



Act Now!

LA's most exclusive
Networking company

February
2008

Featured Client of the Month!

David Lawrence

ACT NOW: David, thanks for talking with us.

DAVID: My pleasure. It's so hard to get me to talk about myself - I don't know how you guys do it!

ACT NOW: What brought you to LA, and how long have you been here?

DAVID: The weather - the crappy weather in Washington DC. They don't know how to handle snow there, so during one particularly spectacular snowstorm, as the city was shut down, I made the decision right then to finally move to LA. So I dug my car out of the snow, grabbed the last loaf of bread and roll of toilet paper off the supermarket shelf and headed west. That was in March of 2003, so I've been here just about 5 years.



David Lawrence

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February Successes!

BOOKED!

David Lawrence
David Lawrence
Ned Hosford
Ann Henson

UNTRACEBLE
National Commercial
Pepsi Commercial
MILE HIGH

READ FOR!

Kanin Howell
Aisha Kabia
(series reg. role on JJ Abrams pilot!)
Aisha Kabia
Chera Holland
Jenn Liu
Dufflyn Lamers
Michelle Josette
Zach Ford
Victor Warren
David Lawrence
Shana Sosin

KAMIEN RYDER
Fringe
Man of Your Dreams
A FAMILY AFFAIR
webisode
In2ition- webseries
Pictures of You
M.O.W- Depth Charge
M.O.W- Depth Charge
SOUTH DAKOTA
SOUTH DAKOTA

SIGNED!

Johanna Parker

Avalon Artists



Interview with Casting Director

Paul Ruddy

By: Kenna Dean, Owner of Act Now!

How long have you been with your current office?

Three years

What projects are you currently casting?

We are working on several independent features including "Screamers 2," a futuristic action adventure for Sony, the children's film "Aussie and Ted," and "Psycho/Analysis" about

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 ★ **STRIKE UPDATE:** ★
 ★ **WHY SHOULD I MEET CD'S DURING** ★
 ★ **THE STRIKE YOU MAY ASK?** ★
 ★ "The projects I'm casting ★
 ★ now will be cast by the time the ★
 ★ strike is over- so that's not ★
 ★ smart." ★
 ★ **-PETER PAPPAS** ★
 ★ **ASSOC. VALKO/MILLER CASTING** ★
 ★ For strike updates check out this website: ★
 ★ DeadlineHollywoodDaily.com ★
 ★ *****



Do you have a **Birthday** this month?

If so, call your consultant to **save 10%** off one workshop of your choice.

(This offer cannot be combined with any other discounts, expires February 29, 2008)



Paul Ruddy, cont. from pg. 1

Alfred Hitchcock. We also do a number of Lifetime and Sci Fi Channel movies every year. We have quite an eclectic slate.

Can you tell me about your background and how you got into casting?

I have an unusual background. I actually started out back East working as an attorney. My love of film, television and theatre brought me to Los Angeles 9 years ago. I worked for Abrams Artists and The Gersh Agency before breaking into casting, where I found my niche. I love discovering new talent and giving an actor their first opportunity.

What are some of your biggest do's and don'ts?

Be prepared and don't make excuses. Ask questions if you are not sure about a scene. If you get a callback, don't change your performance. The reason you got the callback was because we liked what you did the first time. View an audition as a job interview and look your best. And never, ever crash an audition.

How beneficial do you find workshops in your casting process?

I find them very useful. I love seeing new talent. I try to bring in as many actors I meet at workshops as possible.

Do you attend theatre? Stand-Up Comedy? Showcases other than workshops?

Yes. I try to see as much as I can given our sometimes hectic schedule. I love theatre, but I've become very selective. After a long day of work, I want to be entertained.

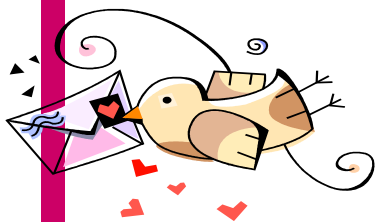
Are there any tips you can give an actor who is just starting out in the LA market?

I am a big supporter of doing workshops to get exposure and experience. Know that pursuing an acting career takes time, patience and tenacity. This is a highly competitive industry. Do whatever you can to hone your skills, whether it be a play, a showcase, a short film or a student film. Work begets work. Interning in a casting office or working as a reader can also be very beneficial.

Be realistic when looking for an agent or a manager. You need to start small. Perhaps find a commercial agent first. The larger agencies are not going to respond to someone with very few credits.

Talk about headshots. This seems to always be a big challenge for an actor. What advice can you give them about getting the "right" shot?

Shop around. Look at photographers portfolios to see who you believe would capture you the best and have friends help you pick out your shots. Make sure your headshot looks like you. This may sound simplistic, but you have no idea how many times I meet





Paul Ruddy, cont. from pg. 2

an actor who looks nothing like his/her picture. If you misrepresent yourself in your headshot, then you are going to be called in on the wrong projects. It is a waste of everyone's time. I also hate shots that are airbrushed to death or look like they were done at Sears Portrait Gallery.

Let's say an actor has the right look for a role, however doesn't necessarily have the credits you are looking for: how much can good training play into the equation of whether or not you'll bring them in?

Training plays a huge part. If I see an actor has studied with a respected acting coach or has graduated from a prestigious acting school like Carnegie Mellon or NYU, I am much more likely to give them a shot, even if their credits are not extensive.

Do you respond to actors whose work you have not seen when they submit directly to you with a headshot/resume or postcard?

Honestly, rarely. We get such a volume of mail that unless the actor has something that jumps out at me, I more than likely will not respond. Sending unsolicited headshots is generally a waste of time.

What is the best way for an actor to keep in touch with you?

Postcards are really the best way, especially if they have an upcoming project that they want me to be aware of.

When do you watch reels? For which roles?

Reels are very important no matter how large or small the role is. Often, if we are on the fence about an actor, for whatever reason, a reel can be very beneficial. However, they should be brief (no more than 2-3 minutes), showcasing the actor's best work at the beginning.

Thank you for your time and honesty Paul. I look forward to seeing you again soon!

**Kenna Dean
Owner, Act Now**

David Lawrence, cont. from pg. 1

ACT NOW: Do you find it hard to get parts as an older character actor?

DAVID: Actually, no. It's no harder or easier than you make it. People will set themselves up for failure if they say things like "there are no parts for women," or "there are no parts for older actors." I think if you bring the authentic you, you'll succeed far more often than if you start with the yoke of what you perceive as your limitations. I've never worried about what will disqualify me for a job - just what I can do to be the best qualified person to get the job.





David Lawrence, cont. from pg. 3

ACT NOW: You do a lot of workshops - why?

DAVID: I'm a sucker for a female voice selling me seats in workshops! Actually, I believe in a very straightforward and businesslike approach to my acting and voiceover career: your customers need to know you, and they need to know that you can consistently deliver good work. I love the fact that you can build a relationship with a casting person in a workshop, not just greet them quickly, read, and be gone so the next person can jump into a hectic casting session. The more of my customers (the casting people) that see me (and hopefully like what I can do), the more likely I'll get called in. And the proof is in the pudding - I've been called in to major casting sessions 47 times in the last year, almost all due to relationships made in workshops. The year before? 1. And the part was written out on my way to the casting session.

ACT NOW: You mention voiceovers - you do a lot of work there, and you actually conduct a workshop on voiceover work. Tell us about that.

DAVID: I've been doing voiceover work for about 30 years - you've heard my voice on video games, commercials, on hold (if you've had trouble with AOL, that's me purring in your ear trying to keep you calm) and in films. I think that voiceover acting is just that - acting, and there are so many people that come to Act Now that have no idea how great their voices are. I encourage them to get that demo made, and start marketing themselves - it's my survival job as well as another outlet for my acting. And I love the look on the faces of the people that come to my workshop when they hear their natural, authentic voice, directed and produced - it makes them smile and inspires them to maybe pursue the voiceover side of acting. One of my big private thrills is to sit down in my home studio, knock out a voice file, and know that 3-5 minutes just made me a thousand dollars or so.

ACT NOW: Thanks so much!

DAVID: My pleasure. Now get back to work before Kenna notices you're interviewing me.

WOW David! Just goes to show you that if you combine a positive attitude with pro-activity, good things happen. We are proud of you and wish you continued success!

Love,
The Act Now gals!

**VALENTINES
DAY
COUPON
10%
OFF !!!!**

*Here's a sweet deal for
you on
February 14th.*



*Save 10% off
the workshop of your
choice. Call your con-
sultant and use the
discount phrase
"I Love You" to receive
the discount.*

*Happy Valentines Day to our Wonderful Clients.
Lots of Hugs & Kisses from The Act Now Gals!
XOXOXOXOXO*

