

Contents

<i>About the Authors</i>	vii
1 The Way It Is	1
Acting jobs—and the entertainment industry	4
Art and industry	6
Developing a mature viewpoint	8
Praise	9
Here’s to you	10
2 What You Will Need	11
Talent	11
Personality	15
Looks and physical “type”	19
Training and experience	27
University or college training	28
Contacts and networking	40
Work!	43
Attitude, discipline, health, and capacity for psychological adjustment	46
Freedom from entanglements and inhibitions	50
Good information and advice	52
Luck and breaks	57
3 Your First Decisions	58
Your goal	58
Getting auditioned	60
Who are you?	60
Your starting medium	64
Choosing your home base	67
4 Establishing Yourself	85
Getting a job	86
Your communications	87
Your friends	88
Your photographs and résumés	89
Your résumé	104
Reels	110
Your website	116

Social media	120
Breakdowns	122
Unions	123
Talent representatives	130
Your team	150
Making the rounds	151
5 The Casting Room	158
Introductions	159
The audition	161
Interviews	184
The screen test	187
Pilot season	188
Some other options	189
The job offer	200
How much will you make?	203
Getting the <i>second</i> job	208
6 Other Opportunities	212
Outside the industry	212
<i>Appendix</i>	221
Where to buy published information	221
Libraries	222
The two great trade papers for actors	223
Two famous trades for producers	223
Directories—office listings	223
Sites and books where you list	224
Schools and academic organizations	225
Other important databases, theatre news sources, and actor services	225
<i>Index</i>	226

I The Way It Is

Let's face it. Acting is fun. Millions of people do it for free, and millions more want to make their living from it. And why not? Who wouldn't want to take home \$20 million for six weeks of work? Add to this the great travel to exotic shooting locations, the fabulous parties, the global fame, and the effortless sexual, romantic, and marital opportunities thrust into your lap from every corner of the world.

Just imagine the amazement and envy of your friends as you go head to head with Stephen Colbert or Jimmy Fallon, sharing juicy gossip from the set, expounding your political opinions, and suavely putting down your rivals and enemies (including the former professor who said you'd never make it) with a toothy grin and a wry riposte. And don't forget the world tours, fawning politicians, and ardent groupies, or running down the aisle to pick up your Tony or Oscar in front of millions of cheering viewers around the world. You might even—why not?—head a national association as Charlton Heston did, address a national political convention as Eva Longoria and Kal Penn did, or deliver the annual State of the Union address as President (and actor) Ronald Reagan did.

As the late Jimmy Durante used to say, "Everybody wants to get into the act!" No wonder, especially when dozens of books and hundreds of acting teachers tell you that all you need to learn in order to do this is simply to "be yourself!" Forget college, medical school, or mastering the split-fingered fastball. Act!

Well, you're right, of course. At the summit, acting is one of the most sublime activities of the human species. Playing Hamlet or Hecuba or Alexander Hamilton may not only give you an income, it may make you feel like a God.

And—again at the top—acting can be extremely lucrative, particularly in Hollywood. For men, the sky seems to be the limit. Leonardo DiCaprio, Matt Damon, Robert Downey Jr., and Denzel Washington routinely earn more than \$20 million for a single film, often plus profit bonuses. And Sandra Bullock is also in that category, making—after including additional bonuses from the film's revenues—an astonishing \$70 million for *Gravity*. Other members of the \$20-plus million per film club are Johnny Depp, Brad

Pitt, Will Ferrell, Tom Hanks, Daniel Radcliffe, Jennifer Aniston, and Jennifer Lopez, among many others.

These figures are for film, the money pot for superstars, but top pay in other entertainment media isn't too shabby. On TV's *The Big Bang Theory*, Jim Parsons earned a reported \$29 million in the 2014–15 season, with Ashton Kutcher receiving \$20 million for *Two and a Half Men*, Ray Romano picking up \$15 million, and the *Modern Family* major players earning from \$10.5 to \$11.5 million dollars annually.

No matter how you look at it, there is big money at stake. The late James Gandolfini, who ended his reign on *The Sopranos* at a reported million dollars per episode, summed it up best: “All I can say,” he quipped, “is they wouldn't pay it if they ain't makin' it.”

The income in legitimate (live) theatre is admittedly less, but certainly more than respectable at the top. Nathan Lane and Matthew Broderick each garnered \$100,000 a week for reprising their Broadway roles in *The Producers* back in 2001. Since then, Idina Menzel and Kristin Chenoweth each collected a reported weekly pay of \$25,000–\$30,000 to star in *Wicked*, Julia Roberts earned \$35,000 (plus a box office percentage that more than doubled this amount) for starring in *Three Days of Rain*, while Kevin Spacey earned as much as \$60,000 a week (\$25,000 plus 10% of the weekly gross ticket income) for his Broadway turn in the Eugene O'Neill classic, *A Moon for the Misbegotten*.

So, why not get into the act? Children do it. Models do it. Ex-athletes and ex-cons do it. Even dogs do it. Let's do it—let's act!

But *not for the money!* One thing must be said at the outset of this book: *acting is a lousy way to make a living.* On this score, at least, your parents were right.

Let's face the facts. Each year, tens, maybe hundreds of thousands, of people find their way on stage or before a camera, and some of them even get paid for it, but the number who actually *make a living* from it is ridiculously small. By “making a living” we mean receiving paid employment sufficient to provide you with a regular annual income, permitting you to rent a decent apartment or home in a big city, to marry or develop a solid personal relationship, to eat three meals a day and go out once in a while, and even to have children and take vacations if you want to. The number of people who actually become fully self-supporting through acting alone for, say, ten years in a row is probably no larger than those holding a seat in the U.S. Congress. Yes, SAG-AFTRA (the actors' union that in 2012 merged the Screen Actors Guild with the American Federation of Television and Radio Artists) now covers both film and TV actors, and boasts about 160,000 professionals in these fields. And another 50,000 professional actors—many

of whom are also in SAG-AFTRA—are in America’s Actors Equity Association (AEA), which covers, and sets wages for, all professional stage productions. But fewer than *half* of these actors, though professionals, will earn an income *higher than the national poverty level in any given year*, which in 2016 was only \$11,770. And far fewer than half of *them* will earn that amount for ten years in a row!

To put it in even clearer perspective: there are far more self-supporting acting *teachers* in the United States than self-supporting actors.

So, not only is acting one of the toughest businesses in the world to break into; it is, even more so, one of the toughest to build a lifetime career in. Maybe it’s *the* toughest. For the vast majority of acting hopefuls who try out don’t even get a foot in the door, and the vast majority who do get a foot in the door don’t keep it there for very long. You may hate us for saying this, but you must face it nonetheless: the vast majority of America’s professional actors are, at any given time, “between jobs.” And for most of them, “between” is simply a euphemism for “without.”

Acting is therefore a boutique profession, like being a U.S. Senator or a network anchorperson. Only a handful make it into the boutique. This wouldn’t be quite so bad except for the fact that acting is often treated (and marketed) as if it were a mass occupation. Nearly 200 graduate actor-training programs are offered in the nation’s 1,000-plus college and university theatre and drama departments, and another 1,000 private acting schools and studios claim to train professional actors. Just how many Master of Fine Arts (MFA) programs or private schools do you think are out there offering professional training for aspiring U.S. Senators or network anchorpersons? A good guess would be none. And for this reason acting enjoys a lot more competition than most boutique professions; and it certainly has more disappointed aspirants.

But do not despair utterly. If you’ve got the goods and the smarts and the opportunities—and the luck—you have as good a crack at it as anyone. Our book will give you some solid pointers in that direction.

You’re going to have to really work at it, though, and that’s the most fundamental point underlying these pages. Wanting success isn’t enough, studying for it isn’t enough, and no amount of dedication or commitment will, on its own, get you into the casting office. Being “discovered” at a drugstore soda fountain is, and always has been, a fan magazine myth. No, you’re going to have to work harder than you ever have on your acting, and to work even harder on learning how to *present* yourself—and *represent* yourself—in the job market. Yes, you’re going to have to *market* yourself.

In the context of the “raw facts” that constitute the acting market, that is what the rest of this book is about. So, let’s get started.

Acting jobs—and the entertainment industry

Whatever else acting might be, it is a job—and a job within one of America's biggest enterprises, the entertainment industry. You should be aware of the scale of this larger world—“the industry”—in which an actor plies his or her craft. It's one of the biggest in the world.

The gross movie theatre income of the films can be astonishing. *Avatar* and *Titanic* have topped \$2 billion each with their worldwide attendance, and both *Star Wars: The Force Awakens* and *Jurassic World*, each opening in 2015, will almost certainly also have done so by the time you are reading this page. Add DVD sales and licensing arrangements to these films and you can probably double the figures.

Live theatre is no poor relative here. You will probably be surprised to find out that the money taken in by Broadway's collective box offices (a record \$1.354 billion in 2015) was more than the income for all of New York's professional sports teams (the Yankees, Mets, Nets, Jets, Giants, Knicks, Rangers, and Islanders) *combined*. Even the major regional theatres in the United States run annual budgets that can range up to \$40 million or more each year. Anyone who thinks today's theatre is a “fabulous invalid” is looking backward through a telescope.

Broadway shows encounter huge costs, however—beginning at around \$10 million just to open a musical, plus another \$600,000 per week for its running costs. Film production costs even more—the average American studio film costs well over \$100 million to produce, and the spectacular shows far more than that—with Disney's *Pirates of the Caribbean: On Stranger Tides* costing a record \$378.5 million just to open in 2011, but bringing over a billion dollars into the box office by 2016. These costs, and the potential revenues and losses, mean that the major dramatic media (stage, film, and TV) are not Mom and Pop enterprises any more. They are *very* big businesses.

Entertainment these days is a many-sided oligopoly, with vast interconnections among its many corporate members. The Disney Corporation has expanded from Mickey Mouse cartoons to a virtual lion in the multiple worlds of film production (with its sub-companies of Lucasfilm, Touchstone Pictures, Marvel Studios, Pixar Animation, and of course Disney Studios), plus television production (ESPN, A+E Networks, ABC Family, the Disney Channel), Broadway shows (*Mary Poppins*, *The Lion King*, *Aladdin*, *Newsies*, *Beauty and the Beast*), plus books, magazines, recordings, radio, retailing, cruise ships, and 14 theme parks around the world. But that's hardly all: Disney also owns a film library, a bunch of television stations, broadcast networks (ABC and ESPN), plus newly renovated stage theatres—one on

New York's Broadway and another on Hollywood Boulevard—and an entire fleet of cruise ships. Indeed, at the last count, Disney contracts alone provided 6.8% of the income for all *stage* actors in the United States, according to AEA figures. Mickey is now a mouse that truly roars!

But Disney is not the only entertainment conglomerate. Time Warner now includes not only *Time* (the magazine) and Warner Brothers (the film studio), but also HBO, Turner Broadcasting, New Line Cinema, CNN, DC Comics, Castle Rock Entertainment, and Hanna-Barbera, among many other entertainment corporations. The Viacom conglomerate includes Paramount Pictures, MTV, CBS, BET, Nickelodeon, and Comedy Central. These mega-corporations, and there are others, utterly dominate the industries in which most film and TV actors play their professional roles, and, not surprisingly, the corporate execs running them make the most crucial decisions on what happens on the movie set, the TV studio, and sometimes even the Broadway stage.

Even live stage production, long the bastion of independent individual producers such as David Merrick and Alexander Cohen, has in the past 20 years become dominated by just three corporations—the Shuberts, the Nederlanders, and Jujamcyn—that own virtually all of New York's Broadway theatres (Shubert owning 18 of them, Nederlander 9, and Jujamcyn 5) and many of the theatres in which Broadway shows appear on national tours. In sum, these are not the sorts of groups that hold bake sales to pay for the costumes.

Entertainment is not just one of the nation's largest industries, however. It is also one of its most economically important. American entertainment (particularly through movies and television) provides the United States with—apart from airplanes—its strongest trade balance with the rest of the world. It truly is a blessing for the American economy. American films and TV shows—and the actors who appear in them—are as familiar in Rome, Rio, Seoul, and Jakarta as they are in Peoria and Sioux Falls. Broadway musicals, many of them cast in New York, are on the boards daily in major world capitals. And the spread of American films, theatre, and TV—and of American acting—has played a major role, like it or not, in making English the world's universal entertainment language. Even foreign films these days are often filmed in English with American actors, such as Adrian Brody and John Cusack starring in the 2015 Chinese film *Dragon Blade* and Nicholas Cage starring in the 2015 Chinese *Outcast*. The reason for American actors abroad? Major films need an international audience just to break even. “Go above three million dollars and you have to sell abroad,” says a Spanish producer.

The point is that acting professionally puts you in the big leagues of a great international industry. You may rarely, if ever, see the bigwigs above

you—the “dreadful pudder o’er our heads,” as King Lear says—but they’re there. They, their policies and influence, will determine much of what goes on in your professional life. As Hollywood casting director Francine Witkin makes clear, “Actors must understand this is a business and treat it as a business. They’re a product. Most people don’t think of themselves as human beings with fantasies and dreams. They’ve got to realize what this business is and what the politics are.”

Art and industry

If acting is part of an industry, is it still an art? Well, of course. Indeed, one of the problems of acting professionally is that it’s an art within an industry, within a world in which “the gross” and “box office revenue (B.O.)” are both fiscal realities and cultural metaphors.

When young actors first read a trade paper like *Variety*, they might be excused if they think they’ve ended up with *Gross Magazine* or *The Journal of Dental Hygiene*. “Grosses” and “B.O.” hold the main attention, page after page. “*Amazing Grace* Grosses” headlined *Variety* when the film by that name had an “amazing gross” income at its weekend premiere. “B.O. flags in August sag” trumpeted a *Variety* column when one year’s late-summer blockbusters tanked at the ticket office—and the trade wasn’t talking about damp underarms.

The gross (income) and B.O. (box office revenue) are the bottom line of the accountant’s report. But grossness (in the sense of crassness) and the odor of mendacity—as Tennessee Williams might have said—often pervade the entertainment industries as well. Hollywood, of course, comes in for most of the disdain. Films about films as old as Charlie Chaplin’s 1916 *Behind the Screen* to David Cronenberg’s 2014 *Maps to the Stars* and Olivier Assayas’ 2015 *Clouds of Sils Maria* show us the seamy, commercial side of tinseltown (aka Hollywood), where (we are told) lying, stealing, nepotism, lawsuits, and sexual politics are the order of the day. But films about the so-called legitimate theatre, such as the 2014 *Birdman* (subtitled *The Unexpected Value of Ignorance*), show that it isn’t all that super-legit either, winning the Academy Award for Best Picture by showing the catastrophic horrors of Broadway rehearsals. For David Mamet’s *Speed the Plow*, the (nonprofit) Lincoln Center Theatre production company cast Madonna as the female lead—not, one must imagine, wholly for her thespian talents (though they are considerable) but for the potential contribution to the gross receipts that such a sometime sex symbol and rock

star might generate. The aroma of B.O., it is clear, knows no geographical boundaries in the entertainment business.

So, where do actors fit into the gross? The “suits” (that is, the executives) are at the top, as in every industry. As for the actors, Samuel Beckett put it best in his *Waiting for Godot*:

Estragon: Where do we come in?

Vladimir: Come in? Come in? On our hands and knees!

The most fundamental law of economics, as you probably know, is the law of supply and demand. In part, this means that the more of something there is, the less anyone has to pay for it. Well, there are an awful lot of actors willing to work out there—a fact not lost on theatre and film producers. In addition to the roughly 200,000 stage, film, and TV actors currently in the AEA and/or SAG-AFTRA unions, over 1000 college drama departments are turning out new actors every year, and an even greater number of high school drama programs, private acting schools, conservatories, and private teachers are sending young men and women to New York and Hollywood with plans to “break into” the field. Thousands more simply head into one of those towns, and others make it to Chicago or Seattle or other “acting mini-centers” of their own choice. The supply of actors, in other words, vastly exceeds the demand—and the economics of acting reflect this.

Yet while everyone in the Western world must know by now that a star can make a lifetime income performing in a single film, few are aware that the star’s fee will vacuum up half or more of the entire cost of making that movie, which means that the rest of the actors (together with the several hundred other people involved in making it—from the director to the set dressers to the caterers) can only divide the other half, and that after the producer has also tapped into that same pot for the scenery, costumes, rentals, royalties, and what-not.

The point is that today actor salaries, other than the star’s, are a stunningly *minor* part of the entertainment industry budget. As the “Secret Agent Man” in a *Backstage* column said, “You’re either getting millions or you’re getting scale,” which means that those film and TV pros who are *not* stars are working for SAG-AFTRA’s minimum daily wage of \$859. And actors in low-budget films will receive even less, under a recently approved “SAG-AFTRA Modified Low Budget Theatrical Wage” of \$335 per day as of 2016. Yes, that may be more than you’re making now—but remember that, if hired, you’ll probably be making that for only *one day*—which could turn out to be the only day that year.

We want you to think about this. Young actors are often very idealistic about this inescapable reality of the business. Many are quick to point out that they don't have any desire to become "stars" but are simply seeking steady acting work, say in an acting position at a modest repertory company in a medium-size town. They will, they may then proclaim, happily trade fame and riches for "just" a position that offers creative opportunities and artistic respectability. They don't need a lot of money, they assert, "just enough to live on." OK, but please beware of the "just." Having "just enough to live on" is the big problem! Surprise! Merely rejecting Broadway and Hollywood does not magically get you into the Denver Theatre Center, any more than rejecting an unoffered Mercedes Benz will put a bicycle in your driveway. The simple fact is that it is *desperately difficult* for a beginner to get *any* professional acting job. At *any* theatre. In *any* city.

At a statistical level, your chances for getting a professional (i.e. paid) role after any *single* application or group audition are no more than one in a hundred—one in a hundred *literally*, and maybe one in a thousand if the truth be known. That's the law of supply and demand working, and in acting the supply is all but unlimited. The fact is that you should no more expect to get a paid acting job because of your undergraduate drama degree than your sister can expect to become a U.S. Senator on the basis of her BA in political science. You can *hope*, of course, but not *expect*. "Listen," says a prominent and hardworking casting director (and most theatre professionals will give you the same advice), "if you can think of anything you can possibly do instead of acting, do it! Get out now! Save yourself the heartache and the pain—and save me the time."

Developing a mature viewpoint

The previous paragraphs contain some hard lessons, but they are basic adult realities—and they are lessons worth learning. If you're going to pursue an acting career, you're going to have to deal with adult reality. And you're going to have to *be* an adult—while retaining enough of the childlike innocence required of any artist.

What does being an adult mean? It means, basically, that you—not your parents or teachers—will be taking the initiative in your own life. You will be making (and responding to) your own assignments, as it were. The biggest difference between life as a student and life after graduation is that after graduation *nobody assigns you anything*. Nobody tells you what to do next. Nobody *cares* what you do next. And you receive no grades. As wonderful as this may seem, it can lead to life's first great agonies: What do I do

now? How good am I? Am I going to make it? Why doesn't anybody care about me?

No one in the adult world will answer those questions for you—unless you pay them to (in which case they are not unbiased) or unless they love you (in which case they are *definitely* not unbiased)!

Moreover, you have no *automatic* community to rely on. Think of it: from kindergarten to college or graduate school, you have been thrown in with dozens of people (at close range) and hundreds more (at extended range) close to your age and with parallel aspirations. They're now gone—or at least they're not showing up in your life in the way they once showed up at your nine o'clock class. To have a community, you must re-find your old friends and, more important, find some new ones. Modern technology comes to your aid here: Facebook and other social networking sites are among the greatest inventions of the twenty-first century and among the most useful innovations of modern professional life. Online contacts with people you know can become a terrific way to discover people you *don't* know—but will be delighted to meet, for both social and professional reasons.

But along with maintaining and developing a community, you still must assume leadership of your own life. And this is harder: you are now wholly responsible for your decisions and accountable for your actions. Your life is now about working, not whining; striving, not complaining; staying focused, not being buffeted by the winds of gossip, empty promises, or false praise.

And yes, one thing you need to get out of your system right away—if you want to be an actor—is your incessant craving for praise.

Praise

Praise is so easily given and so inexpensive to part with as to be functionally meaningless (and cruelly misleading) in the adult world, where it is mainly a soothing balm in the often abrasive world of doing business. It costs nothing (and therefore means nothing) for casting directors to say “Oh, you're very talented, I loved your audition!” It's simply the easiest (and safest) way for the casting director to turn you down and get you out of the room. In the words of Pauline Kael, “Hollywood is the only place where you can die of encouragement.” Nothing is more depressing than to hear actors coming back from an audition exclaiming enthusiastically “I didn't get the part, but I could tell that they liked me!” It's depressing because professional actors don't audition to be liked; they audition to be hired.

Acting professionally is a business. What difference does it make whether they like you if they never hire you? And *do* they like you? Maybe they're just

trying to get rid of you. Some actors hang around for years subsisting on such dollops of empty praise.

Praise is an incentive to children; it's the A+ or the gold star or the pat on the back that induces good study habits and good behavior. But praise is mainly a lubricant in an adult business, and it can generate enormous friction and despair among its participants. Praise is doled out by worldly-wise producers mainly to keep you from seeking retaliation. They may give you praise when you seem to need it, but they will give you a job only when *they* need it—and that's where you have to learn to fit in.

Here's to you

If you've read this far—and haven't yet thrown the book against the wall—you might just have a chance. If you suspect that the discussion on the past few pages has been designed to alarm you, your suspicions are indeed correct. There are much pleasanter things to say about acting as a profession, however, and there is much more positive advice to be given. The rest of the book will move in this direction.

Of course, acting is one of the most thrilling and wonderful things you can do with your life. If the raw facts of the entertainment industry don't frighten you off altogether, if you have a passion for acting and for the theatrical arts, if you think you have the gifts and the drive and the emotional stability to begin and sustain a career—well, you could surely do worse than give it your best shot. The challenge is daunting, but the quest will teach you more about yourself—and more about life—than almost any other. You will find the pursuit demanding, sometimes depressing, but much of the time exhilarating as well. You're undertaking a high-stakes adventure. The rest of this book, like an adventure, might even be fun.

Always know, however, that you're going to be in the competition of your life. Don't settle for half measures. This is a business of champions. Your competitors are every bit as dedicated as you are. They too have their dreams and their fantasies and their hometown reviews from the *Fresno Bee* and the *Keokuk Gazette*. They've read this book—or others like it. But realize also that they're no more likely to make it than you are—at least at this point. The path, though desperately narrow, is not altogether blocked. By all means, go for it if you want to—but go for it all the way.

Index

- 99-Seat Theatre plan, 144
- A Doll's House*, 19
- A Moon for the Misbegotten*, 2
- A Streetcar Named Desire*, 19
- Abrams Artists, 102
- Academic Keys, 217
- Acting is Everything*, 111
- Acting Schools and Coaches*, 224
- Acting World Books, 142
- Actor showcases, 145–6
- Actors Access, 118–119, 175, 224
- Actors Equity Association, 3, 22, 33, 69–70, 72, 78, 118, 124, 131, 134, 225
- Actors Theatre of Louisville, 36, 38, 73
- actorsaccess.com, 110, 112, 116–7, 119, 122, 152, 224
- Adler, Stella, 36
- AEA, 3, 5, 105, 134, 136, 225
- Affleck, Ben, 200
- AFTRA, 204, 206, 208, 225
- Aghdashloo, Shohreh, 163
- Agron, Dianna, 25
- Ahmanson Theatre, 56, 82
- Aircheck, 112
- Alabama Shakespeare Festival, 34
- Aladdin*, 4
- Alba, Jessica, 57
- Alexander, Jane, 83
- Alexander, Jason, 83
- All My Children*, 202
- Allen Hancock College, 70
- Allen, Joan, 72
- Allen, Karen, 194
- Allen, Tim, 214
- Allen, Woody, 199
- Ally McBeal*, 49
- alumni placement, 34
- Amazing Grace*, 6
- American Conservatory Theatre, 204
- American Federation of Labor-Congress of Industrial Organizations (AFL-CIO), 125
- American Federation of Television and Radio Artists (AFTRA), 124
- American Guild of Musical Artists (AGMA), 125
- American Guild of Variety Artists (AGVA), 125
- American Hustle*, 20
- American Nonprofit Theatre Companies (ANTC), 204
- American Society for Theatre Research (ASTR), 217
- American Theatre*, 15, 27, 32,
- Anderson, Darla, 20
- Anderson, Laurie 214
- Angels in America*, 45, 208
- Aniston, Jennifer, 2, 26
- Anna in the Tropics*, 70
- Antoine, André, 218
- Arena Stage, 69
- Arianda, Nina, 179
- Artistic Director, 59, 68, 76–77
- Artsearch*, 217
- Asner, Ed, 22
- Asolo Theatre, 33
- Assayas, Olivier, 6
- Associated Actors and Artistes of America (AAAA), 125
- Association for Theatre in Higher Education (ATHA), 217
- Association of Talent Agents (ATA), 131, 225
- Atlanta's Alliance Theatre, 205
- Auberjonois, Rene, 74
- Audition workshop. 153
- Avatar*, 4

- B&H Photo, 181
Backstage, 7, 22, 32, 35, 37, 42, 52–3, 56,
 73, 77, 86, 99, 110, 112, 116, 118, 123,
 139, 143–5, 150, 152–4, 175, 183, 185,
 193, 220, 233–4,
Backstage College Guide, 32
Backstage West, 52, 223
 Bacon, Kevin, 36, 202
Bad Judge, 21
 Bakula, Scott, 83
 Baldwin, Alec, 197, 202
 Bale, Christian, 20
 Ball, Lucille, 203
 Barnes, Orion, 161
 Barr, Tony, 177
 Bates, Kathy, 83
Batman Begins, 20
 Bayer, William, 149
 Beals, Jennifer, 25
 Beatty, Warren, 83, 202
Beauty and the Beast, 202
 Beck, Julian, 218–19
 Beck, Malina, 219
 Beckett, Samuel, 7, 60
 Bedsow, Susan, 30
 Beethoven [Ludwig Von], 46, 61
Behind the Green Door, 52
 Benjamin, Richard, 220
 Benson, Martin, 218
 Berg, Adrienne, 89, 184
 Berg, Peter, 220
 Berghoff, Herbert, 36
 Berkeley Repertory Theatre, 73
 Berkshire Festivals, 39
 Berlin, Irving, 43
 Bernhardt, Sarah, 46
 Bertolucci, Bernardo, 138
 Beverly Hills Artists Management, 139
Big Bang Theory, 207
Big Fish, 34
Birdman, 6
 Bjork interpretation, 109
 Blichfeld, Katja, 195
Blindspot, 21
Boardwalk Empire, 57
 Bogart, Humphrey, 18
 Bogosian, Eric, 214
Bones, 22
 Booth, Seeley, 57
 Boreanaz, David, 57
 Boyle, Peter, 45–6
 Brando, Marlon, 18, 79, 83, 160–61
 Brandon, Mark, 160
 Breakdown Services, 119, 122, 148, 197,
 224–5
 BreakdownExpress, 119
 Brillstein, Bernie, 137–39, 149
 Broderick, Matthew, 2
 Brody, Adrian, 5
Brothers and Sisters, 49
 Brown University, 33
Bruce Almighty, 61
Buffy the Vampire Slayer, 57
 Bullock, Sandra, 1, 138, 207
 Bunch, Elizabeth, 74
 Burstyn, Ellen, 202
 Business card photos, 98
 Butz, Norbert Leo, 34
 Cage, Nicholas, 5
 Caine, Michael, 209–10
 California Department of Labor Stand-
 ards, 153
 California Labor Commission (CLC), 131
 Call Sheet, 142, 190, 198, 224
 Call-backs, 23, 79, 132, 135, 142, 169, 182,
 192
Camp Nowhere, 57
 Carell, Steve, 17
 Carey, Drew, 214
 Carpenter, Karen, 49
 Cast It Systems, 158
 Casting associates, 154, 164
 Castle Rock Entertainment, 5
 CBS, 5, 177
 CD-ROM, 125, 190, 194–96
 Center Theatre Group, L.A., 75
 Central Casting, 198–9, 225
 Chambers, Marilyn, 52
 Chaplain, Charlie, 6
Cheers, 30, 152
 Chenoweth, Kristen, 2
 Cher, 220
 Cho, Margaret, 214
 Chung, Connie, 49
 Circle in the Square, 36, 63

- Clayburgh, Jill, 138
 Close, Glenn, 67
Clouds of Sils Maria, 6
 CNN, 5
 Coco, James, 83
 Coen brothers, 58
 Cohen, Alexander, 5
 Colbert, Stephen, 1
 Cold readings, 176–7
 Colella, Jenn, 149
 Colorado Shakespeare Festival, 39
 Combs, Sean, 28
 Comedy Central, 5
 Commercials, 5, 191–2, 195–97, 207
 Composite photos, 98
 Confucius, 67
 Connecticut Repertory Theatre, 79
 Consumer Protection Unit, 37
 Cook, Dane, 214
 Cooper, Bradley, 17, 207
 Copeau, Jacques, 218
 Cornell University, 70
 Cort, Bud, 45
Cosmopolitan, 37
 Costner, Kevin, 67, 220
 Council of Resident Stock Theatres (CORST), 70
 Council of Stock Theatres (COST), 70
 Coward, Noel, 30
 Cox, Brian, 67
 Creative Artists Agency (CAA), 140, 142
 Criss, Darren, 120
 Cronenberg, David, 6
 Crudup, Billy, 83
 Cruse, Tom, 41
 Cruz, Nilo, 70
 Cryer, Jon, 207
 Crystal, Billy, 20, 83, 214
 Cumberbatch, Benedict, 17
 Cuoco, Kaley, 207
 Curtain, Catherine, 111
 Curtis, Tony, 203
 Cusack, John, 5

 Dale, Jim, 196
Dallas Buyer's Club, The, 20
 Damon, Matt, 1, 57, 200, 207
Dan in Real Life, 34
 Danes, Claire, 67, 138

 Danson, Ted, 202
 Darger, Henry, 35
 Davis, Paul, 194
 Davis, Ronnie, 218–9
 Davis, Viola, 21
 Daytime intensives, 154
 DC Comics, 5
 De Palma, Brian, 197
Dead Accounts, 34
 Deaf West Theatre, 22
Dear Eleanor, 57
Death of a Salesman, 11
 DeGeneres, Ellen, 214
 DeNiro, Robert, 83, 111
 Dennehy, Brian, 11
 Denver Theatre Center, 8, 69
 Depp, Johnny, 1, 63
 Developing theatres, 69–70
Devil in Miss Jones, The, 51
 DiCaprio, Leonardo, 1, 63, 207,
 Dillon, Matt, 57
 Dinklage, Peter, 19
 Dinner Theatres, 64, 68
Dirty Dancing, 25
 Disney, 4–5
Don't Trust the Bitch..., 4
 Dorset Theatre Festival, 79
 Downy Jr., Robert, 1
Dragon Blade, 5
Drama Book Shop, 54, 98, 192, 221, 224
 Dreyfuss, Richard, 38, 83, 185–6,
Driving Miss Daisy, 22
 Duffy Square, 83
 Duhamel, Josh, 202
 Durante, Jimmy, 1
 Duvall, Robert, 17, 83

 Eastwood, Clint, 66, 220
 Edison Diner, 55
 Eisenman, Ike, 100
 Eisner, Michael, 24
 Ellison, Megan, 20
 Emerging Professional Residents (EPR),
 38
 Emmes, David, 218
 Emmy, 19, 35, 45, 138, 195, 208, 218
English Teacher, The, 34
Entourage, 57
 Equity card, 29, 39, 71, 127–79

- Equity Membership Candidate (EMC), 5, 71, 127
- Equity Principal Audition (EPA), 77, 163, 165
- Equity waiver, 55, 82, 144
- Erivo, Cynthia, 63
- Eun-Ju, Lee, 202
- Eviatar, Dr. Joseph, 25
- Executive Producer (EP), 30, 59
- Extra's Extra*, 198
- Extras, 87, 126, 198–9, 202
- Facebook, 9, 42, 116, 120–1
- Falahee, Jack, 171
- Falco, Edie, 45
- Fallon, Jimmy, 1
- Fanpage, 121,
- Favreau, Jon, 199
- Feldshuh, Tovah, 162, 202,
- Fenton, Mike, 43, 48, 72, 113, 133, 145, 176,
- Ferrell, Will, 2
- Ferrera, America, 49
- Fey, Tina, 214
- Field, Sally, 138
- Fields, W.C., 18
- Film Actors, Workshop, 177
- Final Cut*, 43, 201
- Finger Lakes Music Theatre Festival, 79
- Fisher King, The*, 208
- Fisher, Richard, 102
- Flashdance*, 24
- Flea Theatre Company, 144
- Flockhart, Calista, 49
- Florida State University, 33
- Fogel, Alexa, 185
- Fonda, Bridget, 197
- Fonda, Henry, 18, 208
- Fonda, Jane, 49
- Fountain Theatre, 218
- Fox, Maribeth, 115, 181
- Foy, Eddie III, 48
- Frankie and Johnny*, 24, 45
- Franks, Jerry, 82
- Frasier*, 30, 152, 179
- Freelance, 134, 148, 151
- Freeman, Morgan, 44, 191, 196, 202
- Friends*, 26, 30
- Fringe Festival, NY, 57
- Fuller, Bryan, 196
- Fun Home*, 63
- Gable, Clark, 18
- Galecki, Johnny, 207
- Gambon, Michael, 67
- Game of Thrones*, 19
- Gandolini, James, 2, 207
- Garner, Jennifer, 194
- Garr, Teri, 157, 210
- Gattelli, Chris, 181
- Geffen Theatre, 82
- Gere, Richard, 118
- Gerson-Saimes, Emily, 138
- Giamatti, Paul, 83
- Gibson, Mel, 199
- Gillespie, Bonnie, 28,, 172
- Gillette, William, 15
- Gingold, Hermione, 27
- Gleem*, 25, 120
- GoDaddy.com, 117
- Golden Globe, 19, 25, 45, 194, 207, 212
- Goodman, John, 25, 83
- Gordon, Ruth, 45
- Gracepoint*, 21
- Greenberg, Jeff, 30, 106, 152, 176, 179, 209
- Greenky, Seth, 28
- Gregor, Andre, 218
- Grey, Jennifer, 25
- Griffin, Kathy, 214
- Grodin, Charles, 208
- Grotowski, Jerzy, 218
- Gunton, Bob, 176
- Guthrie Theatre, Minneapolis, 69, 75, 204
- Gyllenhaal, Maggie, 67
- Haber, Paul, 158
- Hagen, Uta, 36
- Hall, Adrian, 187
- Halt and Catch Fire*, 35
- Hamill, Mark, 194
- Hamm, Jon, 196
- Hanks, Tom, 2, 83 140, 212, 220
- Hanna-Barbera, 5
- Harold and Maude*, 45
- Harrelson, Woody, 67
- Hashtags, 121
- Hawkins, Corey, 141
- HBO, 5, 13, 19, 68, 195, 207
- Headly, Glenne, 72
- Headshots, 79, 89–90, 98–9, 121

- Hecht, Paul, 205
 Heifetz, (Jascha), 46
 Henderson's Guides, 142
 Hepburn, (Audrey), 46
 Heston, Charlton, 1
High School Musical, 25
 HigherEd Jobs, 204, 217
 Hill, John, 19
 Hirschfeld, Marc, 183–4
 Hoch, Danny, 214
 Hoffman, Dustin, 83, 197
Hollywood Diversity Report, 21
Hollywood Reporter, 53, 207–8, 223
 Hopkins, Anthony, 16
 Hosting service, 117, 119
House of Cards, 66
 Houseman, John, 220
 Howard, Kevyn Major,
 Howard, Ron, 220
 Hulu, 112–13, 181
Hunger Games, 20
 Hunley, Leann, 202
 Hunt, Helen, 220
 Hunter, Holly, 67
 Hunter, Kim, 19
 Husmann, Mark, 104
 Hutchison, Chris, 74
- Ibsen, Henrik, 19
 Ikeda, Jennifer, 196
 Illinois Shakespeare Festival, 70
 Illinois Theatre Association, 80
Illusion of the First Time in Acting,
The, 15
 Indigo Productions, 114
 Industrial shows, 82, 190, 192–3
 Industry nights, 145
 Iglehart, James, 21
Inherit the Wind, 11
 Instagram, 120–21
 Institute of Outdoor Drama, 79
 International Broadway Database (ibdb.
 com), 88, 225
 International Creative Management
 (ICM), 140–1
 International Movie Database (imdb.
 com), 55, 88, 109, 116, 118
 Internet Broadway Database, 55, 225
 Internet Movie Database, 55, 88
 Internet Off-Broadway Database (iobdb.
 com), 55, 225
 Irene Ryan Acting Prize, 108
 Isgo Lepejian Custom Photo, 104
It's Always Sunny in Philadelphia, 200
 iTunes, 112
- Jacobson, Nina, 20
 James, Nikki, 21
 Jamina, Goro, 195
Jane the Virgin, 21
 Jason Brown, 158
Jaws, 38
 Jenkins, Jane, 28
 Jenkins, Lindsay, 212
 Jessup, Cortland, 191
 Jeter, Derek, 28
 Joe Allen's, 55
 Johansson, Scarlett, 41, 63
 Jolie, Angelina, 63, 207
 Jones, James Earl, 45, 202
 Jujamcyn, 5
Jurassic Park, 20
Jurassic World, 4
- Kael, Pauline, 9
 Kaling, Mindy, 57, 200
 Katz, Lisa Miller, 47, 171
 Kazan, Elia, 19
 Keach, Stacy, 13, 83
 Keller, John-David, 73
 Kelly, Grace, 18
 Kendt, Rob, 145
 Kennedy Center, 31
 Kennedy, Kathleen, 20
 Kerr, Judy, 110
 Kerwin, Brian, 72
King of Queens, 47
Kinky Boots, 62–3
 Kinney, Terry, 72, 74
 Kirkland, Sally, 208
 Knightley, Keira, 19, 26, 63
 Kostroff, Michael, 153–4
 Kron, Lisa, 214
 Kryszco, Ted, 196
 Kutcher, Ashton, 2, 207
- La Mama Theatre, 218
LA Weekly, 145

- Labor boards, 153
 Labor-Management Relations Act (Taft-Hartley), 125
 Labyrinth Theatre, 218
 Landau, Tina, 20
 Landon, Hal, 73
 Lane, Nathan, 132
 Langella, Frank, 83
 Lansbury, Angela, 22
 Lasik (eye surgery), 26
Last Five Years, The, 158
 Layman, Allison, 132
 League of Resident Theatres (LORT) 29,
 31, 38–9, 68–9, 71–2, 74–5, 77, 82, 127,
 152, 166, 171, 193, 204, 216–7, 225
 League of Washington Theatres, 80
 LeBlanc, Matt, 191
 Leguizamo, John, 214
 Leto, Jared, 20
 Letter of Agreement (LOA), 69, 82
 Lewis, Richard, 214
 Lewiston, Paul, 74
Life on Mars, 57
 Lincoln Center, 6, 27, 222
 Linney, Laura, 67, 83, 183
 Lithgow, John, 16
Little Darlings, 57
Long Day's Journey Into Night, 11
 Long Wharf Theatre, 79
 Longoria, Eva, 1, 202
 Lopez, Jenifer, 2
 LORT
 Lortel Archives (iobdb.com) , 88, 225
 Los Angeles's Center Theater Group, 75
Love Letters, 11
 Lovitz, Jon, 44, 167, 214
 Lucasfilm, 4, 20

Madoff, 38
 Madonna, 6
 Mahoney, John, 72
 Malkovich, John, 72, 74
 Malone, Beth, 63
 Mamet, David, 6, 36
 Manhattan Theater Club, 76
 Manning, Sheila, 102
Maps to the Stars, 6
 Mark Taper Forum, 82
 Marketing Evaluations Inc., 17

 Marshall, Kathleen, 20
 Martin, Steve, 214
 Marvel Studios, 4
Mary Poppins, 4
Matt and Ben, 57
 McCarthy, Melissa, 25
 McConaughey, Matthew, 67
 McDonald, Audra, 21
 McElhone, Natascha, 16
 McFarland, Martha, 61, 185
 McNally, Terrence, 24
 McTeer, Janet, 19
 Meisner, Sanford, 36
 Melkonian, Chris, 104
 Membership Candidate (EMC) Program,
 71, 78, 127
 Membership companies, 144
 Menzel, Idina, 2, 36
 Meredith, Burgess, 194
 Merrick, David, 5
 Metcalf, Laurie, 72
 Method, The, 15
 Midwest Theatre Auditions, 79
 Millbrook Playhouse, 79
 Miller, Patina, 21
 Mills, Thomas, 185
 Minneapolis/St. Paul, 204, 68–9, 73, 75
Minority Report, 21
 Mitchell, Jerry, 181
Modern Family, 2, 26, 30, 62, 152, 207
 Mol, Gretchen, 57
 Molière, 60
 Monologues, 79, 145, 165–6, 168, 174
Monsters Inc., 20
 Moore, Demi, 202
 Moore, Julianne, 202
Mozart in the Jungle, 57
 MTV, 5
 Murphy, Eddie, 214
 Muscemi, Steve , 67
 Music Theater, Wichita, 70
 Musical Stock, 70
My Bodyguard, 57

 National Association of Talent Represent-
 atives (NATR), 141
 National Dinner Theatre Association, 71
 Naylor, Nancy, 158
 Nebraska Shakespeare Festival, 70,

- Nederlanders, 5
 Neuwirth, Bebe, 83
 New England Theatre Conference (NETC), 79
 New Jersey Theatre Alliance, 80
 New Line Cinema, 5
 New York Public Theatre, 69, 151
 New York sports teams, 4
Newsies, 4, 181
 Nickelodeon, 5
 NoHo, 81
 Nonunion, 122
 North Carolina Theatre Conference, 80
 Northeastern University, 79
 Now Casting, 119, 175, 224
 Nudity, 183, 201–03
Nurse Jackie, 45
 Nussbaum, Emily, 195
- O'Connell, Elinore, 165
 O'Neill, Eugene, 2
 O'Toole, Peter, 199
 Obst, Lynda, 43, 186
 Off-Broadway Database, 55, 88, 225
 Okonedo, Sophie, 21
 Olivier [Laurence], 46
 Olivier, Assayas, 6
 Olney Theatre, 79
On Stranger Tides, 4
One Life to Live, 30
 Oregon Shakespeare Festival, 22, 40, 61, 69, 73–4
 Orlando, 68, 70, 124
 Orton, Joe, 30
 Oscar, 1, 19, 20, 40, 45, 49, 51, 163, 199, 208,
Outcast,
 Outdoor theatre, 70, 79
- Pace, Lee, 35, 212
 Pacific Resident Theatre Co-op, 144
 Pacino, Al, 35, 83, 155
 Palminteri, Chaz, 214
 Paltrow, Gwyneth, 83
 Paramount Pictures, 5
 Parker, Sarah Jessica, 111
 Parsons, Jim, 207
 Pasadena Playhouse, 82
 Papp, Joseph, 29
- Passion*, 24
 Paulus, Diane, 20
 Pavarotti [Luciano], 46
 Pearl, Joshua, 141
 Penn, Sean, 63
 Perelman, Vadim, 163
 Phi Beta Kappa, 108
 Philadelphia, 68, 79, 144
 Phillipe, Ryan, 202
 Picasso [Pablo], 46
 Piccione, Nancy, 76
 Pinkins, Tonya, 202–3
 Pinter's *Betrayal*, 158
Pirates of the Caribbean, 4
 Pitt, Brad, 191, 202
 Pixar Animation, 4
 Planet Video, 115
 Plato, 209
 Playbill, 55, 117
 Playbill OnLine, 225
 Players Directory, 119, 224
 Pollak, Kevin, 214
Porndogs, 52
 Pornography, 51, 201
 Porter, Billy, 21
 Portland Area Theatre Alliance, 80
 Postcard shots, 98
 Potter, Harry, 196
 Powerhouse Theatre, 39
 Pre-read/pre-reading, 161, 164
 Princeton's McCarter Theatre, 205
Pushing Daisies, 35
- Q Score, 17, 59
 Q-scale, 17
Quantico, 21
- Radcliffe, Daniel, 2, 26
Raging Bull, 20
 Ramos, Vic, 57
 Reagan, Ronald, 220
 Redford, Robert, 83, 220
 Reiner, Rob, 220
 Reiser, Paul, 214
 Remsen, Burt, 220
Rent, 34
 Resident Musical Theatre, 70
 Richards, Michael, 183
 Ripoffreport.com, 118

- Rivers, Joan, 25
 Robards, Jason, 203
 Roberts, Julia, 2, 138, 205
 Rodgers and Hammerstein, 60
 Rodriguez, Alex. 28
 Rogers Orion Agency,
 Romano, Ray,
 Roseanne, 214–5
 Roszell, Jennifer, 202
 Royal Shakespeare Company, 34, 56
 Ruehl, Mercedes, 44, 83, 208
 Ryan, Meg, 138, 202
- Sacred monsters, 67
 SAG-AFTRA, 2–3, 7, 22, 105, 124–28, 131, 134, 136, 204, 206, 208
 Samuel French Bookshop, 54, 98, 124, 222
 San Diego State University, 20
 San Francisco, 68, 80, 124, 204
 San Francisco Bay Area, 70, 84
 San Francisco Mime Troupe, 219
 San Francisco State University, 218
 Sanders, Beverly, 191
 Sarandon, Susan, 161, 202
 Sardi's, 55
 Scams, 37, 118
 Scardino, Don, 176
 Schaech, Jonathan, 179
Schindler's List, 20
 Schulman, Marcia, 57
 Schumer, Amy, 214
 Schwimmer, David, 30
 Scorcese, Martin,
 Scott, George C., 168
 Screen Actors Guild (SAG), 2, 118, 124, 194, 225
 Screen Extras Guild (SEG), 198
 Screen Gems, 43
 Screen test, 25, 187–88
 Seago, Howie, 22
 Seattle, 7, 68, 73, 77
 Second City, 215
 Secret Agent Man, 7, 150
 Self tapes, 180–1
 Serban, Andrei, 184
Seventeen, 37
 Shaffer, Gary, 136, 170
 Shakespeare [William], 33–4, 60, 76, 128, 202
 Shakespeare Festival(s), 22, 33–4, 39–40, 60–1, 69–71, 73–4, 98, 128, 164, 174, 178, 205, 208, 218,
 Shakespeare Theatre Company, 37
 Shandling, Garry, 214
 Shapiro, Anna, 20
 Shaw, George Bernard, 46
 Shear, Claudia, 214
 Shipboard, 52, 193–4
 Showcase, 29, 34–5, 37, 82, 98, 140, 144–6, 149, 152, 155–7, 183
 Showcase Code, 144
 Showfax.com, 175, 225
 Showtime, 112, 225
 Shuberts, 5
 Shurtleff, Michael, 167, 177
 Sides Express, 175
 Silver Screen Directories, 142
 Silverman, Leigh, 20
 Simon, Neil, 30, 60, 191,
 Simon's Camera, 181
Sin City, 57
 Sinclair, Ben, 195
 Sinese, Gary, 74
 Singing audition, 165
 Slater, Christian, 202
 SlateShots, 116
Sleepless in Seattle, 43, 62
 Small Professional Theatres (SPTs), 205
 Social Media, 120
 SoHo, 81
 Solo performance, 214–5
 Sondheim, Stephen, 24,
Sopranos, The, 2, 45, 207
 South Coast Repertory Theatre, 29, 61, 73, 82, 151, 185, 218
South Pacific, 27, 62, 75, 175
 Southeastern Theatre Conference (SETC), 78–9
 Spacek, Sissy, 199
 Spacey, Kevin, 2
Speed the Plow, 6
 Spelvin, Georgina, 51
 Sports teams, New York, 4
Spring Awakening, 45, 129, 201
Spy, 25
 Stage Directors and Choreographer's Society, 69
 Stallone, Sylvester, 199

- Stanislavsky, Konstantin, 15–6, 218
Star Trek, 22, 61
Star Wars, 4, 20, 62, 181, 194
 Steppenwolf Theatre, 36, 70, 72–4, 181, 219
 Stewart, Jon, 214
 Stewart, Sir Patrick, 56,
 Stock theatres, 70
 Stoops, Edmond, 199
 Strasberg, Lee, 15, 36, 220
 StrawHat auditions, 79, 87
 Streep, Meryl, 17, 67, 83, 155,
 Streisand, Barbara, 83, 220
 Stroman, Susan, 20, 106
 Stromer, Lila, 74
 Stubbs, Imogen, 20
Super Girl, 49
 Surma, Ron, 61
Surviving Picasso, 16
 Swank, Hilary, 31
 Sylbert, Paul, 43
 Szot, Paolo, 27
- T'ai chi ch'uan, 14
 Talent Managers Association (TMA),
 131–2, 138–9, 149, 225
Taming of the Shrew, 56
 Taymor, Julie, 20
 TCG Bookstore, 69
Teen, 37
 Telsey, Bernard, 121, 181
 Thaler, Todd, 159
 Tharp, Twyla, 20
The Color Purple, 63
The Flash, 21
The Good Wife, 22
The Lion King, 4, 160, 194
The Machinist, 20
The Mindy Project, 57
The Office, 57
The Player, 19, 21
The Producers, 2, 205
The Sopranos, 2, 45, 207
The Steagle, 43
The Young and the Restless, 30, 62, 202
 Theatre 40, 144, 218
 Theatre Bay Area San Francisco, 80
 Theatre Breaking Through Barriers, 22
 Theatre Communications Group (TCG), 2,
 65, 68–70, 78, 217
- Theatre for Young Audiences (TYA), 70
 TheatreWorks USA, 79
Theatrical Index, 53, 224
 Thompson, Chris, 210
 Thumbprint appeal, 102
 Time Warner, 5, 57
 Tisdale, Ashley, 25
Titanic, 4, 62
 TKTS line, 83
 Tolan, Cindy, 172
 Tomei, Marisa, 202
 Tomlin, Lily, 214
 Tony Awards, 27, 39, 45, 57, 71, 74,
 82, 218
 Touchstone Pictures, 4
Toy Star 3,
 Travanti, Daniel, 13
 Trinity Repertory Theatre, 33
 Tunie, Tamara, 202
 Turner Broadcasting, 5
 Turner, Kathleen, 202, 210
 TVQ, 16–7
 Twin Cities Theatre and Film, 80
 Twitter, 120–1
Two and a Half Men, 2
 Tyson, Cicely, 21, 202
- UC Berkeley, 39
Ugly Betty, 49
Unexpected Value of Ignorance, The, 6
 Unified Professional Theatre Auditions
 (UPTA), 78
 Unit Attractions, 70
 United Scenic Artists, 69
 United Talent Agency (UTA), 140
 Universal Studios, 151
 University of Alabama, 34
 University of Southern California, 21
 University/Resident Theatre Association
 (U/RTA), 32, 70, 80, 166
 Upright Citizens Brigade Theatre, 215
 Utah Shakespeare Festival, 39, 73, 130,
- Van Ark, Joan, 13
 Vance, Courtney, 21
Variety, 6, 52–3, 203, 223
 Vassar College, 39
 Viacom, 5
Village Voice, 145

- Vimeo, 182, 195
 Voiceovers, 131, 190–1, 195–97
- Waiting for Godot*, 7, 62
- Walken, Christopher, 44, 194
 Walnut Street Theatre, 79
 Warhol, Andy, 199
 Washington, Denzel, 1, 21, 83
 Waterston, Sam, 13
 Wayne, John, 18, 27
 Weaver, Sigourney, 83, 202
 Weber, Paul, 156
 West Bank Café, 55
 West, Mae, 18
 White, Betty, 22
 White, Robin, 67
Wicked, 2, 34
 William Morris Endeavor Entertainment
 (WME), 140
 Williams, Tennessee, 6
 Williamstown festival, 39
 Willis, Bruce, 191, 194
- Wilson, Judy Blye, 39
 Wilson, Robert, 22, 218
Wings, 30, 152
 Winkler, Henry, 27
 Winters, Shelley, 51
 Withers, Brenda, 200
 Witherspoon, Reese, 17
 Witkin, Francine,
 Wolfe, George C., 107
 Woodstock Playhouse, 79
 workingactors.com, 112, 141
 Wright, Jeffrey, 208
 Wright, Robin, 202
 Wyle, Noah, 209
- Yale Drama School, 13, 33, 219
 Yale Repertory Theatre, 33
 YouTube, 182,
 YouTube Project, 116, 120–1, 182, 195, 219
- Zaks, Jerry, 210
Zero Dark Thirty, 20