

REDESIGN GUIDE **PART 1**
EDITORIAL OVERVIEW

backstage★

WE ARE BACKSTAGE

BACKSTAGE IS THE LEADING authoritative voice for performing artists on casting opportunities, professional advice, and industry coverage across a cutting edge, multi-platform media brand. Founded in 1960 by Ira Eaker and Alan Zwerdling, Backstage provides performers of all ages with crucial resources and connections that drive them to career success every day.

backstage★

BACKSTAGE.COM

NOT Back Stage
NOT BackStage
NOT BackStage.com
NOT BACK STAGE

OUR BRAND
(NEW) NAME

BACKSTAGE, UNIFIED

back•stage (-stāj') *adv.* in or to that part of the state or theater behind the proscenium, esp. the wings, the dressing rooms, etc. — *adj.*

1 situated backstage

2 of or relating to the life of people in show business

3 of or relating to secret or private activities or dealings

4 new official name of the multi-platform media company and brand, **Backstage**

EVERYWHERE

COMPANY LEGAL ENTITY: **Backstage, LLC**

LOGO/BRAND: **backstage**

EDITORIAL/PRESS: **Backstage**

EAST COAST

770 BROADWAY
7TH FLOOR
NEW YORK, NY 10003
(212) 493-4420

WEST COAST

5700 WILSHIRE BLVD.
SUITE 500
LOS ANGELES, CA 90036
(323) 525-2356

backstage★

TABLE OF CONTENTS

The Table of Contents outlines the book

structure and content, giving readers a quick summary and visual glimpse of each week's issue. The new magazine is divided into thirds, labeled Upstage, Center Stage, Downstage.

CONTENT

Slug: TOC Contents

WC: 15-20 ea.

Info: Summaries of lead stories and standing features on each section page

Art: 3 or more handout photos to be selected among issue art by Art Dept

PAGE ELEMENTS

Furniture:

- Banner (CONTENTS)

Live Text:

- Date, Issue Number (should move with TOC file)

DESIGN

Auto Styles: All colors, rules, caps, numbers are built-in

Manual Styles: Press Tab key after small page number to activate style

CONTENTS

AUGUST 2012 | PROTOTYPE

UPSTAGE

NEWS

05 Take Five

What to see and where to go in the week ahead

07 Top News

California amps up tax credits to stop runaway production

09 Casting

Everything changes post-pilot season; the Olney Center gets a new boss

11 Stage

Telsey + Company hits the road with "Million Dollar Quartet"

13 Screen

Comedy production holds strong in L.A.; more scripted shows for MTV

ACTOR 101

15 Career Dispatch

Erin Mallon enters "actor heaven" in the rehearsal process

17 Inside Job

Seth Greenky, of Green Key Management, talks shop

19 The Working Actor

Should you pay for the chance to meet a CD?

21 Secret Agent Man

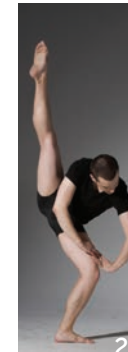
Your résumé isn't as good as you think it is

21 The Craft

Screen acting demands skills and artistry too

23 Tech & DIY

Learn your lines with Scene Partner 2.0



CENTER STAGE

COVER STORY

24 Jane Levy

The "Suburgatory" star went straight from having only one credit to becoming one of TV's hottest new leading ladies

FEATURES

28 NYC's New Choreographers

Five dance makers share their audition and rehearsal requirements. Surprise! Technique is important

30 Cross-Country Auditions

Five regional combined auditions that provide big opportunities for performers, theater professionals, and students

DOWNSTAGE

CASTING

New York

- 33 | Notices
- 33 | Auditions at a Glance

Los Angeles

- 45 | Notices
- 46 | Auditions at a Glance

Regional & National

- 45 | Notices
- 46 | Auditions at a Glance

REVIEWS

Stage

- 55 | N.Y.: Lily Rabe in "As You Like It"
- 59 | L.A.: Sandra Bernhard's "Sandrolology"

Screen

- 61 | "The Dark Knight Rises"; "The Queen of Versailles"

MEMBER SPOTLIGHT

64 Anthony Michael Hobbs

"I want to do stunts!" says the kid actor

backstage*

Vice President & Publisher
Charlie Weiss

Executive Editor
Daniel Holloway

National Casting Editor
Luke Crowe

EDITORIAL

N.Y. Bureau Chief
Mark Peikert
Senior Web Editor
Suzy Evans
Film & TV Editor
Jenelle Riley
Staff Editor
Erik Haagensen
Staff Writer
Daniel Lehman
Copy Editor
Sylvia Tan
Contributing Editors
Tim Grierson, Michael Kostroff,
Sean J. Miller

ART

Creative Director
Kelly Lewis
Associate Art Director
William Scala

CASTING

Managing Casting Editor
Scott Matthew Harris
Senior Casting Editor
Melinda Loewenstein
Film & TV Casting Editors
Jesse Landberg, Michael Coughlin
Theater & Performing Arts Casting Editor
Sri Gordon
Regional Casting Editor
Byron Karlevics
Senior Research Editor
Pete Keeley
Customer Service & Community Manager
Ron Kagan

PRODUCTION

Production Manager
Shenaya Archer
Production Assistant
Joe Garcia

ADVERTISING SALES

Director, Integrated Marketing
Kasey Howe
Sales Manager
Allen Buhl
Senior Account Executive (N.Y.)
Gerry Sankner Sr.
Account Executive (L.A.)
Lauren Berkowitz
Advertising Sales Supervisor (L.A.)
Rick Tyberg
Account Executive (L.A.)
Joseph Malone
Sales Coordinator
Christina Nieto

TECHNOLOGY

Senior Project Manager
Tom Keneth

CASTING THIS WEEK

Turn to the **CASTING SECTION** for details on these featured notices



N.Y. UNION STAGE

Cyrano de Bergerac

- Roundabout Theatre Company
- Role: All but Cyrano
- Seeking: M/F, various
- Pay: Yes
- Runs Sept. 14-Dec. 9 at American Airlines Theater, NYC

CA UNION STAGE

Old Globe 2012-2013 Season

- Old Globe, San Diego
- Roles: All. Six productions. See listing for titles
- Seeking: M/F, various
- Pay: Yes
- Equity principal auditions on June 4

L.A. UNION FILM

Innocence

- Casting: Central Casting New York
- Role: background
- Seeking: F, 13-17
- Pay: Yes
- Gothic thriller about a young woman who discovers her private school houses a vampire sect

L.A. UNION FILM

That Day in July

- Casting: Superlativ
- Role: Lead
- Seeking: M, 46-52
- Pay: Yes
- Digital drama short about the events that led to the Srebrenica massacre in Bosnia

BACKSTAGE.COM

TRENDING THIS WEEK

Visit **BACKSTAGE.COM** for these and other top industry stories



FILM

SAG Foundation Shorts Showcase

Submit your short film to The Screen Actors Guild Foundation Shorts Showcase. All shorts must be produced under a SAG union contract and not run more than 15 minutes. The deadline is Aug. 24. Visit us online for info on how to enter.



ADVICE

"If you don't give up, you can't fail."

—JAMES CORDEN, STAR OF "ONE MAN, TWO GUVNORS"

Find acting advice from other Tony winners online.

NEWS

The recently signed **Beijing Treaty** is good news for actors, extending economic and moral protection for film and TV performers around the world. Find out how it will affect you.

BACKSTAGE.COM

backstage*

Chairman & Chief Executive Officer
John Amato

Chief Financial Officer & Chief Operating Officer
Joshua Ellstein

Chief Technology Officer
Jim Jazwiecki

Senior Vice President, Finance and Administration
Michael Rieck

Vice President
Luke Crowe

Office Manager & Executive Assistant
Ryan Remstad

Backstage was founded in 1960

by *Ira Eaker and Allen Zwerdling*

MARKETING & EVENTS

Events Sponsorships
Joshua Shames

FINANCE

Accountant
Farzana Omi

EDITORIAL OFFICES

770 Broadway, 7th Floor, New York, NY 10003
(212) 493-4420 • Fax: (646) 654-5743
editorial@backstage.com

5700 Wilshire Blvd., Los Angeles, CA 90036
(323) 525-2356 • Fax: (323) 525-2354
editorial@backstage.com

CASTING DEPARTMENT

N.Y.: (212) 493-4420 • casting@backstage.com
L.A.: (323) 525-2358 • Fax: (323) 525-2268
bswcasting@backstage.com

DISPLAY ADVERTISING

N.Y.: (212) 493-4320 • abuhl@backstage.com
L.A.: (323) 525-2225

CUSTOMER SERVICE

(800) 658-8372 • Fax: (847) 291-4816
PO Box 3595, Northbrook, IL 60065-3595
nbs@omeda.com

REPRINTS

For reprints of editorial or ads, contact Wright's Media at (877) 652-5295 or pgm@wrightsmedia.com

PERMISSION

For one-time use of our content, as a full article, excerpt, or production prop, contact Dana Parra at (212) 493-4112

BACKSTAGE, VOL. 53, NO. 31 (ISSN#1930-5966 USPS#039-740) is published weekly (except the fourth week of December) by Backstage LLC, 770 Broadway, New York, NY 10003. \$2.95 per copy, \$99 per year. Periodicals postage paid at GPO, NY, NY 10003 and additional mailing offices. Printed in USA. **POSTMASTER:** Send address changes to BACK STAGE, PO Box 3595, Northbrook, IL 60065-3595. Publication Mail Agreement No. 40031729. Return undeliverable Canadian addresses to DHL, Global Mail, 7696 Bath Rd #2, Mississauga, ON L4T 1L2. ©2012 Back Stage LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. **BACKSTAGE LLC:** John Amato, Chairman and Chief Executive Officer; Joshua Ellstein, Chief Financial Officer and Chief Operating Officer.

MASTHEAD

Our Masthead does double-duty,

as both a staff list and a preview of our exclusive Casting

notices and online content, with the two standing columns,

"Casting This Week" and "Trending This Week."

CONTENT

Slug: MAST Casting

WC: 25 ea. (100 total)

Info: Brief summaries of 4 casting listings featured in Casting Section

Slug: MAST Trending

WC: 100-125 total

Info: Web Editor's selection of news blurbs & comments from our website

PAGE ELEMENTS

Furniture:

- Casting This Week header & icon
- Trending This Week header & icons

DESIGN

Auto Styles: All colors, bold, bullets, rules are built-in

TAKE 5

Each issue kicks off with Take 5 on page 5, featuring our top picks for the week. Positioned to become a destination point and first entry point for readers, Take 5 engages them quickly with dynamic images and brief info about industry-related news and events they can act on. Content will be curated & reverse-published from our website.

CONTENT

Slug: NEWS Take5

WC: 200-225 (page total)

- 50 ea. (4 briefs)
- 25 ea. (1 brief)

Info: Content is submitted as a single document, containing 5 brief articles across a range of areas we cover, including stage, screen, casting, advice, tech, news, events.

Art: 5 Handout Images (1 per brief)

PAGE ELEMENTS**Furniture:**

- Page Header (Take 5: The Best of the Week Ahead)

DESIGN

Auto styles: Red tags, headline dropcaps, headline styles

Manual styles: One brief is treated as lead with larger headline and text. The other four take the same styling.

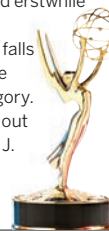
TAKE
5THE BEST *of the* WEEK AHEAD**ACTOR TIPS**

1 **“The Art of the Gag (Reflex)”**
Comedy is sexy. It’s even hotter when attractive people are delivering the jokes. **Daniel Tosh**, of “Tosh.o,” fits that bill, but he’ll help even those not genetically blessed understand how to crack up an audience during his discussion of jokes at The New School, “The Art of the Gag (Reflex).” Even his titles are hilarious!

**BROADWAY**

2 **“HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING”**

Stunt casting can go in one of two directions: Either the casting choice backfires (hola, Ricky Martin!) or the actor can breathe new life into a long-running show. **Nick Jonas**, the pop star and erstwhile Broadway performer, falls firmly in the latter category. Check him out as the new J. Pierrepont Finch.

**TELEVISION**

3 **64TH ANNUAL EMMY AWARDS**

Will it be “Mad Men” again? Or will dark-horse favorite “Revenge” take home the prize when the 64th Annual Emmy Awards are announced? Tune in Sept. 23 to see the best of the tube.

**CASTING**

4 **“Smash”**

Everyone’s favorite onscreen trainwreck returns for its second season on NBC 10 p.m., Jan. 7. That’s right! “Smash” returns with more award winners (Jennifer Hudson! Jeremy Jordan!) and fewer human pee breaks (sorry, Ellis!). The show is still filming, so check out the cast breakdowns at Telsey + Co. If Karen can make it, so can you!

TECH

5 **SAMSUNG OLD SCHOOL MONITOR STEREO HEADPHONES**

Whether you’ve recorded your lines and want to drill them into your head or you’re trying to learn a last-minute audition song, you can add a



splash of color to your outfit with these new headphones from Samsung (\$59.99). You have to dress for the job you want, right?

Follow us! @backstagecast Like us! facebook.com/backstagecast

NEWS

► Trevor Forest and Shlomo Godder in "Una Noche," a top award-winner at Tribeca 2012



UPDATE | TRIBECA 2013: The 12th annual Tribeca Film Festival will be held April 17-28, 2013, in New York. Submissions for features, shorts, and transmedia projects will be accepted Sept. 17–Nov. 30. Feature-length films have until Dec. 28.



▲ "Pretty Little Liars"

BACKSTAGE.COM
FOLLOW OUR COVERAGE ON THE
CALIFORNIA TAX CREDIT LEGISLATION

border; and "Baggage Claim," a romantic comedy about a flight attendant in a frantic search for a mate.

One independent miniseries and five independent movies of the week also received tax credits.

The application window opened June 1 and saw 322 submissions arrive before close of business. That's up from 176 projects submitted on the first day last year. The \$100 million in incentives translates to \$683 million in production money being spent in California, including nearly \$265 million in qualified wages, according to CFC estimates. Moreover, the 28 productions will employ an estimated 2,900 cast members, 2,800 crewmembers, and 57,000 extras and stand-ins.

SAG-AFTRA released a statement affirming its support for the program. "The California production incentive ensures that our members can continue to work in California's heritage industry – entertainment – and that our business can continue as an integral part of our state's economy as it has been for almost 100 years," the union said.

Meanwhile, those that don't get the credit on the first try shouldn't despair, Amy Lemisch, executive director of the CFC, told Back Stage.

"We do clear a lot of projects off the waitlist throughout the year," she said, "because projects fall out or don't spend as much as they thought."

The six-year, \$600 million program was designed to anchor productions in-state that would otherwise leave California due to incentives offered by other states and countries. New York state, for instance, offers \$420 million annually in film tax credits. That makes California's program look "modest," Lemisch admitted. "We don't have as much funding as other places, and our demand is greater."

The process of doling out the credits has begun as lawmakers in Sacramento are still waiting to take action on legislation granting a five-year extension to the program.

A coalition of interest groups – including the Directors Guild of America, SAG-AFTRA, state film commissions, and labor unions – is advocating for the measure. ■

The \$100 million in incentives translates to \$683 million in production money being spent in California.

TAX CREDITS

Staying Put

California's tax credit program will help create thousands of in-state jobs for actors and extras in the coming months, and some of those will be on TV series that are relocating to the Golden State, officials announced this week.

MTV's "Teen Wolf," for instance, will shoot 24 episodes in California thanks to the state's Film & Television Tax Credit Program. The series, which is airing its second season, was filming in Atlanta, Ga.

"Teen Wolf" was among the 28 projects that the California Film Commission awarded conditional tax credits. Ten other TV series received a share of the \$100 million in credits, including TNT's legal drama "Franklin & Bash," ABC Family's "Pretty Little Liars," and TBS's "The Wedding Band," which stars Brian Austin Green.

Funding also went to one studio film and nine independent film projects. Among those indie features are "10 Things I Hate About Life," the follow-up to "10 Things I Hate About You," which has Hayley Atwell attached. Also winning the first-round credit lottery was "Jesus in Cowboy Boots," an independent feature set on the Texas-Oklahoma

CALIFORNIA'S
TAX CREDIT
PROGRAM
CONVINCES
PRODUCTIONS
TO STICK
AROUND

BY ADAM RATHE

PHOTO: ABC FAMILY

BACKSTAGE.COM

UPSTAGE NEWS | ACTOR 101 | CENTER STAGE COVER STORY | FEATURES | DOWNSTAGE CASTING | REVIEWS

08.08.12 backstage 7

NEWS SECTION

The newly imagined News section greets

readers with the biggest story of the week in the business world

of performing, followed by subsequent News pages with the

latest buzz about casting, stage and screen. The News Opener

features a single long article that may jump, depending on story

length, book size and ads. No standing rail or secondary story is

required, though the lead story may move with a related sidebar.

CONTENT

Slug: NEWS Open

WC: 500

Info: Lead News Story

Art: Story-related handout art

Other: PQ, Web Tease

Slug: NEWS Topper

WC: 25-40

Info: Lead News teaser, from Web

PAGE ELEMENTS

Furniture:

• Attic (Text & Icon)

• Banner (News)

• Topper Label (Update)

Wild Art: Section-related photo w/caption

DESIGN

Auto styles: Red tags, droppcaps, PQ highlighting, caption arrow

NEWS: CASTING

Casting-related news is featured on the

second page of the News Section. Like other secondary News pages, format should typically be one lead story with a secondary element, which can be a breakout box derived from the lead story, a related sidebar, or an unrelated secondary story. Art is required for all unrelated lead and secondary stories.

CONTENT

Slug: NEWS Casting Lead

WC: 425-500

Info: Lead story

Art: Handout Art

Other: PQ, Web Tease

Slug: NEWS Casting Side

WC: 75-150

Info: Secondary story

Slug: NEWS Casting Topper

WC: 25-40

Info: Teases to 2 notices in the Casting Section

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Page Header (Casting News)
- Topper Label (Take Notice)

DESIGN

Auto style: Red tags, dropcaps, PQ highlighting, caption arrow, header+rule for secondary story



Check the Casting section for full details on the notices below, or visit casting.backstage.com

TAKE NOTICE | H.P. LOVERCRAFT PROJECT / TV pilot / LA / female lead, 18-39
"THE LION KING" / Broadway musical / NY / male dancers

TELEVISION

CRASH LANDINGS

THE RECASTING AFTERMATH OF PILOT SEASON

BY DANIEL LEHMAN

When a pilot is picked up to series by a major television network, it can be career-changing for many actors. For some, however, it signifies the moment they find out they are being replaced.

Shortly after NBC announced it was picking up "Animal Practice," a sitcom starring Justin Kirk as an ornery veterinarian, and under-cover-cop drama "Infamous" for the 2012-2013 television season, the network revealed that prominent roles in both shows would be recast before the series premiered. This was followed by news that other NBC pickups, including the comedy "Guys With Kids," from

Jersey," played by Pablo Schreiber in the pilot. They have not taken on casting duties for future episodes of "Infamous." Aside from whether or not someone is a good actor, though, a change in the creative direction of a show can lead to shakeups in the cast.

"Sometimes when roles are being recast, it's not due to the actor — it's due to the story," Meyerson said. "It's always a possibility that after they shoot [the pilot] they realize that the storyline doesn't work and they want to change the character."

This year several lead roles were recast before the pilots were even filmed. Abby Elliott ("Saturday Night Live") was replaced by Dakota Johnson in the Fox comedy pilot "Ben Fox Is My Manny," which will debut this season under the title "Ben and Kate." Theo James took over the lead role in CBS' "Golden Boy" after Ryan Phillippe dropped out. Supporting roles in new comedies such as NBC's "1600 Penn" and CBS's "Partners" were reworked after the initial table reads as well, leading to cast changes prior to production on the pilots. Due to the inherent uncertainty of pilot season, actors

"Sometimes when roles are being recast, it's not due to the actor — it's due to the story."

—CASTING DIRECTOR ROSS MEYERSON

executive producer Jimmy Fallon; J.J. Abrams' post-apocalyptic adventure "Revolution"; and Anne Heche's "Save Me," will undergo cast changes before premiering. Roles in the new Fox shows "The Following" and "Goodwin Games" are also being recast.

"Certainly, the goal is to think that the first actor is going to work in the role, and there's no need to recast," said casting director Ross Meyerson, who with longtime partner Julie Tucker cast the pilots for "Infamous" and the new CBS legal drama "Made in Jersey."

Although he could not discuss the details at press time, Meyerson and Tucker are now responsible for recasting a key role in "Made in



ABBY ELLIOTT



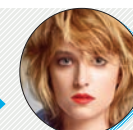
THEO JAMES



COURTNEY HENGGELER

Ben and Kate
(Ben Fox is My Manny)
FOX

Lead Replaced



DAKOTA JOHNSON



RYAN PHILLIPPE



SARA RUE

Golden Boy
CBS

Actor Dropped Out

Guys With Kids
NBC

Lead Replaced.
New Lead Knocked Out by Other Pilot.



may be hired in "second position," even though they've already made a commitment to another new or returning show. After Sara Rue replaced Courtney Henggeler this year in the pilot for "Guys With Kids," for example, "Guys was forced to leave the show because her other pilot, "Malibu Country," co-starring Reba McEntire and Lily Tomlin, was picked up by

ABC. Rue was in second position for "Guys With Kids," so "Malibu Country" took first priority when it was picked up to series. As a result, Rue's character in the NBC comedy will need to be recast or written out of the show entirely. **B**

BACKSTAGE.COM
VISIT US FOR THE COMPLETE LIST OF PILOTS FOR THE FALL

THEATER

MARTIN PLATT CAST AS OLNEY THEATRE CENTER ARTISTIC DIRECTOR



Martin Platt is the new artistic director for the Olney Theatre Center, a 74-year-old nonprofit professional Equity theater in Olney, Md., the theater announced June 12. Platt had been co-director of New York-based producing company Perry Street Theatricals before taking on his new position on May 28. He is also the founder of Santa Fe Stages in Santa Fe, N.M., and the Alabama Shakespeare Festival in Montgomery, Ala., where he was artistic director for 18 years and instXsited an MFA program in partnership with the University of Alabama. A Beverly Hills native and graduate of Carnegie Mellon University, Platt previously served stints as the artistic director of the New Mexico Repertory Theatre and general director of the Birmingham Opera Theatre. —D.L.

For a full list of these and other Broadway productions on stage and in development, visit backstage.com

TAKE NOTICE | **THE BOOK OF MORMON** / new musical by Robert Lopez and the creators of "South Park" / Casting: Carrie Gardner
"GORE VIDAL'S THE BEST MAN" / revival of 1960 play / Casting: Telsey + Company

BROADWAY

ALL SHOOK UP

"MILLION DOLLAR QUARTET" LOOKS
OUTSIDE THE BOX FOR TOURING CAST

BY OLIVIA JANE SMITH

Living in the tri-state area is no longer a requirement to star in a Broadway musical—at least, not when Broadway musicals tour. The Tony-winning jukebox musical "Million Dollar Quartet," a re-enactment of the day at Sun Records when Jerry Lee Lewis, Elvis Presley, Carl Perkins, and Johnny Cash found themselves in an impromptu jam-session, recently announced a national casting search for its touring company, ongoing Chicago production, and other future companies. (The show, which moved from the Great White Way to Off-Broadway's New World Stages last July, will close in New York June 24.)

The show is holding open calls in Los Angeles on June 24 and in Austin, Texas, on June 27, the show's producers

announced in late May. Casting is for all four principals, giving regionally based performers a crack at filling the show's larger-than-life musical shoes.

Telsey + Company is the casting agency charged with the challenging task of finding musician-actors who can play the parts—both musically and otherwise.

"What we're looking for is very specific," said Bethany Knox, a casting director for the show. "We're really looking for authentic musicians to portray these iconic figures. So we have done extensive casting in New York and in Chicago with actors, and the usual routes of, you know, putting out a breakdown and seeing people who come through agents. And now what we wanted to do was look a little bit outside of the box."

The result is that performers based far from New York and L.A.

"I think sometimes we look more for potential. In New York we're used to seeing a more polished, finished product... Here we look for people we feel can grow into what we need."

—BETHANY KNOX, CASTING DIRECTOR



▲ Cody Slaughter, Martin Kaye, Lee Ferris, and Derek Keeling in "Million Dollar Quartet"

have opportunities to take their careers in directions that might not have otherwise been possible. Knox's advice to performers is to audition, even if you doubt you're ready for the big leagues. Of the regional calls, she says, "I think sometimes we look more for potential. In New York we're used to seeing a more polished, finished product... Here we look for people we feel can grow into what we need."

Cody Slaughter, currently playing Elvis on the national tour, can attest to this.

"I pretty much told them I wasn't the best guitar player," he says of arriving at auditions in Chicago as a nervous 20-year-old, after a nine-hour car trip from his home in Arkansas. "They made me a better actor, a better singer, a better guitar player... when you're surrounded by people who have the same passion you do, you can't help but learn." ☐

BACKSTAGE.COM
MILLION DOLLAR QUARTET IS CASTING! VISIT OUR SITE FOR DETAILS

You Won't be an Orphan for Long

"Million Dollar Quartet" casting director Bethany Knox points to other searches Telsey + Company has undertaken, including casting for the upcoming revival of "Annie," which took nearly a year of scouring the country. In addition to New York and Los Angeles, open calls were held in Chicago, Orlando, San Jose, Austin, and Omaha, with more than 5,000 girls auditioning. Three orphans who'll open on Broadway Nov. 8—Molly, Tessie and Duffy—were discovered through the auditions. —D.L.



Emily Rosenfeld (Molly)



Junah Jang (Tessie)



Taylor Richardson (Duffy)

PHOTO TOP: FIRST NAME LAST NAME

NEWS: STAGE

Stage-related news is featured on the

second page of the News Section. Like other secondary News pages, format should typically be one lead story with a secondary element, which can be a breakout box derived from the lead story, a related sidebar, or an unrelated secondary story. Art is required for all unrelated lead and secondary stories.

CONTENT

Slug: NEWS Stage Lead

WC: 425-500

Info: Lead story

Art: Handout Art

Other: PQ, Web Tease

Slug: NEWS Stage Side

WC: 75-150

Info: Secondary story

Slug: NEWS Stage Topper

WC: 25-40

Info: Teases to 2 items from NY Theater Production Chart

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Page Header (Stage News)
- Topper Label (Take Notice)
- As Needed:** Striped bar between Lead story & related sidebar

DESIGN

Auto style: Red tags, dropcaps, PQ highlighting, caption arrow

NEWS: SCREEN

Screen-related news is featured on the

third page of the News Section. Like other secondary News pages, format should typically be one lead story with a secondary element, which can be a breakout box derived from the lead story, a related sidebar, or an unrelated secondary story. Art is required for all unrelated lead and secondary stories.

CONTENT

Slug: NEWS Screen Lead

WC: 425-500

Info: Lead story

Art: Handout Art

Other: PQ, Web Tease

Slug: NEWS Screen Side

WC: 75-150

Info: Secondary story

Slug: NEWS Screen Topper

WC: 25-40

Info: Teases to 1 item each from N.Y. & L.A. Film/TV Production Charts

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
 - Page Header (Screen News)
 - Topper Label (In Production)
- As Needed:** Blue rule between Lead & Secondary stories

DESIGN

Auto style: Red tags, dropcaps, PQ highlighting, caption arrow, header+rule for secondary story



For a full list of films and series in production and currently shooting, visit backstage.com

IN PRODUCTION | "ELVIS & NIXON" / film / LA / directed by Cary Elwes and starring Eric Bana / Casting: Barden/Schnee
"THE CARRIE DIARIES" / TV pilot / NY / "Sex and the City" prequel / Background: Central Casting



▲ "Modern Family"

TELEVISION

NO MORE DRAMA?

L.A. STILL COMEDY CENTRAL, BUT DRAMAS SEEK GREENER PASTURES

BY SEAN J. MILLER

The old Hollywood adage that comedy doesn't travel remains true for the time being.

As dramatic productions have fled for other locations, Los Angeles has had a lock on television comedies because of its community of writers—who need to be close at hand for script changes—and its infrastructure of soundstages and raucous studio audiences. The rise of single-camera comedies such as "Happy Endings" and "Modern Family," which aren't shot in front of a studio audience, was thought to threaten that dominance, but according to the not-for-profit FilmL.A., which coordinates permitting for local productions, L.A. continues to be the

home for the majority of sitcoms. Of a total of 34 single-camera comedy pilots produced for network and cable last development cycle, 32 were shot in L.A. Moreover, of the 43 multi-camera comedy pilots developed last cycle, 38 were produced in the city.

"States are in a bidding war with each other for film productions. Other states will do more."

—MARK ROBYN, TAX FOUNDATION

While comedy remains rooted in California, dramatic series are fleeing for financially greener pastures. Drama pilots are now filming outside the L.A. area by a ratio of more than 2-to-1, according to FilmL.A. "Without a more competitive California tax incentive

program, Los Angeles will find it hard to increase its share of total TV drama production," said Paul Audley, president of the group.

California's \$100-million-a-year film and television tax credit program is set to expire, and state lawmakers are mulling an extension.

With an eye to making the tax credit program more competitive, the Santa Monica-based Milken Institute released a report last week calling for the state to target television productions with specific incentives. The nonpartisan economic think tank also suggested Sacramento increase the size of the incentive program's \$100 million budget.

While that's considered a nonstarter by some California lawmakers, the report was enthusiastically endorsed by SAG-AFTRA, which is advocating for an extension to the incentive program.

"The Milken Institute report clearly supports our assertion that the incentive is a positive job builder that has been proven to fight runaway production," said Jennifer Heater, who handles government relations and policy for the union. ■

32 out of 34
Number of single-camera network comedy pilots produced in L.A. in the last production cycle.

38 out of 43
Number of multi-camera network comedy pilots produced in L.A. during that cycle.

2 to 1
Ratio of drama pilots shot outside L.A., compared to those shot in L.A.

TELEVISION

MTV EMBRACES BEING "AWKWARD"

MTV IS POISED TO STEP EVEN further back from the first third of its name. Hot off the success of last summer's scripted programming, when it scored hits with "Awkward" and "Teen Wolf," MTV appears set to expand opportunities for actors.

The music network has relied heavily on its unscripted series, with programming focused on shows like "Jersey Shore" and "Teen Mom."

Recently, though, MTV has pushed its scripted development. The success of series like "Awkward," which is about to premiere its second season, and "Teen Wolf," which is currently airing its second season, have coincided with promotions for five of the network's development executives.



MTV announced Wednesday that former VP of series development Shannon Fitzgerald has been raised to senior vice president for series development. Jessica Zalkind got the same boost — she's been upgraded to SVP of talent and series development. Long-time executives Karen Frank and Tiffany Lea Williams, who had been a senior development consultant with the net, were named VPs of series development, as was Christy Spitzer, who joined the network in 2004. —SJM

Actors share their stories. Hear what they have to say at backstage.com/first-person

ACTOR 101

► Now Casting: Tom Cruise movie seeking actors! Turn to the Casting section for details

**QUICK TIP | VOCAL HEALTH:** The way to get water directly to the vocal cords quickly is to use steam. Either breathe the steam of a hot shower or breathe from a facial steamer. (Don't get too close; you don't want to burn the cords.)

July 2012

[Career Dispatch]

What's in a Name?

REHEARSALS GET INTERESTING AND A NEW PROJECT GETS A TITLE

THIS MONTH FINDS ME SETTLING INTO REHEARSALS FOR SARA FARRINGTON'S "UNTITLED PLAY ABOUT BRECHT & HIS GIRLFRIENDS & BOYFRIEND & WIFE." I play one of the girlfriends, Bess, aka Elisabeth Hauptmann, a German writer who collaborated with Bertolt Brecht. I'm convinced I must be in some kind of actor heaven right now. The script is gorgeous and thrilling, I'm working with some of the most playful and present actors I've ever had the pleasure of encountering, and we have two extremely talented artists at the helm. Sara, our playwright and director, works with the actors very closely and generously builds our contributions into the show, constantly rewriting and fine-tuning as we go, while Katie Rose McLaughlin, our movement designer, makes sure our every gesture counts. The result of this kind of collaboration is a production filled with performers—there are a whopping 12 of us in this one—who feel wildly connected to and invested in the play, like we've been woven into the very fibers of the text. It's been one of the most joyful experiences I've had in the theater yet. The show will have a nine-performance workshop run Aug. 8-18 in Brooklyn.

ERIN MALLON is an actor/writer living in NYC. She has originated roles with numerous equity theaters. She was a finalist for the Eva Gore-Booth Award for Best Female Performance. Film/TV credits include "Momma Would be Proud," "Bye-Bye Richard," "Guiding Light," and "As the World Turns." She runs a monthly new play-generating project called "The Brooklyn Generator."

I'm convinced I must be in some kind of actor heaven right now.

In other news, I've long been on a quest to name the monthly play-generating project I produce in Brooklyn. At long last our name has arrived—The Brooklyn Generator. The dictionary definition for "generator" reads "noun—1. A thing that generates something, in particular; 2. A dynamo or similar machine for converting mechanical energy into electricity." The name feels just right and speaks to what I love best about the project. Each month on a Friday night six writers and 12 actors gather without a clue about what plays they'll write or what kind of performances they'll give. The writers pick two actors' names and a piece of inspiration out of the hat (actually, a pasta strainer), and by Sunday afternoon we've generated six new plays and a whole lot of electricity. Next month: the Great Plains Theatre Conference in Omaha. ☑

STANDING OVATION

PERFORMER
Audra McDonald
FROM
"The Gershwins'
Porgy and Bess"

"She was so delicious and frightening and uncomfortably sexy. She didn't make any apologies for that character, who makes some really questionable choices. She rides the fence between Broadway and classical. Her sound isn't just that of a beautiful soprano singing the score; there's also this raw meat underneath what she sings."

JULIA MURNEY is currently in John Kander's "The Landing" (Vineyard Theatre).



BACKSTAGE.COM

UPSTAGE NEWS | ACTOR 101 | CENTER STAGE COVER STORY | FEATURES | DOWNSTAGE CASTING | REVIEWS

08.08.12 backstage 13

ACTOR 101 SECTION

Need advice? We've got it. Actor 101

showcases our vast and varied advice resources, presenting perspectives from all angles. The section opens with insight from actors (Career Dispatch, Standing Ovation), followed by industry professionals (Inside Job, Ask an Insider) and our long-standing columnists and their popular web forums (The Working Actor, Secret Agent Man). It closes with a new focus on cutting edge trends & technology – all directing readers to our archive of advice online.

CONTENT

Slug: 101 Actor Dispatch
WC: 300-350
Info: Lead, standing column
Art: Actor headshot required
Other: Bio, PQ

Slug: 101 Actor Rail Ovation
WC: 50-100

Info: Rail, standing column
Art: Actor headshot required

Slug: 101 Actor Topper Quick Tip
WC: 25-40

Info: Brief advice item from web

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Banner (Actor 101)
- Topper Label (Quick Tip)
- Career Dispatch Notebook graphic

Wild Art: Section-related photo w/caption

DESIGN

Auto styles: Colors, styles, rules for column labels & display text, PQ highlighting, bio formatting, blue caption arrow

ACTOR 101: INDUSTRY

Industry professionals share quick tips

and insight on the second page of Actor 101. The new Inside Job highlights tips from a casting director, agent, manager or other industry insider, with a bio included as a secondary element. The Inside Job portrait is the lead art, so it must be professional quality. The related rail sidebar, Ask an Insider, is a question posed to an industry figure from a different field from the Inside Job subject.

CONTENT

Slug: 101 Industry Inside Job

WC: 200-250

Info: Lead, standing column

Art: Original portrait (shoot) required

Other: Bio

Slug: 101 Industry Rail Ask A

WC: 75-150

Info: Rail, standing column

Slug: 101 Actor Topper Quick Tip

WC: 25-40

Info: Brief advice item from industry insider repurposed from website

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Page Head (Actor 101: Industry)
- Topper Label (Quick Tip)

DESIGN

Auto styles: Colors, styles, rules for column labels & display text, PQ highlighting, Q&A dropcaps



Find representation now. Visit our career center at casting.backstage.com

QUICK TIP | AGENT MEETINGS: Make sure you show up at least 5 minutes early. Show you're prompt and ready to work!

[Inside Job]

Seth Greenky

MANAGER, GREEN KEY MANAGEMENT LLC

BY DEWEY SELMON

1 AT WHAT STAGE OF A CAREER IS A MANAGER NECESSARY?

There isn't a time when a manager is not necessary. A newcomer needs guidance to help avoid the many mistakes of an amateur. Having a manager may put you five years ahead of someone who does not have the benefits of a manager's experience and contacts. If someone has become successful, then a manager is needed to help weed through offers, help set career direction, deal with publicists, and a million other things that come along with professional success.

2 WHAT CAN A MANAGER DO THAT AN AGENT CAN'T?

Managers are generally able to give more attention to the individual because we have fewer clients. We help someone who doesn't have an agent to find one, or if needed, help find a new one. Agents, on the other hand, prefer someone who has been screened and properly prepared in the ways of the business.

3 HOW DO AGENTS AND MANAGERS WORK TOGETHER?

First, I make sure that my client's agent is paying enough attention to my client. We oftentimes will work together on trying to create opportunities for the shared client. If requested (I usually am), I will co-submit to a casting director in conjunction with the agent. I may send one headshot while the agent sends a different shot, so the casting director gets two looks. When an agent needs to negotiate I'll advise on what is or is not acceptable, whether it's compensation, hours, scheduling, or even how much and what type of nudity might be permissible. Sometimes an agent will be busy and will ask me to follow up with a casting director or get the sides/script to the actor. I make sure they are prepped for the audition, and whether they should revisit their coach (almost always) beforehand. It's a team effort.



SETH GREENKY

of Green Key Management LLC, is a New York-based one-man operation. He has 16 artists (eight on each coast) on his roster who represent a range of experience, from newbies to award winners, including trainer "The Biggest Loser" trainer Cara Castronuova. What his roster needs now? "Males, 18-to-30, character actors, and especially handsome leading men."

ASK AN INSIDER

FREDERICK LEVY, MANAGEMENT 101

Q. How can actors help their managers do their job?

A. "The most important thing an actor can do to help me is prepare for auditions. Nothing is more frustrating than when I hound casting for a time for my client, and then the client goes in and underwhelms them in the audition room. Whether you have a few days or less than 24 hours to prepare, utilize this time wisely. Cancel plans, call in sick to your job, and focus on doing amazing work in the audition room. Prepare as if you've already booked the job and you are showing up on set."

Find everything you need to know for young performers at backstage.com/kids**BACKSTAGE KIDS** | "TWINTUITION" / TV pilot / LA / male and female twins, 7-9
"FLOWER CHILD" / film / NY / girl, 11-13

[The Working Actor]

Turn Down That Racket!

BY MICHAEL KOSTROFF

THIS WEEK
"Is this casting director invitation a scam?"**NEXT WEEK**
"Is it possible to land an audition without an agent?"**GET ANSWERS!**Submit your questions on the backstage.com forum or email TheWorkingActor@backstage.com

DEAR MICHAEL: I RECENTLY SUBMITTED for a commercial job through one of the many online resources, and while I was not invited to audition, I did receive an email from the casting director's assistant to "participate in a very special opportunity." This opportunity was the chance to pay \$39—cash only at the door—to meet with said CD on a particular date and time. Now, I've been doing this for a long time, and I certainly do not knock the pay-to-play premise. I have, in fact, made many contacts this way. So I went. The assistant was sort of nice but overall just condescending. I met with the CD for about four minutes and read copy. We went over it a few times, and she gave me some good direction, but I mostly left \$39 poorer. Fast-forward a few months... My close friend just received the same "invitation" after inviting the same casting director to a show he's in. The same \$39 deal. I've reached out to my pool of actor friends and a few have paid to participate in this "special opportunity," but I have yet to hear any success stories. Is it just me, or do I have a right

to feel as if this CD is preying on people who submit directly to them? —NP, NYC

DEAR NP: YES, YOU HAVE EVERY RIGHT to feel preyed upon. You were. This shockingly transparent moneymaking racket is particularly shameful because, by directly contacting individual actors, this CD is obviously dangling the casting carrot. But as I've said again and again in this column, these scams would decline if actors thought more of themselves than to participate in the illegal practice of paying for job interviews. I'm saddened by this widespread lack of self-esteem, because I love actors. I don't think we should ever pay just to meet someone, especially, as you note, when he or she solicits us, offering "very special opportunities" to part with our hard-earned cash in exchange for a tease. I urge you to report this unethical tactic to SAG-AFTRA, CSA, and the Better Business Bureau. And spread the word among colleagues. Maybe in time, people will catch on and keep their \$39 in their pockets. Rule of thumb: If they ask for money, they're not that into you. **B**

ON TOPIC

THIS WEEK'S THREAD
Is having a website necessary?

"It is good to promote yourself providing you have something to promote. Book a few commercial gigs, get some footage, and then get the site. Sort of a Catch-22. It will be a waste of time until you have experience and can show it."

DADINWESTCHESTER, 6/21

"I think of it like a business card. It's just an easy way to gather all your info in one place."

FICTIONAL SLEEP, 6/21

"I have been hired off my website alone for a good paying gig, so I am a firm believer. With the whole 'Eco Cast' scenario becoming more popular, the ability for someone to see several demos of your work on a website is invaluable. It's another selling tool."

AMO37, 6/21

"A website is invaluable when submitting to agents and managers."

CHESTERM, 6/21

TALK TO TWA

Join the fray at backstage.com

ACTOR 101: ADVICE 1

The Working Actor gets his own Actor 101

page, with a new focus on the ongoing questions and conversations that populate his busy online message board. Columns will focus on a popular question from the message board, with a teaser to a new question to be posed online in the upcoming week. The related rail collects top comments from the previous week's forum members. The page is anchored by a commissioned illustration.

CONTENT

Slug: 101 Advice1 TWA**WC:** 400-450**Info:** Lead, standing column**Art:** [Original commissioned illo](#)**Other:** This Week / Next Week

questions from / for TWA web forum

Slug: 101 Advice1 Rail On Topic**WC:** 75**Info:** Rail, standing feature,

repurposing comments from TWA web forum

Slug: 101 Actor Topper Kids**WC:** 25-40**Info:** 2 kids casting notice teases

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Page Head (Actor 101: Advice)
- Topper Label (Backstage Kids)
- On Topic quote icons, rail border

DESIGN

Auto styles: Colors, styles, rules for column labels & display text, PQ highlighting

ACTOR 101: ADVICE 2

Humor about the acting trade is paired

with thoughtful analysis of the acting craft on the third page of Actor 101, with Secret Agent Man and The Craft, two of the longest columns in the book. The page kicks off with a quote from the SAM forum (rather than a quick tip or teaser), and is anchored by a commissioned illustration.

CONTENT

Slug: 101 Advice2 SAM

WC: 400-450

Info: Lead, standing column

Art: Original commissioned illustration

Other: PQ

Slug: 101 Advice2 Rail Craft

WC: 200-250

Info: Rail, standing column: The Craft

Slug: 101 Advice2 Topper

WC: 25

Info: Quote from SAM online message board

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Page Head (Actor 101: Advice)
- Topper quote Icons

Library Objects:

- Blue rail border

DESIGN

Auto styles: Colors, styles, rules for column labels & display text, PQ highlighting



Find an acting teacher. Visit our career center at backstage.com

“I’ve never signed anyone based on their monologue. It just doesn’t make sense. I have always preferred scenes.” SECRET AGENT MAN FORUM, 6/12



[Secret Agent Man]

Survival of the Fittest

LOOKING THROUGH RÉSUMÉS POST-WORKSHOP

Last night, I attended a workshop where I met 32 actors. Their pictures and résumés are sitting right here on my desk. I thought it might be fun to see what comes to mind as I review the material. Holding the entire stack in my hands, I realize a few actors gave me headshots that are 8 by 12 inches, not 8 by 10 inches. What’s that about? Are they hoping the pictures will stand out? If you deviate from what’s considered professional, you’ll look like an amateur. So just say no to oversize headshots.

Leafing through the résumés, I see that none of the actors have taken the time to update their union status to SAG-AFTRA. Are these people lazy, or have they been living in a cave for the last few months? If I were an actor, I would’ve made the change right after the merger was announced. Let’s get specific. Anne’s headshot is on top. She has an excellent picture, but when I flip it over to look at her résumé, I see the name of a manager I can’t stand. The guy’s a real jerk, and there’s no way anyone at my company would work with him. So be careful about whom you choose to manage your career. Do your homework. Make smart choices. Next up is Amber. She’s cute. But maybe she’s too cute. At the top of her résumé, Amber has written, “Your Agency Right Here.” I know it’s wrong to hold this against her, but I just can’t help it. This sort of thing makes me gag. Now I’m looking at Jeff, a strapping young man with a

“If you deviate from what’s considered professional, you’ll look like an amateur. So just say no to oversize headshots.”

strong jaw. But the résumé says he’s 3 feet 6. That’s funny. I don’t remember meeting any little people last night. Oh, wait. He transposed the numbers. Jeff is actually 6 feet 3. What a dope. The next picture is a mystery. It doesn’t have a name at the bottom, and there’s no résumé attached. I’m glancing through the stack, but I can’t find a loose sheet of paper. I guess I dropped it last night when I was running to my car. Oh well, that’s life. If an actor isn’t smart enough to staple a picture and a résumé together, then the actor’s probably not ready for a decent agent.

Moving on, I notice quite a few actors have asterisks next

to their stage work. Looking down, I see the asterisks point out excellent reviews they received from publications I’ve never heard of. Am I supposed to be impressed? For all I know, the critic could be their friend.

Before pitching the whole stack, I take out two pictures and résumés. They belong to actors with promise. I’m not ready to bring them in for a meeting, but I’m going to save their material so I can check in with them in a few months. And that’s how it usually goes. Finding clients at a workshop is like searching for pearls at the bottom of the ocean. But hey, I’m an agent. That’s what I do for a living. And hope springs eternal. **Q**

THE CRAFT

BY GARY O. BENNETT

THE PROLIFERATION OVER THE

years of “on-camera” classes has been primarily limited to an actor learning to “be smaller” for the camera. The study of screen acting as a distinct craft, demanding in its unique methods and approaches, is eschewed. The stage requires “conservatories,” whereas the screen requires a few sessions “on camera” with a casting director or agent.

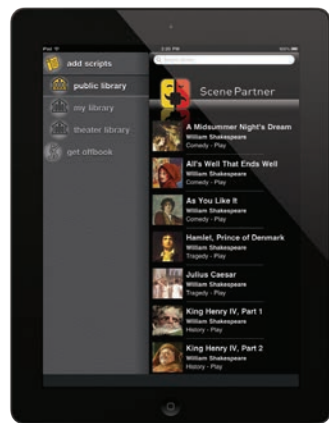
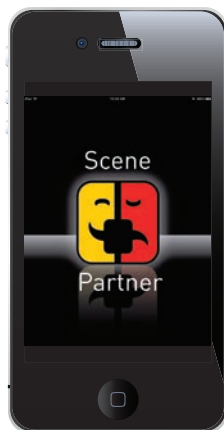
The disparaging glance toward screen craft by drama pundits has been an enduring fixture of the entire tutelage of young actors. But the truth of what an actor confronts when he or she is placed in a medium shot is a far different experience than the savants of acting would have you believe.

Stage actors who arrive at Stonestreet’s Screen Acting Workshop, which my wife, Alyssa Rallo Bennett, and I founded in 1991, are often shocked to discover how boring they are onscreen. Others who have been dispirited by their stage training find that they have the potential to blossom onscreen. Actors quickly learn that the screen necessitates a rethink of their craft. In many respects the screen is more demanding, with a far larger palette than the stage. It’s not just about being “small” but about being actively human, as well as heightened.

In screen work, the playwright is no longer the sovereign. The freedom from text becomes liberating. Serving character, not text, becomes the screen actor’s primary responsibility. Onstage the actor speaks out loud; onscreen the actor thinks out loud.

GARY O. BENNETT IS EXECUTIVE director of Stonestreet Studios in NYC, where he teaches screen acting and directing. His feature films include “Rain Without Thunder,” “The Pack,” and the web series “The 47th Floor.”

tech & diy actor 101

Find more great tools and DIY tips at backstage.com**DIGITAL CASTING** | "I LOVE YOU TO DEATH" / web series / NYC / multiple roles
"DATE NIGHT IN WITH TERR AND LIZ" / web series pilot / NYC / male, 20s / female, 30s-40s**HOW TO**

BY SEAN KANE

Podcast Yourself

PODCASTING IS A GREAT WAY to promote yourself. It's free advertising for your style, and for voice actors and comedians, it's the easiest way to get your work out there in a fun, easily digestible format.

The equipment needed for podcasting varies. The most bare-bones approach only requires a computer with a built-in microphone and an Internet connection, although obviously the quality of the recording will suffer this way.

If your podcast only features one person at a time, the Samson CO1U condenser microphone will be the easiest to use. The CO1U



is a USB microphone, so it can be plugged directly into a computer, taking away the need for a mixer. The CO1U also comes in a podcasting package, including a cable, mic stand, and noise reducing shock mount. Other condenser microphones, such as the MXL 990 and the CAD GXL2200 require a power source, like a mixer.

If you're recording with multiple people or you're using a non-USB microphone, you'll need a mixer, an interface to which the microphones connect.

VISIT BACKSTAGE.COM
for more essential how-to info

[Thing of the Week]**Scene Partner 2.0**

BY MATTHEW MURRAY

There's no one-size-fits-all strategy for memorizing lines, but Screen Partner can help. Download your script on the device (for an added \$1.99), and then choose the character or characters you're playing to load the appropriate lines. Scene Partner can present just your lines, just your cues, both together, or every line in the scenes you're in, depending on your preference. Editing your script; highlighting sections of it; and adding voice memo notes are all extras in the Scene Partner Feature Pack, priced at \$1.99 each, or \$4.99 if you buy them all together. So don't be surprised if this "free" app costs you upwards of \$20—just at the outset—once you dig into it. **D**

App

WHAT
Scene Partner 2.0
scenepartnerapp.com

WHY
Helps actors
memorize lines

WHERE
Through the Apple
App Store for your
iPad, iPhone, or iPod

HOW MUCH
Free

BACKSTAGE.COM

UPSTAGE NEWS | ACTOR 101 | CENTER STAGE COVER STORY | FEATURES | DOWNSTAGE CASTING | REVIEWS

08.08.12 backstage 21

ACTOR 101: TECH & DIY**Industry-related tech tools and trends are**

explored in the final page of Actor 101, where Wired meets Backstage with two new columns that help performers decide what gadgets to buy (Thing of the Week) and how to use them (How To), as their careers develop alongside the digital world. With the topper teases to digital casting notices, they can put it into practice.

CONTENT**Slug:** 101 Tech Thing**WC:** 100-125**Info:** Lead, standing feature**Art:** [Handout art of featured item](#)**Other:** Stat Box (Name, What, Why, Where, How Much)**Slug:** 101 Tech Rail How To**WC:** 100-125**Info:** Rail, standing column, various writers**Art:** Handout or stock**Slug:** Tech Topper Digital Casting**WC:** 25-40**Info:** 2 casting notices for multimedia, web series gigs**PAGE ELEMENTS****Furniture:**

- Attic (Text & Icon)
- Page Head (Actor 101: Tech & DIY)
- Topper Label (Digital Casting)
- Thing of the Week stat box

Library Objects:

- Blue rail border
- Stat box

DESIGN

Auto styles: Colors, styles, rules for column labels & display text, PQ highlighting, stat box. Striped bars are anchored into stat box.

COVER STORY/FEATURE

CASTING

BACKSTAGE CELEBRATES THE

GREAT TV

— performances of 2012 —

DON'T TOUCH THAT DIAL

What becomes a legend the most?

For Jessica Lange, it's Ryan Murphy's "American Horror Story" franchise, which reminds us all that television has become a democracy over the last decade. The small screen isn't just for newcomers anymore, lately, networks and cable channels have been offering actors—no matter how established—and cable channels have been offering actors—no matter how established—and some of the most nuanced, layered roles of their careers. 2012 was particularly noteworthy year for the small screen, giving audiences "gamed up" mins, so-called terrorists, crisis managers, and unabashed gay characters. Say conflicted terrorists, crisis managers, and unabashed gay characters. Say hello to the eight performers who stood out this year. If you haven't already, hello to the eight performers who stood out this year. If you haven't already, invite them into your living room. You'll be pleased to meet them.

Two-time Academy Award winner Jessica Lange has had a year to shine. After her performance in "The Way, Way Back" (2011), she landed up playing the Communist, who ended up killing the agent and assuming a life of luxury. She also landed up playing the Communist, who ended up killing the agent and assuming a life of luxury. She also landed up playing the Communist, who ended up killing the agent and assuming a life of luxury.

Jessica Lange ON "AMERICAN HORROR STORY: ASYLUM" by Mark Peckler

Lange says: "By now it's really obvious to me. And for people who understand an actor's job, it's really obvious to me. And for people who understand an actor's job, it's really obvious to me. And for people who understand an actor's job, it's really obvious to me."

What talking about the aftermath of "American Horror Story" means to her

Lange says: "It's a very interesting experience. It's a very interesting experience. It's a very interesting experience. It's a very interesting experience. It's a very interesting experience."

IF YOU'RE DOING SOMETHING THAT YOU'RE ALWAYS GOING TO DO

Lange says: "It's a very interesting experience. It's a very interesting experience. It's a very interesting experience. It's a very interesting experience. It's a very interesting experience."

Continued from page 21

DANNY PUDI: The good thing about it is that the content is great. Creatively there's so much good stuff on the air right now. My challenge is watching it all.

CASTING PICKS OF THE WEEK

BY JESSE LANDBERG

'The Miss Firecracker Contest' runs April 10-May 12, 2013 in NYC.

Continued from page 24

CASTING PICKS OF THE WEEK

BY JESSE LANDBERG

'The Miss Firecracker Contest' runs April 10-May 12, 2013 in NYC.

Continued from page 24

CASTING PICKS OF THE WEEK

BY JESSE LANDBERG

'The Miss Firecracker Contest' runs April 10-May 12, 2013 in NYC.

STAGE
MUSICALS
FILM
TV & VIDEO
MULTIMEDIA
COMMERCIAL
MODELING
VARIETY
REALITY
GIGS

CASTING 153+

NOTICES THIS WEEK
For full character breakdowns, script sides, and more casting notices, visit [backstage.com](#)

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

NEW YORK TRISTATE

COMEDY IN THE AFTERNOON
Rehearsals begin April 9, opens May 2, 2013 in NYC.

WOMAN OF EXPERIENCE/INTERNATIONAL WOMAN OF STRENGTH
40s, plays both roles. **Young Woman #1:** 20s, Lattina.

CT, 'The Mountaintop'
TheaterWorks (Hartford, CT) is casting 'The Mountaintop,' Rob Ruggiero, prod. artistic dir.-stage dir., Katori Hall, writer; Pat McCorkle, casting dir.; Joe Lopick, casting assoc.; Katja Zanolinski, casting assoc.

EQUITY NOTICES

'La Ruta'
Working Theater is casting "La Ruta," Mark Plesent, prod. artistic dir.; Ed Cardona, Jr., writer; Tamilla Woodard, dir.

'With Two Wings'
The Growing Stage (Netcong, NJ) is casting "With Two Wings." Producer states: "In a world where people are born with wings and the ability to fly, a young boy named Lyf lives a hidden existence in the woods with his parents. One day, a pair of wings, Meta and Taur, stumble upon Lyf's isolated home. Meta gives Lyf secret flying lessons, and Taur begins to ask questions about Lyf's mysterious family. When Lyf discovers his father's top-secret invention, Lyf must confront his parents and face a reality that will either tear them apart or bring them closer together."

CASTING PICKS OF THE WEEK

BY JESSE LANDBERG

'The Miss Firecracker Contest' runs April 10-May 12, 2013 in NYC.

Giordano Dance Chicago
The venerable Windy City institution is seeking new members for its 50th anniversary season company

'Lady Swagger'
This track will receive heavy viral promotion as the official song of the 2013 California Women's Conference"

Equity members and EMCs at the Growing Stage Theatre, 7 Ledgewood Ave., Rte 183, Netcong, NJ.

- **No appointment necessary.** Actors will read from the script at the auditions. Bring pix & résumés, stapled together.
- **For more info,** call (973) 347-6946 or email casting@growingstage.com.
- **Theater's mailing address:** The Growing Stage, P.O. Box 36, Netcong, NJ 07857.
- **Professional pay provided.** Equity TPA Contract.

'The Miss Firecracker Contest'
runs through Aug. 2013 in NYC.

- **Martian Entertainment/Carl White** (general mgmt.) are casting the Broadway production of "The Miss Firecracker Contest." HOP Theatricals/Larry Kaye, prod.; Judith Vey, dir.; Beth Henley, writer; Geoff Josselson, casting dir.
- **Rehearsals begin approx. March 12;** runs through Aug. 2013 in NYC.
- **Seeking—Elin Rutledge:** female, mid 30s-mid 40s. **Delmont Williams:** male, early 30s-early 40s. **Popeye Jackson:** female, early 20s-early 30s. **Mac Sam:** male, mid 30s-mid 40s. **Tessy Mahoney:** female, 20s-early 30s. Note: The role of Canelle Scott is CAST.
- **Equity Principal Auditions** is casting as well. **Rehearsals begin approx. March 12;** runs through Aug. 2013 in NYC.
- **Seeking—Elin Rutledge:** female, mid 30s-mid 40s. **Delmont Williams:** male, early 30s-early 40s. **Popeye Jackson:** female, early 20s-early 30s. **Mac Sam:** male, mid 30s-mid 40s. **Tessy Mahoney:** female, 20s-early 30s. Note: The role of Canelle Scott is CAST.

'Lady Swagger'
This track will receive heavy viral promotion as the official song of the 2013 California Women's Conference"

'Spark'
A conflicted woman rediscovers the power of emotion in a futuristic society devoid of it in this sci-fi short

16 | VERSION 1.0 | 06.26.13

01.033 backstage 35

Reviews posted throughout the week at backstage.com

REVIEWS

**COMING UP | REVIEWED THIS WEEK ON BACKSTAGE.COM:** "Medieval Play" / "Storefront Church" / "Food and Fadwa" / "Rapture, Blister, Burn" / "Zarkana" / "The Lathe of Heaven" / "Damascus" / "Murder in the First" / "Escape" / Beginning of the End of the..."

PLAY N.Y.

As You Like It

BY DEWEY SELMON

"As You Like It" is such a crowd pleaser that it is almost impossible to screw up.

So while the reliable Daniel Sullivan's new production for the 50th anniversary season of the Public Theater in Central Park is not as innovative as Michael Boyd's staging for the Royal Shakespeare Company last summer, nor as moving and passionate as Sam Mendes' Bridge Project version, it is a robust and jolly midsummer fling nonetheless.

The nonpaying audience immediately knows what kind of production it is getting as it enters the Delacorte and is greeted by a backwoods combo, outfitted by costume designer Jane Greenwood in 1880s duds and playing twangy country-western tunes by Steve Martin (yes, that Steve Martin). It

also takes in set designer John Lee Betty's massive environment suggesting a fort on the outskirts of civilization. Sullivan has set the play in an American Southwest where the wild forces of nature are lurking just beyond the leafy bushes of Beauty's glade. When Rosalind and her friends flee the strictures of her uncle's court, the fort splits apart and we're in a giddy world exemplified by Martin's foot-stomping score.

The inhabitants are brought to lusty life by a boisterous band of players who deliver zesty work. In a final wedding dance exuberantly choreographed by Mimi Lieber, the cast execute their simple clog-like steps like real country folk celebrating the joy of love and life at a rustic gathering, rather than actors delivering a precisely rehearsed production number. At the conclusion of that dance, the production's shining



▲ Lily Rabe (right) stars with David Furr and Renee Elise Goldsberry in "As You Like It."

Rosalind, Lily Rabe, signals to the crowd that she must catch her breath before she can deliver the epilogue. That small gesture is just one of dozens that lend a crackling verisimilitude to her exciting performance. Rabe, quickly establishing herself as one of New York's outstanding stage actors, throws her whole body into Rosalind's passion for Orlando, giving new meaning to the term "full-bodied."

The rest of the company is equally committed. David Furr captures the dual qualities of Orlando's native nobility and noble simplicity, and, in a double role, Andre Braugher embodies the bitter rage of Duke Frederick and the tenderness of his banished brother. Oliver Platt makes for a sardonic and jolly Touchstone, and Donna Lynne Champlin is a bawdy delight as his loose-hipped paramour Audrey. Stephen Spinella skillfully mines the melancholia of the philosopher Jaques, and Renee Elise Goldsberry keeps Celia, Rosalind's cousin, from being relegated to ignored "best-friend" status.

The real surprise of the evening is Will Rogers. Resembling a young Buddy Ebsen, Rogers is all elbows and knees as woebegone shepherd Silvius, awkwardly trailing after Silvius' sneering object of affection Phoebe (a sharp Susannah Flood) and ending each sigh and stumble with delightfully doleful despair. It's a small gem of a performance in a glittering "As You Like It." **D**

A Critic's Score

PRODUCED BY
Public Theater**CAST BY**
Jordan Thaler and
Heidi Griffiths**SCHEDULE**
June 21-30**LOCATION**
Delacorte Theater,
Central Park

REVIEWS SECTION

Our new curated Reviews section presents

Backstage critics' takes on this week's top stage and screen offerings. The section opens with a longer review of a premiere New York theater production, and continues with reviews of two additional productions worth a close look in N.Y. and L.A. Each review is accompanied by a stat box and a Critic's Score.

CONTENT

Slug: REV Stage NY1**WC:** 400-500**Info:** Lead review of featured / most important N.Y. theater production**Art:** Handout art from featured show**Other:** PQ, Stat Box**Slug:** REV Topper (Coming Up)**WC:** 25-40**Info:** Brief list of stage productions reviewed over the next week on backstage.com

PAGE ELEMENTS

Furniture:

- Attic (Text & Icon)
- Banner (Reviews)
- Topper Label (Coming Up)

Library Objects:

- Stat box
- Wild Art: Section-related photo w/caption

DESIGN

Auto styles: Colors, styles, rules for tags & display text, PQ styling, blue caption arrow, stat box. Striped bars are anchored into stat box.

REVIEWS: STAGE (N.Y.)

The second page of Stage Reviews pairs a

long review of a second N.Y. production with a glance at four others worth considering, in the related sidebar, Also Playing: N.Y. All five productions feature a stat box and critic's score.

The Also Playing capsules also offer our critic's "Bottom Line," giving readers a sense of the full review they can find online.

CONTENT

Slug: REV Stage NY2

WC: 400-500

Info: Secondary review of featured / most important N.Y. theater production

Art: Handout art from featured show

Other: PQ, Stat Box

Slug: REV Rail—NY Also

WC: Bottom Line = 25 ea.

Info: Brief stats and bottom line summary of additional productions reviewed in full on our website

Art: 4 photos (1 of each production)

PAGE ELEMENTS

Furniture:

- NO Attic, NO topper
- Page Header (stage | L.A. reviews)

Library Objects:

- Stat Box
- Header & related story divider bar (Also Playing: N.Y.)

DESIGN

Auto styles: Colors, styles, rules for tags & display text, PQ styling, blue caption arrow, stat box. Striped bars are anchored into stat box.

reviews stage N.Y.



▲ Lynne Wintersteller and Nancy Johnston in "Revisiting Wildfire."

PLAY N.Y.

Revisiting Wildfire

BY MARC MILLER

Kari Floren's "Revisiting Wildfire" opens with Lynne Wintersteller alone onstage singing. As Theresa, a burned-out and possibly deranged former executive and fashion designer, Wintersteller is a revelation; even when singing a cheesy 1970s pop song that Theresa is clinging to as if it were a life raft.

She sees Michael Martin Murphey and Larry Cansler's "Wildfire" as her salvation and the key to her future, for reasons I never did quite get. Theresa's

conviction about that silly song is about to be severely challenged with the visit of Pam (Nancy Johnston), her oldest and best pal, who arrives unannounced from Cleveland bearing life-altering circumstances of her own.

I know, I know: another two-hander and another study of baby-boom chick bonding—there seem to be a lot of them lately. Floren's, at least, brings up issues with which you don't have to be a 52-year-old white lady with a middle-class background to identify: the solace of the past, the difficulty of change, the limitations our culture places on gender. It feels universal, and rather than preaching only to those in the

audience who are like the people onstage, it draws all of us in.

Floren's writing has its problems: bald exposition ("The talks we've had every Sunday for 25 years"), clichés ("That's enough to choke a horse"), and shorthand declarations ("I want my life to mean more"). The characters' motivations aren't always clear: Just how crazy is Theresa, and why would lines such as "By the dark of the moon, I planted" speak so strongly to her? Would Pam really leave her husband, who sounds like a pretty decent sort, just because he reneged on a long-ago promise to get them out of Ohio? Why do these two engage in rapid argue-reconcile-argue-reconcile banter, meant to distill long-term friendship but smacking of stage convention?

Johnston strongly conveys the desperation of a woman of a certain age, struggling not only with health issues but a need to break out of the narrow role into which society has pressed her. Director Eve Brandstein maintains a crisp pace, and Jason Sherwood's set neatly gets most of a two-bedroom West Village apartment onto the ArcLight Theatre's small stage. Applause, too, for Daniel Heffernan's projections, which comment ethereally on how tough—and messy—life transitions can be. **B**

IT FEELS UNIVERSAL, AND RATHER THAN PREACHING ONLY TO THOSE IN THE AUDIENCE WHO ARE LIKE THE PEOPLE ONSTAGE, IT DRAWS ALL OF US IN.

B+ Critic's Score

PRODUCED BY
Right Down Broadway
Productions

CAST BY
Jambeth Margolis

SCHEDULE
June 6–24

LOCATION
ArcLight Theatre

ALSO PLAYING: N.Y.

FULL REVIEWS ONLINE. VISIT BACKSTAGE.COM



Empire

Critic's Score: B-

Produced by: Spiegelworld

Casting by: Firstname Lastname

Schedule: May 31–Sept. 2

Location: Spiegeltent

Bottom Line: Spiegelworld's latest show is packed with astonishing acts but lacks the giddy raunchiness that has long been the Spiegeltent's hallmark.



Chimichangas and Zolof

Critic's Score: B-

Produced by: Atlantic Theater Company

Casting by: MelCap Casting

Schedule: June 3–24

Location: Atlantic Stage 2

Bottom Line: Fernanda Coppel's overstuffed play has enough plot for a full season of a telenovela but also zesty performances and rich dialogue.



The Bad Guys

Critic's Score: D-

Produced by: Second Stage Theatre

Casting by: MelCap Casting

Schedule: June 4–17

Location: McGinn/Cazale Theatre

Bottom Line: Playwright Alena Smith aims for explosive dramatic fireworks, but succeeds only in achieving a punchy bleakness.



La Callas & Medea

Critic's Score: A

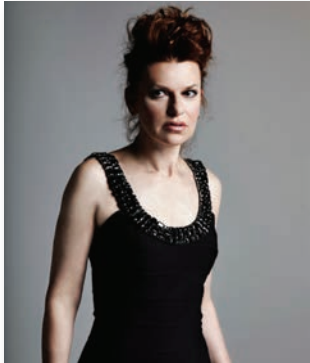
Produced by: Thalia Spanish Theatre

Casting by: Firstname Lastname

Schedule: May 25–June 24

Location: Thalia Spanish Theatre

Bottom Line: Jaime Salom's play pairing the lives of Medea and Maria Callas gets the production it deserves, full of passion and panache.



◀ Sandra Bernhard in her latest one-woman rant.

stage | L.A. reviews

SOLO SHOW L.A. Sandrology

BY TRAVIS
MICHAEL
HOLDER

In "Sandrology," Sandra Bernhard confesses that when asked to return after her well-received appearance at REDCAT last year, her reaction was "Right. Just put together a new show."

Then she realized that she could do some of her original material, with a few changes and additions. As she puts it, "I figured if you were here last year, you were probably too fucked up to remember any of this crap anyway."

Bernhard is a mesmeric performer, part standup comic, part

rock star, part comfortable old friend with whom you've always loved to hang. After a rocky start in her first song, she quickly gathers confidence and blossoms, visibly bolstered by her adoring audience's love and encouragement. She sings with more chutzpah than training, belting everything from a Bruce Springsteen standard (though not without following the words placed on a nearby music stand) to Jerry Herman's "Before the Parade Passes By."

But her true gift is offering cryptic insight into our silly lives; it's Bernhard's cranky humor that makes "Sandrology" such a treat. A New Yorker now, having sold her home in the Valley ("On Blix or Kling or Klump or Hortense—one of those streets where they ran out of names"), she doesn't seem to hold much fondness for our fair city, claiming that she has come in and brought the "realness" with her. "I'm staying in Brentwood," she says, "the capital of realness."

It's funny how maturing affects us all, including this quick-witted comic, who's always been on the cutting edge. She still drops names like jacaranda blossoms in the spring and discusses her love of fashion, admitting that she wants to be around for the Rapture to collect the clothing the believers leave behind. Yet a considerable part of her act these days involves con-

templating her drastically tamed domestic life. She is raising a daughter with her girlfriend, leading to routines such as the one in which Bernhard talks about what they habitually watch on television, from "Toddlers and Tiaras" to Lady Gaga's Thanksgiving special.

There's a wonderful send-up of Tyra Banks on a 6-year-old Oxygen rerun of "America's Top Model," and one of the evening's most hilarious moments is Bernhard's rendition of Gaga singing: "I'm on the edge of glory/And I'm hangin' on a moment with you" over and over again—for almost eight minutes.

Perhaps her most insightful revelation, however, comes when pondering pink slime, that ammonia-laced binding ingredient recently added to ground meat. "It's perfect," Bernhard believes. "Eat a burger, take a shit, and it cleans the toilet at the same time."

It would be nice if Bernhard didn't need to check every other line on notes shuffled about on that omnipresent music stand. Still, this is a work-in-progress, which becomes painfully clear when one bit featuring jokes about celebrities manufacturing scents, complete with boxes of perfume used as a visual aid, falls desperately flat. But this masterful comedian is hardly chastened. Tossing the boxes aside, she quips, "You wanted new. I gave you new, OK?" **B**

HER TRUE GIFT IS OFFERING CRYPTIC INSIGHT INTO OUR SILLY LIVES; IT'S BERNHARD'S CRANKY HUMOR THAT MAKES "SANDROLOGY" SUCH A TREAT.

A- Critic's Score

PRODUCED BY
REDCAT

SCHEDULE
May 30–Jun 10

LOCATION
REDCAT

ALSO PLAYING: L.A.

FULL REVIEWS ONLINE. VISIT BACKSTAGE.COM



Los Otros

Critic's Score: **B-**

Produced by: Center Theatre Group
Casting by: Mark Simon
Schedule: June 3–July 1
Location: Mark Taper Forum
Bottom Line: Ellen Fitzhugh and Michael John LaChiusa's new chamber musical at the Taper is enjoyable but unremarkable.



Language Rooms

Critic's Score: **A+**

Produced by: Golden Thread Productions and the Latino Theater Company
Casting by: Evren Odickin
Schedule: June 3–24
Location: Los Angeles Theatre Center
Bottom Line: Yusef El Guindi's mercilessly funny and fascinating play, being given its Los Angeles premiere, is terrific.



Stoneface: The Rise and Fall and Rise of Buster Keaton

Critic's Score: **B**

Produced by: Sacred Fools Theater Co.
Casting by: French and Vanessa Stewart
Schedule: May 25–June 30
Location: Sacred Fools Theater Company
Bottom Line: Theatrical joy keeps alive Vanessa Claire Stewart's bio play about the ill-spent life of Buster Keaton.



Beautified

The Critic's Score: **B**

Producer: Katselas Theatre Company
Casting by: Amy Lieberman.
Schedule: May 25–July 1
Location: Skylight Theatre
Bottom Line: new play needs streamlining, but Tony Abatemarco has keen insight into how desperately we need each other to get through our days.

REVIEWS: STAGE (L.A.)

L.A. comes on the scene in the third page

of Stage Reviews, which pairs a long review of a West Coast production

with a glance at four others worth considering, in the related sidebar,

Also Playing: L.A. All five productions feature a stat box and critic's

score. The Also Playing capsules also offer our critic's "Bottom Line,"

giving readers a sense of the full review they can find online.

CONTENT

Slug: REV Stage LA1

WC: 400-500

Info: Lead review of featured / most important L.A. theater production

Art: Handout art from featured show

Other: PQ, Stat Box

Slug: REV Rail—LA Also

WC: Bottom Line = 25 ea.

Info: Brief stats and bottom line summary of additional productions reviewed in full on our website

Art: 4 photos (1 of each production)

PAGE ELEMENTS

Furniture:

- NO Attic, NO topper
- Page Header (stage | L.A. reviews)
- Library Objects:**
- Stat Box
- Header & related story divider bar (Also Playing: L.A.)

DESIGN

Auto styles: Colors, styles, rules for tags & display text, PQ styling, blue caption arrow, stat box. Striped bars are anchored into stat box.

REVIEWS: SCREEN

The big screen and small screen share

space on the final page of Reviews, which pairs Screen

Grab with a new rail, featuring excerpts from the popular

TV Recap column running every Tuesday on our website.

A photo is required for every film mentioned in Screen

Grab, and for the episode covered in TV Recap.

CONTENT

Slug: REV Screen Grab

WC: 500-600

Info: Capsule reviews of top films to see this week

Art: 1 photo per film (1 lead, others secondary across bottom or top)

Slug: REV Screen Rail TV Recap

WC: 75

Info: Excerpt from full TV Recap column running every Tuesday on our website

Art: 1 publicity still

PAGE ELEMENTS

Furniture:

- NO Attic
- Page Header (screen reviews)
- Blue column border

DESIGN

Auto styles: Colors, styles, rules for tags & display text, blue caption arrow, rail headline, subheds & info blurb



▲ "The Dark Knight Rises"

[Screen Grab]

Gloom Revisited

BY TIM GRIERSON

FOR A LOT OF BATMAN FANS, "Batman Begins" and "The Dark Knight" were dreams come true: sufficiently dark and compelling takes on the Caped Crusader that made other comic-book movies look childish and glib by comparison. Sadly, the trilogy's finale, **"THE DARK KNIGHT RISES,"** isn't quite as terrific, undone a bit by some wobbly storytelling, but it's still a class-act thriller. The film takes place eight years after "The Dark Knight" — Bruce Wayne (Christian Bale) has hung up his cowl for good, but the arrival of the terrorist Bane (Tom Hardy) in Gotham City forces him out of retirement. Even at 164 minutes, "The Dark Knight Rises" struggles to resolve all the lingering plot lines from the last film while introducing a plethora of new characters — including Anne Hathaway and Marion Cotillard as two very different women attracting Wayne's eye — and telling a complex, layered tale with life-and-death stakes for all of Gotham City. That's a lot of juggling, and director Christopher Nolan isn't always up to the task, but his confidence in his epic, gloomy vision of Batman remains wholly gripping. Bale is sufficiently haunted as the aging, regretful Wayne, and Gary Oldman continues to be this series' unbrucey hero, playing Commissioner Gordon with wonderful understatement and smarts. Hardy, Hathaway, and

Cotillard are all strong presences, but their characters lack the inspired richness of Heath Ledger's monstrous Joker or Liam Neeson's fiendish Ra's al Ghul. Still, even if "The Dark Knight Rises" can't live up to the brilliance of the first two chapters, well, how many Hollywood blockbusters have?

REALITY TELEVISION PLAYS HOST to plenty of rich, self-absorbed pseudo-celebrities, which may lead you to assume that you needn't bother seeing **"THE QUEEN OF VERSAILLES,"** a documentary about David and Jackie Siegel, a wealthy Florida couple who decided to build the biggest house in America. But director Lauren Greenfield's film unearthed something much more human and gripping when the Siegels were devastated by the 2008 financial downturn, putting not just their dream palace in peril but also their extravagant lifestyle. Greenfield can't resist the occasional cheap shot at the expense of ditzy, cosmetically enhanced Jackie and her workaholic (and much older) husband, but on the whole "The Queen of Versailles" is a depressing, maddening portrait of prosperity run amok, offering an up-close view of a family that's painfully cut off from reality. There's little schadenfreude in watching their fall from grace, however, as it's too sickening and pitiful to allow for gloating.



▲ "The Queen of Versailles"



▲ "Hara-Kiri: Death of a Samurai"



▲ "The Well Digger's Daughter"

JAPANESE FILMMAKER TAKASHI Miike's samurai film "13 Assassins" — which concluded with a ruthless, invigorating 45-minute battle sequence — made its way to American theaters last year, and in 2012 he returns with **"HARA-KIRI: DEATH OF A SAMURAI,"** a somewhat more subdued, nuanced drama about guilt and revenge. The film opens in the 17th century as older warrior Hanshirō (a wonderfully stoic Ebizō Ichikawa) visits Kageyu (Kōji Yakusho), a feudal lord, to request the use of Kageyu's domicile to perform his ritual suicide. Instead, Kageyu tells Hanshirō of another man who had recently made the same request, a young, desperate pauper named Motome (Eita). This begins an extended flashback to Motome's sad story. Is there an unknown connection between him and Hanshirō? Slower paced but emotionally resonant — even if the story's twist is a bit obvious — "Hara-Kiri" builds to an unexpectedly potent finale that may be less galvanic than the one in "13 Assassins" but is still nicely rewarding.

"HARA-KIRI" IS BASED ON 1962'S "Harakiri," but it's not the only foreign-language offering this week adapted from an earlier film. **"THE WELL DIGGER'S DAUGHTER,"** a remake of French filmmaker and novelist Marcel Pagnol's drama of the same name, represents the directorial debut of renowned actor Daniel Auteuil, whom American art-house audiences will recognize from "Caché" and "My Best Friend." Auteuil plays Pascal, a lowly well digger, who would like to wed his daughter Patricia (Astrid Bergès-Frisbey) to a trustworthy older employee (Kad Merad). But Patricia's heart has been captured by a rich pilot (Nicolas Duvauchelle), who unexpectedly gets her pregnant. A light melodrama with a disposition as breezy and sunny as the film's countryside locales, "The Well Digger's Daughter" is a gentle tale about love and class differences that's well-acted across the board. Auteuil doesn't overdo Pascal's stubborn pride, and Jean-Pierre Darroussin is excellent as the pilot's affluent father, a man whose pomposity quickly gives way to melancholy and compassion. **B**

screen reviews

TV RECAP

BY LAURA MOTTA & AILEEN MCKENNA

Bunheads Episode 1, 'Pilot'

"Foster brings about as much down-and-out Vegas grit to the table as a kindergarten teacher, but no matter. We won't be in Vegas long thanks to Michelle's stage door stalker, Hubble (Alan Ruck), who is



named after either Robert Redford's character in 'The Way We Were' or the telescope. He walks a kind of creepy/reassuring line between serial killer and insurance salesman, but Michelle turns down his date because she has an audition — dun dun — for 'Chicago.'"

GET THE FULL WEEKLY RECAP every Tuesday at backstage.com

BACKSTAGE.COM

UPSTAGE NEWS | ACTOR 101 | CENTER STAGE COVER STORY | FEATURES | DOWNSTAGE CASTING | REVIEWS

08.08.12 backstage 27

HEY ACTORS! | HAS BACKSTAGE HELPED YOU GET CAST IN THE PAST YEAR? We'd love to feature you. email memberspotlight@backstage.com, with "Member Spotlight" in the subject line.



ANTHONY MICHAEL HOBBS



ANTHONY MICHAEL HOBBS on his most recent role as Lexi's Friend in "SkWids," an educational web series launching in May at SkWids.com. Contact Hobbs at anthony-michael.com.

"I think this was the **first job that I ever got to work with puppets, and it was awesome.** You get to meet the people who play the puppets, and you can see how the puppets talk and play."



STATS

Union: SAG/AFTRA
Gender: Male
Height: 4 feet 1 inch
Weight: 52 lbs
Ethnicity: African American
Hair Color: Brown
Hair Length: Short
Eyes: Hazel
Clothing Size: 7/8
Represented: Yes

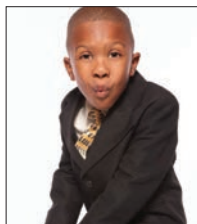


FIRST GIG

From a Backstage.com casting alert answered by "momager" Kerri Moseley-Hobbs, as a digital submission read over YouTube.

SPECIAL SKILLS

Memorizing. "I don't find it hard to memorize scripts. I'm good at that kind of thing. There was this long part I had to memorize, and I did good."



RUNS LINES

with Mom while watching episodes of his favorite cartoon show, "Adventure Time."

CAREER GOAL

"I want to do stunts—like jumping off of really tall buildings!"

PHOTOS COURTESY ANTHONY MICHAEL HOBBS

MEMBER SPOTLIGHT

Performers take center stage on the last

page of Backstage, where we profile a member of the Backstage community who could be the next big star of tomorrow. Each week showcases the headshots of a different performer, along with a brief bio, quote and box of stats. At least 3-5 photos should be provided.

CONTENT

Slug: SPOT Member Spotlight

WC: 150-175 (page total)

• Stats: 100

• Bio: 25

• PQ: 25-50

Info: Stats, quote & headshots from a Backstage subscriber / member

Art: 3 to 5 professional headshots, showing a range of looks

PAGE ELEMENTS

Furniture:

- NO Attic
- Topper Label & Text (Hey Actors!)
- Page Header (Member Spotlight)

Library Objects:

- Bio box
- Topper Label & Text (Hey Actors!)
- Page Header (Member Spotlight)

DESIGN

Auto styles: Colors, styles, rules for actor name, stat box, quote style, bio style. Striped bars are anchored into stat box.