



Act Now!

LA's most exclusive
Networking company

MAY 2008

Featured Client of the Month! Matthew Jaeger

Hey Kenna and Act Now!

First off, let me say I'm the guy who read all the letters on the wall about how people had been taking workshops for NINE WHOLE MONTHS before they got a call from a casting director, so just hang in there. Yeah. Nine months. Congratu-frickin-lations.



I've been going for over four years - which for an LA actor, especially one with my patience is an eternity. I admit, I was beginning to despair. Don't get me wrong, I'd had some success, mostly from Michael Donovan (who since my

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Interview with Casting Director Kari Kurto

Assoc. with Dava Waite-Peaslee

By: Kenna Dean, Owner of Act Now!

How long have you been with your current office?

Almost 7 years

What projects are you currently casting?

"My Name is Earl" and "Weeds"

Can you tell me about your background and how you got into casting? I got interested in college. I always loved performing arts growing up but knew I didn't want to be an actor.

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Recent Successes!

BOOKED!

Mark Doerr	Bones
Aisha Kabia	Women's Murder Club
F William Parker	Criminal Minds
John Pirrecello	Criminal Minds
Jamison Haase	Two & A Half Men
Jamison Haase	Women's Murder Club
Bobbie Bagby	Chrysler Commercial
Evan Zalaha	Mazda Commercial
David Lawrence	ALL ABOUT STEVE
David Lawrence	THE CHANGELING
Matthew Scott Montgomery	Ladies of the House (MOW)

READ FOR!

Hilary Ward	Brothers & Sisters
Randy Guiaya	Criminal Minds
Michael D. Cohen	Rules of Engagement
Jenn Liu	Women's Murder Club
Jenn Liu	Criminal Minds
John Pirrecello	CRAZY ON THE OUTSIDE
Tracy Francis	Chrysler Commercial
Keith Nelson	A Thousand Words
Jeff Grays	A Thousand Words
Aisha Kabia	Criminal Minds
Jonathan Aube	Criminal Minds
Susan McKay	Criminal Minds
Steve Alderfer	Criminal Minds
David Lawrence	CRAZY ON THE OUSIDE,
David Lawrence	Two & A Half Men
Aisha Kabia	Scrubs
Philip Asta	Chrysler Commercial
Suzan Brittan	Starting Under
Morry Schorr	Ugly Betty
Dave Kuhr	Criminal Minds
Tim Coyne	House
Jackleen Madjerian	Chrysler Commercial
Jesse Saler	Chrysler Commercial
Jayne Clement	Dodge Commercial
Michelle Josette	STAN HELSING
Chris Emerson	STAN HELSING
Deanna Smith	Entourage
Jessica Keats	Entourage
Aisha Kabia	The Game

Agency Call-In/ SIGNED!

Ted Fenton called in by Clear Talent
Philip Asta signed with Clear Talent
Jayne Clement signed with Imperium 7



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 May 30th 2008)



Kari Kurto cont. from pg. 1

I went to Emerson College, a film school, and someone mentioned 'Casting' to me and it just fit. I ran with it and got recognition and funding to start my own casting organization at Emerson where I cast many of the student films. That led me to cast some indie films in Boston which created enough attention for the VP of Casting at Fox to call me one day and ask me to put some people on tape for a pilot. I maintained that relationship and when it was time to come to LA for a semester with school, I ended up setting up an internship with them. After that was over, I went back to Boston and graduated, and then got a phone call from their office where they basically said, 'if you want a job in casting you have to come out here right now!' So I packed up all my stuff, moved out here, they set me up to interview with Dava where I sat down and had coffee with her for two hours and she hired me on the spot. I've now been with her almost 7 years.

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

I think the first most important thing when you come in for a comedy audition is to hit every single joke, and then make the rest of it nice and conversational and natural. Research the show so that you can understand the comedy of it and it will help you find these jokes. Do come in with all the confidence you can summon. You are trying to sell your performance to us so you had better be your own biggest fan! When you're auditioning, keep that confidence up. If you flub a line, it's okay!! Just keep the energy up and keep going. Know that everyone flubs lines and it's perfectly natural...don't let it throw you. We're not testing you on this, we want to see how well you can act, how well you can RE-act, how well you stay in the scene, what interesting facial expressions and gestures you can add to make it more fun, and most importantly what is it that you specifically possess that you can add to the role to make it better. Don't apologize. Ever. Do dress to suggest the character, but don't come in in costume and don't use props. We want to see you and your performance and as soon as something like a costume or props enter the room then it's distracting. Don't tell jokes or do vaudeville and don't come in in character. Do know at all times that you are doing a great job and the best you can and be proud of every performance that you give, no matter what.

How beneficial do you find workshops in your casting process?

I love doing workshops and trying to find new, interesting talent! I also find it's more helpful for the actors to know a bit about the casting person before they go in, to me they usually then seem less nervous and more relaxed and prone to doing a good job!

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

Occasionally. Theater and Improv Comedy mainly, maybe once every couple weeks, but I'm going to try to get better about that, haha.

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

Meet as many people as you can and keep up your contacts and relationships without being too annoying. Get seen. Do plays and mail out invites. Postcard. Do anything you can to get your face and your name seen by Casting Directors and make it interesting, make them want to see you. Spend time every day doing stuff like this and NEVER GIVE UP! People do this for a year with no results and get frustrated, but it takes longer than that most of the time...sometimes a couple years without a single audition, just keep working just as hard. Also if you want to get into television, you have to be in the Screen Actors Guild, so that should be one of your first goals. Getting an agent and/or a manager to represent you and help you on your quest is also helpful, but you have to keep working at it by yourself even after you do get representation as well.



Kari Kurto, cont. from pg. 2

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?

Make sure that it looks like you is the #1 goal. After that, make sure it reflects your personality and the characteristics that are the strongest in you that you bring to auditions and roles. If you're quirky, make your shot a little quirky. If you're super serious, reflect that in your attitude and clothing choices. I'm also a big fan of character shots...if you are really good at playing military roles or lawyer-type roles make sure you have a shot that showcases that because we're stupid and fall for it!

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?

For me I do look at training a lot of times, but if there are other actors with more credits that will weigh in more heavily. Since we do a lot of comedies, I like to see a lot of improv experience...Groundlings, Second City, I.O., UCB...to me it says that someone has at least taught you some semblance of comedic timing which is imperative.

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

It depends on their look. The first thing that I do when I am looking for a role is go thru everyone and look for the perfect looks. If you happen to send a postcard or blind submission and you're a one armed man with a unibrow, and that's exactly what I'm looking for at that moment, then you may be in luck!

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

Mailings...send me a new headshot and resume at the beginning of each TV season if you have new credits, new representation or a new look. We move around a lot so make sure that you have the correct address by calling Breakdowns or CSA before you send it in.

When do you watch reels? For which roles?

I like speed reels. I think they're a great tool for agents to use when they submit an actor for a role and I may not know who they are and I don't have time to pre-read. They can then email me a link of your speedreel, I click on it and get a nice little flavor of who you are and can then judge if you are right for the role they are pitching you for or not.

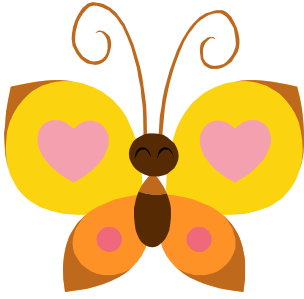
Thank you for your time and honesty, Kari . I look forward to seeing you again soon!

Kenna Dean
Owner, Act Now!

In Remembrance:

We here at Act Now are saddened by the sudden passing of casting director Al Guarino. Al was a frequent guest at Act Now and a good friend. He will be greatly missed.





Matthew Jaeger, cont. from pg. 1

workshop with him calls me in for everything) but aside from a few "almosts," nothing stuck.

And then (that's right, this is the part where the And Then comes in) instead of giving up I went the other way. I called my wonderful consultant, Dufflyn Lammers (quite a woman, let me tell you) and told her I wanted to be in a workshop every Monday night, rain or shine. And she rose to the challenge.

That was July 2007. Two months later Trisha Debski called me in for the "L Word." Life was looking good. Then the WGA went on strike. AHHHH! The Universe is a cruel mistress.

But I kept going. And soon after that, the intrepid Mr. Donovan referred me to my current agent, who signed me, in the middle of the strike, and since March 1st has sent me on more auditions than all my previous agents, COMBINED. They include, Numb3rs, The Boston Court Theatre, and many independent films.

And that brings me to my final bit of news. This Monday, I booked a lead in a feature called "Just Say Love." It pays full SAG scale, I'm being flown (first class) to New Hampshire for the four week shoot, and best of all, I can finally tell everyone at home I'm actually working as an actor.

I guess what all this is leading up to is that for those of you who have been here two, three, or more years, hang in there. Push hard, and always, ALWAYS keep in touch -postcards, at least once a month. And get your butt out in front of as many people as possible. It only takes one casting director to get behind you, and after you get two or three, life starts to look pretty good. Thank you Dufflyn, and everyone else at Act Now!

Best Wishes,
Matthew Jaeger

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

