**CASTING CALL**

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| **Production title:** Sunny Side Up | **Union / Non-Union:** Non-Union |
| **Production Type:** Independent / Student | **Project length:** Short Film (10 minutes roughly) |
| **Production location:** DC Metro Area | **Production Company:** Broken Duck Productions |
| **Director:** Marie Karkehabadi | **Producer:** Zeyn Faddoul, Marie Karkehabadi, Lindsey Oblitey, & Tara Tung |
| **Casting Director:** Lindsey Oblitey |  |
| **Compensation:** UNPAID. However, food will be provided on set days, as well as film credit | **Email:** lindseyoblitey@gmail.com |

**KEY DATES**

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| **Auditions:** January 6th-8th **Rehearsals:** January14th-15th |

**SYNOPSIS**-

In this **experimental drama,** animation and live action are combined along with *Persona*-esque inserts to create a surreal world all its own, with a backdrop of a soundtrack entirely inspired by elevator music.

The main character, Simon, exists as a deer in headlights, frozen by life’s questions that he can’t seem to answer. Susan, Simon’s wife, exists as a materialization of those who compartmentalize their existential questions and choose to live as if only the tangible world matters. When Susan asks for a divorce, Simon is forced to relive his failed relationship in purgatory.

Through the divorce of a couple grown apart *Sunny Side Up* explores apathy and ordinary suffering in a manner that will guide the audience through an introspective exploration of a life without meaning and the compromises necessary to embrace existence.

**CHARACTER BIOS**-

**Simon (Age 30-50)**

Simon is a manifestation of being so caught up in existential questions that he becomes completely out of touch with the moment. He is a middle aged man who has been swallowed by the cycle of everyday life. He has a Masters in Math and Communications and works as a corporate relations manager at a TGI Fridays. He is unkempt in his derealization of the world. One of the few times he smiles anymore is while he binge watches Mr. Bean reruns on long weekends. He finds the amount of choices in the bread aisle of grocery stores extremely unsettling.

**Susan (Age 30-50)**

Susan is the manifestation of existing as if existential thoughts are superfluous. She has an S.J.D. in criminal law, but she refuses to conform to the dark pantsuits expected of women in her occupation, wearing her flowy pastel blouses and stiff neutral skirts to court instead. Susan enjoys watching roller derby in her spare time, as well as connecting paper-clips into chains while she thinks. She dislikes the way dead fish seem to stare at you in the supermarket.

**Lawyer (Age 25-50+)**

This lawyer is a caricature and abstraction, a stoic accessory to Simon and Susan’s divorce. They are unsettlingly robotic, stern, and seemingly unfeeling.

**Extras (all ages)**

Extras are need for a wedding scene, a street scene, an elevator scene, and scenes in a law office building. Extras of all ages, shapes, and sizes are needed. In many scenes, the extras are stoic caricatures, unsettlingly detached from their humanity.