louisiana Bayou. The role of Oshoosi has been cast.
• **Pays $600/wk. Equity LORT Non-Rep** Contract.

## 'The Caucasian Chalk Circle'

• **Casting "The Caucasian Chalk Circle."** Seeking actors who sing and play a musical instrument and those with strong dance, fight, and comic character skills. Synopsis: In the war-torn country of Grusinia, a young servant named Grusha rescues the abandoned baby of a deposed Governor and raises him as her own. Years later, the ruler's wife returns to reclaim her child—and the two mothers bring their case before a cynical, battle-weary judge. An epic fable set against the harrowing backdrop of civil war, "The Caucasian Chalk Circle" puts the competing claims of law and justice, of blood and love, to the ultimate test. Director states: "The show will be set in the present in Grusinia, a fictional place, inspired by Georgia, Chechnya, Azerbaijan. Our Grusinia may or may not resemble these countries in this production."
• **Company: Yale Repertory Theatre.** Staff: Bertolt Brecht, writer; Liz Diamond, dir.; Tara Rubin Casting/Laura Schutzel, casting; James Bundy, artistic dir.; Jennifer Kiger, assoc. artistic dir.; Amy Boratko, literary mgr.; Kay Perdue, artistic assoc.; Benjamin Fainstein, artistic coord.
• **Rehearsals begin Feb. 9, 2015; pre-** views begin Mar. 20; runs Mar. 26-Apr. 11 in New Haven, CT.
• **Seeking—Actor 1: male, 36-54, all eth-** nicities, sings and speak-sings. Plays Singer (Scenes 1, 2, 3, 4, 5, 6), an aging singer/poet who still burns with the need to understand what happened to the dream of liberty and justice for all; his voice is ragged, his wit dry and cynical, but his hungry eyes still search the horizon for a sign of hope. Also plays Azdak (scenes 5, 6), an ornery, brilliant clown who plays the fool and commits petty crimes to save his skin and that of others. He is nearly murdered by the Ironshirts twice in acts of horrific onstage violence. **Actor 2**: male, 36-54, all ethnicities, plays the Governor (Scene 2), a petty bourgeois runt, chosen by the Great Leader to rule the province of Grusinia; he's gotten rich by stripping the country of its wealth; suspicious, conspiratorial, a thug in a suit who makes a show of going to church. Also plays Old Man (Scene 3), a hostile old coot who has lost every cent, and any kindness he once had, to marauding armies, and Yussup (Scene 4), a crafty, aging miser who's avoided the draft by faking a terminal illness, and as-cast. **Actor 3**: female, 30-39, all ethnicities, plays Natella (Scene 2, 5, 6), wife of the Governor, obsesses over her baby and then forgets him when she panics during the coup; a stunningly narcissistic clothes horse who terrorizes her servants and manipulates her husband. Also plays Merchant Woman (Scene 3); and Sister In Law (Scene 4), the domineering, terminally stingy wife of Grusha's brother, Lavrenti; she refuses Grusha all but the most meager help, and watches her husband like a hawk lest his pity get the better of him. **Actor 4**: male, 18+, all ethnicities, play Fat Prince (Scene 2, 5), the two-faced prince of Grusina, who fawns and flatters and then chops off the Governor's head during a coup he sets in motion; gluttonous, unctuous, and canny. Also plays Peasant (Scene 3), a hard-working farmer who just wants to eat his dinner on time; and Lavrenti (Scene 4), Grusha's brother, a decent sort but with no backbone, who dodges his wife's wrath by sheltering Grusha and Michael in the barn; and as-cast. **Actor 5**: male, 20-49, all ethnicities, plays Adjutant (Scene 2, 5), the Governor's brilliant young Chief of Staff who understands the dire political situation better than his boss, hyper-efficient, ambitious, the consummate insider. Also plays Nephew (Scene 5), nephew to the Fat Prince who goes head to head in a mock trial against Azdak; cool, effete, sharper than his uncle; and as-cast. **Actor 6**: male, 20-49, all ethnicities, plays Courier (scene 2, 6), a mysterious messenger who delivers crucial reports from the front; his arrivals herald giant turns in the plot. Also plays Servant (Scene 3), the gruff, good-hearted worker who helps Grusha escape when she is accused of fraud; and Monk (Scene 4), a poor, lecherous, drunk of a priest who marries off Grusha to a dying man for a few piasters and some booze; and as-cast. **Actor 7**: male, 18+, all ethnicities, age is flexible; plays First Doctor (Scene 2), one of two palace doctors hired to check Baby Michael's every sneeze, anxious to please, viciously competitive with his partner, fawning. Also plays First Architect (Scene 2), excited to be designing for the Governor, eager to impress, one of two identical architects; Fugitive (Scene 5), the Great Leader Himself, disguised as a poor refugee, in flight after the coup, whose clipped speech gives him away; and First Lawyer (Scene 6), one of two lawyers hired to win back Baby Michael for his birth mother, Natella; a master of the sentimental appeal, he is a windbag of lofty rhetoric; and as-cast. **Actor 8**: female, 18+, all ethnicities, age is flexible; plays Second Doctor (Scene 2), ne of two palace doctors hired to check Baby Michael's every sneeze; hates her job, hates her partner but needs the money; impatient, bitter, viciously competitive, dour. Also plays Second Architect (Scene 2), excited to be designing for the Governor, eager to impress, one of two identical architects; and Second Lawyer (Scene 6), one of two lawyers hired to win back Baby Michael for his birth mother, Natella; she tries to win via legalistic nit-picking and she refuses to play the sentiment card on principle, dooming the case; and as-cast. **Actor 9**: male, 20-39, all ethnicities, plays Simon (Scenes 2, 4, 6), Grusha's earnest, honest, eager suitor; simple and good-hearted, prone to grandiloquence when moved; and as-cast. **Actor 10**: female, 20-39, all ethnicities, leading role, sings; plays Grusha (Scenes 2, 3, 4, 6), the heroine of our play; stout-hearted, blunt, determined to survive the war and reunite with Simon; Grusha, an orphan herself, takes pity on the Governor's abandoned baby, Michael, and flees to the northern mountains, enduring near starvation and the brutality of soldiers; her stubborn, instinctive feeling that she should help the baby when no one else will develops over the course of the play into love, and her rage at those who seek to separate her from her child crystallizes into a fierce and conscious commitment to justice. **Actor 11**: female, 20-39, all ethnicities, plays Young Woman (Scene 2), a k a Sulieka, a strong, striking, and stoic young servant to Natella, the Governor's Wife; she strives to obey, but can do no right in the eyes of her mistress. Also plays Young Lady (Scene 3), an exhausted, terrified artistocrat-turned-refugee, during the coup; and Ludovica (Scene 5), whom Brecht describes as "a voluptuous wench"; caught fornicating with the Servant by her father-in-law, she is dragged into court to claim rape; and as-cast. **Actor 12**: female, 18+, all ethnicities, age is flexible; plays Nurse (Scene 2), Baby Michael's caregiver at the palace, a serious and utterly professional nanny; committed to Baby Michael, until the coup begins. Also

## AUDITION HIGHLIGHTS

### NEW YORK TRISTATE

***Fri. Oct. 3***
'Heidi Chronicles,' B'way (also 10/7)
'Lives of the Saints'
'Side Effects'
'After School'

***Sat. Oct. 4***
'The Cafe' (also 10/5)
'Disconnected' (also 10/5-6)
'Street Queens'
'The Good Boy' (also 10/5)

***Sun. Oct. 5***
'Matilda,'
'The Inside Job'
'An Infinite Ache' (also 10/6)
'Jazz Hip Hop Nutcracker'

***Mon. Oct. 6***
'Doctor Zhivago,' B'way (also 10/7-8)
'How the Grinch Stole Christmas'

***Tues. Oct. 7***
'Fools in Love'
'Gentleman's Guide to Love & Murder'
'Chicago,' B'way

***Weds. Oct. 8***
'brownsville song (b-side for tray)'
'Hamlet'
Queens Theatre Season
'The Departed' Scene

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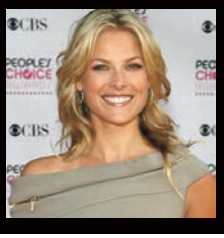
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***Ali Larter**, Actor, FOX's "The Asset," NBC's "Heroes," and "Legally Blonde"*

plays Elder Lady (Scene 3), an aristocrat-turned-refugee who, despite ample evidence to the contrary, believes she can continue to order people around and get what she wants; and as-cast. **Actor 13**: male, 18+, all ethnicities, age is flexible; plays Chef (Scene 2), a big man and a passionate gourmet cook who packs hampers of food for the fleeing palace workers. Also plays Corporal (Scenes 3, 6) a professional soldier who is trying to maintain his hold on the one soldier in his unit who hasn't gone AWOL; he is loud, emphatic, a boaster, and a bully; and Irakli the Bandit (Scene 5), a brilliant, charismatic modern-day Robin Hood. **Actor 14**: male, 20-39, all ethnicities, plays Valet (Scene 2), young and restless, he is glad for the coup; he's eager to get out from under the Governor and make his own way in the world. Also plays Ironshirt A (Scene 3), the long-suffering, sweet-voiced boy soldier to the Corporal who was drafted into service and is homesick, and Shauva (Scene 5, 6), the village policeman in Azdak's hometown; good-hearted and weak-willed, Shauva will go whichever way the political winds may blow, but he's fond of Azdak--it's Azdak's anarchistic streak he secretly loves best. **Actor 15**: female, 18+, all ethnicities, age is flexible; plays Cook (Scenes 2, 6), a strong, solid woman, devout and superstitious, plain-spoken. Also plays Peasant Woman (Scene 3), who takes in Baby Michael when Grusha leaves him on her doorstep; her husband is no match for her, but when the Ironshirts appear to demand the baby, she caves completely; and Mother In Law (Scene 4), Yussup's mother, Grusha's mother-in-law, an older woman whose son, her hope for her old age, is dying; counts every penny, but strives to honor traditions; and as-cast.
**• Seeking submissions from NY.**
**• Mark submission: "Caucasian Chalk** Circle / AEA Submission." Send to: Tara Rubin Casting, 570 7th Ave., Suite 401, New York, NY 10018. NYC auditions to be held on an upcoming date TBD by appointment only. Note: Seeking submissions from Equity members only for these appointments. The Equity member must submit him/herself directly in order to be considered.
**• Pays: between $750-$1200/wk. Equity** LORT Non-Rep D contract.

### 'Verite'

**• Casting "Verite," a play.**
**• Company: Lincoln Center Theater.** Staff: Moritz Von Stielpnagel, dir.; Nick Jones, writer; Daniel Swee, casting dir.; Camille Hickman, casting assoc.
**• Rehearsal begins Jan. 6; runs Feb.** 18-Mar. 15 in NY.
**• Seeking—Josephine Darum: female,** 30-39, all ethnicities, married to Josh right out of high school. Had ambitions to be a writer which she put on hold after getting pregnant and marrying her husband Josh. Worked through college while raising their son and feels like she's living through her last chance to realize her creative ambitions. Doubts she is even any good. Remembers a time when she was, but maybe that was then, for her age, for her high school. She would rather just drop all these dreams and commit herself to her family and more practical ambitions, but she can't, and to think that she has to, that circumstances have dictated the course of her life, rather than what she wants, fills her with resentment. These are inner struggles she has tried to conceal. Sensitive and timid by nature, the farthest thing from arrogant. **Andreas Venler**: male, 30-39, all ethnicities, Norwegian. Editor. Friendly but withholding, and a bit inscrutable behind his smile. Meticulously inquisitive. Works as junior editor to Sven. Speaks with a light Norwegian accent. **Sven Kandetty**: male, 30-39, Caucasian, Norwegian. Editor who is passionate about his work and his clients. More rigorous than freewheeling, and more scrutinizing than gregarious. Works in tandem with Andreas. Speaks with a light Norwegian accent. **Josh Darum**: male, 30-39, all ethnicities, married to Jo. Means well but easily irritated. Josh is frustrated by the daily grind of his life, in particular driving a bus around the Newark airport. He is a working class guy who lost his landscaping business after he fell off a ladder and injured himself. He loves his family but focuses on practical needs over worldly pursuits. **Liz Darum**: female, 30-39, all ethnicities, Josh's sister, and a constant presence in Jo and Josh's household; they rent the attic apartment from her. Liz has a nose for everyone's business, and an opinion about everything. Somewhat brash. Social person by nature who is currently single and isolated. **Winston Brooks**: female, 30-39, all ethnicities, charming but approachable. Considerate of women, and is constantly considering his partner's needs, but also sexually confident. He has been focused on his career and so has found himself a little lonely. He is thus prone to romanticizing his past to keep him company. But his romantic notions have made his ego secretly fragile. **Lincoln Darum**: male, 8-12, all ethnicities, Jo and Josh's son. Precocious and surprisingly independent for someone that age. Dry delivery.
**• Equity Principal Auditions will be held** Oct. 9 from 10 a.m.-6 p.m. (lunch 1:30-2:30 p.m.) at NOLA Rehearsal Studios, 250 W 54th Street, Studio 5, NYC, 10019.
**• Bring picture and resume, stapled** together. EPA Rules are in effect. A monitor will be provided. Performers of all ethnic and racial backgrounds are encouraged to attend.
**• Pays $600/wk. minimum. Equity LORT** Non-Rep
**• D Contract.**

## MUSICALS

### Beef & Boards Dinner Theatre

**• Casting the 2015 Beef & Boards Dinner** Theatre season as well as open positions in the 2014 edition of the "Beef & Boards Christmas Show." Shows include: "Beef & Boards Christmas 2014," "Crazy For You," "The Drowsy Chaperone," "Peter Pan," "South Pacific," and "The Addams Family."
**• Company: Beef & Boards Dinner** Theatre. Staff: Eddie Curry, artistic dir.
**• All rehearsals in Indianapolis, IN.** "Beef & Boards Christmas 2014" rehearsals begin Nov. 15; runs Nov. 28-Dec. 23. "Crazy for You" rehearsals begin Jan. 31, 2015; runs Feb. 12-Apr. 4. "The Drowsy Chaperone" rehearsals begin Mar. 28; runs Apr. 9-May 10. "Peter Pan" rehearsals begin May 2; runs May 14-July 3. "South Pacific" rehearsals begin Aug. 8; runs Aug. 20-Oct. 4. "The Addams Family" rehearsals begin Sept. 26; runs Oct. 8-Nov. 22.
**• Seeking—Strong Actor/Singer/Dancers:** males & females, 18-60, all ethnicities, with strong tap skills.
**• Auditions will be held Oct. 20 from 9** a.m.-4:30 p.m. (holding room opens at 8:00 a.m.) at Nola Rehearsal Studios, 250 W. 54th St., NYC, 10001.
**• Prepare your best 16-24 bars of two** contrasting vocal selections. Bring an updated picture and resume. If you are primarily an actor, prepare a one-minute comedic monologue. If you are a dancer, prepare for a dance callback at the end of the day (if asked to attend).
**• Pays: $300-$450/wk. for nonunion;** round-trip transportation, housing, and company car (if licensed driver) provided at no cost to the actor.

### 'Doctor Zhivago,' B'way

**• Seeking very strong singers (two** octave range minimum) who are also very strong actors for "Doctor Zhivago." Synopsis: Boris Pasternak's epic novel of love and passion, set against the turmoil of the Russian Revolution, is a celebrated modern classic, and David Lean's film transformation was one of the great Hollywood epics. Now, the sweeping story of surgeon-poet Yurii Zhivago and Lara, the love of his life, will continue its journey to the stage as a musical. The lush and soaring musical score captures the essence of forbidden romance in the time of revolution. Actors of all cultural backgrounds strongly encouraged to audition. Equity note: Be aware that it is intended that the staging for "Dr. Zhivago" will have a raked stage with an incline of 15/16" to the foot.
**• Company: Junkyard Dog Productions.** Staff: Lucy Simon, music; Michael Weller, book; Michael Korie & Amy Powers, lyrics; Des McAnuff, dir.; Kelly Devine, choreo.; Ron Melrose, musical dir.; Latitude Link and Alexis Productions, prods.; Alchemy Production Group--Abbie Strassler & Carl Pasbjerg, general mgr.; Tara Rubin Casting, casting.
**• Rehearsals begin Feb. 2, 2014; opens** April 2015 on Broadway.
**• Seeking—Lara Antipova: female, 20-30,** all ethnicities, soprano to A below high C; Yurii's true love and inspiration for poetry; sensual, gutsy, and strikingly beautiful; nurturing and intelligent, impetuous and passionate. **Tonia**: female, 20-30, all ethnicities, lyric soprano; lovely, perky, and edgy; Yurii's loyal wife and childhood friend. **Komarovsky**: male, 40-55, all ethnicities, forceful, commanding; arrogant and sleek, but possesses a genuine charm. **Alex Gromeko**: male, 45-60, all ethnicities, Tonia's father; charming bass/baritone. **Anna Gromeko**: female, 45-60, all ethnicities, Tonia's mother; warm soprano. **Yurii Zhivago**: male, 25-30, all ethnicities, role is cast; actors may be considered for possible replacements if needed; strong high baritone with full deep range; needs a strong high Gb and floats to Ab above that; sensitive, intense, brilliant, and handsome--a doctor with the soul of a poet; must convey European qualities; preferably 6' or taller; the Omar Shariff role; role is cast. **Pasha/Strelnikov**: male, 20-35, all ethnicities, role is cast; actors may be considered for possible replacements if needed; tenor; needs a steel-strong high G#; innocently charming but a natural-born leader; capable of being steely and terrifying; he is the husband of Lara Antipova who loses his innocence as he enters the world of the army and politics; role is cast.
**• Equity Principal Auditions will be held** Oct. 6 from 10 a.m.-6 p.m. (lunch 1:30-2:30 p.m.), Oct. 8 from 10 a.m.-6 p.m. (lunch 1:30-2:30 p.m.) and Oct. 9 from 10 a.m.-6 p.m. (lunch 1:30-2:30 p.m.) at Pearl Studios NYC "500", 500 Eighth Ave., NYC.
**• EPA Rules are in effect. A monitor will** be provided. Bring pix & resumes, stapled together. Prepare a contemporary musical theater song. Bring sheet music; an accompanist will be provided.
**• Pays: $1861/wk. min. Equity** Production (League) Contract.

### 'In the Mood,' U.S. Nat'l Tour

**• Casting "In the Mood," a 1940s musi-**cal revue. Seeking singers and dancers for featured roles with a live 13-piece big band orchestra, performing great American music of the late 1930s and 1940s.
**• Company: Bud Forrest Entertainment,** Inc. Staff: Bud Forrest, prod.; Alex Sanchez, dir.-choreo.; Arnold J. Mungioli, Mungioli Theatricals, casting dir.
**• Tours Jan. 3-May 31, 2015, traveling** throughout the U.S., with additional future tours.
**• Seeking—Jimmy: male, 25-35, all eth-**nicities, ideally 5'8"-6'2", swing dancer, capable of partnering, baritone or tenor, must be able to read music and sing solos and harmonies. **Kitty**: female, 25-35, all ethnicities, ideally 5'1"-5'5" (dress size 2, 4, or 6), swing dancer, capable of partnering, alto or mezzo with low sultry sound, must be able to read music and sing solos and harmonies. **Tommy**: male, 25-35, all ethnicities, ideally 5'8"-6'2", all-American look, baritone or tenor. **Betty**: female, 25-35, all ethnicities, ideally 5'7"-5'9 & 1/2" without heels (dress size 4, 6, 8, or 10), alto or mezzo with a low sultry sound of the big band era. **Harry**: male, 25-35, all ethnicities, ideally 5'8"-6'2", baritone or tenor, swing dance and partnering skills a plus but not required. **Helen**: female, 25-35, all ethnicities, ideally 5'7"-5'9 & 1/2" without heels (dress size 4, 6, 8, or 10), alto or mezzo with a low sultry sound of the big band era, ability to swing dance and partner a plus but not required.
**• Auditions will be held Oct. 15 at 10 a.m.** (male dancers who sing) and at 1:30 p.m. (female dancers who sing) and Oct. 16 at 10 a.m. (male singers who move well) and at 1:30 p.m. (female

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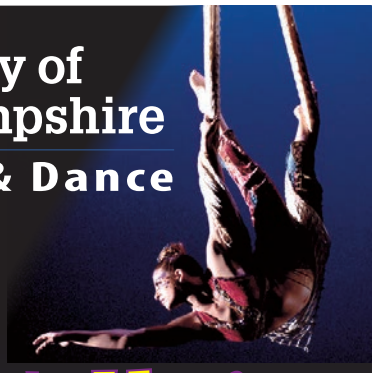
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FROM TOP: *VANYA AND SONIA AND MASHA AND SPIKE, THE SKIN OF OUR TEETH, THE TOOTH OF CRIME, TWELFTH NIGHT.* PHOTOS BY MARK TUREK



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**October 8th-12th** — **The Comedy of Errors**

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singers who move well) at Ripley-Grier Studios, 520 Eighth Ave., 16th Flr., New York City, NY.
• **Send submissions to casting@inthe-**moodlive.com.
• **On Oct. 15, dancers who sing should be** warmed up and ready to dance at the start time (female dancers should bring both flats and heels to dance). Some dancers may be asked to stay and sing, and some dancers may be asked to return for a partnering call later in the day or within the next two days. For Oct. 16, all must be strong singers, able to read music, and sing solos and harmonies. Some singers may be asked to return for a movement call later in the day or the next day; female singers should bring heels to move in. Everyone, prepare a ballad or up-tempo song (no more than 32 bars) in the style of the American Song Book (Porter, Gershwin, Kern, Berlin, Rodgers, etc). Have a second song in case you are asked. Bring sheet music; accompanist provided. Bring two sets of a current picture and resume, stapled together. Nonunion performers only.
• **Pays: $700/wk., with all travel, hotels,** and most meals included.

### 'Little Shop of Horrors'

• **Casting "Little Shop of Horrors," with** book & lyrics by Howard Ashman and music by Alan Menken.
• **Company: Geva Theatre Center. Staff:** Sean Daniels, dir.; Elissa Myers Casting, casting office; Paul Fouquet, casting dir.; Karie Koppel, casting assoc.
• **Rehearsals begin Dec. 19, 2014; runs** Jan. 13-Feb. 15, 2015 in Rochester, NY.
• **Seeking—Seymour: male, 30-39,** Caucasian, a loveable, sweet, well-meaning, lost nerd with a heart of gold, naïve and extremely insecure. Our put-upon florist's clerk hero; tenor, A2-G4. **Mr. Mushnik**: male, 50-59, Caucasian, everyone's favorite uncle, tough, honest and well meaning, but with business down he is stressed and moody; baritone, G2-F4. **Crysal, Ronette, and Chiffon**: female, 20-29, African American, late 20s-early 30s, think the Supremes with sass, street urchins who function as participants in the action and as a Greek Chorus outside it; alto/soprano, Ab3-F5. **Voice of the Plant**: male, 20-59, all ethnicities, an actor off stage on microphone, his sound is a cross between Otis Redding, Barry White, and Wolfman Jack. A street-smart, funky, conniving villain. The Rhythm and Blues answer to Richard III; baritone, G2-G4.
• **Auditions will be held by appt. Oct. 14,** Oct. 15, Oct. 16, Oct. 17, Oct. 18, Oct. 19 and Oct. 20 in New York City, NY.
• **For consideration, mail picture and** resume to Elissa Myers Casting, 250 W. 54th St., 10th fl., New York, NY, 10019. Mark submissions: "Little Shop/Role of [___]/AEA Submission. Submissions deadline is Oct. 6. Note: Seeking submissions from AEA members only for these appointments. The AEA member must submit him/herself directly in order to be considered.
• **Pays $812/wk Equity LORT Non-Rep** Contract.

### 'Matilda The Musical' Nat't Tour & B'way

• **Casting the role of Matilda for the** National tour and future replacements for the Broadway production of "Matilda the Musical."
• **Company: Matilda Casting.**
• **Rehearsals begin Mar. 9, 2015 in NYC** for the national tour.
• **Seeking—Matilda: female, 8-10, all eth-**nicities, must be 4'2" or shorter; strong singer and confident speaker. Good understanding of text and intelligent approach to acting. No prior experience necessary.
• **Auditions will be held Oct. 18 at 10 a.m.** at Ripley Grier Studios, 520 8th Ave., 16th Fl., NYC, 10018.
• **Prepare a short musical theater song of** your choice, preferably not from "Matilda the Musical" and bring sheet music. Bring a recent picture and a resume (if you have one).
• **Equity Tier D Contract (Nat'l Tour);** Equity Production Contract (Broadway).

### 'Ring of Fire'

• **Casting "Ring of Fire."**
• **Company: Repertory Theatre of St.** Louis and Cincinnati Playhouse. Staff: Steve Woolf (RSL), Blake Robison (CPH), artistic dir.; Jason Edwards, dir.; Richard Maltby Jr & Jason Edwards, writer; Jeff Lisenby, musical dir.; Rich Cole, casting; Richard Maltby Jr., creator; William Meade, concept.
• **Rehearses Nov. 18, 2014; runs Dec. 3-28** in St. Louis, MO; runs Jan. 17-Feb. 15, 2015 in Cincinnati, OH.
• **Seeking—Man #2: male, 30-46, all eth-**nicities, leading role. Plays acoustic guitar. Young Johnny Cash type, but no impersonators. The essence is what's important; strong actor with powerful authentic rockabilly, folk, country voice, genuinely Southern.
• **Auditions will be held by appt. Oct. 9** and Oct. 10 in NYC.
• **Email submissions to richcolenyc@** hotmail.com with "Ring of Fire/AEA Submission" in the subject line. A thumbnail headshot/resume should be embedded in the body of the email. Attachments will not be opened. Must receive submission by Oct. 7. Seeking submissions from Equity members only for these appointments. The Equity member must submit him/herself directly in order to be considered. No phone calls or visits.
• **Theatre states: "The actor cast must** commit to both engagements of this co-production. This is the only role we are casting."
• **Pays: $812 min./wk. Equity LORT Non-**Rep Contract..

## CHORUS CALLS

### 'Billy Elliot,' Dancers

• **Casting "Billy Elliot."**
• **Company: North Carolina Theatre.** Staff: Carolee Baxter, prod.; Casey Hushion, artistic dir.; Elton John, music; Lee Hall, book-lyrics; Eric Woodall, dir.; Adam Pelty, choreo.




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*above left: John Kinsherf,* Woody Gaul,* Angela Bilkic, Elisabeth Yancey, Lewis Wheeler**
**denotes appearing courtesy of AEA*

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MUSICALS

• **Full company rehearsals begins** Jan. 26, 2015; runs Feb. 10-15 in Raleigh, NC.
• **Seeking—Mr. Braithwaite: male,** 30-49, all ethnicities, dance school pianist and miner. Geordie. Strong singer. Good comedy skills. Tap and dance skills essential. Character actor. Featured ensemble role. **Dead Mum**: female, 30-39, all ethnicities, Billy's deceased Mum. Geordie. Strong singer. Warm, compassionate, sympathetic. Tap and dance a plus. Featured ensemble role. **Big Davey**: male, 40-50, all ethnicities, very strong actor, good singer. Solid movement skills, tap a plus. A working class leader of the union. Covers the roles of: Dad, who's Billy's dad. Single parent. Narrow-minded. Tries to do the best for his family. At the end of his tether. Also George, who's Billy's boxing teacher. Geordie miner. Excellent comedy skills. Friend of Dad's. Spokesman of the miners. Community spirited. Featured ensemble role. **Male Ballet Dancer/ Older Billy**: male, 20-29, all ethnicities, excellent classical ballet dancer with strong physique to join the ensemble. Must be able to cope with Geordie or Northern or Scottish accent. Tap and singing skills a plus. Minimum height of 5'11". Featured ensemble role. Note: This role is cast, those auditioning will be seen as replacements or understudies. **Male Ensemble**: male, 18+, all ethnicities, excellent singing voices and ability to dance or move well. Good tap skills essential. Adaptability to Geordie/Northern accent required. Character men of all ages, older rather than younger. Men need to be physically big, burly, out of shape, and possess great stamina. To play miners, officials, parents, friends, etc. Ability to cover principal roles. Good minor roles and cameos to come from ensemble. **Female Ensemble**: female, 25-40, all ethnicities, excellent singing voices and ability to dance or move well. Good tap skills essential. Adaptability to Geordie/Northern accent required. Ability to cover principal roles.
• **Equity Chorus Calls will be held** Oct. 21 at 9:30 a.m. (Equity female dancers) and at 2 p.m. (Equity male dancers) at Actors' Equity Association Audition Center, 165 W. 46th St., 16th Flr., NYC, 10036.
• **Chorus rules are in effect. A monitor** will be provided. Bring picture & resume, stapled together. All wear supportive sneakers (jazz or street) and clothes to move in. Choreography taught will be from "Billy Elliot." Prepare 16 bars of a musical theater or pop selection showing range if asked. Bring sheet music accompanist provided.
• **Theater states: "Seeking Equity** male and female dancers of all shapes, sizes and vocal types for ensemble and specialty parts."
• **Pays: $699 min./wk., approval** pending. Equity LOA Contract.

## 'Doctor Zhivago,' B'way, Dancers

• **Casting "Doctor Zhivago."**
Synopsis: Boris Pasternak's epic novel of love and passion, set against the turmoil of the Russian Revolution, is a celebrated modern classic, and David Lean's film transformation was one of the great Hollywood epics. Now, the sweeping story of surgeon-poet Yurii Zhivago and Lara, the love of his life, will continue its journey to the stage as a musical. The lush and soaring musical score captures the essence of forbidden romance in the time of revolution. Actors of all cultural backgrounds encouraged to audition. Equity note: Be aware that it is intended that the staging for "Dr. Zhivago" will have a raked stage with an incline of 15/16" to the foot.
• **Company: Junkyard Dog** Productions. Staff: Lucy Simon, music; Michael Weller, book; Michael Korie & Amy Powers, lyrics; Des McAnuff, dir.; Kelly Devine, choreo.; Ron Melrose, musical dir.; Latitude Link and Alexis Productions, prods.; Alchemy Production Group--Abbie Strassler & Carl Pasbjerg, general mgr.; Tara Rubin Casting, casting.
• **Rehearsals begin Feb. 2, 2015;** opens April 2015 on Broadway.
• **Seeking—Ensemble: males &** females, 18+, all ethnicities, very strong dancers who are very strong actors and singers as well (two octave range minimum); these actors will comprise the ensemble and play featured ensemble roles.
• **Equity Chorus Calls will be held** Oct. 7 at 10 a.m. (Equity male dancers) and at 2 p.m. (Equity female dancers) at Pearl Studios NYC "500", 500 Eighth Ave., NYC. Chorus rules are in effect. A monitor will be provided.
• **Bring pix & resumes, stapled** together. Men should bring knee pads and boots or athletic shoes. Women should bring flat shoes or character heels. You may be asked to stay and sing. Bring sheet music for a contemporary musical theater song. An accompanist will be provided.
• **Pays: $1861/wk. min. Equity** Production (League) Contract.

## 'Doctor Zhivago,' B'way, Singers

• **Casting "Doctor Zhivago."**
Synopsis: Boris Pasternak's epic novel of love and passion, set against the turmoil of the Russian Revolution, is a celebrated modern classic, and David Lean's film transformation was one of the great Hollywood epics. Now, the sweeping story of surgeon-poet Yurii Zhivago and Lara, the love of his life, will continue its journey to the stage as a musical. The lush and soaring musical score captures the essence of forbidden romance in the time of revolution. Actors of all cultural backgrounds encouraged to audition. Equity note: Be aware that it is intended that the staging





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for "Dr. Zhivago" will have a raked stage with an incline of 15/16" to the foot.
• **Company: Junkyard Dog Productions.** Staff: Lucy Simon, music; Michael Weller, book; Michael Korie & Amy Powers, lyrics; Des McAnuff, dir.; Kelly Devine, choreo.; Ron Melrose, musical dir.; Latitude Link and Alexis Productions, prods.; Alchemy Production Group--Abbie Strassler & Carl Pasbjerg, general mgr.; Tara Rubin Casting, casting.
• **Rehearsals begin Feb. 2, 2015; opens** April 2015 on Broadway.
• **Seeking—Ensemble: males & females,** 18+, all ethnicities, very strong singers (two octave range minimum) who are very strong actors and dancers as well; these singers will comprise the ensemble and play featured ensemble roles; strong high Bb useful for sopranos and tenors; rich and strong low F useful for basses.
• **Equity Chorus Calls will be held Oct. 13** at 10 a.m. (Equity female singers) and at 2 p.m. (Equity male singers) at Pearl Studios NYC "500", 500 Eighth Ave., NYC. Chorus rules are in effect. A monitor will be provided.
• **Prepare a contemporary musical theater** song. Bring sheet music; an accompanist will be provided. Bring pix & resumes, stapled together.
• **Pays: $1861/wk. min. Equity** Production (League) Contract.

### 'Matilda,' Singers & Dancers

• **Seeking young singers and dancers for** "Matilda," a musical.
• **Company: Royal Shakespeare** Company (UK) and Dodgers. Staff: Tim Minchin, music and lyrics; Dennis Kelly, book; Matthew Warchus, dir.; Peter Darling, choreo.; Chris Nightingale, music supervisor; Deborah Abramson, music dir.; Nora Brennan, children's casting; Jim Carnahan, adult casting.
• **Currently running on tour.**
• **Seeking—Actors: males & females,** 8-12, all ethnicities, strong singers who dance and act. Heights range from 4'0-4'10.".
• Equity Chorus Calls will be held Oct. 5 at 10 a.m. (female dancers who sing and act. sign-up for AEA begins at 9:30 a.m. (rm 1212). sign-up for non-AEA begins at 8:00 a.m.) at Pearl Studios NYC "500", 500 Eighth Avenue, (35th/36th Streets), NYC. Chorus rules are in effect. A monitor will be provided.
• **Bring a photo and resume. Prepare a** short musical theatre song that shows strong belt range. Children should show a straight-forward belted sound true to their young ages, not an imitation of an adult sound.
• **Note: Adult auditions are held separately.** Performers of all ethnic and racial backgrounds are encouraged to attend. Always bring your Equity Membership Card to auditions. AEA performers seen first. Non-AEA performers seen immediately after.
• **Pays $996/wk. Equity Production** (League) Tier D Tour Contract.

**VISIT BACKSTAGE.COM/CASTING**
for full character breakdowns, script sides and more casting notices

## SHORT FILMS

### 'Supermom'

• **Casting "Supermom," a short film spec** about a widowed single mother raising a special child.
• **Company: Traffik Filmworks. Staff:** Dennis Liu, dir.
• **Shoots late October-early November in** NY.
• **Seeking—Katie: female, 24-36, African** American, African Descent, widowed single mom living in NYC trying to figure it all out. Charming and fun, but going through the growing pains of parenting, and learning to become more responsible. Attractive, but has a face that will become chiseled. **Connor**: male, 6-9, African American, Ethnically Ambiguous / Mixed Race, African Descent, adorable innocent kid who leaves an indelible impression on anyone he meets. Mischievous and outgoing. Throws huge fits, but has a calm in his eyes. **Katie's Mom's Friend**: female, 30-45, all ethnicities, slightly more experienced than Katie, perhaps a touch older; she understands what it's like to be a single parent. Friend, confidant, and ally to Katie.
• **Seeking submissions from NY.**
• **Send submissions to supermomfilm@** gmail.com.
• **Include video in submission if** possible.
• **No pay.**

## SCRIPTED TV & VIDEO

### HBO's 'Crime'

• **Seeking union and nonunion African** American, Hispanic and East Indian men to portray prisoners for work on the new HBO series "Crime."
• **Company: HBO/Comer Casting. Staff:** David Waldron, casting dir.
• **Shoots TBD in NYC.**
• **Seeking—Prisoners: male, 18+, African** American, Hispanic, South Asian, Middle Eastern.
• **Seeking submissions from NY.**
• **Submit candid photos, up to date sizes,** union status and contact information to crimebackground@gmail.com and put "Prisoner" in the subject line. If you have tattoos submit photos that show off your tattoos.
• **Professional pay provided.**

## CABARET & VARIETY

### Duplex Cabaret Theater

• **Seeking self-contained acts to perform** at The Duplex, a 70-seat West Village cabaret theater.
• **Company: Duplex Cabaret Theater.** Staff: Thomas Honeck, booking mgr.
• **Performances are ongoing in NYC.**
• **Seeking—Singers: males & females,** 21-64, all ethnicities. **Comedians**: males & females, 21-64, all ethnicities. **Performance Artists**: males & females, 21-64, all ethnicities. **Composers**: males & females, 21-64, all ethnicities. **Writers**: males & females, 21-64, all ethnicities. **Acoustic Musical Acts**: males & females, 21-64, all ethnicities.
• **Seeking submissions from NY.**
• **Email show information, running** time, and brief marketing plan to Thomas Honeck, booking mgr., at thomas@theduplex.com or call (212) 989-3015.
• **Note: All performers must be 21+.** Seeking self-contained acts only. Space, reservations line, full light and sound package, and house technician provided.
• **Pay is 100% of the cover charge set by** the producer, minus a sliding scale room fee based on attendance.

### The Duplex Piano Bar, Singers

• **Seeking entertainers with strong bar-**tending/cocktail service experience to work at the Duplex Piano Bar.
• **Company: The Duplex. Staff: Tony** DeCicco, owner.
• **Shifts are ongoing weekly from 8:30** p.m.-4:30 a.m. at the Duplex in NY.
• **Seeking—Singers/Entertainers: males** & females, 21+, all ethnicities, who can perform comfortably with a microphone and a piano player and be very entertaining in front of a boisterous crowd. Note: All candidates must have strong bartending and cocktail serving experience, with verifiable references.
• **Seeking submissions from NY.**
• **Send submissions to tony@theduplex.** com.
• **Pays minimum wage plus bonuses and** tips.

## SINGERS

### Hank Lane Music, Vocalists & Musicians

• **Casting vocalists and musicians to** perform with Hank Lane Music's bands. Hank Lane Music is an equal opportunity employer established in 1978.
• **Company: Hank Lane Music. Staff:** Michael Hart, dir. of personnel.
• **Positions begin immediately in NYC.**
• **Seeking—Vocalists: males & females,** 17-30, all ethnicities, young, good-looking, very high energy, and clean cut. **Musicians**: males & females, 17-40, all ethnicities, including electric violinists, young, good-looking, very high energy, and clean cut.
• **Auditions will be held by appt. Oct. 14** in NYC.
• **For an audition appointment, email** contracting@hanklane.com. No walk-ins. Auditioning performers must bring a song list. Vocalists: performance will include contemporary pop/hip-hop/R&B; no Broadway or theater. An accompanist will be provided, but a CD player will also be provided for backing tracks if you choose. Musicians: bring your instrument; amps will be provided. Drummers: bring your sticks; a kit will be provided.
• **For more info, visit http://hanklane-**music.com.
• **Professional pay provided. American** Federation of Musicians Contract. If nonunion musicians are hired they will have the opportunity to join AFM.

## COMEDIANS & IMPROV

### Jekyll and Hyde Club Members

• **Casting performers for a unique and** interactive dining experience, featuring live entertainment and spooky special effects at the new Times Square location and the original Greenwich Village pub.
• **Company: Jekyll and Hyde Club -** Times Square. Staff: Patrick Tarpey, dir. of entertainment.
• **Rehearses and performs ongoing** (shifts are approx 11 a.m.-5 p.m. or 5-11 p.m.) in NYC.
• **Seeking—Mad Scientists, Eccentric Explorers, and Persons of Mystery**: males & females, 18-64, all ethnicities, must have improvisational experience, preferably environmental (theme parks, Renaissance fairs, etc.); dialects/accents and versatile vocal work a plus.
• **Seeking submissions from NY.**
• **Email a picture and resume to** pftarpey@me.com for consideration and invitation to an upcoming group audition.
• **Pay provided.**

## STAGE STAFF & TECH

### 'Edgar Allan Poe, His Life, Loves and Tales of Terror'

• **Seeking a sound and lighting program-**mer/operator for "Edgar Allan Poe, His Life, Loves and Tales of Terror," a play celebrating the tragic life and selected poems and tales of America's foremost and incomparable gothic storyteller.
• **Company: Castle Shakespeare** Repertory. Staff: Stanley Barber, dir.
• **Runs through Nov. 21 at Pax Amicus** Castle Theatre, (Exit 26/Rt 80West) Lake, Shore Road, Budd Lake, NJ.
• **Seeking—Lighting and Sound Operator:** males & females, 18+, all ethnicities, experienced and familiar with ETC Express board; able to hang and focus stage lights, and run performances.
• **Seeking submissions from NJ.**
• **Call 973-691-2100 for interview/** appointment. See website at www.paxamicus.com for details.
• **Rehearsal, travel, and per perfor-**mance pay provided.

### Merry-Go-Round Playhouse/ Finger Lakes Musical Theatre Festival, ASM

• **Seeking an assistant stage manager for** the 2015 summer season of the Merry-Go-Round Playhouse/Finger Lakes Musical Theatre Festival. Season includes "West Side Story" (Rehearsal begins May 14; runs May 27-June 17); "Light in the Piazza" (Rehearsal begins June 11; runs June 24-July 15); "Saturday Night Fever" (Rehearsal begins July 7; runs July 22-Aug. 12); and "Sweeney Todd" (Rehearsal begins Aug. 6; runs Aug. 19-Sept. 5).
• **Company: Merry-Go-Round Playhouse** / Finger Lakes Musical Theatre Festival. Staff: Brett Smock, prod. artistic dir.
• **Runs May 7-Sept. 5, 2015 in Auburn,** NY.
• **Seeking—Equity Assistant Stage Manager**: males & females, 18+, all eth-

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nicities, must have extensive previous stage management experience, excellent organizational skills, experience calling large musicals, be able to lift 50 lbs, possess strong people skills, and approach the workplace with a collaborative outlook. Responsibilities include: managing the deck, assigning deck run crew tracks, overseeing prop tracking, ensuring a safe/clean environment throughout rehearsals and performances, notation of blocking and choreography, scheduling fittings around the rehearsal schedule based on the cost contract, etc.
• **Seeking submissions from NY.**
• **Send submissions to stagemanagement@fingerlakesmtf.com.**
• **Deadline for submissions is Nov. 3. For** consideration, mail or email cover letter and resume. Send to: Finger Lakes Musical Theatre Festival, 17 William St. 2nd Floor, ASM Submission, Auburn NY 13021.
• **Pays $645/wk. Equity LOA ref. to COST** Contract. Company states: "The work environment is positive, challenging, and the company upholds high artistic standards. Housing is excellent and all employees are provided their own bedroom. For more information, visit www.fingerlakesmtf.com."

## AGENTS & MANAGERS

### Agent Access Auditions

• **Seeking active, paid-up Equity** Members at the Agent Access Auditions (AAAs). Each NYC-area AEA-franchised agency attends at least one AAA session (either musical or dramatic) per year. Approximately 30 AAA calls are scheduled annually. Agent Access Auditions are sponsored by Actors' Equity Association and provided free of charge as a benefit of Equity Membership. AEA thanks the National Association of Talent Representatives (NATR) for its assistance in the development of this program.
• **Company: Actors' Equity Association.** Staff: Equity-franchised agents from Creative Artists Agency, Ingber & Associates Talent Agency, and About Artists Agency are expected at this session.
• **Representation is TBD.**
• **Seeking—Unsigned Equity Members:** males & females, 18+, all ethnicities.
• **Auditions will be held Oct. 20 from 7-10** p.m. (sign-in at 8:30 a.m.) at Actors' Equity Association Audition Center, 165 W. 46th St., 16th Fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.
• **Prepare one brief song (whatever you** do best: rock, country, contemporary or traditional musical theater). Self-written pieces, opera, and operetta are not appropriate for AAAs. No monologues. Bring sheet music; accompanist provided. Bring three sets of your pix & resumes stapled together. Note: Do not call the agents' offices. These auditions are only for AEA members who are not signed clients of any agent. Do not sign up to audition if you are currently signed with an agent.
• **Modified Equity Principal Audition** procedures will be in effect for these Agent Access Auditions: there will be no afternoon or evening sign-ups. Sign-up will begin at 8:30 am on audition day. Sign-up will end at 9:30 am or when all 54 slots have been taken and 50 alternates have been signed up, whichever comes first. Equity cannot guarantee that any alternates will be seen. Bring your Equity Card to sign-up. Equity staff will not be able to provide "day passes" to Members who have lost or forgotten their Membership Cards. Be sure to replace your lost card before audition day. As with EPAs, check in with the monitor at least 10 minutes prior to your scheduled audition slot.
• **Contracts are TBD.**

### Agent Access Auditions, Dramatic

• **Seeking AEA members who are not** signed clients of any agent and are looking for representation to participate in Agent Access Auditions, which are sponsored by Actors' Equity Association. Agents from Fifi Oscard Agency are expected to attend.
• **Company: Actors' Equity Association.** Staff: Fifi Oscard Agency, agents.
• **Rehearsals and performances vary per** project.
• **Seeking—Actors: males & females, 18+,** all ethnicities.
• **Equity Principal Auditions will be held** Oct. 14 from 7-10 p.m. (monitor begins sign-up at 8:30 a.m.) at Actors' Equity Association Audition Center, 165 W. 46th St., 16th Fl., NYC, 10036.
• **Prepare one contemporary monologue** (either comic or dramatic), two minutes or less. Self-written pieces are not appropriate for AAAs. No singing. Bring three sets of stapled-together picture and resume. Do not call agents' offices. EPA Rules are in effect. A monitor will be provided.
• **There will be no afternoon or evening** sign-ups. Sign-up is from 8:30-9:30 a.m. or when all 54 slots have been taken and 50 alternates have been signed up, whichever comes first. Equity cannot guarantee that any alternates will be seen. Only active, paid-up Equity Members will be seen. Bring your Equity Card to sign-up. Equity staff will not be able to provide "day passes" to Members who have lost or forgotten their Membership Cards. Be sure to replace your lost card before audition day. As with EPAs, check in with the monitor at least 10 minutes prior to your scheduled audition slot.
• **Contract details vary per project.**

## FESTIVALS & EVENTS

### Wilhelmina Modeling Events

• **Seeking models with representation** for Wilhelmina Events, a subsidiary of Wilhelmina Philadelphia.
• **Company: Wilhelmina Events. Staff:** Charles H, events coord.
• **Runs Oct. 12, 3:00-6:00 p.m. at Le** Reve, 125 East 54th Street, New York, NY 10022.
• **Seeking—Fashion Models (Hosting & Networking):** female, 21-30, all ethnicities, 5'8" or taller for hosting and networking very high-end events for the Blackout Group.
• **Seeking submissions from NY and NJ.**
• **Send submissions to Events@wilhelminaphiladelphia.com.**
• **Bring portfolio book, comp card, head**shot/resume, and/or snapshots. Models come dress to impress (simple and elegant). For more information, contact Charles H., Senior Events Coordinator for Wilhelmina, at (484) 368-3240 (ext. 201).
• **Payment is TBD. VIP access and all** expenses paid to the following locations (including but not limited to): Provocateur, Gilded Lily, No. 8, & Tao Downtown, etc. Note: This is a separate company from Wilhelmina Philadelphia and is operating out of NY. In addition to representing talent, Wilhelmina Philadelphia also offers training and related development services to models and actors for additional fees depending on experience level and select divisions.

## GROUPS & MEMBERSHIP COMPANIES

### 'Mishmash!'

• **Casting The Actor's Project NYC's 31st** season of full-length theatrical showcases of music, scenes, monologues, and sketch comedy, all original works by company writers. Currently casting "Mishmash!" Artistic Director states: "TAPNYC is a company that assists its members in landing agents and getting work through industry showcases and plays. All shows are attended by agents, managers, and casting directors. Past productions have been attended by producers (Broadway, Off-Broadway & off-off-Broadway, film, and TV), agents (commercial and legit), managers, and NY/L.A. casting directors."
• **Company: The Actor's Project NYC.** Staff: Bobby Holder, Ann Bonner, Lindsey Zelli, Michelle Samarel, co-dirs.; Sam Carner & Derek Gregor, musical dir.
• **Rehearses and performs fall-winter** 2014 in NYC.
• **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
• **Auditions will be held by appt. Oct. 7** from 3:30-4:30 p.m. (group audition) at TAPNYC @ Studios 150, 150 W. 46th St., Studio 5, NYC, 10019.
• **Send submissions to audition@theactorsprojectnyc.com.**
• **Prepare a one-minute contemporary** comedic monologue. Auditions will be done in groups. Producer states: "We suggest (though do not require) monologues from Bobby Holder's book 'Out of the Blue' (available on TAPNYC website, BobbyHolder.com, Amazon, iBooks, etc.) or TAPNYC-approved monologues on the MonologuesToGo.com website."
• **Membership dues are $395/season and** include agent/manager coaching, resume workshops, branding yourself workshops, and entry into The Acting-Career Seminar, where company members meet with a commercial agent, a legit agent, and a talent manager. Possible pay provided; actors cast in company plays share a percent of the profits (you must be an accepted member to participate).

### The Actor's Project NYC, Season 31

• **Casting five shows for The Actor's** Project NYC's 31st season of full-length theatrical showcases of music, scenes, monologues, and sketch comedy, which are all original works by company writers. Artistic Director states: "TAPNYC is a company that assists its members in landing agents and getting work through industry showcases and plays. All shows are attended by agents, managers, and casting directors. Past productions have been attended by producers (Broadway, Off-Broadway & Off-Off-Broadway, film, and TV), agents (commercial and legit), managers, and NYC/L.A. casting directors."
• **Company: The Actor's Project NYC.** Staff: Bobby Holder, artistic dir.-dir.; Ann Bonner, dir.; Carner & Gregor, musical dirs.
• **Rehearses and performs fall/winter** 2014 in NYC.
• **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
• **Auditions will be held by appt. Oct. 7** from 3:30-4:30 p.m. (group audition) and Oct. 21 from 4-5 p.m. (group audition) at TAPNYC @ Studios 150, 150 W. 46th St., 7th Flr., NYC, 10036.
• **Send submissions to audition@theactorsprojectnyc.com.**
• **Prepare a one-minute contemporary** comedic monologue. Producer states: "We suggest (though do not require) monologues from Bobby Holder's book 'Out of the Blue' (available on TAPNYC website, BobbyHolder.com, Amazon, and iBooks) or TAPNYC-approved monologues on the MonologuesToGo.com website."
• **Possible pay provided; actors cast in** company plays share a percent of the profits (you must be an accepted member to participate). Required membership dues are $395/season (less than $25/week) and include agent/manager coaching, resume workshops, branding yourself workshops, and entry into The Acting-Career Seminar, where company members meet with a commercial agent, a legit agent, and a talent manager.

# SOUTHERN CALIFORNIA

## PLAYS

### 'Barclay's Island'

• **Casting a reading of a play, "Barclay's** Island." Synopsis: Issues of class and

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Academy Award-nominated actor and ASDS alumnus

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power dictate romance as parents seek to control their older children. The setting is an upper-crust island enclave in New England during summer season. Playwright states: "The play is one set, five characters, two hours long, and more drama than comedy."
• **Company: Arnold E. Fallon, Jr. Staff:** Arnold E. Fallon, Jr., playwright.
• **Reading is Nov. 1 (9 a.m.-12 p.m.) at** Emerson L.A., Hollywood, CA.
• **Seeking—Father: male, 40-73, all ethnicities, to play 50s. Mother**: female, 40-74, all ethnicities, to play 60s. **Daughter**: female, 25-37, all ethnicities, to play 30s. **Suitor**: male, 28-39, all ethnicities, to play 30s. **Son**: male, 28-39, all ethnicities, to play 30s.
• **Seeking submissions from CA.**
• **Send submissions to** arnold.e.fallonjr@biola.edu.
• **Submit resume.**
• **No pay.**

## 'Blackout,' Haunted House

• **Casting the 2014 Halloween season of** "Blackout." Company states: "Named by the New York Times as the 'extreme theater event of the year' and by the New York Post as 'the scariest haunted house in New York City,' it is an intense immersive horror-themed theater production made for adults 18 and over."
• **Company: Iconic Blackout LLC. Staff:** Josh Randall and Kristjan Thor, dirs.
• **Rehearsals begin Oct. 6; runs Oct.** 9-Nov. 9 (generally Wed.-Sun. night performances, with some exceptions) in Downtown L.A.
• **Seeking—(4) Family Member #1: male,** 18-70, Asian, South Asian, Southeast Asian / Pacific Islander, seeking four Asian males, any age or type, story will be designed around the strengths of the actor who is chosen; must be comfortable with intense horror content and be open to the possibility of nudity, although it's not a requirement. **(8) Family Member #2-9**: female, 18+, Asian, South Asian, Southeast Asian / Pacific Islander, any age or type; the story will be designed around the strengths of the actor who is chosen; must be comfortable with intense horror content and be open to the possibility of nudity, although it's not a requirement.
• **Seeking submissions from CA.**
• **Apply on Backstage.com.**
• **Email headshot, resume, and a very** short description of your interest in the project to safety@blackouthh.com. Directors will email selected actors set up a meeting/audition. Note: Actors must be comfortable with close contact and have strong improvisational skills. All actors must feel comfortable with extreme adult-oriented situations and be confident enough to hold their own while ensuring all audience members get through the event safely. Think "Silence of the Lambs," "Martyrs," "The Shining," and "ils (Them)." Directors state: "Seeking all ages and character types. Familiarize yourself with 'Blackout' before applying (watch our videos & watch Google reviews). Previous experience in haunted houses is not necessary, and is generally irrelevant. We seek actors who are interested in the psychology of truly affecting an audience member, and those who can utilize their acting training to get inside someone's head."
• **Pays a $65-$75/show stipend.**

## 'Men Cry in the Dark II'

• **Casting "Michael Baisden's Men Cry in** the Dark II," a touring stage play.
• **Company: LDB Casting. Staff: Leah** Daniels-Butler & Kevin Scott, casting dirs.
• **Workshop runs Dec. 2-19, 2014 (Mon.-** Fri.) in L.A.; rehearses Jan. 5-23, 2015 (Mon.-Fri.) in Atlanta, GA; previews Jan. 24-Feb. 4; official tour begins Feb. 5.
• **Seeking—Derrick: male, 30-40, African** American, to play early to mid 30s, Derrick is very attractive, smart, sexy, charming, and charismatic; extremely successful, he runs a multi-million dollar business as the Editor-in-Chief of "Happily Single" magazine, the number-one dating website in the nation; his professional life is right on track, and now he's working on his personal life; Derrick is very much in love with Angela, and deeply regrets that their relationship ended when he made the mistake of cheating on her; he would do anything for a second chance; when she lets him back into her life, he is hopeful that he can gets things right this time; however, the heart is a delicate thing, and Derrick must navigate some difficult emotional twists and turns before their love is fully realized; lead. **Robin**: female, 30-38, African American, to play early 30s, she is an absolutely beautiful, intelligent, and sexy woman; she has a wonderful sense of humor, a warm, caring personality, and winning way about her; she is also a successful business woman, having just opened a popular fitness club; Angela is still very much in love with Derrick; however, after he lost her trust over a year ago, she packed her bags and decided to never let someone hurt her like that again; strong, perceptive, honest, and extremely likeable, Angela finally decides to give Derrick a second chance, insisting that they just be friends, at first; that's not an easy task for either of them because the sexual tension between them is sizzling; like Derrick, Angela wants their relationship to work out more than anything in the world, but she soon realizes that there is work to be done, and some tears to be shed, before their commitment to one another is rock solid; lead, must be able to sing. **Tracie**: female, 30-38, African American, to play mid-30s, Tracie is an attractive, fun-loving, strong woman who has been married to her husband Tony for fifteen years, and they're still going strong on all fronts; sexy and flirtatious, she vowed years ago that she and her husband would never be a boring married couple who puts sex on a calendar; she's spontaneous, playful, and outspoken; very much in love with Tony, she has a wonderful relationship with him, and stands by him through thick and thin; when he's out of work, she tells him "nobody can defeat us as long as we stand together"; she seems to know just what to say to keep his spirits up; though they go through a rocky time when Tony's ex interferes in their lives, they manage to pull through it all stronger than ever; lead, must be able to sing. **Tony**: male, 30-40, African American, to play mid-30s, a smart, likeable, attractive man, he is Tracie's husband of fifteen years, and one of Derrick's closest friends since high school; he is very much in love with his wife and knows he's a very lucky man; he knows that she knows him better than anyone and he's deeply appreciative of her emotional support while he goes through a hard time; unable to find a job, he's struggling with feelings of inadequacy; as the man of the house, he feels as though he's dropped the ball, and he's frustrated that he can't provide for his wife and daughter; his fortunes take a turn, however, and before long, he's back on track; lead, must be able to sing. **Ben**: male, 35-45, African American, to play mid-to-late 30s, Ben is a big bear of a man, someone who loves to eat, drink, and be merry; the owner of the tremendously popular Club Limelight in Atlanta, he is a hard-working, energetic guy; however, he's getting a bit worn down by his latest girlfriend, a woman who is much younger than he is; however, he's doing his best to keep up because he loves to have a pretty girl on his arm; one of Derrick's best friends since high school, he has a great sense of humor and a fun-loving manner; however, he doesn't take care of himself, and suffers a near-fatal heart attack; eventually, he finds true love with a more mature woman, Denise; supporting. **Porsha**: female, 25-30, African American, to play mid-20s, she is a very sexy but trashy young woman, who is thrilled with her recent breast augmentation, paid for by her boyfriend, Ben; an opportunistic gold-digger, she's looking out for number one, and makes no bones about it; college-educated, she may have a degree, but she's not very smart and she has no class; she's always looking out for the next best thing; supporting. **Maria**: female, 25-35, Hispanic, to play early 30s, she is a beautiful, sexy, intelligent woman who is dating Mark, one of Derrick's best friends; perceptive and outspoken, she is not happy with the way that Mark talks about black women, and she lets him know it--she tells Mark to knock it off or she's walking; Maria bonds with her new friends, Angela, Denise, and Tracie, and she forms a strong friendship with them; supporting. **Mark**: male, 35-45, African American, to play mid-30s, Mark is one of Derrick's good friends since high school; ever since Mark got "dogged-out by a black girl in high school he has decided that every race of women is better than black women"; an immature man, he thinks black women don't know how to balance "being successful and being submissive" and that "sisters don't stick around when the money runs out"; he tells his girlfriend, Maria, that he's going to change his ways, but fails to do so; eventually, he succeeds in completely alienating his friends with his unenlightened points of view; supporting. **Jada**: female, 30-38, African American, to play mid-30s, a local news anchor, she is a very successful and ambitious woman who is dating Derrick; Jada really cares for Derrick, and though they've been romantically involved for quite some time, she's trying to accept the boundaries of their relationship, that they're just friends, and there's no serious commitment; however, it's not what she feels, and before long, she's asking for more than Derrick can give her; supporting. **Valerie**: female, 33-40, African American, to play mid-30s; the mother of Tony's daughter, Valerie is a trashy, crude, abrasive woman, who has recently enjoyed tremendous success with her reality TV show called "The Real Mistresses of Atlanta"; starring in the show, she makes $50,000 an episode, and she loves flaunting her money; she seems to particularly enjoy taunting Tony, and resents it when he doesn't take her up on her advances; she decides to make life really difficult for him; supporting. **DJ Justin**: male, 40-45, African American, to play mid-40s, the energetic host of the number-one morning radio talk show in Atlanta, he is sort of a snake who seems to delight in setting people up in awkward situations so that he can get high ratings; he also makes the mistake of getting involved with Porsha; supporting.
• **Auditions will be held by appt. Oct. 2** and Oct. 3 in Los Angeles, CA.
• **For an audition appointmet, email sub-**missions to MCITD02@gmail.com (electronic submissions only). Self-

## AUDITION HIGHLIGHTS

**CALIFORNIA**

***Fri. Oct. 3***
'Men Cry in the Dark II'
'Spread'
'Yellow'

***Sat. Oct. 4***
'Bungalow'
'Thanks for the Advice'
'Motel 6 Feet Under' Haunted House
'Mikyongga'
'Revival'
'Johnny Geronimo'

***Sun. Oct. 5***
'Boxed In'

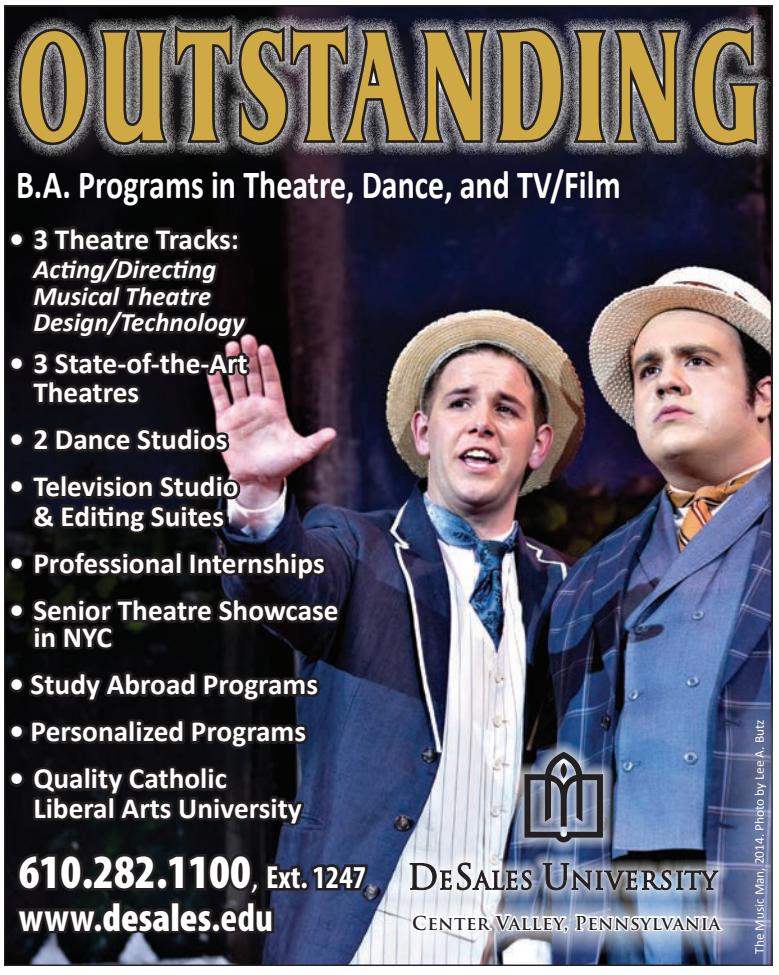
***Mon. Oct. 6***
Center Theatre Group

***Tues. Oct. 7***
'The Lake Effect'
'Cabaret' (also 10/8)

***Weds. Oct. 8***
Mr. or Ms. Moviefone
'Marvel Universe Live!'

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• **Pays: $1,113/wk. + 10%. The producers** plan to apply for a union contract.

### 'Pinkolandia'

• **Casting local San Diego actors for** "Pinkolandia" by Andrea Thome.
• **Company: Mo`olelo Performing Arts** Company. Staff: Lydia Fort, exec. artistic dir.; Donnie Matsuda, assoc. prod.; Jose Zayas, dir.
• **Rehearsals begin Jan. 27, 2015; runs** Feb. 28-Mar. 22 in San Diego, CA.
• **Seeking—Beny: female, 18+, all ethnicities**, intense and oversensitive eleven year old girl (to be played by an adult). Also plays "Anna." **Gaby**: female, 18+, all ethnicities, Beny's little sister, eight years old, lives often in imagination. **Mom**: female, 30-45, Hispanic, Chilean. Also plays Kid 2, Mama and Nazi Jailer. Must speak fluent Spanish. **Dad**: male, 30-45, Hispanic, Chilean, political exile. Also plays Kid 3. Must speak fluent Spanish. **Tio Ignacio/Pittman/Bear/Old Man**: male, 50+, Hispanic, Beny's great-uncle, Chilean, an exiled radical. Must speak fluent Spanish. **Kid 1/Nazi/Pepe/Musician**: males & females, 20-55, all ethnicities, a guitar player, ideally. Must speak fluent Spanish.
• **Equity Principal Auditions will be held** Oct. 16 from 10 a.m.-6 p.m. (lunch, 1-2 p.m.) at 10th Avenue Theatre, 930 10th Ave., San Diego, CA, 92101.
• **For an audition appointment, email** donnie@moolelo.net with "Pink" Audition Request in subject line. Attach headshot and resume. We will reply with an audition time and sides. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
• **For more info, www.moolelo.net.**
• **Pays $371/wk. Equity SPT 5 Contract.**

### Professional Theatrical Actors and Improvisors, San Diego

• **Seeking professional theater actors** and improvisors for The Murder Mystery Company. Casting director states: "The Murder Mystery Company has been active in the national theater community for over ten years and is third in record ticket sales in the U.S. Shows run year-round, with a multitude of fun themes changing periodically to give repeat customers something new to look forward to."
• **Company: TMMC. Staff: Ron Austin,** casting dir.
• **Ongoing performances year-round in** San Diego, CA and surrounding areas.
• **Seeking—Actor: males & females,** 18-64, all ethnicities. **Actor**: males & females, 18-64, all ethnicities. **Actor**: males & females, 18+, all ethnicities.
• **Auditions will be held by appt. Oct. 11** from 10 a.m.-3:30 p.m. at Visionary Dance Theatre, 7202A El Cajon Blvd., San Diego, CA, 92115.
• **Send submissions to racastingdirector@gmail.com.**
• **Pays a base $75/performance, via** direct deposit. Company will also reimburse gas and pay for travel expenses. If you choose to travel to a non-local performance, company will handle flights and lodging.

### 'Romeo and Juliet'

• **Casting "Romeo and Juliet," an explo**ration of Shakespeare's classic utilizing diverse multi-media, live action video, live music, a full film-like score, dance as a form of primal expression, and live-action theater. This version of "Romeo and Juliet" will take place in a post-apocalyptic world and will delve into our most primary feelings of sexuality, lust and desire - and the roots of our programmed ideas and feelings about ove, god and life.
• **Company: Skinny Lee Productions.** Staff: Derek Magyar, dir.; Ben Press, co. prod.; Rick Pagano, casting dir.; Anna Magworm, casting asst.
• **Rehearsals begin Oct. 6; runs Nov.** 11-22 in Los Angeles, CA.
• **Seeking—Romeo: males & females,** 24-34, all ethnicities, dreamer; believes in the idea of love and thinks that love might be the answer to all of his problems. **Juliet**: female, 20-29, all ethnicities, much more than just a pretty face. Smart, witty, and determined. Knows what she wants, and she gets it. Proposes to Romeo. Protagonist that undergoes the greatest evolution during the course of the play. Powerful, beautiful and oozes sexuality without even knowing. Truly a master at manipulation. **Mercutio**: male, 24-34, all ethnicities, Romeo's close friend. One of the most extraordinary characters in all of Shakespeare's plays. Overflows with imagination, wit, and, at times, a strange, biting satire and brooding fervor. Convincing both as a man and as a woman. **Nurse**: female, 28-36, Caucasian, Asian, South Asian, Southeast Asian / Pacific Islander, Juliet's nurse. Should physically look like the quintessential "Juliet" on the outside. Came into the family to serve Gregor Capulet and groom the new future "Juliet". She is like a sister to Juliet in many ways but is jealous and envious as she wants her new adopted parents to see that she could be the "new future." **Tybalt**: male, 24-34, all ethnicities, a Capulet, Juliet's cousin on her mother's side. Vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Stage fighting skills an asset for this role.
• **Equity Principal Auditions will be held** Oct. 2 from 9 a.m.-5 p.m. (sign-in, 8 a.m.; lunch, 1-2 p.m.) at Audition Loft, 5225 Wilshire Blvd., Suite 504, Los Angeles, CA, 90036.
• **EPA Rules are in effect. A monitor will** be provided. Performers of all ethnic and racial backgrounds are encouraged to attend.
• **Pays $468/wk.; Equity HAT Contract.**

### 'Sanders Family Christmas'

• **Seeking actors for "Sanders Family** Christmas," a play.
• **Company: Sierra Repertory Theatre.** Staff: Frank Latson, dir.; Connie Ray and Allen Bailey, author.
• **Rehearsal begins Oct. 28; runs Nov.** 14-Dec. 21 in Sonora, CA.
• **Seeking—All Roles Open: males &** females, 18+, all ethnicities. **Burl**: male, 35-45, all ethnicities, father, strong patriarch, and proud of his family, Sings bass. Able to sing and play bluegrass/folk/gospel/musical theatre styles. Must play string instruments such as guitar, mandolin, ukulele, etc. **Stanley Sanders**: male, 25-35, all ethnicities, Burl's handsome brother, formerly served hard labor time and most recently returned from a role in a Hollywood western. Sings baritone. Able to sing and play. Bluegrass/folk/gospel/musical theatre styles. Must play string instruments such as guitar, mandolin, ukulele, etc. **Band**: males & females, 18-25, all ethnicities, instruments that need to be covered are guitar, mandolin, banjo, fiddle, percussion, bass and harmonica. While every actor must be able to play an instrument, the director is flexible as to who plays what, depending on individual skills.
• **Auditions will be held by appt. Oct. 11** and Oct. 12 in Sonora, CA.
• Send submissions to artistic@sierrarep.org or mail to SRT, P.O. BOX 3030, Sonora, CA 95370. List the role you are interested in the header of submission. Submissions deadline is Oct. 7. Note: No East Coast auditions are planned at this time. However, we do consider and encourage submissions from all over the country.
• For more info, visit: www.sierrarep.org. No phone calls to theatre at this time.
• Pays $425. Lodging and travel provided. Equity SPT SPT 6 Minimum Contract.

### 'The Lake Effect'

• **Casting "The Lake Effect," a play.**
• **Company: TheatreWorks-Silicon** Valley. Staff: Rajiv Joseph, writer; Giovann Sardelli, dir.; Leslie Martinson, assoc. artistic dir.
• **Rehearsals begin Feb. 11, 2015; runs** Mar. 7-29, 2015 at the Lucie Stern Theatre in Palo Alto, CA.
• **Seeking—Priya: female, 30-39, all eth**nicities, Indian American, with her marriage on the rocks, she returns to Cleveland to close up her father's restaurant after he dies. Her father was born in Calcutta; she was born and raised in Cleveland. **Vijay**: male, 35-39, all ethnicities, Indian American, Priya's brother, tightly wound, recently unemployed stock brocker, estranged from his father, hasn't seen in sister in many years. Born and raised in Cleveland. **Bernard**: male, 35-39, African American, good-hearted, naive, never quite recovered from a head injury, unlikely friend of Priya and Vijay's father.
• Equity Principal Auditions will be held Oct. 7 from 10 a.m.-4 p.m. (sign up begins at 9:00 a.m. no lunch break.) at Madilyn Clark Studios, 10852 Burbank Blvd, N. Hollywood, CA, 91601.EPA Rules are in effect. A monitor will be provided. No EMC or non-equity performers at this call.
• **Prepare one monologue, two minutes.** Bring resume and headshot.
• **Note: If you are unable to attend this** audition, actors may send photo and/or resume to: Leslie Martinson, TheatreWorks, 350 Twin Dolphin Drive, Suite 127, Redwood City, CA 94065. There are no stage management positions available. None of the roles in this production will be understudied. For more info, visit www.theatreworks.org.
• **Pays $776/wk.; Equity LORT Non-Rep** LORT C Minimum Contract.

## MUSICALS

### 'A Christmas Carol'

• **Casting a musical adaptation of "A** Christmas Carol," by Charles Dickens.
• **Company: Glendale Centre Theatre.** Staff: Tim Dietlein, prod./dir.; Jennifer Patterson, customer service rep.
• **Runs Nov. 28-Dec. 24 at the Glendale** Centre Theatre in Glendale, CA.
• **Seeking—Bob Cratchit: male, 35-45, all** ethnicities, gentle, loving father and husband. **Mrs. Cratchit**: female, 30-40, all ethnicities, strong, kind. **Tiny Tim**: male, 6-9, all ethnicities, optimistic, gentle-spirited. **Marley's Ghost**: male, 30-55, all ethnicities, tormented, enslaved sinner. **Christmas Past**: female, 18-50, all ethnicities, ethereal, whimsical, sensitive. **Christmas Present**: male, 30-50, all ethnicities, jovial, big-hearted, full of life. **Fred**: male, 25-35, all ethnicities, full of love, patient, fun. **Young Scrooge**: male, 20-28, all ethnicities, fledgling miser, ambitious, selfish. **Belle**: female, 18-25, all ethnicities, beautiful, kind, sensitive, young Scrooge's fiancée. **Boy Scrooge**: male, 10-14, all ethnicities, lonely, sensitive. **Little Fan**: female, 8-11, all ethnicities, happy, sweet. **Chorus**: males & females, 18-50, all ethnicities, singers/actors, many character roles to be cast from Chorus. Note: All roles are any ethnicity.
• **Auditions will be held Oct. 20 from 7-10** p.m. at Glendale Centre Theatre, 324 N. Orange St., Glendale, CA, 91203.
• **To schedule an audition appointment,** call (818) 244-8481. Sides will be provided. Bring pix and resumes. Casting is open to all ethnicities. For more information, visit www.glendalecentretheatre.com.
• **Pays $10 gas stipend per show.**

### 'It's Christmas Every Day'

• **Casting ensemble/chorus for "It's** Christmas Every Day."
• **Company: Candlelight Pavilion. Staff:** Ben Bollinger, prod.; John LaLonde, dir.; Dustin Ceithamer, choreo.; Douglas Austin, music dir.
• **Rehearsals begin Nov. 1, Monday-**Thursday, 7-11 p.m. and Saturdays, 10 a.m.-2 p.m.; runs Nov. 29-Dec. 27 in SoCal.
• **Seeking—Dancing/Singing Chorus:** males & females, 18-30, all ethnicities, dancers who sing well for our original holiday production.
• **Seeking submissions from CA.**
• **Submit picture, resume, and any video** footage if available to Jackie@candlelightpavilion.com. Include height/weight and vocal range.
• **Pays $250 rehearsal stipend; $40/show** performance rate.

### 'The Real High School Musical'

• **Casting "The Real High School** Musical." Synopsis: This musical is set in the contemporary, urban Music & Media Arts Pilot High School, a k a




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MMAPS. The cast of five--three female actors and two male actors--sing live and may play instruments live to the prerecorded instrumental score of this days-in-the-lives story of the students who conflict with parents, teachers, and each other during a few weeks of the semester. The musical runs about 90 minutes without intermission. The score of 16 songs plus reprises is eclectic.
• **Company: Monarch Theatre Guild.** Staff: Angus MacDonald, coord.
• **Rehearsals TBD in Culver City, CA;** runs mid-November on the West Side of L.A. and in Hermosa Beach, CA. Commitment ends the week prior to Thanksgiving.
• **Seeking—Ariel: female, 18-30, all ethnicities,** an indifferent student who is starting her own band; her idol is Janis Joplin; she composes music and writes lyrics; she is a go-getter. **Mariana**: female, 18-30, all ethnicities, an A student, under the thumb of her tiger mom; she aspires to win a music scholarship to a university symphony; she joins Ariel's band and collaborates with her. **Adult Female**: female, 30-55, all ethnicities, plays at least four roles including Teacher, Parent, Street Person, & DJ, plus some offstage singing; seeking actors who can show off versatility; will sing two solo songs.
• Auditions will be held by appt. Oct. 2 from 7-8:45 p.m. (rm. A across from Rm. B ) at Veterans Memorial Complex, 4117 Overland Ave., Rm. B, Culver City, CA, 90230. At the audition location, there is free parking behind the building, off Culver Blvd. If parking lot near the building is full, it extends west. Rooms A and B are through the door on the right, rear of building.
• **For an audition appointment, email** mtg-a1p@ca.rr.com.
• **Bring headshot and resume. Sing, a** cappella, at least 16 bars of a ballad and an uptempo song. Selections need not be from musicals. Sides will be provided.
• **There is some pay for rehearsals, run-**throughs, and performances.

# SHORT FILMS

## 'Vintage Vehicle'

• **Casting "Vintage Vehicle," in which a** celebrity buys back his first car in an attempt to impress a girl.
• **Company: Wickid Pissa Films. Staff:** Josh Mitchell, dir.
• **Shoots this October in Hollywood.**
• **Seeking—Quirky Cute Female Hipster:** female, 18-30, Caucasian, Hispanic, Asian. **Previous Car Owner**: male, 20-55, Caucasian, Hispanic, Asian, Ethnically Ambiguous / Mixed Race, an eccentric and hilarious character actor.
• **Seeking submissions from CA.**
• **Send submissions to mitchmitch-**ell24@hotmail.com.
• **Submit headshots, links, and** availability.
• **To view latest feature, "Lack of** Cockery," visit www.vimeo.com/ondemand/lackofcockery.
• **No pay.**

# STUDENT FILMS

## 'A Good Woman'

• **Casting "A Good Woman" a film for** UCLA which centers on Rhea, an Indian-American woman that is devalued by her husband and disconnected from her culture. After a failed suicide attempt, Rhea is left unable to speak and more oppressed by her husband than ever. After discovering her pregnancy and her husband's infidelity, Rhea contemplate's committing Sati, a Hindu ritual that includes immolating oneself after the husband's death.
• **Company: UCLA. Staff: Rafe Blood, dir.**
• **Shoots four days (Thursday-Sunday)** sometime in November in Los Angeles.
• **Seeking—Rhea: female, 20-30, South** Asian, Middle Eastern, Ethnically Ambiguous / Mixed Race, an Indian-American woman that has lived her life excommunicated from her culture and desperate for identity. She is silently strong-willed and secretly brave; however, her overbearing husband, Devon, shrouds her ability to come into herself and make her voice known. She has miscarried a child and Devon has cheated on her. She's constantly treated as valueless by her husband and family. After kicking Devon out for a second affair, Rhea contemplates committing Sati, a Hindu ritual of immolating oneself after the husband's death. Disconnected from her culture and context, Rhea considers this ritual an opportunity as good as any to take control of her circumstances and finally end her pain. **Devon**: male, 25-35, Caucasian, Ethnically Ambiguous / Mixed Race, the sexy, charismatic husband of Rhea. His wit and charm originally disarmed Rhea to fall in love with him; however, it has also led to subsequent affairs and secrets, ultimately alienating and abusing Rhea's identity. Devon desperately looks for affection from women in all the wrong places. He doesn't know how to honor Rhea's culture, so instead, he oppresses and diminishes it. After announcing her second pregnancy (after a miscarriage), Rhea discovers Devon's second affair and, ultimately, kicks him to the curb. **Dr. Pearl**: male, 40-65, all ethnicities, Rhea's Trauma Care doctor that treats her when she is brought to the hospital on account that she has consumed bleach in a suicide attempt. Pearl assumes something awry in the marriage and questions Devon intensely, hoping to inspire Devon to come to terms with the quiet oppression he has waged against Rhea. Dr. Pearl is a seeker of the truth and genuinely desires to serve and protect his patients. **Robert/Carol**: males & females, 30-70, all ethnicities, gender will change depending on who is best for the role; the caring neighbor of Rhea. He/she has experienced unfathomable personal tragedy and, yet, affirms a hopeful future for Rhea. He/she discusses morality and mortality with Rhea and ultimately encourages Rhea to look for small gleams of a brighter tomorrow.
• **Seeking submissions from CA.**
• **Send submissions to rafepblood@** gmail.com.
• **Sides, casting information and more** details will be provided.
• **No pay, but copy, credit & reimburse-**ment for associated transportation expenses as well as food for the shoot dates provided.

## 'Armed'

• **Casting "Armed" a film for USC about** an ex-con and reformed gang member who uses his new found faith to stop a young gang member from taking the same life path.
• **Company: USC School of Cinematic** Arts. Staff: Steven Robbins, dir.
• **Shoots Oct. 11-12 in L.A.**
• **Seeking—Benny: male, 35-55, African** American, Hispanic, Native American, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, a 35-45yo man living in a rough area of East LA. Benny is an ex-convict, born-again Christian, and reformed gang member who has come back to live in the neighborhood he grew up in. He's keeping his nose clean while on probation and hoping that it sticks this time. He was able to rehabilitate himself through the structure of prison and the word of God. He now volunteers for the same community Church outreach program that found him in prison. **Manny**: male, 18-30, all ethnicities, to play 16-25. Abandoned at a young age by his addict parents, Manny only really found love in his relationship with his grandmother. She tried to raise him as a devout Catholic, but was unable to shield him from abuse at the hands of his alcoholic grandfather. Turning to the streets at a young age, Manny is now struggling with drugs, gangs and his faith when he meets Benny.
• **Seeking submissions from CA.**
• **Apply on Backstage.com.**
• **In your cover letter please confirm** your availability and include a reel if possible.
• **SAG Waiver.**

## 'Fallen'

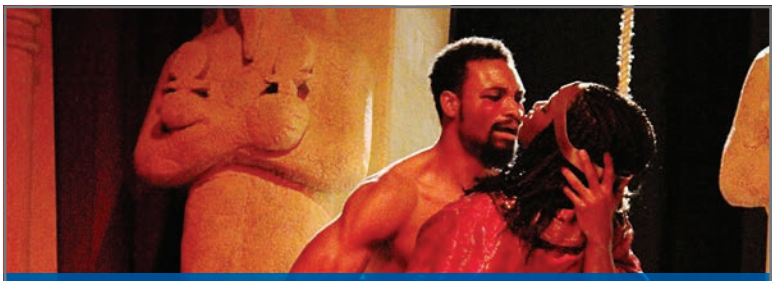
• **Casting a modern variant on the** KCasting "Fallen," a short student film for California State Fullerton that explores the fears and choices one encounters when trying to keep loved ones safe. Synopsis: After escaping from his home planet, a refugee pilot crash-lands on a deserted exoplanet and must overcome its harsh conditions to find his missing wife.
• **Company: One Hope Productions.** Staff: Hope Schulze, prod.
• **Shoots Oct. 25, 26, and Nov. 1 in various** locations in Los Angeles County, CA.
• **Seeking—Nia: female, 24-35, all ethnic-**ities, Harry's wife; able to hold her own (both physically and mentally) and be the voice of reason; she demonstrates her strength when confronted with dangerous situations. Harry: male, 24-35, all ethnicities, Nia's husband; a fearful man who lets himself be overcome with the unknown but realizes the need for him to be strong; seeking someone who can work in a physically demanding role.
• **Auditions will be held by appt. Oct. 10** from 10:45 a.m.-2:30 p.m. at Film Independent, 9911 West Pico Blvd., 11th Flr., Los Angeles, CA, 90035.
• **Apply on Backstage.com**
• **In your submission, include a photo** and a description of how/why you got into acting.
• **No pay; copy, credit, and meals pro-**vided. The producer is in the process of applying for the SAG-AFTRA Student Film Agreement.

## 'Mikyongga'

• **Casting a modern variant on the** Korean P'ansori, "Mikyongga," which tells the story of a Korean immigrant who enters the drug market to pay for her brother's immigration to America, but ends up indirectly responsible for his death.
• **Company: Occidental College. Staff:** Hillia Aho, prod.
• **Shoots Oct. 25-Dec. 1 in Eagle Rock and** Downtown L.A.
• **Seeking—Mi Kyong: female, 20-28,** Asian, Korean-American, Korean speaking. A complex character. Hard-working and focused. She's a Korean immigrant and has lived a hard life. Begins the film working just to get by, and gains confidence and aggression as she begins dealing crack. As the film progresses, she gains a hard, intimidating exterior, but still has empathy, as she is very emotional when her brother dies. **Sang Kyu**: male, 20-28, Asian, Mi Kyong's brother. Korean-American, Korean speaking. Thin and wiry. He loves his sister and is naive, meek and mild. He spirals downwards quickly when he becomes addicted to crack, and the film ends in his overdose. **Crack Dealer**: female, 18-21, all ethnicities, Looks younger than she is. Ethnically ambiguous. Extremely hard, aggressive and intimidating. She's been through many traumatizing situations and got into the business when she was very young. Knows what she's doing. Confident. **Crackfiend**: male, 26-38, all ethnicities, Desperate for a fix and defined by his addiction. Down on his luck and on his last legs.
• **Auditions will be held by appt. Oct. 4** from 12-5 p.m. at Occidental College, 1600 Campus Rd, Los Angeles, CA, 90041.
• **Send submissions to haho@oxy.edu.**
• **No pay, but meals, copy, and credit** provided.

## 'Sweepers'

• **Casting "Sweepers," a USC student** short film about two child chimney sweeps and their boss who get into a precarious situation involving a wealthy housewife.
• **Company: USC School of Cinematic** Arts. Staff: Bryant Barile, prod.
• **Shoots Oct. 11-12 and 18-19 in Los** Angeles, CA.
• **Seeking—Mr. Morris: male, 30-40,** Caucasian, head of a chimney sweep company that employs children. Although extremely tough as a boss, he acts as a father figure to the kids who work for him. He's also very naive when in situations involving women who are clearly interested in him. **Arthur**: male, 11-12, Caucasian, chimney sweep who works for Mr. Morris. A naive kid with big dreams. **Oliver**: male, 11-12, Caucasian, chimney sweep who has a malicious way about him. Gets jealous easy but still has grand



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# MFA in ACTING

Shirine Babb (MFA '11) in The Old Globe's production of *The Taming of the Shrew*. Photo: Craig Schwartz

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aspirations.
• **Seeking submissions from CA.**
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• **No pay. Meals provided.**

### 'Swoon: A Film Noir Kind of Movie'

• **Casting "Swoon: A Film Noir Kind of** Movie." Producer states: "Jackson Lee, a security guard, is not very good at his job and not passionate about his life. He faints and is transported into a film noir dream-world where he must find his courage to track down a killer and free an innocent woman. Will he be able to step up when the time comes, or shrink away like the coward he set up to be?"
• **Company: W Production. Staff: Chih** Hsuan Wan, dir.
• **Shoots Oct. 17-Nov. 2 in Fullerton,** Brea, and Yorba Linda, CA.
• **Seeking—Jackson Lee: male, 23-27,** Asian, average weight to lean and average height to play a security guard coward turned film noir detective hero. **Dean/Roger**: male, 35-40, all ethnicities, average height, fit; head of security guard and private detective in film noir setting. **Mrs. Bradson**: female, 25-32, Caucasian, fair skin, attractive woman to play femme fatale lead and wife of Allen's business partner. **Thief/Daniel Bradson**: male, 25-33, all ethnicities, stereotypical "thief" role, medium to muscular built desired, also plays as Mrs. Bradson's husband in film noir section. **Josephine**: female, 20-30, Caucasian, fair skin, attractive, to play typical "good girl" in film noir. **Allen**: male, 35-40, Caucasian, very small part, handsome middle-aged man to play the murdered husband of Josephine. **Woodcomb**: male, 50+, Caucasian, older man to play butler and suspect to the murdered Allen, being able to do any European accent is a plus. **Barry**: male, 40-50, Caucasian, over weight man to play Allen's alcoholic and unsuccessful brother, he is also one of the murder suspects.
• **Seeking submissions from CA.**
• **Send submissions to jessicawanch@** gmail.com.
• **No pay, but copy provided.**

## SCRIPTED TV & VIDEO

### 'Episodes'

• **Casting clowns for Showtime's** "Episodes," starring Matt LeBlanc.
• **Company: Rich King Casting. Staff:** Rich King, casting dir.
• **Shoots Oct. 13 in L.A.**
• **Seeking—Clowns: males & females,** 18+, all ethnicities, must have your own makeup & wardrobe.
• **Seeking submissions from CA.**
• **Email photos to** SubmitRichKingCasting@gmail.com.
• **Pay provided.**

**VISIT BACKSTAGE.COM/CASTING**
for full character breakdowns, script sides and more casting notices




## REALITY TV & DOCUMENTARY

### Quirky Los Angeles Women Reality TV Show

• **Seeking eccentric and quirky women** for a Los Angeles reality TV show.
• **Company: Lighthearted** Entertainment. Staff: Christine Walsh, casting dir.
• **Shoots in Los Angeles, CA.**
• **Seeking—Eccentric/Quirky LA-Based Woman**: female, 18-40, Caucasian, lives life outside the box and is anything than basic; obsessed with festivals, lives life by listening to a life coach, enjoys an organic hippy lifestyle, participates in cosplay, or is a fanatic of a sports team.
• **Seeking submissions from CA.**
• **Send submissions to cw.castingpro-**ducer@gmail.com.
• **To submit, email cw.castingpro-**ducer@gmail.com. Include name, age, city, state, phone number, brief bio, and four to five pictures.
• **Pay provided.**

### VH1 Reality Show

• **Casting a brand new VH1 reality TV** show. Company states: "Seeking eccentric and quirky women in the Los Angeles area! If you are a chick who lives life outside the box and is anything then basic, we would love to hear from you! Obsessed with festivals, live life by listening to a life coach, enjoy an organic hippy lifestyle, participate in cosplay, fanatic of a sports team? Whatever your quirk is, we want to hear from you! Looking for women with unique lifestyles and world views to share their story."
• **Company: VH1/Lighthearted** Entertainment. Staff: Christine Walsh, casting dir.
• **Production dates & locations are TBA.**
• **Seeking—Quirky L.A.-Based Woman:** female, 18-41, Caucasian.
• **Seeking submissions from CA.**
• **Send submissions to cw.castingpro-**ducer@gmail.com.
• **Auditions will take place via Skype.**
• **To submit, email name, age, city, state,** phone number, brief bio, and 4-5 pictures to cw.castingproducer@gmail.com.
• **Compensation is TBD.**

## MULTIMEDIA

### Mr. or Ms. Moviefone

• **Seeking a smart, funny, movie & TV** aficionado to serve as a face and voice of the Moviefone brand. The next Mr. & Ms. Moviefone will fulfill various duties, such as red carpet appearances, interviews, creation of movie/TV reviews, live appearances, and participate in other brand extensions, such as social media outreach.
• **Company: Moviefone. Staff: Raphael** Dorval, casting dir.
• **Position will be in the Los Angeles** area.
• **Seeking—Mr. or Ms. Moviefone: males** & females, 21+, all ethnicities.
• **Auditions will be held Oct. 8 from 10** a.m.-5 p.m. at AOL Studios @ Aol, 331 N Maple Drive, 1st Fl., Beverly Hills, CA, 90210.
• **Send submissions to** Moviefonesearch@whalerockindustries.com.
• **Arrive camera-ready and be prepared** with your audition (name, where you're from, age, a 20- 60 second TV or movie review and why you should be the cast as the next Mr. or Ms. Moviefone). Oh, and don't wear green.
• **For more info, visit www.moviefone.** com/mr-and-ms-moviefone or www.facebook.com/moviefone/app_792332760809297.
• **Pay provided.**

## DANCERS & CHOREOGRAPHERS

### 'Pippin,' Choreographer

• **Seeking a choreographer with experi-**ence in the Fosse style for a high school production of "Pippin." The successful candidate must be capable of teaching high school students with a wide range of abilities and experience.
• **Company: Pacific Ridge School. Staff:** Steven Dziekonski, prod.
• **Rehearses and runs Nov. 1-Feb. 7 in** Carlsbad, CA.
• **Seeking—Choreographer: males &** females, 18+, all ethnicities, experienced choreographer who is capable of teaching high school students with a wide range of abilities and experience; experience with Fosse style is essential for this show.
• **Seeking submissions from CA.**
• **Send submissions to sdziekonski@** pacificridge.org. Forward your resume and a letter of interest.
• **Salaried position based on experience.** Modest travel allowance available for those who live outside of the immediate Carlsbad area.

### 'Swan Lake'

• **Casting "Swan Lake," The Australian** Ballet's interpretation set to Pyotr Ilyich Tchaikovsky's score, performed by a live orchestra.
• **Company: The Music Center. Staff:** Rebecca Baillie, program mgr.
• **Rehearses Oct. 7-9; runs Oct. 9-12 in** LA, CA.
• **Seeking—Child Extra: male, 8-10, all** ethnicities, understudy for the boy child extra role. 4'8"-4'10" in height. Will only go on in case of emergency where one of the other boys could not go on. No dance experience is required, but stage presence is a must.
• **Seeking submissions from CA.**
• **Send headshot and resume to rbaillie@** musiccenter.org to be considered. There will be no in-person audition. Children must have a valid work permit.
• **Pays a small stipend. Children must** have work permits valid from Oct. 7-12.

## CABARET & VARIETY

### 'The Can Can Club Show'

• **Casting for "The Can Can Club Show," a**

live dance and variety style show featuring acts that are unique and pay tribute to different eras, as well as dancers and singers who have great style and panache. Cabaret style, burlesque, and exotic variety acts will be featured.
• **Company: G Show Productions.** Staff: G Show Productions, prod./creator.
• **Rehearses Oct. 7 & 14 at Debbie** Reynolds Studio in North Hollywood; runs Sundays, Oct. 19-Nov. 30 in San Diego, CA.
• **Seeking—Choreographers: males &** females, 20-63, all ethnicities. **Three Female Dancers** : female, 20-63, all ethnicities. **Variety Style Acts**: males & females, 20-63, all ethnicities, comedy, exotic, or singing from different eras. **Male Dancers**: male, 20-63, all ethnicities.
• **Seeking submissions from CA.**
• **Send submissions to gshowpro-**ductions@gmail.com.
• **Submit picture, link or video, and** a short bio.
• **Pays $150-$200/show per per-**former & depending on act, plus transportation provided to and from San Diego. Choreographer is paid for each choreographed vignette or hourly.

## WORKSHOPS

### Audition Technique With Former Casting Executive & Coach Holly Powell

• **Seeking participants for an audi-**tion technique workshop with Holly Powell. Proctor states: "Having worked as a casting director for 23 years, Holly Powell witnessed thousands of auditions and her work is prolific. She had the unique opportunity to witness the casting world from three different points of view: as an independent casting director, where she won an Emmy Award and The Casting Society Of America's Artios Award; as a studio executive serving as Senior Vice President of Talent And Casting at The Greenblatt Janollari Studio; and as a network executive at CBS holding the positions of Director Of Casting East Coast and Director Of Casting Movies and Mini-Series."
• **In this audition technique work-**shop, Holly takes the actor from the pre-read with the casting director to the callback for producers. Holly reads with the actors as the casting director, setting up mock auditions that simulate the real audition process. The other actors sit in, acting as the producers, to experience both sides of the audition. All auditions are on camera.
• **Proctor states: "Holly teaches a** career-changing approach to the audition process, from the pre-read to the callback, perfecting individual audition skills. This empowering workshop will change your approach to the audition process. This casting workshop is designed to equip novice and experienced actors with the tools to cold read masterfully and to educate the student actor on the audition process. Actors will have 10-15 minutes before their performance to read over their script and prepare. Workshop topics include, but are not limited to: what casting directors look for in an audition; how to quickly prepare and perform a scene and make strong and compelling choices; how to establish a rapport with a casting office and 'book the office,' versus just 'booking the job'; and how to present yourself professionally in the audition room."
• **Company: JBCasting Networks.** Staff: Joshua Lee Mills, proctor.
• **Workshop is Oct. 16 & 23 (7:30** p.m.) in L.A.
• **Seeking—Actors: males & females,** 8+, all ethnicities.
• **Seeking submissions from CA.**
• **Send submissions to** JBCastingnetworks@hotmail.com.
• **No pay. Proctor states: "Our work-**shop suggested donations vary, but we do not exceed $40 per event. This workshop series is two events, over two weeks. As a nonprofit, our goal is to connect actors with industry professionals, not collect as much as we can for our events. Founded by actors, for actors."

### Master Class Workshop with Tony Award Winner Faith Prince

• **Seeking participants for a Master** Class with Tony Award Winner Faith Prince. Participants will be selected by lottery to sing with Ms. Prince. You may also choose to observe only and not enter into the lottery to sing.
• **Company: Of Note Productions.** Staff: Bridget van Gelder, dir. of education.
• **Runs Oct. 11, 9 a.m.-12:00 p.m. at** Grant R. Brimhall Public Library in Thousand Oaks, CA.
• **Seeking—Actors and Singers:** males & females, 14+, all ethnicities.
• **Seeking submissions from CA.**
• **Register online at www.ofnotepro-**ductions.com to secure a spot. Bring completed paperwork with you to the class. Note: Participants must be 9th grade and up.
• **No pay. $25 fee required to attend.**

# NORTHERN CALIFORNIA

## PLAYS

### 'Arcadia'

• **Casting "Arcadia," a play.** Production description: "Taking

PLAYS
VARIETY
EVENTS


Carnival

SEATTLE AUDITIONS



SINGERS WHO DANCE

OPEN CALL OCTOBER 8, Male & Female
10:00 AM / Sign-in at 9:30 AM

Velocity Dance Center
1621 12th Ave, Seattle, WA

Experienced stylistic vocalists with strong performance qualities and dance background should apply. Audition will begin with dance call and selected candidates will be called back to sing. Females must belt to a D or E; Males must belt to Ab and have a strong falsetto. Please prepare two selections (16 bars each) of a contemporary pop, rock, or R&B style. Accompanist provided or you may use your own pre-recorded tracks, no a capella. Headshot and resume required.

DANCERS WHO SING

OPEN CALL OCTOBER 9, Male & Female
10:00 AM / Sign-in at 9:30 AM

Velocity Dance Center
1621 12th Ave, Seattle, WA

Experienced dancers with strong ability in lyrical, jazz and hip-hop that sing should apply. Please prepare 2 songs that best display your vocal range and style, accompanist provided or you may use your own pre-recorded tracks, no a capella. Selected candidates will be invited to the dance call later that day where technical exercises & contrasting combinations will be taught. Please dress in close fitting dance attire. Headshot and resume required.

MUSICIANS

All applicants should be familiar with a broad range of contemporary musical styles and be experienced with a high level of proficiency with their chosen instrument. Strong sight reading skills and the ability to "play by ear" are both important.

INVITED CALL OCTOBER 6
carnivalentertainment.com/auditions
Deadline to apply is October 1, 2014

place back and forth between the nineteenth and twentieth centuries; ranging over the nature of truth and time, the difference between the Classical and the Romantic temperament, and the disruptive influence of sex on our orbits in life."
• **Company: Cinnabar Theater. Staff:** Sheri Lee Miller, dir.
• **Runs Apr. 3-19, 2015 in Petaluma, CA.**
• **Seeking—Septimus: male, 20-39, all** ethnicities. **Thomasina**: female, 16-20, all ethnicities. **Lady Croom**: female, 33-38, all ethnicities. **Captain Brice**: male, 33-38, all ethnicities. **Hannah Jarvis**: female, 35-39, all ethnicities. **Chloe Coverly**: female, 16-20, all ethnicities. **Bernard Nightingale**: male, 35-39, all ethnicities. **Valentine Coverly**: male, 26-35, all ethnicities.
• **Auditions will be held by appt. Oct. 27** from 6:30-10 p.m. at Cinnabar Theater, 3333 Petaluma Blvd North, Petaluma, CA, 94952.
• **Send submissions to elly@cinnabar-**theater.org.
• **Bring two contrasting monologues;** British accent not required.
• **Stipend ranges from $300-$1,200. Two** AEA Special Appearance contracts available.

### 'The Explorers: A Shipwreck Play'
• **Casting "The Explorers: A Shipwreck** Play," an interactive, site-specific play for young audiences at the Bay Area Discovery Museum.
• **Company: The Bay Area Discovery** Museum. Staff: Barry Eitel, dir.
• **Performs Nov. 9-30 in Sausalito, CA.**
• **Seeking—All Roles: males & females,** 18+, all ethnicities, experience with children's productions is recommended.
• **Seeking submissions from CA.**
• **Send submissions to barry.eitel@** gmail.com.
• **Pays $200 stipend for rehearsals** (starting in late October) and three shows.

### 'The Gigolo Chronicles'
• **Casting "The Gigolo Chronicles," a** play. Production description: "A story of love, lust, and betrayal as Benjamin Hayes, desperate for money, is lured into to the seedy and sensational life of a gigolo."
• **Company: Bay Area Performing Arts** Collective. Staff: Achebe Hoskins, dir.
• **Rehearses Oct. 22-Dec. 4; runs Dec. 5-6** at the Malonga Casquelord Center for the Arts in Oakland, CA.
• **Seeking—Lightning: male, 18-25, all** ethnicities, a stripper at the club who tries to warn the main character about his decisions, required to perform a choreographed striptease (only the shirt will be removed), lean, muscled, with nice abs.
• **Seeking submissions from CA.**
• **Send submissions to culturalshows@** aol.com.
• **Pays $150.**

### 'There Goes The Bride'
• **Casting the play "'There Goes The** Bride," a British farce comedy about an ad executive and his family on the morning of his daughter's wedding.
• **Company: Masquers Playhouse. Staff:** Angela Mason, dir.
• **Rehearsals begin Dec. 1, 2014; runs** Jan. 23-Feb. 21, 2015 in Point Richmond, CA.
• **Seeking—Ursula Westerby: female,** 40-50, all ethnicities, mother of the the bride; elegant and unflappable, standard British accent. **Judy Westerby**: female, 18-25, all ethnicities, the bride, a silly, nervous, yet sweet girl, standard British accent. **Daphne Drimmond**: female, 65-75, all ethnicities, grandmother of the bride, a bit of a battle ax, standard British accent. **Polly Perkins**: female, 25-35, all ethnicities, a delightful ghost in the shape of a 1920's "flapper", must be able to dance and sing, standard British accent. **Timothy Westerby**: male, 40-50, all ethnicities, must be able to dance and sing, standard British accent. **Bill Shorter**: male, 40-50, all ethnicities, best friend and business partner of Timothy, debonair, single, man-about-town, standard British accent. **Dr. Gerald Drimmond**: male, 65-75, all ethnicities, grandfather of the bride, rather vague, but charming, standard British accent. **Charles Babcock**: male, 50-60, all ethnicities, father of the groom, from the outback of Australia, Australian accent.
• **Auditions will be held Oct. 18 from 1-4** p.m. (arrive at 1 p.m. sharp) and Oct. 19 from 6-9 p.m. (arrive at 6 p.m. sharp) at 105 Park Place, Point Richmond, CA, 94801.
• **Send submissions to angela53@sbc-**global.net.
• **Auditions will be cold readings from** the script, chosen by the director. Actors for the roles of Timothy and Polly should come prepared to sing an unaccompanied song of their choice, and will be asked to copy a very simple dance step.
• **No pay.**

## MUSICALS

### 'The MeshugaNutcracker!'
• **Seeking singer/actors who move well** for "The MeshugaNutcracker!", an original musical comedy.
• **Company: Guggenheim** Entertainment. Staff: Scott Guggenheim, dir.
• **Rehearsal begins Oct. 20; runs Dec.** 1-28 in San Jose, CA.
• **Seeking—Motke: male, 25-29, all eth-**nicities, town rabbi; tenor; character actor capable of broad physical comedy; read music a plus; knowledge of Jewish sensibilities and humor a plus; must read as youthful. **Velvel**: male, 25-29, all ethnicities, town's precocious pre-teen; tenor; character actor capable of broad physical comedy; read music a plus; knowledge of Jewish sensibilities and humor a plus; must read as youthful.
• **Equity Principal Auditions will be held** Oct. 6 from 1-10 p.m. (meal break 5-6:00 p.m.) at AJPCC, 14855 Oka Road, San Jose, CA, 95032.
• Email headshot and resume prior to appointment to contactus@guggyent.com. If you are unable to attend these auditions, actors may submit photo and/or resume to Shannon Guggenheim at shannon@guggyent.com.
• **There are no stage management posi-**tions available. For more information, visit www.themeshuganutcracker.com. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition. None of the roles will be understudied.
• **Pays $600/wk. Equity LORT Non-Rep** Contract pending.

### 'Urinetown'
• **Casting the musical "Urinetown."** Production description: "In a grim, Gotham-like city, a 20-year drought has occurred and the government has banned private toilets; the citizens must use pay toilets regulated by a monopolistic company until they decide to rebel against it."
• **Company: Los Altos Stage Company.** Staff: Michael Ryken, dir.; Dan Wilson, assoc. artistic dir.
• **Rehearsals begin April 2015; runs May** 28-June 27, 2015 in Los Altos, CA.
• **Seeking—All Roles: males & females,** 18+, all ethnicities.
• **Auditions will be held by appt. Nov. 11** from 6-10 p.m. at Los Altos Civic Center, Hillview Community Center Room 15, 97 Hillview Ave, Los Altos, CA, 94022.
• **Send submissions to danwilson@losal-**tosstage.org.
• **Prepare one appropriate monologue** no longer than one-minute, and your best 16-32 bars of a song well-suited for the role you are interested in playing. Piano accompaniment will be provided by the Musical Director, Katie Coleman.
• **Pays stipend of $350 (flat) for all per-**formers for the run of the show. Travel stipends are available for those travelling greater distances.

## FEATURE FILMS

### 'Americana'
• **Casting "Americana," an indie feature** film interpreting San Francisco thrillers of the 1970s. Synopsis: Avery Wells is a recovering alcoholic trying to prove himself again as a film editor. When his movie star sister is killed outside a party, Avery must find her murderer while dealing with his addiction.
• **Company: Flies Collective. Staff:** Annalise Lockhart, second asst. dir.
• **Shoots Oct. 20-Nov. 18 in San** Francisco, CA.
• **Seeking—Extras: males & females,** 8-80, all ethnicities.
• **Seeking submissions from CA.**
• **Send submissions with a cover letter** noting your availability to annalise.j.lockhart@gmail.com.
• **No pay.**

## SHORT FILMS

### Promotional T-Shirt Video
• **Casting a promotional t-shirt video.** Production description: "A short video of models modeling a t-shirt which will promote the independent film '442nd,' an independent feature dramatic film about the WW2 Japanese American 442nd Regimental Combat Team."
• **Company: Torasan Films. Staff: Burt** Takeuchi, dir.
• **Shoots in the San Francisco Bay area,** CA.
• **Seeking—T-Shirt Models: female,** 18-35, Caucasian, Asian, South Asian, Ethnically Ambiguous / Mixed Race, commercial model looks naturally good looking and casual, Asian, Pacific Islander, Hapa (Eurasian) and those who appear to be of French and/or Italian ancestry encouraged to apply.
• **Seeking submissions from CA.**
• **Send submissions to torasanfilms@** gmail.com and include a recent video if possible.
• **No pay.**

# NATIONAL/ REGIONAL

## PLAYS

### 'Annapurna'
• **Casting "Annapurna" by Sharr White.**
• **Company: Fusion Theatre Company.** Staff: Laurie Thomas, dir.; Maria Lee Schmidt, prod. stage mgr.
• **Rehearsals begin Jan. 19; runs Feb.** 12-Mar. 1 in Albuquerque, NM.
• **Seeking—Ulysses: male, 18+, all ethnic-**ities, to play 50s, cowboy-poet.
• **Seeking submissions nationwide.**
• **Send submissions to info@FUSIONabq.** org.
• **Submissions deadline is Oct. 31, 2014.** For more info, visit www.FUSIONnm.org.
• **Pays $332/wk. Equity SPT 4 Contract.**

### Arkansas Shakespeare Theatre 2015 Summer Season
• **Casting Arkansas Shakespeare** Theatre's 2015 summer repertory season. Season includes "The Merchant of Venice," "The Merry Wives of Windsor," and "Fiddler on the Roof."
• **Company: Arkansas Shakespeare** Theatre. Staff: Rebekah Scallet, producing artistic dir.
• **Rehearses May 12, 2015; runs June** 4-28, 2015 in Conway, AR.
• **Seeking—Equity/Non-Equity Actors:** males & females, 18+, all ethnicities.
• **Equity Principal Auditions will be held** Oct. 17 from 10 a.m.-5 p.m. at Actors' Equity Building, 557 W. Randolph St., Member Center; 1st Floor, Chicago, IL, 60661.
• **Appointments will be taken by the** Equity office beginning Oct. 10, 9:30 a.m. Call (312) 641-0406, 9:30 a.m.-12:30 p.m. and 3-4:30 p.m. EPA Rules are in effect. A monitor will be provided.
• **Prepare two contrasting Shakespeare** monologues or one Shakespeare monologue plus 16 bars of a song to be considered for the musical. Bring music in your key; an accompanist will be provided. Bring headshot and resume. Note: All actors will be expected to appear in at least two of three summer rep shows, either two Shakespeare

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shows or one Shakespeare and one musical, so comfort in both arenas is nice.
• **Pays $544/wk. Equity URTA Tier 1** Contract.

### Texas Shakespeare 2015 Festival
• **Seeking performers for Texas** Shakespeare Festival's 2015 Auditions in its 30th season. Season includes "A Midsummer's Night's Dream," "The Nerd," "Twelfth Night," "Man of La Mancha," "The Belle of Amherst," and a children's production.
• **Company: Texas Shakespeare Festival.** Staff: John Dodd, managing dir.
• **Runs June 25-July 26 in Kilgore, TX.**
• **Seeking—Actors/Singers: males &** females, 21-65, all ethnicities.
• **Auditions will be held Feb. 14 (submis-**sion deadline Feb. 10) in Kilgore, TX, 75662. And Nov. 7 (submission deadline Oct. 23), Nov. 8, Nov. 9 and Nov. 10 in NYC. And Nov. 11 (submission deadline Oct. 23), Nov. 12 and Nov. 13 in Chicago, IL.
• **To apply send headshot and resume,** containing a current e-mail address, to auditions@TexasShakespeare.com or TSF Casting, 1100 Broadway, Kilgore, Texas 75662. Electronic auditions also accepted. Visit www.TexasShakespeare.com for more information.
• **Pays $3,500 for ten-week commitment** (May 16-July 29). Dorm housing, fourteen meals a week, and $350 limited travel reimbursement required. Acting interns receive a stipend of $1,250 for the ten-week commitment (May 16-July 29). Dorm housing and fourteen meals a week provided.

## MUSICALS

### 'Field Hockey Hot'
• **Casting a world-premiere musical,** "Field Hockey Hot," by Michael Ogborn.
• **Company: 11th Hour Theatre Company.** Staff: Megan Nicole O'Brien, dir.; Dan Kazemi, musical dir.; Cat Borelli, choreo.
• **Rehearsals begin Feb. 10, 2015; runs** Mar. 5-22, 2015 in Philadelphia, PA.
• **Seeking—Victoria Hyde-Pierce: female,** 18+, all ethnicities, Star Goalie. Total Jockette. Fearlessly Goofy yet super athletic and formidable competitor; mezzo/belter. **Sidney Banks**: female, 18+, all ethnicities, Appears older than she is. Sort of like Stockard Channing in the movie Grease; mezzo/belter. **Whitney Morgan**: female, 18+, African American, Sweet and polite, until she gets on the field. Whitney Houston type; mezzo/belter. **Sister George Michael**: male, 35-45, all ethnicities, Mother Superior of St. Annie's Orphanage. A tough disciplinarian. Baritone with a hearty laugh. Also doubles as russian field hockey player Katia Strokenov. **Maureen Gonzales**: female, 17+, all ethnicities, Confident, strong and fresh faced. There is absolutely nothing Latina about her; mezzo/belter. **Doctor Benson**: male, 30-39, all ethnicities, Tall, handsome yuppie Othopedic rock star surgeon. Also plays multiple ensemble characters; bari-tenor. **Nurse Hedges**: female, 30-39, all ethnicities, No nonsense kind of gal. Also moonlights as a private detective; high belter. **Shipley Barnes**: female, 35-39, all ethnicities, Role is cast; possible replacement. The Coach. In great shape, smokes Newport menthols and is a heavy drinker, but this never interferes with her coaching; mezzo/belter. **Gavin Barnes**: male, 17+, all ethnicities, Role is cast; possible replacement. Captain of the Lacrosse Team. Shipley's son. Pop tenor. **Kennedy Cox**: male, 18+, all ethnicities, Role is cast; possible replacement. Team Captain. Star Player. A Wholesome yet slightly rebellious solid "A" student. Emulates Madonna. Pop tenor. **Head Mistress Thatcher**: female, 35-45, all ethnicities, Role is cast; possible replacement. Put on British accent. Out to get Shipley Barnes. Very proper; mezzo/belter.
• **Equity Principal Auditions will be held** by appt. Oct. 8 from 12-8 p.m. (break, 3:30-4:30 p.m.) at 11th Hour Theatre Company Administrative Office, 2329 S 3rd St., 3rd Fl., Philadelphia, PA, 19148.
• **For an audition appointment, call** Michael O'Brien at (267) 987-9865 (10 a.m.-6 p.m., Mon.-Fri.), or email casting@11thhourtheatrecompany.org. A monitor will not be provided. The producer will run all aspects of this audition.
• **Prepare an 80s pop/rock song, prefera-**bly with a comedic flare. Bring sheet music; accompanist provided. Bring picture and resume, stapled together. Note: All music in the show is inspired by 1980s music. AEA members without appointments seen as time permits. Seeking Equity actors of all types to play multiple age ranges (17-40s). Casting will not necessarily be age appropriate.
• **For more info, visit** www.11thhourtheatrecompany.org.
• **Pays $332. Equity SPT Tier 4 Contract.**

## FEATURE FILMS

### 'Bus 657'
• **Casting background for the feature** film, "Bus 657," starring Robert DeNiro and Dave Bautista. Project description: "A casino card dealer with a past puts a crew together to rob a bank and hijack a city bus as collateral."
• **Company: Emmett/Furla Films. Staff:** Scott Mann, dir.
• **Shoots October, in Mobile, AL.**
• **Seeking—Extras: males & females, 18+,** all ethnicities.
• **Seeking submissions from AL.**
• **Send submissions to bus657extras@** gmail.com.
• **Include picture, height, weight, mea-**surements, age and contact info.
• **Some pay.**

### 'Kidnap'
• **Casting the feature, "Kidnap," starring** Halle Berry. Seeking a child actor to play her son.
• **Company: Nancy Nayor Casting. Staff:** Nancy Nayor, casting dir.
• **Shoots Oct. 27-November in New** Orleans, LA.
• **Seeking—Frankie McCoy : male, 7-9,** African American, Native American, Ethnically Ambiguous / Mixed Race, African Descent, to play 6-7, an adorable but shy and retiring six year old boy, Kate's son, on a routine shopping trip wiht Kate when he is abducted from their local mall, seen in glimpses through his abductors' car window, clearly terrified, despite his fear and confusion he is confident that his mommy will ultimately save him and his faith proves richly justified.
• **Seeking submissions nationwide.**
• **Send submissions to kidnap@nancy-**nayorcasting.com.
• **Pay is TBD.**

### 'Our Brand is Crisis'
• **Casting for the feature film "Our Brand** is Crisis," starring Sandra Bullock & George Clooney. Project description: "The film is based on the 2005 documentary of the same name, which focuses on the use of American political campaign strategies in South America."
• **Company: Central Casting Louisiana.** Staff: David Gordon Green, dir. Sandra Bullock, exec. prod. George Clooney, prod.
• **Shoots Oct. 4, in New Orleans, LA.**
• **Seeking—Extras: males & females,** 20-69, Hispanic.
• **Seeking submissions from LA.**
• **Send submissions to CrisisCasting@** gmail.com.
• **Apply only if you are available to work** all day. Indicate if you speak Spanish.
• **Some pay.**

### Untitled Warner Bros. Feature Film
• **Casting to re-create an African village** scene (entire families welcome) for an untitled Warner Bros. feature film.
• **Company: Warner Bros.**
• **Filming multiple dates mid-November,** near Deming, NM.
• **Seeking—African Village Extras: males** & females, 8+, African American, to re-create African village scene (entire families welcome!).
• **Seeking submissions from NM.**
• **Send submissions to wbextrascast-**ing@gmail.com.
• **To submit as a family, submit current** picture with everyone's names, date of births, and contact person's cell phone number and e-mail address. Submit in one e-mail, not separately. To submit as an individual include a current picture, contact info, DOB, height, and all clothing sizes.
• **Extras pay $100/day for up to eight hrs.** Overtime paid after eight hrs. Hotels and meals provided for extras cast from outside Deming area (must be NM residents and legal to work in U.S.)

### Untitled Will Smith Project
• **Casting a Real Heaven Inc. untitled** feature film, starring Will Smith. Project description: "This film is based on the true story of Dr. Bennet Omalu, the forensic neuropathologist who made the first discovery of chronic traumatic encephalopathy (CTE) in a professional football player and brought awareness to the public."
• **Company: Extras Casting. Staff: Peter** Landesman, dir.
• **Rehearses and shoots two days** between Oct. 20-31 in Pittsburgh, PA.
• **Seeking—Football Players: male, 18-30,** all ethnicities, to portray professional and college level team members, must have prior football experience (at least HS level) and are not currently in HS or playing for a college team, due to eligibility issues, and must be able to make yourself completely available for both film and rehearsal dates.
• **Auditions will be held Oct. 4 at 9 a.m.** (open call tryouts) at Bethel Park HS, Practice Field, 309 Church Road, Bethel Park, PA, 15102.
• **Send submissions to footballmovieex-**tras@gmail.com.
• **Wear workout gear, and bring grass** football cleats.
• **Pays $250 for rehearsal, and $400 for** shooting day.

## SCRIPTED TV & VIDEO

### 'Better Call Saul'
• **Casting for the AMC TV series "Better** Call Saul," a prequel to "Breaking Bad." The project stars Bob Odenkirk returning as shady lawyer Saul Goodman and Jonathan Banks as Mike Ehrmantraut. Project description: "The trials and tribulations of criminal lawyer, Saul Goodman, in the time leading up to establishing his strip-mall law office in Albuquerque, New Mexico."
• **Company: AMC. Sony Pictures** Television. Staff: Vince Gilligan, creator/dir. Peter Gould, writer. White

## AUDITION HIGHLIGHTS
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*Fri. Oct. 3*
'Sarah'
'Sponsored'

*Sat. Oct. 4*
Duke City Repertory 2014-15 Season
'American Crime'
'The Producers' (also 10/5)
'The Wedding Singer'

*Sun. Oct. 5*
'A Casual Affair'
'Christmas Makes Everything New'
'Recession Road'

*Tue. Oct. 7*
'The Best Christmas Pageant Ever'
'A Charlie Brown Christmas'

*Wed. Oct. 8*
'Twelfth Night'

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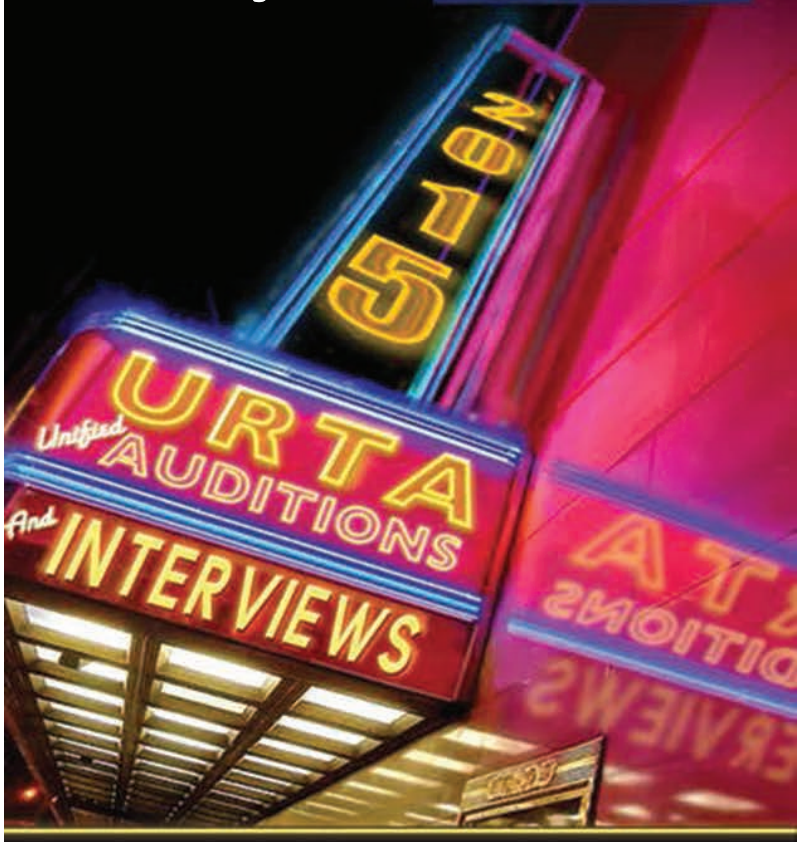
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Turtle Casting, extras casting dir.
• **Shooting in Albuquerque, NM.**
• **Seeking—Extras: males & females, 18+,** all ethnicities. **Car Owners**: males & females, 18+, all ethnicities, must own a 2002 or older vehicle.
• **Seeking submissions from NM.**
• **Send submissions to extras@whiteturtlecasting.com.**
• **Submit name, contact number, current** photo (color only), height/weight, age range, the year/make/model/color of your vehicle, your availability & location (city & state).
• **Some pay.**

### 'Empire'
• **Casting background for "Empire," a** FOX TV series directed by Lee Daniels, starring Terrence Howard, Malik Yoba, Jussie Smollett, Trai Byers, and Grace Gealey. Project description: "A unique family drama set in the world of a hip hop empire."
• **Company: 20th Century Fox** Television. Joan Philo Casting. Staff: Lee Daniels ("Lee Daniels' The Butler"), dir./co-writer. Danny Strong ("Lee Daniels' The Butler"), co-writer/exec. prod. Joan Philo, casting dir.
• **Shoots Oct. 8, in Chicago, IL.**
• **Seeking—Country Singer: male, 18-24,** all ethnicities, non-singing, submit photo looking like a cowboy. **Boy Band**: male, 18-24, all ethnicities, submit photo looking hip.
• **Seeking submissions from IL.**
• **Send submissions to empireVIPS@** gmail.com.
• **Submit a closeup and full body shot in** appropriate attire. No head shots or comp cards. Include height, weight, age, and phone number.
• **Some pay.**

### 'Hindsight'
• **Casting background for the VH1** Television show, "Hindsight," starring Laura Ramsey and Sarah Goldberg. Project description: "Set in New York, 'Hindsight' follows the life of a young lady, Becca as she switches back in time from the 90's to present day."
• **Company: VH1 Television. Catrett** Locke Casting. Staff: Emily Fox, exec. prod. Rose Locke, casting dir.
• **Shoots Oct. 9-10, in Atlanta, GA.**
• **Seeking—Urkel Lookalike: male, 18-40,** African American, for a Halloween party, to look like the "Family Matters" nerd Steve Urkel.
• **Seeking submissions from GA.**
• **Submit pictures of yourself in cos-**tume, your height, weight, age, and phone number to HindsightATL@gmail.com.
• **Some pay.**

### 'Secrets & Lies'
• **Casting background for the ABC TV** series, "Secrets & Lies," starring Juliette Lewis and Ryan Phillippe. Project description: "A family man finds the body of a young boy while jogging and becomes the prime suspect. He has no choice but to try to find the real killer since his marriage, his kids, his reputation, and his sanity are all at stake."
• **Company: ABC. Ashli Bogart Extras** Casting. Staff: Ashli Bogart, casting dir. Barbie Kligman, showrunner.
• **Shooting October 8, in Wilmington,** NC.
• **Seeking—Kids: males & females, 6-8,** Caucasian, need one girl and one boy, one 6 years old ands the other 8 years old. **Mom**: female, 30-39, Caucasian, attractive, blonde, trophy wife.
• **Seeking submissions from NC.**
• **Submit recent photos of both mother** and children, ages, contact information, and location to secretsandliesextras@gmail.com.
• **Some pay.**

### 'The Astronaut Wives Club'
• **Casting for the ABC television series** "The Astronaut Wives Club." Project description: "Based on Lily Koppel's best-selling novel, which tells the real story of the women who stood beside some of the biggest heroes in American history during the height of the space race."
• **Company: Central Casting Louisiana.** ABC Studios. Staff: Stephanie Savage, creator/co-exec. prod. Josh Schwartz, co-exec. prod.
• **Shooting October 2014-February 2015,** in the greater New Orleans, LA area.
• **Seeking—NASA Types: male, 30-69,** Caucasian, smart looking types, shooting October 9-10, 21-22. **Military Types**: males & females, 20-39, Caucasian, short military style hair, shooting October 10. **Dive Bar Patrons**: males & females, 40-69, Caucasian, rough or weathered looking, shooting October 13. **Hotel & Country Club Staff**: males & females, 20-49, African American, shooting October 15. **Country Club Women**: female, 30-69, Caucasian, upscale looking, shooting October 22-23. **Pool Girls**: female, 18-29, Caucasian, must wear swim attire and go in the water, shooting October 31 & November 3.
• **Seeking submissions from LA.**
• **Send submissions to AWCcasting@** gmail.com.
• **Note: This is a period piece, and every-**one should be able to portray a clean-cut, 1960's look.
• **Some pay.**

### 'The Game'
• **Casting for season 8 of the BET TV** series "The Game," starring Wendy Raquel Robinson and Hosea Chanchez. Project description: "Featuring a group of women who all have relationships with professional football players."
• **Company: Breakdown Productions,** Inc. Staff: Mara Brock Akil, exec. prod.
• **Shooting October 8, in Atlanta, GA.**
• **Seeking—Caucasian or Middle Eastern Man**: male, 26-39, Caucasian, Middle Eastern, with dark hair, for acting class scene.
• **Seeking submissions from GA.**
• **To apply, complete the online applica-**tion at www.hyltoncasting.com/submissions/extras.
• **Pays $75/8 hours, with an 8 hour guar-**antee and overtime after 8 hours.

### Untitled TV Series
• **Casting an untitled network TV series.**
• **Company: Heery Casting. Staff: Heery** Casting, casting dir.
• **Shooting in October, in Philadelphia,** PA.
• **Seeking—Law Enforcement Types:** males & females, 18+, all ethnicities. **Business Types**: males & females, 18+, all ethnicities.
• **Seeking submissions from PA.**
• **Send submissions to heery2014@** gmail.com.
• **Include a recent photo, all contact** information, height, weight and all sizes.
• **Professional pay. SAG-AFTRA** Contract.

### 'VEEP'
• **Casting season four of the HBO series** "Veep," starring Julia Louise-Dreyfus. Project description: "Former Senator Selina Meyer finds that being Vice President of the United States is nothing like she hoped and everything that everyone ever warned her about."
• **Company: HBO. Staff: Pat Moran, cast-**ing dir.
• **Shooting October 6-10, in Baltimore,** MD.
• **Seeking—Extras: males & females, 18+,** all ethnicities, Union & Non-Union submissions accepted, must be available all shooting days.
• **Seeking submissions from MD.**
• **Send submissions to patmorantalent@** gmail.com.
• **Include your age range and recent** photo. To apply, follow submission guidelines at www.patmoranandassociates.com/submission.html.
• **Professional pay. SAG-AFTRA** Contract.

## NATIONAL COMMERCIALS

### Mobile Web Commercial & Print Campaign, Atlanta, Denver & Vegas
• **Seeking cool, enthusiastic, attractive** people with great personal style (25-35 yrs.) for a new mobile campaign. This is a fun, docu-style shoot featuring individuals who can talk about why they love their city, and how they stay connected with the people in their lives.
• **Company: Real People Casting. Staff:** Elisabeth Jamison, casting dir.
• **Tentatively shoots Oct. 16, in Las** Vegas, NV.
• **Seeking—Groups Of People: males &** females, 25-35, all ethnicities, hip, enthusiastic, attractive people with great style in groups of 2-8, real couples, family members, teammates, band members, business partners, etc.
• **Seeking submissions from NV, GA and** CO.
• **To submit, email realpeoplecasting-**nyc@gmail.com with the with your name, city and mobile provider in the subject line. In the body of the email, include your name, age, occupation, contact information (phone, email, city/state), current mobile provider, and 2-3 recent photos of yourself (no headshots, candid photos including at least one close-up and 1 full length).
• **Note: We are also looking for groups of** people who use the same mobile provider. If you have friends, family, teammates, etc who are interested, please have them submit and reference your name.
• **Pays $600 for shoot day and additional** payment if used in the video campaign.

## LOCAL COMMERCIALS

### Brightstar Commercial
• **Casting a commercial for a Brightstar,** a wireless provider.
• **Company: Miami Talent Casting.**
• **Shooting October 9, in Miami, FL.**
• **Seeking—Parents: males & females,** 30-35, Caucasian, personable, with working style dress apparel. **Kids**: males & females, 6-7, Caucasian.
• **Seeking submissions from FL.**
• **Send submissions to miamitalentcast-**ing@gmail.com.
• **Pays $350 for parents, and $250 for** kids.

## CRUISE LINES

### AIDA Cruises
• **Seeking highly skilled and versatile** singers (rock, pop, modern musical) for entertainment productions on AIDA Cruises' eleven cruise liners, including the newest ship, AIDAprima, sailing on voyages from America to Europe and from Asia to the Caribbean. Candidates must have strong acting abilities, personalities, and movement ability for set choreography.
• **Company: AIDA.**
• **Contracts begin with a rehearsal** period in Hamburg, Germany, followed by on-board employment of various lengths.
• **Seeking—Singers: males & females,** 18+, all ethnicities. Applicants must be 18+.
• **Auditions will be held Oct. 14 from 10** a.m.-1 p.m. (singers; sign in at 9:30 a.m.) and from 2-6 p.m. (singer agent call; contact your agent for an appointment) (by appt.) at Screenland Studios, 10501 Burbank Blvd., North Hollywood, CA, 91601. And Oct. 20 from 10 a.m.-6 p.m. (singer agent call; contact your agent for an appointment) (by appt.) and Oct. 21 from 10 a.m.-1 p.m. (singers; sign in at 9:30 a.m.) at Ripley Grier, 520 8th Ave., 16th Flr., NYC.
• **Provide a current resume and head-**shot. Prepare two songs (16-32 bars, ballad and uptempo) of contrasting styles (rock, pop, modern musical). Bring your own sheet music and suitable dance clothes. Ladies, bring flats and heels. Final callbacks will be Oct. 15 in L.A. and Oct. 22 in NYC. For more info, visit www.dstewartco.com.
• **Competitive pay and additional** benefits.

### STILETTO Entertainment, NV
• **Casting singers, singer-dancers, and** dancers for production shows performing onboard Holland America Line's luxury vessels with worldwide itineraries.
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Mon Feb 2 -
Thu Feb 5

**San Francisco**
Sat Feb 7 -
Sun Feb 8

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cruise ships, which travel worldwide.
• **Seeking—Male Singers Who Move Well:** male, 21+, all ethnicities, 5'10"- 6'3", suit size 36-42, tenors/bari-tenors with a solid G and developed falsetto, with the ability to sing contemporary legit, strong acting and harmonizing skills a must. **Female Singers Who Move Well**: female, 21+, all ethnicities, 5'4"-5"9", dress sizes 2-8, strong belt/mix, with the ability to sing contemporary legit, strong acting and harmonizing skills a must. **Male Singers Who Dance**: male, 21+, all ethnicities, 5'7"-6'3", suit size 36-42, tenors/bari-tenors with a solid G and developed , with the ability to sing contemporary legit, strong acting and harmonizing skills a must, advanced dance experience a must. **Female Singers Who Dance**: female, 21+, all ethnicities, 5'2"-5'9", strong belt/mix, with the ability to sing contemporary legit, strong acting and harmonizing skills a must, advanced dance experience a must. **Male Dancers**: male, 21+, all ethnicities, 5'6"-6'3", suit size 36-42, with athletic and toned bodies, must have strong technique in jazz, ballet, tap, and hip-hop, also must have partnering experience, and gymnastics and acting skills a plus. **Female Dancers**: female, 21+, all ethnicities, 5'2"-5'10", dress size 0-6, with athletic and toned bodies, must have strong technique in jazz, ballet, tap, and hip-hop, also must have partnering experience, and pointe and acting skills a plus (bring pointe shoes to the auditions, if applicable). **Show Girls**: female, 21+, all ethnicities, 5'8" - 5'11".
• **Auditions will be held Oct. 19 at 11 a.m.** (for singers; sign-in at 10 a.m.), at 1 p.m. (for dancers; sign-in at 12 p.m.) and at 4 p.m. (for show girls; sign-in at 3 p.m.) at The Rock Center for Dance, 8210 S. Maryland Parkway, Las Vegas, NV, 89123.
• **Singers & singer-dancers: At the auditions**, you will learn a song from a STILETTO show; for the call-backs, bring a CD player with you to learn additional music, and be prepared to sing a Broadway song of your choice a capella; bring comfortable dance clothes in case you are asked to stay. Dancers: You will be taught a challenging combination; wear dance attire that shows off your body (do not wear baggy clothes); all dancers must wear dance shoes (no bare feet or socks).
• **Auditions are also held throughout the** year at various locations across the U.S. and U.K., and audition-video submissions are accepted from across the world; for video-demo submission details and a complete list of audition dates, times, and locations, visit www.stilettotheatricals.com.
• **Note: All performers must be 20+ to** apply, and must meet the listed height and physical requirements at the time of the audition.
• **Eight-month contracts with pay,** travel, and lodging provided. No cruise staff duties required.

### Viking Ocean Cruises

• **Seeking an ensemble of eight dynamic** performers for the various entertainment offerings for Viking Cruises' newest venture, Viking Ocean Cruises. Seeking strong singer/actors who move very well and dancer/actors who sing well for three new main stage shows, cabarets, and other entertainment moments. The three main stage shows consist of a variety/revue concept, and two completely original book shows. Performers will also be cast in a variety of cabaret shows onboard.
• **Selected singers will be able to flow** seamlessly between standard musical theater fare and pop/rock, and have a developed legit sound. Dancers should have knowledge of jazz, lyrical, and ballroom, with strong technical skills.
• **Company: Viking Cruises and Mertz** Productions.
• **Cruise launches Spring 2015.**
• **Seeking—Male Track 1: male, 18+, all** ethnicities, tenor (to high A5--developed legit voice), strong actor; song examples: "Superstition," "Vesti la Guibba" ("Paggliacci"). **Male Track 2**: male, 18+, all ethnicities, bari-tenor (to high G5--developed legit voice), strong actor; song examples: "Wicked Game," "Bohemian Rhapsody." **Male Track 3**: male, 18+, all ethnicities, baritone (to high G5--developed legit voice); song examples: "Spies in the Night," "Modern Major General." **Male Track 4**: male, 18+, all ethnicities, dancer, vocal range open, strong actor, ballroom skills a plus. **Female Track 1**: female, 18+, all ethnicities, soprano (range Bb3-high A5--developed legit voice); song examples: "Honey Honey," "Love Is Where You Find It." **Female Track 2**: female, 18+, all ethnicities, mezzo (strong belt/mix, developed legit voice, good G5 head voice), strong actress; song examples: "Witchy Woman," "Summertime." **Female Track 3**: female, 18+, all ethnicities, mezzo (strong belt/mix/legit sound up to E5), strong actress; song examples: "Goldfinger," "I Don't Know How to Love Him." **Female Track 4**: female, 18+, all ethnicities, dancer, vocal range open, strong actress, ballroom skills a plus.
• **Auditions will be held Oct. 26 from 10** a.m.-1 p.m. (singers; sign-in at 9:30 a.m.; may be asked to stay and dance from 1-2:30 p.m.) and from 2:30-6 p.m. (dancers; sign-in at 2 p.m.; may be asked to stay and sing), Oct. 27 from 10 a.m.-2 p.m. (dancers; sign-in at 9:30 p.m.; may be asked to stay and sing) and from 2-4:30 p.m. (singers; sign-in at 1:30 p.m.; may be asked to stay and dance from 4:30-6 p.m.) and Nov. 1 from 10 a.m.-2 p.m. (callbacks; sign-in at 9:30 a.m.) (by appt.) at Spotlight Dance Studio, 7751 Kingspointe Pkwy., Suite 102, Orlando, FL, 32819.
• **Singers are to come prepared with** your best 32 bars each of two contrasting pieces--one ballad, one uptempo. One should be from the contemporary musical theater (i.e. "Jesus Christ Superstar," "Evita," "American Idiot," etc.) or pop/rock canons. The other number should show your legit sound--opera, light opera, art song. Sheet music is required in the proper key. Accompanist will be provided. Selected singers will be taught a dance combination. Bring clothing to change into.
• **Dancers are to come prepared to learn** a dance combination. You should also have prepared 32 bars each of two contrasting pieces from the musical theater and pop/rock canons. If you have a legit sound, show it. Sheet music is required in the proper key. Accompanist will be provided. Additional singing, movement, and cold readings will take place at the callbacks.
• **If submitting a video audition, send to** tiffany@theimaginationhouse.com. Follow the guidelines above. Video submissions are due by Oct. 15; you must be available for callbacks on Nov. 1.
• **For more info, visit** VikingCruisesAuditions.com. Do not call the studio.
• **The producers are seeking both union** and nonunion performers for this production, but no union contract is currently planned. Union performers should check with their union before accepting any work.

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## STAGE STAFF & TECH

### 'Luchadora'

• **Seeking stage manager for** "Luchadora," a play.
• **Company: First Stage Milwaukee.**
• **Rehearsal begins Mar. 10; runs Apr.** 10-26 in Milwaukee, WI.
• **Seeking—Stage Manager: males &** females, 18+, all ethnicities, will oversee crew of one non-AEA Assistant Stage Manager. Will require standard stage management skills and an ability to work with young people and adult actors simultaneously.
• **Seeking submissions from WI.**
• **Send submissions to psm@firststage.** org or mail to Melissa Wanke, PSM, 325 W. Walnut, Milwaukee, WI 53212. Submissions deadline is Oct. 28 Note: Background checks will be required for all applicants.
• **Equity TYA Tier 1 Contract. Housing** and travel provided.

## WORKSHOPS

### Marketing for Actors Workshop: How to Get an Agent

• **Seeking participants for a workshop** on marketing for actors. Teacher states: "In this four-hour workshop, you'll learn how to get an agent, how to get noticed by casting directors, how to find casting notices and get work, how to join the actors' unions, and many other business aspects of the acting industry. These workshops fill up quickly. Every attendee will receive: a digital copy of Ron Bush's book "101 Business Tips for Actors," the names and addresses of every casting director in NYC and L.A., the names and addresses of all the talent agents in NY, L.A., PA, Baltimore/D.C. and VA; the names and addresses of all of the principal and background casting directors for all the TV shows currently filming in NYC, and the names of all the casting directors for all projects currently filming in the U.S."
• **Company: Marketing For Actors/Bush** Entertainment. Staff: Ron Bush, owner.
• **Runs Oct. 4, 1:30-5:30 p.m. in NY.**
• **Seeking—Acting Student: males &** females, 13+, all ethnicities.
• **Seeking submissions from NY, NJ, CT,** PA, DE and MD.
• **Send submissions to ronbush@mar**ketingforactors.com.
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## COMPETITIONS

### 2015 Lotte Lenya Competition

• **Seeking singer/actors for the 2015** Lotte Lenya Competition, a program of The Kurt Weill Foundation for Music and an international theater singing contest that emphasizes wide-ranging repertoire and the acting of songs and arias within a dramatic context. The competition recognizes young singer/actors in repertoire ranging from opera/operetta to contemporary Broadway scores, including the works of Kurt Weill.
• **Company: The Kurt Weill Foundation** for Music. Staff: Janice L. Mayer, program dir.
• **Runs Mar. 13-14, 2015 in NYC and Apr.** 18 in Rochester, NY.
• **Seeking—Singer/Actors: males &** females, 19-32, all ethnicities.
• **Auditions will be held by appt. Jan. 24** (appointments are limited and will be assigned on a rolling basis) in NYC.
• **To enter the 2015 competition, contes**tants must submit an online application available Oct. 1, due by Jan. 5, 2015. Preliminary auditions may be by video and submitted electronically or performed live in an audition in NYC. Video auditions must be submitted by Feb. 2, 2015.
• **Repertoire must include: one theatri**cal selection by Kurt Weill; two American musical theater songs (one pre-1968 and one from 1968 or later); and one opera/operetta aria. For guidelines, instructions and application, visit: www.kwf.org/LLC.
• **The Kurt Weill Foundation for Music** encourages participation by a geographically diverse pool of talented artists. Applicants may compete in the preliminary round of auditions by submitting a video, making the first round universally accessible and overcoming any travel barriers. Travel stipends are offered to candidates in semi-final and final rounds.
• **First Prize $15,000; Second Prize** $10,000; Third Prize $7,500. Finalists each receive an award of $1,000. Total prizes exceeding $50,000. Travel stipends are available for travel to the Semi-Finals and Finals.

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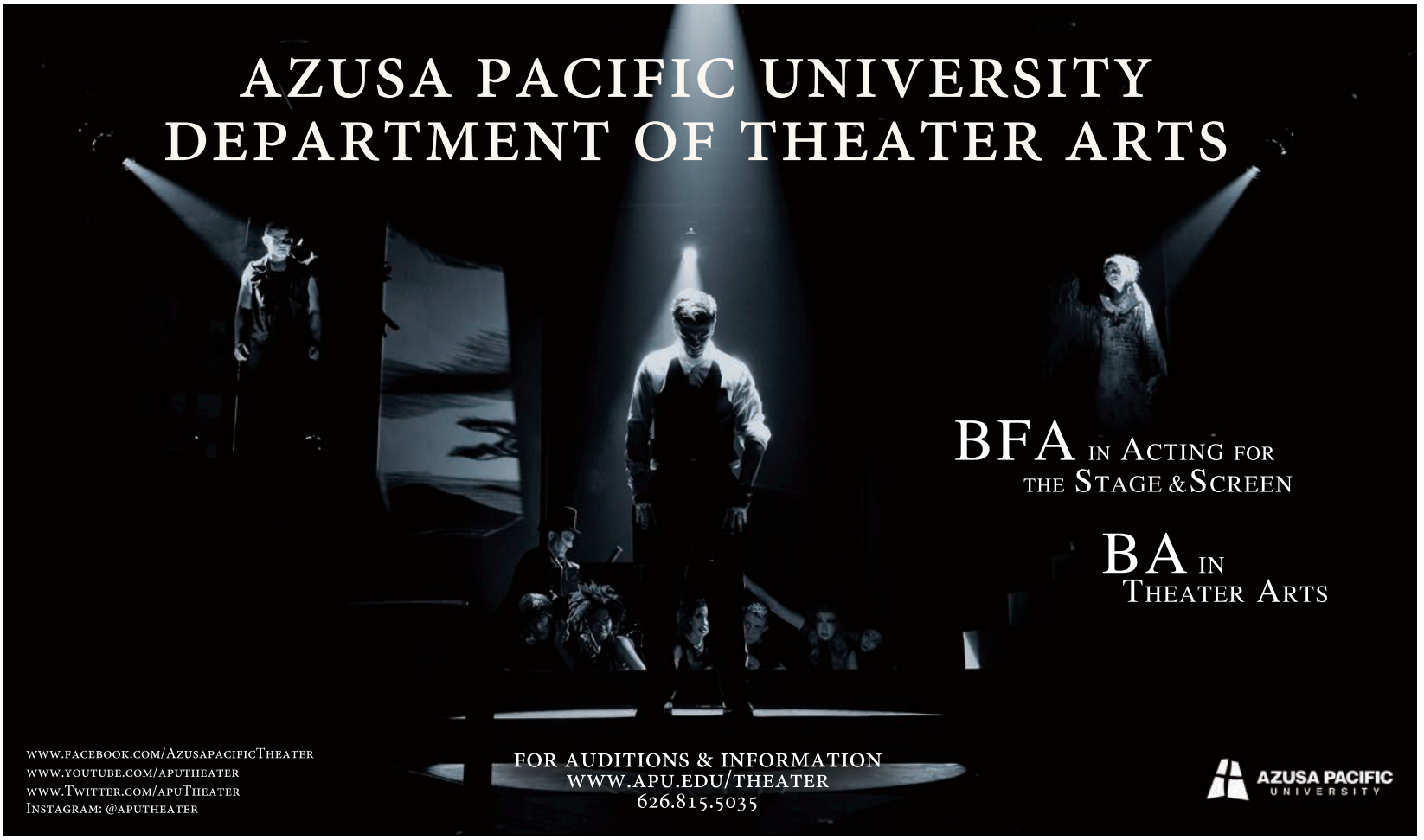
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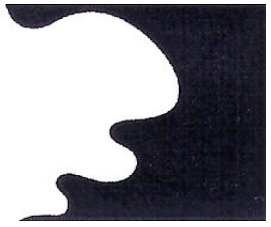
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### FILM

• **Ben-Hur** (Drama) Interlacing with the story of Jesus Christ, childhood friends grow up to find themselves at odds when one gets the other, a Jewish prince, sold into slavery. Directed by Timur Bekmambetov. With Jack Huston and Morgan Freeman. Casting: Automatic Sweat, 2656 S. La Cienega Blvd., Los Angeles, CA 90034. Shoots in Europe in 2015.

### TELEVISION

• **School of Rock** (Comedy, Nickelodeon) A deadbeat rocker infiltrates a prestigious prep school posing as a substitute teacher out to teach his students the art of rock 'n' roll. Casting: Zane/Pillsbury Casting, 585 N. Larchmont Blvd., Los Angeles, CA 90004. Shoots Dec. 1, 2014–April 1, 2015, in Los Angeles. Premieres spring 2015.

### TELEVISION PILOTS

• **Self-Promotion** (Comedy, MTV) A young assistant attempts to cover up the murder of her much-loathed boss to avoid suspicion and find the real killer. Casting: Lisa Miller Katz Casting, 10201 W. Pico Blvd., Bldg. 99, Ste. 432, Los Angeles, CA 90035. Shoots early November in Los Angeles.

• **Ken Jeong Made Me Do It** (Comedy, MTV) After rear-ending Ken Jeong's fancy car, a heartbroken man is taken under the actor's wing and taught to man up. Casting: Demo/McCarthy Casting, 5225 Wilshire Blvd., Ste. 400, Los Angeles, CA 90036. Shoots Oct. 13–31 in Los Angeles.

## LOUISIANA

### FILM

• **I Saw the Light** (Drama) Based on the book by Colin Escott, this film chronicles the life of legendary country singer-songwriter Hank Williams. Directed by Marc Abraham. With Tom Hiddleston and Elizabeth Olsen. Casting: Denise Chamian Casting, 606 N. Larchmont Blvd., Ste. 202, Los Angeles, CA 90004. Shoots Oct. 16–Nov. 16 in Shreveport, La.

• **Kidnap** (Drama) A mother embarks on a chase to save her son who was kidnapped at a local mall. Directed by Luis Prieto. With Halle Berry. Casting: Nancy Nayor Casting, 6320 Commodore Sloat Dr., Second Fl., Los Angeles, CA 90048. Shoots Oct. 27–Nov. 27 in New Orleans.

## ARIZONA

### FILM

• **Wish Man** (Drama) Based on the true story of an Arizona Highway Patrol officer who creates the Make-A-Wish Foundation. Directed by Theo Davies. Casting: Beach/Katzman Casting and Bruce Newberg Casting, 606 N. Larchmont Blvd., Ste. 311, Los Angeles, CA 90004. Shoots in Arizona.

ILLUSTRATIONS: ROBERT WILSON



## MISSOURI

### THEATER

• **Guess Who's Coming to Dinner** (Play) When their daughter comes to dinner with her new fiancé, a couple of progressive parents' liberal sensibilities are put to the test. Written by Todd Kreidler. Based on the screenplay by William Rose. Directed by Seth Gordon. Casting: Rich Cole Casting, 648 Broadway, Ste. 912, New York, NY 10012. Runs Jan. 7, 2015–Feb. 1, 2015, at the Repertory Theatre of St. Louis in St. Louis.

## NEW JERSEY

### THEATER

• **A Christmas Carol** (Play) Ebenezer Scrooge takes a journey through the past, present, and future to discover the true meaning of Christmas. Written by Charles Dickens. Adaptation by David Thompson. Directed by Michael Unger. Casting: Calleri Casting, 39 W. 14th St., Ste. 504, New York, NY 10011. Runs Dec. 11–28 at McCarter Theatre Center in Princeton, N.J.

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## NEW YORK

### FILM

• **Mapplethorpe** (Drama) American photographer Robert Mapplethorpe rises from starving artist to the top of the New York art world. Directed by Ondi Timoner. With James Franco. Casting: Judy Henderson & Associates, 330 W. 89th St., New York, NY 10024. Shoots in April 2015; location TBA.

• **Maggie's Plan** (Comedy) A young woman tries to make a life for herself in New York City. Directed by Rebecca Miller. With Greta Gerwig, Julianne Moore, and Clive Owen. Casting: Cindy Tolan Casting, 27 W. 20th St., Sixth Fl., New York, NY 10011. Shoots in January in New York.

## SOUTH CAROLINA

### TELEVISION

• **South of Hell** (Drama, WE tv) A demon hunter cleanses the possessed while feeding the demon residing in her. Casting: Kromer Casting, 222 W. 37th St., Ste. 1504, New York, NY 10018. Shoots Oct. 20, 2014–Feb. 13, 2015, in Charleston, S.C. Premieres in 2015.



Viggo Mortensen and Kirsten Dunst in "The Two Faces of January"

## Meet the Maker:

# Hossein Amini, "The Two Faces of January"

**BY MARK PEIKERT**

In many ways, Patricia Highsmith has been imprisoned by her most famous creation, charming sociopath Tom Ripley. Highsmith traced Ripley's progress from poor American to cultured, sophisticated expat over the course of five novels, in the process creating a primer on how to commit murder and get away with it—with élan.

But while Ripley is a sociopath par excellence, Highsmith's other books operate on a more human level, where ordinary men and women find their options are slowly, methodically removed until murder seems like the best, cleanest choice. While Ripley is seductive in his amorality, the rest of Highsmith's characters are horrifying in their seeming normalcy. And nowhere is this more clear than in her book "The Two Faces of January," recently given a glossy big-screen adaptation by writer-director Hossein Amini.

Both the novel and the film follow an increasingly inextricably linked tour guide and American couple in post-World War II Athens, where an accidental murder sends them fleeing to a dusty, fugitive existence on Crete.

Chester and Colette MacFarland (Viggo Mortensen and Kirsten Dunst) meet tour guide Rydal (Oscar Isaac) and then quickly drag him into covering up the murder of a police officer who knew that Chester was on the run from American authorities after fleecing his clients. Hiding out on Crete, the trio becomes ever more paranoid with one another, resulting in one more death, a few more escapes, and an eventual deathbed confession.

"They're not psychopaths like Ripley; they're very human and they're very smart and I haven't really seen that or read that in a crime novel," Amini says of choosing to adapt one of Highsmith's lesser-known novels. "There are qualities in them I saw in myself, whether it was jealousy or paranoia. And the tiny human detail she seemed to capture and the irrationality of the way people behave! I know these characters and I'm not very different from them. They're real people."

Every movie, to some extent, lives or dies by its casting, but the right performers are especially crucial for Highsmith's world, where morality is never an absolute. Amini had always wanted Isaac to play Rydal, and meetings with Mortensen and Dunst convinced him that they were ideal for the troubled MacFarlands.

As the screenwriter for Nicolas Winding Refn's "Drive," Amini saw the long discussions that Refn had with his actors on set, and took that same approach to his directorial debut, rehearsing for a week before filming began.

**"I know these characters and I'm not very different from them. They're real people."**
—HOSSEIN AMINI

"We talked about Highsmith, trying to find sharp moments with those characters—the jealousy because of the situation, the trouble he's in," Amini says. "Being on the same page in terms of the characters; I think that's when they became three-dimensional."

The result is a morally ambiguous story at odds with its gorgeous setting, proving that people with advantages can turn feral when those advantages are threatened. As Amini himself says, "The truth of those characters and their universality was so important to me in telling this story." Something to keep in mind the next time you hire a tour guide.

"THE TWO FACES OF JANUARY": COURTESY MAGNOLIA PICTURES




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