

# LAUNCH

Model & Talent



SEPTEMBER/OCTOBER 2019



## MEET KYLER PORCHE



### ***FUN FACTS:***

1. Began training with us in 2010. 9 years ago!!!
2. Has booked 17 projects with 1<sup>st</sup> booking not being until 2014.
3. Lived in Los Angeles for a period then returned home to take advantage of the Southeast market
4. Booked his largest role in 2019 back to back with 2 other bookings in a 3 week period.
5. Is a certified personal trainer.

#### **JULY '19 CALLBACKS- AEFH TALENT**

\*CHRISTOPHER GREENING \*KENZIE COLTON \* MADI AND MAX MENARD\* ALIYAH ORTIZ\* KENNEDY ST.ROMAIN \* NA'NI CALISTE \* DOMONIQUE WARREN \* SICILY AUCOIN \*CAMBRIE ROGER \* GRANT LEDET \* RAVEN FAIUPU \* ZADEN MORRIS\* MASON BEAUCHAMP\* RISTON ZIMMERMAN \* XANNA HIGGINS

#### **AUGUST '19 CALLBACKS- SUSAN OSSER**

\*ARTHUR RUSNAK \* JEREMY BILLIOT \* EMONIE ELLISON \* MALIK ELROD



**MyCastingFile** *\*Take part in the action.*

### **How do I become a background actor?**

An extra, sometimes called "background," is a person in a scene in a movie or TV show who doesn't speak. There are sometimes "featured extras," who are seen more and may interact with one of the principle actors.

If you would like to be an extra in the movies here in Louisiana you can register at [mycastingfile.com](http://mycastingfile.com). MyCastingFile.com is an innovative system developed to create an efficient relationship between casting departments and their talent. By collecting the most information possible from the talent pool, casting departments are able to quickly and efficiently locate and communicate with talent. Expanded communication options create more accessibility which means a more streamlined casting process. A dynamic administrative utility manages a wealth of information with efficiency and ease. With these innovations, casting departments can work quicker with a smaller workforce. MyCastingFile.com is designed with talent in mind as well. More communication options such as texting, email and phones allows talent to always be available for potential bookings. With our progressive booking features, talent can respond to a booking request quickly and easily through email which means fewer missed opportunities. As we continue to grow, MyCastingFile will offer more exciting innovations designed for talent to take part in the action.

## **How to get an agent in the southeast market?**

If you feel you or your child is ready for representation there are a lot of great talent agencies in the Southeast. It's a great way to start building your resume at home before signing with a Los Angeles talent agency. Below is a list of some of the top Southeast agencies. Please follow their instructions on submitting to them.

Action Talent Agency

Actors Choice Talent Agency

Alexander White Agency

Barefoot Models and Talent

Beck Talent

Bold Agency

Cindy Hill Agency

Fifty Two 45

Fruition Talent

Hale Talent

Impact Model and Talent

Landrum Arts

L.T.A.

Open Range Management

People Store

Talent Connexion

Trinity Talent Agency

## RESOURCES

Knowledge is power! Here are some very important resources for this industry. Take the time to learn more about the business for yourself and/ or you child.



## WEBSITES/PODCAST

[www.childreninfilm.com](http://www.childreninfilm.com)

Audio book: Speak with Distinction by Edith Skinner



Talking like normal people/  
Casting Director Podcast

### **Basic Industry Terms**

**ACTNG RESUME:** Focuses exclusively on acting and establishes your credibility as an actor by listing your acting experience and training as well as promote you as an actor to agents and casting directors.

**AGENT** – A person responsible for the professional business dealings of an actor, director, or other artist. An agent typically negotiates the contracts on behalf of the actor or director, and often has some part in selecting or recommending roles for their client.

**CASTING DIRECTOR** – The producer's representative responsible for choosing performers for consideration by the producer or director.

**AUDITION** – A tryout for a film, TV or stage role or for representation from an agent or Manager. Usually auditions involving reading from the script, but can also require improvisation.

**CALLBACK** – Any follow-up interview or audition.

**CHARACTER ACTOR** – An actor who specializes in playing well-defined, stereotypical, archetypal, off-beat, humorous, or highly-recognizable, fictional roles of a particular physical, emotional, or behavioral type, in a supporting role.

**COOGAN'S LAW** – Refers to landmark legislation in the late 30s designed to protect a child actor's earnings, by depositing some of the minor's earnings in court-administered trust funds that the child receives when he/she reaches the age of majority; named after child actor Jackie Coogan.

**For a FULL list of terms visit:** <https://www.nycastings.com/acting-terminology-101/>

## BOOKS

-Audition by Michael Shurtleff

-Respect for Acting by Ut Hagen

-Audition for your career, Not the job by Tim Phillips

-Acting Q's Conversations with Working actors bpy Bonnie Gillespie

-On Acting by Sanford Meisner

-Acting for the camera by Tony Barr

-An Actor prepares, Building a character & Crating a Role by Constantin Stanislavski

-Improv for actors by Dan Diggles

-The Intent to Live by Larry Moss

-The Second Circle by Patsy Rodenburg



## DO'S AND DON'TS



The word audition in this industry can range from meeting with possible representation to audition for a large feature film. However, what all auditions have in common is professionalism and preparation. The luxury of being a Launch student, you get the opportunity to meet with some of the top representatives in the business monthly. Here are a few important facts to follow in order to achieve the most successful audition for representation.

1. **BE ON TIME**- Even is the audition is running behind you need to be on time and ready as soon as you walk in the door.
2. **Look AMAZING.** – Don't stay up all night before your audition day. Get lots of rest and wake up early enough to look you best. This does not mean dress like you are attending a formal event. This means **LOOK** amazing, refreshed, prepared.
3. **Dress presentable.** – is says a lot about an actor or model that shows up with messy hair, sweats, undergarments hanging out, torn up shoes and lots of makeup. Agent and managers want to see the real you, but they want a blank canvas. Jeans, Nice shirts or even simple t shirts, clean shoes, hair and **NO** accessories except your headshot and resume as key to the best entrance.
4. **BE PREPARED** – At launch the minimum requirement is a 30 sec commercial. Even if you are a brand new student you can still enter with a commercial script in your hand. Once you have been training you will then learn a monologue. This could be asked for by a rep after you perform a commercial. By no means should you tell them you don't have a commercial script just because you want to do your monologue. This shows that you cannot take direction. **ALWAYS** be prepared with both incase for your best audition.
5. Choose material that best shows you as the actor. Don't perform a commercial about something that isn't age appropriate.
6. Come alone, unless you are a minor (then 1 parent only)- Don't bring family or friends to auditions. Please have them wait in the car.
7. Have a professional headshot and resume. Keep them in your car so you **NEVER** forget one. If you have not taken professional headshots yet please bring a 8x10 printed photo of you and you alone dressed in a solid shirt.
8. Do not apologize for forgetting you lines and don't describe what you are about to perform. If asked to slate, slate name, age and height (age under 18) If you aren't not asked to slate simply begin you commercial and end.
9. Do follow up- One week following auditions you can get feedback from the front desk. This feedback can sometimes result in a callback. If you receive a callback the front desk will have more info for you. They will not call you with this info, You must follow up.
10. **HAVE FUN**- it's super important that you take advantage of the 2 mins you have in the room. The best way you can do that is to show them you love what your doing by following everything above.

## ALL ABOUT RESUMES

Did you know that an entertainment resume looks nothing like a professional workforce resume? It's important for all talent, working and up and coming to understand the true important of a resume.

The goal of all actors and models is the grow and build their resume in the business. What does this mean? A resume is a one-page description of you and the work you have completed in this business. It also shows the amount of time spent developing your craft though training and/or workshops. In the beginning of your career you will probably have not have much on your resume except basic things about yourself such as training, plays, skills and stats. As you begin to book work your 'credits' will be added to your resume and less important things will be removed.

The most important thing is to **NEVER LIE** on a resume. Less is more when you are starting out so by glance, we simply get to know you. Once you are a working talent by glance, we see what work you have done.

You can pick up the example below at the front desk.

NAME	
<i>(use Launch until you have an agent)</i>	
Height: 5'5"	Launch Model and Talent
Weight: 60 lbs	2309 North Hallen
Hair: dark brown	Metairie, La 70001
Eyes: mocha brown	504-299-0090
DOB: 9-19-05 (until 18 years)	
<b>FILM</b> (list best credit 1 <sup>st</sup> - don't date anything)	
<i>(title)</i>	<i>(role)</i>
The Campaign	Dermot
	Dir: Jay Roach
	Warner Bros
<b>TELEVISION</b>	
True Detective	Missy
	Dir: Mike Muggill
<b>THEATRE</b>	
Hunk Jr.	Duckling
Captain Louie	Cup
A Christmas Carol	Tiny Tim
	Rivertown Theatres
	Jefferson Performing Arts
	Rivertown Theatres
<b>TRAINING</b>	
Improvisation	Nicole Barre'
Cold Reading Technique	Nicole Barre'
Interview & Audition	Billy Slaughter
Television 2	Nicole Barre
Fashion & Commercial	Jessica Mudnare
	Metairie, La
	Metairie, La
	Metairie, La
	Metairie, La
<b>SPECIAL SKILLS</b> (be specific, note any extensive experience, awards)	
<b>Sports:</b>	
Tennis -- 3 years	
Softball- All positions- 2 years	
Swim team- 2 years	
<b>Misc:</b> I have a 4.0 GPA, hula hooping, jumping rope, cartwheels, Frisbee, swimming, riding a bike	
<b>INTEREST</b>	
Dancing (7 years ballet, tap, jazz), Acting, Family, Friends, Art, Making new friends, Easy going, Fun-loving, Singing	
<i>(NOTE** Do not list any category if you don't have any credits in it. If you've never done film or TV yet just start with Theater or if you haven't done that just start with Training.)</i>	

## What is a headshot?

Headshots are the number one actor's marketing tool. There are many reasons to invest in a set of good quality headshots done by a professional headshot photographer. Headshots are actors' branding and marketing around the industry; it's the key toward getting noticed for the audition, and the best way for an agent or CD to remember the actor for future work. Agents and CD pay close attention to **how professional** an acting headshot looks, and it can tell them how well the actor understands the industry (read: is the actor an amateur?)



# Photoshoot Tips

**LEAVE YOUR VANITY AT THE DOOR:** This is not about finding the image where you look the prettiest, thinnest, most handsome, charming version of yourself. Yes, the industry is vain and superficial to an extent, but your talent and your personality are ultimately what is going to seal the deal.

**Makeup & Hair** -- Again, think natural -- wear your hair how you would every day. Having options is good, so for women, if you have long hair, maybe start with it up, then try it down. Guys, it's great to see beard and no beard, so consider coming in with a beard and shaving part way through a session.

**Retouching** - remember this is not a glamour shot! If there are a few blemishes it's fine to retouch these, but if you have scars or if your skin is textured in any way that is going to be there during your audition and/or for a role, we need to see that. Be aware again of the importance that your headshot truly look like YOU... there's a trickle-down of consequences for bringing in the wrong look when an actor walks in for the part

**LOOK LIKE YOU.** AN ACTOR'S HEADSHOT SHOULD CAPTURE THE 'ESSENCE' OF THE PERSON IN THE IMAGE. IF YOU WERE A CHARACTER, WHAT WOULD THAT LOOK LIKE IN A STILL IMAGE? THIS DOESN'T MEAN FORCING FACIAL EXPRESSIONS ON YOURSELF, WEARING HATS, GLASSES OR BRIGHT RED LIPSTICK. IT SIMPLY NEEDS TO SUGGEST SOMETHING ABOUT YOUR PERSONALITY. THE OTHER SIDE OF THE COIN HERE IS THAT YOUR HEADSHOT NEEDS TO LOOK LIKE YOU ON A GOOD DAY, YES, BUT ALSO EXACTLY HOW YOU WILL LOOK WHEN YOU WALK INTO A MEETING OR AN AUDITION ROOM. IF YOU WALK INTO THE ROOM, LOOKING NOTHING LIKE YOUR HEADSHOT, IT CAN MEAN TWO THINGS. EITHER NOW, YOU ARE COMPLETELY WRONG FOR THIS ROLE, AS YOU'RE HAIR IS SHORTER, LIGHTER, YOUR SKIN IS A DIFFERENT COLOUR ETC., AND IT ALSO MEANS THAT YOU COULD HAVE BEEN PERFECT FOR A ROLE THEY CAST LAST WEEK, BUT YOU'VE NOW MISSED IT BECAUSE YOUR HEADSHOT DOESN'T ACCURATELY REPRESENT YOU.

**WELL-FITTED CLOTHING:** LOOSE CLOTHING MIGHT BE MORE FLATTERING IN REAL LIFE FOR SOME, BUT AS A GENERAL RULE - TIGHTER CLOTHING ALWAYS LOOKS BETTER ON CAMERA. - NO LOGOS, NO CRAZY PATTERNS... NO JEWELRY... NOTHING THAT COULD MAKE YOUR HEADSHOTS DATED (SO AVOID TRENDY FASHION CHOICES). SOLID COLORS ARE BEST, YOU SHOULD KNOW YOUR BEST COLORS FOR YOUR COLORING. IF YOU HAVE THE MEANS, CONSIDER INVESTING IN A MEETING WITH AN IMAGE CONSULTANT (THEY CAN ADVISE YOU ON THE BEST NECK AND COLLAR LINES, BEST SLEEVE CUTS, BEST COLORS, AND OTHER WARDROBE CHOICES THAT ARE BEST FOR YOUR BONE STRUCTURE, BODY TYPE AND COLORING).BRING A VARIETY OF NECKLINES (V-NECK, ROUND NECK, POLOS), ALSO THINK TO BRING JACKETS AND JUMPERS. A NICE KNITTED JUMPER, A FITTED DENIM JACKET, A CARDIGAN, AND A FITTED T-SHIRT WOULD COVER YOU FOR A VARIETY OF LOOKS AND OFFER DIFFERENT NECKLINES AND LAYERS.

# Student SPOTLIGHT

## MEET and GREET

**Our next 2 Agent/ Manager  
Meet & Greet are**

**Sept 14<sup>th</sup> & Oct 12th**

September 14th

DDO ARTIST AGENCY

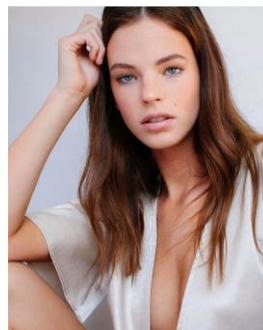
October 12th

MC Talent Management

&

Winter INDUSTRY  
NETWORK AUDITION

SNAPSHOT OF ALL THE LAUNCH  
TALENT THAT HAVE RECENTLY  
SECURED NATIONAL REP



**SYDNEY SYLVESTER**

Woman Management New York



Happy Fall Ya'!!!!

As summer draws to a close, the extremely hot temperatures, long days, and time spent outside will begin to fade but our love for New Orleans and the modeling industry will continue to shine bright!

We KICK OFF the start of our Fall events with New Orleans Fashion Week September 26th through September 28th at the New Orleans Board of Trade. During Fashion Week, many of the Launch models can be seen rocking the runway wearing jaw-dropping collections from TOP southern designers. And that's not all! Before the runway shows and between, you can visit New Orleans Fashion Week's LUXE Marketplace, where Launch will be, to see the latest trends in fashion, connect with top designers who are scrolling the grounds, and impress your followers with all the hype and excitement that's happening that night! It's the hottest fashion event to hit the south and we're excited to be a part of it. So, don't forget to purchase your tickets and stop by our table at the event to say hello. If you know someone who is interested in modeling, tell them to stop by the Launch table that night and let us show them how they can get started with a successful modeling career.

Follow us on Facebook and Instagram @starlaunching for behind the scenes sneak peeks and runway photos straight from New Orleans Fashion Week. If you are one of our models participating in Fashion Week don't forget to tag us in your posts

FACEBOOK - @LAUNCHTALENT / TWITTER - @STARLAUNCHING / INSTAGRAM - @STARLAUNCHING

## 3 QUESTIONS TO ASK YOURSELF AFTER EACH AUDITION

Think back to your last audition. Close your eyes and really remember the moment you knew it was over, picked up your things, and walked out the door. What thoughts came into your mind afterward? Was it about the traffic you were soon to face on the way home? Or was it about how successful or unsuccessful you think you were in the room? Perhaps your mind immediately began to deconstruct the events in the room from arrival to departure. I suggest that there are only three questions that help after an audition. And, when answered, it's time to move on and let it go. Give them a try for a few auditions in a row and see for yourself.

### 1. What did I consider before I went into the room?

Imagine a pile of all the notes you have ever taken in acting classes, along with all the mental scribbles you've made over the years from watching actors you love—not to mention the countless observations of human beings in real life. How many of these notes and observations did you seriously, consciously **CONSIDER** before entering that last casting? I'm not for a second suggesting that you take every single thing you've ever been taught into each audition, because, I believe there is a limit to the number of risks one can juggle at a time. You can, however, take in a handful of things you do confidently, and you can certainly consider at least two or three notes in your rehearsal that you have absorbed in the time that you've dedicated to learning your craft up to this point in life. So how many did you consider **BEFORE** your last audition?

### 2. What did I actually take into the room with me?

Let's imagine you considered the following random three things to take into the room: honestly **LISTENING** to the other character, maintaining **EYE LINES** conducive to the audition room situation, and seeking deep **PERSONALIZATION** on the text. You considered them, rehearsed them until natural and impulsive, and felt great with them at home. Did they actually make it into the room? Or were you in fact flustered by late traffic, annoyed by delayed audition times, and thrown by the director wolfing down Chipotle in the only spare second she had that day as you reached your emotional peak? How many of your **SERIOUS, CONSCIOUS CONSIDERATIONS** actually made it into the room with you?

### 3. Did I commit to these considerations 100 percent once in the room?

OK, great, so you considered useful techniques and interesting and appropriate choices and they made it into the room, but did you commit to them 100 percent? Honestly? Or was it 90 percent on listening, 85 percent on eye lines, and 76 percent personal connection to the text? Without committing to them 100 percent, due to fear, doubt, or forgetfulness, how will you ever know what the results might have been? Though it is easy to lay blame on external factors (both real and imagined), there is no point focusing on anything but what you **CHOSE** to take into the room and whether or not those choices actually made it into the room accompanied by your 100 percent commitment.

So my challenge to you over your next three auditions—and hopefully the next five, 10, or all—is to honestly answer these three questions and even write them down in an ongoing diary. One day when you look back at your success rate you will have a handy journal, not of how you felt or what you imagined, but what you considered, what you did, and what those results were at the end of **the day**.

When you can incorporate this habit into your daily life as an actor, you will find that the second you reach the end of the final question you will leave that audition behind because you know for certain that you can do everything you could and the rest is now up to fate. Your job as a professional actor is not to roll the dice and hope. Your job is to produce **AT LEAST** a particular standard, and on certain days surpass it and surprise even yourself.

You have the power to accomplish great things if you have the technique to keep your lowest possible standards high. Now that you have the technique, it should be a big year for you.