

**So you wanna be a star? A Step-by-Step Guide for  
the L.A. Bound**

**An Honors Thesis (Honors 499)**

**by**

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A handwritten signature in black ink, appearing to read "Rodger Smith", written in a cursive style.

**Ball State University  
Muncie, Indiana**

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## **Abstract**

The finished product of my thesis "So you wanna be a star? A Step-by-Step Guide for the L.A. Bound," is a comprehensive book of steps to get from the Midwest to Los Angeles. It covers everything from deciding to make the move, to a first mailing to agents and casting directors. It also contains an in depth look at what it takes to put together a university showcase. The writing and finished project was not such an undertaking as the actual move was. Since there was not something like this for me to look at, I pretty much had to start from scratch and use my own experiences to help others. Anyone who reads my finished product will be taking advantage of a lot of hard work and stress put in on my part. The intent of this thesis is to give other small town students a leg up on their move to the greatest city on earth, Los Angeles.

# Acknowledgements

## **Acknowledgements**

- Thanks to Dr. Rodger Smith for being my advisor and guiding us through the showcase.
- Thanks to Chad Winkles for the constant support and love as well as help with the plastic covers.
- Thanks to Nancy and Jim Hendrickson for the financial support with life in general and the move to Los Angeles.
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- Thanks to all of the members of the showcase committees especially Carinne Uslar and Troy Hanna.
- Thanks to Holly Bonelli for emotional support throughout the showcase.

**So you  
wannna be a  
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# Making the Decision

## 1. Thinking About Your Future

When you think of yourself in five years, what do you see yourself doing? Do you see a house and family of four with a dog? Does it look more like a condo with an expensive sound system and a bag constantly packed for business travel? Or do you see yourself struggling along the long and winding road of the actor? The first step in deciding what to do with your life is realizing the kind of person you want to be. Although the starving artist route sounds a bit daunting, I think it would be even worse to look back at my life when I'm in my fifties and play the 'what if' game. I could not imagine wondering, "what if I had gone."

I decided that my dream of acting was important enough to put up with months, or possibly years, of Ramen noodles and clothes from the Goodwill. I decided that I had to give it a shot. For me it was more important to try than to take any other road. Some people are content with something else. If you are one of those people, be glad. You know who you are without the stress and effort of struggling for something that ultimately won't turn out to be important to you. For me, this was not an option. I suppose what I am trying to say is, you must figure out for yourself who you are and what you want to be. No one else can do this for you. Whatever you decide is what you have to live with. Think hard, this is your future.

## 2. Gathering a Support Group

The second step in the move from small town to Tinsel Town is finding a group of people that will support you and encourage your dream. While this may sound

like an easy thing to check off of your to do list, it actually is quite difficult. Many parents want to support their children until they realize what they could potentially be getting into. High school and college plays are a lot different than the years of rejection, disappointment, unemployment, and discouragement that are bound to come with a future as a professional actor. I mean think about it, would you want your flesh and blood to be put through all that? This is not even taking into consideration the amount of heartache they will feel when their little one moves from Podunkville to Los Angeles, or the amount of aching they will feel from their wallets when little one calls home two months later and asks for more money. I have known people whose families didn't even say goodbye to them when they made the big move. It takes a very big person to continue on after being practically disowned. This is the reason you must find a support group to talk, plan, and dream with. You cannot successfully get anywhere in life if you do not have someone standing behind you. I can almost hear the refrain of "Wind Beneath My Wings" chiming up in the background at this cheesy statement, but it's true. This is where I have been the luckiest girl in the world. My support group of family and friends is phenomenal. Without them I don't know what I would be doing with my life. Even on days I wanted to quit and just flip burgers for the rest of my life, they wouldn't let me give in that easily. This is what you need. Friends, family, teachers, clergy, or someone else that you know who will want the dream as badly for you as you want it for yourself. Without them, the road to L.A. will be a whole lot longer.

### **3. Visiting Los Angeles**

When you go to college you usually visit first, right? Then why would anyone want to move to Los Angeles sight unseen? Some people see Los Angeles for the first time on the freeway with U-Haul in tow. They have much more courage than I do. I cannot imagine making a major life change and not even knowing what the city looks like that you are moving to! This is why I decided to visit first before I started making any major plans. Of course all of my life I had dreamt of moving to Hollywood, so on the off chance that I hated it, I would have been pretty ticked!

Last May I traveled with my fiancé who was participating in the first Ball State University Actors' Showcase. The showcase took place early in the week so we had the rest of the time to explore L.A. I will touch more on the showcase a bit later. All I can say is that from the moment I stepped off of the plane in Los Angeles, I was in love. I could not imagine a better place to live or work. I will say that the traffic gets a bit out of hand and the freeway is probably the scariest thing I have ever seen in my life, but the amount of stuff crammed into that city is impressive on its own.

I have never seen such diversity of cultures, food, music, clothing, lifestyle, architecture, or shopping in my life. Anything you want to do, see, eat, buy, watch, listen to, read, or experience can be found in Los Angeles. I am getting so excited even thinking about it. To top it all off, it is ALWAYS SUNNY! The weather just makes everything better. By the end of that week I didn't want to come home. I knew that when I graduated I would move, immediately, to Los Angeles. This March for Spring Break we went again. My fiancé and I had more of an agenda this time.

We got our headshots taken, more about this later, and looked for an apartment. We were lucky enough to find one with a lease date for May.

On April 30, 2003, we will take off with our moving truck headed straight for Los Angeles, California. This place just makes you want to reach for your dreams. Everything seems more accessible. It really kicked me into high gear and I have been planning ever since I landed back in Indiana from my first trip last May.

#### **4. Talking To Those Who Have Made The Move**

During our visit in March we were invited to a dinner party thrown by some alumni of Ball State Theatre Department who had moved to Los Angeles. At first we didn't want to intrude and were skeptical about going, but boy I am glad we did. We had a great time simply chatting with people about their various experiences with the town and how the move had affected their lives. Each person had a little story or bit of advice to throw into the mix. It was great to see how happy these unemployed actors were living in the town where dreams come true.

Some of the best resources to consult on this subject are people who have actually done it. I loved just talking with them. They made me feel like it was really possible for little old me to do it too. The best thing you can do is make friends with a few older classmen who are moving to Los Angeles. Ask for their email addresses and keep in touch. Simply by being interested in their lives you will learn so many things that you would never have read in a book written by some stuffy old casting director writing a book for those wanting to make it in Hollywood.

## **5. Asking The Tough Questions**

Now comes the hard part. After you gather this information, you have to ask yourself if you are ready to make the commitment to follow your dreams. Please know that while I decided to go with it for the long haul, it really is not as easy as it sounds. My family, fiancé, and I have worked extremely hard to get to the point where we can pack up and move to Los Angeles. I really hate to say this because it sounds negative, but it is true, if you are not ready to put in the time and commitment it takes to pursue a dream, you will be wasting everyone's time, especially your own.

# **Making the Preparations**

# Making the Preparations

## 1. Writing Up A Timetable

All right you decided to take the next big step. The first thing you need to do now is decide when and how you will make the move to Los Angeles. The following timetable takes into account personal steps that need to be taken as well as a basic outline for a showcase timetable. This timetable is for someone who is just finishing their junior year of college.

**May** - Help with this year's showcase. Get to know some people and visit Los Angeles.

**June** - Go home to family and discuss experiences in Los Angeles. Together, decide if and when you will move to Los Angeles. Enjoy your last summer as a college student!

**July** - Get a job to save money for Los Angeles. You'll need it! You will probably need something flexible to allow time for shows and other rehearsals. Look for opportunities for student films and projects to build up your reel and acting experience.

**August** - Get back into the school routine. Work to graduate. Have a planning meeting for interest in the showcase. Keep an eye out for fall semester student films.

**September** - Showcase auditions. This will probably include a scene, resume and headshot, and a reel.

**October** - Results of the auditions should be out this month. You should keep trying to build onto your reel with student films as well as finding scenes or monologues for the actual showcase. You will also want to check in on your finances. I found that raising \$5,000.00 as a waitress was a pretty reasonable figure. Don't work yourself to death, but remember the goal you have in mind.

**November** - Keep your family updated as to what you are doing. Usually aunts and grandmas start asking for Christmas lists around this time. Think of some things that you will need in the immediate future. This could be as simple as pots and pans or as complex as money for headshots or a plane ticket for Spring Break. The point is to let them in on your goals and what they can do to help.

**December** - Plan your Spring Break trip to Los Angeles. Talk to family members at Christmas or holiday parties about your future plans. Maybe they'll get the idea that you need some serious cash and be willing to give for future occasions. If they know you're trying they'll be more likely to chip in to the cause.

**January** - Secure the theater for the showcase and get an idea about format, scenes, and monologues.

**February** - This month is for fundraising for the showcase and perfecting your specific scene or monologue choice. Choose and film first round of films for the showcase.

**March** - Send out flyers and work on second round of films if needed. Visit Los Angeles on Spring Break to possibly get headshots and scout areas for a place to live.

**April** - Make calls to secure casting directors for the showcase. Start packing it in for Los Angeles. Hit family up for last minute graduation money for Los Angeles.

**May** - Make the move and perform in well planned and thought out Los Angeles Showcase. Start your life and career. Enjoy the city you've earned it.

## **2. Saving Money**

As you've probably guessed by now, money is a very important factor in planning your future in Los Angeles. Believe it or not things are, well expensive. For our one bedroom apartment that we found over Spring Break we will be paying \$1,025.00 a month plus utilities and an extra fee for parking. That was the cheapest one bedroom that we could find that wasn't in a bad area of town. I cannot overestimate the importance of having a little savings nest egg of your own. When you arrive in Los Angeles you will be subject to many expenses that you would not even have thought of. Some of these include a moving truck (about \$800.00), car insurance, medical insurance, apartment insurance, a refrigerator, license and registration for California, acting classes, new head shots every six months, mass mailings, very expensive gasoline, and tons of other miscellaneous items that might pop up. I saved up about \$5,000.00 from tips in my time working at Outback. I was very fortunate to have parents that helped me out with rent and other expenses during the year so that I was able to save for my dreams. As I said before make sure your family knows what you are working towards. They will know that the best gifts they can give you are money and encouragement, the two things you need the most. While this may sound easier than it actually is, you must budget your funds. Give up that new shirt or dinner at Applebee's and keep track of how much you have saved. Make sure and share your progress with your family. They will be proud to know that you are working hard for yourself and be more willing to help you out. Just do the best you can. Set a manageable goal and work for it.

## **3. Researching And Loving Your Craft**

One of the best ways to learn about acting is from, you guessed it, actors! One of the best available resources is the television program "Inside the Actors' Studio with James Lipton." Some of the greatest actors of all time have attended the Actors' Studio. This list includes actors such as Marilyn Monroe, James Dean, Marlon Brando, Paul Newman, Al Pacino, Dustin Hoffman, Dennis Hopper, Robert DeNiro, and Joanne Woodward. This is a great series that traces a particular actor's career and asks questions both about career and technique. I have found out many interesting things about celebrities' humble beginnings and how they made it in the business. Each episode ends with a questionnaire that includes things such as favorite cuss word and least favorite sound. This show is great. I can't wait to be a guest someday. Another great accessible resource is DVDs. The special features on some titles are incredible. Many times they show deleted scenes, featurettes, screen tests, and interviews with cast and crew. The special features on the movie *On the Waterfront* are amazing. This DVD contains a step-by-step breakdown of the "I coulda' been a contender" scene from the movie. It contains expert opinions on the acting and how they made the scene. It also has an interview with Rod Steiger, the actor playing opposite Marlon Brando. Special features are a must for any actor. They teach about the business that goes on in front of and behind the camera.

Another great resource is your local video store. There are great performances in both older and newer movies. Next time you have a free moment, rent a video or DVD and do a little research. Some of my older favorites include:

*Giant*  
*Godfather I, and Godfather II*  
*On the Waterfront*  
*The Sting*  
*Rebel Without a Cause*  
*East of Eden*  
*The Odd Couple*  
*Harvey*  
*Roman Holiday*  
*The Desk Set*  
*It's a Wonderful Life*

*North by Northwest*  
*How to Marry a Millionaire*  
*One Flew Over the Cuckoo's Nest*  
*Casablanca*  
*Gone With the Wind*  
*Cat on a Hot Tin Roof*  
*The Seven Year Itch*  
*Breakfast at Tiffany's*  
*Adam's Rib*  
*The Philadelphia Story*  
*Taxi Driver*

Some wonderful newer movies include:

*Boogie Nights*  
*The Others*  
*Get Shorty*  
*When Harry Met Sally*  
*Bridges of Madison County*

*Mulholland Drive*  
*Philadelphia*  
*Notting Hill*  
*Primal Fear*  
*American History X*

*Pretty Woman*  
*Swingers*  
*Pollock*  
*Chocolat*  
*Rocky Horror Picture Show*  
*Shakespeare in Love*

*Fight Club*  
*Bull Durham*  
*Forrest Gump*  
*Bandits*  
*Unfaithful*  
*Shawshank Redemption*

Some actors to keep an eye out for include:

Marlon Brando  
Laurence Olivier  
Tom Hanks  
Julia Roberts  
Jack Nicholson  
Grace Kelly  
Al Pacino  
Dustin Hoffman  
Julianne Moore  
Anthony Hopkins  
Cate Blanchett  
Catherine Zeta - Jones

Paul Newman  
Jimmy Stewart  
James Dean  
Meryl Streep  
Marilyn Monroe  
Audrey Hepburn  
Robert DeNiro  
Edward Norton  
Dennis Quaid  
Phillip Seymour Hoffman  
Nicole Kidman  
Katherine Hepburn

I'm sure there are a few thousand movies and actors that I have left out of this list, but these are my favorites. This should give you a place to start. It is interesting when you start watching more movies and studying more "old time" actors. It really affects your views on acting today and how things could be played differently in front of the camera.

#### **4. Brushing Up Your Acting/Presentation**

Obviously when you arrive in Los Angeles you will no longer be considered as a student. You will be acting and competing against people who audition for a living. Your college mentality and presentation will no longer be acceptable. The only time people will even give you the benefit of the doubt as far as being a student will be at the showcase. After that last show, you are an adult, a professional on your own. Can you compete with others who do this for a living? If the answer to this question is no, you need to do some serious preparation before you get to Los Angeles. Your package for the showcase, (reel, scene/monologue, headshot/resume, and film), needs to be as perfect and professional as possible. Something thrown together the week before is not going to cut it. You need to start weeks or even months ahead to get the best performance possible out of your scene. This is also true with your reel. Class projects and shoddy student films are not going to get you an interview. If you do not

have a professional looking reel do not use it. There will be a more thorough section on this stuff later. This is simply a warning. Get your stuff together sooner rather than later. Later is too late.

## **5. Putting Together a Showcase**

Perhaps the best chance for others to see you is in a college or university sponsored senior showcase. This will be the thorn in your side if you decide to take on a leadership position. Although many of your peers will want to reap the benefits, not many will want to put in the hours of work it takes to create a show, make the contacts, and raise the money that is needed to put on something of this nature.

As you might have guessed by now, I was one of those silly want to change the world people that took on a leadership position for this year's showcase. After helping at last year's event, I really thought I could make a difference if I got involved from the get go. Although I have learned a lot from the experience, namely never depend on anyone but yourself, I think things might have been smoother for me if I had just auditioned for the event and not been in charge. In this section I will try to address some of the main things that you need to think about when considering putting on a showcase. I guess you could consider this my personal warning/suggestion section.

1. Pick a date – Although our showcase is taking place on May 6<sup>th</sup>, directly after graduation, another time of year might be a better choice. We are considering moving the L.A. Showcase to Spring Break in the future to better accommodate pilot season. Also, having a showcase this close to graduation is a very tough proposition for those that will be moving directly to Los Angeles, like me. And as you probably remember, a condition known as Senioritis usually rears its ugly head during this time of year making planning, preparations, and follow-through very difficult, especially for the less dedicated/motivated. It's ultimately up to your sponsor and the school, just know that it is going to be a very bumpy Spring Semester anyway you go.

2. Pick a place – Last year's showcase took place at the Court Theatre in West Hollywood. This was a wonderful 99-seat house with a great courtyard for a

reception afterwards. It was not possible to book the same place this year so we went for the Globe Playhouse, also in West Hollywood. Although there was no courtyard in which to hold a reception, it was still a very nice venue for our little show. The best way to find a place is to call your faithful alumni friends in LA and have them scope out locations for you. The Globe and Court were both good because there was plenty of parking available for all those who will want to come and see the show. They are also in a good part of town that is not too far of a drive for those important Hollywood bigwigs. The Globe contact person, Thad Taylor was extremely nice and helped with whatever questions or problems we had. A good place to start your search for a theatre is in *The Working Actor's Guide to L.A.* This is a fabulous guide that you really should have anyway if you are thinking of moving to Los Angeles. My parents bought it for me for Christmas and I have used it constantly since. The Globe charged \$500.00 per performance. You'll find this is pretty average as far as prices go. I would recommend the Globe again. It is a very theatrical setting with room enough for a reception in the front lobby. The Globe Playhouse is located at 1107 N. Kings Road in West Hollywood, CA 90069. The phone number is (323)654-5623. Ask to speak with Thad Taylor.

3. Pick a cast – Now we get to the exciting part, choosing the cast of players that will bring the Ball State experience to Los Angeles. Our auditions this year took place in late September. We really wanted to get an early start on things. There were a few basic requirements for the auditions: a one-minute scene to be read with a “casting director,” a headshot and resume, and a reel. Rodger had planned to send the tapes of our auditions to Los Angeles to a few casting directors he knew. Well, the auditions ended up being so bad that he just gave them to a few faculty and they decided who were the strongest 12 people. Remember that these 12 people will do all of the preparation, fundraising, publicity, and performing for the showcase. Looking back, I realize the importance of picking people that will stick with it for the long haul. Tempers flare and people start to wean towards the end. You need a group that will stick together to put on the best show possible. Choose wisely.

4. Pick a format – Choosing a format for the show was one of our highest hurdles to get over. Each person had his or her own vision of what the show should look and feel like. We went through many stages, but in the end we used basically what they used the year before. The hardest part was combining the different sections of the show so that everything flowed smoothly. We wanted to mix up the films and live pieces while maintaining a balance of comedy and drama. Here is the formula we ended up with (it worked quite well).

- While the lights were dimming our headshots came up while we were each saying a sentence that Grant Cheney came up with.
- Then our interviews came up on the screen. Grant Cheney interviewed each of us for about 20 minutes. He chose a few interesting questions beforehand. He chose a few seconds of each person's interview and wove them together. After they faded we entered from different points in the room.
- We sat on chairs set on the stage in an arch around the screen. Then our films and live performances were presented to the audience. Before each live piece was performed the players' names were shown on the screen for a few seconds.
- At the end of the last piece, the sentence from the beginning was played again and we each moved to a pose when our section was played.
- After the show we went to the lobby and networked with those who came to the show.

5. Pick committees – Committees are the best way to arrange the duties that will need to be completed to have a successful showcase. Our committees included: fundraising, publicity (mailings/alumni), filming, and workshops. It is best to choose someone REALLY RESPONSIBLE to be the chair of each committee. Each committee name pretty much speaks for itself.

- Fundraising – Raised money for US to spend in Los Angeles. Nothing associated with this committee can say Ball State University or you have to give the money over to the Theatre Department. We had a bake sale and a magazine sale. These two things brought in about \$1,200.00. We ended up getting \$98.00 a piece. Not bad for a bake sale and selling magazines.

- **Publicity** – Worked on mailings and phone calls. This committee was in charge of coming up with a poster design and arranging times for us to make follow up phone calls and faxes. Each person was assigned 60 people to call and follow up with. Many faxes and re-faxes were sent in the process. They were also in charge of calling and inviting the alumni.
- **Workshops** – This basically turned out to be one person, me. At last year's showcase, we took advantage of people that Rodger knew that were associated with the business. We had a personal manager, a theatrical director, a casting assistant, and an actress come and answer our questions about getting started in the business. We also had Bob Harbin come in to give some last minute tips on the pieces that were to be presented at the showcase. These were very helpful, but my favorite part was the tour of the General Hospital set. The man in charge of this is Bob Young. He is an angel. He has the hookup since he used to be a Vice President of ABC Studios. Basically Rodger and I decided on whom we wanted to invite and then told Bob the day and time and he set it up for us. This year's lineup was as follows:
  - May 5<sup>th</sup> ABC Studios
  - 9:30 – 11:30 – Acting with Bob Harbin
  - 11:30 – 1:00 – Lunch and tour of General Hospital with Bob Young
  - 1:15 – 2:30 – Panel 1 – The Business of Hollywood  
Bruce Economou, Rachel Rothman, Mark Scroggs
  - 2:45 – 3:30 – Panel 2 – Alumni Experience  
Anthony Montgomery, Beau Danner, Scott Sandoe
- **Filming** – The filming group had the hardest time this year and the fruits of their labors were pretty much kicked to the curb in the last few moments before the showcase. I would **STRONGLY** suggest **NOT** filming six new films next year. This is an impossible task and the majority of them are going to turn out horribly. This committee should be in charge of the intro and ending to the show as well as the interviews. If someone is absolutely in need of tape **DEFINITELY** start, well, now, and keep going until you get it right. The last semester of your senior year is not the time to try and become Steven Spielberg with the films. I will say the Carinne Uslar had nerves of steel this year with this committee and I am surprised she is not dead from a stroke or heart attack.

6. Pick a definite meeting day and time – Choosing a set day and time when everyone in the showcase can meet every week is a must!!!! Things got really horrible last year when everyone was trying to arrange a million schedules and no two were the same. Ask anyone who has been through the showcase process and they will tell you that the last semester of your senior year will be **HELL**. You must prepare for this.

Alumnus Holly Bonelli shared her thoughts with me, "It was mass chaos and it is too bad that we didn't set a mandatory day and time to meet when auditioning."

7. Pick a schedule – Choosing a set schedule of steps and events to complete before the showcase is also something I highly recommend. Of course things will change over the course of the semester, but having an overall outline is helpful. Things to consider when making your schedule are:

- choice of scene or monologue and respective partners
- date to be off book with scenes and monologues
- deadline for design and completion of the poster
- date to send out first shipment of posters
- deadline for the compilation of all films and interviews
- the days in which calls and faxes will take place
- dates for full rehearsals of the show
- deadline for headshots (proofs, copies, and headshot and resume for folder)
- deadline for plane tickets or other transportation
- deadline for hotel or alumni arrangement
- date for filling out papers for reimbursement and picking up the money

I'm sure there is some little detail that I have left out, but believe me you will stumble upon it in the wee hours of the morning the week before you leave for Los Angeles. Basically, a schedule is important. Stick to it as much as you can, but still allow yourself to be flexible. Just make sure that everyone is pulling his/her weight and not dragging the others down. It will take all of you to make the showcase work.

8. Pick yourself up and head for L.A. – Well, you've put the work in and now it is time to really shine. In the week before the showcase check up with everyone you have contacted to help you out with anything. The owner of the theatre, people involved in the workshop, the caterers, people coming to the showcase, and alumni taking people in should all be contacted to make sure the plans are still a go. Also we discovered something this year, perhaps too late, which might be great for next year. Mark Scroggs a former BSU student lent Troy Hanna his office to fax last minute invites to casting directors and agents that he knew. We did it the day before, definitely too late, but if it is done earlier next year the attendance might go up. Once you are in L.A. enjoy the ride. You have worked so hard for what you are about to do just let the energy of the moment flow over you. You have put in the work, do not worry over the outcome, just do the best you can for YOURSELF. Have fun!!!

9. Pick people's brains – You made it through the workshops and the showcase!!!  
CONGRATULATIONS!! Talk to people who came and get every bit of information you can from them. They are in the business. USE this chance. You may not get a chance to talk to people like this for a very long time. Ask them anything. Talk about them, talk about you, talk about food, anything. Just talk! You'll be glad you did.

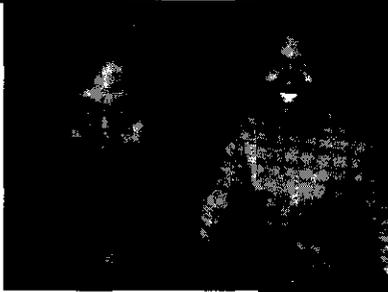
# Examples

The first is an example of our poster sent to casting directors and agents.

The second is an example of the contact sheets we used for the mailings and calls. This does not include every name, but instead gives you a place to start. Send posters to every person you can find anywhere, books, directories, magazines, and movie credits. You have nothing to lose by sending to everyone.

**Ball State University**  
**Class of 2003**

# *Actors' Showcase*



May 6, 2003

May 6, 2003

You are invited to  
**Films and Live Performances by**  
BSU's graduating Seniors

The Globe Theatre  
1107 N. Kings Rd.  
West Hollywood, CA

Event 1:  
Catered Reception 12-1pm  
Showcase 1-1:45pm

Event 2:  
Catered Reception 6-7pm  
Showcase 7-7:45 pm

RSVP: [bsushowcase@hotmail.com](mailto:bsushowcase@hotmail.com) or (765) 285-8756



| Contacted   | Phone #                          | Fax # | Who | Yes / Which | No | Misc. info | Date | Time |
|---|----------------------------------|-------|-----|-------------|----|------------|------|------|
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| <b>Crystal Sky Communications</b><br>1901 Avenue of the Stars<br>Ste. 605<br>Los Angeles, CA 90067  | (310) 843-0223<br>(310) 553-9895 |       |     |             |    |            |      |      |
| <b>D'Agosta, Joe</b>  | (310) 652-8123                   |       |     |             |    |            |      |      |
| <b>De Santos, Elina</b><br>P.O. Box 1718<br>Santa Monica, CA 90406-1718   | (310) 829-5958                   |       |     |             |    |            |      |      |
| <b>Dehorter, Zora Casting</b><br>MGM<br>2400 Broadway, Ste. 340<br>Santa Monica, CA 90404   | (310) 586-8964<br>(310) 586-8692 |       |     |             |    |            |      |      |

| Contacted  | Phone #        | Fax #          | Who | Yes / Which | No | Misc. info | Date | Time |
|--|----------------|----------------|-----|-------------|----|------------|------|------|
| <b>Abesera, Melissa</b><br>400 N. Orange Dr.<br>Los Angeles, CA 90036  | (323) 931-1782 |                |     |             |    |            |      |      |
| <b>Aquila, Deborah (Union Only)</b><br>9350 Civic Center Dr. Suite 110<br>Beverly Hills, CA 90210                        | (310) 288-4658 | (310) 288-4658 |     |             |    |            |      |      |
| <b>Arata, Maureen A.</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste 4-B<br>Los Angeles, CA 90004                       | (323) 463-1925 |                |     |             |    |            |      |      |
| <b>Baca, Patrick</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                             | (323) 463-1925 |                |     |             |    |            |      |      |
| <b>Barish, Rise</b><br>Riser Barish Casting. CCDA<br>1216 5th St.<br>Santa Monica, CA 90401<br>www.risebarishcasting.com | (310) 458-1100 | (310) 456-9718 |     |             |    |            |      |      |
| <b>Barry, Mathew &amp; Nancy Green-Keyes</b><br>4924 Balboa Ave. #37<br>Encino, CA 91316                                 | (318) 759-4425 |                |     |             |    |            |      |      |
| <b>Barylski, Deborah</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                         | (323) 463-1925 | (323) 463-5753 |     |             |    |            |      |      |

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| <b>Steinberg, Dawn</b><br>c/o C.S.A.<br>606 n. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004          | (323)463-1925 |     |             |    |            |      |      |
| <b>Stiner, Sally</b><br>12228 Venice Blvd., Ste 503<br>Los Angeles, CA 90066                               | (310)392-3197 |     |             |    |            |      |      |
| <b>Stone, Andrea</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004            | (323)463-1925 |     |             |    |            |      |      |
| <b>Stone, Stewart</b><br>Castaway Studios, CCDA<br>8899 Beverly Blvd. Lobby Level<br>Los Angeles, CA 90048 | (310)248-5296 |     |             |    |            |      |      |
| <b>Stratton, Gilda</b><br>c/o C.S.A.<br>606 Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004             | (323)463-1925 |     |             |    |            |      |      |
| <b>Stroud, Catherine</b><br>c/o C.S.A.<br>606 Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004           | (323)463-1925 |     |             |    |            |      |      |
| <b>Swann, Monica</b><br>Monica Swann Casting<br>12031 Ventura Blvd., Ste 4<br>Studio City, CA 91604        | (818)769-8564 |     |             |    |            |      |      |

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| <b>Shull, Jennifer</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004     | (323)463-1925 |     |             |    |            |      |      |
| <b>Shulman, Marcia</b><br>20th Century Fox<br>10201 W. Pico Blvd., Bldg. 173<br>Los Angeles, CA 90035 | (310)369-3405 |     |             |    |            |      |      |
| <b>Simkin, Margery</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004     | (323)463-1925 |     |             |    |            |      |      |
| <b>Skoff, Melissa</b><br>11684 Ventura Blvd., Ste. 5141<br>Studio City, CA 91604                      | (818)760-2058 |     |             |    |            |      |      |
| <b>Slater, Mary Jo</b><br>c/o C.S.A.<br>606 N Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004      | (323)463-1925 |     |             |    |            |      |      |
| <b>Soble, Sharon</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004       | (323)463-1925 |     |             |    |            |      |      |
| <b>Stalmaster, Lynn</b><br>12100 Wilshire Blvd., Ste. 200<br>Los Angeles, CA 90025                    | (310)552-0983 |     |             |    |            |      |      |

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| <b>Campobasso, Craig</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90025                        | (323)463-1925  |                |             |    |            |      |      |
| <b>Carlton, Cathi</b><br>Cathi Carleton Casting, CCDA<br>Westside Cast. Studios/2050 S. Bundy Dr.<br>Los Angeles, CA 90025 | (310)820-9200  | (310) 820-5408 |             |    |            |      |      |
| <b>Cassel, Ferne</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90025                            | (310) 449-7171 |                |             |    |            |      |      |
| <b>Cassidy, Alice S.</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90025                        | (323)931-4381  |                |             |    |            |      |      |
| <b>Chag, Lindsay</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90025                            | (818)769-9576  |                |             |    |            |      |      |

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|---|---------------|----------------|-------------|----|------------|------|------|
| <b>Brown/West</b><br>Brown/West Casting<br>(Ross Brown)<br>7319 Beverly Blvd., Ste. 10<br>Los Angeles, CA 90036 | (323)938-2575 | (323) 938-2755 |             |    |            |      |      |
| <b>Buck, Mary V.</b><br>Buck/Edelman Casting<br>4045 Radford Ave., Ste. B<br>Studio City, CA 90028              | (818)506-7328 | (818) 506-5903 |             |    |            |      |      |
| <b>Bullington, Perry</b><br>MacDonald-Bullington Casting<br>1645 N. Vine St., 9th Fl.<br>Los Angeles, CA 90028  | (323)468-0599 | (310) 396-3611 |             |    |            |      |      |
| <b>Burch, Jackie</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                 | (323)463-1925 |                |             |    |            |      |      |
| <b>Cagen, Irene</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                  | (323)525-1381 | (323) 525-0131 |             |    |            |      |      |
| <b>Campanella, Akua</b><br>Akua Campanelaa Casting<br>2630 Lacy St.<br>Los Angeles, CA 90031                    | (323)222-1656 |                |             |    |            |      |      |

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| <b>Saks, Mark</b><br>Columbia Tristar, Sr. VP, Tal/Casting<br>9336 W. Washington Blvd., Bldg C., #207<br>Culver City, CA 90232 | (310)202-3444 |     |             |    |            |      |      |
| <b>Sandrich, Cathy</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                              | (310)358-7190 |     |             |    |            |      |      |
| <b>Schary, Gabrielle</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                            | (310)450-0835 |     |             |    |            |      |      |
| <b>Schuster-Goss, Arlene</b><br>ASG Casting, CCDA<br>12716 Riverside Dr.<br>North Hollywood, CA 91607                          | (818)762-0200 |     |             |    |            |      |      |
| <b>Scoccimarro, Gene</b><br>c/o C.S.A.<br>606 N Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                             | (323)463-1925 |     |             |    |            |      |      |
| <b>Scott, Kevin</b><br>Warner Bros. Television, Bldg. 140<br>300 Television Plaza, Room 149<br>Burbank, CA 91505               | (818)954-5138 |     |             |    |            |      |      |
| <b>Scully, Joe</b><br>5642 Etiwanda Ave. #8<br>Tarzana, CA 91356   | (818)705-0620 |     |             |    |            |      |      |

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| <b>Selik, Lila</b><br>Lila Selik Casting, CCDA<br>1551 S. Robertson #202<br>Los Angeles, CA 90035           | (310)556-2444 |     |             |    |            |      |      |
| <b>Selkirk, Francene</b><br>Zydeco Studios, CCDA<br>11317 Venutra Blvd.<br>Studio City, CA 91604            | (818)506-0613 |     |             |    |            |      |      |
| <b>Selzer, Julie</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004             | (323)463-1925 |     |             |    |            |      |      |
| <b>Sepulveda, Anthony</b><br>Warner Bros. Bldg. Room 137<br>300 South Television Plaza<br>Burbank, CA 91505 | (818)954-7639 |     |             |    |            |      |      |
| <b>Shannon, Barbara</b><br>Barbara Shannon Casting<br>1537 Rosecrans St., Ste. G<br>San Diego, CA 92106     | (619)224-9555 |     |             |    |            |      |      |
| <b>Sheaks, Christine</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004         | (323)463-1925 |     |             |    |            |      |      |
| <b>Sheppard, Bill</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004            | (818)789-4776 |     |             |    |            |      |      |

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| <b>Donovan, Michael</b><br>Michael Donovan Casting<br>8907 Wilshire Blvd., Ste. 200<br>Beverly Hills, CA 90211 | (310) 657-2820 |                |             |    |            |      |      |
| <b>Chamian, Denise</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004              | (323)463-1925  |                |             |    |            |      |      |
| <b>Chazin, Sharon Lieblein</b><br>Nickelodeon<br>2600 Colorado Blvd., 2nd floor<br>Santa Monica, CA 90404      | (310)752-8000  | (310) 752-8502 |             |    |            |      |      |
| <b>Claman, Barbara</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                 | (323)463-1925  |                |             |    |            |      |      |
| <b>Cohen, Andrea</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                   | (323)463-1925  |                |             |    |            |      |      |
| <b>Bluestein, Susan</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                | (323)463-1925  |                |             |    |            |      |      |
| <b>Blythe, Eugene</b><br>ABC-TV<br>500 S. Buena Vista St.<br>Burbank, CA 91521-4651                            | (818)460-7313  |                |             |    |            |      |      |

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|---|---------------|----------------|-------------|----|------------|------|------|
| <b>Bouley, Judith</b><br>Judith Bouley Casting<br>P.O. Box 4009<br>Felton, CA 95018                               | (408)626-0380 |                |             |    |            |      |      |
| <b>Boykewich Torres, Elizabeth</b><br>Mussenden Casting<br>10536 Culver Blvd., Ste. C<br>Culver City, CA 90232    | (310)559-9522 |                |             |    |            |      |      |
| <b>Bradley, Deedee</b><br>Warner Bros.<br>300 Television Plaza<br>Burbank, CA 91505                               | (818)954-7841 |                |             |    |            |      |      |
| <b>Branman, Megan</b><br>Warner Bros. Television-Bldg. 140<br>300 Television Plaza-Room 139<br>Burbank, CA 91505  | (818)954-7642 |                |             |    |            |      |      |
| <b>Brinegar, Kate</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                     | (323)463-1925 |                |             |    |            |      |      |
| <b>Briskey, Jacklyn B.</b><br>C.B.S. Studio Center<br>4024 Radford, Admin Bldg, Ste. 280<br>Studio City, CA 91604 | (818)655-5601 | (818) 655-8341 |             |    |            |      |      |

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| <b>Donovan, Michael</b><br>Michael Donovan Casting<br>8907 Wilshire Blvd., Ste. 200<br>Beverly Hills, CA 90211 | (310) 657-2820 |                |             |    |            |      |      |
| <b>Chamian, Denise</b><br>c/o C.S.A.<br>606 N. Larchmont Blvd. Ste. 4-B<br>Los Angeles, CA 90004               | (323) 463-1925 |                |             |    |            |      |      |
| <b>Chazin, Sharon Lieblein</b><br>Nickelodeon<br>2600 Colorado Blvd., 2nd floor<br>Santa Monica, CA 90404      | (310) 752-8000 | (310) 752-8502 |             |    |            |      |      |
| <b>Claman, Barbara</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                 | (323) 463-1925 |                |             |    |            |      |      |
| <b>Cohen, Andrea</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                   | (323) 463-1925 |                |             |    |            |      |      |
| <b>Bluestein, Susan</b><br>c/o CSA<br>606 N. Larchmont Blvd., Ste. 4-B<br>Los Angeles, CA 90004                | (323) 463-1925 |                |             |    |            |      |      |
| <b>Blythe, Eugene</b><br>ABC-TV<br>500 S. Buena Vista St.<br>Burbank, CA 91521-4651                            | (818) 460-7313 |                |             |    |            |      |      |