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NOV 14TH & 15TH
★ 2015 ★
PACIFIC DESIGN CENTER
HOLLYWOOD

Audition. Learn. Network.

Co-Host:
**MICHAEL
WINSLOW**
Co-Host:
JOAN BAKER

Join Celebrated Voice Actors, Creative Directors,
Talent Agents and Casting Directors and Ignite Your Career!

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DAY-AT-A-GLANCE

10:00 am – 10:50 am

THE NEW WORLD OF LEVERAGING AUDIO BOOKS:

How *The Martian* went from obscurity to a blockbuster film in less than 3 years

Silver Screen Theater

Podium Publishing's Audiobook was the first professionally published edition of *The Martian*, by Andy Weir, which begs the question: What sequence of events led to this book's massive success?

Today, unlike ever before, Audiobooks are attracting serious interest from Hollywood. Producers and directors are listening to hear what a performance can bring to the written word. This interactive panel discussion will feature those behind the success of *The Martian* Audiobook:



Andy Weir - *Author of The Martian*

Aditya Sood - *Producer, The Martian/Starring*

Matt Damon/Twentieth Century Fox

R. C. Bray - *Narrator of The Martian Audiobook*

James Tonn & Greg Lawrence - *Co-Founders of Podium Publishing*

Scott Brick - *Moderator and Voice Arts@ Winning Narrator*

11:00 am – 11:50 am

The Evolution of Sound and The Wonders of the Human Voice

Silver Screen Theater

There is no man on the planet more enamored by the power of sound than the amazing Michael Winslow. He is, arguably, the ultimate expert on the capacity of the human voice to produce, manipulate, recreate and replicate sound. Michael is, in a word, a Grandmaster of sound and the human voice. On this infamous day, which will likely break YouTube record, Michael Winslow will take you through a fascinating conversation on the evolution of sound, including a mashup of clips from classic movies and shows that will show you new possibilities for YOUR voice. Then, Michael will bring several audience members to the stage in an exciting game show-styled, interactive sound-fest where volunteers (okay, guinea pigs) will be challenged to produce sound to underscore movie scenes. And, to the delight and amazement of all, Michael will close the seminar with... with... Well, it's a surprise dammit! You'll have to be in the room when it happens. One hint: Jimi Hendrix will be smiling.

11:50 pm – 12:20 pm **INTERMISSION**

12:30 pm – 1:20 pm

FROM AMATEUR TO ALL-STAR:

Everything I Wish I'd Known About Audiobook VO
Moderated by Scott Jacobi, ACX Marketing Manager



Silver Screen Theater

Are you looking to break into audiobook narration? This long-form field comes with acting challenges and huge creative rewards, but how do you get started on the right foot? Scott Jacobi will moderate a panel of Audible approved producers. Alex Hyde-White, Jeffrey Kafer, and Anna Parker-Naples join ACX as we go back to the beginning of their prolific narration careers to uncover the pitfalls and reveal the secrets of a successful career in audiobook production. Then, learn how to use ACX to find and land your first narration gig and see what's trending in this exploding VO category.

1:30 pm – 2:20 pm

Bias in Voice Acting?

What you don't know may cost you more than you know.

Demographic targeting. Union vs Non-union.

Celebrity vs Non-celebrity.

Regional Accents vs Standard American Speech.

Silver Screen Theater

Many considerations permeate the psychology of the buyer, casting director and talent agent on the way to finding the perfect voice. From TBWA\Chiat\Day one of the world's largest ad agencies, Douglas Melville, Chief Diversity Officer at TBWA\Chiat\Day stokes a conversation that will open eyes and highlight new opportunities. Join him with Tanya LeSieur, Chief Production Officer, TBWA\Chiat\Day plus Video Game Casting Director and actor, JB Blanc and voice actors Sylvia Villagran, and Dave Fennoy for the first conversation of its kind in the voiceover industry. You'll be surprised by what you'll learn.

2:30 pm – 3:30 pm

The Backstage Vanguard Award For Casting

Presented by SOVAS™ and Sponsored by Backstage Magazine®

Silver Screen Theater



From Pixar Animation Studios, Kevin Reher and Natalie Lyon receive the Backstage Vanguard Award for Outstanding Achievement in Voiceover Casting. Then, enjoy an intimate and revealing interview by Vanguard Award Winner, Patrick Fraley, who will unearth the inside, artistic process of these two casting titans and reveal how talented performers can find their way to success in animation.

3:30 pm – 6:15 pm

VOICE OF GOD RECEPTION

(Fully Catered)

Grand Reception Hall

The sponsors for THAT'S VOICEOVER!™ were carefully chosen for the unique service they bring to the industry and the critical role their services play in the advancement of voiceover careers. In some instances they may provide general services that go beyond voiceover and touch on our everyday lives. Don't miss the opportunity to get to know them on a first name basis and avail yourself of the expert knowledge and experience each brings to his or her trade. Your career depends on it.

4:00 pm – 5:30 pm

SPEED DATING WITH YOUR DEMO REEL

(Pre-selected finalist Only)



Hosted by Stacey J. Aswad

Location To Be Announced

25 Advance ticket-holders will be selected by lottery and confirmed via phone interviews prior to November 2, 2015. Those confirmed will meet one-on-one with agents, casting directors and creative directors for feedback on their demo reels, audition technique and career goals. You must purchase your ticket by October 30, 2015 to be considered.

continues

DAY-AT-A-GLANCE

4:00 pm – 5:30 pm

AUDITION SPOTLIGHT, CBS2

(Pre-selected finalist Only)



Jurors

Location To Be Announced

30 call back auditions, selected from over 300 submissions, will have a chance to audition live before the preliminary Audition Spotlight Jurors. From there, six (6) will be chosen as finalist. The finalists will be named and brought on stage during the evening presentation for a final round, live before a supportive audience. The winner will win a paid booking to voice a promo campaign for CBS2 LA, receive an talent agency contract with TGMD Talent Agency and win a Sennheiser MK 8 Studio Microphone.

6:15 pm – 9:15 pm

Evening Presentations

Silver Screen Theater

This is where we dig deep into the nuts and bolts of starting and sustaining a voiceover career. This is a conversation that addresses issues for newcomers as well as advanced insight into growing existing careers to new heights. A how-to information volcano on developing skills, marketing and branding, securing agents and working with directors. Audience participation is a key element of the evening, including joining our speakers on stage to perform.



Opening Remarks by Joan Baker, Co-host

Award-winning voice actor, Co-founder of the Society of Voice Arts and Sciences™ / Author of *Secrets of Voice-over Success* / Columnist, Backstage Online / Teacher.

An Inspired Word About the Fight Against Alzheimer's

From *Mary Disney Lord* (Great niece of Walt Disney)

On Behalf of the Alzheimer's Association, Southland California Chapter

With a Special Spoken Word Performance by Iona Morris.

6:30 pm – 7:30 pm

The Gatekeepers of the VO Industry and the Business of Voiceover Acting

Hosted by Michael Winslow

Q&A with the Ad Agency/ TV Producer Casting Director / Talent Agent / Buyer

This conversation is not for the faint of heart. It's for those who are ready to do the work necessary to develop the relationships, research skills and business acumen that lead to winning. The amazing Michale Winslow will draw out the hardcore truths and facts from the people who hold the keys – the business side of the microphone. If you're a seasoned pro who thinks you've seen it all and done it all, think again. Hear from the gatekeepers on the changing landscape of the industry, who they're letting through and why. This conversation is about long-term career strategies and tailoring your marketing to the needs to achieve success. Beginners too will be enlightened and inspired. Here are the players: Vanessa Gilbert: President, TGMD Talent Agency / Seth Berkowitz: President, Workshop Creative / Lisa Farmer: On-Air Promotion Manager, CBS LA / Rudy Gaskins, Chairman & CEO, SOVAS™

7:30 pm – 8:30 pm

Million Dollar Voices: The Thriving Voice Actor

Hosted by Joan Baker

Q&A with Top Voiceover Talents

You can't think small if you want to thrive at the highest levels in voice acting. You have to raise the stakes and visualize yourself on the big stage. As you'll learn from this extraordinary cast of VO performers, the learning never stops. There are foundational principles that every voice actor, no matter the experience level, must practice throughout his or her career. You'll experience breakthroughs in achieving better performances and more bookings. You'll hear, firsthand, how these top voice actors flourish. You'll pick up practical insights through the prism of performance, craft, taking direction, self-direction and finding the ever illusive "edge." Joan Baker will moderate an inspired conversation about playing on the big stage and pursuing your career with complete abandon. Here's your panel: Charlie Adler, Lori Alan, EG Daily, Scott Parkin, Tomas Mackey, and the always entertaining Joe Cipriano.

8:30 pm – 8:45 pm

Society of Voice Arts And Sciences Educational Scholarship



Presented by J. Michael Collins

8:45 pm – 9:45 pm

That's Voiceover!™ Audition Spotlight, Sponsored by CBS2 Los Angeles

The Final 6 take the stage in a live voiceover audition. One winner will take home the grand prize: 1) A paid booking with CBS Los Angeles 2) A voiceover contract with the TGMD Talent Agency. 3) Neumann studio microphone. 4) An unbelievable swag bag full of goodies! Audition Spotlight Winner To Be Announced Live

9:45 pm – 9:55 pm

The Big Bow

10:00 pm – 11:00 pm

Closing Networking Reception

Grand Reception Hall

- Book Signing
- Meet the Sponsors
- Hors d'oeuvres and Open Bar

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Writer: RUDY GASKINS

Producer/Co-creator/Co-host: JOAN BAKER

Host: MICHAEL WINSLOW

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Co-Host
MICHAEL WINSLOW

Michael Winslow was born September 6, 1958 to Robert and Verdine Winslow, on Fairchild Air force Base with never a dull moment. The youngest of six brothers. His mom tells stories about when he was young, how he would imitate the airplanes, jet engines, basically anything that made a noise he copied with sounds that came out of his mouth. "Growing up on the Air Force Base made it difficult to have friends, so I created imaginary friend; dogs, cats, trucks, anything that would keep me occupied for the moment" says Michael.

Mr. Michael packed his bags and hitchhiked to Venice Beach where he would be homeless for a short time. He Auditioned for the "Gong Show" hosted by the infamous Chuck Barris and he won a whopping \$516.32 that finally got him out of homelessness and allowed him to buy a car, that took him to Los Angeles to all the local comedy clubs. At this point in time, Bud Friedman, believed in him and featured in him in the famous EVENING AT THE IMPROV (known now as the Comedy Improve Clubs).

In 1984, Director Hugh Wilson and producer Paul Manslanski spotted his talents and were blown away! They immediately wrote him into the script of the unforgettable "Police Academy I through VII." As soon as the first movie came out it became an instant success and so did Michael! He then joined Mel Brooks' "Spaceballs". This film propelled him into spotlight as a uniquely gifted comedian - a master of vocal gymnastics and the ability to imitate over 1000 sound effects using his voice alone. Whether he is recreating the frenzy of Jimi Hendrix playing the guitar, or the roar of a jet plane, his talent is truly one of a kind.



Co-Host
JOAN BAKER

Joan is the co-creator of That's Voiceover!™ and the Society of Voice Arts and Sciences. She's a voiceover spokesperson for Neumann Microphones and the author of *Secrets of Voice-over Success: Top Voice-Over Actors Reveal How They Did It*. She donates all royalties from the sale of the book to the Alzheimer's Association. Joan is also featured in the following books: *Daughters Of Men* by Rachel Vassel (2006), *Career Clinic* by Maureen Anderson (2007), *Put Your Dreams First: Handle Your Entertainment Business* by Thembisa Mshaka (2008), *Signed, Your Student* by Holly Holbert (2010) and *Dream Reachers II* by Betty Dravis (2011). And Joan's got it goin' on as a voiceover actor: winning five Telly Awards for her narration and on-camera performances. Joan is also among the cast of narrators, playing 45 female roles in the best-selling audiobook, *Those Boys Have All The Fun: The Inside World of ESPN*. Other projects include promos for ABC's "The View", the Royal Wedding promos on HLN and the TBS campaign for HBO's Sex And The City series and Sex And The City 2, the movie. Other clients include Grand Theft Auto, CNN, ESPN, Showtime, Nickelodeon, Chase Bank, American Express, NICK at NITE, ABC News, CBS Sports, Lifetime, Lexus and SPIKE TV. Joan has been the announcer for numerous live entertainment venues: The Muse Awards for Women in Television & Communication, Promax/BDA, The Vision Awards, The Moving Image Salutes Will Smith and Julianne Moore and The Matrix Awards. In addition to being a working voiceover actor, Joan maintains a private coaching practice in midtown Manhattan, where she teaches advanced voiceover craft and technique, and offers career guidance for long-term business success. She works with both professional voiceover actors and newcomers, teaches part time at New York University, Western Kentucky University and The Actors Institute (NYC). Joan co-writes a monthly column for Backstage Magazine called Voiceover Exchange.

SPEED DATING

With Your Demo Reel

Saturday, November 14th, 4:00pm - 5:30pm
Pacific Design Center, Hollywood

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Hosted by
Stacey J. Aswad

“Let’s book beautiful jobs together.”

Meet agents, casting directors and TV network creative directors.
Learn what they look for from voiceover talent.
Get Demo Reel feedback and expert career guidance

* VO Talent drawn randomly from ticket holders & selected by phone interview.

Featured below: Agents, Creative Directors and Casting Directors



Marc Graue, Casting Director, Marc Graue recording Studios / Kevin Motley, Talent Agent, TGMD / Celia Long Siegel, Talent Management
Vanessa Gilbert, Talent Agent, TGMD / Everett Oliver, Booth Director / Donna Grillo, Casting Director / Doug Melville, TBWA Worldwide
Tim Fox, Producer/Writer, CBS2 / Jeff Howell, VP, World Wide Wadio / Jodi Gottlieb, Producer/Writer/Author / Kip Kaplan, Director/Producer, Audioworks
Joyce Castellanos, Director/Producer/Writer / Ilko Drozdowski, Talent Agent, AVO Talent / Nancy Wolfson, Casting Director
Marlo Bluford, Producer/Writer, CBS2 / Seth Berkowitz, Producer, Workshop Creative / MaryLynn Wissner, Casting Director

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THE BACKSTAGE VANGUARD AWARD FOR CASTING



PAT FRALEY
VO Legend
Moderator



KEVIN REHER
Casting Director
Feature Film Producer
Pixar Animation Studios



NATALIE LYON
Casting Director
Pixar Animation Studios

Witness a magical moment when Pixar Animation Studios' Kevin Reher and Natalie Lyon accept the Backstage Vanguard Award for extraordinary voice casting in animation. Then hear their story when Vanguard Award Winner, Patrick Fraley, engages them in a revealing interview that will inspire your soul and ignite your career.

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12 VANGUARD AWARD WINNING VO TRICKS FROM PATRICK FRALEY



1 ROBERT REDFORD'S "START & RESTART REALISTIC DIALOGUE TRICK."

There are those times when you will have the power to change words in a voice over project. If you are challenged with making the dialogue more realistic, here's a trick, which Robert Redford uses in most every movie he's ever done. A character will start a thought, get a better way of putting it, and go on with the better way of communicating the thought. For example –

**"Morgan is serving five years for aggravated –
he's in the slammer for busting a guy up bad."**

2 MONTGOMERY CLIFF'S, "READ IT LIKE A FIRST GRADER" TECHNIQUE.

This is a technique that is attributed to the great stage and film actor, Montgomery Cliff. When he would first read a script, he would read it carefully, word by word, making sure he was not performing. Why? He said that since he didn't know what was on the pages, he couldn't make any intelligent choices to realize the scene or story with performance. If he did perform it prematurely, it could very well lead him into choices that didn't realize the story. This is the kind of work I do alone, and prior to a read with other actors or with the director.

3 THE PERFECT WORD TRICK.

If I don't have control of the text or the ability to change words, I will occasionally take time or a pause prior to saying a word (particularly if it's a strange or complex word) to give the impression that I just thought of it or chose it carefully. It's rather like paralleling the author's journey during his or her first draft.

"About two weeks ago, I was talking to my boss about the..."potentiality" of a raise.

4 THE ONE WAY NEVER TO SLATE.

Dead. By that I mean, without personality. It's a habit performers get into as they do audition after audition. They sound serious, even bored and have it in their mind that it doesn't count. In an audition, everything counts from your first fricative. Consider the listener. Someone is listening to dozens, if not hundreds of auditions in a row. The first thing they hear is a performer who doesn't reveal personality, and perhaps sound bored.

5 "KILLER DIALECT CATCH PHRASE" TRICK.

There will come a time when you will be asked if you can do a particular accent or dialect, and a director or producer will want you to give them a "taste." Don't trot out an improvised sentence or passage. Have a sentence that you know well, which shows off your abilities in the best light and includes many of the sound adjustments and changes you must make to perform the dialect correctly. I refer to these as "Killer Dialect Catch Phrases." It is best if you make up your own. Here are a couple that work for me.

British: All that glitters is not gold.

Russian: I have to grab little rodent for to ring his neck.

6 NEVER SWING ON "AND" REMINDER

The habit of connecting two products, services, or general concepts with a conjunctive came from advertising. "It's delicious, kids love'em **AND** it's good for you." It makes no sense to use valuable emphasis on a conjunctive, **AND** especially by getting loud for emphasis.

Conjunctive Lines

We can get all the kids, water toys in the car **AND** the dog.

That's what she said, **SO**, I guess we'll have to submit.

We don't make rude noises, **NOR** two we open our mouths while we chew.

7 BATS & RATS TECHNIQUE

Give a long tight "Cartoon Kiss" into your open palm. That should generate a high-pitched sound. Wiggle your palm as you do. The perfect bat or rat. What's the difference between *Bat* and *Rats* and a *Cartoon Kiss*? One's more fun.

8 COMMIT TO ONE CHOICE MINDSET

Before you send in two takes for an audition, consider two factors.

1. Which of the performances realizes the story best?

2. When you send in two takes, you are begging for a comparison between the two? That means someone is in a position to decide one is not as good as the other.

9 QUIET AND CLOSE AGENDA.

Be on the lookout for any scene or line where you can perform it as if you were in a close-up shot. Actors tend to work as if they were on stage, rather than in film. Just because there is an exclamation mark at the end of the sentence doesn't mean it has to be loud. Sure, if the line is, "May Day! May Day!" you'll need to get loud, but many don't need to be performed with volume.

Quiet and Close Lines

"I've told you before, I'm not going to wait!

"Who's in charge here!"

"Ladies and Gentlemen. May I have your attention."

10 DON'T BE IN THE MOMENT TECHNIQUE

This flies in the face of what is taught in acting school, but sometimes people are distracted, doing something in addition to talking to someone. It creates a different sound. Look for moments in scripts, text and copy, where a character is doing something as well as talking to someone.

11 THE SOUND OF THINKING MIC TECHNIQUE

The convention in voice over for thinking is quiet, as if to oneself. To make it effective, you need to marry your hushed tones (not whispered) with close microphone technique. In text, particularly in books, when a character is thinking, it is in italics. What you do is go from standard mic position, to close mic, which is 2 or three inches from the mic. That way, you will be at the same relative volume as your performance with more volume, farther away, but it will fulfill the convention of thinking.

12 "WHEN THE TEXT GETS HOT, GET COLD TECHNIQUE."

This is from the audiobook narration world, but I apply it to all mediums. As a performer, you are partners with the text. When a passage in a book, or scene gets provocative or evocative like sensual or grisly passages, back off your expressiveness and attitude toward the material. Why? You want to leave plenty of room for the listener to experience their emotional journey rather than yours.

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WILLIAM SHATNER, ACTOR

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