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returning to
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Saoirse Ronan photographed by Stephanie Diani in NYC Oct. 7. Hair by Adir Abergel for Starworks Artists. Makeup by Mai Quynh for Starworks Artists. Cover designed by Jessica Balaschak.

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ANN DOWD

Ann Dowd has become a ubiquitous character actor as of late. After a stunning role in 2012's "Compliance," Dowd has been popping up in everything from "Masters of Sex" to HBO's "The Leftovers," currently in its second season, and will appear in "Night Is a Room" at Manhattan's Signature Theatre, opening Nov. 3.

By Molly Eichel



Tell us about "The Leftovers."

We have the most wonderful time. I don't know of a man with more imagination than Damon Lindelof or more skill than Tom Perrotta. Just hold on for dear life. The extraordinary thing about it is that it makes complete sense. I'm with Justin [Theroux], and I'm trying not to use too many superlatives because then you won't believe me, but he's a prince among princes.

Photographed by Luke Fontana

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

The big thing is don't sweat it. I teach when I'm able to. I say to the kids, "Listen darling, you chose this for a reason; trust the gifts you've been given. Keep the love affair alive." When I was in my 20s, I was losing it in my apartment in Chicago. I remember seeing the opening of "About Last Night," starring Elizabeth Perkins,

whom I went to school with. She was getting out of her limo and I remember thinking, What am I going to do? I can't bear this another minute. A very strong calm came over me. It just said, "It's OK. It'll be fine when you get to your 50s." It even gave me an exact age: 56. But I was livid! What do you mean, 50s? But that's when things began to change in a bigger way for me.

What was your worst survival job?

I once was going to sell American Frozen Foods over the phone. I made my first call: "I'm sorry to bother you," which is a bad choice if you're selling food. This woman was older; she asked how much it was and I said, "Honey, it's a little pricey, and you probably don't need it."

How do you typically prepare for an audition?

When I began to audition for theater, I would stutter, so it would go through their minds that this person is special needs. I have a special needs son, so I don't say that with flippancy. So I thought I needed to get over those nerves. You need to get to those places where you've done the work, know you're running the audition. It's yours for now.

Which of your performances has left a lasting mark on you?

Sister Aloysius in "Doubt." I was raised Catholic and I have two aunts who are sisters. I knew the world. Here's a role that taught me so much about doing the job that is in front of you even if you're not suited for it. And when you make a mistake, let the crack happen. [My character in] "Compliance," unlike Aloysius, she should have cracked. She said, "You would have done the same thing." I loved her because you learn profound compassion for every creature. **b**

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NEWS

The Actors Fund,
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UPDATE | **THE ACTORS HOME**, which provides assisted living for performers and entertainment vets, is getting a \$25 million face-lift and 25,000 square feet of new space. The Oct. 26 groundbreaking is the first step toward a self-sufficient facility and eliminating the need for Actors Fund subsidies. For more information, visit actorsfund.org.



EDUCATION

Schooling for the Spotlight

HOLLYWOOD PERFORMERS ACADEMY OFFERS AN ALTERNATIVE TO HOMESCHOOLING FOR STAGE AND SCREEN HOPEFULS

BY BENJAMIN LINDSAY

The Hollywood Performers Academy is the newest studio school to help spotlight-hungry kids and teens follow their dreams. Built on the legacy of the Hollywood Professional School (which, after opening in 1935, ran for 50 years and boasts noted alumni like Elizabeth Taylor and Judy Garland), the academy just opened its doors in September for its first year of students.

“I think its time has come,” said Wesley Staples, Hollywood Performers Academy

advisory board director and former Studio Teachers union president. “There’s a movement in the entertainment industry toward homeschool and independent study. I find that 98 percent of my children are now homeschool or independent study, [but] they are coming more and more unprepared and a little behind because sometimes parents just aren’t up to calculus and French and Latin and chemistry and physics.”

That’s where the HPA steps in. Staffed with dual-credentialed teachers, the school’s educators personally design curricula for their

entertainment industry-bound students, meeting their state’s guidelines for academic education by way of the classroom and independent study, while simultaneously offering electives in acting, singing, dancing, modeling, and more.

“I’m interested in the academics—that they know that there’s a life after this and they have to be prepared for it. Good education is insurance,” said Staples, who has over 40 years of experience teaching and monitoring young talents. Citing famous pupils like Jodie Foster and Brooke Shields, he said, “They got good educations and they were happy about it.”

In addition to ensuring performers’ academic success, HPA enhances students’ lives socially and professionally. Unlike homeschooling, the academy has a locked-in network of like-minded performers. “What this does for kids who are in the same kind of world is they get to network—they all know which agents they’re going to and which acting teachers, so they talk about their acting classes,” said Staples. “They are interested in the same things. It’s really good for them.”

Academy director and longtime acting teacher Dario Musumeci has also witnessed the benefits of the new academy’s presence in the Los Angeles Center Studios, where series like “Shake It Up,” “Good Luck Charlie,” and “Girl Meets World” (for which Staples teaches) are filmed. The proximity better prepares the academy’s performers for their posteducation lives.

“Here in a studio lot, they get grounded very quickly,” said Musumeci. “These kids are working professionals now. They’re working in the industry and they want to get to that next level. We help them achieve their goals.”

The Hollywood Performers Academy’s four locations—L.A., New York, Chicago, and San Francisco—offer year-round open enrollment and have several scholarship and tuition assistance programs in place for qualified candidates. “We’re not going to turn anyone away because they can’t afford it,” said Staples.

For more about the academy’s offerings, visit hollywoodperformersacademy.com. **b**



Check the Casting section for full details on top theater roles, or visit casting.backstage.com

INDUSTRY NEWS

WHO'S ON DIAPER DUTY?

CASTING INFO ON 'THE BABYSITTER' AND OTHER PROJECTS

BY REBECCA WELCH

With Halloween around the corner, it may be time to give a second look to your nanny's background checks. "The Babysitter" is dialing up the deviousness with murder. Robbie Amell, Hana Mae Lee, Judah Lewis, Bella Thorne, Samara Weaving, and Andrew Bachelor are signed on for this thriller that has enlisted Rich Delia Casting for a late October shoot in the heart of Los Angeles.

Word is M. Night Shyamalan ("The Sixth Sense," "Wayward Pines") is no longer seeing dead people, and is working on a new project. The supernatural film, currently titled "Split," is keeping its plot under lock and key for the time being. The director, known for his plot twists, has tapped Douglas Aibel and Henry Bergstein to cast. The mystery production, set for January 2017, has recently added a number of actors to the project including James McAvoy, Anya Taylor-Joy, Betty Buckley, Jessica Sula, and Haley Lu Richardson, who are currently on board for

the Blumhouse-produced feature set to shoot in mid-November in Philadelphia.

Meanwhile, Fox is riding Greased Lightning to its first live musical. While NBC had started to corner the market on televised musicals with live versions of "Peter Pan" and "The Wiz," Fox has entered the speedway with "Grease: Live." The classic flick will reach its film-theater hybrid translation with the help of Telsey + Company, which is gathering the kids of Rydell High for the telecast on Jan. 31, 2016. The casting directors have managed to snag Vanessa Hudgens, Julianne Hough, Keke Palmer, Carlos PenaVega, Aaron Tveit, Mario Lopez, and Carly Rae Jepsen as Frenchy for the event.

Alec Baldwin is going temporarily "Blind" opposite Demi Moore. The drama cast by Dean E. Fronk and Donald Paul Pemrick has been hovering in film purgatory for a while but is finally on its feet. The story follows a once-affluent mob wife who, as part of her community service, reads to and eventually falls in love with a blind



Hana Mae Lee

novelist. The romantic script will be helmed by producer-turned-director Michael Mailer ("Blood and Bone") and is set to begin filming this week in New York.

AMC, the network known for chronicling the cooking of the finest blue meth this side of Albuquerque, N.M., is looking to sample a finer cuisine with its new series "Broke." It follows a freshly widowed sommelier and

a mob-plagued chef setting out to open their dream restaurant, based off the Danish series "Bankerot." The New York-based production will begin later this year with Julie Tucker and Ross Meyerson in the casting chairs.

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

AWARDS SEASON

Indies Go Goth

THE NOMINEES FOR THE 2015 GOTHAM INDEPENDENT FILM

Awards were announced Oct. 22 and "The Diary of a Teenage Girl" led the indie film charge with four nods out of seven competitive categories. Sean Baker's "Tangerine" trailed with three, including two for his leads and first-time actors Kitana Kiki Rodriguez and Mya Taylor. Other actors

nominated include Brie Larson for her turn in "Room," Cate Blanchett for awards season favorite "Carol," Paul Dano for "Love & Mercy," Lily Tomlin for "Grandma," Christopher Abbott for "James White," and the entire "Spotlight" ensemble, which will be presented with a special award and includes Mark Ruffalo, Rachel McAdams, Liev Schreiber, Brian d'Arcy James, Michael Keaton, John Slattery, and Stanley Tucci. For the full list of nominees—and speculated Oscar predictors—visit backstage.com.

—BRIANA RODRIGUEZ



Check the Casting section for full details on top film, TV, and Web series roles, or visit casting.backstage.com

FILM

SCREAM KINGS AND QUEENS

8 ACTORS WHO STARTED THEIR CAREERS IN HORROR

BY BRIANA RODRIGUEZ

The time of year for mischief, magic, and scary movies has arrived, and some of the faces we grew up watching came to prominence after being covered in blood. Many of Hollywood's top actors started their careers in the fear business. Here are eight whose big breaks came through the horror genre.

George Clooney, "Return to Horror High"

The year was 1987 and Clooney had yet to wow us with his effortless charm, Oscar-winning skills, and great taste in women. The A-list-in-the-making was busy playing the doomed actor Oliver, who's fittingly dressed as a police officer, during a string of high school murders.

Renée Zellweger, "Texas Chainsaw Massacre: The Next Generation"

The "Bridget Jones's Diary" actor teamed up with her fellow Lone Star State native Matthew McConaughey for this "Chainsaw" sequel in 1994. Both would go from sporting fake blood to winning real Oscars.

Kevin Bacon, "Friday the 13th"

Before "Footloose," Bacon was forever immortalized in this serial

killer cult classic as the guy who got an arrow through the neck while smoking in bed. Thirty years after his horror debut, he won a Golden Globe and a SAG Award for his turn in 2010's "Taking Chance." Currently, he can be seen playing an FBI agent in the mob movie "Black Mass."

Tom Hanks, "He Knows You're Alone"

In one of the first films to come out of the slasher film golden age, Hanks made his big-screen debut as Elliot, a psychology student who develops a crush on a girl being stalked by a serial killer. It was the beginning of an illustrious career for the now two-time Oscar winner who's poised for some more awards season attention with his latest role in the Cold War drama "Bridge of Spies."

Abigail Breslin, "Signs"

Before she ventured deeper into the thriller genre on this year's TV series "Scream Queens," Breslin starred opposite Mel Gibson, Rory Culkin, and Joaquin Phoenix in this 2002 M. Night Shyamalan alien film. The Oscar nominee was only 5 years old when she played Gibson's onscreen daughter, Bo, and set a new record for the creepiest way to ask for a glass of water.



Eva Mendes

Jamie Lee Curtis, "Halloween"

Before she was seducing fathers in her office as the "Scream Queens" dean Cathy Munsch, Curtis took on one of film history's most notorious serial killers, Michael Myers, in the 1978 film directed and co-written by John Carpenter.

Eva Mendes, "Urban Legends: Final Cut"

While one of Mendes' earliest credits includes horror film "Children of the Corn V: Fields of Terror," it was her supporting role in 2000's "Urban Legends" sequel that helped kick-start her career. Although she didn't survive the film's credits, she

was later credited for "2 Fast 2 Furious," "Training Day," "Hitch," and "The Place Beyond the Pines," opposite her real-life love Ryan Gosling.

Jennifer Aniston, "Leprechaun"

Before she was there for us when the rain starts to fall, Aniston was trying to outwit the luck of the leprechaun. The 1993 flick follows the actor as she tries to outthink a sadistic leprechaun willing to stop at nothing to get his pot of gold. It's Aniston's spunk and a four-leaf clover that send him melting down a well.

Happy Halloween! **b**

ATLANTA THEATER

The Tonys of the Southeast

THE BIG PEACH'S THEATER COMMUNITY

is gearing up to celebrate its achievements at the Suzi Bass Awards, metro Atlanta's own version of the Tonys. Held at the Porter Sanford III Performing Arts and Community

Center in Decatur, Ga., on Nov. 2, the 11th annual ceremony will recognize the best actors and theater-makers in the region, and include performances of musical numbers from nominated shows. "Suzi was a wonderful actress, mentor, arts leader, wife, mother, and friend," Interim Executive Director Karen Howell said of the awards' namesake. "Suzi would

have been thrilled to see what is going on in our theaters...from the smallest to the Alliance." Companies with multiple nominations include Theatrical Outfit, Actor's Express, the Aurora Theatre, and the Center for Puppetry Arts. For tickets to the ceremony and more information, visit suziawards.org. —JACK SMART



Mary STEENBURGEN



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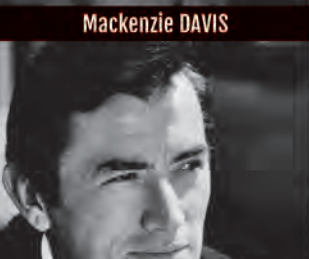
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Anne-Marie Duff and Carey Mulligan in "Suffragette"

[Meet the Maker]

Sarah Gavron, "Suffragette"

BY MARK PEIKERT

DON'T UNDERESTIMATE THE historical accuracy of "Suffragette," the powerful new awards contender about the fight for women's rights in early 20th-century England. Made by a fleet of female filmmakers led by director Sarah Gavron, the creative team spent six years researching the period—and the result is a film unlike those we're used to seeing.

"Carey Mulligan didn't wash her hair for weeks," Gavron says with a laugh. "Often with period dramas, you can sometimes feel at a distance admiring the look, and we wanted to make something very real."

Gavron and screenwriter Abi Morgan were aided by the then-nascent

world of cinema, which left crisp documentary images of what men and women looked like both in everyday life and in the suffragette movement in particular. The result is one of the few movies that feels almost uncomfortably lived in; a historical film about women that is as grimy and sweaty as any Western. Rather than putting the focus on any well-known, real-life figure—though many do make an appearance—Gavron and Morgan created Maude, a wife and mother who finds herself drawn into the fight for equal rights against her will before sacrificing almost everything for the cause.

Working in a laundry alongside

her husband (Ben Whishaw), Maude first witnesses a shocking display of coordinated violence when a group of women abruptly open baby carriages to display a collection of stones that they then throw to shatter windows. Eventually, she becomes an integral foot soldier in the movement, working alongside Emmeline Pankhurst and Emily Davison. Likewise, the film surrounds Mulligan with a who's who of fabulous, individual women who bring their sui generis personas to the proceedings.

"We had Carey in mind for a long time because she felt like a female actor who could carry this movie," Gavron says. "And she said yes very

quickly. And then we built the cast around her because we wanted to have a range of women who represented the incredible range of women who joined this movement. We wanted to put her with women you haven't seen her with, like Helena Bonham Carter and Anne-Marie Duff and Meryl Streep."

"Often with period dramas, you can sometimes feel at a distance admiring the look, and we wanted to make something very real."

Streep has garnered an inordinate amount of publicity for her one four-minute sequence as Emmeline Pankhurst, but it's the lesser-known supporting cast whom audiences will remember afterward—all of whom benefitted from Gavron's years of research. "We had a lot to feed them," Gavron says. "The suffragettes were quite strategic about documenting their events, and there were some good photos. And we developed a roll of film that had never been developed before!" In addition to unearthing brand-new images, Gavron was also able to re-create the medals awarded for hunger strikes in prison from the original molds at the company that first forged them.

All of that research and period detail added up to an excess of footage, leaving Gavron to spend quite a bit of time on the editing process. "We ran two cameras at a time, and rather than stage it and make it feel composed, we tried to catch them in cinema vérité style," Gavron says. "Ultimately, things shift as you go in the edit. There are some moments you want to build up or compress or expand. But it was really realizing that what was so important was Maude's journey to empowerment and becoming an activist. We had to make sure that each shift in that was marked. We wanted to tell the story of unsung women." **b**



For more advice from industry professionals, visit backstage.com/advice-for-actors



[The Working Actor]

How Does Your Garden Grow?

BY KELLI BARRETT

A CRUCIAL PART OF BEING AN EMOTIONALLY SUCCESSFUL ACTOR

is self-respect. I say “self” because you won’t find a lot of it coming from the outside. Somewhere within our job description the fact that we’re human

beings first has been overlooked. As actors we want to feel thoroughly used up, but there’s a difference in what you give to your art and what’s stolen from you. When cultivating flowers, you must address the weeds. Welcome to step ten.

I recently got a callback for a commercial (specifically a low-paying demo). I was out of town for a wedding and needed a slightly later appointment to accommodate travel. There was a farewell breakfast that I wouldn’t dare to miss. After a lot of back and forth, I was informed the time could not be moved and I therefore had to pass. I was then told that the casting director was “mad at me” and to let my agents know if my schedule changed. The next day, approximately one hour before the callback would have taken place, the casting director told my agent that “Kelli has to come.” Since I was two and a half hours away and without the ability to teleport, I could not comply. The next phone call was to inform me that the casting director had blacklisted me forever.

When cultivating flowers, you must address the weeds.

Unfortunately, this is not a rare occurrence. I have heard horror stories of actors being bullied and punished by casting, creatives, and agents alike for the crime of

honoring their personal commitments. The lesson in my story is that although I lost the potential for future bookings with this agency, I am also no longer complicit in their disrespect—both to myself and to my peers.

Certain roles also need a “pass.” You know them when they pop up. Maybe it’s the writing or the character breakdown that makes you cringe; maybe it’s nudity or vulgarity or gore. We are all different, and no two people will agree on what is attractive or repellent in a part. Drawing boundaries with roles that make you uncomfortable will only free up the ones that excite you. We have developed a fear that if we ever say “no,” we won’t be asked again. This is a misconception. Any good agent will know how to pass for you when the time comes. Also, if you want to do theater forever and never audition for a single pilot, say as much! Yes, your agent wants you to make all the money you can, but you are the only one living your life. I say this with the belief that you should of course try everything before you form an opinion. In the end, you’re an actor because it makes you happy, right? Then go for your happiness. You only have one life.

Establishing boundaries is akin to pulling up weeds and laying down that pre-emergent in the soil. The process of ripping can be painful, but it’s the only way the flowers will grow. **B**

IN THE ROOM WITH...JILLIAN CIMINI



I THINK ANYONE IN casting will tell you there is no such thing as a typical day. Coffee in the morning is probably my only constant. [But when I’m not working,] I

love any kind of physical activity. I jog along the West Side Highway a few times a week and try to preserve weekends for downtime with family and friends.

And I spend a lot of time on YouTube!

CIMINI HAS BEEN A CSA member since 2014.

For the full interview, visit backstage.com.

Find representation at backstage.com/callsheet**[Secret Agent Man]**

The Curse of an Agent

I was no more than 10 when I first laid eyes on the City of Angels. My father was there on business and we stayed with an uncle who lived in the hills above Hollywood. On our third night, after everyone was asleep, I made my way outside with the intention of exploring the dense woods that surrounded the house.

I remember the ground was covered with fog so thick I could barely see my feet. It did not take long for me to lose my way. And that was when I heard it, a deep growl just a few paces to my right. There was a figure there, dressed in a suit, and his eyes were wild, like an animal. Worst of all, he was

feeding on the broken body of a beautiful young woman.

Our eyes met and as he rose to his full height, I feared that night would be my last. But the man merely took a swipe at me before disappearing into the dark. Sadly, that swipe was more than enough to seal my fate. His nails had broken skin.

And that, gentle readers, is how I became infected with the curse.

I would later learn the man in the suit was one of the biggest agents in town and the poor woman he devoured was a client at a rival company. She died that night. And I was born.

As I grew into manhood, I

was overcome with the desire to earn 10 percent of other people's income. So I went to business school, received my degree, and moved back to the city that claimed to have angels but did not. A few interviews later, I found myself in the training program at one of the largest agencies in town. The rest is history.

If pilot season had a scent, it would smell like money.

Some say my curse resembles that of the werewolf, a doomed soul who changes into a beast when the moon is full. But we are different. A werewolf transforms every lunar cycle. An agent only turns into a bloodthirsty monster once a year.

You see, the encounter my 10-year-old self had in those hills took place during January, the month that marks the start of pilot season. It also signals the beginning of my horrible change, a change that lasts three months, right up to the time when the final pilot is cast.

Yes, agents have the predatory instincts of a shark every day of the year, but the pressures of pilot season make us worse than you can possibly imagine. We will do anything to gain an edge. And if blood must be spilled, so be it.

Pilot season brings out the worst in us. We know every single audition might lead to the birth of a career, and with that birth comes great rewards. If pilot season had a scent, it would smell like money.

As I write this column, Halloween is upon us. That means the holiday season is close. There will be parties and drinking and cheer. But those good feelings will fade a few days after Christmas. And when I return to work in January, my skin will begin to itch. The vein in my neck will throb. Pilot season will arrive.

And I will turn.

Again.

(Happy Halloween, everyone!) **b**

SPOTLIGHT ON... FORREST WHEELER

By Benjamin Lindsay

As wise-beyond-his-years middle child Emery Huang on ABC's "Fresh Off the Boat," 11-year-old actor **FORREST WHEELER** is back on board for Season 2. Catch him next collaborating with the Asian-American entertainers at FungBrosComedy and Wong Fu Productions.



On returning to the show.

"I'm excited to see how all the episodes turned out! There are some amazing [guest] stars like Shaquille [O'Neal] and Jeremy Lin and Rob Riggle. I can't believe [the show's] gone so far. I didn't expect it to be this big, and hopefully it gets even bigger and keeps going for even more seasons."

On kicking butt onscreen.

"My dream role is to be in an action-comedy movie because I do martial arts. I'm a black belt in karate, and I do XMA—Xtreme Martial Arts. It's a fusion between all kinds of martial arts plus gymnastics and dance. I used to do martial arts tournaments. I did one in Orlando [Fla.] last year and I got seven first-place trophies and one second."

On playing Emery.

"I like Emery because he's kind of like me: He's easygoing, he's an all-around great person. He fits in very well. If he picks up something, he's automatically good at it, whereas [his older brother] Eddie may not be as good. In some ways [he's like me], except for the part where he's a ladies' man—that's not me. I don't have any girlfriends. Maybe one day."

.....
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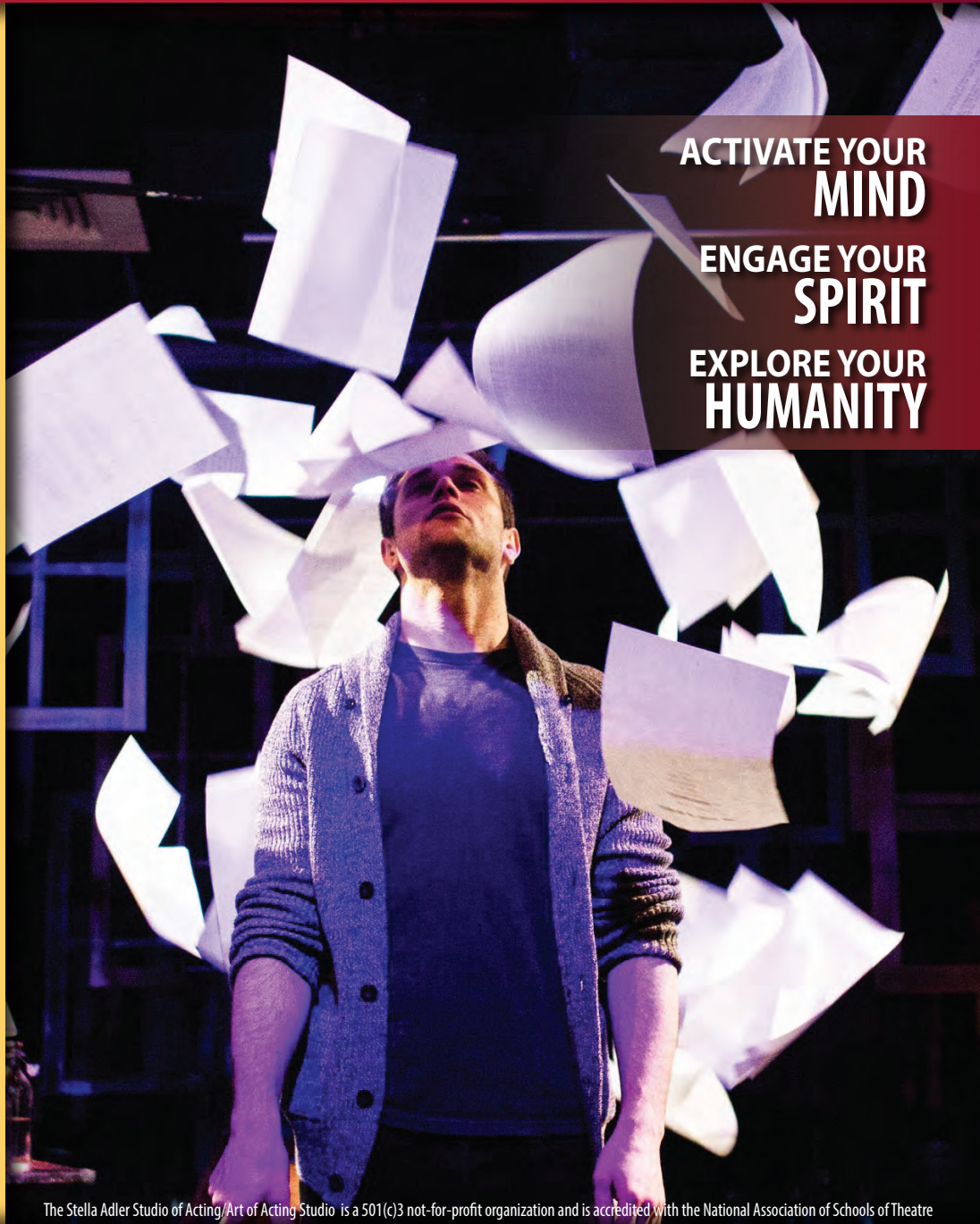
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Michael J. Passaro

[Inside Job]

Michael J. Passaro

STAGE MANAGER

BY MOLLY EICHEL

MICHAEL J. PASSARO HAS BEEN A STAGE MANAGER FOR THREE

decades. In addition to working on Broadway (he's currently in the booth for "Phantom of the Opera"), he also heads up the stage management concentration at the Columbia University School of the Arts. Passaro talks to Backstage about why that means more than calling cues.

How did you become a stage manager? I sort of fell into it. I was working as a production assistant on "Starlight Express" in 1986. The show was so complicated, technically; it included a cast of 30 on roller skates. They said they needed another stage manager. I had no idea what a stage manager did, but at 23, when they present you with an Equity contract, it

makes sense. Only a 23-year-old with no fear would do that.

What does a stage manager do?

The role is really a hybrid of a chief executive officer and chief operating officer in our version of a Fortune 500 company. With those two role models in mind, we're in charge of setting the tone, atmosphere, and culture for the

rehearsal space. There's also the day-to-day logistics of delivering that show to an audience eight times a week.

Is there a personality type that is best suited for stage management?

That's key. You have to have a strong foundation in the methodologies, but the stage manager is the human resources person on the highest level because you have to be able to deal with myriad personalities. You have to know how to navigate all these worlds and have the glossary and the facility to handle the different languages that those different people speak.

What advice do you have for aspiring stage managers?

Get experience in every aspect of how shows are put together, whether that's on the academic level or the community theater level. I don't necessarily recommend going straight from undergrad to a grad program. We had a student at Columbia who had stage management experience as an undergrad and had dabbled to some degree after that. One of the reasons we let him in was his extensive experience managing a supermarket. Those experiences you have outside the theater will absolutely make you a better theater manager.

Why do you enjoy teaching?

The passing down of knowledge, how this special art form is created, is part of all of our jobs, whether it's me at Columbia or someone at a community theater.... I used [teaching] as an extension of what I'd been doing for many, many years as a professional stage manager. I wanted to put my money where my mouth was and put into practice what I'd been preaching. The great thing about my students is they make me practice what I preach. They keep me honest. **b**

#IGOTCAST.

Cole David Murray

By Stephanie Pitera



For actors, there is nothing better than having a great audition. **COLE DAVID MURRAY** had such an experience when auditioning for the feature film "B.F.F.," which he discovered while searching through Backstage's casting notices.

Murray recalls having a singular interaction during his screen test with director David Haines. "Halfway through the scene, I stopped getting lines back from David, which was confusing, but I kept [going] and finished the scene alone," he says. "Later, I learned that he lost his place because he was at a loss for words.... I got cast on the spot!"

In "B.F.F.," Murray plays Jack, who after coming to terms with his sexuality and feelings for his best friend, is rejected by those closest to him.

Murray says he enjoys submitting for roles that fit his type, but also loves challenging himself with ones that may not seem to be a perfect fit.

"Typically, I look for preadult roles because I just fit that description externally. But I also like submitting for work that may seem a bit far-fetched because I love the idea of challenging myself and continuing to better my craft."

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

"If you're only interested in calling cues and making lists, that won't cut it in the contemporary world of stage management."

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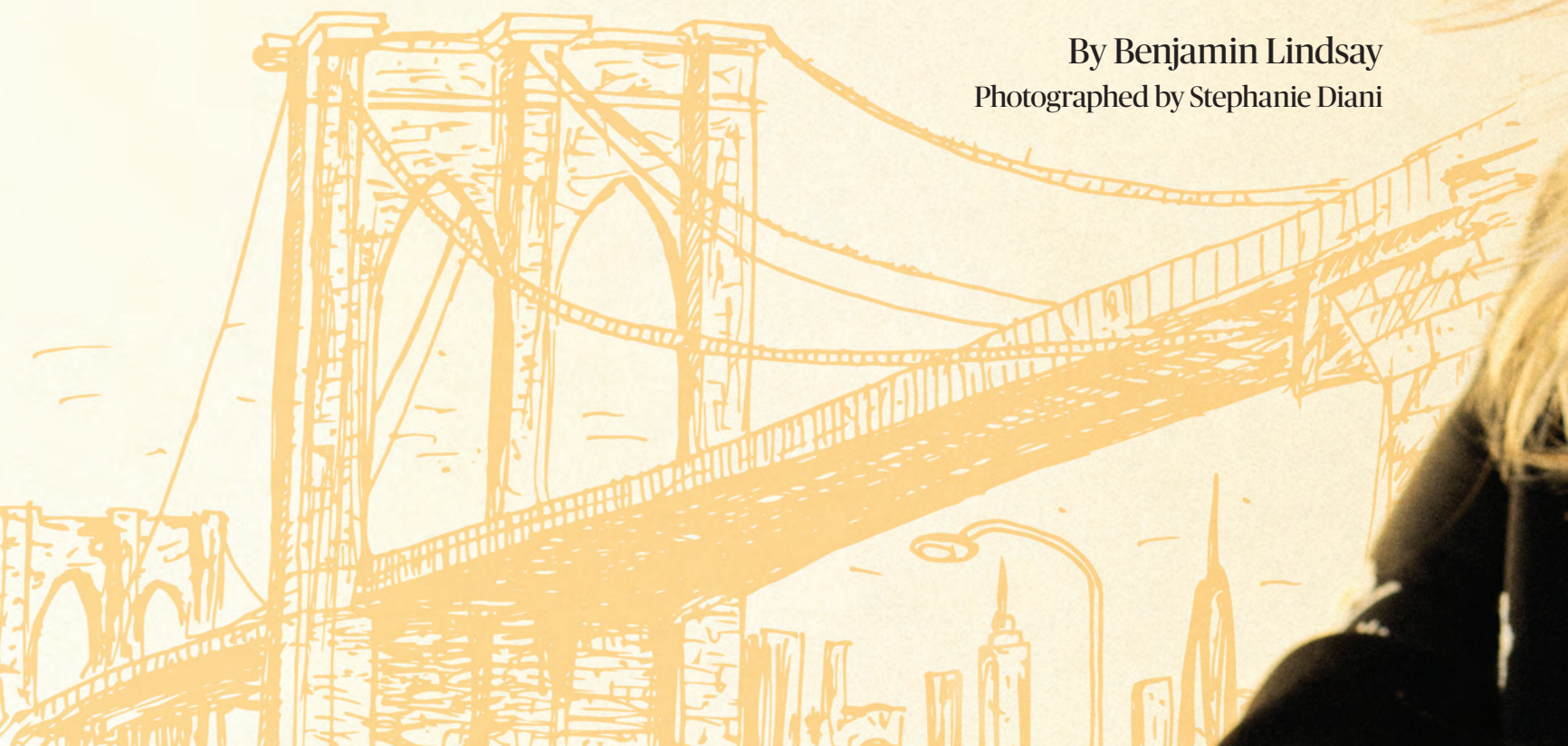
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Starting Over **AGAIN**

After years of playing characters far removed from herself, Saoirse Ronan gives a revealing—and revelatory—performance in “Brooklyn”

By Benjamin Lindsay
Photographed by Stephanie Diani







In "Brooklyn"

Eilis Lacey is a girl on the cusp of womanhood in "Brooklyn," director John Crowley's adaptation of Colm Tóibín's 2009 novel. Leaving behind her rural hometown in Ireland, Eilis is heading into an uncertain future in 1950s New York. And though the period setting might seem distancing, the story of growth and the nature of home spoke directly to star Saoirse Ronan.

"As you leave home, you're never able to take that step back," Ronan says. "The realization that I had is that no matter what, once you have an experience that is separate from your home life and from your family and where you grew up, you will never be the same again. You will never be the person that you'd have been had you stayed."

Sitting over hors d'oeuvres at Manhattan's Crosby Street Hotel, Ronan is referring not only to screenwriter Nick Hornby's script (which charts Eilis' move to Brooklyn; her first love; and her return to Ireland upon a family member's death), but also to her own life. When Crowley first approached her about the role several years ago, Ronan was in the midst of planning a permanent move from her parents' house in Dublin to London. Much like Eilis' emigration to Brooklyn, Ronan's move to London was her unequivocal leap into independence and adulthood—one she made just before filming "Brooklyn."

"I was scared and I felt alone and I was excited and I was doing all these things I hadn't done before," Ronan says, reflecting on her

early days of life in London. "I was figuring out where I stood in the grown-up world. I would go through stages where I got severe bouts of homesickness, even though I was only across the pond."

Her longing for home versus her longing for independence had a palpable influence on her performance as Eilis, the first time Ronan has played a character so close to her own experiences.

"To have a character that you're playing where you're literally running parallel to each other is so terrifying. It's like you're facing a mirror that's an inch from your face and you can't look away." —SAOIRSE RONAN

"Whenever I play a character, a huge part of it for me is to play someone whose situation and character are completely different to me in every way," Ronan admits. But Eilis, an Irish girl living in a town just 20 minutes from Ronan's childhood home, could hardly be kept at arm's length. "Some of the extras that we used in the dancehall scenes I had played basketball with when I was a kid," she says with a laugh. "To have a character that you're playing where you're literally running parallel to each other is so terrifying. It's like you're facing a mirror that's an inch from your face and you

can't look away. I was an absolute wreck the whole time. Every second scene in the film had me in buckets."

Her filmography since earning an Oscar nomination at the age of 13 for 2007's "Atonement" has been varied, ranging from Joe Wright's action film "Hanna" to Peter Jackson's "The Lovely Bones" to playing the sweet, marred pastry chef in Wes Anderson's "The Grand Budapest Hotel." Each one is different than

the last, but no less entrancing—and the only thing those characters share with Ronan are their baby blues. So what about "Brooklyn" convinced her to play something so close to home?

"I was always very fussy when it came to what [Irish project] I was going to do first," Ronan says. One look at Hornby's script, however, and it was clear the ship had come sailing in. "I don't know how he's been able to capture our spirit so well. It's not very often that people are really able to nail it. There's this cadence and this very specific delivery."

Authenticity in the way the disparate characters commingle onscreen is of particular importance for a film like "Brooklyn." It's a character study—a carefully paced portrait of one woman's emotional maturity. Eilis remains the film's primary charm, and it's Hornby's ability to capture her and her peers' Irish spirit that is especially enamoring.

"I let the book set the tone," Hornby says of his process. "There's a lot more dialogue in the movie than in the novel, but once I'd read it a couple of times, those rhythms seemed to come naturally. I never felt worried about it because I had several safety nets—first Colm,

Why Saoirse Won't Do a Franchise

"[Joining a franchise] was never something I sought out to do, but I've auditioned for those things. Everyone is sent into them to audition. Everyone below the age of 30 auditioned for 'Star Wars,' even if they were just out of drama school. I think the draw to something like that is the security of knowing that someone's going to see your film. It's going to be in the cinemas for longer than a couple of days. But I think if you're going to do a franchise, it can so easily just become a moneymaking thing, and that's never been what I wanted to do. It's funny, I've been put in those situations where you do the screen tests and all that stuff, and it feels weird to me. It feels very different to actually make a film and to, like, almost have a 'Hunger Games' situation where everyone is pitted against each other. It's a strange thing, and it's not the world that I'm used to. If something like that were to ever happen, to do a franchise or something like that, you need to be ready and you need to be mentally grounded enough to know that stuff will go away and it doesn't matter. The way that it's presented to everyone is that it's everlasting and that it's easy and that fame means you can get whatever you want. And to a certain extent, that is true, but in other ways, it's so fickle, and to have so much attention on you like that and for it to go—and it can go so easily—is, I think, the real eye-opener."



who read the second draft and gave me some pointers on vocabulary, then John Crowley, then Saoirse and Domhnall [Gleeson] as back-stops. There was no way anything was going to slip through."

There's also a necessary delicacy in how to handle Eilis' return to Ireland in the film's third act. She leaves behind the man and new life she loves for a temporary visit that gradually lengthens as she's increasingly tempted by the warmth of home—not to mention the warmth of childhood neighbor Jim Farrell (Gleeson). But though Eilis could seem fickle, Ronan's grounded performance lets the audience in on her complicated reasonings and excuses, something that Crowley helped Ronan discover.

"He would start you off at one place with

your first take, then by take three or four, he'd completely change what he wants. He'd completely change the whole feeling of it," Ronan says. "Then it starts to revert back to what he wanted you to do originally. You'd go from one extreme to the other and land somewhere in between. It was almost like he was planting these two different seeds and then the right thing started to grow."

Crowley says he found this hot-and-cold method most effective in culling the emotional notes Hornby's script required. "[If] it sounds like it was a very conscious tactic that I was applying—it wasn't," he says. "With [Ronan], you would feel your way forward from take to take. 'Where can I take her within the scene that maybe clears some of the roadblocks out of the way?' But believe me when I tell you that

she never did a bad take of any sort. It was an embarrassment of riches."

Now working the festival circuit and press rounds for what's sure to be an awards contender this season, Ronan admits that for her own sanity, she's held off on watching "Brooklyn," but says it will always have a "great effect" on her.

"The most beautiful aspect of the film is that, ultimately, it's about a woman being able to make her own choice," Ronan says. "At the start, everything had been decided for her: the job that she would have, the community that she would be a part of. By the end of this story, it doesn't matter what choice she makes, it's the fact that she's able to make it for herself."

In Ronan's decision to take on Eilis Lacey—and herself—it was a choice well made. **B**



More Than Just Jazz Hands

Broadway Dance Center believes variety is a key to success

By Briana Rodriguez

THE AGE OF "HAMILTON," "SOMETHING

Rotten!," and "An American in Paris" has proven that it's not enough to be one type of dancer anymore.

Broadway Dance Center specializes in producing the well-rounded dancer. With classes including the standard tap, jazz, and ballet, it has also added musical theater, belly dancing, waacking, voguing, and even an introductory acting class to a curriculum taught by over 40 full-time employees and 80 teachers total.

An internal professional training program as well as drop-in classes available to the public adds up to over 350 classes being taught at BDC per week, according to Associate Executive Director Reese Snow.

Located in New York City's Theater District since 2007, Snow helped design the current space. "One thing that was important for us was to have viewing windows into each of the classrooms so you can feel what's going on," he says. "You look down the hall and you see people dancing, you know what it is, and you see other styles. We want to entice people to be involved in everyone else's disciplines and admire other people you might not see because, for example, you're a Broadway person who might not be familiar with street style. We wanted to make everything transparent."

The approach permeates the studio's entire philosophy of broadening dance experience

in a supportive yet cutting-edge environment. Using a mix of student feedback, teacher recommendations, keeping an ear to the ground of the dance world, and social media, Snow, along with Executive Director Diane King and Director of Educational Programming Bonnie Erickson, tailor a curriculum that caters to the recreational dancer as well as the serious career dancer.

"We want to entice people to be involved in everyone else's disciplines and admire other people you might not see [regularly]."

—REESE SNOW, BDC
ASSOCIATE EXECUTIVE DIRECTOR

"What's unique about BDC is that we don't have a specific artistic director," says Reese. "There are various people who have specialty skills in each area. For example, April [Cook], who's our PR and marketing head, is also a well-established tap teacher and teaches a class and goes to hip-hop cyphers, so she's hooked into that community."

"It takes a village," adds Erickson about bringing the right amount of diversity to dancers. "And a lot of social media."

The BDC "village" boasts seven studios spanning 30,000 square feet. Full-time adult programs feature between 200 and 250 students from 46 countries worldwide, Erickson tells Backstage.

"We tap into our program students as well as our drop-in students to [find out what the studio needs]," adds Cook. "We're also going to do a Broadway focus group with students on Broadway currently to see what they're looking for."

Diversity is foundational at BDC, where professional dancers are required to take a minimum number of classes outside of their chosen concentrations, as well as know what it means to be a dancer outside of the studio. Website maintenance, reels, résumés, headshots, and audition room etiquette are all discussed with career dancers.

The BDC outlook has students walking in the door with their administrative affairs in order, and keeping their jobs with their "training, versatility, and ability to stay positive," says Erickson. "Casting directors and dance agents and working choreographers at mock auditions, they'll say something [about an auditioning dancer] like, 'I just like her. She seems like a great person to work with.' Essentially, what it takes to get hired and continue to get hired is to be a good person."

So dance. And be nice while you do. **B**

Making a Pointe

Dancers make a statement melding ballet and Brooklyn-style flex

By Briana Rodriguez

A DANCE DOCUMENTARY PREMIERED AT the Tribeca Film Festival in 2013, but it didn't center on a prestigious company or a well-known discipline; "Flex Is Kings" followed a group of self-taught dancers from Brooklyn.

"Flex" is a dance of contortions that works mainly in the upper body; flexors push their arms behind them at impossible-looking angles while gliding across the floor, sometimes doing hat tricks to add to the spectacle. Often seen in New York City subway cars and in "battles," several dancers have moved beyond street performances and into world-famous concert halls and theaters.

One such dancer is Jay Donn, a Brooklyn native who's teaming up for the second time with former American Ballet Theatre principal Michele Wiles to bring a new meld of ballet and flex to New York audiences. Wiles, the artistic director of dance company BalletNext, left ABT in 2011 to create her own performances, which pair musicians with classically trained dancers.

Donn choreographed their sophomore effort, "Something Sampled," premiering at New York Live Arts—a home base for "innovative movement-based artistry," which engages the social, political, and cultural events of our times, according to the website—now through Nov. 7.

"The flex dancing and ballet fuses in one style now," Donn says, comparing "Sampled" to their first collaboration, "Flex & Pointe." "This time you can see more of a connection, more of a risk-taking."

The duo have moved their ballerinas from tutus and twinkling lights to straitjackets and strobes for the NYLA performance, an aesthetic element that was essential to Donn's



Michele Wiles and Jay Donn

visualizations of the show. "If dance drove you crazy, how would it be?" he asks. The work is very much a meditation on the internal elements of the craft.

"I feel like we've actually come back to the roots of dancing, which is all about feeling and emotion," says Wiles. "Sometimes dancing has nothing to do with technique."

Self-taught, much of Donn's choreography

was communicated through his movements and the explosive sounds he makes for each one.

"Dancing, it's a universal language; it's like math, and I wasn't using words at first, to be honest," he says before launching into a beatboxing-like example. "I speak through sound effects, like rhythm, like a song, and you know exactly what to do [if you're] feeling it rather than trying to understand by hearing. But now I use more language."

Adapting to different styles of communicating was key for Wiles, Donn, and their dancers, as was fully understanding what it meant to move in each other's disciplines. Both Donn and Wiles were challenged to flip their focus.

"Jay had us do a flex arm phrase and I remember being, like, 'Wow, this really hurts! Oh my God, what is this?'" recalls Wiles. "It was painful and I remember being very sore. But learning things out of your physicality is what makes an artist. What he really taught us is the communication between one another. We had to find an understanding."

On the other side, Donn laughs, saying, "That barre is nothing to mess around with! I tired out their arms because they weren't used to holding them in these geometric shapes, but I was not used to doing squats! My thighs and my ass were burnt out! So it was a good experience for both of us to train our bodies in different ways."

Their training will come to fruition in the coming weeks. Audiences can expect a bricolage of dance styles that fuses their "energy, passion, and emotion," as Wiles describes it, with all the grace of a prima ballerina. **B**

"Dancing, it's a universal language; it's like math, and I wasn't using words [to teach choreography] at first, to be honest."

—JAY DONN, BALLETNEXT AND FLEX DANCER



The Ferocity of Velocity

Seattle's hotbed for contemporary dance uses inclusivity to thrive

By Jack Smart

VELOCITY DANCE CENTER IS FAR MORE THAN A studio, a performance venue, and a hotbed for some of the most prominent talents in Seattle's contemporary dance community. Although it encompasses all those labels, it is first and foremost a home.

"Our mission is to advance the field of contemporary dance by really focusing on what artists need to have thriving creative lives—and, hopefully, sustainable careers," says artistic director Tonya Lockyer. Velocity has not only quadrupled the audiences of its professional performances, it continues to offer over 40 classes a week, from introductory lessons to the daily classes its professional dancers take. But the secret to its success has everything to do with its approach to fostering collaboration and collective growth; every member of its community is invested in the betterment of every other member.

"Our goal is to be a catalyst for ideas," explains Lockyer. "We're artist-founded, we're artist-led... some programs are very much community co-created. A lot are not hierarchical in how they're designed." Creativity is unlocked in a wide variety

of programs—a residency providing up to 300 hours of studio space, professional development workshops on budgeting and grant writing, and the Bridge Project, which invites artists new to Seattle to create new work—that give artists just enough structure and guidance to be productive without cramping their evolving styles.

"People can also rent our space 24 hours a day, 365 days a year," says Lockyer. The list of resources available to dancers of all experience levels goes on.

"Our programming really does reflect Seattle as a city that is rapidly growing, very innovative, open to risk-taking," she adds. Nowhere is that more apparent than at the Seattle Festival of Dance Improvisation, which celebrates its 23rd year in July 2016. Members of the Velocity community select the weeklong schedule of intensives, discussions, site-specific workshops, and dance improv shows. "I get together a panel and they go out in their community," says Lockyer of the fest's curation. "It's very much inclusive. That reflects the progressiveness of the city." **b**

"Our mission is to advance the field of contemporary dance by really focusing on what artists need to have thriving creative lives."

—VELOCITY DANCE CENTER ARTISTIC DIRECTOR TONYA LOCKYER

3 MORE TO KEEP YOU ON POINTE

Check out these other top contemporary dance destinations!

ATLANTA BALLET

The country's longest continuously performing ballet company and the official State Ballet of Georgia has a history of excellence in dance stretching all the way back to 1929. Its Centre for Dance Education, founded in 1996, exposes over 150,000 people—"no matter what their age or experience," according to its website—to the empowering joys of modern movement. Students also observe and even rehearse with Atlanta Ballet's professional company, ensuring a bright future for the city's dance community!

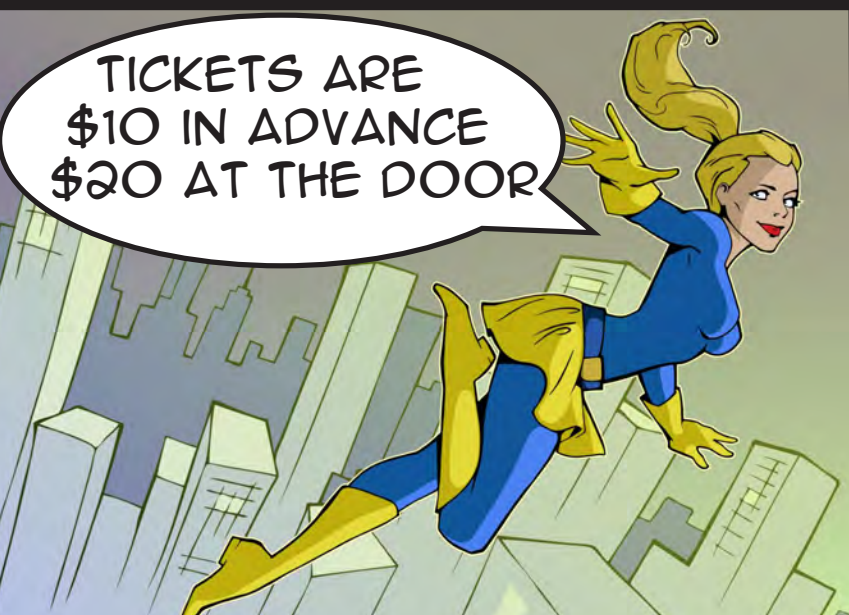
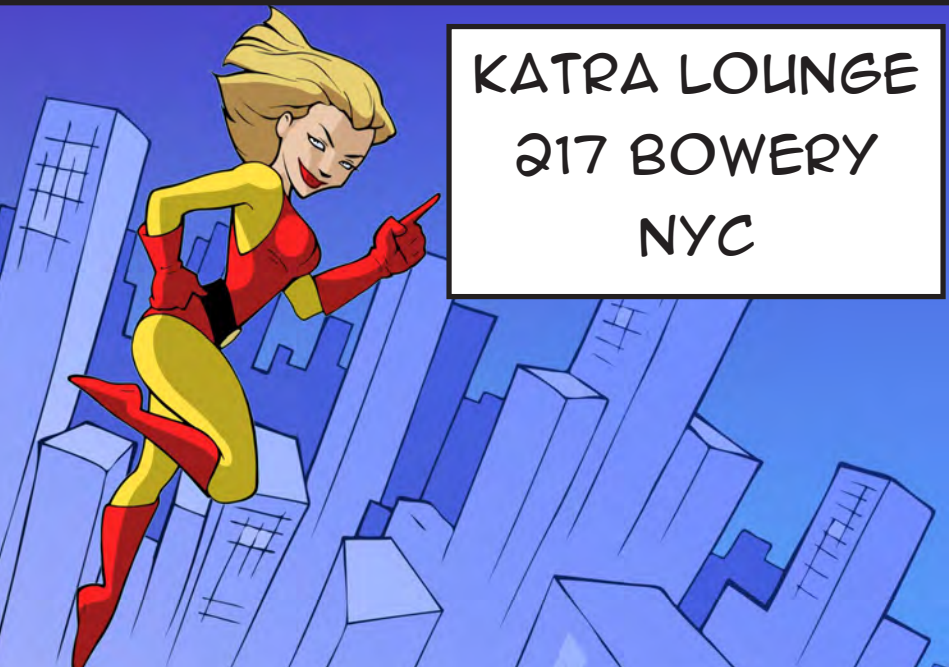
VISCERAL DANCE CHICAGO

A young but progressive dance company, Visceral Dance Chicago seeks to challenge the expectations of its cultured Windy City audiences. Founded in 2013 by artistic director Nick Pupillo (who has since invited fellow renowned choreographers including Sidra Bell, Banning Bouldin, and Marguerite Donlon to produce world premieres), the company has critics and contemporary dance aficionados raving. Plus, Visceral Dance Center offers a broad array of classes in its state-of-the-art facilities downtown.

CONTEMPORARY BALLET DALLAS

The mission of CBD, "to present innovative dance performances and educational programs to a broad audience, while cultivating emerging dance artists and choreographers in North Texas," makes it clear that progressiveness remains a core value. Founded in 2000 by dance alumni from Dallas' Southern Methodist University, the company covers modern, ballet, and jazz in its push for stylistic diversity. The School of CBD promotes creative expression and fitness for both youth and adult dancers.

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NEW YORK TRISTATE

PLAYS

'A Christmas Carol'

- Casting "A Christmas Carol."
- **Company:** **McCarter Theatre Center.** Staff: Charles Dickens, writer; David Thompson, adaptation; Emily Mann, artistic dir.; Adam Immerwahr, assoc. artistic dir.; Michael Unger, dir; Rob Ashford, choreo.; Calleri Casting, casting.
- **Rehearsals begin Nov. 13; runs Dec. 4-27** (opens Dec. 10) at the Matthews Theatre in Princeton, NJ.
- **Seeking—Lily/Belle:** female, 20-35, all ethnicities.
- **Seeking submissions from NJ and NY.**
- **NYC auditions to be held on an upcoming date TBD,** by appointment only. AEA members must submit themselves directly in order to be considered (no agent submissions). To submit, email (preferred) or mail picture and resume ASAP to casting@callericasting.com or Christmas Carol [Lily/Belle] NYC Appts./AEA Calleri Casting 39 W. 14th Street #504 New York, NY 10011. Mark submissions: Christmas Carol [Lily/Belle] NYC Appts./AEA Self Submission.
- **Pays \$975/wk. plus pension and health.** Equity LORT Non-Rep B+ Contract.

'A Room of My Own'

- Casting "A Room of My Own," by Charles Messina.
- **Company:** **Abingdon Theatre Company.** Staff: Charles Messina, dir.; Tony Speciale, artistic dir.; Lori Malkin (LB Casting), casting dir.; Kim T. Sharp, assoc. artistic dir.
- **Rehearsals begin Jan. 26, 2016; runs Feb. 19-Mar. 20** in NY.
- **Seeking—Little Carl Morelli:** male, 10+, all ethnicities. **Dotty Morelli:** female, 40+, all ethnicities. **Peter Morelli:** male, 40-49, all ethnicities. **Jackie DiVincenzi:** male, 40-49, all ethnicities. **Jeannie Morelli:** female, 14+, all ethnicities. **Jean Douglas Morelli:** 40-50, all

ethnicities. **Carl Morelli (Cast):** male, 40-49, all ethnicities.

- **Equity Principal Auditions will be held** Nov. 9 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at June Havoc Theatre, 312 West 36th St., 1st fl., NYC, 10018. One level up from street, elevator access. EPA Rules are in effect. A monitor will be provided.
- **Prepare a brief contemporary comedic monologue.** Bring picture and resume. For more info, visit www.abingdontheatre.org.
- **Pays \$263/wk. Equity Transition Contract.**

'Alice By Heart'

- Casting "Alice By Heart."
- **Company:** **MCC Theater.** Staff: **Lear deBessonnet,** dir.; Chase Brock, choreo.; Steven Sater with Jessie Nelson, book; Steven Sater, lyrics; Duncan Sheik, music; Jason Hart, music supervisor; Chris Fenwick, music dir.; Robert LuPone, Bernard Telsey, William Cantler, artistic dirs.; Blake West, exec. dir.; Telsey + Company, casting.
- **Runs Nov. 30-Dec. 18 (Sundays off.).**
- **Seeking—Alice:** female, 13-19, all ethnicities. **White Rabbit:** male, 13-19, all ethnicities. **Queen Of Hearts:** female, 40-49, all ethnicities. **Mad Hatter:** male, 13-19, all ethnicities. **Cheshire Cat:** female, 13-19, all ethnicities. **Duchess:** male, 13-19, all ethnicities. **Magpie:** female, 13-19, all ethnicities. **Dormouse:** male, 13-19, all ethnicities. **Knave Of Hearts/Caterpillar:** male, 13-19, all ethnicities. **Jabberwocky:** male, 50-59, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 2 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Telsey + Company, 311 W. 43rd St., 10th fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.
- **Prepare a brief contemporary pop/rock song** in the style of Duncan Sheik, showing range. Bring sheet music; a piano accompanist will be provided. Bring a photo and resume stapled together.
- **Pays \$540/wk. Equity ANTC Contract.**

'Gruesome Playground Injuries'

- Casting two roles in "Gruesome Playground Injuries," by Rajiv Joseph.
- **Company:** **Arc Stages.** Staff: **Ann Shankman,** dir.-president; Adam David Cohen, artistic dir.
- **Rehearsals begin Jan. 18, 2016; runs Feb. 5-21** in Pleasantville, NY.

CASTING PICKS OF THE WEEK

BY MICHAEL COUGHLIN

film

'A Meyers Christmas'

Gabrielle Union stars in the Universal feature about an estranged family's Christmas reunion

tv

'Chicago Med'

NBC's new ER series is seeking real paramedics and a pregnant woman in Chicago, IL

musicals

'Motown: The Musical,' Nat'l Tour

L.A. auditions will be held for Berry, Diana, Smokey, Marvin, Little Stevie, and Michael

film

'Passengers'

Sony Pictures is seeking bar patrons in Georgia for the feature starring Jennifer Lawrence and Chris Pratt

musicals

'A Night with Janis Joplin'

Casting future Janis Joplin and Janis alternates for the rock concert musical to run in NYC

- **Seeking—Doug:** male, 18+, all ethnicities. **Kayleen:** female, 18+, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 9 from 10 a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Ripley-Grier 520, 520 8th Ave., 16th fl., NYC, 10018. EPA Rules are in effect. A monitor will be provided.
- **Prepare a brief contemporary monologue.** Bring picture and resume. For more info, visit ArcStages.org. Director's Note: This play does not move in a linear way. It bounces for-

ward and backwards in time to unravel and unfold the complicated relationship between Doug and Kayleen. The characters should be played with no gimmickry. Something is huge in their deep feelings for each other. It is a journey of why we can't connect with the people we love most in the world. A beautiful, complex, touching love story. Seeking actors who read 20s to mid-30s as both play characters at ages 8 to 38 years old.

- **Pays \$229/wk. Equity SPT Tier 1 Contract.**

'House Rules'

- Casting "House Rules."
- **Company:** **Ma-Yi Theater Company.** Staff: A. Rey Pamatmat, playwright; Ralph B. Pena, dir.
- **Rehearsals begin Feb. 22, 2016; runs Mar. 22-Apr. 17, 2016.**
- **Seeking—Ernie:** male, 65+, Asian, South Asian, Southeast Asian / Pacific Islander. **Rod:** male, 30-39, Asian, South Asian, Southeast Asian / Pacific Islander. **JJ:** male, 25-30, all ethnicities. **Momo:** female, 30-35, all ethnicities. **Twee:** female, 30-39, all ethnicities. **Vera:** female, 60+, all ethnicities. **Henry:** male, 30-35, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 6 from 9:30 a.m.-5:30 p.m. (lunch, 1-2 p.m.) at Actors' Equity Association NYC Audition Center, 165 West 46th St., 16th fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.
- **Bring a photo and resume, stapled together.** Sides will be provided.
- **Pays \$350/wk. Equity LOA-NYC Contract.**

'Lives of Reason'

- Casting "Lives of Reason," by Robert Rechnittz and Kenneth Stunkel.
- **Company:** **Two River Theater Company.** Staff: Jonathan Fox, dir.; John Dias, artistic dir.; Dale Brown, casting dir.
- **Rehearsals begin Dec. 14; runs Jan. 9-Feb. 7, 2016** in Red Bank, NJ.
- **Seeking—Andrew Hedman:** male, 40+, all ethnicities. **Sam De Luca:** male, 60-70, all ethnicities. **Matthew Livingston:** male, 40-49, all ethnicities. **Jacob Stein:** male, 50-70, all ethnicities. **Jefferson Cabot:** male, 18+, all ethnicities. **Hartley Clare:** male, 18+, all ethnicities. **Carl Henderson:** male, 18+, all ethnicities.
- **Seeking submissions from NJ.**
- **NYC auditions to be held 1st week of November,** by appointment only. For

consideration, email pictures and resumes (attached as PDFs) to tworiver-casting@gmail.com. Mark submissions "Lives of Reason/NYC Appts/AEA LORT Self Submission." Note: Seeking submissions from AEA members only via this posting. AEA members must submit themselves directly in order to be considered; no agent submissions.

- **Pays \$675/wk. Equity LORT Non-Rep D Contract.**

New Jersey Repertory Company 2016 Season

- **Casting New Jersey Repertory Company's 2016 season.** Season includes "The Substance Of Bliss" (Tony Glazer, writer; Evan Bergman, dir. Rehearses Dec. 14-20 and then again beginning on Dec. 28; runs Jan. 14-Feb. 14, 2016), "For Worse" (Deborah Rennard, writer; Evan Bergman, dir. Rehearsals begin Feb. 15, 2016; runs Mar. 10-April 10, 2016), "A Villainous Company" (Victor L. Cahn, writer; SuzAnne Barabas, dir. Rehearsals begin Apr. 11, 2016; runs May 5-Jun. 5, 2016), "Stuck" (Sandy Rustin Fleischer, writer. Rehearsals begin Jun. 6, 2016; runs Jun. 30-Jul. 31, 2016) "Iago" (James McLure, writer; SuzAnne Barabas, dir. Rehearsals begin Aug. 1, 2016; runs Aug. 25-Sept. 25, 2016) and a show TBA (Rehearsals begin Sept. 26, 2016; runs Oct. 20-Nov. 20, 2016).
- **Company: New Jersey Repertory Company.** Staff: SuzAnne Barabas, artistic dir.
- **Season runs in Long Branch, NJ.**
- **Seeking—Equity Actors: males & females, 18+, all ethnicities.**
- **Equity Principal Auditions will be held Nov. 12 from 9 a.m.-5 p.m. (break: 2:30-3:30 p.m.) at New Jersey Repertory Company, 179 Broadway, Long Branch, NJ.** A monitor will not be provided. The producer will run all aspects of this audition.

- **Prepare two short contemporary, contrasting monologues totaling no more than three minutes.** Bring picture and resume. For more info, visit www.njrep.org. To schedule an appointment, AEA members may sign up via email to njrep@njrep.org at any time or via phone (732) 229-3166 on Nov. 9 from 12-5 p.m. Theatre's statement: "Non-traditional casting is encouraged, and actors of color, seniors and performers with disabilities are encouraged to audition for all the plays."
- **Pays \$382/wk. Equity SPT Tier 4 Contract.** Pension/health benefits provided. Housing provided for out-of-area performers.

'Outside Mullingar'

- **Casting "Outside Mullingar,"** a delightful gritty comedy set in rural Ireland. Synopsis: Between fading families, a bitter land feud, and familial rivalries, two misfit neighbors will have to overcome their own fears to find happiness. Full of surprising humor & poetic prose, this tender-hearted portrait reminds us that what we're looking for is sometimes right in front of us.
- **Company: Florida Studio Theatre.** Staff: James Ashford, casting & hiring coord.; Kate Alexander, dir.; John Patrick Shanley, playwright; Richard Hopkins, artistic dir.

- **Rehearsals begin Jan. 12, 2016; runs Feb. 5-March 26 in Sarasota, FL.**

- **Seeking—Tony: male, 50-69, all ethnicities,** sly, wily old Irish farmer who is hard on his son; stern, unsentimental, thinks he knows it all, and right about everything; has a dry wit; comes to see the error of his ways. **Anthony:** male, 35-45, all ethnicities, Tony's put-upon, good-hearted son; realistic & self-defeating idealist and dreamer; a non-confrontational, misunderstood, and sensitive man who feels things deeply; painfully shy--secretly in love with Rosemary yet unable to take action; a misfit with a shameful secret and a philosopher's soul. **Aoife:** female, 50-69, all ethnicities, recent grieving widow; in bad health and not too much longer for this world; blunt and highly opinionated; has some spunk left in her and calls things as she sees them. **Rosemary:** female, 32-42, all ethnicities, Aoife's daughter; stubborn, determined, feisty, practical; has a temper and determined to get what she wants once she sets her mind to it; determined to have Anthony; confrontational, proud, and beautiful; a strong-willed woman.

- **Auditions will be held by appt. Nov. 10 in NYC.**

- **For consideration, email pix & resume by 5 p.m. on Nov. 2.** Email submissions to casting@floridastudiotheatre.org. Mark emails "Outside Mullingar/NYC Appts./Equity Self-Submit." Seeking submissions from Equity Members only via this posting. Equity Members must submit themselves directly in order to be considered (no agent submissions). Note: All actors must have an excellent Irish accent. Callbacks in NYC will be held Nov. 11 & 12.
- **Pays: \$618/wk. min. Equity LORT D Non-Rep Contract.**

'Straight-Talking'

- **Casting "Straight-Talking,"** a play. Synopsis: A vulnerable high school senior is pressured into undergoing gay "conversion therapy" in order to rid him of his same-sex attraction.
- **Company: Pearl Productions. Staff: Sam Affoumado, writer-dir.**
- **Rehearses Dec. 2 & 4 (11 a.m.-4 p.m.) and Dec. 7 (2-5 p.m.); performs Dec. 7 & 8 (7 p.m.).** All rehearsals and performances will be at The Playroom Theater, 151 W. 46th St., 8th Fl., NYC.
- **Seeking—Kyle Harrison: male, 18-25,** Caucasian, 17; he is an attractive and vulnerable high school senior who is questioning his sexuality; he is guarded and tends to use defiance as a defense mechanism. **Stan:** male, 18-25, Caucasian, 19; he is Kyle's best friend and complete opposite; he is confident and witty: an "out and proud" college student with ethnic good looks; Jewish heritage. **Jonah:** male, 35-45, Caucasian, he is charismatic and seductive; an ex-gay reparative therapy counselor who has an agenda but honestly believes that his brand of counseling is for the greater good. **Katherine (Kate):** female, 18-25, Caucasian, 19; she is Kyle's sister and a theater major at Sarah Lawrence; she is inspired by Katherine Hepburn and imitates her whenever possible. **Eve Harrison:** female, 40-50, Caucasian, Kyle's kind-

AUDITION HIGHLIGHTS

NEW YORK TRISTATE

Fri. Oct. 30

'A Chorus Line,' Dancers
'Collaborators'
Encores! 2016 Season
'Capture This'

Sat. Oct. 31

Doritos 'Crash the Super Bowl' Spec
'It Runs in the Family'

Sun. Nov. 1

Victoria's Secret Fashion Show 2015
'Dead Accounts' (also 11/2)
Mariah Carey's 'All I Want...'

Mon. Nov. 2

'Jersey Boys,' B'way (also 11/3)
'Peter Pan' (also 11/4)
'Alice By Heart'
Music Theatre of Connecticut

Tues. Nov. 3

'Ring of Fire'
'Sister Act' (also 11/4)

Weds. Nov. 4

Alhambra Dinner Theatre Season
'The Phantom of the Opera,' Tour

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

hearted and overly-protective mother; liberal, upper-middle-class sensibility; she once had theater aspirations and is often found nursing a glass of wine. **Drew Harrison:** male, 40-50, Caucasian, distinguished; Kyle's demanding and, often, aloof father; he wants the best for his son at any cost; has a soft spot for his daughter Kate. **Man:** male, 35-45, all ethnicities, well-built gay man who is trying to rid himself of his same-sex attraction; will have to appear shirtless.

- **Auditions will be held by appt. Nov. 16** (Equity and non-Equity actors) in NYC.
- **For an audition appointment, submit pix and résumés to Saffu@aol.com.** Submission deadline: Nov. 12. Type the name of the character for which you want to audition in the subject line. Callbacks will be held Nov. 19 at the Producers Club, 358 W. 44th St., by appointment only.
- **Pays: \$100 stipend. Equity Staged Reading Guidelines:** www.tinyurl.com/AEASRG.

'The Hampton Years'

- **Casting "The Hampton Years,"** a play.
- **Company: Virginia Stage Company.** Staff: Patrick Mullins, artistic dir.; Chris

Hanna, dir.; Jacqueline Lawton, writer; Harriet Bass, casting.

- **Rehearsals begin Dec. 29, 2015; runs Jan. 22-Feb. 7, 2016 in Norfolk, VA.**
- **Seeking—Viktor Lowenfeld: male,** 30-39, Caucasian. **John Biggers:** male, 18-24, African American. **Elizabeth Catlett:** female, 30-39, African American.
- **Auditions will be held by appt. Nov. 9 and Nov. 10 in NYC.**
- **To submit, send pix & resumes marked "The Hampton Years/NYC Appts./Equity Self-Submit"** to Harriet Bass Casting, 648 Broadway, #912, New York, NY 10012. Seeking submissions from Equity Members only via this posting. Equity Members must submit themselves directly in order to be considered (no agent submissions). Note: Each character is based on prominent figures of the art world whose lives intersected briefly at Virginia's Hampton Institute in the 1940s.
- **Pays: \$618/wk. min. Equity LORT D Non-Rep Contract.**

'The Lightning Thief'

- **Casting two touring companies of "The Lightning Thief."**
- **Company: Theatreworks/USA. Staff:** Artistic Director: Barbara Pasternack, artistic dir.; Rob Rokicki, music and lyrics; Joe Tracz, book; Jason Blitman, casting dir. Sherri Barber, dir. Katie Rose McLaughlin, Tour A choreo.; Chloe Treat; Tour B choreo.
- **Tour A: Rehearses Dec. 28, 2015-Jan. 13, 2016 in NYC; runs Jan. 14-Jun. 26, 2016 in various cities.** Tour B Rehearses Jan. 13-Jan. 30, 2016 in NYC; runs Jan. 31-Jun. 19, 2016 in various cities.
- **Seeking—Percy Jackson: male, 18+, all ethnicities.** **Annabeth:** female, 18+, all ethnicities. **Mr. Brunner:** male, 30-40, all ethnicities. **Clarisse/Sally Jackson:** female, 18+, all ethnicities. **Grover:** male, 18+, all ethnicities. **Luke:** male, 18+, all ethnicities.
- **Auditions will be held by appt. Nov. 2 and Nov. 3 in NYC.**
- **Submit electronically to casting@twusa.org** with the subject line: Show Title/Role/Height before Oct. 30. Tapes will not be accepted. All actors are signs as Actor/ASMs. Actor/ASMs are required to unload/load, setup and/or strike the set. No single piece of scenery shall exceed such proportions of height or weight as to make it impossible to be carried reasonably by two members of the company. Possibility of Artist Activity on this contract. All actors will need to sign an extraordinary risk rider if hired. Actors with stage combat experience a plus. All actors must sing. Seeking actors who are interesting, quirky, edgy, and current. This show is more "American Idiot" and less "Junie B. Jones." Seeking a diverse company. Ethnic performers encouraged to submit.
- **Pays \$458/wk. Equity TYA Contract.** Housing provided when sleeping away from NYC area.

'This Random World'

- **Casting "This Random World,"** a new play by Steven Dietz, presented as part of the Humana Festival of New American Plays.

- **Company: Actors Theatre of Louisville.** Staff: Les Waters, artistic dir.; Calleri Casting, casting; Meredith McDonough, dir.
- **Rehearsals begin Feb. 13, 2016; runs** Mar. 13-Apr. 10 at the Bingham Theatre.
- **Seeking—Scottie Ward: female, 70+,** Caucasian. **Tim Ward:** male, 29-32, Caucasian. **Beth Ward:** female, 38+, Caucasian. **Bernadette:** 30-49, all ethnicities. **Rhonda:** 25-29, all ethnicities. **Claire:** 29+, all ethnicities. **Gary:** 35-45, all ethnicities.
- **Auditions will be held by appt. Dec. 16,** Dec. 17 and Dec. 18 in NYC.
- **Send pix & resumes to Random World/** NYC Appts/AEA Self Sub, Calleri Casting, 39 West 14th St. #504, New York, NY 10011. Seeking submissions from AEA members only via this posting. AEA members must submit themselves directly in order to be considered (no agent submissions). Submissions deadline is Nov. 13.
- **Pays \$650/wk. plus travel and housing.** Equity LORT Non-Rep Contract.

‘Three Sisters’

- **Casting “Three Sisters,”** by Anton Chekhov. This is the world premiere of a new version by Libby Appel from a literal translation by Allison Horsley.
- **Company: PlayMakers Repertory Theatre.** Staff: Vivienne Benesch, dir.; Pat McCorkle, casting dir.
- **Rehearsal begins Dec. 22; runs Jan.** 23-Feb. 4, 2016 in Chapel Hill, NC.
- **Seeking—Vershinin: male, 40-49,** all ethnicities. **Olga:** female, 20-39, all ethnicities.
- **Auditions will be held by appt. Oct. 30** in NYC.
- **Email pix & resumes to submission.** mccorklecasting@gmail.com with Three Sisters/NYC Appts/AEA Self Submission in subject line. Note: Seeking submissions from AEA members only via this posting; AEA members must submit themselves directly in order to be considered (no agent submissions).
- **Pays \$800/wk. min. Equity LORT Non-Rep D Contract.**

MUSICALS

‘A Night with Janis Joplin’

- **Casting Equity actors for future Janis** Joplins and Janis Joplin alternates for “A Night with Janis Joplin.”
- **Company: Iconic Janis LLC.** Staff: Randy Johnson, dir.; Tyler Rhodes, musical dir.; Laura Stanczyk Casting, casting dir.
- **Rehearsals begin Jan. 19, 2016; runs** Feb. 9-Apr. 24, 2016 in NYC.
- **Seeking—Future Janis Joplins/Janis Joplin Alternate:** female, 20-39, all ethnicities.
- **Auditions will be held Nov. 5 from 10** a.m.-6 p.m. (lunch, 1:30-2:30 p.m.) at Ripley-Grier 520, 520 8th Ave., NYC, 10018. EPA Rules are in effect. A monitor will be provided.
- **Prepare a song in the Janis Joplin repertoire** (“Cry Baby,” “Piece of My Heart,” “Stay with Me”) in its original key. Bring sheet music, an accompanist

will be provided. Bring a picture and resume, stapled together.

• Equity Short Engagement Touring Agreement.

‘Fiddler on the Roof’

- **Casting “Fiddler on the Roof.”**
- **Company: La Comedia Dinner Theatre.** Staff: Chris Beiser, dir.-choreo.; Joseph K. Adkins, pres.-prod.
- **Rehearsals begin Feb. 15, 2016; runs** Mar. 3-May 1, 2016 in Springboro, OH.
- **Seeking—All Roles: males & females,** 18+, all ethnicities.
- **Auditions will be held Nov. 9 at 10 a.m.** at Nola Studios, 250 W. 54th St., NYC, 10019.
- **For more info, visit** <http://www.lacomedia.com> or call call Joe at (937) 746-4537 with questions.
- **Total compensation including** rehearsal is \$3000. Housing, transportation, meal each performance, health club membership, and workman’s comp provided.

‘Georama’

- **Casting Equity members only for** “Georama,” with book by West Hyler and Matt Schatz, music & lyrics by Matt Schatz and Jack Herrick.
- **Company: Repertory Theatre of St.** Louis. Staff: Steve Woolf, artistic dir.; West Hyler, dir.; Rich Cole & Bob Cline, casting.
- **Rehearsals begin Dec. 29; runs Jan.** 22-Feb. 7, 2016 in St. Louis, MO.
- **Seeking—John Banvard: male, 30-39,** all ethnicities. **Phineas Taylor Barnum:** male, 30-39, all ethnicities. **William Chapman:** male, 40-59, all ethnicities.
- **Auditions will be held by appt. Nov. 5** and Nov. 6 in NYC.
- **For consideration, mail picture and** resume to Georama/NYC Appts/AEA Self Submission, Rich Cole and Bob Cline, 648 Broadway, Ste. 912, New York, NY 10012. Submissions deadline is Nov. 3.
- **Pays \$850/wk. Equity LORT Non-Rep D** Contract.

‘In the Mood,’ U.S. Nat’l Tour & Australia Tour

- **Casting “In the Mood,”** a 1940s musical revue—the company’s 22nd annual tour. Seeking singers and dancers for featured roles with a live 13-piece big band orchestra, traveling nationally and internationally, performing great American music of the late 1930s and 1940s—the big band era.
- **Company: Bud Forrest Entertainment,** Inc. Staff: Bud Forrest, prod.; Alex Sanchez, dir.-choreo.; Arnold J. Munglioli, Munglioli Theatricals, casting dir.
- **Rehearses Jan. 8-20; U.S. tour Jan.** 21-May 8; Australia-New Zealand and U.S. tour late Aug. through mid-Nov. 2016.
- **Seeking—Jimmy: male, 25-35,** all ethnicities, ideally 5’8”-6’2”, swing dancer, capable of partnering, baritone or tenor, must be able to read music and sing solos and harmonies. Bring two sets of headshot/resume. **Kitty:** female, 25-35, all ethnicities, ideally 5’1”-5’5” (dress size 2, 4, or 6), swing dancer, capable of partnering, alto or mezzo with low sultry sound, must be able to

read music and sing solos and harmonies. Bring two sets of headshot/resume. **Tommy:** male, 25-35, all ethnicities, ideally 5’8”-6’2”, all-American look, baritone or tenor. Bring two sets of headshot/resume. **Betty:** female, 25-35, all ethnicities, ideally 5’7”-5’9 & 1/2” without heels (dress size 4, 6, 8, or 10), alto or mezzo with a low sultry sound of the big band era. Bring two sets of headshot/resume. **Harry:** male, 25-35, all ethnicities, ideally 5’8”-6’2”, baritone or tenor, swing dance and partnering skills a plus but not required. Bring two sets of headshot/resume. **Helen:** female, 25-35, all ethnicities, ideally 5’7”-5’9 & 1/2” without heels (dress size 4, 6, 8, or 10), alto or mezzo with a low sultry sound of the big band era, ability to swing dance and partnering skills a plus but not required. Bring two sets of headshot/resume.

- **Auditions will be held Nov. 9 from 10** a.m.-1:30 p.m. (male dancers) and at 1:30 p.m. (female dancers) and Nov. 10 at 10 a.m. (male singers) and at 1:30 p.m. (female singers) at Ripley-Grier Studios, 520 8th Ave., 17th Fl., NYC, 10018.
- **For Nov. 9, male dancers who sing will** be seen at 10 a.m. and female dancers who sing will be seen at 1:30 p.m.; be warmed up and ready to dance at the start time (female dancers should bring both flats and heels to dance). Some dancers may be asked to stay and sing, and some dancers may be asked to return for a partnering call later in the day or within the next two days. For Nov. 10, male singers (tenor or baritone) who move well will be seen at 10 a.m. and female singers who move well will be seen at 1:30 p.m.; all must be strong singers, able to read music, and sing solos and harmonies. Some singers may be asked to return for a movement call later in the day or the next day; female singers should bring heels to move in. Everyone, prepare a ballad or uptempo song (no more than 32 bars) in the style of the American Song Book (Porter/Gershwin/Kern/Berlin/Rodgers, etc). Have a second song in case you are asked. Bring sheet music; an accompanist provided. Bring two sets of a current picture and resume, stapled together.
- **For more info., visit** www.inthemood-live.com.
- **Compensation commences at \$700/** wk. All travel (first-class tour bus), hotels, and most meals included.

‘Saturday Night Fever’

- **Casting a national tour of “Saturday** Night Fever.”
- **Company: New Fever OnTour LLC.** Staff: Jeffrey B. Moss, dir.; Denis Jones, choreo.; Skip Brevis, music supervisor; Alison Franck/Franck Casting, casting dirs.
- **Rehearsals begin Dec. 15, 2015** (Christmas holidays off; tech in NJ); tours Jan. 16-May 8, 2016.
- **Seeking—Tony Manero: male, 21-30,** Caucasian, lead; a 19-year-old ladies’ man living in the 1970s; his passion is dancing on a Saturday night down at the local dance club; must be charismatic; great singer and a dynamic

dancer. **Stephanie:** female, 21-30, all ethnicities, lead; a 20-year-old office worker from Manhattan; Stephanie classes herself as a refined citizen and acts accordingly; sings. **Bobby C:** male, 21-29, all ethnicities, a friend of Tony Manero; troubled; sings, moves well. **Double J:** male, 21-29, all ethnicities, a friend of Tony Manero; troubled; sings, moves well. **Joey:** male, 21-29, all ethnicities, a friend of Tony Manero; troubled; sings, moves well. **Gus:** male, 21-29, all ethnicities, a friend of Tony Manero; troubled; sings, moves well. **Pauline:** female, 21-26, all ethnicities, sympathetic young woman; sings well. **Annette:** female, 21-29, all ethnicities, a sex-crazed girl, obsessed with Tony; sings. **Flo:** female, 41-54, Caucasian, middle-aged, very religious mother of Tony; does not need to sing (but certainly can). **Monty:** male, 25-42, all ethnicities, a high-energy-pop/rock “disco DJ” host and singer; he has great style and charisma; African-American performer preferred; 30+; sings great and moves well. **Candy:** 24-38, all ethnicities, a high-energy “solo” pop/rock singer with great looks and great moves; sings great and moves well. **Dancers:** males & females, 21-34, all ethnicities, great dancers; looking for singers and non-singing dancers.
- **Auditions will be held Oct. 28 from 10** a.m.-1:30 p.m. (female dancers who sing and female dancers for ensemble and principal role of Stephanie) and from 2:30-6 p.m. (male dancers who sing and male dancers for ensemble and principal role of Tony) at Ripley-Grier Studios, 520 8th Ave., 16th Floor, NYC, 10036.
- **Send submissions to Alison.Franck@** gmail.com.
- **Bring photo and resume. Dancers who** sing: be dressed and ready to dance; jazz shoes for men and character shoes with heel for women; bring 16 bars pop/rock/disco-style music (not a traditional theater score). Dancers: be dressed and ready to dance; jazz shoes for men and character shoes with heel for women; If you do not sing, casting personnel will not ask you to sing. Specifically seeking dancers who sing and act for the lead roles of Tony and Stephanie. Casting personnel state: “#Stretch splits for men and #stretch right splits for women.”
- **Pays: \$600/wk. min.**

CHORUS CALLS

‘Aladdin,’ B’way, Dancers

- **Seeking excellent male and female** dancers with fantastic singing voices to comprise the ensemble and also play featured roles for possible future replacements in the Broadway production of “Aladdin.” Synopsis: Based on the much-loved animated film, “Aladdin: The New Stage Musical” tells the story of a street-smart commoner whose whole life changes with one rub of a magic lamp. This new “Aladdin” incorporates all of the beloved songs from the film’s Oscar-winning score plus never-before-heard Menken/

Ashman songs restored from early drafts of the score. It marks a return to the authors' original vision: a loving homage to the Hope-Crosby road pictures, with a score invoking the jazz sound of stars like Cab Calloway and Fats Waller.

- **Company: Disney Theatrical** Productions. Staff: Casey Nicholaw, dir.-choreo.; Alan Menken, music; Howard Ashman and Tim Rice, lyrics; Alan Menken and Chad Beguelin, additional lyrics; Chad Beguelin, book; Michael Kosarin, musical dir.; Tara Rubin Casting/Eric Woodall, casting.
- **Currently running on Broadway.**
- **Seeking—Dancers: males & females, 18+, all ethnicities.**
- **Equity Chorus Calls will be held Nov. 20 at 10 a.m.** (Equity female dancers) and at 2 p.m. (Equity male dancers) at Ripley-Grier 520, 520 8th Ave., 17th fl., NYC, 10018. Chorus rules are in effect. A monitor will be provided.
- **Men: Bring jazz shoes, tap shoes, and knee pads. Women: Bring character heels, heeled tap shoes, and flats.** You may be asked to stay and sing. Bring sheet music for a traditional musical theater song that shows vocal range. Accompanist provided. Bring pix & resumes, stapled together.
- **Pays: \$1861/wk. current min. Equity Production (Disney) Contract.**

'Aladdin,' B'way, Singers

• **Seeking excellent male and female** singers who dance well to comprise the ensemble and also play featured parts for possible future replacements

in the Broadway production of "Aladdin." Synopsis: Based on the much-loved animated film, "Aladdin: The New Stage Musical" tells the story of a street-smart commoner whose whole life changes with one rub of a magic lamp. This new "Aladdin" incorporates all of the beloved songs from the film's Oscar-winning score plus never-before-heard Menken/Ashman songs restored from early drafts of the score. It marks a return to the authors' original vision: a loving homage to the Hope-Crosby road pictures, with a score invoking the jazz sound of stars like Cab Calloway and Fats Waller.

- **Company: Disney Theatrical** Productions. Staff: Casey Nicholaw, dir.-choreo.; Alan Menken, music; Howard Ashman and Tim Rice, lyrics; Alan Menken and Chad Beguelin, additional lyrics; Chad Beguelin, book; Michael Kosarin, musical dir.; Tara Rubin Casting/Eric Woodall, casting.
- **Currently running on Broadway.**
- **Seeking—Singers: males & females, 18+, all ethnicities.**
- **Equity Chorus Calls will be held Nov. 19 at 10 a.m.** (Equity female singers) and at 2 p.m. (Equity male singers) at Pearl Studios NYC "519", 519 8th Ave., 12th fl., NYC, 10018. Chorus rules are in effect. A monitor will be provided.
- **Prepare a traditional musical theater** song that shows vocal range. An accompanist will be provided. Bring pix & resumes, stapled together.
- **Pays: \$1861/wk. current min. Equity Production (Disney) Contract.**

'A Night with Janis Joplin'

- **Casting Equity females singers for "A Night with Janis Joplin."**
- **Company: Iconic Janis LLC. Staff: Randy Johnson, dir.;** Tyler Rhodes, musical dir.; Laura Stanczyk Casting, casting dir.
- **Rehearsals begin Jan. 19, 2016; runs** Feb. 9-Apr. 24, 2016 in NYC.
- **Seeking—Joplinaires: female, 25-49,** African American, portrays Janis' musical icons over the years including: Etta James, Bessie Smith, Nina Simone, Odetta, Big Mama Thornton, and Aretha Franklin. Not looking for impersonators. One of these actresses will sing Summertime in the original George Gershwin key. Strong Blues, Rock, and Legit vocal skills required.
- **Equity Chorus Calls will be held Nov. 6** at 10 a.m. (Equity female singers) at Ripley-Grier 520, 520 8th Ave., NYC, 10018. Chorus rules are in effect. A monitor will be provided.
- **Prepare a song in the Blues/Soul repertoire** (Etta James, Aretha Franklin, Nina Simone, etc). Bring sheet music, an accompanist will be provided. Bring a picture and resume, stapled together.
- **Equity Short Engagement Touring** Agreement.

'Anything Goes'

- **Seeking first rate musical theatre** dancers and singers of all types for "Anything Goes." This show will require an ensemble that is versed in all traditional musical theatre dance styles.
- **Company: Goodspeed Musicals. Staff:** Daniel Goldstein, dir.; Cole Porter,

music & lyrics; Kelli Barclay, choreo.; Michael O'Flaherty, musical dir.; Paul Hardt (SH Entertainment), casting dir.; Michael Gennaro, exec. dir.; P.G. Wodehouse & Guy Bolton and Howard Lindsay & Russel Crouse, original book; Timothy Crouse & John Weidman, new book; Donna Lynn Hilton, line prod.; Bob Alwine, assoc. prod.

- **Rehearsals begin Mar. 8, 2016; close** June 16 at Goodspeed Opera House in East Haddam, CT.
- **Seeking—Musical Theatre Dancers & Singers:** males & females, 18+, all ethnicities.
- **Equity Chorus Calls will be held Nov. 12** at 10 a.m. (male singers who move well) and at 2 p.m. (female singers who move well) and Nov. 16 at 10 a.m. (male dancers who sing) and at 2 p.m. (female dancers who sing) at Pearl Studios NYC "500", 500 Eighth Ave., 12th fl., NYC, 10018. Chorus rules are in effect. A monitor will be provided.
- **Bring picture and resume. Singers:** Prepare traditional musical comedy material to sing, no contemporary material. Bring sheet music; accompanist provided. Dancers: Bring tap shoes and character shoes with a heel. Males bring tap shoes and character shoes. Note: All ethnicities encouraged to attend.
- **Pays \$836/wk. Equity LORT Non-Rep B** Contract.

'Jersey Boys,' Broadway

• **Casting future replacements for the** Broadway company of "Jersey Boys," to comprise the ensemble and understudy the principals.

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RUTGERS

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- **Company: Dodger Stage Holdings.** Staff: Bob Gaudio, music; Bob Crewe, lyrics; Marshall Brickman & Rick Elice, book; Des McAnuff, dir.; Sergio Trujillo, choreo.; Ron Melrose, music dir.; Tara Rubin Casting, casting dir.
- **Currently running on Broadway.**
- **Seeking—Singers: males & females,** 18+, all ethnicities. **Dancers:** males & females, 18+, all ethnicities.
- **Equity Chorus Calls will be held Nov. 2** at 10 a.m. (male dancers who sing extremely well) and at 2 p.m. (female dancers who sing extremely well) and Nov. 3 at 10 a.m. (male singers who move extremely well) and at 2 p.m. (female singers who move extremely well) at Pearl Studios NYC “500”, 500 Eighth Ave., 12th fl., NYC, 10018. Chorus rules are in effect. A monitor will be provided.
- **Bring a picture and resume stapled** together. Singers: Prepare 16 bars of a rock ‘n’ roll song that shows as much range as possible. Do not sing anything from the show. You will not be asked to stay and move on this day. Dancers: Bring your book of music as you may be asked to stay and sing; Do not sing anything from the show. Women: Bring character heels. Men: Bring flat dance shoes.
- **Pays \$1861/wk.; Equity Production** (League) Contract.

‘Peter Pan,’ Dancers

- **Casting “Peter Pan,” featuring music** by Jule Styne, Moose Charlap; lyrics by Betty Comden, Adolph Green, Carolyn Leigh; and book by James Barrie.
- **Company: The Fireside Theatre.** Staff: Ed Flesch, artistic dir.-dir.; Mary Ehlinger, musical dir.; Desiree Davar, choreo.
- **Rehearsals begin Feb. 8, 2016; runs** Feb. 25-Apr. 10, 2016 in Fort Atkinson, WI.
- **Seeking—Dancers: males & females,** 18+, all ethnicities, strong ensemble dancers who sing and act well; all physical types and ethnicities welcome; some ensemble members will cover principal roles.
- **Auditions will be held Nov. 6 at 10 a.m.** (males) and at 1:30 p.m. (females) at Nola Rehearsal Studios, 250 W. 54th St., NYC.
- **Be warmed up and ready to go at the** call time. Prepare 16 bars of music to sing if asked. You may sing from the show.
- **Competitive salary, EMC points,** meals, housing, and travel provided.

‘Sister Act,’ Dancers

- **Casting “Sister Act,” featuring music** by Alan Menken; lyrics by Glenn Slater; and book by Bill Steinkellner and Cherie Steinkellner.
- **Company: The Fireside Theatre.** Staff: Ed Flesch, artistic dir.-dir.; Mary Ehlinger, musical dir.; Desiree Davar, choreo.
- **Rehearsals begin Mar. 28, 2016; runs** Apr. 14-May 29, 2016 in Fort Atkinson, WI.
- **Seeking—Dancers: 18+, all ethnicities,** strong ensemble dancers who sing and act well; all physical types and ethnicities welcome; some ensemble members will cover principal roles.

- **Auditions will be held Nov. 6 at 10 a.m.** (males) and at 1:30 p.m. (females) at Nola Rehearsal Studios, 250 W. 54th St., NYC.
- **Be warmed up and ready to go at the** call time. Prepare 16 bars of music to sing if asked. You may sing from the show.
- **Competitive salary, EMC points,** meals, housing, and travel provided.

SCRIPTED TV & VIDEO

‘Warlovers’

- **Casting “Warlovers,” a series for com-** munity cable TV that examines the dramatic musical play.
- **Company: warlovers.com.** Staff: James Doyle-Klier, writer/dir.
- **Rehearses and shoots two to three** times per month, by appointment.
- **Seeking—Sgt. Thomas Elijah Daniels:** male, 21-27, Hispanic, a talented Vietnam scout-sniper who has fallen in love with a beautiful North Vietnamese female soldier; articulate and intelligent; capable of many different behaviors.
- **Seeking submissions from NY.**
- **Send submissions to James4cat1@aol.** com or at warlovers.com.
- **Meals and travel stipend provided.**

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.**
- **For consideration, email show infor-** mation, running time, and brief marketing plan to Thomas Honeck, booking mgr., at thomas@theduplex.com or call (212) 989-3015.
- **Note: All performers must be 21+.** Seeking self-contained acts only. Space, reservations line, full light and sound package, and house technician provided.
- **Pay is 100% of the cover charge set by** the producer, minus a sliding scale room fee based on attendance.

STAGE STAFF & TECH

‘Di Goldene Kale,’ ASM

- **Seeking a skilled assistant stage man-** ager with experience running a deck by him- or herself to begin almost imme-

diately. Note: This entire production is in Yiddish.

- **Company: National Yiddish Theatre -** Folksbiene. Staff: Bryna Wasserman, co-dir.; Motl Didner, co-dir.; Zalmen Mlotek, musical dir.; Chris Massimine, exec. prod.; Sean Francis Patrick, PSM.
- **Rehearsals begin Nov. 9; runs Dec. 2,** 2015-Jan. 3, 2016. Note: There is not a rehearsal or performance on Thanksgiving Day; however, there is a performance on Christmas Day.
- **Seeking—Assistant Stage Manager:** 18+, all ethnicities, detail-oriented, even-tempered, and comfortable with work on a foreign-language piece.
- **Seeking submissions from NY.**
- **For consideration, email cover letter** and resume to cmassimine@nytf.org. Submissions deadline is Oct. 30.
- **Pays: \$451/wk. Equity Folksbiene** Agreement.

FILM & TV CREW

‘The Darkest Hour’

- **Seeking director & crew for “The** Darkest Hour,” about two high school athletes who put their lives in jeopardy dealing with family issues, all while competing for a state championship in basketball.
- **Company: Essex Media Group/Essex** Studios. Staff: Austin Drakes, coord.
- **Shoots in the fall and winter in NYC &** New Jersey.
- **Seeking—Director and Crew: 18+, all** ethnicities, for the entire shoot.
- **Seeking submissions from NJ and NY.**
- **Send submissions to essexmedia-** group1@gmail.com.
- **Resume and video of past projects.**
- **No pay. Meals provided.**

AGENTS & MANAGERS

Agent Access Auditions

- **Seeking active, paid-up Equity** Members who are not signed clients of any agent for Agent Access Auditions (AAAs).
- **Company: Actors’ Equity Association.** Staff: Expected at this session: Equity-franchised agents from Hanns Wolters.
- **Rehearsal and production dates vary** depending on work booked.
- **Seeking—Equity Actors: 18+, all** ethnicities.
- **Equity Principal Auditions will be held** Nov. 2 from 7-10 p.m. (sign-up, 8:30 a.m.) at Actors’ Equity Association NYC Audition Center, 165 W. 46th St., 16th fl., NYC, 10036. Modified Equity Principal Audition procedures will be in effect. A monitor will be provided.
- **There will be no afternoon or evening** sign-ups. Sign-up will end at 9:30 a.m. or when all 54 slots have been taken and 50 alternates have been signed up, whichever comes first. As with Equity Principal Auditions, Equity cannot guarantee that any alternates will be seen. As with EPAs, check in with the monitor at least 10 minutes prior to your scheduled audition slot. Prepare

one contemporary monologue (either comic or dramatic), two minutes or less. Self-written pieces are not appropriate for AAAs. No singing. Bring three sets of your stapled-together picture and resume. Note: Do not call the agents’ offices.

- **Varies depending on work booked.**

Agent Access Auditions, Dramatic

- **Seeking active, paid-up Equity** Members who are not signed clients of any agent for Agent Access Auditions (AAAs). Do not sign up to audition if you are currently signed with an agent.
- **Company: Actors’ Equity Association.** Staff: Expected at this session: Equity-franchised agents from Henderson Hogan Agency, Fresh Faces, and ICM.
- **Rehearsal and production dates vary** depending on work booked.
- **Seeking—Equity Actors: 18+, all** ethnicities.
- **Equity Principal Auditions will be held** Nov. 16 from 7-10 p.m. (sign-up, 8:30 a.m.) at Actors’ Equity Association NYC Audition Center, 165 West 46th St., 16th Fl., NYC, 10036. Modified Equity Principal Audition procedures will be in effect. A monitor will be provided.
- **There will be no afternoon or evening** sign-ups. Sign-up will end at 9:30 a.m. or when all 54 slots have been taken and 50 alternates have been signed up, whichever comes first. As with Equity Principal Auditions, Equity cannot guarantee that any alternates will be seen. As with EPAs, check in with the monitor at least 10 minutes prior to your scheduled audition slot.
- **Prepare one contemporary monologue** (either comic or dramatic), two minutes or less. Self-written pieces are not appropriate for AAAs. No singing. Bring three sets of your stapled-together picture and resume. Note: Do not call the agents’ offices.
- **Varies depending on work booked.**

Agent Access Auditions, Musical

- **Seeking active, paid-up Equity** Members who are not signed clients of any agent for Agent Access Auditions (AAAs). Do not sign up to audition if you are currently signed with an agent.
- **Company: Actors’ Equity Association.** Staff: Expected at this session: Equity-franchised agents from Take 3 Talent Agency, Kazaarian Measures Ruskin, and Andreadis Talent.
- **Rehearsal and production dates vary** depending on work booked.
- **Seeking—Equity Musical Actors: 18+,** all ethnicities.
- **Auditions will be held Nov. 9 from 7-10** p.m. (sign-up, 8:30 a.m.) at Actors’ Equity Association NYC Audition Center, 165 W. 46th St., 16th fl., NYC, 10036. EPA Rules are in effect. A monitor will be provided.
- **Prepare one brief song [whatever you** do best: rock, country, musical theatre (contemporary or traditional), etc.]. Self-written pieces, opera & operetta are not appropriate for AAAs. No monologues. Bring sheet music; accompanist provided. Bring three sets of your stapled-together picture/resume. Modified Equity Principal Audition procedures

will be in effect. A monitor will be provided. Sign-up will end at 9:30 a.m. or when all 54 slots have been taken and 50 alternates have been signed up, whichever comes first. Equity cannot guarantee that any alternates will be seen. Note: Do not call the agents' offices.

• **Varies depending on work booked.**

WORKSHOPS

Industry Showcase, Kids & Teens

• **Seeking kids and teens ages 5-18** for The Random Farms Kids' Theater and Broadway Workshop's annual "Industry Showcase Night." Coordinator states: "Industry Showcase Night is an opportunity for kids and teens to perform in front of NYC's top agents, managers and casting directors."

• **Company: Random Farms Kids' Theater and Broadway Workshop.** Staff: Anya Wallach and Marc Tumminelli, coords.

• **Rehearses Dec. 2 in Elmsford; performs Dec. 7 in NYC.**

• **Seeking—Kids / Teens: males & females, 5-18, all ethnicities.**

• **Auditions will be held by appt.**

Nov. 18 and Nov. 22 at The Random Farms Performing Arts Center, 77 Executive Blvd., Elmsford, NY, 10523. And Nov. 21 at Ripley Grier, 520 8th Ave., New York City, NY.

• **For an audition appointment, or for more info, visit www.random-farms.com or www.broadwayworkshop.com.** There is no cost to audition or participate in this event.

• **Prepare one minute of material, a song, monologue or combination of both, or tell a joke.** You could even make up a commercial or tell a story. Industry professionals are looking for "raw" talent. What you do is less important than showing your personality.

• **No pay. No fees required.**

'What Legit Agents Are Looking For,' Free Workshop

• **Seeking participants for "What Legit Agents Are Looking For,"** a free workshop as part of "Coffee & Tea with TAPNYC," a monthly meet-up hosted by Bobby Holder (founder of TAPNYC, talent manager at Talent Express, author of "Out of the Blue"), Renee Iovine (TAPNYC company manager & industry coordinator), and Ann Bonner (TAPNYC director).

Production states: "TAPNYC has assisted hundreds of actors in landing representation through industry showcases, plays, and private coaching. Event attended by legit agent Maegan Mishico with Bloc NYC, who currently works 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: Renee Iovine, comp. mgr; Bobby Holder & Ann Bonner, co-dirs.; Deborah Napier, casting assoc.

• **Workshop is Nov. 6 (11:45 a.m.-12:45 p.m.) in NYC.**

• **Seeking—Actors: males & females, 18+, all ethnicities.**

• **Seeking submissions from NY.**

• **Send submissions to info@theactorsprojectnyc.com.**

• **For more info, email [pix & resumes](mailto:pix&resumes) to info@theactorsprojectnyc.com.**

In the subject line, include "Free Coffee & Tea with TAPNYC." Note: Only accepting 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.**

Workshop with Disney Casting Director Ty Harman, Kids & Teens

• **Seeking participants for a youth acting workshop with Disney Casting Director.** Company Notes: "Receive coaching and feedback from a major television Casting Director. Students will receive actual television audition sides (scenes) in advance of class and Ty will offer direction and coaching to lucky participants. Additionally, every student will go home with a personalized feedback form from Ty with an insightful evaluation of the student's performance. Ty Harman is always on the lookout for fresh faces. Focus of Class: perform TV sides for Disney Casting Director; receive coaching and feedback from Casting Director; mock Auditions for Casting Director, Ty Harman."

• **Company: A Class Act NY.** Staff: Jessica Rofe, artistic dir.; Ty Harman, Guthrie/Goddard Smythe casting.

• **Classes run Dec. 11 from 5-8:30 p.m. (ages 7-18); Dec. 12 from 10 a.m.-1:30 p.m. (ages 7-11), 2-5:30 p.m. (ages 7-18), and 6:15-9:45 p.m. (ages 12-18); Dec. 13 from 10 a.m.-1:30 p.m. (ages 7-11), 2-5:30 p.m. (ages 7-18), and 6:15-9:45 p.m. (ages 12-18) at Pearl Studios, 519 8th Ave, NYC.**

• **Seeking—Young Actors: males & females, 7-19, all ethnicities.**

• **Seeking submissions from NY, NJ and CT.**

• **Send submissions to info@aclassactny.com.**

• **Register at AClassActNY.Eventbrite.com.**

• **\$195 participation fee required.**

FESTIVALS & EVENTS

'Meals For Monologues'

• **Seeking actors to participate in CSA Cares' "Meals for Monologues,"** where various NYC casting offices

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EVENTS

and members of the entertainment industry participate in a charity event to benefit various local-area food banks.

- **Company:** CSA Cares. **Staff:** Andrew Femenella, coord.
- **Event takes place Nov. 7 (11 a.m.-1:10 p.m., 2:30-4:30 p.m.)** in NYC.
- **Seeking—Actors: 18+, all ethnicities.**
- **Auditions will be held by appt. Nov. 7** from 11 a.m.-1:10 p.m. and from 2:30-4:30 p.m. at Telsey + Company, 311 W. 43rd St., 10th fl., NYC, NY.
- **Prepare either a short monologue** of your choice (no more than one minute) or a 32-bar cut of a song of your choice (any style). Make sure to bring sheet music in the appropriate key for your song, a piano accompanist will be provided. Bring five copies of your picture and resume, stapled together. Bring your non-perishable food items for donation, if you decide to donate; and check expiration dates. This is not an open call, you must sign in in order to participate. Due to the anticipated participation, we will not be able to see anyone without an appointment time. We anticipate spots will fill up quickly. If you signed up for a slot and can no longer make it, release your slot so that someone else can sign up for that time. Sign up at <http://www.signupgenius.com/go/20f044daea2eaaf85-nycmeals>.
- **No pay. Charity event.**

GROUPS & MEMBERSHIP COMPANIES

'Peculiar Laughter!'

- **Casting "Peculiar Laughter!," part of** The Actor's Project NYC's 34th 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, codirs.; Sam Carner & Derek Gregor, musical dirs.
- **Rehearses and performs winter 2015** in NYC.
- **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
- **Auditions will be held by appt. Nov. 3** from 4-5 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 \$425/season** and include agent/manager coaching, resume workshops, branding-yourself workshops, a resume consultation and entry into The Acting-Career Seminar, where company members meet with a commercial agent, a legit agent, and a talent manager. Possible pay provided; actors cast in company plays share a percent of the profits (you must be an accepted member to participate).

The Actor's Project NYC, Season 34

- **Casting The Actor's Project NYC's** Season 34 of full-length theatrical showcases of music, scenes, monologues, and sketch comedy, all original works by company writers. Currently casting Season 34 productions, including: "Journey to Absurdity!," "Broken Boundaries!," "Quirky Tales!," "Edge of Comedy!," and "Peculiar Laughter!" 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, codirs.; Sam Carner & Derek Gregor, musical dirs.
- **Rehearses and performs in winter 2015** in NYC.
- **Seeking—Actors & Singers Seeking Representation Through Showcases & Plays:** males & females, 18-64, all ethnicities.
- **Auditions will be held by appt. Nov. 3** from 4-5 p.m. (group audition) and Nov. 12 from 3-4 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 \$425/season** and include agent/manager coaching, resume workshops, branding-yourself workshops, a resume consultation, 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).

SOUTHERN CALIFORNIA

PLAYS

Center Theatre Group, Monthly Local Audition

- **Seeking actors for Center Theatre** Group's monthly Equity auditions for Equity actors only (EMC members okay).
- **Company:** Center Theatre Group. **Staff:** Meg Fister, casting mgr.; Robin Campbell, casting dept. coord.
- **Rehearsal and production dates TBD** in L.A.
- **Seeking—Equity Actors: males & females, 18+, all ethnicities.**
- **Auditions will be held Nov. 2 at 9:30 a.m.** (sign-up, 9-9:30 a.m.) at Music Center Annex, 601 West Temple St., Los Angeles, CA, 90012. A monitor will not be provided. The producer will run all aspects of this audition.
- **Casting personnel take the first 25** people who sign up. The sign-up is first come, first serve; no reservations taken. Prepare one monologue or two contrasting monologues no longer than three minutes total. They prefer that your selections be from a published play and not an original composition. Contemporary monologues only. Do not do classical monologues as theater does not produce classical work. For more info, visit www.centertheatregroup.org.
- **Equity LORT A (Ahmanson), A (Taper), D (Douglas) Non-Rep Contracts.**

'Sex With Strangers'

- **Casting "Sex With Strangers."**
- **Company:** Geffen Playhouse.
- **Rehearsals begin Feb. 2, 2016; runs** Mar. 1-Apr. 10 in Los Angeles, CA.
- **Seeking—Olivia: 40+, all ethnicities.** **Ethan:** 29+, all ethnicities.
- **Seeking submissions from CA.**
- **For consideration, mail pictures and** resumes to Phyllis Schuringa, Geffen Playhouse, 10886 Le Conte Ave., Los Angeles, CA 90024. Submissions deadline is Nov. 1.
- **Pays \$618/wk. Equity LORT Non-Rep D** Contract.

MUSICALS

'A Funny Thing...' & 'Children of Eden'

- **Casting "A Funny Thing Happened on the Way to the Forum"** (John Charron, choreo.; Lloyd Cooper, musical dir. Rehearses Jan. 4-11, 2016; runs Jan. 29-Feb. 14) and "Children of Eden" (Michelle Elkin, choreo.; Darryl Archibald, musical dir. Rehearses Feb. 29-Mar. 14; runs Apr. 8-17).

- **Company:** Cabrillo Music Theatre. **Staff:** Lewis Wilkenfeld, dir.
- **Season rehearses and performs** at Bank of America Thousand Oaks Civic Arts Plaza in Thousand Oaks, CA.
- **Seeking—All Roles Open:** males & females, 18+, all ethnicities.
- **Equity Principal Auditions** will be held Nov. 9 from 10 a.m.-5 p.m. (lunch, 1-2 p.m.) and Nov. 10 from 10 a.m.-2 p.m. at Madilyn Clark Studios, 10852 Burbank Blvd., N. Hollywood, CA, 91601. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
- **For audition appointments, call (805)** 497-8613 ext. 5. Bring picture and resume. Bring sheet music in the style of the show, and in the proper key, accompanist provided. No recorded music or a cappella, please. Nonunion and children please limit song to one minute. All ethnic types encouraged for all roles. For more info, visit www.cabrillosmusictheatre.com.
- **Pays \$536/wk. min. Equity Guest Artist** Tier 3 Contract.

'A Funny Thing...' & 'Children of Eden,' Open Calls

- **Casting "A Funny Thing Happened on the Way to the Forum"** (John Charron, choreo.; Lloyd Cooper, musical dir. Rehearses Jan. 4-11, 2016; runs Jan. 29-Feb. 14) and "Children of Eden" (Michelle Elkin, choreo.; Darryl Archibald, musical dir. Rehearses Feb. 29-Mar. 14; runs Apr. 8-17).
- **Company:** Cabrillo Music Theatre. **Staff:** Lewis Wilkenfeld, dir.
- **Season rehearses and performs** at Bank of America Thousand Oaks Civic Arts Plaza in Thousand Oaks, CA.
- **Seeking—All Roles Open:** males & females, 18+, all ethnicities.
- **Auditions will be held by appt. Nov. 7** at 10 a.m. (dance call), from 2-5:30 p.m. (all roles) and at 5:30 p.m. (Eden kids call), Nov. 8 from 1-5 p.m. (all roles) and at 6 p.m. (dance call) and Nov. 10 from 5-6:30 p.m. (kids) and from 6:30-11 p.m. (all roles) at Hillcrest Center for the Arts, 403 W. Hillcrest, Thousand Oaks, CA, 91360. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
- **For open call audition appointments,** call (805) 497-8613 ext. 5. Bring picture and resume. Bring sheet music in the style of the show, and in the proper key, accompanist provided. No recorded music or a cappella, please. Nonunion and children please limit song to one minute. All ethnic types encouraged for all roles. For more info, visit www.cabrillosmusictheatre.com.
- **Pays \$536/wk. min. Equity Guest Artist** Tier 3 Contract.

'Miss Saigon'

- **Casting "Miss Saigon," a musical** from Claude-Michel Schonberg & Alain Boublil ("Les Misérables"). Synopsis: In the turmoil of the Vietnam War, Chris, an American soldier, and Kim, a Vietnamese girl, fall in love and marry but are distressingly separated when Saigon falls. An epic, daring musical that is universal in its emotional power, "Miss Saigon" will be produced by

Riverside Repertory Theater. The company is searching for strong actor/singers to perform in the soaring Broadway musical in a non-traditional, intimate, and dynamic production.

• **Company: Riverside Repertory Theater.** Staff: Matt Neves, artistic dir.
 • **Rehearsals begin Dec. 12 and continue** sporadically during the holidays. Starting Dec. 26 rehearsals will run Mon.-Thurs. evenings and various times on Saturdays and Sundays. Performances run weekends Jan. 22-Feb. 7 at the Box Theater, in downtown Riverside, CA.
 • **Seeking—Engineer: male, 30-50, Asian,** South Asian, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, the owner of the “Dreamland” club. He is half-Vietnamese and half-French; sleazy and ruthless; range: Bb2-Ab4. **Kim:** female, 17-25, Asian, South Asian, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, a young and naive, but strong-willed Vietnamese girl who becomes Chris’ lover; an orphan and has been forced to work at a local club; range E3-D5. **Chris:** male, 20-30, Caucasian, African American, Hispanic, Native American, Ethnically Ambiguous / Mixed Race, a young, American G.I. sergeant about to leave Saigon to return to America who unexpectedly falls in love with Kim; married to Ellen and is a tormented soul; range, C3-B4. **John:** male, 25-35, Caucasian, African American, Hispanic, Native American, Middle Eastern, Ethnically Ambiguous / Mixed Race, Chris’ best friend and an American

G.I. who later becomes an activist; range, Ab2-B4. **Thuy:** male, 25-35, Asian, South Asian, Southeast Asian / Pacific Islander, a Vietnamese military leader with the Communist government, Kim has been promised to him as his betrothed. An imposing figure who is aggressive, unpredictable, and intensely anti-American; range Db3-Bb4. **Ellen:** female, 20-30, all ethnicities, Chris’ sensible American wife, who struggles to connect with her husband and find the truth; range, F3-E5. **Tam:** males & females, 4-6, Asian, South Asian, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, Kim and Chris’ Eurasian son; can be played by a girl, if necessary. **Ensemble:** males & females, 18-30, all ethnicities, to play Club Girls, Hustlers, Marines, etc.
 • **Auditions will be held Nov. 21 from 9 a.m.-3 p.m.** at Menagerie Nightclub, 3581 University Ave., Riverside, CA, 92501.
 • **Send submissions to matt@riversid-erep.org.**
 • **Prepare 16 bars of a classic musical** theater song; an accompanist will be provided. Only submit if you are willing and able to travel to Riverside, CA for all auditions, callbacks, rehearsals and performances. Video submissions will be considered for out-of-state performers, but no travel or housing assistance is available.
 • **All roles are nonunion and paid.**

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

‘Motown: The Musical,’ Nat’l Tour

• **Casting “Motown: The Musical,”** based on the life of Berry Gordy.
 • **Staff: Kevin McCollum, Doug Morris, & Berry Gordy,** prods.; Charles Randolph-Wright, dir.; Berry Gordy, book; various Motown composers, music & lyrics; Ethan Popp, music supervisor; Patricia Wilcox & Warren Adams, choreos.; Bespoke Theatricals, GM; Bethany Knox, Telsey + Company, casting.
 • **Currently touring.**
 • **Seeking—Berry Gordy: male, 30-39,** African American. **Diana Ross:** female, 25-35, African American. **Smokey Robinson:** male, 20-35, African American. **Marvin Gaye:** male, 20-35, African American. **Little Berry/Stevie/ Michael:** male, 8-13, African American. **Female Ensemble:** female, 18-49, Caucasian, African American. **Male Ensemble:** 18+, all ethnicities.
 • **Auditions will be held Nov. 2 from 11 a.m.-1 p.m.** (sign-in, 10:30 a.m.) at Third Street Dance, 8558 W. 3rd St., Los Angeles, CA, 90048.
 • **Unofficial sign-in lists will not be honored.** Bring sheet music for a song of choice from the Motown songbook that shows vocal range. Bring pix & resume with your contact information (cell and email address), stapled together. If you don’t have a formal headshot, a recent snapshot is fine. A piano accompanist will be provided. Note: Do not park in the Third Street Dance parking lot. Do not contact Third Street Dance about these auditions. Email MotownMusical@gmail.com with any questions.

• **Equity Production Contract.**

‘Teatro Martini’

• **Seeking specialty acts** for “Teatro Martini,” a dinner show/cabaret.
 • **Company: Teatro Martini.** Staff: Julio Duran, G.M.
 • **Shows located at Teatro Martini,** 7600m Beach Blvd., Buena Park, CA.
 • **Seeking—Specialty Acts Performers:** males & females, 18+, all ethnicities, two acts per show, four-six minutes each.
 • **Seeking submissions from CA.**
 • **Send submissions to julio@pirates-ca.com.**
 • **Negotiable pay.**

SHORT FILMS

‘Sound Advice’

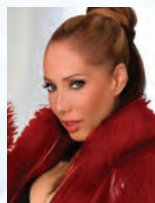
• **Casting “Sound Advice,”** in which an independent business owner is in danger of losing his business but not before he meets the woman who’s been visiting his store.
 • **Company: Burning Sands Moving Pictures.** Staff: David Anthony, dir.
 • **Rehearses December, 2015; shoots** late-January, 2016 in Los Angeles.
 • **Seeking—Adam: male, 26-35,** Caucasian, Hispanic, think Jonah Hill; has comedic chops; lot of improv and a lot of takes to get the funny; lots of banter but balanced. **Paul:** male, 27-35, African American, Hispanic, Ethnically Ambiguous / Mixed Race,

MUSICALS
FILM

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African Descent, think Donald Glover; can do banter but not too much; comedic instinct with a slight, and I mean slight, hipster flare; no one basic; must be into different music since the story is set in a record store. **Fatz:** male, 26-39, Caucasian, African American, Hispanic, Asian, South Asian, Middle Eastern, Southeast Asian / Pacific Islander, bigger boned gentlemen, not too overweight, but a bit; think Faison Love or Craig Robinson; dry comedy, straight face, but the attitude; the attitude, the dryness; must be good at banter and willing to do multiple takes. **Quinn:** female, 28-32, African American, Hispanic, South Asian, Native American, Middle Eastern, Southeast Asian / Pacific Islander, think Rosario Dawson or basically a girl next door vibe; no one exotic or drop dead gorgeous; must be realistic for our character to connect with this person.

- Seeking submissions from CA.
- Apply on Backstage.com.
- Pays \$125-175/day. SAG Short Film Agreement.

'The Suitcase'

• Casting background artists for "The Suitcase," a collaboration between USC School of Cinematic Arts, USC Entertainment Technology Center, Universal, Disney, Sony, Hulu, Amazon, and Google, in which the ordinary life of a baggage handler is turned upside down when he crosses path with a suitcase containing terrorist plans.

- Company: USC School of Cinematic Arts. Staff: Elena Ostroumova, prod.
- Shoots Nov. 10-15 in Los Angeles.
- Seeking—SWAT Team Members, Police Officers, Airport Staff: males & females, 25-55, all ethnicities.
- Seeking submissions from CA.
- Send submissions to elena.ostroumova@gmail.com.
- Producer Notes: "You will get to work in incredible locations with a crew of talented young filmmakers, as well as be exposed to cutting edge film technology. The film will have a big Los Angeles premiere, after which it will head to both NAB and SXSW. We are excited for you to become a part of our team. The mission of the project is the explore changing technology in narrative form on a studio driven project. The 2015 short film and technical test will evaluate network based workflows with a focus on Metadata, High Dynamic Range, and 360 Solutions. Message us with your email and other contact information, so we can send you further details."
- No pay.

STUDENT FILMS

'Beyond'

• Casting "Beyond," a student horror film about a mother and daughter who are possessed by Satan and try to get rid of him with the help of a medium.

- Company: New York Film Academy. Staff: Maria Lea Aevarsdottir, casting dir.

AUDITION HIGHLIGHTS CALIFORNIA

Fri. Oct. 30

'Queen of the Angels'
'Rocky Horror Show' (also 10/31-11/1)
'Spilling Roses'

Sun. Nov. 1

'The Little Mermaid' (also 11/2)

Mon. Nov. 2

'Memoir' (also 11/3)
Center Theatre Group
PCPA 2016 Summer Season
Viking Ocean Cruises (also 11/3)
'Motown: The Musical,' Nat'l Tour
'Colony Collapse'

Tues. Nov. 3

Steve Wynn's 'ShowStoppers'

Weds. Nov. 4

'Closer Than Ever'

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

- Shoots Dec. 6-11 in L.A.
- Seeking—Kristin: female, 40-45, all ethnicities, a medium that sees evil in the mind of the young Abella, who is pregnant with Satan's baby; peculiar and special; has special kinks and weird ways of doing things; very sensitive and spiritual. **Abella:** female, 18-22, all ethnicities, has a demon mind. Seeking 18+ to play younger; character turns 13 in the film.
- Seeking submissions from CA.
- Send submissions to marialea6666@gmail.com.
- Food and credit provided.

'Bump, Set, Spike'

• Casting "Bump, Set, Spike," a student film about Phoebe, a shy and awkward girl, who develops a crush on Surfer Girl and attempts to win her over by trying to be more like her, but ultimately discovers that being herself is the best way to attract her attention.

- Company: Loyola Marymount University. Staff: Brendan Gates, dir.
- Shoots Nov. 20-21 in L.A.
- Seeking—Surfer Girl: female, 18-28, all ethnicities, confident and athletic; attracts the main character, Phoebe, who develops a crush on her after seeing her in a coffee shop.
- Seeking submissions from CA.
- Apply on Backstage.com.
- Include a video showcasing any volleyball skills you may have, as this is an important element of the role.
- Food will be provided.

'Healer'

- Seeking a background actor to portray an elderly patient for "Healer," a student film.
- Company: American Film Institute. Staff: Danwen Lei, coord.
- Shoot date(s) TBD at 2021 N. Western Ave., L.A.
- Seeking—Patient: males & females, 60-90, all ethnicities, an elderly patient.
- Seeking submissions from CA.
- Send submissions to leidanwen@gmail.com.
- Food, coffee, and parking provided.

'Lust'

- Casting "Lust," in which a famous painter falls in love with her models but she doesn't just steal their hearts, she takes their souls.
- Company: NYFA. Staff: Michael Louka, dir.; Diana Trejo, prod.
- Shoots Dec. 4-8 in L.A.
- Seeking—Laura: female, 28-35, Caucasian, Hispanic, Ethnically Ambiguous / Mixed Race, a famous painter who seduces her models to capture their soul on her paintings. **Adam:** male, 30-40, Caucasian, Ethnically Ambiguous / Mixed Race, a successful detective who is investigating a missing person case. **Peter:** male, 18-24, Caucasian, Ethnically Ambiguous / Mixed Race, a naive young man who falls in Laura's trap.
- Seeking submissions from CA.
- Send submissions to diana.trejo@nyfa.edu.
- Copy, credit and meals provided.

'The Milliner'

- Casting "The Milliner," contemporary, largely nonverbal fairy tale student film. Synopsis: A lonely milliner struggles as a young woman challenges his signature (and magical) ability to create a hat that complements an individual's best trait. Director states: "This short is inspired by Charlie Chaplin's 'The Little Tramp' character and the nonverbal romance of Walt Disney Animation's 'Paperman.'"
- Company: Loyola Marymount University. Staff: Brittney Creamer, dir.
- Rehearses Nov. 22 (1-3 p.m.); shoots Nov. 23 (9 a.m.-4 p.m.) in L.A.
- Seeking—The Milliner: males & females, 25-35, all ethnicities, an expressive and nonverbal craftsman with the uncanny, magical ability to create hats that capture an individual's best feature; outfitted in his own black derby, the milliner is a confident, though lonely tradesman who is flabbergasted to find the first and only person he appears unable to hat: Lori. **Lori:** female, 25-35, all ethnicities, a cheery but timid woman in search a new hat; overcoming her shyness, she enlists the help of the milliner and through the trial-and-error hatting process, she looks outside herself, falling in love with the craftsman.
- Seeking submissions from CA.
- Send submissions to bcreame1@lion.lmu.edu.
- In your submission, include headshots and video footage. Due to the largely nonverbal nature of the project, props will be provided during the audition to

aid in your exploration of character and movement. Monologues are also encouraged.

- No pay.

'Unholy Night'

- Casting "Unholy Night," an action/comedy/horror short film about a high school couple that tries to stop a demon party from happening. Coordinator states: "It's suppose to be a bit of a spoof on 'The Avengers.'"
- Company: Rooster4President on Youtube. Staff: Marcus Adams, coord.
- Shoots Nov. 23-Dec. 11 (dates subject to change) in Santa Clarita, CA.
- Seeking—School Girl Demons: female, 18-26, all ethnicities, These roles don't have any dialogue or anything where real acting is required, and they only have one scene and I really want models for the demon school girl role!
- Gerlyn: male, 25-26, all ethnicities, Just like Nux this role doesn't require too much acting, but it will require a massive build. I need a big mean fighting machine for this role of Gerlyn!!
- Cheerleader Demons: female, 18-20, Caucasian, African American, Hispanic, This role is what the title is. Demons that are dressed up like cheerleaders. All you need to do is know how to dance and be a cheerleader haha.
- Seeking submissions from CA.
- Send submissions to marcino72@gmail.com.
- No pay.

SCRIPTED TV & VIDEO

'God's Waiting Room'

- Casting "God's Waiting Room" a comedy web series about God's no-nonsense executive assistant who manages his office keeping God from being mobbed by the inhabitants of heaven.
- Company: Banana Pancakes. Staff: B. Welch, casting.
- Rehearses and shoots November 2015 in Los Angeles.
- Seeking—St. Francis: male, 18-45, all ethnicities, calm, and speaks slowly and softly; gentle, hippy vibe; dressed in brown monk garb, but there is white animal hair all over his clothing; episode 2. **Johnny Cash:** male, 30+, all ethnicities, sassy choir director named after the famous country singer; Sandra's gossip buddy, full of complaints and attitude; episode 3. **English Gentleman:** 35-50, all ethnicities, tall, proper; from 1800s; must have British accent; episode 5.
- Seeking submissions from CA.
- Apply on Backstage.com.
- For consideration, include a cover letter stating your availability for weekend shoots in November. Include reel in your submission. Note: The role of Sandra has already been cast.
- SAG-AFTRA New Media Contract, pending. Meals, copy, and credit provided.

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

SPEC COMMERCIALS

Spec Commercial Video Shoot

- **Casting a spec commercial.**
- **Company: Natural Productions. Staff:** Juaking Levi, prod./dir.
- **Rehearses via phone; shoots nights** Oct. 30 in Victorville, CA and Nov. 7 at the Ontario Convention Center in Ontario, CA.
- **Seeking—Angry Girlfriend: female,** 18+, all ethnicities, catches her boyfriend cheating at a club, and throws a drink into his face and slaps him; people into pop, rap, underground hip-hop, and R&B are preferred for this role; DJ skills and equipment a plus.
- **Seeking submissions from CA.**
- **Send submissions to supremej60@yahoo.com.**
- **Submit a headshot and resume. For** more info, contact Juaking at (213) 804-5104.
- **Pays \$50/day. Copy and transportation** provided.

DANCERS & CHOREOGRAPHERS

Disney On Broadway: 'Aladdin' and 'The Lion King,' Dancers

- **Casting dancers for the Broadway and** touring productions of Disney's "Aladdin" (Casey Nicholaw, dir./choreo.; Alan Menken, music; Howard Ashman and Tim Rice, lyrics; Alan Menken and Chad Beguelin, additional lyrics; Chad Beguelin, book; Michael Kosarin, music dir.; Eric Woodall/Tara Rubin Casting, casting dir.) and "The Lion King" (Julie Taymor, dir.; Elton John and Tim Rice, songs; Hans Zimmer, Lebo M, Mark Mancina, and Jay Rifkin, additional music; Irene Mecchi and Roger Allers, book; Garth Fagan, choreo.; Mark Brandon, CSA/Binder Casting, casting dir.)
- **Company: Disney Theatrical** Productions.
- **Currently running on Broadway and** on tour across North America.
- **Seeking—Aladdin Dancers: males &** females, 18-34, all ethnicities, excellent male and female dancers with athletic builds to comprise the ensemble and also play lead roles for possible future replacements; tap, ballet, and jazz; must also be great singers. **Lion King Dancers:** males & females, 18-34, all ethnicities, strong male and female dancers with a modern/ballet dance background.
- **Auditions will be held Nov. 12 at 10** a.m. (registration times at www.disneyonbroadwaycasting.com) at IDA Hollywood Studios, 6755 Hollywood Blvd., Ste. 200, Los Angeles, CA, 90028.
- **"Aladdin" Dancers: Arrive ready to** dance and bring jazz and tap shoes. Females should also bring character heels. Bring a picture and resume stapled together. Prepare 16 bars of an uptempo musical theatre song. Bring your own sheet music. An accompanist will be provided. "The Lion King" Dancers: Arrive warmed up and ready by the

start time. Wear form-conscious clothing appropriate for dancing, plus flat jazz shoes or bare feet. You may be asked to sing, so bring a contemporary song that shows off your voice and range. Bring sheet music. Bring a picture and resume stapled together. For more info, visit www.disneyonbroadwaycasting.com.

- **Pays \$1861/wk. Equity Production** (Disney) Contract.

NORTHERN CALIFORNIA

PLAYS

California Shakespeare Theater 2016 Season

- **Casting California Shakespeare** Theater's 2016 season, including "Much Ado About Nothing," "Fences," "You Never Can Tell," and another Shakespeare play TBD.
- **Company: California Shakespeare** Theater. Staff: Clea Shapiro, casting dir.; LeeAnn Dowd, artistic fellow.
- **"Much Ado" (Jackson Gay, dir.)** rehearsals begin April 27, 2016; runs May 25-June 19, 2016. "Fences" (Raelle Myrick Hodges, dir.) rehearsals begin June 8, 2016; runs July 6-31, 2016. "You Never Can Tell" (Lisa Peterson, dir.) rehearsals begin July 13, 2016; runs Aug. 10-Sept. 04, 2016. TBA William Shakespeare play rehearsals begin Aug. 17, 2016; runs Sept. 14-Oct. 9, 2016. Season runs in Berkeley, CA.
- **Seeking—Non-Equity Actors: males &** females, 18+, all ethnicities.
- **Auditions will be held by appt. Nov. 15** from 9:30 a.m.-5:30 p.m. (lunch, 12:30-1:30 p.m.) and Nov. 16 from 9:30 a.m.-5:30 p.m. (lunch, 12:30-1:30 p.m.) at Cal Shakes Administrative Offices (rehearsal space), 701 Heinz Avenue, Berkeley, CA, 94118.
- **To schedule an appointment, email pix** & résumés to casting@calshakes.org, and write "NON-EQUITY" in subject line. A link to an online scheduler will be provided. Prepare two contrasting monologues: at least one must be Shakespeare in verse, not to exceed three minutes total. Bring one copy of headshot & résumé, stapled together.
- **Professional pay.**

California Shakespeare Theater 2016 Season

- **Casting California Shakespeare** Theater's 2016 Season. Season includes: "Much Ado About Nothing" (William Shakespeare, writer; Jackson Gay, dir.)
- **Rehearsals begin Apr. 27; runs May** 25-Jun. 19), "Fences" (August Wilson, writer; Raelle Myrick Hodges, dir. Rehearsals begin Jun. 8; runs Jul. 6-31), "You Never Can Tell" (George Bernard Shaw, writer; Lisa Peterson, dir. Rehearsals begin Jul. 13; runs Aug. 10-

Sept. 4), TBA William Shakespeare play (William Shakespeare, writer. Rehearsals begin Aug. 17; runs Sept. 14-Oct. 9).

- **Company: California Shakespeare** Theater. Staff: Clea Shapiro, casting dir.; LeeAnn Dowd, artistic fellow.
- **Season runs in Berkeley, CA.**
- **Seeking—Equity Actors: males &** females, 18+, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 1 from 9:30 a.m.-5:30 p.m. (lunch, 12:30-1:30 p.m.) and Nov. 2 from 9:30 a.m.-5:30 p.m. (lunch, 12:30-1:30 p.m.) at Cal Shakes Bruns Amphitheater, 100 Cal Shakes Theatre Way, Green Room, Orinda, CA, 94563. 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** headshot and resume to casting@calshakes.org to receive a link to the online scheduler.
- **Prepare two contrasting monologues:** at least one must be Shakespeare in verse, not to exceed three minutes total. Bring one copy of headshot & resume, stapled together.
- **Pays \$861/wk. Equity LORT B Non-Rep** Contract.

"The Elephant Man"

- **Casting "The Elephant Man," a play** by Bernard Pomerance.
- **Company: Masquers Playhouse. Staff:** John Maio, prod.
- **Rehearsals and performances in Point** Richmond, CA.

- **Seeking—All roles: 18+, all ethnicities.**
- **Auditions will be held Dec. 6 at 7 p.m.** and Dec. 7 at 7 p.m. at Masquers Playhouse, 105 Park Pl, Point Richmond, CA, 94118.
- **Send submissions to johnmaio@gmail.com.**
- **For more info, visit www.tinyurl.com/ovyay24.**
- **Some pay.**

"The Gamester"

- **Casting "The Gamester," a play.**
- **Company: Masquers Playhouse. Staff:** Steve Hill, dir.
- **Rehearsals and performances held in** Point Richmond, CA.
- **Seeking—Valere: male, 18-28, all** ethnicities. **Angelique:** female, 18-29, all ethnicities. **Hector:** male, 18+, all ethnicities. **Thomas:** male, 18+, all ethnicities. **Mme. Securite:** female, 45-70, all ethnicities. **Mme. Preferee:** female, 25-40, all ethnicities. **Mme. Argante:** female, 30-50, all ethnicities. **Dorante:** male, 35-60, all ethnicities. **Betty:** female, 20-35, all ethnicities. **Croupier:** male, 18+, all ethnicities.
- **Auditions will be held Nov. 15 from 2-4** p.m. and Nov. 16 from 7-10 p.m. at Masquers Playhouse, 105 Park Place,, Point Richmond, CA, 94118.
- **Some pay.**

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



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MUSICALS

'Heathers The Musical'

- Casting "Heathers The Musical."
- Company: Pacific Coast Repertory Theatre.
- Rehearsals and performances in Carmel, CA.
- Seeking—All roles: 18+, all ethnicities.
- Auditions will be held by appt. Nov. 1 from 4:30-6 p.m. at Golden Bough Playhouse, Monte Verde between 8th & 9th, Carmel, CA, 94118.
- Send submissions to contact@pacrep.org.
- To join the audition list, call Cindy at (831) 622-0100, ext. 100.
- Some pay.

PLAYS

MUSICALS

FILM

FEATURE FILMS

'Pray for Rain'

- Casting "Pray for Rain," a feature film.
- Company: Toni Staniewicz Casting. Staff: Toni Staniewicz, casting dir.
- Films in Petaluma/Santa Rosa, CA.
- Seeking—The Farmer: 18-80, all ethnicities. The Photographer: male, 30-50, all ethnicities. The Production Assistant: female, 18-30, all ethnicities. Extras: 18+, all ethnicities, seeking Bakersfield locals.
- Stand-In: 18-80, all ethnicities. Dirt Bike Enthusiasts: 18+, all ethnicities. The Super Model: female, 18-30, all ethnicities. Lawyer/Environmentalist: 25-35, all ethnicities. Quick Mart Clerk: male, 18-50, all ethnicities. Windermere's Body: male, 30-45, Caucasian.
- Seeking submissions from CA.
- Send submissions to tonistaniewicz@gmail.com.
- For more info. visit www.tinyurl.com/plxxqt4.
- Some pay.

'Unbelievers'

- Casting "Unbelievers," a feature film.
- Project description: "Nearly seven years after the fulfillment of an apocalyptic Bible prophecy, the desolate war torn world has become a place where non-conformity means certain death. A band of strangers living in hiding have become family, and one man does the unthinkable when his quest to protect and provide for his young daughter leads to her imminent death. Unbelievers is a 24-hour glimpse into what will be the darkest time in human history, never to be equaled again. What price would you pay to save the life of the one you love?"
- Company: Ushance Studios & Smiling Llama Productions. Staff: Kristi Smith, dir.
- Shoots in Sacramento, CA.
- Seeking—Davidson: male, 18+, all ethnicities, enforcer of the law, twisted person. Burly Man: male, 18+, all ethnicities, 6'0", 250+ pounds. Bravor Leader: male, 28-40, all ethnicities. Boyer: male, 18-35, all ethnicities. Rookie Officer: male, 18-35, all ethnicities. Shannon Craddock: female, 18-35, all ethnicities, blonde, Tage Craddock's wife, a woman with a big heart and even bigger right hook. Brad Milhous: male, 18-30, all ethnicities, drug addict,

frail, sunken eyes and features with-drawn, guilt-ridden because of the damage he has caused to his brother, Sean. Sean Milhous: male, 18-25, all ethnicities, curly brown hair, physically ill, carried throughout the film, can barely speak, a picture of innocence in this dark world. Walter Perkins: male, 50-70, all ethnicities, silver hair, good looking, married to Audrey Perkins, a very emotional and dramatic role. Note: "Walter at one point will be stripped down to his boxers by officers looking to humiliate and degrade him."

- Seeking submissions from CA.
- Send submissions to casting@unbelieversthemovie.com.
- Include the role you are submitting for in the email subject line, or just put 'open' in the subject line to be considered for other roles, or 'extra' for an extra role. Video submissions are optional.
- Some pay.

STAGE STAFF & TECH

California Shakespeare Theater 2016 Season, Stage Manager

- Casting California Shakespeare Theater's 2016 Season. Season includes: "Much Ado About Nothing" (William Shakespeare, writer; Jackson Gay, dir.
- Rehearsals begin Apr. 27; runs May 25-Jun. 19), "Fences" (August Wilson, writer; Raelle Myrick Hodges, dir. Rehearsals begin Jun. 8; runs Jul. 6-31), "You Never Can Tell" (George Bernard Shaw, writer; Lisa Peterson, dir. Rehearsals begin Jul. 13; runs Aug. 10-Sept. 4), TBA William Shakespeare play (William Shakespeare, writer. Rehearsals begin Aug. 17; runs Sept. 14-Oct. 9).
- Company: California Shakespeare Theater. Staff: Clea Shapiro, casting dir.; LeeAnn Dowd, artistic fellow.
- Season runs in Berkeley, CA.
- Seeking—Stage Manager: males & females, 18+, all ethnicities.
- Seeking submissions from CA.
- For consideration, email submissions to tyler@calshakes.org or mail to Tirazh Tyler, 701 Heinz Ave. Berkeley, CA 94710. Submissions deadline is Jan. 1, 2016.
- Pays \$861/wk. Equity LORT B Non-Rep Contract.

NATIONAL/REGIONAL

PLAYS

'ACTion: Tanzania'

- Casting "ACTion: Tanzania," a month-long journey across Tanzania culminating in a performance series in NYC. Artistic director states: "This is an

opportunity to explore cultures, serve communities, teach theater, workshop with master artists, learn from guest lecturers, create innovative theater, and perform original pieces in NYC."

- Company: Dramatic Adventure Theatre. Staff: Jesse Baxter, artistic dir.; Mary K Baxter, exec. dir.
- Program runs June 16-July 15, 2016 in Tanzania; festival performances run July 16-24 in NYC.
- Seeking—Actors: males & females, 18-39, all ethnicities, seeking actors with a gift for collaboration, an interest in creating new works from the ground up, and a strong desire to engage with foreign cultures and make a positive impact; language skills a plus but not required. Note: All talent must be able to handle the rigors of extreme travel and physical labor. Passport required.
- Seeking submissions nationwide.
- Send submissions to casting@dramaticadventure.com.
- Auditions will be held by appointment only, both in NYC and online. Submit pix and resume by Nov. 15. If you are not in NYC and would like to audition, submit for further instructions. For more info, visit http://www.dramaticadventure.com/tanzania.
- No pay. Talent is responsible for raising their own funds. Cost for the 30-day trip is \$7,500. This amount is all-inclusive (covering international flights, lodging, transport, full food per diem, workshops with master artists, Jeep safari, snorkeling, and more).

'Brave New Works'

- Casting "Brave New Works," a biennial festival of new play readings and workshops. Works include "The Younger" (Ann Hughes, writer; Jeremy Cohen, dir.; Edith Freni, dramaturg), "Please" (Jericho Brown and Snehal Desai, adaptation; Snehal Desai, dir.; Vincent Murphy, dramaturg), "The Bonobo Project" (Johnny Drago, Daryl Fazio, Michael Winn and Edith Freni, writers), "King James" (David Garrett, writer/dir.), and "The Looking Glass" (Jim Grimsley, writer; Joseph Megel, dir.; Elizabeth Corley, dramaturg).
- Company: Theater Emory. Staff: Lisa Paulsen, dir., The Playwriting Center of Theater Emory; Robert Schultz, casting coord.
- Rehearsals begin Jan. 24, 2016; runs Jan. 28-Feb. 13, 2016 in Atlanta, GA.
- Seeking—Female Equity Actor #1 (Cast): female, 30-45, African American. Female Equity Actor #2: female, 30-39, African American. Female Equity Actor #3: female, 30-39, all ethnicities. Male Equity Actor #1: male, 30-39, African American, Hispanic, Asian, South Asian, Native American, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, African Descent. Male Equity Actor #2: 50-65, African American. Male Equity Actor #3 (Cast): male, 30-39, African American, Hispanic, Asian, South Asian, Native American, Middle Eastern, Southeast Asian / Pacific Islander, Ethnically Ambiguous / Mixed Race, African Descent. Male Equity Actor #4 (Cast): male, 20-35, Caucasian. Male Equity Actor #5: 30-39, African

American.

- Equity Principal Auditions will be held Nov. 7 from 10 a.m.-6 p.m. (lunch, 1-2 p.m.; parking in Fishburne Parking Deck.) at Theater Emory Admin. Offices, Emory University, 1602 Fishburne Dr., Campus, Rich Bldg, 2nd Fl., Atlanta, GA, 30322. A monitor will not be provided. The producer will run all aspects of this audition.
- For an audition appointment, email emma.e.yarbrough@emory.edu (preferred). If no email access, call Emma Yarbrough at (404) 712-9118.
- Prepare a contemporary monologue of one to two minutes in length. Actors can also expect to read from sides to be provided at the audition and available at the theater and online in advance. Bring a picture and a resume, stapled together.
- For more info., visit www.theater.emory.edu. AEA Members without appointments will be seen throughout the audition day, as time permits. Company states: "Brave New Works" is a biennial festival of new play readings and workshops produced by the Playwriting Center of Theater Emory. The projects-in-process will be rehearsed and presented over a 3-week period by a combined company of student and professional actors. Weeks of employment are certain - per project casting is subject to change, given the developmental nature of the scripts."
- Pays \$440/wk. Equity SPT Tier 6 Contract.

'Butler'

- Casting the Detroit Repertory Theatre's production of "Butler."
- Company: Detroit Repertory Theatre. Staff: Richard Strand, playwright; Barbara Busby, dir.
- Runs Jan. 7-Mar. 13, 2016 in Detroit, MI.
- Seeking—Major General Benjamin Butler: male, 40-49, Caucasian. Lieutenant Kelly: male, 30-39, Caucasian. Shepard Mallory: male, 30-39, African American. Major Cary: male, 40-49, Caucasian.
- Equity Principal Auditions will be held Nov. 9 at 6:30 p.m. and Nov. 10 at 6:30 p.m. at Detroit Repertory Theatre, 13103 Woodrow Wilson, Detroit, MI, 48238. 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 Leah Smith at LSdetreph@comcast.net or (313) 868-1347 (weekdays between 10 a.m.-5 p.m.) Monday, Nov. 9 appointments are preferable.
- The audition will consist of reading provided sides from the script. Also be prepared to do a one minute monologue if asked. Scripts are available at the Repertory and may be taken from the Theatre overnight with a \$20 refundable deposit. Knowledge of the script is highly recommended.
- Pays \$222/wk. Equity SPT Contract.

'Dancing Lessons'

- Casting "Dancing Lessons" by Mark St. Germain.
- Company: Lake Dillon Theatre Company. Staff: Christopher Alleman, producing artistic dir.; Ben Whitmore, prod. mgr.

GLGS

- **Rehearsals begin Feb. 22, 2016; runs** Mar. 4-27 in Lake Dillon, CO.
- **Seeking—Ever: male, 20-35, all ethnicities.** **Senga:** female, 30-39, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 5 from 9 a.m.-5 p.m. (lunch, 1-2 p.m.) at Lake Dillon Theatre Company Rehearsal Suite, 135 Main St., Dillon, CO, 80435. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition. Check-in will be in Suite 21 (offices) and auditions in adjacent Suite 3.
- **For an audition appointment, email** ben@lakedillontheatre.org.
- **Prepare one contemporary monologue** (60-90 seconds). For more info, visit www.lakedillontheatre.org. Note: "Dancing Lessons" will be cast with two actors of different ethnicities.
- **Pays \$430/wk. Equity SPT 6 Contract.**

'Outside Mullingar'

- **Casting "Outside Mullingar," a** delightful gritty comedy set in rural Ireland.
- **Company: Florida Studio Theatre.** Staff: James Ashford, casting & hiring coord.; Kate Alexander, dir.; John Patrick Shanley, playwright; Richard Hopkins, artistic dir.
- **Rehearsals begin Jan. 12, 2016; runs** Feb. 5-Mar. 26 in Sarasota, FL.
- **Seeking—Tony: male, 50-69, all ethnicities,** sly, wily old Irish farmer who is hard on his son; stern, unsentimental, thinks he knows it all, and right about everything; has a dry wit; comes to see the error of his ways. **Anthony:** male, 35-45, all ethnicities, Tony's put-upon, good-hearted son; realistic & self-defeating idealist and dreamer; a non-confrontational, misunderstood, and sensitive man who feels things deeply; painfully shy--secretly in love with Rosemary yet unable to take action; a misfit with a shameful secret and a philosopher's soul. **Aoife:** female, 50-69, all ethnicities, recent grieving widow; in bad health and not too much longer for this world; blunt and highly opinionated; has some spunk left in her and calls things as she sees them.
- **Rosemary:** female, 32-42, all ethnicities, Aoife's daughter; stubborn, determined, feisty, practical; has a temper and determined to get what she wants once she sets her mind to it; determined to have Anthony; confrontational, proud, and beautiful; a strong-willed woman.
- **Equity Principal Auditions will be held** Nov. 6 from 10 a.m.-6 p.m. (by appointment; lunch, 1-2 p.m.) at Florida Studio Theatre, 1241 North Palm Ave., Sarasota, FL, 34236. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, Equity** Members should call Dana Ernest, Artistic Assistant at (941) 366-9017, ext. 347. Auditionees should prepare the side that can be obtained when scheduling an appointment. Bring pix & resumes, stapled together. Note: All actors must have an excellent Irish accent.
- **Pays: \$618/wk. min. Equity LORT D** Non-Rep Contract.

'The Launch Prize'

- **Seeking submissions for role of Kim** only in "The Launch Prize," a new play by MJ Halberstadt.
- **Company: Bridge Repertory Theater of** Boston. Staff: Olivia D'Ambrosio, producing artistic dir.; Tiffany Nichole Greene, dir.; MJ Halberstadt, playwright.
- **Rehearsals begin Feb. 9; runs Mar. 3-20** at the Boston Center for the Arts in Boston, MA.
- **Seeking—Kim: female, 25-30, all** ethnicities.
- **Seeking submissions from MA.**
- **For consideration, email picture and** resume to audition@bridgerep.org. Submissions deadline is Nov. 1. In subject line: "The Launch Prize Audition Submission." MA auditions to be held on an upcoming date, TBD, by appointment only.
- **Pays: \$229/wk. Equity Special** Appearance Agreement.

'The New Moon'

- **Casting local Equity actors for "The** New Moon."
- **Company: Lyric Stage.** Staff: Oscar Hammerstein II, Frank Mandel and Laurence Schwab, book and lyrics; Sigmund Romberg, music; Steven Jones, prod.; Andy Baldwin, dir; Jay Dias, music dir./conductor; Shane Peterman, assoc. prod.
- **Rehearses Jan. 5-Jan. 20, 2016; runs** Jan. 21-24, 2016.
- **Seeking—Robert Mission: male, 18+, all** ethnicities. **Alexander:** male, 25-None, all ethnicities. **Philippe L'Entendu:** male, 18+, all ethnicities. **Besac, Boatswain Of The New Moon:** male, 18+, all ethnicities. **Captain Paul (Georges) Duval:** male, 18+, all ethnicities. **Julie, Marianne's Maid:** female, 18+, all ethnicities. **Clotilde Lombaste, of the Bride Ship:** female, 35-None, all ethnicities. **Flower Girl:** female, 18+, all ethnicities. **Vicomte Ribaud:** male, 62-None, all ethnicities. **Monsieur Beauvoir, Marianne's Father:** male, 18+, all ethnicities. **Monsieur Fouchette:** male, 18+, all ethnicities. **Admiral de Jean:** male, 35-None, all ethnicities. **Jacques:** male, 18+, all ethnicities. **Ensemble:** males & females, 18+, all ethnicities. **Marianne Beauvoir:** female, 18+, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 1 from 6:30-10:30 p.m., Nov. 2 from 4-9 p.m. and Nov. 3 from 4-9 p.m. at Irving Arts Center, 3333 North MacArthur Blvd., Rehearsal Hall, Irving, TX, 75062. EPA Rules are in effect. A monitor will not be provided. The producer will run all aspects of this audition.
- **Bring sheet music in the correct key** and headshot with attached resume. Prepare two contrasting traditional musical theatre songs. Audition with a 16 bar cutting, but be prepared to sing entire number if asked. AEA members are not limited to 16 bars. No contemporary material. To schedule an appointment, please go to <https://lyricstage.thenewmoonauditions.acuityscheduling.com/>. A synopsis of "The New Moon" can be found at www.en.wikipedia.org/wiki/The_New_Moon. Company Notes: "All roles are local hire only. No housing or travel can be pro-

AUDITION HIGHLIGHTS

SOUTHWEST

Thurs. Oct. 29

'The Shallow'

Sat. Oct. 31

'Xanadu'

Sun. Nov. 1

'No Apologies'

'The New Moon' (also 11/2-11/3)

'Dashing Through...Snow' (also 11/2)

'Standing Ovation'

Mon. Nov. 2

'Alice in Wonderland' (also 11/3)

'Isaac's Eye'

'Godspell'

'The Producers' (also 11/3)

Tue. Nov. 3

'Miracle on 34th Street'

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

vided. The entire cast sings."

- **Pays \$461.50/wk. Equity LOA Contract.** LOA/COST.

'The Who and the What'

- **Casting "The Who and the What" by** Ayad Akhtar.
- **Company: Gulfshore Playhouse.** Staff: Kristen Coury, prod. artistic dir.; Emily N. Wells, dir.; Michael Cassara, CSA, casting dir.
- **Rehearsals begin Apr. 5, 2016; runs** Apr. 30-May 15 in Naples, FL.
- **Seeking—Eli: male, 25-35, Caucasian.** **Zarina:** female, 25-35, Asian, South Asian. **Mahwish:** female, 20-30, Asian, South Asian. **Afzal:** male, 45-60, Asian, South Asian.
- **Seeking submissions from FL.**
- **Send submissions to michael@** michaelcassara.net.
- **NYC auditions to be held on an upcoming** date TBD by appointment only. For consideration, email picture and resume with "The Who and the What/NYC Appointment Submission" in the subject line or mail to The Who and the What/NYC Appointment, Michael Cassara Casting, 333 W. 39th St., Ste. 800, New York, NY 10018. Submissions deadline is Nov. 9. For more info, visit www.gulfshoreplayhouse.org.
- **Pays \$664/wk. plus housing/travel/** health/pension/etc. Equity SPT Contract.

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

MUSICALS

Disney's 'The Lion King,' Young Simba & Nala (Chicago/LA)

- **Casting child performers for the** Broadway and touring productions of Disney's "The Lion King."
 - **Company: Disney Theatrical** Productions. Staff: Julie Taymor, dir.; Elton John and Tim Rice, songs; Hans Zimmer, Lebo M, Mark Mancina, and Jay Rifkin, additional music; Irene Mecchi and Roger Allers, book; Garth Fagan, choreo.; Mark Brandon, CSA/Binder Casting, casting dir.
 - **Currently running on Broadway and** on tour across North America.
 - **Seeking—Young Simba: male, 9-12, all** ethnicities, must be between 52-58" to play the male cub; a natural young actor/singer who is able to move well to be the future King of the Pridelands; a natural talent with charm and charisma able to hold the stage on his own with confidence and truth; looking for kids with personality. **Young Nala:** female, 9-12, all ethnicities, must be between 52-58" to play the female lion cub; a very pretty, natural young actress/singer who is able to move well; looking for a confident young lady cub to keep Simba in his place; a natural talent with personality, confidence, and strength; must be a strong singer with a belt voice up to a D.
 - **Auditions will be held Nov. 7 at 10 a.m.** (registration, 9-11 a.m.) at Oriental Theater, 24 W. Randolph St., Chicago, IL, 60601. And Nov. 14 at 10 a.m. (registration, 9-11 a.m.) at IDA Hollywood Studios, 6755 Hollywood Blvd., Ste. 200, Los Angeles, CA, 90028.
 - **Company Notes: "We encourage children** of all backgrounds to attend. No performance experience necessary. Be prepared to be taught the last verse of "Just Can't Wait to be King." All children must be accompanied by a parent or guardian. Parents or guardians must remain at the audition site at all times. Be prepared to wait. Casting representatives will hold open auditions for local children for "The Lion King" in Chicago, Los Angeles, Atlanta, Washington, D.C., and Dallas." For more info, visit www.disneyonbroadwaycasting.com.
 - **Equity Production (Disney) Contract.**
- ### 'Frog & Toad'
- **Seeking a local hire ensemble of adult** singing & dancing actors for "Frog & Toad" based on the books by Arnold Lobel.
 - **Company: Dallas Children's Theater.** Staff: Cheryl Denson, dir.; James McQuillen, music dir.; Jeremy Dumont, choreo.; Robert Reale, music; Willie Reale, book & lyrics.
 - **Rehearsals begin Dec. 28, 2015; runs** Jan. 27-Feb. 28 2016 in Dallas, TX.
 - **Seeking—Frog: 18+, all ethnicities.** **Ensemble #1:** 18+, all ethnicities. **Ensemble #2:** 18+, all ethnicities. **Ensemble #3:** 18+, all ethnicities.
 - **Equity Principal Auditions will be held** Nov. 10 from 6-10 p.m. and Nov. 11 from 6-10 p.m. at Dallas Children's Theater, Rosewood Center, 5938 Skillman, Dallas, TX, 75231. EPA Rules are in

PLAYS

MUSICALS

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

- **For an audition appointment, call (214) 978-0110.**
- **Prepare 16 bars of both an uptempo & ballad song;** an accompanist will be provided. You will read from the script. Bring photo and resume. For more info, visit www.dct.org. Note: The Role of Toad has been cast.
- **Pays \$343/wk. Equity LOA ref LORT Contract.**

'Golden Boy of the Blue Ridge'

- **CASTING "Golden Boy of the Blue Ridge."**
- **Company: AthensWest Theatre** Company. Staff: Margo Buchanan, dir.; Michael Hume, musical dir.
- **Rehearsals begin Mar. 28, 2016; runs** Apr. 22-May 1 in Lexington, KY.
- **Seeking—Maggie McFarland : female,** 20-29, all ethnicities. **J.M. McFarland:** male, 40-59, all ethnicities. **Leroy Monroe :** male, 40-59, all ethnicities. **Widow Hazel Grubbs :** female, 40-49, all ethnicities. **Luther Coffey :** male, 25-39, all ethnicities. **Clayton (Cast):** male, 18+, all ethnicities. **Female Ensemble:** female, 18+, all ethnicities. **Male Ensemble:** male, 18+, all ethnicities.

• **Equity Principal Auditions will be held** Nov. 7 from 2-6 p.m. and Nov. 8 from 2-6 p.m. at Stage Right Acting, 3323 Partner Place, Lexington, KY, 40503. Stage Right is located off of Clays Mill Rd. 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** athenswestauditions@gmail.com with your availability for Nov. 7 and/or Nov. 8 in the email. Time confirmation will be sent. Callbacks will be held Nov. 17, 8-10 p.m.
- **The audition will consist of prepared** songs and cold readings from the script. Prepare 32 bars from a Broadway musical, with no dialects. Bring a resume and headshot or recent photograph. Make sure your music is free-standing and clearly marked. Note that actors must audition in person.
- **Pays \$309/wk. Equity SPT 3 Contract.**

'Honky Tonk Angels'

- **CASTING versatile actresses who sing** and dance for "Honky Tonk Angels."
- **Company: Theatre Partners, LLC DBA** Alhambra Theatre and Dining. Staff: Tod Booth, prod.-dir.; Cathy Murphy Giddens, musical dir.
- **Performs in Jacksonville, FL.**
- **Seeking—Three Actors: female, 18+,** all ethnicities.
- **Equity Principal Auditions will be held** Nov. 9 from 1-5 p.m. at Alhambra Dinner Theatre, 12000 Beach Blvd., Jacksonville, FL, 32246. A monitor will not be provided. The producer will run all aspects of this audition. No appointments. Actors seen on first come, first seen basis.
- **Prepare two contrasting 16 bar audi-** tion pieces in true country music style. Be prepared to learn a dance combination. Bring a head shot and resume, stapled together.

• **Pays \$623/wk. Equity Alhambra** Dinner Theater Agreement. Note: Housing is available.

'Naked Boys Singing'

- **Seeking 6-10 triple threat male per-** formers with great comic timing for "Naked Boys Singing."
- **Company: Tim Evanicki Productions.** Staff: Tim Evanicki, artistic dir.
- **Rehearsals begin Jan. 18, 2016; runs** Feb. 5-Mar. 13 (Fri., Sat. and Sun.) in Maitland, FL.
- **Seeking—Equity/Nonunion Male** Singer/Dancers: male, 18-49, all ethnicities.
- **Equity Principal Auditions will be held** Nov. 4 from 7-11 p.m. at Parliament House Footlight Theatre, 410 N. Orange Blossom Trail, Orlando, FL, 32805. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, email** headshot and resume to tim@evanicki-productions.com.
- **Prepare two contrasting 32-bar selec-** tions, one of which should be a comedic up-tempo. Note: There will be no nudity at your initial audition, though there will be nudity at your dance/movement callback. All ethnicities are strongly encouraged to attend.
- **Callbacks will be held following** auditions.
- **Pays \$227/wk. Equity OAT Contract.** Note: There is a possibility for housing for out of town actors.

'Singin' in the Rain'

- **Seeking Equity and non-Equity male** actors who sing and dance for two roles, Don Lockwood and Cosmo Brown, in "Singin' in the Rain."
- **Company: Garden Theatre, Inc. Staff:** Garden Theatre, prod.
- **Rehearsals begin Mar. 28, 2016; runs** Apr. 29-May 29 in Winter Garden, FL.
- **Seeking—Don Lockwood: male, 20-30,** all ethnicities. **Cosmo Brown:** male, 20-39, all ethnicities.
- **Auditions will be held Nov. 2 from 8-11** p.m. (open principal/ensemble auditions), Nov. 3 from 8-11 p.m. (open principal/ensemble auditions) and Nov. 4 from 8-11 p.m. (open principal/ensemble auditions) at Garden Theatre, 160 West Plant St., Winter Garden, FL, 34787. A monitor will not be provided. The producer will run all aspects of this audition.
- **Send submissions to auditions@gar-** dentheatre.org.
- **For an audition appointment, email** auditions@gardentheatre.org to inform casting personnel which open dance call you will attend and to make appointment for principal/ensemble call. Prepare 16 bars of a classic musical theater song. Bring sheet music. (No a cappella or tracks.) Bring pix & resumes, stapled together. Know conflicts from Mar. 28-May 29, 2016. Important: Actors must attend one of three open dance calls and one of three principal/ensemble calls. Open dance calls: Nov. 2, 3, and 4 (auditions begin at 6 p.m.). Theater states: "Primary personnel involved in the production will be Garden Theatre as producer, the theater's

artistic director/director/choreographer of the show, production manager, musical director." Note: At the audition location, parking is available behind theater and on street in front.

- **Pays: \$374/wk. Equity OAT Contract.**

'Singin' in the Rain,' Dance Call

- **Seeking Equity and non-Equity male** actors who sing and dance for two roles, Don Lockwood and Cosmo Brown, in "Singin' in the Rain."
- **Company: Garden Theatre, Inc. Staff:** Garden Theatre, prod.
- **Rehearsals begin Mar. 28, 2016; runs** Apr. 29-May 29 in Winter Garden, FL.
- **Seeking—Don Lockwood: male, 20-30,** all ethnicities. **Cosmo Brown:** male, 20-39, all ethnicities.
- **Auditions will be held Nov. 2 at 6 p.m.** (open dance auditions), Nov. 3 at 6 p.m. (open dance auditions) and Nov. 4 at 6 p.m. (open dance auditions) at Garden Theatre, 160 West Plant St., Winter Garden, FL, 34787. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, email** auditions@gardentheatre.org to inform casting personnel which open dance call you will attend and to make appointment for principal/ensemble call. Be warmed up and ready to go at 6 p.m. Bring pix & resumes, stapled together. If you have tap shoes, bring them. Important: Actors must attend one of three open dance calls and one of three principal/ensemble calls. Open principal/ensemble calls: Nov. 2, 3, and 4 (8-11 p.m. each day). Theater states: "Primary personnel involved in the production will be Garden Theatre as producer, the theater's artistic director/director/choreographer of the show, production manager, musical director." Note: At the audition location, parking is available behind theater and on street in front.
- **Pays: \$374/wk. Equity OAT Contract.**

'The Devil's Music,' Role of Bessie Smith

- **Seeking one female singer/actress to** play Bessie Smith in "The Devil's Music."
- **Company: Creative City Collaborative/** Theater At Arts Garage. Staff: Keith Garsson, producing dir.
- **Rehearsals begin Feb. 8, 2016; pre-** views begin Feb. 28; runs Mar. 4-20 (possible extension) in Delray Beach, FL.
- **Seeking—Bessie Smith: female, 35-55,** African American.
- **Auditions will be held by appt. Nov. 9** from 6-9:30 p.m. and Nov. 16 from 6-9:30 p.m. at 94 NE 2nd Ave., Pineapple Grove Entrance (Lobby), Delray Beach, FL, 33444. A monitor will not be provided. The producer will run all aspects of this audition.
- **For an audition appointment, send an** email to theater@artsgarage.org with name, email, and cell number, with requested appointment time. Include headshot and resume. All audition materials will be sent upon confirmation of audition time. You will be required to sing a song from the score and do a reading from the script. All auditions must be done in person on-

site. Requests for video/online auditions will not be honored.

- **Pays: \$534-\$1,000 depending on expe-** rience. Equity Guest Artist Agreement.

'The Wiz'

- **Seeking headshot and resume submis-** sions for select roles in "The Wiz."
- **Company: Oregon Shakespeare** Festival. Staff: William F. Brown, book; Charlie Smalls, music & lyrics; Robert O'Hara, dir.; Joy Dickson, OSF Casting; Adam Belcuore and Erica Sartini-Combs, Chicago Casting.
- **Oregon Shakespeare dates run Apr. 2,** 2016-Oct. 16, 2016 in Ashland, OR.
- **Seeking—Uncle Henry/The Wiz: 20-49,** African American. **Scarecrow:** 20-39, African American. **Evillene:** 30-49, African American.
- **Seeking submissions from IL.**
- **For consideration, email pictures and** resumes to goodmanselfsubmissions@gmail.com with "The Wiz" Submission and role of interest in the subject line or mail to ATTN: "The Wiz" Chicago Casting, Goodman Theatre, 170 N. Dearborn St., 4th fl., Chicago, IL 60601. Deadline is Oct. 27 at 10 a.m. CST.
- **Pays \$909/wk. Equity LORT B+** Contract.

FEATURE FILMS

'A Meyers Christmas'

- **CASTING principal role for the Universal** Pictures feature film "A Meyers Thanksgiving" (shooting title: "A Meyers Christmas"), starring Gabrielle Union. Project description: "An estranged family who reunites over Christmas for the first time since their mother died."
- **Company: Universal Pictures.** Marinella Hume Casting. Staff: David E. Talbert, writer/dir.; Bill Marinella, casting dir.
- **Shoots early November in Atlanta, GA.**
- **Seeking—Young African American** Men: male, 5-28, African American, with dark complexion.
- **Seeking submissions from GA.**
- **Send submissions to MhcHoliday@** gmail.com.
- **Include name, contact number, age,** height, weight, contact number, location, and three photos.
- **Pays \$64/8 hours.**

'Passengers'

- **CASTING background for the feature** film, "Passengers," starring Jennifer Lawrence and Chris Pratt. Project description: "A spacecraft travelling to a distant colony planet and transporting thousands of people has a malfunction in one of its sleep chambers. As a result, a single passenger is awakened 60 years early. Faced with the prospect of growing old and dying alone, he eventually decides to wake up a second passenger."
- **Company: Sony Pictures** Entertainment, Rose Locke Casting. Staff: Morten Tyldum, dir.; Rose Locke, casting dir.
- **Shoots Nov. 18, in Fayetteville, GA.**
- **Seeking—Bar Patrons: males &** females, 18-70, all ethnicities.

- **Seeking submissions from GA.**
- **Send submissions to Untitled@roselockecasting.com.**
- **Include three pics (head, body & profile) age, height, weight, and all contact info.**
- **Some pay.**

Untitled M. Night Shyamalan Feature Film

- **Casting the untitled M. Night Shyamalan Feature Film, starring James McAvoy.** Project description: "Plot is being kept under wraps."
- **Company: Blumhouse Productions.** Staff: Diane Heery, casting dir.
- **Shooting in the Philadelphia, PA area.**
- **Seeking—Background Players: males & females, 18-65, all ethnicities. Kids & Teens: males & females, 10-18, all ethnicities.**
- **Seeking submissions from PA.**
- **Send submissions to heerycasting@gmail.com.**
- **To apply, submit a recent photo, your name, phone number, and your SAG-AFTRA ID number, if applicable.** Include your height, weight, all clothing sizes, and the make/ model/ year/ color of your car, if applicable. State your age, if under 18. Note: If your phone number is not a local/Philly number, but you are living in the Philadelphia area, be sure to let casting know.
- **Some pay.**

SCRIPTED TV & VIDEO

'Chicago Med'

- **Casting "Chicago Med," an NBC TV series starring Laurie Holden, Brian Tee, and Oliver Platt.** Project description: "An emotional thrill ride through the day-to-day chaos of the city's most explosive hospital and the courageous team of doctors who hold it together. They will tackle unique new cases inspired by topical events, forging fiery relationships in the pulse-pounding pandemonium of the emergency room."
- **Company: NBC, Universal, Dick Wolf Productions.** Staff: Joan Philo, casting dir.
- **Shoots in October in Chicago, IL.**
- **Seeking—Real Paramedics: males & females, 20+, all ethnicities. Pregnant Woman: female, 18+, all ethnicities, acting experience, 6-8 months pregnant. Pregnant Woman's Partner: male, 18+, all ethnicities, submit photo together to apply as a couple.**
- **Seeking submissions from IL.**
- **Send submissions to chicagomedextra@gmail.com.**
- **To apply, submit height, weight, age, phone number, location (city & state), and photo.**
- **Pregnant women submit face and full-length photo.** Paramedics submit photo in your gear.
- **Some pay.**

LOCAL COMMERCIALS

Local Commercial

- **Casting background for a commercial.**
- **Company: Marinella Hume Casting.** Staff: Bill Marinella, casting dir.
- **Shooting late November in Atlanta, GA.**
- **Seeking—Blue Collar Types: males & females, 18-45, African American, Hispanic, African Americans and Latinos, with cornrows, tattoos, Afros, fades, dreads, etc. Tattooed Skinheads: male, 18-45, Caucasian.**
- **Seeking submissions from GA.**
- **Send submissions to TLP.MHC@GMAIL.COM.**
- **Include three photos, name, age height, weight, contact number, and location of tattoos.**
- **Some pay.**

ONLINE COMMERCIALS & PROMOS

Hallmark Social Video

- **Casting a Hallmark social outreach video.** Production description: "An opportunity for a few citizens to publicly thank individuals that don't often get a lot of recognition once the crisis has passed."
- **Company: Paskal Rudnicke Casting, Inc.** Staff: Mickie Paskal, casting dir.
- **Shooting in November in Chicago, IL.**
- **Seeking—People who were helped by the Fire Department: males & females, 18+, all ethnicities.**
- **Seeking submissions from IL.**
- **Send submissions to chicagotruestories@gmail.com.**
- **Submit your story of being helped by the fire department.** The stories should be relatively recent and we need to be able to contact both the citizen and the fire fighters/medics.
- **Some pay.**

PRINT MODELING

Medicine Print Ad

- **Casting models for a medicine print ad.**
- **Company: Catrett & Associates Casting.** Staff: Jamie Lynn Catrett, casting dir.
- **Shoots Nov. 3 or 4, in Atlanta, GA.**
- **Seeking—Senior Female Model: female, 60-69, all ethnicities. Senior Male Model: male, 70-75, all ethnicities.**
- **Seeking submissions from GA.**
- **Send submissions to catrettcasting@gmail.com.**
- **Include three pictures, your age, height, weight, and phone number.**
- **Pays \$500/8 hrs.**

DANCERS & CHOREOGRAPHERS

Disney On Broadway: 'Aladdin' and 'The Lion King,' Dancers

- **Casting dancers for the Broadway and touring productions of Disney's "Aladdin" (Casey Nicholaw, dir./choreo.; Alan Menken, music; Howard Ashman and Tim Rice, lyrics; Alan Menken and Chad Beguelin, additional lyrics; Chad Beguelin, book; Michael Kosarin, music dir.; Eric Woodall/Tara Rubin Casting, casting dir.) and "The Lion King" (Julie Taymor, dir.; Elton John and Tim Rice, songs; Hans Zimmer, Lebo M, Mark Mancina, and Jay Rifkin, additional music; Irene Mecchi and Roger Allers, book; Garth Fagan, choreo.; Mark Brandon, CSA/Binder Casting, casting dir).**
- **Company: Disney Theatrical Productions.**
- **Currently running on Broadway and on tour across North America.**
- **Seeking—Aladdin Dancers: males & females, 18-34, all ethnicities, excellent male and female dancers with athletic builds to comprise the ensemble and also play lead roles for possible future replacements; tap, ballet, and jazz; must also be great singers. Lion King Dancers: males & females, 18-34, all ethnicities, strong male and female dancers with a modern/ballet dance background.**
- **Auditions will be held Nov. 8 at 10 a.m.** at Lou Conte Dance Studio, 1147 West Jackson Blvd., Chicago, IL, 60607.
- **"Aladdin" Dancers: Arrive ready to dance and bring jazz and tap shoes.** Females should also bring character heels. Bring a picture and resume stapled together. Prepare 16 bars of an uptempo musical theatre song. Bring your own sheet music. An accompanist will be provided. "The Lion King" Dancers: Arrive warmed up and ready by the start time. Wear form-conscious clothing appropriate for dancing, plus flat jazz shoes or bare feet. You may be asked to sing, so bring a contemporary song that shows off your voice and range. Bring sheet music. Bring a picture and resume stapled together. Company Notes: "Disney Theatrical Productions announces a multi-city open casting call across North America for its current and future productions of the award-winning musicals "Aladdin" and "The Lion King." Casting representatives from both productions will hold open auditions for local dancers in Chicago, Los Angeles, Atlanta, Toronto, Washington, D.C., Orlando, Miami, and Dallas." For more info, visit www.disneyonbroadwaycasting.com.
- **Pays \$1861/wk. Equity Production (Disney) Contract.**

CABARET & VARIETY

Smoky Mountain Opry Ultimate Variety Show

- **Casting the Smoky Mountain Opry Ultimate Variety Show featuring sing-**

ers, dancers, musicians, and specialty acts. Company states: "The show features all styles of music, such as Hollywood favorites, Broadway Hits, Contemporary and Classic Country, 50s and 60s, Big Band. The Smoky Mountain Opry is built to have the latest technology including pyro, lasers, hydraulics, flying performers, giant video screens, digital sound, and LED lights galore. We look forward to having your talents in our world-class production show!"

- **Company: Smoky Mountain Opry Theater.** Staff: Sandy Inbody, casting dir.
- **Rehearsals begin late February 2016;** The Smoky Mountain Opry Ultimate Variety Show runs March-October 2016, and The Christmas at The Smoky Mountain Opry show runs November-Dec. 31, 2016 in Pigeon Forge, TN.
- **Seeking—Singers, Dancers, and Singer/Dancers: males & females, 18-45, all ethnicities.**
- **Auditions will be held Nov. 16 at 11 a.m.** (register, 10:30 a.m.; singers) and at 2:30 p.m. (register, 2 p.m.; dancers) at Smoky Mountain Opry Theater, 2046 Parkway, Pigeon Forge, TN, 37863.
- **To pre-register, email to casting@smokymountainopry.com** with audition category (singer or dancer), photo, resume, and contact info. Lead Vocalists must bring your headshot & resume and prepare 32 bars of two contrasting songs; make sure to showcase your vocal ability, singers must bring a CD accompaniment - there will not be a pianist to accompany you; be prepared to learn a dance combination; callbacks will be the same day and will include learning songs from the show. Dancer/Singers must bring headshot & resume and prepare 32 bars of two contrasting songs; make sure to showcase your vocal ability; singers must bring a CD accompaniment; for the Dance Call see the following info. Dancers: if you are a Dancer Only or a Singer called back to the dance call, bring your headshot & resume, and proper dance attire including shoes - no baggy clothes; arrive warmed up and ready to go; we are looking for strong contemporary, jazz and tap dancers; strong partnering skills are a plus. For more info, visit www.smokymountainopry.com.
- **Weekly salary range is \$600-\$800.** Insurance available after 90 days.

SINGERS

Disney On Broadway: 'Aladdin' and 'The Lion King,' Singers

- **Casting singers for the Broadway and touring productions of Disney's "Aladdin" (Casey Nicholaw, dir./choreo.; Alan Menken, music; Howard Ashman and Tim Rice, lyrics; Alan Menken and Chad Beguelin, additional lyrics; Chad Beguelin, book; Michael Kosarin, music dir.; Eric Woodall/Tara Rubin Casting, casting dir.) and "The Lion King" (Julie Taymor, dir.; Elton John and Tim Rice, songs; Hans Zimmer, Lebo M, Mark Mancina, and Jay Rifkin, additional**

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FILM

TV & VIDEO

COMMERCIAL

MODELING

VARIETY

music; Irene Mecchi and Roger Allers, book; Garth Fagan, choreo.; Mark Brandon, CSA/Binder Casting, casting dir).

- **Company: Disney Theatrical Productions.**
- **Currently running on Broadway and on tour across North America.**
- **Seeking—Singers: males & females, 18-60, all ethnicities, strong singers who move well to be in the ensemble and to cover or replace lead roles.**
- **Auditions will be held Nov. 7 at 10 a.m. (registration, 9 a.m.-11 a.m.) at Oriental Theater, 24 W. Randolph St., Chicago, IL, 60601. And Nov. 11 at 10 a.m. (registration, 9 a.m.-11 a.m.) at IDA Hollywood Studios, 6755 Hollywood Blvd., Ste. 200, Los Angeles, CA, 90028.**
- **Prepare your best 16 bars. Bring a picture and resume stapled together.** Company States: "Disney Theatrical Productions announces a multi-city open casting call across North America for its current and future productions of the award-winning musicals "Aladdin" and "The Lion King." Casting representatives from both productions will hold open auditions for local singers in Chicago, Los Angeles, Atlanta, Toronto, Washington, D.C., Orlando, Miami, Dallas and New Orleans." For more info, visit www.disneyonbroadwaycasting.com.
- **Pays \$1861/wk. Equity Production (Disney) Contract.**

THEME PARKS

Disney Villains Inspired Show, Males

- **Seeking male actors who sing of all ethnicities for a new Disney Villains inspired entertainment offering at the Walt Disney World Resort.**
- **Company: Walt Disney World Entertainment/Disney Parks Talent Casting.** Staff: Jennifer Mahoney, casting dir.
- **Performs at Walt Disney World Resort in Orlando, FL.**
- **Seeking—Dr. Facilier: male, 20-29, all ethnicities. Host: male, 20-39, all ethnicities.**
- **Equity Principal Auditions will be held Nov. 10 at 10 a.m. (sign-in, 9-10:30 a.m.) at Maingate Office Complex, 3010 Maingate Ln., Kissimmee, FL, 34747. A monitor will not be provided. The producer will run all aspects of this audition. Late arrivals will not be able to attend the audition.**
- **Provide a current headshot/resume.** Prepare 16 bars of a musical selection and provide sheet music, in the correct key, for the accompanist. Prerecorded tracks or a cappella auditions are not allowed. Callbacks to be held later that afternoon in Orlando, FL. Note: Must be 18+ and authorized to work in the United States.
- **For more info, visit www.disneyauditions.com.**
- **Pays \$16.53/hr. Equity Walt Disney World Contract.**

'Rivers of Light'

- **Seeking contemporary and Bollywood-style dancers for featured roles in a new**

offering at the Walt Disney World Resort. These silent narrators orchestrate all the action to convey the spirit of an ancient and timeless celebration.

- **Company: Walt Disney World Entertainment.** Staff: Ulka Simone Mohanty, choreo; Mike Korkis, casting dir.
- **Performs at the Walt Disney World Resort, near Orlando, FL.**
- **Seeking—Male Dancers: 18+, all ethnicities. Female Dancers: 18+, all ethnicities.**
- **Auditions will be held Nov. 5 at 10 a.m. (sign-in begins 9:30 a.m.) at Disney Event Group Building (DEG), 1503 Live Oak Lane, Lake Buena Vista, FL, 32830. A monitor will not be provided. The producer will run all aspects of this audition.**
- **Provide headshot/resume and wear proper movement attire.** Callbacks will be held Nov. 7 in Orlando, FL. For more info, visit www.disneyauditions.com. Note: Must be 18+ and authorized to work in the United States.
- **Pays: \$16.53/hr. min. Equity Walt Disney World Contract.**

GIGS

California Institute of the Arts, Theater Faculty Positions

- **Seeking full-time faculty within the School of Theater at California Institute of the Arts.**
- **Company: California Institute of the Arts.** Staff: Nicki Voss, coord.
- **Jobs commence fall 2016 in Valencia, CA.**
- **Seeking—Performance Program Speech Instructor: 18+, all ethnicities, see: <https://calarts.edu/employment/performance-program-speech-instructor-%E2%80%9393-full-time>.**
- **Performance Program Voice Instructor: 18+, all ethnicities, see: <https://calarts.edu/employment/performance-program-voice-instructor-%E2%80%9393-full-time>.**
- **Associate Technical Director in the School of Theater: 18+, all ethnicities, see: <https://calarts.edu/employment/associate-technical-director-school-theater-full-time-regular-faculty>.**
- **Seeking submissions nationwide.**
- **Apply on Backstage.com.**
- **Follow the links for the full job specifications, requirements, and how to apply.**
- **View specific websites for each job for additional details. EOE.**

WORKSHOPS

'Acting Through Song: Find Your Honesty,' Classes

- **Seeking participants for fall one-on-one classes at "Acting Through Song: Find Your Honesty." Owner states: "We work directly with actors to find their natural core in each piece and believe that a true performance should be grounded in honesty and evoke the artist's organic instincts. It's my goal to**

help you uncover your genuine individuality, because that's what casting directors are looking for. We offer private one-on-one sessions as well as group classes designed to focus on you and how to get you centered and ready for your auditions, or solidify your repertoire. There is no right, and there is no wrong; there is only finding your truth in your performance and in that, booking you the job."

- **Company: Acting Through Song: Find Your Honesty.** Staff: Alex Covington, coach.
- **Ongoing sessions are held at Ripley-Grier Studios, 520 8th Ave., 16th fl., NYC, or via Skype or FaceTime if not based in NYC.**
- **Seeking—Actors and Singers: males & females, 18+, all ethnicities, performers who are interested in taking their work to the next level.**
- **Seeking submissions nationwide.**
- **Send submissions to actingthrusong@gmail.com.**
- **For more information, visit www.actingthrusong.org.**
- **No pay. Introductory session offered at \$50.**

Monologue Workshop with NYC Casting Director

- **Seeking participants for a monologue and scene study workshop with Susanne Scheel, a casting director.** Coordinator states: "Susanne has cast roles for projects by the Coen Brothers, Barry Levinson, The Sundance Channel, and HBO. She has worked on Academy Award-winning films ("The Descendants," "Argo," "Blind Side," etc.), Emmy-winning TV movies, and independent films ("Mad Max," "Spiderman") and shorts. Recent works include "Hail, Caesar!" (starring George Clooney and Josh Brolin, due out Feb. 2016) and "Rock the Kasbah" (starring Bill Murray). She is currently casting a number of other projects.
- **"Come learn how to better improve your monologue for your auditions. Learn how to analyze and prepare for a scene for which you are auditioning. We will also get plenty of on-camera time. Both the children's class and the adult class will be very small to allow for more one-on-one time."**
- **Company: Scene-1.** Staff: Barbara Scheeler, coord.
- **Class is Nov. 14 (Youth Class: 10 a.m.-12:30 p.m.; Adult Class: 1-4:30 p.m.) in Washington, D.C.**
- **Seeking—Actors: 6+, all ethnicities, interested in working on their monologue and scene study skills, tweaking an audition monologue, and getting immediate feedback and advice; interested in earning how to analyze audition scenes.**
- **Seeking submissions from DC, MD and VA.**

- **To sign up, or for more info, visit www.scene-1.com or email barb@scene-1.com.**
- **Bring your headshot and resume to the workshop, and be prepared to do a monologue for the instructor to work with you on.**
- **\$136 workshop fee required.** Discounted to \$99 if signed up by Oct. 29 using code: early1114.

FESTIVALS & EVENTS

Christian Worldview Film Festival, Films

- **Seeking film submissions for the 3rd annual Christian Worldview Film Festival.** The goal of this festival is to encourage Christian filmmakers to pursue excellence in their craft of filmmaking while communicating truth through a solid Biblical worldview.
- **Company: Christian Worldview Film Festival/Media Talk 101.**
- **The 2016 Christian Worldview Film Festival and Filmmakers Guild runs Mar. 14-19, 2016 in San Antonio, TX.**
- **Seeking—Films: a wide variety of genres and categories including: Narrative Feature Films, Documentary Films, Short Films, Young Filmmakers, Promotional Media (Promotional Videos, Commercials, Music Videos, Film Trailers), Missions Awareness, and Sanctity of Life Films.** Seeking film with a distinct Christian worldview. This does not mean that every film is expected to present a gospel message but that each subject, and the way it is handled, should be evidently informed by the filmmakers understanding of Biblical principles. Productions should reflect a solid foundation for the following: subject matter, good discernment and discretion in presentation, excellence in production, great storytelling, redemptive and edifying themes, building good character, persuasive and insightful documentary or promotional. This festival will be a family friendly event so we will be prioritizing films that are appropriate for all ages.
- **Seeking submissions nationwide.**
- **Submission deadline is Nov. 2.** All entries must be postmarked or a digital download must be provided by this date.
- **To submit visit <https://mediatalk101.webconnex.com/2016-Film-Submission>. For rules and requirements visit <http://www.christianworldviewfilm-festival.com/2016-film-submission-guidelines/>.**
- **\$50 submission fee required (films under 30 mins.); \$75 fee required (films over 30 mins.).**

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BACKSTAGE LIFE


“GRIMM”



The hit supernatural NBC drama returns for Season 5 Oct. 30 with all of its werewolves, witches, and other things that go bump in the night along for the ride. Bree Turner and Claire Coffee took Backstage behind the scenes on an episode to investigate the paranormal goings-on.

(1) BT: Silas, backstage before our Comic-Con panel, sharing a moment with his Blutbad self. #meta **(2) BT:** The gang rehearsing a scene in a quarry for Episode 505. My hair is midprep, so I'm rocking a dorky temporary hair clip here. The boys look cool, as usual. Our director, David Solomon, took this shot. **(3) CC:** #AwkwardFamilyPhotos. **(4) CC:** My real babe meets my set babe! They discuss milk and drool technique. **D**


Photographs courtesy Bree Turner and Claire Coffee



fandango



4
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