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Caitriona Balfe photographed in L.A. March 12 by James Hickey. Makeup by Kerrie Urban for Exclusive Artists Management using Kevyn Aucoin. Hair by Gio Campora at the Wall Group. Styling by Penny Lovell. Cover designed by Margaret Ruling.

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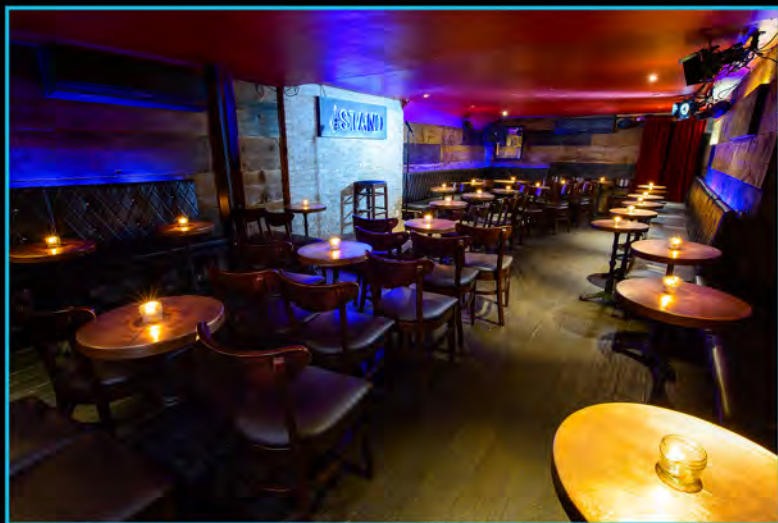
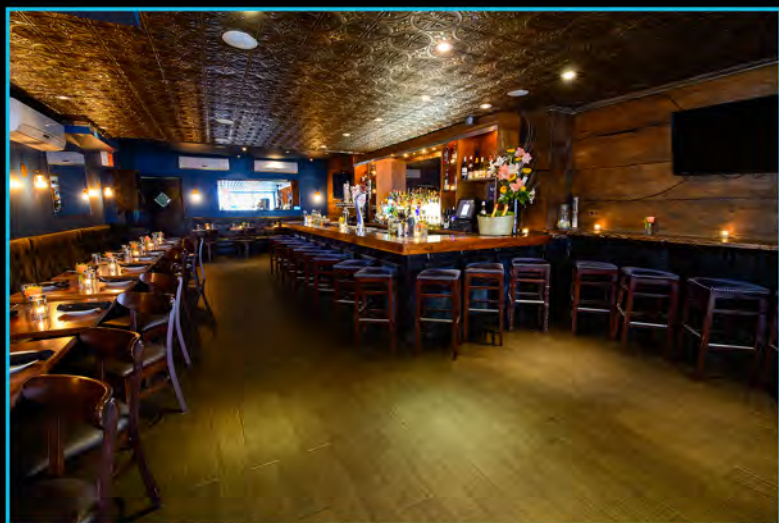
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## BACKSTAGE 5 WITH...

# DAVID GIUNTOLI

By Rebecca Strassberg

**Currently playing Nick Burkhardt on “Grimm,” David Giuntoli opens up about his worst audition horror story, his acting crushes, and his leading turn on the NBC paranormal drama.**

### Tell us about “Grimm.”

We're in our fourth season and we were just picked up for a fifth. It's a fun show where anything can happen—love potions, people becoming different characters, transforming for one episode. It's kind of a dream in that I'm really not playing the same role for five straight years.

### What have you learned about your acting on this project?

Well, it's rare to be able to be a character for such a long span of time, and I think one of the upshots of that is that you get to change gradually. It's a subtle kind of character change, and it's a real gift. Usually with plays or TV shows that don't go for five seasons, you have to squeeze it all into an hour or 12 episodes.

### What do you wish you'd known before you started acting?

I was lucky in that I came from the Midwest without really knowing anybody who was an actor—I think knowing so little was actually helpful because I didn't have any expectations. There was no chip on my shoulder whatsoever; I didn't think I was wickedly talented, I didn't come out of theater school where I'd already gone through the competitive who's-gonna-get-what scenarios. I did finance, and I was in a stage of my life where I felt the world needed more me. It was so naive,

but it helped me in that I was really excited to get any role.

### On whom do you have an acting crush?

Oh, Mark Rylance—total actor crush on him; he's phenomenal. I saw him do “Twelfth Night” and “Richard III” on Broadway last year. And then I fell in love with Edie Falco while watching “The Sopranos.” My girlfriend and I started watching it together last year and I would just smile every time she came on the screen. She was just so sweet. I think Tony and Carmela are the best depiction of a relationship ever on TV.

### What is your worst audition horror story?

I was testing for a network TV show prior to “Grimm” and I went through the studio test. [At that point] you're kind of crossing your fingers and hoping they call you for the network test. So my manager calls me and she's like, “Great news: The casting director loves you. The network has no real notes.... Just go home, wash your hair, and come back.” I'm like, What? My note was to go home and wash my hair. I guess I had too much greasy product in there or something, and it was humiliating. But I did. I went to a friend's nearby, washed my hair, and did the network test. You know, they wanted to give me the job, I just clearly didn't have anybody in my life at that point to say, “Hey, enough with the product. You don't need that much.” **b**

Photographed by Chris Haston/NBC



**“WHEN  
I MOVED  
OUT TO  
L.A. I KNEW  
NOTHING...  
AND I  
THINK THAT  
HELPED.”**

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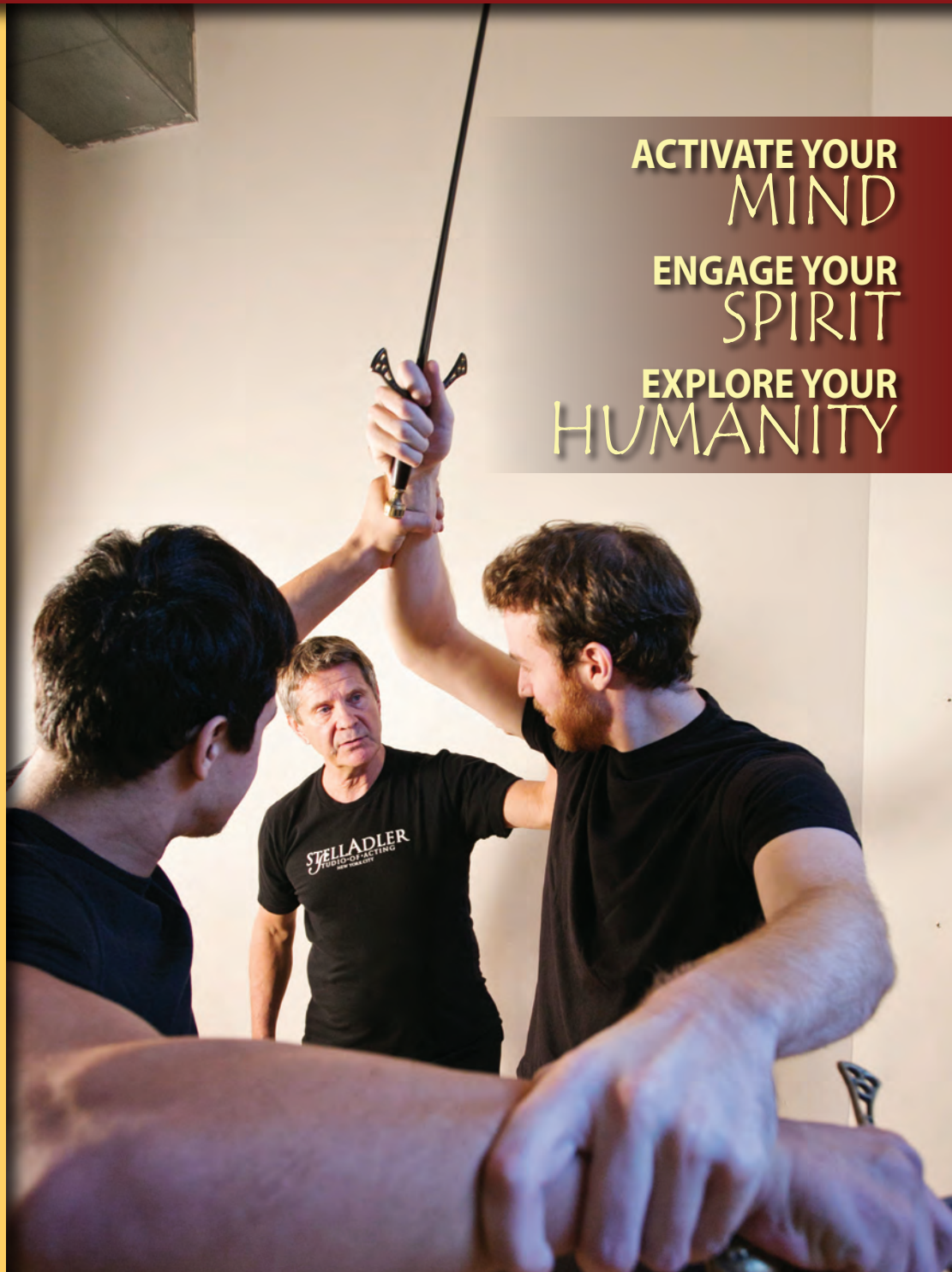
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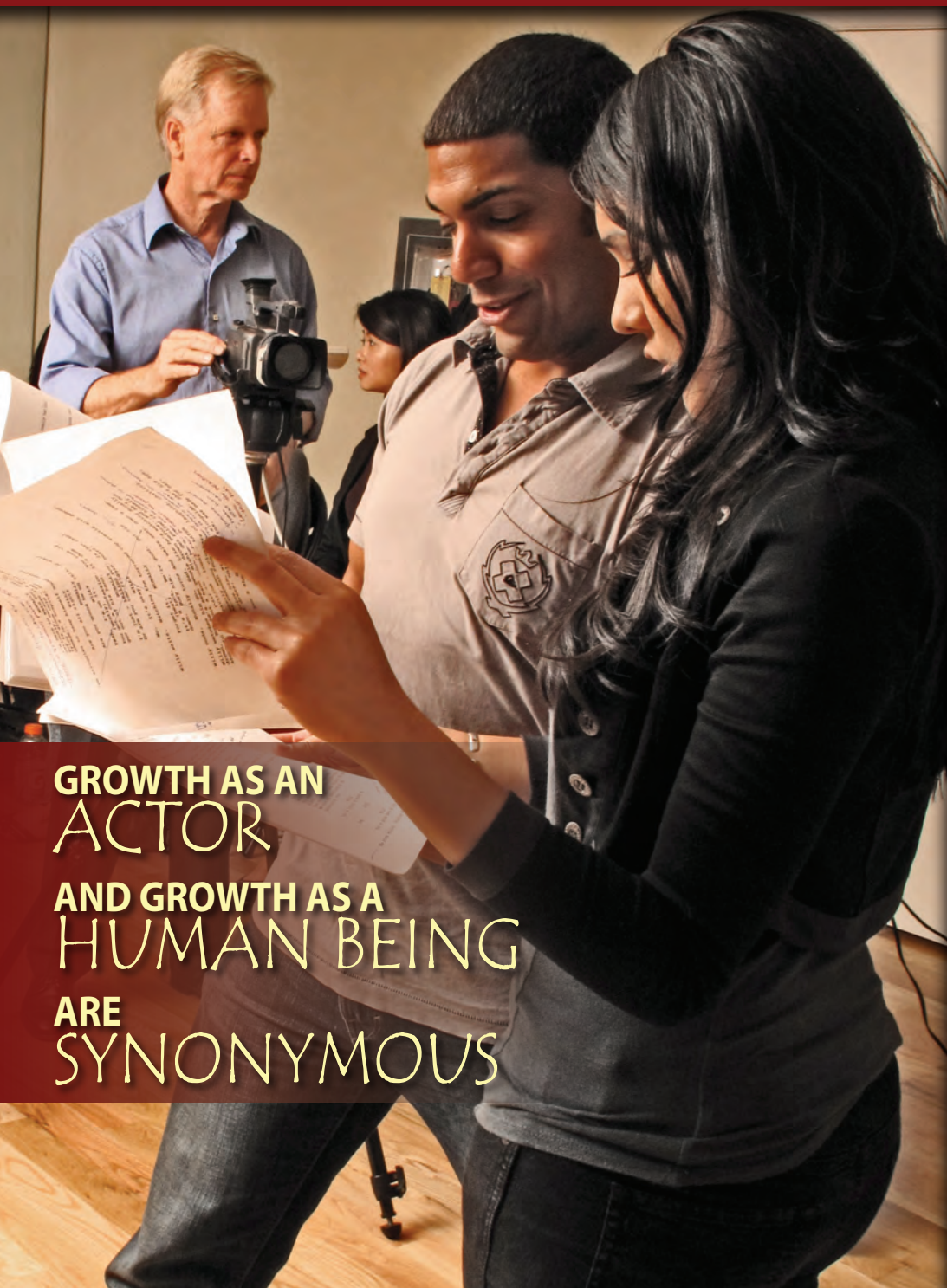
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# NEWS



**UPDATE |** NBC ANNOUNCED ITS THIRD LIVE MUSICAL PRODUCTION WILL BE AN UPDATE OF “THE WIZ”—but this time, the production will move on to Broadway in the 2016–2017 season. The yet-to-be-cast production will air Dec. 3.



Clyde Alves, Michael Rosen, and Jay Armstrong Johnson of “On the Town”

N.Y. THEATER

## It’s a Helluva (Magical) Town!

BRINGING THOUSANDS OF NYC STUDENTS TO AN EDUCATIONAL “ON THE TOWN”

BY BRIANA RODRIGUEZ

**T**he oohs and aahs were audible from over 1,500 New York City public school students when a backdrop of Coney Island at sunset dropped down on the Lyric Theatre stage during an educational performance of “On the Town.”

The young NYC natives, ranging from third-graders to high school seniors, attended Creating the Magic, two two-hour performances and demonstrations from the musical’s cast and set designers, on March 26. Theater hopefuls were shown how props like tables and giant dinosaurs appear onstage via motors and computers; how a production’s entire lighting design can be controlled from an iPad; and

listened to sound effects that blasted train and dinosaur roars over the theater’s loudspeakers.

Inside Broadway, the Great White Way’s not-for-profit educational organization now in its 33rd season, organized Creating the Magic so students could get a peek at what goes into staging a Broadway production. This year featured “On the Town,” the musical revival about three sailors in the 1940s trying to have a real New York experience in the 24 hours before they set sail again.

“[‘On the Town’] is the ultimate [production for our NYC student audience] in that Broadway people created it—Leonard Bernstein, Betty Comden, Adolph Green; these are real giants of Broadway, but they’re all New Yorkers as well,”

explained Inside Broadway founder Michael Presser between performances. “The Broadway

**“We want these kids to understand that there are jobs and there are professions here in this industry in addition to the actors on the stage.”**

—MICHAEL PRESSER, INSIDE BROADWAY FOUNDER

musical has grown up here in New York, so this show? A natural!”

Featuring Clyde Alves, Jay Armstrong Johnson, and Tony Yazbeck’s Creating the Magic replacement, ensemble member Michael Rosen, the performance included songs from the show originally staged in 1944, interviews with the cast members, who offered audition advice, and talks with theater managers and producers.

When asked what his favorite song was, 10-year-old Ryan Hiney from Public School 304 in the Bronx said, “It’s hard because I like ‘em all, but it’s between ‘New York, New York’ and ‘Ya Got Me.’” He added, “I really want to be an actor, so this helps me on my way. I just felt so excited coming! I want to be on Broadway, definitely, and I’m in a few plays at my school currently. We’re doing ‘The Wizard of Oz’ at our school and I’m the Cowardly Lion, so I’m really happy.”

“I would like to come to another one of these!” added his schoolmate and aspiring singer 9-year-old Hulaye Diallo.

In addition to getting the kids—spanning 56 schools and all five boroughs—excited about Broadway and familiar with live theater, Presser said the purpose of Creating the Magic is to show them what lies beyond the tip of the iceberg. “We want these kids to understand that there are jobs and there are professions here in this industry in addition to the actors on the stage,” he said. “There’s a whole army of people underneath them, and those people who the audience doesn’t see when they come here in the evening, those people are highly skilled craftspeople and they’re integral to the operation. Not everybody is going to be an actor, but there’s a lot of other jobs that are happening in this building that are important for making theater possible.” **B**



Check the Casting section for full details on top theater roles, or visit [casting.backstage.com](http://casting.backstage.com)

N.Y. THEATER

# MISCAST YET FABULOUS

MCC THEATER'S GALA CELEBRATED THE BEST OF BROADWAY

BY JACK SMART

**T**he stars were out March 30 at MCC Theater's Miscast Gala 2015, where some of Broadway's best honored Emmy- and Golden Globe-nominated actor Sarah Paulson and Tony-winning producer Fran Weissler. This year's record-breaking proceeds went toward supporting MCC's mission to continue creating inspiring NYC theater.

"It's exciting to be honored by a company you have such a high respect for," said Weissler on the red carpet at the Hammerstein

**"Half the things that have happened in my life and my professional life have been things I never could've possibly dreamt of."**

—SARAH PAULSON

Ballroom. "But I'm most excited to finish my speech so it'll be over." A trailblazer for female producers, Weissler has taken home a whopping seven Tony Awards for some of the best musicals of the last few decades.

Paulson, who launched her

acting career largely in MCC shows, was celebrated for her work in everything from "American Horror Story" to "12 Years a Slave." The actor echoed Weissler's nervousness, joking the two might switch their speeches. "Half the things that have happened in my life and my professional life have been things I never could've possibly dreamt of," Paulson told Backstage. Up-and-coming actors, she added, should focus on the work rather than the pursuit of recognition: "It's about the experience itself, not how it's received or what the result is."

Host Aasif Mandvi introduced MCC's executive director Blake West and artistic directors Bernard Telsey, Robert LuPone, and William Cantler, who opened the proceedings by praising the honorees for their "bold and fearless" work. The theater's Youth Company Alumna Award was presented to writer-actor Dominique Fishback, who spoke passionately about learning to find the spotlight and ground herself onstage. "Now I know how to find my light," she said.

The evening's entertainment featured a slew of musical theater regulars performing roles in



Sarah Paulson and Fran Weissler at the Miscast Gala 2015

which they wouldn't normally be cast. "I'm most excited about the chances the actors get to really be silly and do stuff they would never, ever get to do," Telsey told Backstage. Some numbers, such as Andrew Rannells' "Meadowlark" and Leslie Odom Jr.'s "Another Hundred People," were clearly songs the artists had yearned to cover for a long time. Annaleigh Ashford even confessed to an affinity for the Tin Man in "The Wiz" since high school, and proceeded to launch into a spirited "Slide Some Oil to Me," complete with shiny silver unitard.

Others reveled in the novelty of cross-gender casting, particularly Ben Platt and Uzo Aduba as Mrs. Lovett and Sweeney Todd, respectively, for "A Little Priest," as well

as the all-male "Cell Block Tango," complete with Fosse-esque choreography, a hilarious homage to Weissler and the "Chicago" revival.

Laura Benanti sang duets with Christopher Fitzgerald ("Sixteen Going on Seventeen") and Jessie Mueller ("Agony" from "Into the Woods"). Joshua Henry brought the Tony-winning Mueller ("Beautiful") up to introduce his spectacular rendition of "(You Make Me Feel Like) A Natural Woman." The finale numbers—Betsy Wolfe's "Let It Sing" from the musical "Violet," and Jeremy Jordan's rendition of "Don't Rain on My Parade"—brought the house down.

For more information on MCC's many efforts and its 2015-2016 season, visit [mcctheater.org](http://mcctheater.org). **b**

N.Y. THEATER

## Summertime Playdate

**THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE IN** New York City is accepting applications for its 2015-2016 Summer Acting Intensive! The six-week program is based on the curriculum of a full-time, two-year acting program teaching the Meisner Technique through classes on improv, scene work, speech, voice and diction, on-camera

training for both film and television, and dance.

"The work is designed to develop the actor's concentration and strengthen the actor's instrument to be both responsive and expressive within the imaginary circumstances," according to the Playhouse's website. "The technique creates a more specific, skilled, and authentic actor with an organic, spontaneous, and disciplined instrument." The deadline for applications is April 10 with a late deadline of May 1. For more information, visit [neighborhoodplayhouse.org](http://neighborhoodplayhouse.org). —BRIANA RDODRIGUEZ



Check the Casting section for full details on top film, TV, and Web series roles, or visit [casting.backstage.com](http://casting.backstage.com)

## N.Y. THEATER

# HAPPY BIRTHDAY, MR. SHAKESPEARE

## HEAR ALL OF THE BARD'S SONNETS IN ONE AFTERNOON IN CENTRAL PARK

BY JACK SMART

If you find yourself wandering by the Naumburg Bandshell in Central Park midday on April 24, you'll hear the words of a famous 451-year-old writer. The fifth annual Shakespeare's Birthday Sonnet Slam will feature all of the playwright's sonnets, performed in chronological order by actors and Bard enthusiasts of all ages.

The event, which is free to the public and passersby, opened registration for readers April 1 at [shakespearesonnetslam.com](http://shakespearesonnetslam.com).

**"Really, it is my dream to have 154 different readers, one for each sonnet."**

—MELINDA HALL, CREATOR OF SHAKESPEARE'S BIRTHDAY SONNET SLAM

Creator Melinda Hall, of Willful Pictures, said the Slam has grown since its first year, when only about 75 readers participated. "Really, it is my dream to have 154 different readers, one for each sonnet," she told Backstage.

Applicants are assigned their

sonnet randomly, explained Hall, because "people would only pick the same five sonnets over and over." Actors must then discover for themselves how their selection resonates personally and with an audience. "I've had people say the sonnet picked them, like it was something they were going through. I think a lot of sonnets are like that: They tune into something."

Hall, a producer and theater director, was looking to stage Shakespeare outdoors, something crowdsourced and casual. A friend suggested the sonnets, which tend to be overlooked in favor of the Bard's full-length works. As she pointed out, the ability to produce a reading of 154 sonnets reflects their original function in Shakespeare's time. " 'Sonnet' comes from the Italian 'sonetto,' meaning 'little song.' Printing books was very expensive but everyone could afford one-sheets. You could have a poet or a balladeer pen a ballad and it could be very popular. There were melodies that everyone knew, so if you could fit the words to that popular melody, then you could sell those



Stacy Keach at the 2012 Sonnet Slam

one-pages."

Past performers include Michael Urie, Jay O. Sanders, and noted sonnet devotee Stacy Keach, as well as high school students, nonagenarians, and even an 8-year-old. "It's not difficult to convince people to come do Shakespeare," said Hall. The fact that readers are not required to have their piece memorized contributes to the afternoon's celebratory vibe; it's a thrill for veteran actors and newbies alike. When it became clear a few years ago that a reader was missing, a teenager volunteered to perform the reading cold, with triumphant results.

"It's one minute. Just you and Shakespeare up onstage for a minute." Hall's only rule is no pitches at

the microphone; readers may only state their name and the number of their sonnet to keep things moving. Groups of friends may submit together so that each of their appointed sonnets occur back to back. The event clocks in at about three hours, with spectators coming and going as they please. It's as much a celebration of the return of warm weather as it is a celebration of Shakespeare's words.

"We've seen people walk off the stage like champions and they'll always have that memory," said Hall. "It doesn't matter if they sink or swim, just that they do it. Culturally, it's very important to be allowed to have a place where it's just about the experience; the outcome doesn't matter." **b**

## COMEDY

### Make 'Em LAFF Or Die

THE LOS ANGELES FILM FESTIVAL HAS PARTNERED WITH FUNNY Or Die for a second year to open submissions for the Make 'em LAFF Internet talent contest aimed at discovering "content creators of color and underrepresented voices who specialize in comedy." You can submit your work via the Make 'em LAFF page on the Funny Or Die website

through May 8.

All videos, including short films, webisodes, animated films, and music videos, should run under five minutes. A 10-film shortlist will be revealed May 15, and the winner will be announced at the L.A. Film Festival, which runs June 10–18, and have the chance to meet with a Funny Or Die producer to pitch ideas for online distribution with production support from the Emmy-winning video site. For more information, visit [funnyordie.com/make\\_em\\_laff](http://funnyordie.com/make_em_laff). —BRIANA RODRIGUEZ



# ACTOR 101

[Inside Job]

## Tony Howell

CREATIVE SOCIAL MEDIA FOUNDER

BY REBECCA STRASSBERG

### 1 WHAT GOES INTO PERSONAL COACHING FOR SOCIAL MEDIA?

I align your online presence with your offline goals, and I turn a virtual dream into reality. If you want to get an agent or you want to get a Broadway show, we look at who you need to know to make that happen and what you need to find and see and discover online, and then we set up your online presence to achieve that.

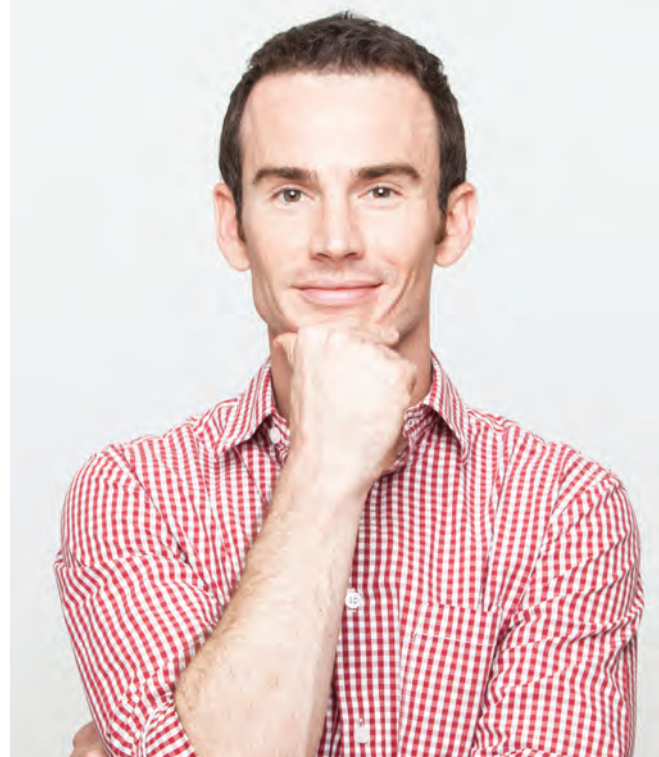
### 2 WHAT ARE THE MOST COMMON MISTAKES ACTORS MAKE ON SOCIAL MEDIA?

There are common mistakes everyone makes on social media. It's called social, so it should be two-way engagement, and media—photos, videos, etc.—that can really let your audience experience what it is you're talking about.

The No. 1 mistake is that they're shouting. It's nonstop me, me, me, me, me, narcissism, and braggers. The second mistake is silence; artists who feel like they have nothing valuable to say and are just listening—if they're even active at all. And then the third mistake...this may be an opinion, but I see people posting shirtless, sexy photos of themselves, and I don't think it's necessary to promote your career or your talent. It gets engagement; sure, sex sells, but I'm not sure it's the most effective way to improve your reputation and relationships.

### 3 DO THE SAME RULES APPLY TO EVERYONE?

The thing about any rule is that you learn the rules and then you learn that you can break them. And doing the exact opposite sometimes is the most effective thing, so it's hard to say what's right and wrong in the world of social media, but there are certainly things that are best practices and are more effective and engaging ways of sharing content.



Actor and entrepreneur **TONY HOWELL** founded Creative Social Media in June 2013, offering a variety of services that include personal coaching, consulting, branding, website design, group training courses, and live speaking.

### 4 WHAT'S THE FIRST STEP FOR SOMEONE NEW TO SOCIAL MEDIA?

The first step is to decide who you are, what you want, and who your audience is, and then you work backward from your goal. You need to have a purpose for being on Twitter, not just because everyone else is there. Why are you using that platform? Why do you need an Instagram? What's different about Instagram from Twitter? So, the first step is really starting with clarity, and I always work to empower the artist first and to give them that clarity. And then I equip them with the tools necessary to reach those goals. **B**

**"I don't focus on growing crazy amounts of followers; I really focus on helping people make their own opportunities and audiences."**



For more advice from industry professionals, visit [backstage.com/advice-for-actors](http://backstage.com/advice-for-actors)

[Note From the CD]

# Are You Creative?

BY MARCI LIROFF

I RECENTLY HAD THE HONOR OF BECOMING A MEMBER OF THE casting director branch of the Academy of Motion Picture Arts and Sciences. The Academy has created a wonderful series called "Creative Spark," in which they follow members of the organization and have them explain what drives and inspires them to create. Thus far they've



interviewed costume designers, writers, directors, directors of photography, and producers. It's so fascinating to peek inside the brain of someone so creative.

Late last year they asked to do a featurette on me. They wanted to follow me around for the day and watch me casting, coaching, going through submissions, and dig into my process. After watching several of these "Creative Spark" videos of my colleagues, I don't mind telling you I was a bit intimidated. They were so articulate in explaining their processes. So much of what I do comes from a gut feeling—it's an instinct I have honed over many years as a casting director.

In my work I get to be creative when I'm casting a project and come up with ideas for who should inhabit the role. The script gives me subtle clues as to which direction to go and who to give a chance to audition. I work with the filmmakers to help them see their vision by taking what's written on the page and bringing it to fruition.

When asked what inspires me, I realized that so much of my inspiration comes from you—the actor, artist, writer, musician, performer. I actually get high off seeing a great performance. When I see an actor, musician, or a painter pushing themselves and taking risks, that moves me. To see someone reveal and share their innermost secrets onstage and onscreen inspires me to be creative. It's like a gift that keeps giving every time I hear a song or read a great book. It fuels me with the creative juices that I use

**You have to feed your soul to be creative.**

every day in my own work.

My creativity comes to me in weird ways. I get creative around water, either in the shower or bath or near the ocean—though obviously I didn't let them film me in the tub! Great ideas come to me when I'm about to drop off to sleep (I always keep my phone near the bed to record things, or a pad to jot things down). I come up with ideas and solve problems while I'm walking my dogs.

I often talk about finding balance in your life as an actor. Unplugging from trying to find a job and reconnecting with your family, friends, and loved ones replenishes you with life. Living a full life creates creativity. You have to feed your soul to be creative. You've got to have balance in your life in order to draw experience and emotion for your work.

What does creativity mean to you? When are you most creative? What inspires you?

To watch my "Creative Spark" video, go to YouTube and check out the Academy Originals channel and click on "Creative Spark" under the Playlists tab. You'll find the mother lode of great videos. **b**

**GET ANSWERS!**

**FOLLOW PRODUCER AND** casting director Marci Liroff on Twitter @marciliroff, or visit [marciliroff.com](http://marciliroff.com).

## EXPERT ADVICE



**LISTEN TO THE** accompaniment, but stop paying attention to the sound of your singing voice as you hear it inside your head. What you

hear inside your head is not what we hear out here (which is often why it's so strange to hear ourselves on voicemail). If you judge your singing by how it sounds inside your head

then you are likely making adjustments to that sound based on false information.

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is a singer and vocal coach. Visit [ardenkaywinvocalstudio.com](http://ardenkaywinvocalstudio.com).

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# Tying the Knot

**L**ast week, I decided to take a few days off and fly up to Portland, Ore., an attractive city where the people are friendly and the food is amazing. It's a short flight. My friend has a place there so I figured, why not?

When the cab dropped me off at LAX, I was shocked to discover the place was packed. It looked like the day before Thanksgiving. What the hell was going on?

Agents are a curious breed, so I decided to ask around and every single traveler gave me the same answer: They were all actors flying home after spending pilot season in L.A.

To make matters worse, they looked broken, like soldiers leaving a war zone. I felt bad for them

because I knew they had made a fatal mistake. You see, L.A. isn't a place you can visit for a few months and then abandon. You have to commit if you want to get anything in return.

The whole concept of coming to L.A. from January to March hoping to score a pilot is insane—it just doesn't make sense. And if you don't already have decent representation here, you might as well stay home and try inventing time travel. Your odds of success are about the same.

First of all, no agent will sign you in January because they just spent the last few months building up their client list for pilot season. Second, casting directors who don't know you aren't going to have time to meet you because they're too busy casting pilots. And third, if by some miracle you actually got a chance to audition for a series regular role, you won't have the experience to do well in that kind of high-pressure setting.

Another problem you'll have to face is the competition. There are already thousands of actors here who are just like you, except they have representation and several

casting fans. They're the ones who will be auditioning for pilots, not you.

So here's what you have to consider. If you're living in any city other than L.A. (with the possible exception of New York) and you're interested in booking a pilot, this is the time of year you need to start thinking about making the big move West.

**Dropping in [to L.A.] for a few months without TV credits makes you look clueless, like a hick who fell off the turnip truck.**

But don't kid yourself. Even if you get here by summer, I'm not suggesting you'll be ready for pilot season by the start of 2016. Ha! I'm talking 2017, because you'll need at least that much time to find representation, meet the casting community, and establish yourself as an actor worth hiring. (And that's assuming you actually have some talent and a fair share of luck.)

Why so long? Well, ask yourself this: What kind of actors book pilots? Answer: the ones who work in television. That's why dropping in for a few months without TV credits makes you look clueless, like a hick who fell off the turnip truck.

And please don't kid yourself with tales of actors who booked pilots with almost no experience. Sure, that happens once or twice a year but those people are outliers and they don't represent the whole. You can't assume that if one person out of thousands ends up winning the lottery then you will too. That's false logic and a deluded way to live.

So make a commitment. Rent an apartment. Buy a car. And send the city some flowers. Who knows? If you show L.A. a little love, she just might love you back. **D**

## SPOTLIGHT ON... MATTHEW BEARD

By Jack Smart

English actor **MATTHEW BEARD**, best known for "The Imitation Game" and "An Education," has moved with the London-to-Broadway transfer of David Hare's "Skylight," co-starring Carey Mulligan and Bill Nighy.



### On being cast in "Skylight."

"I met [director] Stephen Daldry at something completely unrelated a few years ago...he did that thing of, 'One day we'll do something together.' And you think, Yeah, whatever. Years later I was saying I couldn't get an audition for a play because no one will see me. And he said, 'I'm preparing a play right now! It's only a small part, but if you're interested come to the audition.' I told him I've not done a play before and just to warn you, this might be a terrible decision you're making. But he said, 'Shut up.'"

### On copying his co-stars.

"I'm lucky enough to be playing Bill Nighy's son. Stephen was very keen that we have some shared body language, and we worked on that. That really helped because it not only gave the characters some interesting shared qualities, [but it] helped me pick up some stage technique as well, copying the way he moves and speaks."

### On his audition philosophy.

"I was quite lucky that I was a child actor. I was so used to the ratio of rejection that to me, it didn't seem unusual to go to 40 auditions and get one; that was just part of the process.... I don't know any actor who hasn't gone through endless auditions and rejections before they got some kind of a break."

.....  
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The cast of AOL's "Connected"

**[Now Streaming]**

# 'Connected'

BY MOLLY EICHEL

In reality TV's early years, featuring the likes of PBS' groundbreaking "An American Family" or early iterations of MTV's "Real World"—before it was an excuse to watch a hot tub make-out session—there was a sense of candor among participants, as if they were not aware of how their actions would become a public spectacle. But as the genre grew, "reality" became less real. The goal of AOL's foray into Web series is to get back to how it was in the beginning.

"Connected," executive produced by "Super Size Me" star-director-writer Morgan Spurlock, hands New Yorkers video cameras for six months so they themselves can document the good in their lives, like a pregnancy, and the bad, like show participant and club owner Jonathan Bricklin getting allegedly dumped by girlfriend Susan Sarandon for his involvement in the show, according to Page Six.

Dermot McCormack, AOL's president of video and studios, sees "Connected" as a palate cleanser for the reality genre. "It's like 'Smells Like Teen Spirit,' which signified the end of hair metal. Music had gotten really bad and then Kurt Cobain hit that first chord in that song and all those people wearing spandex on Sunset Boulevard felt silly," McCormack says. "I feel like we're hitting that part of reality TV. Let's call it the grunge phase of reality TV."

"Connected" comes from an Israeli format that has been running for five seasons and has sold for production in 22 countries.

Spurlock is quick to note that "Connected" is not his "first digital rodeo," after working on Hulu's first

original series, "A Day in the Life," and on projects for Yahoo. "AOL wanted to make a big splash [with its premier original series]," he says about why it chose to be the venue for the "Connected" U.S. debut. "A lot of networks were concerned about this, about making something that other people shot."

He adds, "There are some ideas that I get so upset by because the idea is so simple. Why didn't we think of that? It almost takes the reality of the quote unquote promise of what reality television was supposed to be."

In fulfilling that promise, producers just needed people who didn't see fame as the end game and who were able to bare their souls to a hand-held camera.

To encourage and direct the cast, which includes tech executives (and married couple) Eli and Ido Bendet-Taicher, comedian and MTV host Derek Gaines ("Broke A\$\$ Game Show"), and Lori Levine, CEO and founder of Flying Television, among others, producers included them in the editing process so they could see how their story would come together.

Spurlock says that some people had to be reminded to shoot footage. They would apologize and say they were busy, but it was those moments that producers of "Connected" wanted.

That vulnerability is exactly what makes the show special for McCormack. "Anybody can take a selfie when you're having a good time—'This is me in the best possible scenario,'" he explains. "But how many are brave enough to turn it on at your worst?" **b**

**"Anybody can take a selfie when you're having a good time... but how many are brave enough to turn it on at your worst?"**

—DERMOT MCCORMACK

## #IGOTCAST.

**Peter Lawson Jones**

By Jack Smart

After a 30-year hiatus and a career as an elected official, **PETER LAWSON JONES** has rekindled his love for the craft of acting. "I was strongly advised to review, as a part



of my daily constitutional, the various breakdown services and, in particular, to subscribe to Backstage," says the actor. Good thing he did, or he wouldn't have booked an opportunity many would kill for: working with the legendary Martin Sheen.

"Project Unspeakable," a new play about the assassinations of John F. Kennedy, Malcolm X, Martin Luther King Jr., and Robert F. Kennedy, will hold two staged readings in New York featuring Sheen on April 25. Jones responded to the project's Backstage casting notice to audition for the play's father figure.

"The director called each of my competitors to audition with various other actors, but failed to call me in," he remembers. "Although I was puzzled, I counseled myself to be patient." When the director announced they had seen all candidates for the role, he raised his hand: "'Not quite all of them!' As I later found out, my headshot and résumé had become attached under the paper clip of another actor's!"

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# ON THE MOVE

*with*

# CAITRIONA BALFE

THE “OUTLANDER”  
STAR’S FORTUNES  
KEEP RISING AS THE  
STARZ DRAMA  
RETURNS

BY **TIM GRIERSON**  
PHOTOGRAPHED BY  
**LUC-RICHARD ELIE**



**“To have that fuel to prove people wrong—it definitely spurs me on and makes me wanna work harder.”**



CUSTOM-MADE COUCH PROVIDED BY TOTAL DESIGN FURNITURE IN LOS ANGELES

**C**aitriona Balfe is on the move. That’s been true most of her adult life—especially the 10 years she was modeling for Victoria’s Secret, Dolce & Gabbana, and others—but as she sits on the rooftop patio of a West Hollywood hotel in mid-March, she mentions that she’s pulling up stakes from Los Angeles. “It just feels silly to have an empty place for

10 months until I figure out what I’m doing with my life,” the Irish-born actor says. “I’ve rented the same place for the last four years and now I have to give it up.” Her apartment is being razed to put in condos, but her departure from L.A. is extra poignant considering this is the city where Balfe journeyed when she decided to put aside that successful modeling career and focus on the vocation she’d always wanted: acting.

“I’ve moved so much since I was 18,” she says.

“I mean, I’ve lived so many places. New York, I lived in for almost eight years [while modeling], and that’s been the longest of anywhere since I left Ireland. But L.A. is where I came and said, ‘OK, this is what I wanna do with my life.’”

She refuses to think of her move as a permanent one, though. “I’ll be back,” she declares, “but it feels really sad. My little apartment, it’s got so many memories.”

Balfe’s sadness is no doubt mitigated by the fact that part of her need to move is due to the precipitous rise in her fortunes. She’ll soon be flying to Scotland to shoot the second season of “Outlander,” which returns to Starz April 4 to conclude Season 1.

When last we saw Balfe’s Claire, the resourceful British nurse who comes home after World War II only to be inexplicably teleported into the 18th-century Highlands, she was half-naked with a knife to her breast. Don’t worry: Claire will get out of that scrape, but more perils await—to say nothing of the emerging multi-era romantic triangle developing between her, the Scottish warrior Jamie Fraser (Sam Heughan), and her 20th-century husband, Frank Randall (Tobias Menzies), who wonders where she’s gone.

Based on the much-beloved Diana Gabaldon novels and developed for television by “Battlestar Galactica” rebooter Ronald D. Moore, “Outlander” is an ostensibly lush period-piece-within-a-period-piece drama that’s consistently richer and thornier than its romance-novel trappings suggest. And much of the credit goes to Balfe, who had managed small parts in films such as “Super 8” and “Now You See Me” before landing the central role in this adaptation.

In person, Balfe is far less imposing than the steely Claire, who has to weather the dangers of being a woman in sexist, violent Scotland in the 1740s. Cast late in the preproduction of “Outlander”—Moore has mentioned in interviews how hard it was to find the right Claire—she didn’t have time to consider what the role would do to her life. “I’m so bad on social media,” she confesses on this warm afternoon, nestled underneath a cabana. “I had set up an account on Twitter maybe a year or so before I got this job and I had, I thought, a lot of followers—250 or something, and most of them are my friends. Within about a month or two, it was thousands of people—and my phone, I didn’t know how to turn off the alerts, so it was just going all the time. That was the beginning of the awareness.”

Growing up in the small Irish community of Monaghan, Balfe had considered acting from an early age. (“I was devastated that I wasn’t a child actor,” she says, smiling.) But after traveling to Dublin to study theater, she changed course once she received an offer to model. It wasn’t a secret passion of hers, but who turns down a trip to Paris? “My parents felt that I should finish college,” Balfe recalls, “but I’m slightly headstrong, so I took their advice and I



With Tobias Menzies on "Outlander"



With Sam Heughan on "Outlander"



completely ignored it."

Over the next decade, she lived in France, Italy, Germany, and Japan, her modeling inexperience hardly a detriment. "You'd be amazed how little information or training goes into it," she says. "When I first arrived in Paris, I was told to take a bus to the office. I left my suitcase—I barely spoke any French—and someone took me across the street, helped me buy a Carte Orange. They printed out five addresses that I had to go to that day, and then they sent me off." She still remembers at 18 riding the subway alongside 16-year-old aspiring Russian models, who knew no French or English, homesick and sobbing their eyes out. "That was just the way it was," says Balfe. "You become pretty tough. When I went to Japan, it was similar: They would drive you to their castings, but the minute you got a job, it would be like, 'Here's an address, here's a map. Good luck.' They don't have signposts in English in Japan, so the map and the address are not always very helpful."

Hear Balfe recount her early misadventures in modeling and you can't help but think of Claire, who's equally thrown to the wolves once she arrives in the 18th century amid people wary of the English in general and assertive women in particular. "Honestly, I've been in so many situations in my life where you just are completely displaced," Balfe says. "You have to adapt very quickly and figure it out. I definitely think that informs Claire a lot. It helped me understand her."

Did moving to Paris at such a young age teach Balfe that she can cope in any circumstance? "I think I didn't really realize that until many years later," she replies. "I have a great knack of not thinking about things and just going for it. You learn the hard way sometimes that you're able to get through, but sometimes it's quite tough when you're in a situation where you don't know anyone and you're trying to find your way around cities. But if an opportunity presents itself and it seems like a good idea, I'm just like, 'OK, let's do it, then I'll figure it out.'"

The decision to reconnect with her acting ambitions was conducted just as boldly. Ready to quit modeling, she moved to Los Angeles because a writer she was dating lived there. He was the only person she knew, but she had read a Vanity Fair interview with Amy Adams in which she said she trained with Warner Loughlin. "I could walk to that place from my ex-boyfriend's house," she says, "so I was like, 'Well, I'm gonna go there because I can't really drive.' I started from scratch. I didn't have any managers, I didn't know any agents, I hadn't acted in almost a decade." But she just kept taking classes, moving from Loughlin to the studios of Sanford Meisner and Judith Weston. "I think when I first got here, I had a nice little air of delusion: 'It's gonna work out,'" she says with a laugh. "You just don't know how."

And then came "Outlander." By email, Moore admits that he didn't know Balfe's work until

her audition tape came unsolicited to his office from her agent. Once she was chosen for Claire, he made it clear how demanding the job would be. "I told her in our first meeting that this was going to be an even bigger responsibility and workload than the normal TV lead," he writes. "Because the story was being told from Claire's point of view, Cait was going to be in every scene, every day for months, which is an extraordinary amount of work, far beyond what most actors are ever asked to do."

Moore's warning didn't faze Balfe. Writes Moore, "After she met with the president of Starz...and it was clear that she was going to land the role, I walked her to the elevator and just before the doors closed on her, I said 'Your life is about to change forever,' and she gave me a grin that was both thrilled and slightly nervous. I never saw her hesitate after that."

She's never hesitated before. As Balfe prepares to say goodbye to L.A. (for now), she thinks back to her early days in the city, trying to convince casting directors that she was more than just a model. "I went on many, many, many, many auditions that were Hot Girl No. 2—you wanna shoot yourself," she says, laughing. "But, you know, I'm very lucky that I was even getting those auditions in the beginning. And it toughens you up. At least for me, to have that fuel to prove people wrong—it definitely spurs me on and makes me wanna work harder." Then she smiles conspiratorially. "And shove it to them." **b**



## VOCAL/SINGING COACH: LISA ROSEMOND, JAN SMITH STUDIOS

**“S**ometimes I feel ridiculous getting paid for what I do ’cause it’s so much fun,” says Lisa Rosemond, who’s been with the Atlanta-based Jan Smith Studios since 2002. With some wildly successful clients, including 12-year-old rapper MattyB and actors Blake Michael (“Dog With a Blog”) and Blake Cooper (“The Maze Runner”), the Backstage Atlanta Readers’ Choice winner for favorite vocal/singing coach says she’s working her dream job.

After taking lessons from Smith (aka Mama Jan) for nearly 13 years after she graduated college, Rosemond began working for the well-known Georgia studio, instilling vital lessons in the many students she coaches each week.

“I try to pull out of [my clients] who they are. So, yes, you can go and you can learn how to sing and you can imitate people, but the whole

point of doing it is to express who you are,” she says. “Their whole identity is what I try to pull out of them. And understanding self-confidence and understanding what is it about them that makes them different from everybody else so that they are original.”

Aside from helping her students understand their essence, Rosemond’s technical approach sets her apart in the thriving A-Town market. A common problem she often sees is someone not “understanding their voice, technically.”

Her remedy? “I have pictures and things and we look at vocal cords, vocal cords that are damaged, and we look at all the things that are going on inside you when you sing that you don’t understand because you’ve never seen them,” she explains. “We make sure that they have a really good working knowledge of their voice.”

And as someone who’s made a career for herself in the Southeast, Rosemond encourages actors to consider Atlanta as a destination. “[People think] there’s not a whole lot going on here, but that’s totally untrue. There are a lot of great acting and singing coaches, and a lot of ways to get great, great training in Atlanta.”

—REBECCA STRASSBERG



# W I N N E R S

## ACTING COACH: ERIK LINGVALL, THE ACTING CAMP

**N**ow a 15-year industry veteran, Erik Lingvall, like many actors, moved to Los Angeles at 21 with dreams of being an actor—and no plans on how to make it happen. In the first six months, he says he learned “everything not to do, and now [my students] can make the most of my mistakes!”

After five years of making valuable missteps, the Atlanta-based Lingvall (winner of the city’s Readers’ Choice acting coach category) moved into film and television production, founded the Acting Camp (TAC)—helping parents and their actor kids steer their careers in the right direction—and became a coach.

“I didn’t start focusing on instruction specifically until I got to Atlanta,” he says of his decision to teach after moving from L.A. to the South (though TAC is based in Southern California). “I’ve worked with a variety of coaches, which became the catalyst to becoming an instructor for the last four years.”

The current director of TAC, he started the program before meeting his wife and relocating to Atlanta after catching whiffs of the growing entertainment industry in the

tax-incentivized state.

“At that time I really started to understand [Atlanta] was booming,” he explains. “And now the market is growing quicker than anyone anticipated and there’s a need for prepared, professional actors, and for a lot of actors to say, ‘This isn’t a hobby.’ This is something that takes time and passion and energy.”

To help foster that professional and passionate actor locally, he began helping with events and workshops at local acting studios, giving him additional experience, perspectives, and assets in different facets of the industry to later bring to his students.

“I’ve worked with casting directors, agents, managers—whether through workshops or events—and what that’s done is given me a lot of professional practice,” he says. “I take all those perspectives, bring them to my acting room, and ask, ‘How do I apply these to my philosophy?’ ”

As an incentive for young actors, “I tell my parents [at TAC] if you get your kids in acting classes, you’ll save so much money in therapy!” he says, jokingly. “In the acting classroom, we laugh, we cry, and sometimes we get awards for it! You just get to tap into that emotion.”

For Lingvall, capturing that emotion in your character is about training hard so you’re confident, remembering why you act in the first place, and letting yourself be vulnerable.

“No, we don’t want perfection when we watch movies—we want human,” he says. “[Ask

yourself] how can you be real and be vulnerable in front of this camera? Vulnerability is one of the most underrated attributes in the industry; to be able to confidently do that, that’s when the magic happens.” —BRIANA RODRIGUEZ



ROSEMOND: COURTESY MIL CANNON; LINGVALL: TRACY PAGE

# PLAYTIME WITH PUPPETS

## ATLANTA'S CENTER FOR PUPPETRY ARTS THRIVES AS ONE OF THE MOST DISTINCT PERFORMING ARTS NONPROFITS IN THE COUNTRY

BY JACK SMART

Since Kermit the Frog and his creator Jim Henson cut its ceremonial ribbon in 1978, the Center for Puppetry Arts has helped put Atlanta's performing arts scene on the map. Whether you're a veteran puppeteer or a working actor looking to expand your skill set, the largest nonprofit dedicated to the art of puppetry in the country has become an important cultural hub for theater makers to keep on their radar.

"We always bring in a lot of people who look like they're into puppetry," says Jon Ludwig, the Center's artistic director. What qualities does Ludwig look for in a potential puppeteer? "They do funny voices, they're very physical, they can dance and sing," he says. In addition, puppetry is all about teamwork, so actors with a knack for close collaboration excel in both open and invited auditions, which the Center holds throughout the year.

"I'll audition three or four [people] at a time—

**"It can be the most avant-garde, off-the-wall definition you could think of—and often we do!—and if it's cutting-edge we'll have it here."**

—JON LUDWIG, ARTISTIC DIRECTOR, CENTER FOR PUPPETRY ARTS

can you work together? Are you having fun with the puppet or fighting the puppet? Can you breathe as one? Everything starts with the breath in puppetry."

Opportunities for growth and collaboration abound at a theater with a cutting-edge educational outreach program and a museum featuring hands-on exhibits, tours, and performances. Schools across the country are given access to interactive television equipment, allowing distance learning—puppeteers enact the life cycle of a butterfly, where food comes from, or folktales from various cultures—through two-way teleconferencing.

For established artists and those intrigued by puppetry's storytelling power, the Xperimental Puppetry Theater is a great way to get involved.



Ludwig says applicants run the gamut from visual artists and dancers to carpenters and electricians; XPT even features filmmakers exploring the art form onscreen. "Anyone can apply, people with any theatrical background, as long as your proposal makes some sense and is pushing the boundaries of puppetry." Artists receive a small grant to help actualize their vision, as well as a rehearsal space, advice from the company's builders, and access to a pool of volunteer puppet enthusiasts.

What Ludwig describes as "a real grassroots community" extends to other theaters, both local and international. Folded into the Center's main-stage season are visiting troupes and productions from around the world. This year's docket includes an adaptation of "Stellaluna" from a puppetry group in Portland, Ore., a two-man show from NYC, and, from Vermont's Sandglass Theater, "D-Generation," an adult series about living with dementia.

Ludwig says the Center partners with other companies on "everything from 'How do I do this?' to a full-on collaboration. We're not about

to say, 'We own puppets.' We're very much about sharing the art form; it's our passion to get it out there. It must have some element of puppetry. It can be the most avant-garde, off-the-wall definition you could think of—and often we do!—and if it's cutting-edge we'll have it here."

When asked about Atlanta's theater scene in general, Ludwig points to the lack of an overly competitive creative atmosphere. "Everyone has their niche here," he says. "It's not so overcrowded that people are viciously competing for the same turf." Between the Tony-winning, LORT-certified Alliance Theatre, several activist-oriented companies, and the historic Fox Theatre, which is among the highest-grossing venues of its size in the country, thespians have plenty to choose from. Actors new to the city should reach out to the Center or any other theater of interest, says Ludwig.

"People are moving in and not moving out," he adds with a laugh. "It's a really playful town. Just keep playing."

For more information on the Center for Puppetry Arts, visit [puppetry.org](http://puppetry.org). **D**

# ONE-ACT WONDER

## FOR RURAL HIGH SCHOOL STUDENTS IN GEORGIA, THE ONE-ACT PLAY COMPETITION OFFERS A CHANCE TO SHINE

BY BRIANA RODRIGUEZ

**W**ith a booming film industry thanks to tax credits, Georgia's entertainment landscape is rapidly changing. But another actor's medium is picking up steam: youth theater. To bring the best of the state to the forefront, the Georgia High School Association hosts an annual One-Act Play competition, preparing students to compete at a state level, as well as setting them up for a potential move to a larger acting hub like nearby Atlanta, New York, or Los Angeles.

Known for creating programs for in-state high schoolers, the GHSA sponsors athletic competitions in addition to fine arts-focused contests such as the One-Act Play. With a concentration on acting, the annual event targets theater-minded students at over 400 GHSA member schools and allows them to compete in their region before moving on to competition at the state level. For theater geeks located in small towns with limited access to stage performances, competitions like the One-Act Play provide a valuable peek into the life of a stage actor.

"GHSA, for a lot of rural schools, is the only theater production that some of those high school students have a chance to pursue," says Dean Slusser, classroom teacher, coordinator of the One-Act Play since 2012, and director of adjudicating and training for the competition's judges. "Many theater production programs, including mine in middle Georgia, exist to train students to get ready for that competition piece."

The GHSA allows any member state high school to produce and submit their one-act play, running at a maximum of 55 minutes "bare stage to bare stage," says Slusser, referencing each school's responsibility to assemble and strike its set. There is no differentiation between musicals and straight plays or comedy and drama for the 48 schools across six different categories—based on location and size—that qualify to compete.

"A lot of people ask, 'Well, how are you going to win against a musical?'" Slusser says. "The criteria we use, when used properly, allows the



Emily Harvey and Carter Eldridge in the One-Act Play competition

adjudicators to identify well-executed theater, so for the piece itself, you'll see everything from Tennessee Williams to a cutting of a Broadway show to 'written for high school' pieces."

In 2012, Slusser had a hand in introducing adjudicator training and judgment criteria to level the playing field in the competition process. "You can't score a work of art," he says. "The value of the scoring mechanism is to discipline the thinking of the adjudicators so that when they decide that one play is stronger than another, they are comparing the same criteria; it's like apples to apples instead of apples to oranges."

For students, the One-Act Play competition offers a chance to participate in theater productions and get experience under their belts before college acting school auditions, plus nab bragging rights for a year. It's high school drama programs like GHSA that are at times "as basic an accomplishment as what got this kid through high school," says Slusser about the extracurricular activity that "gives students the

desire to get out of bed and show up to school every day."

As an educator, Slusser says theater also

**"GHSA, for a lot of rural schools, is the only theater production that some of those high school students have a chance to pursue."**

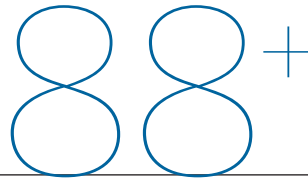
—DEAN SLUSSER, COORDINATOR OF THE ONE-ACT PLAY COMPETITION

equips students with real-world skills like personal interaction and self-presentation, and developing "personal esteem and self-confidence."

"Our goal is to find something for every student that we serve, and so in that context the arts become very important." **b**



# CASTING



## NOTICES THIS WEEK

For full character breakdowns, script sides, and more casting notices, visit [backstage.com](http://backstage.com)

## SUBMIT A NOTICE

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

## NEW YORK TRISTATE

### PLAYS

#### Arena Stage (& Signature Theatre)

• **Casting the Signature Theatre** and Arena Stage 2015-2016 seasons. Arena Stage Season includes: "Dear Evan Hansen" (Justin Paul & Benj Pasek, writers; Steven Levenson, book; Michael Greif, dir.; Danny Mefford, choreo. Rehearsals begin June 9; runs July 30-Aug. 23); "Destiny Of Desire" (Karen Zacarias, writer. Rehearsals begin Sept. 5; runs Sept. 23-Oct. 18); "Erma Bobeck: At Wit's End" (Allison and Peggy Engel, writers; David Esbjornson, dir. Rehearsals begin Aug. 18; runs Oct. 22-Nov. 8); Lionel Bart's "Oliver!" (Molly Smith, dir.; Parker Esse, choreo.; Paul Sportelli, musical direction. Rehearsals begin Sept. 29; runs Nov. 11, 2015-Jan. 3, 2016); "Akeelah And The Bee" (Cheryl West, writer; Charles Randolph Wright, dir. Rehearsals begin Nov. 7; runs Nov. 19-Dec. 27); "Sweat" (Lynn Nottage, writer; Kat Whoriskey, dir. Rehearsals begin Jan. 9, 2016; runs Jan. 21-Feb. 21); "City Of Conversation" (Anthony Giardina, writer. Rehearsals begin Dec. 29, 2015; runs Feb. 4-Mar. 6, 2016); "The Lion" (Benjamin Scheuer, writer; Sean Daniels, dir. Rehearsals begin Jan. 20; runs Feb. 4-Mar. 6); "All The Way" (Robert Schenkkan, writer; Kyle Donnelly, dir. Rehearsals begin Mar. 1; runs Apr. 7-May 8, 2016); and "Disgraced" (Ayad Akhtar, writer; Timothy Douglas, dir. Rehearsals begin Mar. 22; runs Apr. 28-May 29, 2016).

• **Company: Arena Stage. Staff: Amelia Powell,** casting dir. (Arena Stage); Walter Ware III, resident casting dir. (Signature Theatre).

• **Season rehearses and performs in** Washington, DC.

• **Seeking—Equity Actors and Actor/Singers:** males & females, 18+, all ethnicities, for various principal roles in the Arena Stage's 2015-16 season shows.

• **Equity Principal Auditions will be held** April 17 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity Association Audition Center, 165 West 46th St., 16th fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.

• **Prepare a short monologue or a short song** or a one-minute monologue and 16 bars of a song. Auditions should not exceed two minutes. Accompanist will be provided. Bring two copies of your headshot and resume. Note: Actors will also be auditioning for Signature Theatre's upcoming season at these calls. See separate notice for Signature Theatre season info. Arena Stage and Signature Theatre will also be holding a combined EPAs in DC on Apr. 14 & 15.

• **Pays \$909/wk. (B+), \$836/wk. (B), and \$618/wk. (D).** Equity LORT Non-Rep B+, B & D Contracts.

#### 'By the Water'

• **Casting the New Jersey premiere of** "By the Water" by Sharyn Rothstein.

• **Company: Premiere Stages. Staff: John J. Wooten,** producing artistic dir.; Adam Immerwahr, dir.; Carol Hanzel, casting dir.

• **Rehearses June 23-July 15; runs July** 16-Aug. in Union, NJ.

• **Seeking—Marty Murphy: male, 62, all ethnicities, blue-collar, a community man with a fierce sense of loyalty and of the way the world should work; tough but charming; capable of changing moods on a dime. Mary Murphy: female, 60, all ethnicities, a woman of faith, sweet but never saccharine; a loving mother and very devoted wife, who has made a life out of looking past the faults of those she loves. Sal Murphy: male, 34, all ethnicities, ambitious, smart, a born-again Manhattanite; an innate sense of humor and warmth have been chipped away at by an unforgiving family, but they're still there. Brian Murphy: male, 30, all ethnicities, recovering user and all around bad-ass, inherited his father's charm and quick laugh; until a recent stint in prison, lived a dangerously charmed life of being rewarded for the wrong things. Philip Carter: male, 60-64, all ethnicities, a retired auto mechanic shop owner, a friendly man with an easy sense of humor, a natural peacekeeper. Andrea Carter: female, 60-64, all ethnicities, funny, shrewd, and opinionated, the kind of great friend and strong woman who**

## CASTING PICKS OF THE WEEK

BY MICHAEL COUGHLIN

### film

#### Jodie Foster's 'Money Monster'

Business types and onlookers sought for the feature shooting in NYC

### musicals

#### 'Rock of Ages,' Female Dancers

Don't stop believin' if you can't fight this feeling for the Las Vegas company of the '80s mega-hit crowd pleaser

### tv

#### 'Scream'

The call is coming from inside the house for the MTV series based on Wes Craven's slasher film franchise

### film

#### 'Billy Lynn's Long Halftime Walk'

Ang Lee directs the Sony Pictures feature seeking executive types in Atlanta

### musicals

#### 'Matilda,' B'way

Royal Shakespeare Company's Tony-winner is casting the female children's ensemble

quickly becomes more sister than friend. **Emily Mancini:** female, 30, all ethnicities, Brian's former high-school sweetheart, now a wry, self-aware woman coming to terms with a crumbling marriage and the fact that life at 31 doesn't look like what she thought it would; works in the city, probably lives in Brooklyn or Queens.

• **Equity Principal Auditions will be held** April 17 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity Association Audition Center, 165 W. 46th St., 16th fl., Studio B, NYC, 10036.

EPA Rules are in effect. A monitor will be provided.

• **Actors will read from sides, provided** at the audition. Bring pix & resumes, stapled together.

• **Salary pending: \$420/wk. plus \$90** weekly transportation stipend (\$510 total). Equity LOA ref. to LORT Contract.

#### Geva Theatre Center Season

• **Seeking actors and actor/singers** for various roles and ensemble in Geva Theatre Center's 2015-16 Season. Season includes "Spamalot" (Melissa Rain Anderson, dir. Rehearsals begin Aug. 18; runs Sept. 12-Oct. 11); "Red" (Skip Greer, dir. Rehearsals begin Sept. 25; runs Oct. 24-Nov. 15); "A Christmas Carol" (Gregg Coffin, music. Rehearsals begin Nov. 10; runs Dec. 2-27); "Miracle on South Division Street" (Tom Dudzick, author. Rehearsals begin Dec. 13; runs Jan. 11-Feb. 2); "To Kill a Mockingbird" (Mark Cuddy, dir. Rehearsals begin Jan. 22; runs Feb. 20-Mar. 20); "A Moon for the Misbegotten" (Ben Barnes, dir. Rehearsals begin in Ireland Feb. 8 and Mar. 22 in Rochester; runs Mar. 10-12 in Ireland and Apr. 2-24 in Rochester); "The May Queen" (Amanda Charlton, dir. Rehearsals begin Apr. 12; runs May 7-29).

• **Company: Geva Theatre Center. Staff: Mark Cuddy,** artistic dir.; Tom Parrish, exec. dir.; Julie Madonia, company mgr.

• **Season runs in Rochester, NY with one** show in Ireland.

• **Seeking—All Roles: males & females,** 16+, all ethnicities.

• **Equity Principal Auditions will be held** April 15 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actor's Equity Association, 165 W. 46th St. 16th Fl., NYC. And April 26 from 11 a.m.-7 p.m. (accompanist provided; lunch, 2-3 p.m.) and April 27 from 11 a.m.-7 p.m. (no accompanist provided; lunch, 2-3 p.m.) at Geva Theatre Center, 75 Woodbury Blvd., 2nd Fl. Rehearsal Hall, Rochester, NY, 14607. EPA and chorus rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.

• **For an audition appointment on Apr.** 26, Equity members call (585) 232-1366. Apr. 27 may be cancelled.

• **Prepare either two short contrasting** monologues, or one short monologue and one song. Accompanist is provided Apr. 26 only. Bring picture and resume.

• **Pays \$836/wk. Equity LORT Non-Rep B** Contract.

**Salome**

• Casting “Salome” a highly physical play. Formal dance training is not required but an intrepid level of physical intelligence, curiosity, and willingness is crucial.

• **Company:** Shakespeare Theatre Company of DC. Staff: Michael Kahn, artistic dir.; Yael Farber, writer-dir.; Laura Stanczyk, casting dir.

• **Rehearsals begin Sept. 1; runs Oct. 13-Nov. 8** in DC.

• **Seeking—King Herod: male, 50-59,** Hispanic, Middle Eastern, stepfather and uncle to Salomé; powerful presence physically, sexually, intellectually; dominant alpha male; ruthless; determined to crush political opposition or any form of challenge; obsessed with Salome (his dead brother’s child); if not already involved with her incestually, certainly planning it; a knowledge of Hebrew, Arabic, or Latin is ideal but in no way a requirement; not Oscar Wilde or Andrew Lloyd Weber’s Herod, but a powerful, sexual, obsessive tyrant.

**Salome:** female, 18-29, Middle Eastern, dark and strikingly beautiful (though not in a traditional Western sense of the word); has a deeply haunted and haunting quality about her; her despair is deep, but she wears it without self-pity; she is royal in a court that does not recognize her as legitimate; valued only for her beauty; highly intuitive, intelligent, can be scathing, but is also achingly vulnerable when her guard drops, and her sadness becomes evident; capable of great rage and grief, as well as sensuality and a childlike yearning; mesmerizing to watch; powerful stage presence is crucial; movement/dance background is essential to this role; so too is the capacity to play great emotional intensity; ideally this actress is fluent in a language besides English; Hebrew, Arabic, or Aramaic are ideal but not required.

**Nameless Woman:** female, 50-59, all ethnicities, older self of Salome; now a woman in her 50s or older; powerful, statuesque, untamed; actor should have exceptional stage presence in both stillness and movement and a rich vocal capacity, since she carries significant portions of text while seated or in stillness, observing; highly-accomplished stage performer, who can carry nuance, power and detail of narrative.

**Singer:** female, 20-49, all ethnicities, woman who scores or underscores and accompanies the action of the play; in the style of Yasmin Levy, she can carry in her voice a sense of ancient grief, passion and play; stylistically combining the influences of Ladino and Flamenco music; performer is integral to the action of the play and will be involved in the entire rehearsal process on a visceral level.

• **Seeking submissions from NYC.**

• **For consideration, submit picture and resume to** [interns@lscasting.org](mailto:interns@lscasting.org) or mail to “Salome/NYC Appointments/AEA Submission,” Laura Stanczyk Casting, 1674 Broadway, Ste. 703, NY, NY 10019. Indicate role you are submitting for. There may be nudity required in the production of all performers. Languages in addition to English will be a benefit but not required.

• **Pays \$619 and \$812/wk. Equity LORT** Non-Rep Contract. The Experimental

**AUDITION HIGHLIGHTS**  
NEW YORK TRISTATE

- Fri. Apr. 3**  
‘The Intervention’ (also 4/4)  
‘Punk as F\*\*k’  
Depot Theatre 2015-16 Season  
‘Holy Cannoli’  
‘Unadulterated Fiction’  
‘Full Circle’
- Sat. Apr. 4**  
‘Mortsan’ (also 4/5)
- Mon. Apr. 6**  
MaineStage Shakespeare  
Weathervane Theatre (also 4/7)  
Disney’s ‘Beauty and the Beast’ Tours  
‘Sophisticated Ladies’ (also 4/7)  
‘Trans Scripts’ (also 4/7)  
‘The Comedy of Errors’ (also 4/7)
- Tues. Apr. 7**  
Mountain Playhouse Season  
‘Hamilton’ B’way, Singers  
‘Gentleman’s Guide to Love & Murder’  
‘La Sangre en Nuestras Venas’
- Weds. Apr. 8**  
‘Stage Kiss’
- For the full auditions calendar, visit** [backstage.com/auditions](http://backstage.com/auditions)

Theatre contract will not carry a ROFR for the production but it is our hope and intention to use the same company for both processes. If an artist is not available for both, let us know.

**‘Salome.’ Additional Roles**

• Casting “Salome,” a play adaptation of the story of Salome, King Herod the Great, and John the Baptist, encompassing sources ranging from the Bible to Oscar Wilde’s play of the same name. “Salome” will be a highly physical production. Formal dance training is not required but an intrepid level of physical intelligence, curiosity, and willingness is crucial.

• **Company:** Shakespeare Theatre Company of DC. Staff: Michael Kahn, artistic dir.; Yael Farber, writer-dir.; Laura Stanczyk, casting dir.

• **Rehearsals begin Sept. 1; runs Oct. 13-Nov. 8** in DC.

• **Seeking—Queen Herodias: female,** 50-59, all ethnicities, mother to Salome; striking even in middle age, but has a “hard” quality about her; powerful personality but only within the latitude the court allows a woman; harsh with Salome; a survivor; toughened by her pain; may be required to understudy.

**Naaman:** males & females, 20-49, all ethnicities, official execu-

tioner; extremely disturbing presence; notable eyes; very still and observant; sociopath capable of great cruelty; experiencing neither pleasure nor guilt when torturing or killing a captive; does his job excellently with utter precision and devoid of any emotion; may be required to understudy.

**Naraboth:** male, 20-29, all ethnicities, soldier; extremely attractive young man; obsessed with Salome, which puts him at odds with his elite training as a guard and soldier; may be required to understudy.

**Nevin:** male, 20-29, all ethnicities, soldier dedicated to his duties; does not think for himself, but follows orders and enjoys the power and cruelty of his role; may be required to understudy.

**Yeshua the Madman:** male, 30-39, all ethnicities, madman; drawn from Ancient Judea history but not Jesus of Nazareth; cried out prophecies of doom all day in the ancient city of Jerusalem; much like a modern day itinerant with psychosis; he lives in his own world, but is acutely aware of his surroundings; physical appearance is extremely rough and unkempt; has blazing eyes and is filthy and bearded; was largely ignored by the Roman soldiers but once arrested and savagely lashed for his prophecies; has been imprisoned at the fortress for his public utterances; incapable of rational thinking; he does however intuitively speak truths no one else dares; may be required to understudy.

**Sanhedrin:** male, 30-59, all ethnicities, three men; intensity in each of them; an understanding of the stakes of an ancient religion is crucial; each is tall and or exceptionally striking; intense eyes, dark haired, bearded (when playing the role); usually portrayed in the shylock vein these men are captivating in their prowess and power; each commands a presence in stillness or intensity or quiet anger; each has their own natural authority; each carries a tremendous charge in their presence; devoted to the minutiae of the ancient laws, power brokers in terms of capital and authority; may understudy.

• **Seeking submissions from NYC.**

• **Auditions are week of Apr. 6, by** appointment only. For consideration, email picture and resume to [casting-shakespeare@shakespearetheatre.org](mailto:casting-shakespeare@shakespearetheatre.org). Indicate role you are submitting for.

• **Pays \$619 and \$812/wk. Equity LORT** Non-Rep Contract. The Experimental Theatre contract will not carry a ROFR for the production but it is our hope and intention to use the same company for both processes. If an artist is not available for both, let us know.

**Signature Theatre (& Arena Stage), NYC**

• **Casting the Signature Theatre and** Arena Stage 2015-2016 seasons. Signature Theatre season includes “The Fix” (Dana P. Rowe, music; John Dempsey, book & lyrics; Eric Schaeffer, dir.; Matthew Gardiner, choreo. Rehearsals begin July 13; runs Aug. 11-Sept. 20); the world premiere of “Cake Off” (Julia Jordan, Sheri Wilner & Adam Gwon, creators; Joe Calarco, dir. Rehearsals begin Sept. 14; runs Oct. 13-Nov. 15); the world premiere of “Girlstar” (Anton Dudley, book & lyrics;

Brian Feinstein, music; Eric Schaeffer, dir.; Spencer Liff, choreo. Rehearsals begin Sept. 14; runs Oct. 13-Nov. 15); the world premiere of “Silver Belles” (Ally Currin, book; Matthew Conner, music & lyrics; Stephen Gregory Smith, additional lyrics; Eric Schaeffer, dir.; Karma Camp, choreo. Rehearsals begin Nov. 9; runs Dec. 3-20); “West Side Story” (Arthur Laurents, book; Leonard Bernstein, music; Stephen Sondheim, lyrics; Matthew Gardiner, dir.; Parker Esse, choreo. Rehearsals begin Nov. 10; runs Dec. 8-Jan. 24, 2016); “Roadshow” (John Weidman, book; Stephen Sondheim, music & lyrics; Gary Griffin, dir. Rehearsals begin Jan. 12, 2016; runs Feb. 9-Mar. 13); “The Flick” (Annie Baker, writer; Joe Calarco, dir. Rehearsals begin Feb. 2, 2016; runs Mar. 1-Apr. 24); “The Mystery Of Love And Sex” (Bathsheba Doran, writer. Rehearsals begin Mar. 8; runs Apr. 5-May 8, 2016); and “La Cage Aux Folles” (Harvey Fierstein, book; Jerry Herman, music & lyrics; Matthew Gardiner, dir.-choreo. Rehearsals begin May 2, 2016; runs May 31-July 10).

• **Company: Signature Theatre. Staff:** Walter Ware III, resident casting dir. (Signature Theatre); Amelia Powell, casting dir. (Arena Stage).

• **Season rehearses and performs in** Arlington, VA.

• **Seeking—Equity Actors and Actor/Singers:** males & females, 18+, all ethnicities, for various principal roles & ensemble in the 2015-16 season shows.

• **Equity Principal Auditions will be held** April 17 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors’ Equity Association Audition Center, 165 West 46th St., 16th fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.

• **Note: Actors will also be auditioning** for Arena Stage’s upcoming season at these calls. See separate notice for Arena Stage’s season info.

• **Prepare a short monologue or a short** song or a one-minute monologue and 16 bars of a song. Auditions should not exceed two minutes. Accompanist will be provided. Bring two copies of your headshot and resume.

• **Pays \$776/wk. (C) and \$618/wk. (D).** Equity LORT Non-Rep C and D Contracts.

**‘Stage Kiss’**

• **Seeking submissions for “Stage Kiss.”**

• **Company: Guthrie Theatre. Staff: Joe** Dowling, artistic dir.; Casey Stangl, dir.; Sarah Ruhl, playwright; Pat McCorkle, casting dir.; Katja Zarolinski, casting assoc.; Rachel Goldman, casting asst.

• **Rehearsals begin June 23; previews** begin July 18; runs July 24-Aug. 30, 2015 in Minneapolis, MN.

• **Seeking—He: male, 42-47, all ethnicities,** the former lover of She; hunky, charming, and arrogant; considers himself an “Artist” with a capital “A.”

**Kevin:** male, 20-33, all ethnicities, gay; very eager; plays the reader, understudy, doctor, butler, and the pimp; also the fight choreographer.

• **Auditions will be held by appt. Apr. 8** and Apr. 9 in NYC.

• **For consideration, email pix &** resumes to [submission.mccorklecasting@gmail.com](mailto:submission.mccorklecasting@gmail.com) with subject line

“Stage Kiss/NYC Appt./Equity Submission.” Seeking submissions from Equity Members only. In order to be considered, Equity Members must submit him/herself directly via instructions listed in this notice only.  
**• Pays: \$836/wk. min. Equity LORT B Non-Rep Contract.**

**The Real Merry Wives of Windsor, CT**

**• Casting Shakespeare’s “Merry Wives of Windsor”** cut down to a fast-paced 90 minutes and set in modern suburbia, using reality TV as a reference point. The words are all the Bard’s.  
**• Company: Theater 2020, Inc. Staff:** Judith Jarosz, dir.-prod. artistic dir.; David Fuller, prod. artistic dir.  
**• Rehearsals begin Apr. 20; runs May 22-June 14** in Brooklyn, NY.  
**• Seeking—Falstaff: male, 18+, all ethnicities,** portly man about town; slightly down on his luck but never down on himself. **Nym:** males & females, 18+, all ethnicities, one of Falstaff’s retinue. **Pistol:** males & females, 18+, all ethnicities, another “friend” to Falstaff. **Mrs. Ford:** female, 18+, all ethnicities, a housewife in Connecticut. **Mrs. Page:** female, 18+, all ethnicities, a housewife in Connecticut. **Ford:** male, 18+, all ethnicities, (also in disguise as Brook); extremely jealous husband to Mrs. Ford. **Page:** male, 18+, all ethnicities, extremely hospitable and possibly gullible husband to Mrs. Page. **Anne Page:** female, 18+, all ethnicities, the Pages’ daughter looking for marriage and a ticket away from the burbs. **Hugh Evans:** male, 18+, all ethnicities, the local minister; originally from Wales, UK, his dialect is a Welsh rare bit o’ English. **Slender:** male, 18+, all ethnicities, a reluctant suitor to Anne. **Dr. Caius:** male, 18+, all ethnicities, another suitor to Anne; originally from Quebec, his dialect is fractured “Frenghish.” **Fenton:** males & females, 18+, all ethnicities, the love of Anne’s life; somewhat androgynous. **Mrs. Quickly:** female, 18+, all ethnicities, the town gossip and supposed match-maker. **Simple & Rugby:** males & females, 18+, all ethnicities, two townies who do odd jobs (male or female).  
**• Auditions will be held April 8 from 7-10 p.m.** and April 9 from 7-10 p.m. at St. Charles Borromeo Church, 21 Sidney Place, Brooklyn, NY, 11201. Doors open at 6:30 p.m. A monitor will not be provided. The producer will run all aspects of this audition.  
**• Prepare one two-to-three-minute Shakespeare monologue.** Bring pix & resumes, stapled together. For more info, visit [www.theater2020.com](http://www.theater2020.com).  
**• Equity Basic Showcase Code.**

**MUSICALS**

**‘Annie’ Non-Equity Nat’l Tour, Adult Females**

**• Casting replacements for the non-Equity national tour of “Annie.”** One of the world’s best-loved musicals returns in time-honored form. Directed by original director and lyricist Martin Charnin and produced by Troika Entertainment, LLC, this iconic “Annie” is a brand-new presentation of the original production.  
**• Company: Troika Entertainment.** Staff: Thomas Meehan, book; Charles Strouse, music; Martin Charnin, lyrics-dir.; Liza Gennaro, choreo.; Townsend Teague, general mgr.; Keith Levenson, musical supervisor; Joy Dewing, Holly Buczek (Joy Dewing Casting), casting.  
**• Rehearsals begin on or about July 13,** 2015 in NYC; performances begin Aug. 10; contract runs through July 3, 2016.  
**• Seeking—Mrs. Pugh/Understudy for Miss Hannigan:** female, 35-45, Caucasian, head cook and servant to Oliver Warbucks. Also plays Sophie the Kettle. Will cover Hannigan: Matron of the orphanage, hates children, fond of booze; skilled comedic character actress who sings well; excellent singer with a wide range; mezzo soprano/soprano mix with strong belt; strong mover, strong physical comedy skills. **Star to Be/Female Ensemble:** female, 20-39, all ethnicities, youthful, bright, and eager, with a very strong high belt; sings “NYC”. Will play several roles in the female ensemble, including Boylan Sisters, Servants to Warbucks etc. Excellent musical theatre performers, various types & age ranges, preferably 5’4”+. Singer/Actors who dance or move well. May under-study principal roles.

**TouChing**

**• Casting “TouChing.” Synopsis:** Anna’s losing it, Henry’s lost it, and Jude is just plain lost. Identity is a slippery slope in this family drama, when a matter of life and death unhinges its members and challenges their basic beliefs.  
**• Company: The Cell Theatre Company.** Staff: Nancy Manocherian, founding artistic dir.-playwright; Kira Simring, artistic dir.; Addison O’Donnell, assoc. prod.; Brian Reager & Mackenzie Meeks, casting assts.

**• Rehearsals begin May 1; runs May 29-June 21** at Urban Stages, NYC.  
**• Seeking—Anna: female, 50-60, all ethnicities,** housewife/mother; Catholic; an offbeat “seeker” trying to hold on to Catholicism; she is wracked with guilt over her past and her relationship to her adopted son; she is in deep denial over her husband’s progressive dementia. **Anna 2:** female, 18+, all ethnicities, any age; Anna’s reflection/alter-ego; a mean-girl type teenager who relentlessly taunts Anna, representing her mother and Anna’s arrested development. **Jude:** male, 19, all ethnicities, Anna and Henry’s adopted son (emotionally impaired Romanian orphan); college freshman; a geek, seeker, aspiring musician. **Henry:** male, 50-60, all ethnicities, Anna’s husband; Jewish, atheist; former football player with dementia.  
**• Equity Principal Auditions will be held** April 9 from 9 a.m.-5 p.m. (lunch, 1-2 p.m.) at The Cell Theatre Company, 338 W. 23rd St., NYC, 10011. EPA Rules are in effect. A monitor will be provided.  
**• Actors will read from sides, provided** at the audition. Bring pix & resumes, stapled together. For more info, visit [www.thecelltheatre.org](http://www.thecelltheatre.org).  
**• Pays: \$219/wk. Equity Transition Contract.**

**MUSICALS**

**‘Annie’ Non-Equity Nat’l Tour, Adult Females**

**• Casting replacements for the non-Equity national tour of “Annie.”** One of the world’s best-loved musicals returns in time-honored form. Directed by original director and lyricist Martin Charnin and produced by Troika Entertainment, LLC, this iconic “Annie” is a brand-new presentation of the original production.  
**• Company: Troika Entertainment.** Staff: Thomas Meehan, book; Charles Strouse, music; Martin Charnin, lyrics-dir.; Liza Gennaro, choreo.; Townsend Teague, general mgr.; Keith Levenson, musical supervisor; Joy Dewing, Holly Buczek (Joy Dewing Casting), casting.  
**• Rehearsals begin on or about July 13,** 2015 in NYC; performances begin Aug. 10; contract runs through July 3, 2016.  
**• Seeking—Mrs. Pugh/Understudy for Miss Hannigan:** female, 35-45, Caucasian, head cook and servant to Oliver Warbucks. Also plays Sophie the Kettle. Will cover Hannigan: Matron of the orphanage, hates children, fond of booze; skilled comedic character actress who sings well; excellent singer with a wide range; mezzo soprano/soprano mix with strong belt; strong mover, strong physical comedy skills. **Star to Be/Female Ensemble:** female, 20-39, all ethnicities, youthful, bright, and eager, with a very strong high belt; sings “NYC”. Will play several roles in the female ensemble, including Boylan Sisters, Servants to Warbucks etc. Excellent musical theatre performers, various types & age ranges, preferably 5’4”+. Singer/Actors who dance or move well. May under-study principal roles.

**• Auditions will be held April 17 at 10 a.m.** (Star to Be and Mrs. Pugh) at Ripley Grier Studios, 520 8th Ave., 16th fl., NYC, 10019.  
**• To sign up for an audition, visit** [www.signupgenius.com/go/20f0b4eaba92ba4fe3-annie1](http://www.signupgenius.com/go/20f0b4eaba92ba4fe3-annie1) Note: Females should be 5’4”+. Typing will occur. Everyone will sign up to be seen at 10 a.m. Casting will type at the start of the day. No unofficial list will be accepted. There will be a limited number of alternate slots for walk-ins.  
**• For “Star to Be,” prepare the cut of NYC** and the Female Ensemble sides. For “Pugh/US Hannigan,” prepare 16 bars of a traditional musical theatre uptempo in the style of the show and prepare the Pugh sides. Sides for both roles can be found at [www.joydewingcastingsides.tumblr.com/tagged/Annie-Sides](http://www.joydewingcastingsides.tumblr.com/tagged/Annie-Sides). All actors: Bring your book and have a second traditional musical theatre piece prepared in case you are asked for another selection. No pop/rock or contemporary musical theatre. Bring a current headshot and resume, stapled together. Research the 1930’s Depression Era to give yourself a sense of the style of that period. For examples and ideas, visit our website here: [www.joydewingcasting.com/blog.php](http://www.joydewingcasting.com/blog.php). Callbacks will be held later in the day. Bring dance clothes and character shoes in case you are asked to dance later.  
**• For more info, visit** [www.joydewingcasting.com](http://www.joydewingcasting.com), Facebook (JoyDewingCasting), or Twitter (@jdcasting).

**• Pays \$455/wk. plus per diem, housing,** and health insurance. Actors must have a valid passport.  
**‘Annie’ Non-Equity Nat’l Tour, Children**  
**• Seeking children for immediate and** future replacements to play Orphans in the non-Equity national tour of “Annie.” One of the world’s best-loved musicals returns in time-honored form. Directed by original director and lyricist Martin Charnin and produced by Troika Entertainment, LLC, this iconic “Annie” will be a brand-new presentation of the original production.  
**• Company: Troika Entertainment.** Staff: Thomas Meehan, book; Charles Strouse, music; Martin Charnin, lyrics-dir.; Liza Gennaro, choreo.; Townsend Teague, general mgr.; Keith Levenson, musical supervisor; Joy Dewing, Holly Buczek (Joy Dewing Casting), casting.  
**• Rehearsals begin on or about July 13,** 2015 in NYC; performances begin Aug. 10; contract runs through July 3, 2016.  
**• Seeking—Pepper: female, 6-18, all ethnicities,** to play 11, 4’8” or less; the tough cookie of the group of orphans; this track may understudy Annie; must have an excellent and accurate singing range, great comedic timing, and be a good mover; seeking immediate replacement. **Kate:** female, 6-18, all ethnicities, to play 7 years old, 4’8” or less; almost as small as Molly. This track may understudy Annie. Must have an excellent and accurate singing range, great comedic timing, and be a good mover; seeking immediate

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Photo: Rt. O'Connor

replacement. **Annie:** female, 6-18, Caucasian, to play 11 years old, 4'8" or less; spunky, friendly, big voice. Must have an excellent and accurate singing range, great comedic timing, and be a good mover; seeking future replacement. **Molly:** female, 60-18, all ethnicities, to play 6, 4'8" or less; he littlest of the orphans.; must have excellent singing and dancing skills; seeking future replacement. **Tessie:** female, 6-18, all ethnicities, to play 10 years old; 4'8" or less; a cry-baby; must have excellent singing and dancing skills; seeking future replacement. **July:** female, 6-18, all ethnicities, to play 12; 4'8" or less; the quietest of the orphans. Must have excellent singing and dancing skills; seeking future replacement. **Duffy:** female, 6-18, all ethnicities, to play 12; 4'8" or less; the eldest and biggest of the orphans; must have excellent singing and dancing skills; seeking future replacement.

• **Auditions will be held April 18 at 11 a.m.** (sign-in, 9-10:30 a.m.) at Pearl Studios, 519 8th Ave., 12th fl., NYC, 10019.

• **Be prepared to sing "Tomorrow" from the show.** You may be called back to dance, so be prepared with comfortable, casual clothing and sneakers or jazz shoes. If called back, you may be asked to sing "Hard Knock Life" as well. If you do not know these songs, you can find the sheet music at <http://joydewincastingsides.tumblr.com/tagged/annie%20kids>. Bring a current headshot or photo (can be a school photo if you don't have a professional headshot) and a resume or list of your performance experience and training.

• **Callbacks will be held Apr. 19. Must be available for the callback date.** Note: -All children must be 6+ at the time of the first rehearsal (o/a July 13, 2015). Must be 4'8" or shorter. The height requirement is strict and we will be measuring before the audition and those that are too tall will not be allowed to audition, so take the time to review heights before coming in. All children will be considered for all roles. If you have a preference, note it on your audition form. These requirements are non-negotiable. We will be measuring and checking ages and union status prior to the audition. Those that are too tall or too young will not be allowed to audition. Make sure your child fits the requirements above before you make plans to bring them to this audition.

• **Pays \$455/wk. min. plus basic health insurance for child.** Per diem, housing, and travel provided for one child and one parent/guardian outside of NYC. Rehearsal pays \$350/wk.; child and parent/guardian responsible for all housing and transportation expenses during New York City rehearsals. Note: All children must be 6+ at the time of the first rehearsal. Child must travel with a parent/guardian. Travel is limited to one parent/guardian on company-provided transportation. Child must be willing and able to work with and around professional animals (dogs) hired for the production. It is understood children and animals will share backstage common areas, stage and occasional transportation. A certified teacher will travel with the tour. Child

and parent/guardian must have valid passport and be eligible to travel outside of the United States.

**Goodspeed, Norma Terris Season**

• **Seeking submissions from local area** Equity actor/singers who reside within 50 miles of the theater for these auditions for various roles in the upcoming Norma Terris season. Season includes: "My Paris" (Kathleen Marshall, dir.-choreo.; Alfred Uhry, book; Charles Aznavour, music-lyrics; Jason Robert Brown, English lyrics-music adaptation; musical dir. TBD. Rehearsals begin June 30; runs through Aug. 16); "Indian Joe" (Kim Weild, dir.; Elizabeth A. Davis, Chris Henry, book; Elizabeth A. Davis, Jason Michael Webb, Luke Holloway, music; Elizabeth A. Davis, lyrics; Jason Michael Webb, musical dir. Rehearsals begin Sept. 29; runs through Nov. 15); and "A Wonderful Life" (based on the Frank Capra film; Michael Perman, dir.; Parker Esse, choreo.; Sheldon Harnick, book; Sheldon Harnick and Joe Raposa, music-lyrics; Michael O'Flaherty, musical dir. Rehearsals begin Aug. 18; runs through Dec. 27).

• **Company: Goodspeed Musicals - Norma Terris Theatre.** Staff: Michael Gennaro, exec. dir.; Donna Lynn Hilton, line prod.; Bob Alwine, assoc. prod.

• **Season runs June 30-Dec. 27 in** Chester, CT.

• **Seeking-Local Area Equity Actor/Singers:** males & females, 18+, all ethnicities.

• **Seeking submissions from CT.**

• **For consideration, local-area actors,** email picture and resume to [producingintern@goodspeed.org](mailto:producingintern@goodspeed.org) with "Norma Terris Season--Local Area AEA Actor Appointment Submission" in the subject line. CT auditions will be held on an upcoming date TBD by appointment only.

• **Pays: \$618/wk. min. Equity LORT Non-Rep Contract.**

**Search: Paul Clayton**

• **Seeking Equity actors for two male** roles in "Search: Paul Clayton."

• **Company: Hopalong Company, inc.** Staff: Randal Myler, dir.; Fred Mollin, musical dir.; Larry Mollin, writer; Daniel Whitten, prod.

• **Rehearsals begin Apr. 27; opens May 6** in L.A.

• **Seeking-Rev. Gary Davis: male, 50-60,** African American, a Greenwich Village regular in the 1960's; Rev. Davis was a country blues guitar player; a street preacher in Harlem, he would come downtown to play with the musicians of the burgeoning Village music scene and taught many how to play guitar; wise, sober, and generous, he was a vital part of the Folk revival; actor must be able to sing and play acoustic guitar and National steel guitar; also must be comfortable playing music with other musicians. **Dave Van Ronk:** male, 40-50, all ethnicities, he was a burly, American folk singer and Village regular; a gruff, loving teddy bear of a man; actor also plays two other parts in the ensemble: Paul Clayton's philandering father and an English rocker--must play the stand-up bass.

• **Seeking submissions from NY.**

• **NYC auditions will be held on the week** of Apr. 13 by appointment only. For consideration, email or mail picture and resume to [dkwhit@aol.com](mailto:dkwhit@aol.com) and [larrymollin@gmail.com](mailto:larrymollin@gmail.com) with "Paul Clayton/ NYC Appointments Submission" in the subject line or mail to Larry Mollin, 4 Lighthouse St., #1, Marina Del Ray, CA 90292. Submissions deadline is Apr. 10.

• **Pays: \$459/wk. Equity Cabaret** Contract.

**'Spamalot'**

• **Casting "Spamalot."**

• **Company: Geva Theatre Center.** Staff: Eric Idle, book-lyrics; John DuPrez & Eric Idle, music; Mark Cuddy, artistic dir.; Melissa Rain Anderson, dir.; musical dir. TBD; Lenny Daniel, choreo.; Elissa Myers Casting, casting office; Paul Fouquet, casting dir.; Karie Koppel, casting assoc.

• **Rehearsals begin Aug. 15; runs Sept.** 12-Oct. 11 in Rochester, NY.

• **Seeking-King Arthur: male, 35-59,** all ethnicities, baritone. **Sir Robin:** male, 30-49, all ethnicities, tenor/baritone; also plays other characters. **Sir Lancelot d/b/a Lance:** male, 30-49, all ethnicities, tenor/baritone; this actor must be great with character voices and accents, as he plays other characters. **Patsy:** male, 30-49, all ethnicities, tenor/baritone; good, funny, physical mover with some tap dancing; also plays other characters. **Sir Galahad:** male, 30-39, all ethnicities, bari-tenor; also plays other characters; strong singing required. **Sir Bedevere:** male, 20-49, all ethnicities, tenor/baritone; also plays Dennis Galahad's Mother. **The Lady of the Lake:** female, 20-39, all ethnicities, alto with large range to high B6; a diva; great singing voice is essential, as she must be able to sing effortlessly in many styles and vocal registers; fantastic comedienne. **Historian/Not Dead Fred/French Guard/Minstrel/Prince Herbert:** male, 20-39, all ethnicities, played by the same actor; tenor, singing required, very good mover, good supporting role.

• **Seeking submissions from NY.**

• NYC auditions held Apr. 29-May 4 by appointment only. For consideration, mail submissions to Elissa Myers Casting, 250 W. 54th St., 10th Fl., New York, NY 10019, "Attn: Spamalot, Role of \_\_\_\_\_/AEA Submission." Submissions received after Apr. 13 will not be considered. Seeking submissions from Equity members only. The Equity member must submit him/herself directly in order to be considered via this posting.

• **Pays: \$836/wk. min. Equity LORT Non-Rep B Contract.**

• **Seeking submissions from NY.**

• NYC auditions held Apr. 29-May 4 by appointment only. For consideration, mail submissions to Elissa Myers Casting, 250 W. 54th St., 10th Fl., New York, NY 10019, "Attn: Spamalot, Role of \_\_\_\_\_/AEA Submission." Submissions received after Apr. 13 will not be considered. Seeking submissions from Equity members only. The Equity member must submit him/herself directly in order to be considered via this posting.

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• **Pays: \$836/wk. min. Equity LORT Non-Rep B Contract.**

**'Woody Guthrie's American Song'**

• **Seeking Equity actors for "Woody Guthrie's American Song,"** a celebration of the life and songs of folk legend Woody Guthrie. Theater states: "CRT is the only theater company in the greater Binghamton area under annual contract with Actors' Equity Association, the union for professional actors and stage managers."

• **Company: Chenango River Theatre.** Staff: Bill Leblach, artistic and managing dir.

• **Rehearses June 15-July 1; runs July** 2-26 in Greene, NY.

• **Seeking-Actors: males & females,** 20-59, all ethnicities, seeking two women and three men to play 20s-50s; all five play a variety of roles, sing both solo and group numbers, and must play one or more typical folk musical instruments; all of the men handle spoken words of Woody Guthrie but do not need to look like him; all actors must have an authentic folk music style and sound, and a genuine affinity for the music of Woody Guthrie.

• **Equity Principal Auditions will be held** April 19 from 9 a.m.-1 p.m. (by appointment) at Chenango River Theatre, 991 State Highway 12, Greene, NY, 13778. A monitor will not be provided. The producer will run all aspects of this audition.

• **For an audition appointment, Equity** members call (607) 656-8778 or email [info@chenangorivetheatre.org](mailto:info@chenangorivetheatre.org). Equity members welcome with or without an appointment. Non-Equity performers may also attend and be seen as time permits throughout the day when no Equity member is waiting. All must play an instrument, so prepare a folk song of choice played on an instrument of choice. Bring pix & resumes, stapled together. For more info, visit [www.chenangorivetheatre.org](http://www.chenangorivetheatre.org).

• **Pays: \$269/wk. min for Equity, Equity** SPT Contract. Non-Equity actors receive \$150-\$200/wk., depending on role. Housing is provided. Theater states: "For those interested in pursuing a career in theater, CRT offers Equity Membership Candidacy (EMC) to prospective professional actors."

**CHORUS CALLS**

**'A Gentleman's Guide to Love and Murder,' B'way, Singers**

• **Seeking replacement ensemble** singers in the Broadway company of "A Gentleman's Guide to Love and Murder." The ensemble of six all play various important roles throughout the evening, and solo singing is required by all. Comedy is essential to every single role. English accents are required for all. Seeking trained actors who sing beautifully with a legit sound and have great comic skills. All roles are similar stylistically to characters in Oscar Wilde plays. English accents are required for all roles.

• **Company: Joey Parnes, Sue Wagner,** and John Johnson. Staff: Darko Tresnjak, dir.; Paul Staroba, musical dir.; Peggy Hickey, musical staging; Binder Casting/Jay Binder, CSA & Jason Styres, CSA, casting; Robert L. Freedman, book; Steven Lutvak, music; Robert L. Freedman, Steven Lutvak, lyrics.

• **Currently running on Broadway.**

• **Seeking-Woman #1: female, 44-57,** all ethnicities, plays Tour Guide, as well as Pub Owner's Wife, Mrs. Peabworth, 3rd Newsboy; seeking a character woman; covers Miss Shingle; mezzo soprano, G to high A. **Woman #2:** female, 35-49, all ethnicities, plays Lady Eugenia, an unhappily-married countess; overbear-

ing and mean-spirited; must be highly adept at the biting quip and the withering glare; also plays Miss Hetherington and 4th Newsboy; low F# to high A. **Woman #3:** female, 24-37, all ethnicities, plays Miss Barley, an alluring artist model; also plays Sibella's Maid, Hyacinth Colleague, Phoebe's Maid, Hilda; covers Sibella and Phoebe; G to high C. **Man #1:** male, 24-39, all ethnicities, appealing and attractive; plays Tom Copley (a.k.a. Farmer), as well as 2nd Clerk, Hyacinth Colleague, 2nd Newsboy, Actor, Ancestral Bust, Dr. Pettibone, and Guard; high baritone with a strong top; solid low A to high A; this actor covers Monty. **Man #2:** male, 40-54, all ethnicities, a versatile and appealing character man; plays Detective Pinckey, who has a featured number; also plays 1st Clerk, Pub Owner, Mr. Cross, 1st Newsboy, 1st Actor, Physician, and 2nd Ancestral Bust; bass, low C to high G#. This actor will be a 2nd cover for the D'Ysquith Family, so humor is a must. **Man #3:** male, 34-47, all ethnicities, a character man; plays The Magistrate, as well as Mr. Goodsall, Actor, and Mr. Gorby; The Magistrate has a featured number with Detective Pinckey; true tenor; B flat to high B flat. **Female Swing:** female, 30-44, all ethnicities, must have a wide vocal range, low F#-high A; covers all three on-stage female ensemble tracks; must be able to play everything from an English aristocrat who despises her husband all the way to a flighty, young, lower-class girl with higher aspirations. Would also be a 2nd Phoebe/Sibella cover. **Male Swing:** male, 30-44, all ethnicities, must have wide vocal range, low C-high Bb; covers all three on-stage male ensemble tracks; must be able to play everything from a not-very-bright, middle-class magistrate all the way to a working-class farmer; would also be a 2nd cover for Monty.

**'Matilda,' B'way, Female Children**

- **Seeking girl dancers for "Matilda."** This audition is for children only.
- **Company: Royal Shakespeare Company (UK) and Dodgers.** Staff: Tim Minchin, score; Dennis Kelly, book; Matthew Warchus, dir.; Peter Darling, choreo.; Chris Nightingale, music supervisor; Deborah Abramson, children's musical dir.; Nora Brennan, children's casting (and title role); Jim Carnahan, adult casting (and title role).
- **Currently running on Broadway.**
- **Seeking—Girl Dancers:** female, 8-12, all ethnicities, seeking girl dancers for female children's ensemble: strong

dancers, who sing and act; heights range from 4'2"-4'8". **Girl Singers:** female, 8-12, all ethnicities, seeking girl dancers for female children's ensemble: strong singers, who dance; heights range from 4'2"-4'8".

- **Equity Chorus Calls will be held April 19 at 10 a.m.** (girl dancers; sign up, 9:30 a.m. for Equity girls; sign up, 8:30 a.m. for non-Equity girls) at Pearl Studios NYC "500", 500 Eighth Ave., 4th Fl., NYC. And April 26 at 10 a.m. (girl singers; sign up, 9:30 a.m. for Equity girls; sign up, 8:30 a.m. for non-Equity girls in studio 409) at Pearl Studios NYC "500", 500 Eighth Ave., 12th Fl., NYC. Chorus rules are in effect. A monitor will be provided. No appointments. Sign in will be in studio 409.
- **Bring pix & resumes, stapled together.** Dancers: Wear comfortable clothes that you can dance in (sneakers or jazz shoes). There is no tap or ballet. Prepare a short, musical theater song of your choice, in case you are asked to sing. Singers: Prepare a short musical theater song that shows strong belt range. Children should show a straightforward belted sound true to their young ages, not an imitation of an adult sound. Bring sheet music; accompanist provided. Note that adult auditions are held separately. Equity children will be seen first, and then non-Equity children will be seen.
- **Pays: \$1861/wk. min. Equity Production (League) Contract.**

**'My Paris'**

- **Casting dancers for the ensemble and special featured chorus parts in "My Paris."**
- **Company: Goodspeed Musicals. Staff:** Kathleen Marshall, dir.-choreo.; Alfred Uhry, book; Charles Aznavour, music; Jason Robert Brown, English lyrics-music adaptation; David Eggers, assoc. choreo.; Craig Burns, Telsey + Company, casting; Michael Gennaro, exec. dir.; Bob Alwine, assoc. prod.
- **Rehearsals begin June 30; runs July 23-Aug. 16** at the Norma Terris Theatre, Chester, CT.
- **Seeking—Jane Avril: female, 20-39, all ethnicities, strong dancer who sings well; dancer and contortionist at Le Mirliton; fashionable and beautiful, she is envied by women and lusted after by men; featured ensemble. Cha-U-Kao: female, 20-39, all ethnicities, strong dancer who sings well; performs as clown contortionist at Le Mirliton; declares herself a lesbian; attractive and a bit on the round side; featured ensemble. Le Chocolat: male, 20-39, African American, African Descent, strong dancer who sings well; an exotic and mysterious lover; attractive prize-fighter, tightrope walker, and performer at Le Mirliton; featured ensemble. Valentin: male, 20-39, all ethnicities, strong dancer who sings well; tall and slender contortionist and dancer at Le Mirliton; referred to as "boneless" due to his extreme flexibility and dexterity; featured ensemble. Rachou: male, 20-39, all ethnicities, strong dancer who sings well; Henri's friend and fellow art student, painter, and heavy drinker; playful and supportive of his friends; featured ensemble.**

- **Equity Chorus Calls will be held April 8 at 10:30 a.m.** (Equity female dancers) and at 2 p.m. (Equity male dancers) at Ripley-Grier 520, 520 8th Ave., 17th fl., NYC. Chorus rules are in effect. A monitor will be provided.
- **Bring pix & resumes, stapled together.** Be prepared to dance in form-fitting clothing. Women: Bring character shoes. Men: Bring jazz shoes. After dancing, you may be asked to sing 16 bars of a traditional musical theater song. Bring sheet music; a piano accompanist will be provided.
- **Pays: \$618/wk. min. Equity LORT Non-Rep. Housing provided.**

**'West Side Story,' Singers & Dancers**

- **Seeking Equity male and female singers and dancers for the ensemble in "West Side Story."**
- **Company: Signature Theatre. Staff:** Arthur Laurents, book; Leonard Bernstein, music; Stephen Sondheim, lyrics; Matthew Gardiner, dir.; Parker Esse, choreo.
- **Rehearsals begin Nov. 10; runs Dec. 8, 2015-Jan. 24, 2016** in Arlington, VA.
- **Seeking—Equity Male and Female Singers:** males & females, 18+, all ethnicities. **Equity Male and Female Dancers:** males & females, 18+, all ethnicities, dancers must have strong technique and be proficient in ballet and jazz.
- **Equity Chorus Calls will be held April 13 at 9:30 a.m.** (Equity female dancers), at 11:30 a.m. (Equity male dancers), at 2 p.m. (Equity male singers) and at 4 p.m.

(Equity female singers) at Ripley-Grier 520, 520 8th Ave., Rm. 17N, NYC. Chorus rules are in effect. A monitor will be provided.

- **Bring pix & resumes, stapled together.** Dancers: Men, bring jazz/character shoes; women, bring character shoes. Singers: Prepare 16 bars of a classic musical theater musical in the style of the show. Bring sheet music; accompanist provided.
- **Pays: \$776/wk. min. for MAX Stage.** Equity LORT Non-Rep C Contract.

**FEATURE FILMS**

- **Jodie Foster's 'Money Monster'**
- **Seeking nonunion background performers for exterior work in Jodie Foster directed feature film, "Money Monster".**
- **Company: Grant Wilfley Casting. Staff:** Allison Hall, casting dir.
- **Shoots Apr. 10 and/or Apr. 11 in NYC.** Casting personnel state: "We are looking for crowd onlookers for possibly both days of work. Indicate if you are available both days. Must have full day availability into possible evening/nighttime hours."
- **Seeking—Business Types: males & females, 25+, all ethnicities. Protestor Types: males & females, 18+, all ethnicities. NYC Onlookers: males & females, 18+, all ethnicities.**
- **Seeking submissions from NY.**
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**Mischief Night**

• **Casting “Mischief Night,” a low-budget, independent, 1980s-style slasher film about a single mother with a nine-year-old boy; the two of them have nothing but bad luck. When the movie starts, they are currently moving into a new town to start over. The movie starts on Oct. 30, a.k.a. Mischief Night. This will be a slasher movie with an anti-bully message. Casting director states: “We plan on taking this film to Black Maria and other film festivals.”**  
 • **Company: Mossucco Films. Staff:** Amira Stevenson, casting dir.  
 • **Shoots Apr. 11 in Essex and Morris Counties, NJ.**  
 • **Seeking—Male Bullies: male, 21-31, Caucasian, the three male bullies; all should be over 5’8” and have brown or black hair. Male Extras: male, 21-31, Caucasian, seeking two male extras for a party scene; all should be over 5’8” and have brown or black hair.**  
 • **Seeking submissions from NJ and NY.**  
 • **Send submissions to fred.urena@mossucco-films.com.**  
 • **Pays: \$50/day.**

**Untitled Rob Margolies Summer Feature Film, Actors Pro Expo**

• **Casting the untitled Rob Margolies summer feature film, a comedy. Note that auditions will be held as part of the Actors Pro Expo, but paying for a ticket is not required to attend the auditions.**  
 • **Company: Different Duck Films.**  
 • **Shoots summer 2015 at locations TBD.**  
 • **Seeking—Danny: male, 30-34, Caucasian, a nice guy and business-school student who is planning a wedding with Erika, his fiancée. Darlene: female, 35-55, all ethnicities, a corporate office worker who is the lead’s boss. Ring Shop Saleslady/Dress Saleslady: female, 18+, all ethnicities, any age; two separate roles; one is a pushy saleslady who takes finding the perfect ring very seriously; the other is an in-the-know woman working at a bridal shop. Bill: male, 30-59, all ethnicities, an unconventional and hilarious wedding photographer. Julia: female, 25-34, all ethnicities, the funny maid of honor of the lead; she loves current fashion trends and helps the lead have a wild bachelorette party. Sonia Shtuphouser: female, 45-69, all ethnicities, an eccentric, famous wedding dress designer; think Betsey Johnson and Diane Von Furstenburg with an exotic accent. Rich: male, 30-39, all ethnicities, married to Suzy, part of a perfect couple who has planned a perfect wedding. Suzy: female, 30-39, all ethnicities, married to Rich, part of a perfect couple who has planned a perfect wedding; she is intense and brings the lead to a new, hip gym to get in shape for her wedding. Kathleen: female, 25-34, all ethnicities, the perfect, beautiful actress nemesis of the lead; she has been very successful since graduation, is completely gorgeous, and complains about not having wedding dresses small enough for her. Kathleen’s Bridesmaids: female, 18+, all ethnicities, any age; the bridesmaids of Kathleen, a perfect bride trying on wedding dresses. Roberto: male, 25-39, all ethnicities, European; Kathleen’s**

hot, soccer-player fiancé. **Aaron:** male, 20-49, all ethnicities, a fit, extreme gym instructor who runs the unconventional gym to which the lead goes. **George Sanders:** male, 50-69, Caucasian, Danny’s WASP-y, businessman father. **Dana Sanders:** female, 50-69, Caucasian, Danny’s proper, demure mother. **David Berger:** male, 50-69, Caucasian, Erika’s friendly, mildly inappropriate father; very religiously and culturally Jewish. **Juana Berger:** female, 50-69, Hispanic, Erika’s warm and eccentric mother. **Jayme:** male, 25-34, all ethnicities, Danny’s best man; a rich “bro” working in business. **Larissa, Beth, Sarah:** female, 25-34, all ethnicities, three hilarious bridesmaids of the lead.  
 • **Auditions will be held April 18 at Actors Pro Expo, Radisson Martinique on Broadway, 49 W. 32nd St., NYC.**  
 • **Register for your free entry e-ticket at <http://www.actorsproexpo.com/tickets> to attend Actors Pro Expo and the open casting call. Open call is first come, first served and not all actors will be seen.**  
 • **Prepare a two-minute monologue. To learn more about the event, visit [www.actorsproexpo.com](http://www.actorsproexpo.com).**  
 • **SAG-AFTRA Low Budget modified scale. Note: The Actors Pro Expo event also includes fee-based workshops, but paying for a ticket is not required to attend the auditions--to attend the auditions, choose the free registration option.**

**DANCERS & CHOREOGRAPHERS**

**Alvin Ailey American Dance Theater**

• **Seeking professional dancers of all racial and ethnic backgrounds, accomplished in modern, ballet, jazz, Horton and Dunham techniques, for the internationally-acclaimed Alvin Ailey American Dance Theater.**  
 • **Company: Alvin Ailey American Dance Theater. Staff: Robert Battle, artistic dir.; Masazumi Chaya, assoc. artistic dir.**  
 • **Employment will commence spring 2015 for ongoing domestic and international touring and annual NYC seasons.**  
 • **Seeking—Professional Dancers: males & females, 18+, all ethnicities.**  
 • **Auditions will be held April 27 at 10 a.m. (women) and at 2 p.m. (men) at Alvin Ailey American Dance Theater, The Joan Weill Center for Dance, 405 W. 55th St., NYC, 10019.**  
 • **Bring headshot and resume/CV. Ballet slippers and jazz shoes are recommended. No pointe, tap, or character shoes needed.**  
 • **The Company is affiliated with the American Guild of Musical Artists (AGMA).**

**‘Gypsy’ & ‘West Side Story,’ Dancers**

• **Casting Equity Principal Dancers for “Gypsy” and “West Side Story.”**  
 • **Company: Studio Tenn Theatre Company. Staff: Jake Speck, managing**

dir./prod.; Matt Logan, artistic dir./stage dir.; Emily Tello Speck, choreo.  
 • **“Gypsy” rehearsals begin Sept. 1; runs Sept. 17-Oct. 4 at Jamison Hall, The Factory in Franklin, TN. “West Side Story” rehearsals begin May 17, 2016; runs June 3-4, 2016 at Schermerhorn Symphony Center, Nashville, TN.**  
 • **Seeking—Tulsa - “Gypsy”: male, 17-24, all ethnicities, one of the boys in Rose’s act. He dreams of his own act in “All I Need is The Girl” and ultimately leaves Rose and elopes with June. Must be a very strong dancer and singer; some proficiency in tap is a plus; baritone F3-G4. Riff - “West Side Story”: male, 25-30, all ethnicities, a spritely, quick-tempered leader; seeks to eliminate the Sharks and establish his own gang’s dominance. Tony’s best friend, he is eventually murdered by Bernardo. Very strong dancer; tenor Bb2-G4. Action - “West Side Story”: male, 20-25, all ethnicities, most aggressive member of the Jets, a cat-like ball of fury; very strong dancer; baritone G2-G4. Baby John - “West Side Story”: male, 17-22, all ethnicities, youngest member of the Jets, awed at everything, even being a Jet; tries to act like a big man, but is vulnerable; very strong dancer; baritone Bb2-G4.**  
 • **Equity Chorus Calls will be held April 14 at 9:30 a.m. (sign-up list read at 9 a.m.) at Actors’ Equity Association Audition Center, 165 West 46th St., 16th Fl., NYC, 10036. ECC procedures will be used; a sign-up sheet will be available at the AEA Audition Center, Apr. 7, 9:30 a.m.-Apr. 13, 5 p.m. If you do not sign-up in advance you may still audition, but you must arrive at 9 a.m., Apr. 14 when the Monitor begins reading the list or you may not be seen.**  
 • **All will dance first. Wear comfortable shoes and clothes. Some will be asked to stay to sing/read in the afternoon. Prepare 16-32 bars of a song if asked to sing. Bring sheet music; accompanist provided. You may sing from the shows. Bring a picture & resume, stapled back-to-back.**  
 • **Contract/salaries approval pending. “Gypsy” pays \$462/wk. current min. Equity SPT Tier 7 Contract. “West Side Story” pays \$628/wk. current min. Equity LOA Contract.**

**CABARET & VARIETY**

**Duplex Cabaret Theater**

• **Seeking talent to perform at The Duplex, a 70-seat West Village cabaret theater.**  
 • **Company: Duplex Cabaret Theater. Staff: Tony DeCicco, contact.**  
 • **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](mailto: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.**

**SINGERS**

**‘WarLovers The Musical’**

• **Casting the soundtrack album of “WarLovers The Musical.”**  
 • **Company: WarLovers.com. Staff:** James Doyle-Klier, writer/composer.  
 • **Records during spring & summer, three-hour recording sessions once a week in NYC.**  
 • **Seeking—Cynthia Milagros Santos: female, 18-29, African American, Hispanic, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, African Descent, featured vocalist of the production, songs are not ensemble in nature, must be a dedicated vocalist and able to play a college-age American Latina.**  
 • **Auditions will be held by appt. April 19 from 2-4 p.m. and April 20 from 2-4 p.m. (open call) at Theatre Row Rehearsal Studios, 410 West 42nd Street, NYC.**  
 • **Send submissions to [james4cat1@aol.com](mailto:james4cat1@aol.com) or apply at [WarLovers.com](http://WarLovers.com). Instructions will be sent to selected candidates.**  
 • **Pays \$75/three-hour recording session, plus transportation and expenses.**

**CRUISE LINES**

**‘Priscilla, Queen of the Desert,’ Norwegian Cruise Lines**

• **Casting “Priscilla, Queen of the Desert,” a musical production aboard Norwegian Cruise Lines.**  
 • **Company: Norwegian Cruise Lines. Staff: Dean Bryant, dir.; Andrew Hallsworth, choreo.; Stephen “Spud” Murphy, mus. super.; Randy Glass, mus. dir.; Robert Dean Hertenstein, dir., ent. prod.; Richard Ambrose, VP ent.; Dan LoBuono, mgr., theatrical ops. & casting; Daryl Eisenberg Casting.**  
 • **Contract begins Aug. 9, travel to Tampa, FL; rehearsals begin Aug. 10 in Tampa, FL; board ship Oct. 2, 2015 in France; itinerary: Norwegian Epic ports in Barcelona with a European Itinerary; contract ends Apr. 7, 2016.**  
 • **Seeking—Benji: males & females, 18-25, all ethnicities, 18+ male or female to play an 10-year-old boy; should look and feel like a pre-pubescent child; the cute son of Tick and his estranged wife, Marion (a hotel entertainment manager); Marion has raised Benji to be a sweet and open-minded young boy who is supportive of his father’s lifestyle; although Tick has not seen him for many years, their reunion is pivotal**

and endearing; requires a good actor who sings.

- **Seeking submissions from NY.**
- **To submit, email pix & resumes to** priscilla@decasting.com with Subject Line: "Priscilla NCL [Benji]."
- **Pays: \$850/wk. min.**

## GIGS

### Communications Firm Personal Assistant

- **Seeking a personal assistant for** Eventra.
- **Company: Eventra- Charles River** Communications. Staff: Jacob Wurzburger, pres.
- **Runs 20+ hours/wk. Depending on** availability, hours are flexible, in NYC.
- **Seeking—Personal Assistant: males & females, 18+,** all ethnicities, personal assistant for the president of a communications firm; receives and makes phone calls on behalf of the communications firm; maintains and updates the president's calendar; takes notes of meetings and dictation; researches and writes; scans, faxes, and emails documents; files documents; tidies office; general office work; must have experience and a strong facility with: Microsoft Office, Excel, and Microsoft Live, Gmail, GoogleDrive, Apple OS and Apple products including MacBooks and iPhones; types at least 40 wpm; has communication and interpersonal skills; punctual, highly organized and supreme multi-taskers.
- **Seeking submissions from NY.**
- **Apply on Backstage.com.**
- **Pays \$17-\$20/hr. commensurate with** experience and availability.

## WORKSHOPS

### Brighton Ballet at Kingsborough Summer Certificate Program

- **Seeking serious dancers in New York,** NJ, and CT for Brighton Ballet Theater and Kingsborough Community College's summer intensive that combines pre-professional dance with academic enrichment for four or six weeks in Manhattan Beach, Brooklyn, NY. Coordinator states: "The first summer intensive in Brooklyn to combine pre-professional ballet and academics, this exciting new program for high school and college-aged students provides dancers with a certificate from Kingsborough Community College upon completion. This highly-competitive, one-of-a-kind program is open to dancers ages 14-26 and features top Russian instructors, a wide variety of elective classes, including ESL, a full-length performance for six-week students, and certificates of completion for all."
- **Company: Brighton Ballet Theater Co.,** Inc. Staff: Vladimir Lepisko, coord.
- **Four-week program runs July 6-31,** 2015; six-week program runs July 6-Aug. 14, 2015 and includes a final performance (each day runs 9 a.m.-3 p.m.)

in Brooklyn, NY.

- **Seeking—Dancers: males & females,** 14-26, all ethnicities, the Junior Division is for ages 14-17; the Senior Division is for ages 18-26.
- **Auditions will be held April 19 from 4-5** p.m. (for ages 14-17) and from 5:30-6:30 p.m. (for ages 18-26) at Brighton Ballet Theater, Kingsborough Community College, 2001 Oriental Blvd., Build. T7, 2nd fl., Rm. 7211, Brooklyn, NY, 11235.
- **Send submissions to brightonballet@** gmail.com.
- **For all auditions, bring dance photo,** CV, and \$15 audition fee. For more information, program costs, and audition appointment, contact program: c/o Kingsborough Community College, 2001 Oriental Blvd., Building: T7, 2nd fl., Rm. 7211, Brooklyn, NY 11235. Phone: (718) 769-9161, or visit [www.SummerIntensiveRussianBallet.com](http://www.SummerIntensiveRussianBallet.com).
- **A \$15 audition fee (cash only) is** required for all audition participants, though waived for current students of BBT. \$30 application fee required for those accepted to the program. Tuition required for the program.

### Comedy and Improvisation Workshop with Comedy Central Casting's Miriam Mintz, Kids and Teens

- **Seeking participants for a workshop** with Comedy Central's in-house Talent Coordinator, Miriam Mintz. Miriam works for Comedy Central's talent and specials department. In this workshop, Miriam will incorporate both scene work and improv into her class. Kids will work on actual sides (audition scenes) from sitcoms and group improv exercises that are sure to have them rolling in their seats. Company states: "Comedy is all about timing and pacing. Learn how to nail comedic timing and how to find the funny in a joke. Also, learn how to think fast on your feet and make big, bold, daring choices that are sure to be memorable and unique. The focus of the class is text analysis and character development, age appropriate sitcom scenes, improvisation exercises and games, how to incorporate improv into your performances, and audition technique."
- **Company: A Class Act NY. Staff: Jessica** Rofe & Miriam Mintz, teachers.
- **Runs May 3, 1-4:30 p.m. at Ripley-Grier** Studios at 520 8th Ave. in NYC.
- **Seeking—Young Actors: males & females, 8-18,** all ethnicities.
- **Seeking submissions from NY, NJ and** CT.
- **Send submissions to info@aclass-** actny.com.
- **To register visit: AClassActNY.** Eventbrite.com. For more info, visit [www.AClassActNY.com](http://www.AClassActNY.com).
- **\$175 tuition fee required.**

### Craft Gym Actors Workshop

- **Seeking actors interested in learning** and polishing their craft to participate in Craft Gym Actors Workshop. Administrators state: "Work on instrument, technique, scenes, and monologues from theater and film in a safe, collaborative environment. Explore the exercise and technique work of Eric Morris, Larry Moss, Sandy Meisner, Stella Adler, Harold Guskin, Michael

Chekhov, Lee Strasberg, Patsy Rodenburg, and more. Build your technique in relaxation, sense memory, and imagination workouts, impulsivity and emotional freedom, relationship and partner drills, voice and body work, characterization, objective and intention workouts, emotional triggers, improvisation, script analysis, and inquiry. "Living authentically within the world of the play."

- **Company: Craft Gym Actors** Workshop. Staff: Sean Patrick Folster, facilitator; Stefanie Londino, admin.
- **Three separate workshops run on Sun.** (Apr. 5, 12, 19, and 26; 3-8 p.m.) at 100 E. 4th St.; Mon. (Apr. 6, 13, 20, and 27; 12-5 p.m.) at 94 St. Marks Place; and Tues. (Apr. 7, 14, 21, and 28; 6-11 p.m.) at 100 E. 4th St., NYC.
- **Seeking—Actors: males & females, 18+,** all ethnicities.
- **Seeking submissions from NY.**
- **Send submissions to craftgymnyc1@** gmail.com.
- **\$225 fee required for one month of four** workshops.

### JMP Voice and Musical Theater Coachings

- **Seeking professional, college-bound,** and college graduate actors, singers, and dancers for coaching from JMP Coachings. Founder states: "JMP Coachings will help you to improve and maintain a healthy vocal technique while integrating the art of acting through song. Being a singer is comparable to being an athlete, but when you combine singing with the art of acting

and storytelling, it's like being a Olympian. That being said, one of my main foci is to help actors and singers develop and maintain a healthy technique in an effort to unite the two crafts effortlessly. When pursuing this career and lifestyle, it's a constant challenge to make sure you're 100% on your game on audition days. So along with coaching songs, you'll receive a physical and vocal warm up tailored to your needs to get you ready before all auditions, industry classes, or whenever necessary. Let me help you to solidify and strengthen both your voice and acting into a healthy, organic, truthful, cohesive and effortless performance."

- **Company: JMP Coachings. Staff: Jenna** Paulus, founder and coach.
- **Workshops are at at Ripley-Grier** Studios in NYC. Sessions are also available via FaceTime or Skype online.
- **Seeking—Singers/Actors/Dancers:** males & females, 10+, all ethnicities, seeking private voice and musical theater acting coaching.
- **Seeking submissions from NY.**
- **To schedule introductory coaching,** email [JMPCoachings@gmail.com](mailto:JMPCoachings@gmail.com) or apply online via Backstage.
- **\$70/hr. coaching fee required, which** includes studio time. Introductory first coaching for \$50/hr. Packages also offered.

### Shakespeare Without Fear Workshop

- **Seeking participants for Shakespeare** Without Fear, a classical scene-study workshop. Coordinator states: "We are



**Carnival**  
**NEW YORK CITY AUDITIONS**

**SINGERS WHO DANCE**  
 OPEN CALL, APRIL 14, Male & Female  
 10:00 AM / Sign-in at 9:30 AM  
 Chelsea Studios, 151 W 26th St, New York, NY 10001

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, APRIL 15, Male & Female  
 10:00 AM / Sign-in at 9:30 AM  
 Chelsea Studios, 151 W 26th St, New York, NY 10001

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.

[www.carnivalentertainment.com/auditions](http://www.carnivalentertainment.com/auditions)

casting scenes for an intensive 10-hour workshop. Are you afraid to perform the works of Shakespeare? Whether you are new to classical theater or simply need to brush up your skills, the Shakespeare Without Fear workshop is for you. Spend two days examining multiple Shakespearean scenes in-depth and gaining an appreciation for the Bard. You will be pre-cast in an appropriate role with one partner and receive one-on-one feedback from experienced Shakespearean directors. Each participant will receive a video reel of his or her scene. Limited to ten actors."

- **Company: Shakespeare Without Fear.** Staff: J. Yadav, coord.
- **Meets Apr. 25 (12-5 p.m.) and Apr. 26 (5-10 p.m.)** at IATI Theater in NYC (2 spots open). Also casting May 23 (12-5 p.m.) and May 24 (5-10 p.m.).
- **Seeking—Participants: males & females, 18+, all ethnicities.**
- **Seeking submissions from NY.**
- **For consideration, email shakespearewithoutfear@gmail.com.** You will be contacted for a phone interview. Scripts and further details will be provided once selected. Workshop limited to 10 actors.
- **\$175 workshop fee required. Video copy of final scene provided.**

**TV Workshop with ABC Primetime Casting's Erica A. Hart, Kids & Teens**

- **Seeking young actors (7-17) interested** in attending a workshop with ABC Primetime Casting's Erica A. Hart. The focus of the class includes: performing TV sides; receiving coaching and feedback; a mock audition; receiving a feedback form; and a question and answer session. Coordinator states: "Erica has cast feature films, more than 30 short films, a handful of music videos, and a slew of commercials. She has also worked in the casting offices for NBC and JLC Entertainment, casting pilots for 'The Goldbergs,' 'Resurrection,' 'American Crime,' and 'How to Get Away With Murder.' She has also worked in the casting department for the Emmy Award winning NBC show, '30 Rock' as well as the hit Comedy Central show 'Broad City.' While at ABC in 2014, she met Karlee Fomalont and they created Hart/Fomalont Casting. Since its creation they have cast a handful of feature films together including 'Bear With Us' (William J. Stribling, dir.), starring Christy Carlson Romano, Cheyenne Jackson, Mark Sullivan, Alice Ripley, Alex McKenna, and Curtiss L'Cook; and 'Fourth Man Out' (Andrew Nackman, dir.), starring Chord Overstreet, Parker Young, Evan Todd, John Gabrus, Jennifer Damiano, Kate Flannery, and many more. This class is great for both the professional and amateur actor. Erica is always scouting for new talent."
- **Company: A Class Act NY.** Staff: Jessica Rofoe, coord.; Erica Hart, casting dir.
- **Runs Apr. 25 (1:30-5 p.m.)** at Ripley-Grier Studios, 520 8th Ave., NYC.
- **Seeking—Young Actors: males & females, 7-17, all ethnicities.**
- **Seeking submissions from NY, NJ and CT.**
- **Send submissions to info@aclassactny.com.**

- **To register, visit: AClassActNY.** Eventbrite.com. For more info, visit [www.AClassActNY.com](http://www.AClassActNY.com).
- **No pay. Cost is \$175 to participate.**

**GROUPS & MEMBERSHIP COMPANIES**

**'Breaking Rules!'**

- **Casting The Actor's Project NYC's 32nd** season of full-length theatrical showcases of music, scenes, monologues, and sketch comedy, all original works by company writers. Currently casting "Breaking Rules!" Producer 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, Michelle Samarel, co-dirs.; Sam Carner & Derek Gregor, musical dirs.
- **Rehearses and performs winter-spring 2015 in NYC.**
- **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
- **Auditions will be held by appt. April 7** from 3:30-4:30 p.m. (group audition) and April 15 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 TheActorsProjectNYC.com, 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).

**'Shut Up & Act!' and 'What It Takes!'**

- **Casting "Shut Up & Act!" and "What It Takes!"** as part of The Actor's Project NYC's 32nd season of full-length theatrical showcases of music, scenes, monologues, and sketch comedy, all original works by company writers. Producer 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, Michelle Samarel, co-dirs.; Sam Carner & Derek Gregor, musical dirs.
- **Rehearses and performs winter-spring 2015 in NYC.**
- **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
- **Auditions will be held by appt. April 7** from 3:30-4:30 p.m. (group audition) and April 15 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 TheActorsProjectNYC.com, 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).

**'What Legit Agents Are Looking For, Free Workshop**

- **Seeking participants for "What Legit Agents Are Looking For,"** a free workshop as part of the "Coffee & Tea with TAPNYC," a bi-monthly meet-up hosted by Bobby Holder (founder of TAPNYC, talent manager at Talent Express, author of "Out of the Blue") and The Actor's Project NYC team. Production states: "Bobby Holder has assisted hundreds of actors in landing representation through industry showcases, plays, and private coaching. Event attended by legit agents Marius Bargielski with Metropolis Artists Agency and Maegan Mishico with Bloc NYC, both of whom currently work with TAPNYC members. The workshop will also go over the steps to landing representation through industry showcases and plays."
- **Company: The Actor's Project NYC (TAPNYC).** Staff: Bobby Holder & Ann Bonner, co-dirs.; Renee Iovine, comp. mgr; Deborah Napier, casting assoc.
- **Workshop is Apr. 3 (11:45 a.m.-12:30 p.m.)** in NYC.
- **Seeking—Actors: males & females, 18+, all ethnicities.**
- **Auditions will be held**
- **Send submissions to info@theactorsprojectnyc.com.**
- **For more info, email pix & resumes.** In the subject line, include "Free Coffee & Tea with TAPNYC." Note: Only accept-

ing submissions from actors who have not attended previous TAPNYC seminars and/or workshops. Non-Equity; may be a member of other unions.

- **No pay. Workshop is free.**

**SOUTHERN CALIFORNIA**

**PLAYS**

**'A Midsummer Night's Dream'**

- **Casting "A Midsummer Night's Dream"** by William Shakespeare.
- **Company: Glendale Centre Theatre.** Staff: Tim Dietlein, prod.; Justin Eick, dir.; Jennifer Patterson, customer service rep.
- **Runs May 31-June 2 at the Glendale Centre Theatre,** 324 N. Orange St., Glendale, CA.
- **Seeking—Theseus: male, 30-50, all ethnicities, Duke of Athens. Hippolyta: female, 25-45, all ethnicities, Queen of the Amazons. Egeus: male, 40-60, all ethnicities, Hermia's father. Philostrate: male, 30-40, all ethnicities, master of the Revels. Hermia: female, 18-30, all ethnicities, Egeus' daughter. Helena: female, 18-30, all ethnicities, Hermia's childhood friend. Lysander: male, 18-30, all ethnicities, young nobleman. Demetrius: male, 18-30, all ethnicities, young nobleman. Nick Bottom: male, 30-45, all ethnicities, a weaver. Peter Quince: male, 30-45, all ethnicities, a carpenter. Flute: male, 18-30, all ethnicities, a bellows mender. Snout: male, 18-35, all ethnicities, a tinker. Snug: male, 18-35, all ethnicities, a joiner. Robin Starvling: male, 18-35, all ethnicities, a tailor. Oberon: male, 30-45, all ethnicities, King of the Fairies. Titania: female, 25-40, all ethnicities, Queen of the Fairies. Puck: male, 18-35, all ethnicities, fairy. Peaseblossom, Cobweb, Moth, Mustardseed: males & females, 18-30, all ethnicities, fairies.**
- **Seeking submissions from CA.**
- **The auditions will be at the Glendale Centre Theatre.** For an audition appointment, call (818) 244-8481, email [boxoffice@glendalecentretheatre.com](mailto:boxoffice@glendalecentretheatre.com), or visit [www.glendalecentretheatre.com](http://www.glendalecentretheatre.com). Bring headshot/resume and prepare a two-minute Shakespearean comedic monologue.
- **Pays: \$10 gas stipend/show.**

**MUSICALS**

**'Into The Woods'**

- **Casting "Into The Woods,"** a musical with a modern twist on the beloved Brothers Grimm fairy tales in a musical format that follows the classic tales of "Cinderella," "Little Red Riding Hood," "Jack and the Beanstalk," and

“Rapunzel,” all tied together by an original story involving a baker and his wife, their wish to begin a family, and their interaction with the witch who has put a curse on them.

• **Company: Actors' Repertory Theatre** of Simi. Staff: Jan Glasband, artistic dir.; David Ralphe, dir.; Becky Castells, choreo.; Matthew Park, music dir.

• **Rehearsals begin Apr. 20; runs June**

6-July 12, Simi Valley Cultural Arts Center, 3050 Los Angeles Ave., Simi Valley, CA 93065.

• **Seeking—Cinderella: female, 20-30**, Caucasian, young, earnest maiden who is constantly mistreated by her step-mother and stepsisters; G3-G5.

**Cinderella's Mother:** female, 40-55, Caucasian, deceased with her soul guarding and aiding her daughter from a tree; E4-F4. **Cinderella's Prince:**

male, 25-35, Caucasian, African American, Hispanic, vain and gorgeous; disloyal lover who is currently searching for the next new, exciting thing; B2-F4. **Cinderella's Stepmother:**

female, 40-50, Caucasian, mean-spirited, demanding stepmother of Cinderella; A3-F#5. **Florinda and**

**Lucinda:** female, 20-32, Caucasian, Cinderella's stepsisters who are black of heart; they follow in their mother's footsteps of abusing Cinderella;

C4-Ab5. **Giant:** female, 40-55, Caucasian, African American, voiceover; Giant's wife; angry and vengeful “monster” seeking restitution for her loss. **Jack:** male, 20-30,

Caucasian, African American, Hispanic, feckless Giant killer who is “almost a man”; adventurous, naive, energetic, and bright-eyed; B2-G4.

**Jack's Mother:** female, 50-65, Caucasian, African American, Hispanic, browbeating and weary; Jack's protective mother who is independent, bold, and strong-willed;

Bb3-Gb5. **Little Red Ridinghood:** female, 18-25, Caucasian, spoiled young girl who is strong-willed, quick-witted, fearless, yet youthful and naive; Bb3-F5. **Mysterious Man:** male,

50-65, Caucasian, mischievous vagrant and nosy meddler; good-natured protector and observer; G2-Eb4. **Narrator:**

male, 25-65, Caucasian, African American, intellectual and pleasant story-teller who helps to orchestrate the show and illustrate lessons to the audience; G2-E4. **Rapunzel:** female,

20-32, Caucasian, loopy-but-lovely maiden who is sheltered by the Witch and terribly lonely; yearns to experience the world; B3-A5. **Rapunzel's**

**Prince:** male, 22-38, Caucasian, African American, just as vain and gorgeous as his Prince brother, he is always chasing the newest, most exiting endeavor;

C#3-E4. **The Baker:** male, 35-45, Caucasian, harried and insecure baker who is simple and loving, yet protective of his family; wants his wife to be happy and is willing to do anything to ensure her happiness but refuses to let others fight his battles; Ab2-G4. **The Baker's Wife:** female, 32-42, Caucasian,

determined and bright woman who wishes to be a mother; leads a simple, yet satisfying life and is very low-maintenance yet proactive in her endeavors; F3-G5. **The Witch:** female,

35-45, Caucasian, sarcastic, ugly-then-

gorgeous, obsessive protector of Rapunzel who is straightforward and aggressive; F3-G5. **Wolf:** male, 28-40, Caucasian, African American, hungry and insatiable hunter who takes advantage of the weak by misleading and captivating his prey; Bb2-Gb4. **Granny:** males & females, 50-65, Caucasian, extra (doubling) role; switches with wolf.

• **Auditions will be held by appt. April 7** from 7-10 p.m. (singing portion only) and April 8 from 7-10 p.m. (singing portion only) at ARTS Performance Academy Studio, Simi Town Center, 1555 Town Center Way, Simi Valley, CA, 93065. Dance/reading callbacks for specific roles will be held on Apr. 12, 11 a.m.-3:30 p.m.

• **For an audition appointment, call (805)** 579-3611 or email jgartdept@sbcglobal.net.

• **Bring a current head shot, resumé, and prepared sheet music only (32 bars)** from a show of a similar genre, or the same composer. Note: This production is non-union, and no pay.

• **No pay.**

### 'The World Goes 'Round'

• **Casting “The World Goes ‘Round.”** Enter the world of distinguished and celebrated writing team Kander and Ebb. “The World Goes ‘Round” is a stunning revue of the songbook from the multi-Tony-award-winning team with the original production winning three Drama Desk awards. This musical is filled with humor and romance.

• **Company: Theatre Palisades. Staff:** Sherry Coon, pre-prod. chair; John Kander and Fred Ebb, music-lyrics; Scott Ellis, Susan Stroman and David Thompson, dir.

• **Runs June 12-July 19 (Fri. & Sat. 8 p.m.,** Sun. matinee 2 p.m.) at the Pierson Playhouse in Pacific Palisades, CA. Note: No performance July 4.

• **Seeking—Man #1: male, 20-50, all ethnicities,** a bit of a ham, at times he's lonely, dejected, and shy, just as easily emboldened to action, sincere, loving, and charming. **Man #2:** male, 20-50, all ethnicities, nostalgic, handsome,

lonely, stern, demanding with a commanding voice. **Woman #1:** female, 20-50, all ethnicities, tough and strong, impassioned, has been hurt, a bit of a lush and snob, clumsy, hopeful.

**Woman #2:** female, 20-50, all ethnicities, independent, zany, bawdy and brassy, but also reflective and poised. **Woman #3:** female, 20-50, all ethnicities, nostalgic, adventurous, hopeful, a lush and snob, confident and sexy, but hesitant in regards to love.

• **Auditions will be held April 11 from 12-4** p.m. and April 16 from 7-9:30 p.m. at Pierson Playhouse, 941 Temescal Canyon Rd., Pacific Palisades, CA, 90272.

• **Send submissions to sherrycoon7@** verizon.net.

• **Prepare 16 bars of an uptempo song** and be prepared to dance. Seeking singers who can dance and have great personalities.

• **No pay.**

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

## AUDITION HIGHLIGHTS

CALIFORNIA

**Fri. Apr. 3**

'Julius Caesar'

'Between Colors'

'Thumb and Toe' (also 4/4)

'The Feeling' (also 4/4)

'Writer's Block'

**Sat. Apr. 4**

'The Junkie'

'The Drome'

**Sun. Apr. 5**

'Best of Albuquerque Fringe 2025'

**Mon. Apr. 6**

'If'

'Mojada: A Medea'

**Tues. Apr. 7**

'Rock of Ages,' Female Dancers

'Ballooning'

'Into The Woods' (also 4/8)

**Weds. Apr. 8**

'The Board'

'Might As Well Live...'

For the full auditions calendar, visit [backstage.com/auditions](http://backstage.com/auditions)

## CHORUS CALLS

### 'Rock of Ages'

• **Casting immediate & future female** dancer replacements for the Las Vegas company of “Rock of Ages.”

• **Company: S2BN Entertainment/BASE** Entertainment. Staff: Kristin Hanggi, dir.; Kelly Devine, choreo.; Chris D'Arienzo, book; Telsey + Company (Rachel Hoffman & Justin Huff), casting.

• **Ongoing beginning late April in Las** Vegas, NV.

• **Seeking—Female Ensemble Dancers:** female, 15-39, all ethnicities, fit, excellent dancers with strong modern/jazz technique, must sing some, to play various characters in the ensemble and understudy principal roles. **Waitress #1/Ensemble Female #1:** female, 20-25, Caucasian, young, sexy, super-sassy, strong vocals and great dancer, covers the role of Sherrie: a young, pretty girl who has left her Midwestern family to pursue stardom in L.A., innocent, naive with great comedic timing. **Constance Sack/Ensemble Female #2:** female, 25-35, all ethnicities, strong comedic timing and excellent dancer and singer, solo dance feature in show. **Angel/Ensemble Female #3:** female, 20-29, all ethnicities, young and sexy, strong

vocals and a great dancer, pole dancing skills a plus.

• **Auditions will be held April 7 at 10:30** a.m. at 3rd Street Dance, 8558 West 3rd St., Los Angeles, CA, 90048.

• **Be prepared to dance. Bring heels &** knee pads. Bring 16 bars of a pop/rock song in case you are asked to stay and sing. For parking info, visit [www.thirdstreetdance.com](http://www.thirdstreetdance.com).

• **Pays \$829.50/wk. min. Equity Special** Agreement Contract.

## STUDENT FILMS

### 'Rise'

• **Casting “Rise,” a USC junior thesis** film about Carter, a high school girl, struggling with being bullied for her homosexuality and the illness of her mother at home.

• **Company: USC School of Cinematic** Arts. Staff: Zachary Clark, prod.

• **Shoots Apr. 11 & 12, 18 & 19 in L.A.**

• **Seeking—High School Students: males** & females, 18-22, all ethnicities. **L.A. City-goers:** males & females, 21-40, all ethnicities.

• **Seeking submissions from CA.**

• **Send submissions to [zclark@usc.edu](mailto:zclark@usc.edu).**

• **No pay, but copy and meals provided.**

### 'The Truman Show' Scene

• **Casting a scene from “The Truman** Show.”

• **Company: Azusa Pacific University.** Staff: Nicole Deseno, dir.

• **Rehearses and shoots Apr. 10 in L.A.**

• **Seeking—Truman: male, 18-29,** Caucasian, Hispanic, Ethnically

Ambiguous / Mixed Race, originally played by Jim Carrey; has a very loud personality; younger version of his character is very outgoing and loves meeting new people; growing tired of being original and wants to change that; this scene opens him up to the possibility of adventure. **Lauren:** female, 18-29, all ethnicities, actress hired to play a girl at Truman's school; her primary job is to not speak to him; flirtatious and has a craving for adventure; wants to see Truman freed of this pretend life that he doesn't even realize he's part of, but she knows if she does anything about it she'll lose her job.

• **Seeking submissions from CA.**

• **Apply on Backstage.com.**

• **No pay.**

## SCRIPTED TV & VIDEO

### 'Untitled College Humor Project'

• **Casting for “Untitled College Humor** Project.” Synopsis: In this dark comedy, a young woman is coerced into joining her boyfriend's incestuous family in a friendly game of spin the bottle. Note: This is a comedic piece, no nudity.

• **Company: AGPP. Staff: Greg Porper,** writer-dir.

• **Shoots Apr. 12 (12-9 p.m.) in Pasadena,** CA.

• **Seeking—Allie: female, 24-36,** Caucasian, tries to leave the game, but is easily intimidated by others; has a

conscience and a strong moral compass. **Grandpa:** male, 50+, Caucasian, husband/brother, very perverse; having dentures/false teeth that can be taken out is a plus. **Gram Gram:** female, 50+, Caucasian, grandpa's wife/sister; strong and perverse; one of the leaders of the family incestual movement and is proud of it. **Donny:** male, 18-29, Caucasian, should have a younger look, eager and optimistic, very attracted to his own stepmom. **Maureen:** female, 32-50, Caucasian, Donny's "smoking hot stepmom"; bit ditsy and clueless. **Aunt Shelly:** female, 35-57, Caucasian, unfiltered, drunk, impulsive, perverse, she's truly up for anything.

- **Seeking submissions from CA.**
- **Apply on Backstage.com.**
- **Send a headshot and video reel via a** Vimeo or Youtube link, or through your Backstage profile. Confirm you are available all day Apr. 12.
- **No pay.**

## REALITY TV & DOCUMENTARY

### Reality Chinese TV Show

- **Seeking several Chinese families in** different walks of life as they face real world issues for a reality TV show.
- **Company: Sunrise Seagull Productions.** Staff: Sunrise Seagull, casting coord.
- **Shoots summer 2015 in L.A. & OC, CA.**
- **Seeking—Member of a US-based Chinese Family:** males & females, 18-65, Southeast Asian / Pacific Islander, iron mom with a colorful personality and like to share; have parents who drive you insane with their controlling ways; live in a family with many generations and culture clashes are the norm.
- **Seeking submissions from CA.**
- **Send submissions to casting@sunrise-seagull.com.**
- **Submit a few written paragraphs as to** why you and your family are the perfect fit, and your contact info. Video submission can be sent in a Vimeo or Youtube link, or via your Backstage profile.
- **Pay provided.**

## WORKSHOPS

### Master Class with Broadway Star Rogelio Douglas, Jr.

- **Seeking participants for a Master Class** with Broadway and TV star Rogelio Douglas, Jr. ("In the Heights" as Benny, "The Little Mermaid" as Sebastian, "Orange is the New Black," and "Whiplash"). Artistic director states: "Of Note Productions master classes strive to provide the Thousand Oaks community with the highest quality musical education opportunities. Each master class taught by our notable performers is unique and different. While many of the performers work with participants on their song choice and interpretation, they also discuss what it is

like to make a living as a performer. The opportunity to work with Mr. Douglas is through a lottery system of prepared, prepaid, registered students ages 13 and up. You may also attend the class and choose to observe only. If you are sure you will not be singing, purchase the 'Observe Only' ticket. Regardless, you must prepay on Brown Paper Tickets to secure your spot. This program is not a Thousand Oaks Library sponsored event."

- **Company: Of Note Productions.** Staff: Angela Wolcott, artistic dir.
- **Workshop meets May 23 (10 a.m.-2 p.m.)** at the Marvin E. Smith Community Room at the Thousand Oaks Library, 1401 E Janss Rd, Thousand Oaks, CA.
- **Seeking—Actors and Singers: males & females, 13+, all ethnicities.**
- **Seeking submissions from CA.**
- **Send submissions to ofnoteprod@gmail.com.**
- **For more info and to fill out the application** to bring with you, visit [www.ofnoteproductions.com](http://www.ofnoteproductions.com). Bring sheet music in the correct key, water in a closed container, and a pencil and paper for notes. You may choose to enter into the lottery to work on a song or monologue with Mr. Douglas, or simply observe. Sign-in on the day of the work shop begins at 9:30 a.m.
- **No pay. Tuition required. Cost: \$40** for lottery ticket to work on your song or monologue. \$20 for the "Observe Only" ticket. Both ticket options include lunch with Mr. Douglas from 12-1 p.m.

## NORTHERN CALIFORNIA

## PLAYS

### Aurora Theatre Company

- **Casting Aurora Theatre Company's** 2015-16 season to include six TBA productions.
- **Company: Aurora Theatre Company.** Staff: Tom Ross, artistic dir.
- **Season runs August 2015-July 2016 in** Berkeley, CA.
- **Seeking—Actors: males & females, 18+,** all ethnicities, all ages.
- **Equity Principal Auditions will be held** April 13 from 10 a.m.-4:30 p.m. (lunch, 1-1:30 p.m.) at Aurora Theatre Company, 2081 Addison Street, Berkeley, CA, 94704. EPA rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, email** name, union status, and availability for Apr. 13 to casting@auroratheatre.org. Submission deadline is Apr. 6, 1 p.m. No phone inquiries.
- **Prepare one or two monologues for a** total of no more than three minutes. One contemporary and one classical monologue encouraged (the season includes several contemporary plays

and one period comedy in verse). Note: actors of color strongly encouraged to audition; local hires only. For more info, visit [www.auroratheatre.org](http://www.auroratheatre.org).

- **Pays \$569/wk. min. No travel or housing** available. Equity Bay Area Theatre Tier 4 Contract.

### Circle Theater Group Season

- **Casting for The Circle Theater Group** company's 2015 season.
- **Company: 'Circle Theater Group'.**
- **Performances in Oakland, CA.**
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Auditions will be held by appt. April 4** from 9 a.m.-2 p.m. at 3140 Martin Luther King Jr Way, Oakland, CA, 94609.
- **Send submissions to circletheater-group@gmail.com.**
- **Prepare a 1-3 minute monologue. Bring** a current headshot. Note: Must be 18+.
- **No pay, but company states: "This is a** non-Union non-paid position which will give folks who love the art the chance to get their feet wet with a new company."

### 'The Tempest'

- **Casting Shakespeare's "The Tempest."**
- **Company: HMB Shakespeare.** Staff: Paul Smith, dir.
- **Rehearsals begin June 28; runs Aug.** 28-Sept. 13 in Half Moon Bay, CA.
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Auditions will be held by appt. April 11** in Half Moon Bay, CA, 94019.
- **Send submissions to halfmoonbay-shakes@gmail.com.**
- **Prepare a one and a half minute to** three minute monologue from one of Shakespeare's comedies.
- **Stipends provided.**

## MUSICALS

### 'Dream Girls'

- **Casting "Dream Girls," the musical.** Synopsis: "A trio of black female soul singers cross over to the pop charts in the early 1960s, facing their own personal struggles along the way."
- **Company: Stage 1 Theatre.** Staff: Debbie Otterstetter, prod.; Dawn Troupe-Masi, dir.
- **Rehearsals begin August.; runs Sept.** 26-Oct. 11 in Newark, CA.
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Auditions will be held April 12 from** 7-10 p.m. and April 13 from 7-10 p.m. at Newark Memorial High School Theatre, 39375 Cedar Blvd., Newark, CA, 94560.
- **Send submissions to info@stage1theatre.org.**
- **Vocal auditions only. Prepare 32 bars** of both a ballad and an uptempo song, not from the show. Sing what makes you comfortable. Bring your music in the correct key; an accompanist will be provided, but will not transpose. No karaoke or a cappella. Print and bring the completed audition forms and conflict sheet to the auditions. Forms can be printed at [www.stage1theatre.org](http://www.stage1theatre.org). Bring resume and head shot.
- **No stipends provided.**

# NATIONAL/REGIONAL

## PLAYS

### Asolo Repertory Theatre Season

- **Casting the 2015-16 Season for Asolo** Repertory Theatre. Season includes: "West Side Story" (Leonard Bernstein, music; Stephen Sondheim, lyrics; Arthur Laurents, book; Joey McKneely, dir. Rehearsals begin Oct. 13; runs Nov. 10-Dec. 27); "All the Way" (Robert Schenkkan, playwright; Emily Sophia Knapp, dir. Rehearsals begin Nov. 28, 2015; runs Jan. 5- Apr. 9, 2016); "Living on Love" (Joe DiPietro, writer; adapted from "Peccadillo" by Garson Kanin; Peter Amster, dir. Rehearsals begin Dec. 3, 2015; runs Jan. 13, 2016-Feb. 25, 2016); "Ah, Wilderness!" (Eugene O'Neill, playwright; Greg Leaming, dir. Rehearsals begin Dec. 15, 2015; runs Jan. 20, 2016-Apr. 10, 2016); "Guess Who's Coming to Dinner" (Todd Kreidler, writer; based on the screenplay by William Rose; Frank Galati, dir. Rehearsals begin Jan. 26; runs Mar. 9-Apr. 17, 2016); "Josephine: A New Musical" (Steve Dorff, music; John Bettis, lyrics; Ellen Weston & Mark Hampton, book; from a story by Kenneth Weissman; Joey McKneely, dir. Rehearsals begin Mar. 29; runs Apr. 27-May 29, 2016); and "Disgraced" (Ayad Akhtar, playwright; Michael Donald Edwards, dir. Rehearsals begin Mar. 8; runs Mar. 30-Apr. 24, 2016).
- **Company: Asolo Repertory Theatre.** Staff: Lauryn Sasso, literary mgr.-casting dir.
- **Season rehearses and performs in** Sarasota, FL.
- **Seeking—Actors & Actors Who Sing:** males & females, 18+, all ethnicities, for various principal roles.
- **Equity Principal Auditions will be held** April 12 from 3-7 p.m. (by appointment; music & dramatic) and April 13 from 11 a.m.-7 p.m. (by appointment; music, dramatic, & dance) at Asolo Repertory Theatre, 5555 N. Tamiami Trail, Sarasota, FL, 34243. A monitor will not be provided. The producer will run all aspects of this audition. Equity Members without appointments seen as time permits.
- **For an audition appointment, Equity** Members email [literary@asolo.org](mailto:literary@asolo.org) or call (941)351-9010 ext. 3313. State preferred day/time, Equity status, and if you will be singing and/or dancing. A monitor will not be provided.
- **Bring two copies of pix & resumes. For** dramatic auditions: prepare two contrasting monologues no more than three minutes total. For musical auditions: prepare a 90-second monologue & 16 bars (musical theater, pop/rock & gospel). Bring sheet music; accompanist provided. Dance auditions: bring

comfortable dance clothes.

• **Pays: \$836/wk. min. for Equity LORT B** Contract. Pays: \$618/wk. min. for Equity LORT D Contracts.

### Combined LORT Theatres (Geva, Cleveland PH, Denver) Seasons 2015-16

- **Seeking Equity actors and actor/singers** for various roles in the upcoming seasons for Geva Theatre, Cleveland Playhouse, and Denver Center.
- **Company: Combined LORT Theatres/Elissa Myers Casting.** Staff: Paul Fouquet and Karie Koppel, casting dirs.
- **Seasons run in Rochester, NY;** Cleveland, OH; Denver, CO.
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Equity Principal Auditions will be held** April 15 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity Association Audition Center, 165 West 46th St., 16th Fl., NYC, 10036. EPA rules are in effect. A monitor will be provided. Prepare one brief monologue or one brief song or a one minute monologue and 16 bars of a song. Bring sheet music in correct key. Accompanist provided. Bring picture and resume.
- **Pays \$836/wk. Equity LORT B, C, and D** Contracts.

### Curious Theatre Company 2015-16 Season

- **Seeking actors for Curious Theatre** Company's 2015-16 Season. Season includes "The Flick" (Annie Baker, writer. Rehearsals begin Aug. 10; runs Sept. 5-Oct. 17); "Marcus" (or "The Secret of Sweet") (Tarell Alvin McCraney, writer. Rehearsals begin Oct. 12; runs Nov. 7-Dec. 19); "Sex With Strangers" (Laura Eason, writer. Rehearsals begin Dec. 21; runs Jan. 16-Feb. 20, 2016); "Elliot, A Soldier's Fugue" (Quiara Alegria Hudes, writer. Rehearsals begin Feb. 15; runs Mar. 12-Apr. 23, 2016); "White Guy on the Bus" (Bruce Graham, writer. Rehearsals begin Apr. 18; runs May 14-June 24).
- **Company: Curious Theatre Company.** Staff: Chip Walton, prod. artistic dir.; Dee Covington, ed. dir.; Christy Montour-Larson, artistic company member; John Jurcheck, assoc. prod.
- **Season runs in Denver, CO.**
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Equity Principal Auditions will be held** April 11 from 10 a.m.-5 p.m. and April 13 from 1-8 p.m. at Curious Theatre Company, 1080 Acoma St., Denver, CO, 80204. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
- **Prepare two contrasting contemporary** monologues not exceeding four minutes combined. For more info, visit [www.curious theatre.org](http://www.curious theatre.org) or email [john@curious theatre.org](mailto:john@curious theatre.org). No phone calls.
- **Pays \$309/wk. Equity SPT 3** Contract.

### Lookingglass Theatre Season

- **Seeking actors for Lookingglass** Theatre's 2015-2016 mainstage season. Season includes "Treasure Island" (Mary Zimmerman, dir. Run begins Oct. 7); "Blood Wedding" (Daniel Ostling, dir. Run begins Mar. 2); "Thaddeus and Slocum" (Nicole Brooks & Krissy Vanderwarder, dirs. Run

begins June 1).

- **Company: Lookingglass Theatre.** Staff: Philip R. Smith, prod. artistic dir.; Raymond Fox, ensemble member and asst.
- **Season runs in Chicago, IL.**
- **Seeking—All Roles: males & females,** 18-70, all ethnicities. Note: Because the scripts for "Treasure Island" and "Thaddeus & Slocum" are still in development we do not have specific character breakdowns for these as yet. "Treasure Island" will be adapted from the novel by Robert Louis Stevenson. "Thaddeus & Slocum" is set in Chicago in the early 20th century and concerns the adventures of a vaudevillians team of two male performers, one white and one black, in show business at that time. For "Thaddeus & Slocum" we are also notably looking for an African American male and an African American female who are skilled tap dancers (note on resume).
- **Equity Principal Auditions will be held** April 24 from 10 a.m.-4 p.m. (lunch, 12:30-1 p.m.) and April 25 from 10 a.m.-4 p.m. (lunch, 12:30-1 p.m.) at AEA Chicago, 557 W. Randolph St., 1st fl., Chicago, IL, 60661. EPA rules are in effect. A monitor will be provided.
- **For an audition appointment, Equity** members call (312) 641-0406, 9:30 a.m.-12:30 p.m. or 3-4:30 p.m. beginning Apr. 17.
- **Prepare one monologue of not to** exceed two minutes. Selections should have a contemporary or 19th century English novel sensibility. Actors should also highlight any music, acrobatic or circus skills.
- **Pays \$562/wk. Equity CAT IV-V** Contract.

### Merrimack Repertory Theatre, 2015-16 Season

- **Seeking Equity actors for Merrimack** Repertory Theatre's upcoming 2015-16 season. No roles will be understudied. Season includes: "The Lion" (Benjamin Scheuer, writer; Sean Daniels, dir.); "I and You" (Lauren Gunderson, writer; Sean Daniels, dir. Rehearsals begin Sept. 15, 2015; runs Oct. 1-Nov. 1); "It's a Wonderful Life: A Live Radio Play" (Joe Landry, writer); "The White Chip" (Sean Daniels, writer; Cheryl Heller, dir. Rehearsals begin Dec. 15, 2015; runs Jan. 6-31); "Tinker to Evers to Chance" (Mat Smart, writer; Sean Daniels, dir.); "The Realness" (Idris Goodwin, writer; Wendy Goldberg, dir. Rehearsals begin Feb. 23; runs Mar. 16-Apr. 10); and "Home of the Brave" (Lila Rose Kaplan, writer; Sean Daniels, dir. Rehearsals begin Mar. 29; runs Apr. 20-May 15).
- **Company: Merrimack Repertory** Theatre. Staff: Peter Crewe, assoc. prod.; Sean Daniels, artistic dir.
- **Season rehearses and runs in Lowell,** MA.
- **Seeking—Equity Actors: males & females,** 18+, all ethnicities.
- **Equity Principal Auditions will be held** April 23 from 9:15 a.m.-4:30 p.m. (by appointment; lunch, noon-1 p.m.) at Boston Center for the Arts, 539 Tremont St., Boston, MA, 02116. A monitor will not be provided. The producer will run all aspects of this audition.
- **Local Equity Principal Auditions will** be held April 22 from 9 a.m.-4:30 p.m.

## AUDITION HIGHLIGHTS CHICAGO

### Thurs. Apr. 2

Steppenwolf Theatre 2015-16 Season  
'Electric Forest'  
'Other Desert Cities'

### Sat. Apr. 4

Univison's 'La Banda'  
Cincinnati Playhouse in the Park  
'The Underground Effect'

### Mon. Apr. 6

'Punk Punk'  
'Black River Falls'

### Tue. Apr. 7

Victory Gardens Theatre (also 4/8)  
'Coping'

### Weds. Apr. 8

'Synapse'

For the full auditions calendar, visit [backstage.com/auditions](http://backstage.com/auditions)

(by appointment; lunch, 12-12:30 p.m.) at Merrimack Repertory Theatre, 132 Warren St., Lowell, MA, 01852. A monitor will not be provided. The producer will run all aspects of this audition.

- **For an audition appointment, Equity** members email/call auditions@mrt.org or (978) 654-7593. Equity members without appointments seen as time permits.
- **Actors are asked to prepare one** contemporary monologue. Bring pix & resumes, stapled together. Merrimack Repertory will also be attending Stage Source AEA Auditions on Apr. 13 (10 a.m.-6 p.m.) at the Boston Center for the Arts, 539 Tremont St., Boston, MA.
- **Pays: \$618/wk. min. Equity LORT Non-Rep D** Contract.

### Nora Theatre Company 2015-16 Season

- **Casting the 2015-16 Season for Nora** Theatre Company. Season includes: "Precious Little" (Madeline George, playwright; Lee Mikeska Gardner, dir. Rehearsals begin Dec. 22, 2015; runs Jan. 14-Feb. 14, 2016); and Tom Stoppard's "Arcadia" (Rehearsals begin Mar. 13, 2016; runs Apr. 7-May 8, 2016).
- **Company: Nora Theatre Company.** Staff: Lee Mikeska Gardner, artistic dir.
- **Season rehearses and performs in** Cambridge, MA.
- **Seeking—Actors: males & females, 18+**, all ethnicities, for various principal roles.
- **Equity Principal Auditions will be held** April 15 from 9:30 a.m.-9 p.m. (by appointment; breaks, 1-2 p.m. & 5-6 p.m.) at Central Square Theater, 450

Massachusetts Ave., Cambridge, MA. A monitor will not be provided. The producer will run all aspects of this audition.

- **For an appt., Equity Members** should email [gonzalez@centralsquaretheater.org](mailto:gonzalez@centralsquaretheater.org). Equity Members without appointments seen as time permits.
- **Bring pix & resumes, stapled together.** Prepare two contrasting, contemporary monologues, one with a British accent. For more info, visit [www.central-squaretheater.org](http://www.central-squaretheater.org).
- **Pays: \$386/wk. min. Equity NEAT** Contract.

### 'One Destiny'

- **Casting understudies and possible** replacements for "One Destiny," by Richard Hellesten.
- **Company: Ford's Theatre. Staff:** Patrick Pearson, dir. of artistic programming/DC casting dir.; Jeremy Lewis, casting assoc.; Mark Ramont, dir.
- **Currently in production.**
- **Seeking—Harry Hawk: male, 20-45,** all ethnicities, an actor, hides the shock of Lincoln's death by concentrating on his work. Also plays Thomas Raybold, John Buckingham, and Dr. Charles Sabin Taft; understudy and possible replacement. **Harry Ford:** male, 25-45, all ethnicities, business manager of Ford's Theatre, beat up over the death of Lincoln, also plays John Mathews and Ned Spangler; understudy and possible replacement.
- **Equity Principal Auditions will be held** April 7 from 10 a.m.-5:30 p.m. (lunch, 1-1:30 p.m.) at Shakespeare Theatre Rehearsal Studios, 507 8th St., SE, Washington, DC. A monitor will not be provided. The producer will run all aspects of this audition.
- **Prepare two contrasting contemporary** monologues not to exceed three minutes. Bring picture and resume. Actors will be seen on a first come, first served basis.
- **Pays \$461/wk min. Equity TYA** Contract.

### Orlando Shakespeare Theater

- **Seeking Equity actors and actor/singers** for various roles and ensemble in Orlando Shakespeare Theater's upcoming 2015-16 season. Season includes: "Spamalot" (Eric Idle, book-lyrics; John Du Prez, Eric Idle, and Neil Innes, music; Jim Helsing, dir.; Steve MacKinnon, music dir. Rehearsals begin Aug. 18; runs Sept. 11-Oct. 11); "Backersfield Mist" (Stephen Sachs, writer; Mark Routhier, dir. Rehearsals begin Sept. 22; runs Oct. 16-Nov. 15); "Peter and the Starcatcher" (Rick Elice, writer. Rehearsals begin Nov. 11; runs Dec. 5-28, 2015); "Dancing Lessons" (rehearsals begin Dec. 15, 2015; runs Jan. 8-Feb. 7, 2016); "The Tempest" (William Shakespeare, writer; Anne Hering, dir. Rehearsals begin Jan. 5; runs Feb. 12-Mar. 27) in repertory with "Pericles" (William Shakespeare, writer; Jim Helsing, dir. Rehearsals begin Jan. 5; runs Feb. 26-Mar. 26); and "Vanya and Sonia and Masha and Spike" (Christopher Durang, writer. Rehearsals begin Mar. 8; runs Apr. 1-May 1).

- **Company: Orlando Shakespeare Theater.** Staff: Jim Helsing, artistic dir.; PJ Albert, managing dir.
- **Season rehearses and runs in Orlando, FL.**
- **Seeking—Equity Actors: males & females, 18+, all ethnicities. Equity Actor/Singers:** males & females, 18+, all ethnicities.
- **Equity Principal Auditions will be held** April 14 from 1-9 p.m. (by appointment; accompanist provided; lunch, 5-6 p.m.), April 15 from 10 a.m.-6 p.m. (by appointment; accompanist provided; lunch 1-2 p.m.) and April 16 from 1-9 p.m. (by appointment; no accompanist; lunch 5-6 p.m.) at Lowndes Shakespeare Center, 812 E. Rollins St., Orlando, FL, 32802. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, Equity members** visit <http://www.meetme.so/OSTAuditions> to schedule a time slot (preferred method) or email [auditions@orlandoshakes.org](mailto:auditions@orlandoshakes.org). Equity members without appointments seen as time permits. Prepare one monologue only, not to exceed two minutes total. To audition for "Spamalot," singer/actors should additionally prepare 16 bars of an uptempo or comedic song in the style of the show. It is acceptable to sing a selection from "Spamalot." Dancing will only be required for "Spamalot" callbacks. Sides and sheet music available at <http://orlandoshakes.org/auditions>. Reader provided. Bring two copies of your stapled headshot/resume. All roles available unless otherwise specified. Callbacks for "Spamalot" are Apr. 20 (10 a.m.-3 p.m. men; 4-7 p.m. women). Callbacks for all non-musicals are Apr. 22 (12-7 p.m.) and Apr. 24 (12-7 p.m.).
- **Pays: \$638 for LOA shows, approval pending (ref. to LORT). Equity LOA.** Pays: \$472 for SPT 7 shows. Pays: \$645 for Equity SPT 10 Shows. Equity SPT Contract.

**Rep Stage, 2015-16 Season**

- **Casting Rep Stage's upcoming 2015-16 season.** Season includes: "The Baltimore Waltz" (Paula Vogel, writer; Suzanne Beal, dir. Runs Aug. 26-Sept. 13, 2015); "Technicolor Life" (Jamie Brandli, writer; Joseph W. Ritsch, dir. runs Oct. 21-Nov. 8, 2015); "The Antigone Project: A Play in 5 Parts" (Tanya Barfield, Karen Hartman, Chiori Miyagawa, Lynn Nottage, and Caridad Svich, writers; Joseph W. Ritsch, dir. Runs Feb. 17-Mar. 6, 2016); and "Hunting and Gathering" (Brooke Berman, writer; Kasi Campbell, dir. Dates: Apr. 6-24, 2016).
- **Company: Rep Stage at Howard Community College.** Staff: Suzanne Beal & Joseph Ritsch, co-producing artistic dirs.
- **Season rehearses and runs in Columbia, MD.**
- **Seeking—Equity Actors: males & females, 18+, all ethnicities.**
- **Equity Principal Auditions will be held** April 20 from 9 a.m.-5 p.m. (by appointment; lunch, noon-1 p.m.) and April 21 from 9 a.m.-5 p.m. (by appointment; lunch, noon-1 p.m.) at Rep Stage at Howard Community College, 10901 Little Patuxent Pky, Studio Theatre @

The Horowitz Center for the Arts, Howard Community College, Columbia, MD, 21044. A monitor will not be provided. The producer will run all aspects of this audition.

- **For an audition appointment, Equity members** call (443) 518-1510 (Mon.-Thurs., 10 a.m.-2 p.m.) beginning Apr. 7. Equity members without appointments seen as time permits. Non-Equity actors may also be seen as time permits.
- **Prepare two contrasting contemporary monologues** under five minutes total. No songs or classical monologues. Bring pix & resumes, stapled together. For more info, visit [www.repstage.org](http://www.repstage.org).
- **Pays: \$518/wk. min. Equity SPT Tier 8 Contract.**

**Signature Theatre (& Arena Stage), DC**

- **Casting the Signature Theatre and Arena Stage 2015-2016 seasons.** See New York listing for the season shows.
- **Company: Signature Theatre.** Staff: Walter Ware III, resident casting dir. (Signature Theatre); Amelia Powell, casting dir. (Arena Stage).
- **Season rehearses and performs in Arlington, VA.**
- **Seeking—Equity Actors and Actor/Singers:** males & females, 18+, all ethnicities, for various principal roles & ensemble in the 2015-16 season shows.
- **Equity Principal Auditions will be held** April 14 from 10 a.m.-6 p.m. (lunch, 1-2 p.m.) and April 15 from 10 a.m.-6 p.m. (lunch, 1-2 p.m.) at Arena Stage, 1101 6th Street SW, Washington, DC, 20024. A monitor will not be provided. The producer will run all aspects of this audition.
- **No advanced appointments. AEA members** seen on first come, first serve basis. Actors will also be auditioning for Arena Stage's upcoming season at these calls. See separate notice for Arena Stage's season info.
- **Prepare a short monologue or a short song** or a one-minute monologue and 16 bars of a song. Auditions may not exceed three minutes. Accompanist will be provided. Bring two copies of your headshot and resume.
- **Pays \$776/wk. (C) and \$618/wk. (D).** Equity LORT Non-Rep C and D Contracts.

**SpeakEasy Stage Co. 2015-16 Season**

- **Seeking actors for the SpeakEasy Stage Co. 2015-16 Season.** Season includes "Appropriate" (Branden Jacobs-Jenkins, writer. Rehearses Aug. 17-Sept. 11; runs Sept. 12-Oct. 10); "Casa Valentina" (Harvey Fierstein, writer; Scott Edmiston, dir. Rehearses Sept. 28-Oct. 23; runs Oct. 24-Nov. 21); "Bootycandy" (Summer Williams, dir. Rehearses Feb. 15-Mar. 11; runs Mar. 12-Apr. 9).
- **Company: SpeakEasy Stage Company.** Staff: Paul Daigneault, prod. artistic dir.; Paul Melone, prod. mgr.
- **Season runs in Boston, MA.**
- **Seeking—All Roles: males & females, 18+, all ethnicities.**
- **Equity Principal Auditions will be held** April 9 from 9 a.m.-5 p.m. (lunch, 12:30-1:30 p.m.) at Calderwood Theatre Pavilion, 527 Tremont St, Boston, MA.

EPA rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.

- **For an audition appointment, Equity members** email [auditions@speakeasystage.com](mailto:auditions@speakeasystage.com) (preferred) or call (617) 482-3279. Be sure to include a contact phone number and email, Equity status, and the hour during which you would like to be seen. You will receive an email or phone call confirming your audition time. Equity Members without appointments will be seen throughout the audition day, as time permits. Rehearsals begin 26 days before the first public performance of each show. Scripts available for perusal at StageSource office, 15 Channel Center St, Ste 103 Boston or at [www.stage-source.org](http://www.stage-source.org). You may audition with material from one or more of the season's shows. You may also prepare a monologue of choice. Readers and material from the scripts will be available at the auditions. Bring two copies of stapled picture and resume.
- **Pays \$386/wk. Equity NEAT Contract.**

**The Murder Mystery Company, Baltimore**

- **Seeking theatrical/improv actors** for The Murder Mystery Company in Baltimore. 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 US. Our shows run year-round, with a multitude of fun themes changing periodically to give our repeat customers something new to look forward to."
- **Company: TMMC. Staff: Ron Austin,** casting dir.
- **Performances are held-year round** in the Baltimore, MD area.
- **Seeking—Actor: males & females, 18+, all ethnicities. Actor:** males & females, 18+, all ethnicities.
- **Auditions will be held by appt. April 13** from 4-8 p.m. at Ikaro's, 4901 Eastern Ave., Baltimore, MD, 21224.
- **Send submissions to [rcastingdirector@gmail.com](mailto:rcastingdirector@gmail.com).**
- **The Murder Mystery Company pays a base \$75/performance** via direct deposit. Company also reimburses gas and pay for travel expenses. If you choose to travel to a non-local performance, the company will handle flights and lodging.

**The Murder Mystery Company, Orlando**

- **Seeking local theatrical/improv actors** 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. Our shows run year-round, with a multitude of fun themes changing periodically to give our repeat customers something new to look forward to."
- **Company: TMMC. Staff: Lisa Hamacher,** casting dir.
- **Performances are held year-round** in Orlando, FL, and other major cities in Florida.
- **Seeking—Actor: males & females, 18+, all ethnicities. Actor:** males & females, 18+, all ethnicities.

- **Auditions will be held by appt. April 8** from 1-8 p.m. at Spotlight Dance & Entertainment, 7751 Kingspointe Pkwy., Ste. 102, Orlando, FL, 32819.
- **Send submissions to [murdermysteryla@gmail.com](mailto:murdermysteryla@gmail.com).** Note: Auditions are improv based.
- **The Murder Mystery Company 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, the company will handle flights and lodging.

**Victory Gardens Theatre**

- **Seeking actors for Victory Gardens Theatre 2015-16 Season.** Season includes "Sucker Punch" (Dexter Bullard, dir. Runs Sept. 18-Oct. 18); "Never The Sinner" (Gary Griffin, dir. Runs Nov. 6-Dec. 12); "Cocked" (Joanie Schultz, dir. Runs Feb. 12-Mar. 13); "Hillary and Clinton" (Chay Yew, dir. Runs Apr. 1-May 1); "The House That Will Not Stand" (Chay Yew, dir. Runs June 10-July 10).
- **Company: Victory Gardens Theatre.**
- **Season runs in Chicago, IL.**
- **Seeking—All Roles: males & females, 18+, all ethnicities.**
- **Equity Principal Auditions will be held** April 7 from 11 a.m.-5 p.m. (lunch, 1-2 p.m.), April 8 from 11 a.m.-5 p.m. (lunch, 1-2 p.m.) and April 9 from 11 a.m.-5 p.m. (lunch, 1-2 p.m.) at Victory Gardens Theater, 2433 N. Lincoln Ave., Chicago, IL, 60614. EPA rules are in effect. A monitor will be provided.
- **For an audition appointment, Equity members** call (312) 641-0406, 9:30 a.m.-12:30 p.m. or 3-4:30 p.m. only.
- **Prepare two contrasting, contemporary monologues,** no more than one and a half minutes each (three minutes total). Bring a headshot and resume.
- **Pays \$371/wk. Equity CAT Tier III Contract.**

**MUSICALS**

**'Crossing'**

- **Casting "Crossing," a musical.**
- **Company: American Repertory Theatre.** Staff: Mark Lunsford, prod.; Diane Paulus, dir.; Matthew Aucoin, music.
- **Rehearsals begin Apr. 27; runs May 29-June 5** in Cambridge, MA.
- **Seeking—Walt Whitman: males & females, 18-45, all ethnicities, baritone. John Wormley: males & females, 18-45, all ethnicities, tenor. Freddie Stowers: males & females, 18-45, African American, bass. Messenger: males & females, 18-45, all ethnicities, soprano. Ensemble: males & females, 18-45, all ethnicities, six tenor, five bass.**
- **Equity Principal Auditions will be held** April 8 from 9 a.m.-5 p.m. (lunch, 1-2 p.m.) at Loeb Drama Center, 64 Brattle St., Dance Studio, Cambridge, MA, 02138. EPA rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition
- **For an audition appointment, Equity members** email [crossingauditions@gmail.com](mailto:crossingauditions@gmail.com). Members without appointments seen as time permits.

• **Prepare an aria from modern opera.** Bring picture and resume. For more info, visit [www.americanrepertorytheater.org](http://www.americanrepertorytheater.org).  
 • **Pays \$836/wk. LORT Non-Rep Contract.**

### 'Oklahoma!'

• **Casting "Oklahoma!"**  
 • **Company: Paramount Theatre. Staff:** Jim Corti, dir.; Trent Stork, assist. dir.; Tom Vendafreddo, music dir.; Katie Spelman, choreo.; Kaylee Oost, company mgr.  
 • **Rehearsals begin Aug. 24, 2015; runs** Sept. 16-Oct. 18 in Aurora, IL.  
 • **Seeking—Curly: male, 20-29, all ethnicities,** a cattle rancher; his macho swagger is his worst enemy in getting to Laurey, his true love. **Laurey:** female, 20-29, all ethnicities, a girl with a defiant streak. Though Laurey is very in love with Curly, she resists his charms. **Will Parker:** male, 20-29, all ethnicities, an expert roper and cattleman; good-natured, not too bright, and continually frustrated by Ado Annie's dalliances. Rope tricks a plus. **Ado Annie:** female, 20-29, all ethnicities, late teens/early 20s, a spitfire awakened to the pleasures of romance, enjoys being desired, but is ultimately a young woman of good morals, always finding herself exposed to temptation. **Jud Fry:** male, 25-39, all ethnicities, a dark, disturbed, restless farm hand; his intense and crude manner keeps him a loner despite his passionate yearning for Laurey. **Aunt Eller:** female, 40-59, all ethnicities, Laurey's wise, older, aunt; has a bounce in her step that no one can keep up with. **Ali Hakim:** male, 18+, all ethnicities, Middle Eastern, a traveling salesman with a charm of his own which certainly works on Ado Annie. He could sell you anything. Comic chops required. **Gertie Cummings:** female, 20-29, all ethnicities, self-absorbed, with an abrasive bray; a jealous type who thinks she's better than everyone; has her eye on Curley. **Andrew Carnes:** male, 40-59, all ethnicities, Ado Annie's over-protective father; imposes his moral code on any man who comes within the sight of Ado Annie. **Cord Elam:** male, 30-49, all ethnicities, a cowman. **Ike, Fred, Slim, Mike, Joe, Sam, George:** male, 18-39, all ethnicities, cattlemen and farmers; singing and dancing ensemble. **Ellen, Kate, Sylvie, Armina, Aggie, Anida, Jan:** female, 18-39, all ethnicities, prairie women and farmers; singing and dancing ensemble.  
 • **Equity Principal Auditions will be held** April 13 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at AEA Chicago, 557 W. Randolph St., Chicago, IL, 60661. EPA Rules are in effect. A monitor will be provided.  
 • **For an audition appointment, call (312) 641-0406, 9:30 a.m.-12:30 p.m. or 3-4:30 p.m.** only beginning Apr. 6.  
 • **Prepare two contrasting 16-32 bar cuts.** Feel free to sing songs from the show or in a similar style. Bring sheet music in your key; an accompanist will be provided. Bring two copies of headshot/resume. Note: We recommend choosing musical theatre songs written prior to 1969 that you connect with personally and that show vocal and dramatic range.  
 • **Pays \$658/wk. Equity LOA to COST Contract.**

### Tennessee Shakespeare Company

• **Seeking local Germantown, TN-area** male/female musical theater performers who sing and can read and learn sheet music quickly for one-time readings of developing work. Work includes: "Tenderly, The Rosemary Clooney Musical" (rehearsals begin May 18, 2015; reading on May 23); "Midsummer Night" (rehearsals begin June 22; reading on June 27); and "Island of the Lost Coeds" (rehearsals begin Aug. 10; reading on Aug. 15).  
 • **Company: Tennessee Shakespeare Company. Staff:** Dan McCleary, founding and producing artistic dir.  
 • **Shows rehearse and run in** Germantown, TN.  
 • **Seeking—Musical Theater Performers:** males & females, 18+, all ethnicities.  
 • **Seeking submissions from TN.**  
 • **For consideration email picture and** resume to [harveykay@tnshakespeare.org](mailto:harveykay@tnshakespeare.org) or mail to Tennessee Shakespeare Company, Attn: Musicals Casting, P. O. Box 382143, Germantown TN 38183-2143. Submissions deadline is Apr. 6. Seeking submissions from local area actors only (residing within 50 miles from the theater) for these auditions. For more info, visit [www.tnshakespeare.org](http://www.tnshakespeare.org).  
 • **Pays: \$462 until June 7. Pays: \$476** starting June 8. Equity SPT Tier 7 Contract.

### 'The Light in the Piazza'

• **Casting "The Light in the Piazza."**  
 • **Company: Front Porch Theatricals LLC.**  
 • **Rehearsals begin July 27; runs in** Sewickley, PA.  
 • **Seeking—Margaret Johnson: female,** 40-55, African American, Ethnically Ambiguous / Mixed Race, elegant, self-possessed, practical and attractive; vocal range: low A-high G. **Clara Johnson:** female, 18-29, all ethnicities, Margaret's twenty-six-year-old daughter; young and naive for her age; vocal range low A-high A. **Fabrizio Naccarelli:** male, 18-29, all ethnicities, good-looking and charming Florentine; a romantic; vocal range: low Bb-high A; sings/speaks in Italian. **Giuseppe Naccarelli:** male, 18-29, all ethnicities, Fabrizio's slightly older brother; handsome ladies' man; vocal range: Bb-D; sings/speaks in Italian. **Franca Naccarelli:** female, 18+, all ethnicities, Giuseppe's wife; strong, passionate and jealous; vocal range: low Bb-high B; sings/speaks in Italian. **Signor Naccarelli:** female, 22-30, all ethnicities, Fabrizio's father; very charming. **Signora Naccarelli:** males & females, 40-59, all ethnicities, Fabrizio's mother; cunning and intelligent; vocal range: low C#-high B; sings/speaks in Italian. **Roy Johnson:** males & females, 40-55, all ethnicities, Margaret's husband; cold businessman; will also double in the ensemble. **Catherine Hiatt:** female, 20-30, all ethnicities, arcs from an ambitious, fresh-faced girl in a new relationship to a woman stunned by a betrayal and a divorce that she is only beginning to understand; vocal range: F3-D#5.  
 • **Equity Principal Auditions will be held** April 17 from 5-10 p.m. (by appt.), and April 18 from 5-10 p.m. (by appt.) at

Pittsburgh Musical Theater, 327 S. Main St., Pittsburgh, PA, 15220. EPA rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition. Callbacks will be held Apr. 19, 1-6 p.m.  
 • **For an audition appointment, visit** [www.frontporchpgh.com](http://www.frontporchpgh.com) (audition tab).  
 • **Prepare 16-32 bars of a legit musical** theater ballad and 16-32 bars of a classical art or opera/opera piece. Bring headshot and resume. Do not sing any songs from "The Light in the Piazza." Accompanist provided. Note: Seeking trained singers/actors with strong singing abilities in operatic and standard musical theater styles, in addition to strong acting capabilities.  
 • **Pays \$400/wk. Equity Guest Artist Tier II Contract.**

### The Wick Theatre 2015 Season

• **Casting the first two shows of The** Wick Theatre's 2015 Season. Currently casting: "Peter Pan" (Michael Ursua, dir.-mus. dir.; Angela Morando, choreo. Rehearsals begin May 26; runs June 11-28); and "George M!" (Norb Joerder, dir.-choreo.; Michael Ursua, mus. dir. Rehearsals begin June 16; runs July 2-19, 2015).  
 • **Company: The Wick Theatre. Staff:** Marilynn Wick, managing exec. prod.  
 • **Shows rehearse and perform in** Boca Raton, FL.  
 • **Seeking—Actors Who Sing: males &** females, 18+, all ethnicities, for various principal roles.  
 • **Equity Principal Auditions will be held** April 6 from 12-8 p.m. (by appt.) at The Wick Theatre & Costume Shop, 7901 N. Federal Highway, Boca Raton, FL, 33487. Equity Members without appointments seen as time permits. A monitor will not be provided. The producer will run all aspects of this audition.  
 • **For an audition appointment, Equity** Members should email [Hannah@thewick.org](mailto:Hannah@thewick.org). No calls. Bring three copies of pix & resumes, stapled together. Prepare a traditional musical theater song. No contemporary. Bring sheet music in correct key; accompanist provided but may not transpose. Callbacks will be Apr. 8 (8 a.m.-12 p.m.). For more info, visit [thewick.org](http://thewick.org).  
 • **Pays: \$586/wk. min. Equity SPT Tier 9** Contract.

## CHORUS CALLS

### 'Oklahoma!'

• **Casting "Oklahoma!"**  
 • **Company: Paramount Theatre. Staff:** Jim Corti, dir.; Trent Stork, assist. dir.; Tom Vendafreddo, music dir.; Katie Spelman, choreo.; Kaylee Oost, company mgr.  
 • **Rehearsals begin Aug. 24, 2015; runs** Sept. 16-Oct. 18 in Aurora, IL.  
 • **Seeking—Curly: male, 20-29, all ethnicities.** **Laurey:** female, 20-29, all ethnicities. **Will Parker:** male, 20-29, all ethnicities. **Ado Annie:** female, 18-29, all ethnicities, late teens/early 20s. **Jud Fry:** male, 25-39, all ethnicities. **Aunt Eller:** female, 40-59, all ethnicities, .

**Ali Hakim:** male, 18+, all ethnicities, Middle Eastern. **Gertie Cummings:** female, 20-29, all ethnicities. **Andrew Carnes:** male, 40-59, all ethnicities. **Cord Elam:** male, 30-49, all ethnicities. **Ike, Fred, Slim, Mike, Joe, Sam, George:** male, 18-39, all ethnicities, cattlemen and farmers; singing and dancing ensemble. **Ellen, Kate, Sylvie, Armina, Aggie, Anida, Jan:** female, 18-39, all ethnicities, prairie women and farmers; singing and dancing ensemble.  
 • **Seeking submissions from IL.**  
 • **Equity Chorus Calls will be held April** 14 from 10 a.m.-1:30 p.m. (male dancers; sign-in, 9:30 a.m.) and from 2:30-6 p.m. (female dancers; sign-in, 2 p.m.) at AEA Chicago, 557 W. Randolph St., Chicago, IL, 60661. Chorus rules are in effect. A monitor will be provided.  
 • **Be warmed up and ready to dance.** Bring jazz or ballet shoes. You may be asked to sing. Prepare two, contrasting 16-32 bar cuts. Feel free to sing from the show or in a similar style. Bring sheet music in your key; an accompanist will be provided. Bring two copies of headshot/resume.  
 • **Pays \$658/wk. Equity LOA to COST** Contract.

## FEATURE FILMS

### 'Alvin and the Chipmunks: Road Chip'

• **Casting featured extra roles for "Alvin** and the Chipmunks: Road Chip," the fourth installment in the "Alvin and the Chipmunks" franchise.  
 • **Company: 20th Century Fox,** Bagdasarian Productions. Catrett Locke Casting. Staff: Randi Mayem Singer, writer; Walt Becker ("Old Dogs"), dir.; Rose Locke, casting dir.  
 • **Shoots Apr. 13-14, in Atlanta, GA.**  
 • **Seeking—Country Music Band: male,** 18-60, all ethnicities, Seeking a country 4 piece band that resembles Georgia Florida Line members, drums, bass, guitar and sax, you will receive the music to learn before hand, but on the day of filming will only pantomime to already recorded music.  
 • **Seeking submissions from GA.**  
 • **Send submissions to** [alvin4atl@gmail.com](mailto:alvin4atl@gmail.com).  
 • **Include pictures of all band members** and measurements.  
 • **Pays \$120/8 hrs.**

### 'Arms And The Dudes'

• **Casting background for the feature** film, "Arms And The Dudes," starring Jonah Hill and Miles Teller.  
 • **Company: Green Hat Films, Mark** Gordon Company, Central Casting. Staff: Todd Phillips ("The Hangover"), dir.  
 • **Shoots April-May in Miami, FL.**  
 • **Seeking—Military Background: males** & females, 18-55, all ethnicities. **Civilians:** males & females, 18-55, all ethnicities. **Middle Eastern Background:** males & females, 18-55, Middle Eastern.  
 • **Seeking submissions from FL.**  
 • **Send submissions to** [moviesubmissions@centralcasting.com](mailto:moviesubmissions@centralcasting.com).

• **Some pay.**

**'Billy Lynn's Long Halftime Walk'**

- **Casting background for the feature film** "Billy Lynn's Long Halftime Walk," starring Joe Alwyn. Project description: "An infantryman recounts the final hours before he and his fellow soldiers return to Iraq."
- **Company: Sony Pictures, Catrett Locke Casting.** Staff: Ang Lee, dir.; Rose Locke, casting dir.
- **Shoots May 5-8, 11-15, 18 and June 2-4** in Atlanta, GA.
- **Seeking—Executive: male, 21-60, all ethnicities,** seeking an executive type that has a tough exterior, those from Texas and have the Texas look are encouraged to apply, need to be put together and sharp looking.
- **Seeking submissions from GA.**
- **Send submissions to BillyLynnAtl@gmail.com.**
- **Include three pictures (head and body)** age, height, weight, and all contact info.
- **Pays \$120/8 hrs.**

**'Captain America 3: Civil War'**

- **Casting the Marvel Studios feature film** "Captain America 3: Civil War," starring Chris Evans, Robert Downey Jr., Jeremy Renner & Scarlett Johansson.
- **Company: Marvel Studios, Walt Disney Studios Motion Pictures.** Staff: Anthony Russo & Joe Russo ("You, Me and Dupree"), dirs.; Tammy Smith, extras casting dir.
- **Shoots April-July in the Atlanta, GA area.**
- **Seeking—Russian Men: male, 25-65,** Caucasian, tough types, character types, curly types, beards area plus but not mandatory, seeking Russians, Eastern Europeans and Slavic types (Polish, Czech, Serbian, etc), shooting in May. **Military Officers / Officials:** male, 50-75, all ethnicities, distinguished looking men, former military is a plus but not mandatory, please describe any prior military experience, shooting in May. **African Men & Women:** males & females, 18-75, African Descent, ethnic wardrobe a plus but not necessary, please list your African country of origin, shooting in May. **College Students & Alumni Types:** males & females, 18-60, all ethnicities, Ivy League appropriate attire required, shooting in May.
- **Seeking submissions from GA.**
- **Send submissions to sputnikextras@gmail.com.**
- **Include your name, age, contact info,** location, height, weight, all clothing sizes, two recent photos (face & body), and if possible a photo of you dressed "looking the part" for what you are submitting for. Must be local hire to Atlanta, GA area.
- **Some pay.**

**'In Dubious Battle'**

- **Casting the feature film** "In Dubious Battle," based on a John Steinbeck novel of the same name starring James Franco, Bryan Cranston, Selena Gomez, Robert Duvall & Danny McBride.
- **Company: RabbitBandini Productions.** Staff: Matt Rager, writer; James Franco,

- dir.; Tammy Smith, casting dir.
- **Shoots this April in Senioia, GA.**
- **Seeking—1930's Townsfolk:** males & females, 18-75, Caucasian.
- **Seeking submissions from GA.**
- **Submit your name, contact info,** height, weight, age, location, all clothing sizes, and recent photos (face & body, not headshots) to tammysmith-casting@gmail.com.
- **Some pay.**

**'The Big Short'**

- **Casting for the feature film** "The Big Short" starring Brad Pitt, Christian Bale, and Ryan Gosling.
- **Company: Caballero Casting, Plan B Entertainment, Paramount Pictures.** Staff: Dede Gardner, prod.; Brad Pitt, prod.; Adam McKay, writer/dir.
- **Shoots Apr. 6 & May 15 in New Orleans, LA.**
- **Seeking—Twin Boys: male, 5-7,** Caucasian, Hispanic, identical, brown hair.
- **Seeking submissions from LA.**
- **Send submissions to thebigshortextras@gmail.com.**
- **Some pay.**

**STUDENT FILMS**

**'Diana Flynn and the Sword of Sir Morris'**

- **Casting "Diana Flynn and the Sword of Sir Morris,"** an action-adventure student film for FSU.
- **Company: FSU College of Motion Picture Arts.** Staff: Phillip Thomas, dir.
- **Shoots in Tallahassee, FL.**
- **Seeking—Diana Flynn: female, 18-30,** Caucasian, intelligent, independent, athletic, strong, and witty; a historical researcher who works for her mother, treasure hunter Moira Flynn; when her mother is kidnapped, Diana seizes her chance to step into the spotlight. **Patrick Murphy:** male, 22-35, all ethnicities, the museum security guard; he was a soldier before coming home and taking the quiet job of a museum security guard; strong, athletic, honest, takes his job seriously; he is taken largely by surprise when Diana Flynn breaks in to his museum; spends most of the film discovering whom he should trust. **Sophia Flynn:** female, 18-26, Caucasian, the youngest daughter of Moira Flynn; unlike her mother Moira and older sister Diana, Sophia is more comfortable behind a computer doing research, rather than breaking into a museum; carries the comedic relief of the film; smart, witty, a little nerdy, and loyal; brave and never abandons her loved ones. **Alistair Cromwell:** male, 40-60, Caucasian, a ruthless fortune hunter and black-market dealer; he is a cunning Machiavellian villain who prefers to use threats and intimidation to get what he wants; however, Alistair will not hesitate to kill in order to claim the Sword of Sir

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

- Morris, a valuable artifact worth millions on the black market; his kidnapping of Moira Flynn and threats to her daughters set the entire film into motion; Alistair is tall, thin, and dresses in expensive professional clothes; immoral, ruthless, unsympathetic, and doesn't suffer fools or nonsense; he sees Moira, Diana, and Sophia as annoyances to be used and then discarded. **Moira Flynn:** female, 45-60, Caucasian, after the death of her husband, a museum curator, historian Moira Flynn traveled the world hunting down rare artifacts with her two young daughters in tow; she is smart, loyal, loving, and strong, practically the female equivalent of Indiana Jones; her role in the film is small, but her example and kidnapping inspire her daughter to step up and become a hero.
- **Seeking submissions from FL.**
- **Send submissions to pdt14@my.fsu.edu.**
- **Meals and craft services provided.**

**SCRIPTED TV & VIDEO**

**'Badlands'**

- **Casting for the AMC Television pilot** "Badlands." Project description: "A mighty warrior and a young boy search for enlightenment in a ruthless territory controlled by feudal barons."
- **Company: Batherson Casting, AMC Television, Entertainment One.** Staff: Alfred Gough & Miles Millar, creators/exec prods.
- **Shoots mid May in New Orleans, LA.**
- **Seeking—Stand-Ins: male, 18+,** Caucasian, Hispanic, 5'7," 135 lbs, dark hair preferred, martial arts experience a plus.
- **Seeking submissions from LA.**
- **To apply, please register at www.mycastingfile.com for free.**
- **Some pay.**

**'Finding Carter'**

- **Casting background for the MTV series,** "Finding Carter," starring Kathryn Prescott and Milena Govich.
- **Company: MTV, Catrett Locke Casting.** Staff: Scott Speer, dir.; Rose Locke, casting dir.
- **Shoots Apr. 6 in Atlanta, GA.**
- **Seeking—Seamstress: female, 18-70,** all ethnicities, must be an experienced seamstress.
- **Seeking submissions from GA.**
- **Submit three pictures, your height,** weight, age, and phone number to Carter2ATL@gmail.com.
- **Some pay.**

**'From Dusk Till Dawn'**

- **Casting for the El Rey TV series** "From Dusk Till Dawn."
- **Company: Third Coast Extras, Rodriguez International Pictures.** Staff: Robert Rodriguez, exec. prod.; Beth Sepko, casting dir.
- **Shoots this spring in Austin, TX.**
- **Seeking—High End Clientele: males & females, 18-60, all ethnicities. High School Jocks:** male, 18-22, all ethnicities. **High School Girls:** female, 18-22, all ethnicities. **Hispanics:** males &

- females, 20-50, Hispanic. **Attractive Females:** female, 18-30, all ethnicities, attractive, skinny, emaciated from lack of feeding on humans, must be comfortable wearing a bikini on screen.
- **Seeking submissions from TX.**
- **Send submissions to thirdcoastextras@gmail.com.**
- **If you have a vehicle you are willing to use for the scene,** include a photo of it with your submission. Seeking new faces only. Must be Texas resident with valid Texas ID, who lives in or at least close to Austin, TX. Do not submit if you're not local to the area or nearby. New faces only who haven't appeared on this show yet. Must have a flexible schedule with full day and night availability, and your own reliable transportation to get to set.
- **If submitting for High Clientele and** have a luxury vehicle, please send photo submission if you would like it to appear on screen.
- **Pays \$79.75/day.**

**'Rectify'**

- **Casting background for the Sundance Channel drama** "Rectify," starring Aden Young and J. Smith-Cameron. Project description: "Daniel Holden must put his life back together after serving 19 years on Georgia's Death Row before DNA evidence calls his conviction into question."
- **Company: Sundance Channel, Extras Casting Atlanta.** Staff: Ray McKinnon, exec. prod.
- **Shoots April in Griffin, GA.**
- **Seeking—Griffin Residents: males & females, 18-70, all ethnicities,** men and women of all types who live in the Griffin area to be background.
- **Seeking submissions from GA.**
- **Submit a recent photo, age, height,** weight, all contact info, and make/model/year/color of car to rectifyextras3@gmail.com.
- **Some pay.**

**'Scream'**

- **Casting for the MTV series** "Scream" (shooting title: "Hush"), based on the movie franchise of the same name.
- **Company: Central Casting Louisiana.** Dimension Films. MTV. Staff: Wes Craven, exec prod.; Harvey Weinstein, exec prod.; Bob Weinstein, exec prod.; Cathy Konrad, exec prod.
- **Shoots April-July in Baton Rouge, LA.**
- **Seeking—High School Students: males & females, 18-25, all ethnicities. Teachers:** males & females, 25+, all ethnicities. **Police:** males & females, 25-59, all ethnicities.
- **Seeking submissions from LA.**
- **Send submissions to hush@central-casting.com.**
- **Some pay.**

**'The Originals'**

- **Casting background for The CW TV series** "The Originals," starring Joseph Morgan and Danielle Campbell.
- **Company: The CW. Warner Bros.** Television. CBS Television Studios. Staff: Tammy Smith, background casting dir.
- **Shoots this April in Atlanta, GA.**
- **Seeking—Witches: female, 25-65, all ethnicities,** intense looking witch types.

FILM

TV & VIDEO

- **Seeking submissions from GA.**
- **Send submissions to [originalsextras@gmail.com](mailto:originalsextras@gmail.com).**
- **Include current photos, contact number, email, location (city & state), age, height/weight, and measurements.**
- **Some pay.**

**'Underground'**

• **Casting for the WGN America television series "Underground" starring Jurnee Smollett-Bell and Christopher Meloni.** Project description: "The series follows a group of slaves who plan a daring escape from a Georgia plantation to cross 600 miles to freedom, aided along the way by a secret abolitionist couple running a station on the Underground Railroad, as they evade those tasked with bringing them back, dead or alive."

• **Company: Caballero Casting, Sony Pictures Television, WGN America.** Staff: Akiva Goldsman, exec. prod.; Joe Pokaski, co-creator/exec. prod.; Misha Green, co-creator/co-prod.; Anthony Hemmings, dir.

• **Shooting starts April 17 tentatively, in Vacherie, Baton Rouge, and St. Francisville, LA.**

• **Seeking—Contortionist: male, 18+, African American.**

• **Seeking submissions from LA.**

• **Send submissions to [undergroundrailroadcasting@gmail.com](mailto:undergroundrailroadcasting@gmail.com).**

• **We will have strict hair guidelines and costume sizes.** Men should grow out hair and facial hair. Please note any tattoos and piercings or modern dental work such as metal braces or gold teeth. Please include ant photos or videos exhibiting contortion.

• **Some pay.**

**DANCERS & CHOREOGRAPHERS**

**Arizona Cardinals Cheerleaders**

• **Seeking cheerleaders for the 2015 Arizona Cardinals.** Casting personnel state: "Imagine cheering and dancing in front of 65,000 fans, being a role model for young children, and supporting hundreds of charity/community groups in the valley! This group of beautiful, sophisticated, and talented women does it all and you have a chance to be a part of it."

• **Company: Arizona Cardinals.**

• **Rehearses Tues., Wed., and Thurs.**

(6:30-9 p.m.). Must attend outside workouts two-three times/wk. Upcoming mandatory events include RibFest/Draft Day practices Apr. 28 & 29 (6:30-8:30 p.m.) and performance Apr. 30 (4-7:30 p.m.), and mini camp and photo shoot on dates TBD. This is a yearlong commitment through May 2016; team is based in the Phoenix metropolitan area, AZ.

• **Seeking—Arizona Cardinals Cheerleaders: female, 18+, all ethnicities.**

• **Auditions will be held April 11 at 1 p.m.** (pre-registration encouraged; registration 12-1 p.m.) at Arizona Biltmore Resort, 2400 E. Missouri Ave., Phoenix,

AZ, 85016.

• **Visit <http://www.azcardinals.com/cheerleaders/auditions.html>** for detailed information and to pre-register. Pre-registered applicants (those who have turned in the application prior to Mar. 30) will receive the choice of contestant numbers. Applicants not pre-registered need to bring a completed packet to registration on the day of auditions. It is recommended that walk-ups arrive promptly at 12 p.m. to ensure sufficient time to register. Wear a crop/half top, shorts, and dance shoes or sneakers (no platforms or heels) and your hair and make-up in a way that complements your features; it is recommended that you wear an outfit that makes you stand out. Semi-finals are Apr. 12 and finals are Apr. 13-15. Email questions to [cheerinfo@cardinals.nfl.net](mailto:cheerinfo@cardinals.nfl.net).

• **\$25 audition fee required. All applicants must have a full-time job or be a full-time student.**

**CRUISE LINES**

**Carnival Cruise Lines, Singers & Dancers**

• **Seeking high quality triple-threat performers** with contemporary vocal styles and lyrical, jazz, or hip-hop dance experience for Carnival Cruise Lines.

• **Company: Carnival Cruise Lines.**

• **Contract dates vary.**

• **Seeking—Singers Who Dance: males & females, 18+, all ethnicities,** experienced stylistic vocalists with strong performance qualities and dance background; females must belt to a D or E; males must belt to Ab and have a strong falsetto. **Dancers Who Sing: males & females, 18+, all ethnicities,** experienced dancers with strong ability in lyrical, jazz, and hip-hop that sing well.

• **Auditions will be held April 8 at 10 a.m.** (singers who dance) and April 9 at 10 a.m. (dancers who sing) at Mason Dance Center, 600-B Reading Road, Mason, OH, 45040. And April 8 at 10 a.m. (singers who dance) and April 9 at 10 a.m. (dancers who sing) at Mason Dance Center, 600-B Reading Road, Mason, OH, 45040. And April 14 at 10 a.m. (singers who dance) and April 15 at 10 a.m. (dancers who sing) at Chelsea Studios, 151 W. 26th St., NYC, 10001. And April 14 at 10 a.m. (singers who dance) and April 15 at 10 a.m. (dancers who sing) at Chelsea Studios, 151 W. 26th St., NYC, 10001.

• **Sign-in starts at 9:30 a.m. each day.** Bring pix & resumes, stapled together. Singers: Audition will begin with dance call (wear appropriate attire) and selected candidates will be called back to sing. 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 cappella. Dancers: Prepare two songs that best display your vocal range and style; accompanist provided or you may use your own pre-recorded tracks; no a cappella. Selected candidates will be invited to the dance call later that day

**OFF THE CHARTS**

BY REBECCA WELCH

**film**

**'Nine Lives'**

Ronna Kress is currently casting the flick about a businessman-turned-house cat that's set to start filming this May in Montreal.

**tv**

**'The X-Files'**

Prepare your tinfoil hat because the classic FOX series is set to shoot six new episodes this June in Vancouver with the help of casting director Rick Millikan.

**film**

**'Billy Lynn's Long Halftime Walk'**

A young private is brought home from a highly publicized battle in Iraq for a promotional tour in this Avy Kaufman cast film.

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where technical exercises & contrasting combinations will be taught. Dress in close-fitting dance attire. For more info, visit <http://carnivalentertainment.com/auditions>. For a closer look at Playlist Productions' shows, go to [www.carnivalentertainment.com/playlist](http://www.carnivalentertainment.com/playlist).

• **Pays a competitive rate, and includes preferred living accommodations and other benefits.**

**RADIO & PODCASTS**

**'Through the Eyes of Dogs'**

• **Seeking two talented on-air personalities** to co-host "Through the Eyes of Dogs," a new podcast that explores the world through the eyes of dogs. Actors will play the characters of two male dogs, who will be joined by their female human co-host (think "Mystery Science Theater" meets "Click and Clack" in terms of dynamic between co-hosts). Note: This casting call is not for the female human co-host; the call is for two male voice actors playing the role of dogs. The podcast will be an entertaining and playful conversation between the dog and human co-hosts and their weekly guest (celebrity, dog industry-related individual, or general person of interest). Responsibilities include: co-host a weekly 30-minute podcast; collaborate on stories and guests; and research topics and guests.

• **Company: TWM. Staff: G.R. Derry, coord.**

- **Records remotely weekly.**
- **Seeking—Larger Dog Co-Host: male, 18+, all ethnicities,** watchful, gentle, easygoing, friendly, calm; the calm, easygoing larger dog is a gentle and patient fellow, although he is not overly playful; he is devoted to his family and is willing to please, although at his own pace; he can be stubborn; he is not aggressive, but can still bark if necessary; deeper voice. **Smaller Dog Co-Host: male, 18+, all ethnicities,** playful, feisty, alert, self-assured, quick, independent; this brave and jaunty little aristocrat is loved, respected, and adored for all his idiosyncrasies; an independent and stubborn character, the smaller dog is also quite sensitive to praise and blame; independent, intelligent, and hilarious in his dignified seriousness, he's a true terrier; despite his size, he doesn't yap: he barks; he has a powerful bark that can scare the wits out of the unsuspecting burglar or delivery person; mid- to upper-range voice.
- **Seeking submissions nationwide.**
- **Apply on [Backstage.com](http://Backstage.com).**
- **In your cover letter, describe your relationship and experience with dogs,** note your availability, and provide any examples of previous work that you would like to share with the casting team.
- **Coordinator states: "This is a pro-bono opportunity at the outset and will transition to a paid position upon completion of pilot episode. Pay will be based on a per-episode rate."**

**WORKSHOPS**

**Broadway Artists Alliance, National Audition Tour**

• **Seeking advanced young musical theatre performers** (ages 8-21) for BBA's upcoming intensives, master classes, industry showcases, and performance opportunities in NYC. BAA states: "Work one-on-one with the stars and casting directors of your favorite Broadway shows. Participants will study song interpretation, audition technique, and Broadway dance with Tony Award-winning guests, Broadway performers, and agents!"

• **Company: Broadway Artists Alliance (BAA).** Staff: Recent and upcoming guests include Sutton Foster, Megan Hilty, Laura Osnes, Jeremy Jordan, Jason Robert Brown, Bebe Neuwirth, Christian Borle, Norbert Leo Butz, Billy Porter, Jonathan Groff, and more.

• **Programs are held at Ripley Grier Studios in NYC.**

• **Seeking—Young Performers: males & females, 8-21, all ethnicities.**

• **Auditions will be held by appt. April 10** in Sarasota, FL. And April 11 in Tampa, FL.

• **Admission is by audition only.** For more info, call 212-561-9429 or visit [www.broadwayartistsalliance.org](http://www.broadwayartistsalliance.org).

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rolls out into a karate front, back and round kicks while at the same time  
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[www.google.com-videos-hoboJacksings](http://www.google.com-videos-hoboJacksings) or [www.dailymotion.com](http://www.dailymotion.com) -  
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Cliff Saunders and Sam Robards in the 2008 production of "The 39 Steps"

## MEET THE MAKER: Maria Aitken, "The 39 Steps"

BY JACK SMART

**C**an a mainstream play survive in NYC without big-name stars? In today's persistently precarious economic climate, it's a question on the minds of many working in commercial theater.

When Broadway producers insist to Maria Aitken that theater depends on celebrity, however, she usually responds, "Well, I did a show that ran for three years on Broadway with nobody anybody had heard of. And they say, 'That was a freak.'"

The exception to the rule Aitken is referring to is the screwball thriller "The 39 Steps," which she directed in a 2006 London production still delighting audiences today, as well as the 2008 Broadway transfer that earned six Tony nominations and two wins. Adapted for the stage from John Buchan's 1915 novel and Alfred Hitchcock's 1935 film by Simon Corble and Nobby Dimon, and rewritten by Patrick Barlow, it seems an unlikely commercial success in the U.S. given its distinct British pedigree and peculiar comic rhythms.

But as Aitken explains, there's always a market for theater that revels in its own theatricality.

"Audiences appear to be enchanted by the idea that you make a show with almost nothing," she says. Structured as a frame-by-frame parody of Hitchcock's famous thriller, "The 39 Steps" is a whirlwind of dizzying costume changes and actors portraying multiple

eccentrics. Its aesthetic looks deceptively spare and shabby, making the performances all the more impressive to audiences. Aitken says, "It's two ladders and three trunks! Of course, that's not entirely true because the dresses are practically doing a ballet in the wings."

The production's logistics turn Aitken into a choreographer of chaos as much as a director. For the upcoming Off-Broadway incarnation, which opens April 9 at Union Square Theatre, she had the cast rehearsing in costume long before official tech rehearsals. The precise parameters of the script and its accompanying soundtrack allow the actors to discover the rhythms of their characters. "You impose the structure and then they start personalizing it, playing within the confines," she says.

"If you listen to the collision of the syllables you will find out who they are; I think the characters are in there. Comedy is defined by language, really. It has to do with consonants and the way they kind of abut. Sometimes you can look at a play and you know exactly how to say it because the author has transmitted his message, like a message in a ship bottle."

Aitken, a former West End star who knows a thing or two about specific comedic cadences—having played more Noël Coward leads than any other actor—admits part of the reason she gels with "The 39 Steps" cast is her performance background. "The moment I started to cast it my spirits started to soar, because I realized I was going to get a very

good cast together," she remembers. A particular style of vaudevillian performativity is required, and Arnie Burton, Billy Carter, Robert Petkoff, and Brittany Vicars have it: "Their funny bones are in the right place. The funny bone is the important thing."

Pairing actors in auditions is also crucial for a show as collaborative as this one. When asked about what makes for great stage chemistry, Aitken searches for the words. "Until you put them together you can't tell.... It doesn't have to be love or anything. In fact, hate passes very well onstage. But it has to be a kind of...fizz." Performers who look great on paper or who nail their first audition often aren't cast because that enigmatic compatibility just isn't there. As Aitken points out, that's one of the many reasons auditioners shouldn't take rejection too personally.

"I don't trust the audition process," she adds. "I think it's a rotten way of telling too much about anyone." For her, the audition room is a space to get to know actors, to hear their delivery of the text's rhythms, to gauge the often intangible interactions that tug at an audience.

"It is a curious convention, the theater." **b**

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