

DIY MASTERS CHALLENGE

by Brian Myers Cooper

**What kind
of Artist
do I want
to be?**

Peggy Johnson

THE DIY MASTERS

You have a degree in theatre.
Congratulations!

But you've only just begun your training. Theatre artists spend a lifetime accumulating and honing their skills.

A Masters degree is a valuable asset in the career of a theatre professional, but it's not the only option, it's not for everyone, and it doesn't have to follow immediately your undergrad training. In fact, taking some time could be an asset to get into the program of your dreams. Real world experience, training, and focus will help you choose the school or path that's right for you, and will make you an even more attractive applicant!

The DIY Masters Challenge contains ideas, reading, projects, and training options to help you find and define your own passions!

Whether you end up in grad school or an alternative path, first ask yourself...

"What kind of artist do I want to be?"

Write down your answer. Expand on it. Weave into it your dreams and goals. Think: How do you want to change the world with theatre? What stories do you need to tell? Who would you touch? How would you change them?

Then ask yourself,

"What am I bringing to the table right now?"

Make this list as comprehensive as possible. Be proud (but not egotistical) about your accomplishments, experience, and training.

The gap between where you are right now and the artist you aspire to be is your path, waiting for you to step out and begin your journey.

PROJECT LIST (a work in progress)

- Produce a play. Any play. Classics are great because they are free and can be freely adapted to your needs and cast size – a large-cast classic play can be done with half or a third of the usual number of actors, double and triple casting as needed! If you choose a play under copyright, license it properly and respect the work as written. After a local run, take it somewhere else, whether abroad or the next town over. Licensing, budgeting, financing, producing, directing, casting, costuming, propping, marketing, running (and performing!) even the smallest of productions is its own Certificate of Achievement in the DIYMasters Challenge!

- Write and produce a short film. Post it everywhere you can, and build an audience for your work. Get it accepted to a film festival somewhere... anywhere.

- Memorize your dream role from any of Shakespeare's plays. Prepare it as if you were going into rehearsal tomorrow. Really. Get a friend and help each other. Bring it in to class every week. Audition for this play at every opportunity. Maybe this will be the play you produce (see above).

- Read a play a week from Appendix A.

- Read all 154 of Shakespeare's Sonnets aloud. Repeatedly. Memorize a new one every month for a year. Or a new one every two weeks. Or every week. There

is no better training and practice in performing and understanding verse.

- Write, produce, direct and act in a web series. Four to six ten minute episodes of scripted or semi-scripted story.

- Intern at a Casting Director's office. Volunteer to be a reader or monitor at their auditions. Seeing the business from the other side of the table is a game changer!

- Be a PA (production assistant) on a film or theatre production. [see pgs 6-7]

- Attend to your body, mind and soul daily.

- Read, recite, breathe, stretch, push, focus, learn, risk, fail, risk again.



John Wahl

CLASSES ARE MANDATORY...

Ongoing Scene Study, Linklater Voice, Singing (even if you aren't a singer), Dance (even if you aren't a dancer) and Improv classes. And while you're at it, try some Movement, Alexander, and Fight/Stage Combat. Study an acting method you didn't study in your undergrad program.

World class training is available for a fraction of the cost of grad school tuition, and will help you find your passions, develop your skills, and prepare you for grad school and beyond.

A special note on Shakespeare...

You are a theatre artist. Therefore I issue to you this Special Challenge: Read all thirty-nine of Shakespeare's plays, ALOUD.

There is no better tool for comprehension and appreciation of Shakespeare than hearing and speaking aloud his words. You can do this alone, playing all the great roles yourself, or with friends (even better!).

My favorite editions for this are the Applause First Folio editions, edited by Neil Freeman. These editions set the text as it appears in the First Folio using modern typeface and conventions, preserving all the original line endings, spellings and punctuation in a font that modern eyes are used to.

Use *Shakespeare's Words, All the Words on Stage*, and *No Fear Shakespeare*

(or any of the several other helpful tools out there) [see Appendix B] as needed for to help you dive deeply and fully appreciate these masterworks.

And do not miss an opportunity to see these works onstage. It's how they were intended to be experienced.

Where do you go from here?

New York - the 800 pound gorilla
Chicago - the midwest powerhouse
LA - where the camera is king

Where you go to start your journey is an important decision, but not one you only get to make once (like your grad school choice.) Garnering experience in one city or theatre and then moving on to new experiences is par for the course in the theatre biz. It's exciting and can help you build an impressive resume. It also gives you the opportunity to "test drive" different markets.

Show biz lives in three major markets: LA, Chicago and New York. Each has show biz strengths and weaknesses, and their own distinct vibes. Plus there are many major regional markets where smart young theatre pros can gain valuable experience, and maybe make a life away from the pace and pressure of the Big Three.

New York is the unequivocal theatre hub king. The home to Broadway and Off-Broadway, it's also casting central for most touring productions and much of the country's regional theater as well, making it the proverbial 800-pound gorilla. It's impossible to ignore the fact that anyone making a life in the theatre will very likely end up in the Big Apple for at least some part of their career.

Chicago has a thriving theatre scene and a growing TV & film industry.

Los Angeles is the king of film & TV, with theatre playing a decidedly secondary role in the industry.

On the following pages there are some words of wisdom from the AEA VPs of the Western and Central regions. They talk about the market pros and cons in their homes of LA and Chicago.

One thing all three of these cities have in common: they're *expensive!* Young theatre artists contemplating a move here should be prepared to face some significant sticker shock (unless you're moving from San Francisco, now the most expensive city in America!)

MFA alternatives that won't break the bank:

Great training comes in many flavors...

Shakespeare & Co.: Conservatory, Month-long Intensive, Summer Training Institute

William Esper Studio

T Schreiber Studio

Circle in the Square

The Barrow Group (offerings include Linklater classes)

Or...

Which leads me to point out that there are many major regional markets with respected theatres where artists can go to get experience and build their resumes. Once there, you will meet fellow artists from around the country. You will forge connections and friendships you will take with you through your entire career. Quite possibly, too, you will plan your next move guided by the people and experiences you find in one of these markets.

Equity recognizes 28 markets with over 100 AEA members as Liaison Cities. The complete list is in the Resources section [Appendix D]. You will also find a complete list of Equity theaters that participate in the Equity EMC program at www.actorsequity.org. With those tools in hand, now you need to RESEARCH, RESEARCH, RESEARCH, and answer the following questions:

- What kind of theatre do I want to be a part of?
- What are the theater's needs, stated or implicit?
- What skills are you bringing to the table?
- What skills and experience do I want to acquire?
- What are my longer term goals - move to NY, LA or Chicago? Gain experience and audition for grad school? Transition to film & TV?

Work in theatre administration? Work in the dramaturgy or literary side of things? Move into design or technical theatre?

If you seek experience in a regional market, know going in what you hope to gain, but keep yourself open to possibilities you never imagined. You may find passions you never knew you had that will definitely color your career or grad school choices!



Arielle Kaplan

From Equity's Central Regional Vice President, Dev Kennedy

“Here are some thoughts...”

I don't know if these are pro's or con's. In some ways they are both, with the beauty in the eye of the beholder.

Most grads don't yet have an Equity Card, so coming to Chicago they find a great place to find quality theatre groups who do fine work BUT don't offer much in the way of pay. The good news is you can find outlets to continue refining your talent, expanding your talent, challenging yourself etc., [but] there is NO non-equity work that pays close to a living wage. Most non-Equity work pays a SMALL stipend, and that is it. Some “respected theater” pays absolutely nothing. Many young actors find themselves searching for, or forming, acting companies. This theoretically helps the actor find acting work when that company produces.

Unless you are wealthy, you will need some kind of other income stream. There are a lot of subsistence jobs available: waitstaff, temps, nannies, etc...the nonunion shows rehearse at night, and “day jobs” are not unusual.

BUT: there is an increasing amount of SAG-AFTRA work here due to the success of Chicago Fire and Chicago PD. There is serious talk of a third series from Dick Wolf, to be filmed here. Some of the new shows this season filmed here have been cancelled.

(Betrayal, Mind Games) There is a healthy commercial market, especially for the younger set, and there are nonunion commercials that do pay 500 to 1000 dollars for the day with no residuals. I don't support it, but it's done, and sometimes valuable lessons can be learned, truth be told.

Most Chicago theatres on contract have a [non-pro] ratio. On small casts, most players are on contract. On the larger shows, even at larger venues, non-equity actors fill the smaller rolls, though if the age of the role is younger, sometimes THAT role is filled with a non-equity actor. In other words, not all leading roles go to the Equity performer.

Housing in Chicago, while not cheap, is considerably below market rates in NYC and San Francisco. There is a

large population of young artists, working all media, and finding communities doesn't seem to be that hard to do.

Many young actors come to Chicago in search of their AEA and SAG-AFTRA cards. Many find them and move on to either coast. MANY have been very successful in doing just that, understanding that “success” in this business is in the eye of the beholder.

“How hard do you want to work at the business of show, do you know who you are, and what kind of work will your body type and skills will allow you to land?”

“Success in Chicago results from the same components needed anywhere else. Talent, luck, hard work, brains, creativity, and community are vital for your INDIVIDUAL success.”

Dev Kennedy
Central Regional VP



“Success” can also mean having a career in the industry and staying put. I know actors who are married, have kids, have careers in and out of the industry, and love the life they have built here. I am one of them.

Some needed to move to the coasts to find that happiness. Some had to

leave the industry. I’m certain the same can be said for actors in NY and LA.

Success in Chicago results from the same components needed anywhere else. Talent, luck, hard work, brains, creativity, and

community are vital for your INDIVIDUAL success.

I tell young people, when asked: “How hard do you want to work at the business of show, do you know who you are, and what kind of work will your body type and skills will allow you to land?”

From Equity’s Western Regional Vice President, Doug Carfrae

“Brian, You have given me a BIG task.

want to build their resumes (with non-union roles) before tackling the Big Apple.

There are so many pieces to the puzzle of where to go to begin one’s career. I am going to focus on LA as the destination as opposed to the whole Western Region.

While there are pockets of theatre all over (esp. San Francisco, Seattle/Portland, San Diego), the number of chances to audition for shows is higher in LA. Just as NYC beats out EVERYWHERE in terms of audition opportunities.

Here are my thoughts:

1) What is the grad’s goal...theatre, musical theatre, film/television? There is no question that if you ultimately want to do film/television, LA is where you should be.

However, if you want to do theatre (especially musical theatre) as a career, you will undoubtedly end up in NYC at some point.

2) Do you plan to get your AEA card immediately out of school (as if you have that option)? New York has a great deal more opportunities for union theatre work than LA. But, LA could be the place to go to “get started” before you get your AEA card. There is a lot of opportunity for non-union folks to build their resumes in the non-pro ratios at some of the bigger theatres here. New York can be intimidating right out of school. While there 10 times the number of auditions in NYC, there are also ten times the number of talented actors auditioning. So, the grads need to decide if they

3) The 99 seat theatre dilemma. One can “work” constantly in LA (building a resume), but there is NO money. The idea that 99 seat is a showcase for agents and casting directors is a fallacy perpetuated by the 99 Seat theatres. Those that do 99 Seat are either wanting to “stretch”, build resumes, or just need to ACT.

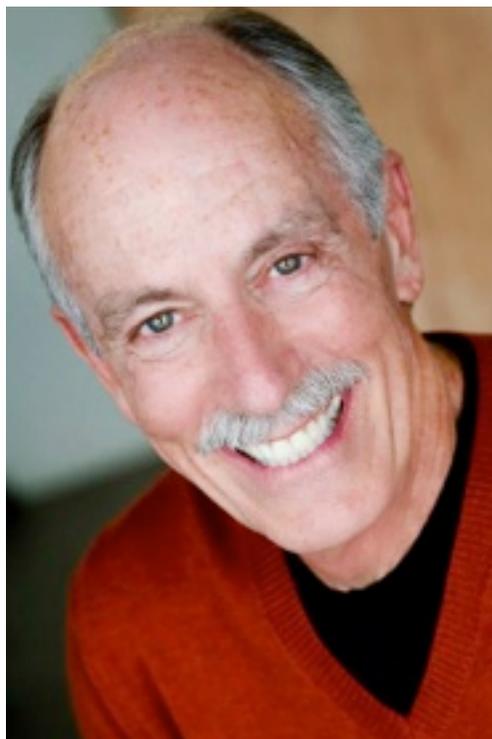
4) LA is an easier place to live. I know I am stating the obvious, but weather and the cost of living (rent alone) are more doable here, esp. remembering the winter you just had.

Every person is different with different needs.

Some of the students you are going to talk to will immediately get an AEA job and others will take some time (or never) to establish themselves. This business is NOT for the weak of spirit and determination.” [Thanks, Doug!]

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Doug Carfrae



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**Doug Carfrae
Western Regional VP**

Young artists are presented with a dizzying array of highly competitive, yet unpaid internships or apprenticeships at theatres across the country. While this educational servitude comes from a long tradition, there are actually strict laws governing the circumstances under which someone may work for an employer for free as a matter of company policy. If you choose to work with a theatre or film company as an unpaid intern/apprentice/PA, know going in what you are getting out of the deal, and make sure that the company holds up its part of any bargain you strike. And BE CAREFUL! As you are not an employee, you won't be covered under Workman's Compensation should you be injured.

There is certainly valuable experience to be gained on this path, but if the scales of what you get vs what you give tip firmly in the company's favor, that's not cool. This post by Greg Redlawsk is super informative food for thought...

Unpaid Internships or Getting Your Foot in the Door of the American Theater

howlround.com

by Greg Redlawsk · April 11, 2014

In the wake of the **death of a camera assistant** on a film shoot in Georgia, there's been **plenty of reflection** in the film industry regarding the conditions under which crew members perform their duties. I keep reading these articles and thinking about how it all relates to the theater world and, in particular, the nonprofit system of New York City. Our circumstances certainly aren't identical to those in film, yet there are a lot of problems with entry-level positions in many aspects of our industry. We could do with a little reflection.

What simultaneously impresses and upsets me is the fact that my generation (myself included) seems willing to do almost anything to work with or alongside the established theaters in the city. Yet, for the most part, the doors are heavy and difficult to open. There's precious little paid entry-level work for aspiring artistic administrators, and for the actors, directors, playwrights, and designers, it can be even worse. There's been a ton of ink devoted to this question: how can young people make a living in today's theater?

For the most part production assistants (PA) in the theater are asked to take fewer physical risks than our counterparts in film, there are fewer direct occupational hazards (although there certainly still can be danger). Instead, we mainly fear the cost of living, the cost of working double-digit hours a day during tech week while making fifty dollars a day, all the while trying to brave finding an apartment in the city without a trust fund to fall back on. The psychological toll can be powerful. The practical effect is even more significant such a system invariably favors those who have independently wealthy

We hear theaters talking about diversity all the time, yet they carry out practices on the most basic level that make it almost impossible for those who come from lower socio-economic situations (or have parents who refuse to pay the bills) to break into the field. - Greg Redlawsk

[photo of Greg Redlawsk in Theatre In Asylum's production of his play *Landfall*, 2012]



means and creates an elitist stratification. We hear theaters talking about diversity all the time, yet they carry out practices on the most basic level that make it almost impossible for those who come from lower socio-economic situations (or have parents who refuse to pay the bills) to break in to the field.

Production assistants provide essential services to theaters and yet are often struggling just to get by. It can be difficult for PAs to assert themselves in the workplace; we're viewed as expendable. There are a lot of young people trying to work in this business, and so if a PA makes waves or causes trouble, they can be very easily replaced. In my own experience, I've had difficulty with things like getting contractually guaranteed overtime pay. If you push too hard, sure you might eventually get that extra two hundred dollars in your paycheck, but you're putting in jeopardy the possibility that you might get hired back by that theater in the future. They can find someone else who won't be so 'pushy' to do the job. It's this same mindset that can lead to young PAs putting themselves in physical danger. You get asked to do something backstage you may not be comfortable with; yet again you fear asserting

yourself, so you just go with it and hope for the best.

Under these circumstances, it's only a matter of time until an overworked or underprepared PA ends up getting hurt.

Then, thinking about internships in particular, there's the very basic issue which hasn't gotten as much press in the theater world as I would have expected, although unpaid internships in other fields have been explored by **mainstream media** outlets. Many of the unpaid internships in the non-profit institutions are blatantly illegal, a fact underscored by a recent ruling by a Federal District Court in Manhattan. According to the department of labor, for an unpaid internship to be legal, it must follow a number of **guidelines**. I've listed the two that are most commonly broken below:

1. The intern does not displace regular employees, but works under close supervision of existing staff.
2. The employer that provides the training derives no immediate advantage from the activities of the intern; and on occasion its operations may actually be impeded.

At a number of institutions, the roles interns now occupy were at one time fully staffed positions, which is an obvious violation. Many internships require interns to work upwards of thirty or even forty hours a week—all of it unpaid labor. It's also clear that many of these internships are running afoul of this second tenet. Unpaid internships are supposed to be about training, education, and be for the benefit of the intern, not the institution. Yet imagine if theaters suddenly lost all of their interns? Who would be doing all of that grunt work? Here's the (slightly altered to maintain anonymity) description of an unpaid literary internship with a prestigious non-profit:

Literary Interns read scripts, write reader reports, attend readings and productions to scout for emerging writers, help coordinate audience engagement initiatives, maintain the script database, manage our reader's group, and, on occasion, correspond with writers regarding individual works. Literary interns also help prepare dramaturgical support materials for our season productions.

This sounds like a job, not an internship. Is there room for education and hands on learning? Absolutely. However, the vast majority of the work required is essential to that theater's mission. For example, what would a theater that actively pursues new and engaging work do without someone to update their script database and oversee submissions and readers? The work is necessary, and yet the intern is paid nothing for their time and effort. It's important to note that there is no union for interns or PAs. There is no contractual protection. While no organization (not even TCG) seems to collect data regarding the number of unpaid interns or PAs working in the non-profit sector in

NYC, we can assume just about every production at a major non-profit has at least one PA on board.

Greg Redlawsk is a director and playwright based out of New York. He is a co-founder of That Toy Pony, a young company devoted primarily to new and innovative site-specific performance throughout the city. A graduate of Cornell College in Mount Vernon, Iowa, he has also served as a Stage Manager, Technician, and Production Assistant throughout the city. Additionally, he worked administratively with New York Theater Workshop and the Public Theater on Shinsai: Theaters for Japan in 2012 and is now the Production Coordinator for "terntable," NYTW's intern alumni organization.

A sampling of some of the major non-profits suggests that there are at least, on average, 8 to 10 unpaid interns working at any given time in the average mid to large sized non-profit theater. There are over 300 non-profit theaters of varying sizes in New York alone. Even with conservative estimates, there are at least a thousand interns, (probably more) working tens of thousands of unpaid hours for the non-profit sector. There are hundreds of PAs. We've created a system that's built on the backs of unpaid young people who just want to be a part of things.

Look, we all know that many theaters are hurting financially. Costs are rising and there's worry about sustaining current audiences while developing new ones. The truth is, though, that PAs and interns are essential to the operation of institutional theaters. Few, if any of those who take on PA type positions aspire to be career Production Assistants. These are the artists and technicians who will be running the theaters in the future. They deserve protection; interns deserve and are legally required to be paid. With some financial security hopefully production assistants will feel more comfortable standing up for their health and wellbeing in the workplace, and will be able to pay their rent. It's a simple way of looking at a complex and nuanced issue (and the how is

definitely up for debate), but at the very least, this should be the baseline: nobody who is putting in forty hours a week or more at a nonprofit institution should go without pay or a living wage.



Lance Roberts

Artist's Creed
Read,
recite,
breathe,
stretch,
push,
focus,
listen,
speak,
learn, risk,
fail, risk
again.

DIYMASTERS some plays to know

Read or see as many of these plays as possible.
Do not miss an opportunity to go to the theatre!

Sophocles: Antigone
Euripides: Medea, Electra
Moliere: The Imaginary Invalid
Ibsen: A Doll's House, Hedda Gabler
Shaw: Saint Joan, Arms and the Man
Brecht: The Caucasian Chalk Circle, Mother Courage and Her Children
Odets: Awake and Sing!, Golden Boy
Kaufman & Hart: You Can't Take it with You
Saroyan: The Time of your Life
McCullers: A Member of the Wedding
Wilde: The Importance of Being Earnest
Chekhov: The Cherry Orchard, Three Sisters
Kushner: Angels In America: Millenium Approaches and Perestroika
McNally: Love! Valor! Compassion!, The Lisbon Traviata
Hwang: M Butterfly
Williams: The Glass Menagerie, A Streetcar Named Desire
Beckett: Waiting for Godot
O'Neil: Long Day's Journey Into Night
Albee: Who's Afraid of Virginia Woolf
Miller: Death of a Salesman, The Crucible
Inge: Picnic, Bus Stop
Pinter: The Homecoming, Betrayal
Treadwell: Machinal

This is BY NO MEANS a definitive list of all important plays ever. Heck, it's not even alphabetical. I expect and hope many of your favorites, or favorites you have yet to discover, have been omitted. Feel free to add them. Make this list as long and comprehensive as you can over a lifetime of living in the theatre!

Simon: The Odd Couple, Brighton Beach Memoirs, Biloxi Blues, Broadway Bound, Lost in Yonkers
Hansberry: A Raisin in the Sun
Norris: Clybourne Park
Suzan-Lori Parks: In the Blood, Topdog/Underdog
Wilson: Talley's Folley
Stoppard: Arcadia, Rosencrantz and Guildenstern Are Dead
Nichols: Joe Egg
Crowley: The Boys In the Band
Kramer: The Normal Heart
Rabe: Hurlyburly
Baitz: Other Desert Cities
Guare: House of Blue Leaves, Six Degrees of Separation
Fugard: Master Harold and the Boys
Ayckbourn: The Norman Conquests
Shaffer: Equus, Amadeus
Mamet: American Buffalo, Sexual Perversity in Chicago, Glengarry Glenross
Shange: for colored girls who have considered suicide when the rainbo isn't enough
Cristofer: The Shadow Box
Shepard: Buried Child, True West
Sharman: Bent
Fuller: A Soldier's Play
Lucas: Reckless
Wilson: August: The Piano Lesson, Fences, Joe Turner's Come and Gone
Wertenbaker: Our Country's Good
Wasserstein: The Heidi Chronicles
Friel: Dancing at Lughnasa
Schenkkan: The Kentucky Cycle
Foote: Dividing the Estate, Young Man from Atlanta
Vogel: How I Learned to Drive
McDonagh: Beauty Queen of Leenane, The Lieutenant of Inishmore, The Pillowman
Moisés Kaufman: The Laramie Project, Gross Indecency
Durang: The Marriage of Bette and Boo, Vanya and Sonia and Masha and Spike
Wolfe: The Colored Museum

DIYMASTERS

reading list

- [Michael Chekhov](#)
[Sanford Meisner](#)
[Constantin Stanislavsky](#)
 Constantin Stanislavsky
 Constantin Stanislavsky
 Terry Schreiber
 Uta Hagen
 Stella Adler
 William Esper
 Viola Spolin
 Larry Moss
 Harold Guskin
 David Mamet
 David Mamet
 Lee Strasberg (Lola Cohen, Ed.)
 Declan Donnellan
 Michael Beckett
 John Barton
 Michael Caine
 Anne Bogart and Tina Landau
 Kristin Linklater
 Kristin Linklater
 Paul Russell
 Bonnie Gillespie
 Michael Shurtleff
 Joanna Merlin
 Sharon Bialy
 Louis Scheeder & Shane Ann Younts
 David Crystal & Ben Crystal
[Applause First Folio of Shakespeare in Modern Type](#)
 Applause First Folio individual editions
 Oxford or Riverside Complete Works
 Shakespeare Pro (app for iOS)
 The Sonnets by William Shakespeare (app for iOS)
 The Sonnet Project (app for iOS)
 No Fear Shakespeare (all flavors)
 Steven Pressfield
 Steven Pressfield
- [To the Actor: On the Technique of Acting](#)
[Sanford Meisner on Acting](#)
[An Actor Prepares](#)
[Building A Character](#)
[Creating A Role](#)
[Acting: Advanced Techniques for the Actor, Director, and Teacher](#)
[Respect for Acting](#)
[The Art of Acting](#)
[The Actor's Art and Craft: William Esper Teaches the Meisner Technique](#)
[Improvisation for the Theater](#)
[The Intent to Live: Achieving Your True Potential as an Actor](#)
[How to Stop Acting](#)
[True and False: Heresy and Common Sense for the Actor](#)
[Three Uses of the Knife: On the Nature and Purpose of Drama](#)
[The Lee Strasberg Notes](#)
[The Actor and the Target](#)
[Acting: Walking the Tightrope of an Illusion - Zen Lessons for Actors in Life and Onstage](#)
[Playing Shakespeare](#) (video and or the book, on DVD or on demand via Amazon)
[Acting in Film](#)
[The Viewpoints Book: A Practical Guide to Viewpoints and Composition](#)
[Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text](#)
[Freeing the Natural Voice](#)
[Acting -- Make It Your Business](#)
[Self-Management for Actors: Getting Down to \(Show\) Business](#)
[Audition](#)
[Auditioning: An Actor-Friendly Guide](#)
[How to Audition on Camera \(A Hollywood Insider's Guide\)](#)
[All the Words on Stage](#) (pronunciation dictionary)
[Shakespeare's Words](#) (glossary)
- [The War of Art](#) (written for writers, but absolutely everything in it applies to all artists!)
[Turning Pro](#)



BRIAN MYERS COOPER



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RESOURCES
better information = better decisions



Orville Mendoza

Actors' Equity Association

(Union for Stage Managers and Actors)

Document Library contains current audition rules for Equity Principal Auditions (EPAs) and Equity Chorus Calls (ECCs), as well as downloadable copies of nearly all Equity contracts and codes.

Casting Call contains upcoming Equity audition and submission opportunities, updated daily

Membership tab contains all information regarding responsibilities, benefits, how to join, dues, Equity Membership Candidate program (EMC), etc.

List of EMC theaters:

http://www.actorsequity.org/docs/emc/emc_theatres.pdf

List of Equity Liaison cities:

Albany, Atlanta, Austin/San Antonio, Boston, Buffalo/Rochester, Cincinnati/Louisville, Cleveland, Dallas/Ft. Worth, Denver, Detroit, Florida-Central, Florida-South, Houston/Galveston, Kansas City, Las Vegas, Milwaukee/Madison, Minneapolis/St. Paul, Nashville, New Orleans, Philadelphia, Phoenix/Tucson, Pittsburgh, San Diego, San Francisco Bay Area, Seattle, St. Louis, Wash DC/Baltimore

SAG-AFTRA

www.sagaftra.org

(Screen Actors' Guild & American Federation of Television & Radio Artists)

AGMA

www.musicalartists.org

(American Guild of Musical Artists - opera and dance)

AGVA

www.agvausa.com

(American Guild of Variety Artists - variety artists, Rockettes, Disneyland, reviews, circus)

IMDB Pro

www.imdbpro.com

For researching Agents and Managers

Also, both SAG-AFTRA and AEA list their franchised agents. They will also allow members to see the list of any agency's signed clients so you can see the type and range of talent they currently represent.

RESOURCES

CASTING and AUDITIONS

Breakdown Services www.actorsaccess.com

(for agents and managers) and Actors Access (for actors to self-submit)

Create a casting profile with headshots, resume, contact info, representation (linked to your rep's own accounts), slate and reel.

Also, Sides Express allows downloads of ACTUAL SIDES for upcoming and ongoing auditions, posted by the casting offices!

Casting Networks www.castingnetworks.com

Mostly used for commercials. Create a casting profile with headshots, resume, contact info, representation (linked to your rep's own accounts)

Casting Frontiers www.castingfrontier.com

Mostly used for commercials. Create a casting profile with headshots, resume, contact info, representation (linked to your agent's or manager's own accounts)

Backstage www.backstage.com

THE resource for actors in the beginning of their career to find auditions. Also useful reporting and how-to articles, as well as a space for advertisers to reach performers (which is a win-win: supports the paper and creates a virtual marketplace for actors to find all the resources we might want to explore.)

OTHER RESOURCES

Reproductions East/West www.reproductions.com

Quality headshot reproduction facility, with professional retouching.

ALSO: They provide a directory of both east coast and west coast headshot photographers where you can browse to begin your search. Super useful! Definitely start here to get a feel for what the standards are for a professional headshot.

And finally...

If you EVER have questions, absolutely feel free to contact me directly:

Brian Myers Cooper

brian@brianmyerscooper.com

917-549-3956

www.brianmyerscooper.com