FISH FOOD

The Collective’s Guide to Starting Your Career After Muhlenberg
New York City is one of the busiest cities for theater, film and TV, so the majority of your life here will be spent auditioning. Regardless if you are Equity, SAG-AFTRA, or not yet a member of a union, there are audition rules in place to help things run as smooth as possible. While every audition may bring a few surprises here and there, the following audition procedures are standard practice for all Equity calls.

**Official Sign-Up Sheet Procedures:** An official sign-up sheet for Equity performers will be posted a week in advance for each required Chorus Call (ECC) in the Equity Office. You do not have to sign the Official List in order to be seen.

a.) *“Unofficial lists” cannot be honored.*

b.) You may sign the official list 9:30am-5pm every day for a week prior to the call. Lists are removed at 5pm the day before the scheduled date of the call.

c.) Sign the list one name at a time on the numbered lines. **Cross outs/erasures are not recognized.**

d.) Arrive 30 minutes before the call starts to hear the list read by a monitor and to receive an audition card. If you are not present, you will lose your place and will get a card only after the entire list has been read. There is usually a line started for people not already signed up on the list.

e.) Equity members are seen first, then Equity Membership Candidates (EMC) if they agree to see any non-union people, then Non-Equity.

Your first question may be, “Where should I live after graduation?” There are many vibrant arts scenes in cities across the country, and there are alumni pursuing successful careers in many of them. We have compiled some basic information to help get you acquainted with some of the larger cities.

“New York City - Center of the Universe…”

-RENT
How To Join A Union

It isn’t mandatory to join a union to be a working actor in NYC, but at some point you may find yourself ready to join. The next two pages should help you navigate the different ways you can become a union member.

Joining Actor’s Equity Association (AEA)

1.) Equity Contract
If you are hired under an Equity contract you may apply during the term of the contract. Certain contract types also have a length-of-employment requirement before a membership application becomes valid; the Membership Department will advise you at the time of joining.

2.) Four As (Associated Actors and Artistes of America) Affiliation
If you have prior membership in a performing arts sister union (such as SAG-AFTRA. Applicant must be a member in good standing of the sister union for at least one year, and must have worked as a performer under either one principal contract, one under five contract or three extra contracts in that union’s jurisdiction. You must submit a written statement from the parent union stating that you meet these requirements.

3.) Equity Membership Candidate (EMC) Program
This program permits actors and stage managers-in-training to credit theatrical work in an Equity theatre towards eventual membership in Equity. After securing a position at a participating theatre, you may register as a candidate. The registration fee will be credited against any future Initiation Fee when you become eligible for membership. Eligibility under this program requires a total of 50 weeks of EMC work at participating theatres.
Joining Screen Actor’s Guild/American Federation of Television and Radio Artists (SAG-AFTRA)

1.) Proof of Employment
Membership is available to those who work in a position covered by a SAG-AFTRA (or AFTRA or SAG) collective bargaining agreement. If the work is background, the actor must have completed three days of work as a background actor under a SAG-AFTRA (or AFTRA or SAG) collective bargaining agreement.

2.) Four As (Associated Actors and Artistes of America) Affiliation
Performers may join SAG-AFTRA if the applicant is a paid-up member of an affiliated performers’ union (ACTRA, AEA, AGMA or AGVA) for a period of one year and has worked and been paid for at least once as a principal performer in that union’s jurisdiction.

“We all need to go to good theater; that is what I believe will save it”.

-Estelle Parsons
Internships & Apprenticeships

You may have a desire to travel someplace else for the summer or take a year to pursue more specialized training before making a big move to a city. Below is a list of just a sampling of the amazing opportunities available to you.

- Alabama Shakespeare Festival
- Georgia Shakespeare Festival
- Oregon Shakespeare Festival
- Texas Shakespeare Festival
- Maine State Music Theatre
- Second Stage Theatre
- Shakespeare Theatre of New Jersey
- Roundabout Theatre Company
- The Public Theater
- Williamstown Theatre Festival
- Actors' Theatre of Louisville
- Stage Directors and Choreographers Foundation (SDCF) Observership

“He who would learn to fly one day must first learn to stand and walk and run and climb and dance; one cannot fly into flying.”

-Nietzsche
Essential Marketing Tools for Actors

You are your own business manager, press agent, marketing guru, and product. People in the business can’t help you yet because they don’t know you. With the following tools, they soon will!

1. Headshot.

The photo should be up to date and look like you with your resume stapled to the back. Also have jpegs at the ready: high-resolution versions for websites, low-res for email, etc. Doesn’t matter if you have one for everything, or a separate one for Film/TV; love it because it’s your #1 tool!

2. Resume.

Keep it up to date with one tailored to different mediums; Theatre, Film/TV, company dance, etc. Create a word document as well as a PDF to send as emailed attachments. Some tips on format:

- Your agent’s contact information and/or your personal contact information go at the top. Include any union affiliations such as SAG or AEA as well as your height and weight.

- Create three columns to list your performances by title, role, and location that can be subdivided into sections for Theater, Dance, Film/TV. Lead with your most recent or strongest credit/performance.

- The next section is for training. List the name of the course, the teacher, the training facility and location if it is not local. For university diplomas list the type of degree, the university and the location.

- The final section is reserved for your Special Skills. List what else you do well, such as Stage Combat, dialects, circus work. The resume should be one page and be easy to read.

3. Video.

Demo reels are, of course, the most common form of acting video, but making a terrific reel out of less than terrific footage is impossible. Tape yourself doing your monologues and audition songs so you have them ready to post online or send as an audition. Another easy to create video is the personal interview, which shows off your charm and type much more effectively than a headshot ever could.

4. Postcards.

They’re still the most versatile, affordable, and effective way to stay in touch with the industry. Be creative! Production stills, even snapshots showing you in a fun way, will get noticed. Send postcards to follow-up after an audition, to promote a new show or achievement, or just to say hello.

5. Website.

This could be a Facebook page, or a full blown www.yournamehere.com. Having something online to keep videos of performances, updates on your work, online access to a resume, and photos is a great tool for all casting directors. You may also find that you are creating online profiles for different casting services such as Casting Networks or Actors Access. The more of a presence you have out in the digital world, the faster people can search for you, check out your work and offer you jobs!
Check these websites frequently as they will keep you ‘in the know’!


“When I was younger, I would go to auditions to have the opportunity to audition, which would mean another chance to get up there and try out my stuff, or try out what I learned and see how it worked with an audience, because where are you gonna get an audience?”

-Al Pacino

For Auditions in New York City, you will most likely go to one or more of these locations any given day. They are all located within a 28 block radius of each other on the west side of Manhattan. There are many other studios, especially for TV and Film, but these are the hot spots for theatrical auditions.

Frequent Audition/Rehearsal Studio Locations:
- Actors' Equity Association Audition Center
  165 West 46th Street 16th Floor New York, NY 10036

- Telsey + Company
  315 West 43rd Street 10th Floor New York, NY

- Ripley-Grier 520
  520 8th Ave. New York, NY 16th floor

- Pearl Studios NYC "500"
  500 Eighth Avenue New York, NY 12th floor

- Pearl Studios NYC "519"
  519 8th Avenue 12th Floor New York, NY 12th floor

- NOLA Rehearsal Studios
  250 W 54th Street New York, NY 10019

- Shetler Studios & Theatres Inc.
  244 West 54th St, 12th Fl and Penthouse NY, NY 10019

- Chelsea Studios
  151 West 26th Street New York, NY 5th floor

- Roy Arias Studios & Theaters
  300 West 43rd St., Suite 506 New York, NY 10036
“Work is what you do for others; art is what you do for yourself.”
- Stephen Sondheim

Classes/Studios
Alumni Tested, Alumni Approved

**Voice**
- Jen Waldman Studio
- Joan Barber
- Singer’s Forum
- Liz Caplan Studio
- Richard Sabellico

**Dance**
- Broadway Dance Center
- Steps on Broadway
- Alvin Ailey
- Stage Door Connections

**Acting**
- T. Schreiber Studio
- Larry Singer Studio
- Atlantic Theatre Company Acting Studio

**Improv and Comedy**
- Upright Citizens' Brigade - comedy and sketch writing
- The Pit
- The Magnet Theater

**Miscellaneous**
- Actors' Connection
- One on One NYC
- TVI Studio

**Specific Teachers**
- Ricky J. Hinds, musical theatre dance
- Al Blackstone, musical theatre dance
- Josh Bergasse, musical theatre dance
- Jeff Shade, tap and jazz
- Ray Hesselink, tap
- Noah Racey, tap
- Martin C. Hurt, voice lessons
- Tom Burke, voice lessons/vocal coaching
- Barry Shapiro, commercial casting director
- Brian O’Neill, acting
ALUMNI CLASSIFIEDS

Below is a list of Muhlenberg Alumni who supplement their income by offering their services to young artistic professionals, often at a discounted rate for ‘Berg graduates.

**ALLISON O’CONNOR,** Class of 2007
Licensed Real Estate Agent with Town Residential
www.townrealestate.com

What: A discounted fee, that's what!

When: If you're looking to move to the city to pursue acting after graduation, I would suggest beginning your search about 1 month prior to your desired move-in date. You'll say, "But Allie, that's so fast!" And I'll say, "Welcome to New York!" All cheese aside, Manhattan real estate moves quickly. Apartments are here one day and gone before you can say, "I'll take it!"

Where: I do most of my work in Manhattan proper, but have rented in Queens and Brooklyn as well. I'll help you figure out which location works best for you.

Why: Finding housing in the NYC area can be intimidating at best, don't go it alone if you don't have to! Most people moving here don't want to pay a broker's fee. Listen, I get it! I moved to New York penniless once upon a time as well. If you have the will, the time and a decent internet connection, you probably don't need a broker. If you don't know the difference between Washington Heights and Williamsburg, or just need a little guidance and advice throughout your search, that's where I come in! The best part? A discount for fellow Mules. Whether you need a furnished studio for your summer internship or a 3 bedroom indefinitely, I've got you covered!

Please feel free to reach out with real estate related questions or otherwise! I'd love to hear from you! cell: 347.468.6225 aoconnor@townrealestate.com

**DAN CARY,** Class of 2008
Working with an amazing web developer and can offer discounted rates on packages to build your website. dancary6@gmail.com

**KRISTIN KAUFFMAN,** Class of 2008
I teach Zumba classes, and am willing and able to teach master classes, etc. at a very good rate. facebook.com/WannaZumba to get in touch.

**MADELINE HOAK,** Class of 2005
Upsidown Productions Aerial Classes, discounted packages for Muhlenberg alumni. Email upsidownproductions@gmail.com.

**ROBIN FUSCO,** Class of 2008
My boyfriend and I do Marketing for Actors and Other Performers - focusing on creating a personal brand and business plan - through DR Enterprises. We can offer the following discounts:

Initial Consultation (usually 45 minutes) - $30 (as opposed to $50)
1 hour Sessions on a topic of Your Choice - $45 (as opposed to $65)

We also do ten week marketing makeovers where you work through a personalized plan that includes a marketing list, targeted industry contacts, letterhead and logo creation, color scheme selection, website revamping or creation, social media branding, audition coaching, and cover letter creation and proofreading. This is usually $500, but we can do a mostly virtual version for $250. We would also be willing to discuss possible mentorships or bartering.

Email DREnterprisesCo@yahoo.com for more information.

**CRAIG HANSON,** Class of 2009
Craig Hanson Photography - Headshots, Dance Shots, Corporate, Yoga, Fitness, discounts available, www.craig-hanson.com cs.hanson@yahoo.com
The Fishbowl Collective

Create.
Connect.
Work.

Mission Statement
The Fishbowl Collective is a studio of New York City-based performance artists and entertainment industry professionals whose mission is to create, connect, and produce work. Founded by a group of Muhlenberg College graduates, our goal is to employ our collective talents to develop projects that inspire and entertain; to connect with other industry professionals who want to develop and support our work; and to utilize our knowledge and experience to teach others who are looking to work in the world of entertainment. It is also a platform for members to showcase and promote current and upcoming projects.

Vision and Values
Create | Connect | Work -- To create new opportunities for development through the already resourceful connections of Muhlenberg alumni in order to manifest meaningful, valuable, and profitable work in the arts. To ultimately bridge the connection between New York City alumni and Muhlenberg students to create a practical resource for students transitioning into their professional lives. To make the consciousness, clarity, and vision gained at Muhlenberg more profoundly a part of our work and to make our work more prevalently a part of the city.

Future Alumni Outreach
Team Leader - Liz Wasser, ‘08

Sub-Groups within the Collective
Plastic Castles: A writing group that meets in person to read new work aloud.
The Hatchery: An online writing group that submits work to each other for feedback and accountability.

Social Media
Facebook: The Fishbowl Collective is a private group to avoid SPAM, but everyone is invited to join the group.
Twitter: Follow us @FishBCollective
Email: thefishbowlcollective@gmail.com

Executive Board
President
Courtney Romano Hanson, ‘06

Vice President
George Psomas, ‘05

Secretary
Becca Schneider, ‘06

Technical Coordinator
Dan Cary, ’08

This packet is a living document; keep an eye out for new information!