The Acting Business Seminar

Exploring the ABCEF’s of Acting

The 5 Keys to Success in an Acting Career:
1. Appearance
2. Business
3. Craft
4. Emotional &
5. Financial Fitness

In this seminar, we will cover each area, however our emphasis will be on the BUSINESS side of things.

**APPEARANCE**

- **Type:** Know yours
  - Watch a bunch of movies/TV shows and see what your type is
  - Notice who people say you remind them of
  - Ask some close friends what kind of roles they see you playing
  - BUT DON’T limit yourself to just those roles, of course – go out for anything you can, just know your strong points
- **Uniqueness:** Embrace who you are
  - There is room for everybody. This is acting, not modeling! You don’t have to be perfectly pretty or a super hunk to make it
  - Self-confidence is everything! The more you accept who you are the more self-confidence you’ll have
- **Best Foot Forward:** Whatever type you are—look your best!
  - Exercise
  - Eat right
  - Practice good grooming—good haircut, mani/pedi, skin care, get your teeth whitened, eye brows shaped, get massages, if in LA or NY go regularly to a Korean Spa! Gals—invest in high end/professional make-up like MAC or Make-Up Forever, it will make a HUGE difference (purchase at MAC Stores or Sephora). Guys consider getting a good powder to cut the shine when you self-tape . . .
  - Clothes—super important! Invest in some great items for auditions that make you look up to date and awesome. Need ideas? Look in fashion magazines, or online to see what’s current. ([www.reproductions.com](http://www.reproductions.com)) will show current LA/NY headshots and what people are wearing to auditions). Try not to be too trendy or over the top. People should notice you, not your outfit!
- **Genuineness:** DON’T FAKE IT! Especially not with your physical appearance. Natural is better—skip the trends that promote:
  - Lash extensions
ACTORS IN ACTION

The Acting Business Seminar

- Tattoos
- Hair extensions
- Micrabalding (eyebrow filler tattooing)
- Spray tan
- Botox or other fillers

CRAFT

Craft is key! If you don’t know what you are doing as an actor, if you don’t have a process or a technique that will allow you to do your best work in basically any audition or call back or on set, none of the other stuff is going to matter. So, what do you do?

- **Train:** Take classes! Good classes. How do you know a good class? In it you will be taught *HOW* to act. It will include how to:
  - Break down a script - finding out what your character wants, what they’re doing to get that, and what’s the obstacle
  - Access your emotions/inner life
  - Connect with your partner
  - Warm up physically/emotionally
  - Use your voice and body/movement
  - Apply your imagination
  - Play actions/physicalize your intentions
  - It should give you specific techniques that allow you to prepare and achieve great results *on your own*
  - It should be a safe, nurturing environment where you feel encouraged to open-up and develop your talent and skills
- **Create a Community:** Find like-minded actors you can rehearse with and practice/prep auditions
- **Read:** Read! Read! Read! There are many fantastic books about acting out there. For a list, check out: [http://www.actorsinactionclass.com/recommended-books-list/](http://www.actorsinactionclass.com/recommended-books-list/)
- **Study:** Watch your favorite actors. Figure out how they do their magic.
- **Acting Process:** Most importantly—find your own process of acting! One you can put complete faith in
- **Memorization Skills:** Finally—Learn to memorize quickly! This will be SUPER helpful in your acting career. I recommend the approach used in Niki Flacks’ book [*ACTING WITH PASSION*](http://www.actorsinactionclass.com/recommended-books-list/). In it one uses their body and movement to learn lines. This connects the words with a deeper memory storage area in the brain than just short term. After applying this skill daily for six months or so the actor will have developed lightening quick memorization skills. Give yourself this hugely helpful super-power!

EMOTIONAL FITNESS
Acting is a demanding career in every way. Having an addiction or an untreated mental health issue will just make it so much harder. If you struggle with something of this nature, consider:

- 12-step programs
- Therapy – I highly recommend EMDR which resolves past trauma and PTSD
- Self-help techniques such as EFT or IFS, etc
- Check out [http://www.actorsinactionclass.com/resources/](http://www.actorsinactionclass.com/resources/) and scroll to the bottom on the page for more information
- Again, good eating and exercise habits help tremendously with mental health, as does drinking adequate amounts of water
FINANCIAL FITNESS
An actor must have a steady source of income while they are breaking in. The demands of being an actor are stressful enough as it is without adding the truly starving artist syndrome to it. But, especially in the major markets, having a 9 to 5 isn’t practical either, you’ll need your days to audition - and forty hours a week plus the full-time job of pursuing your acting career might be too exhausting. So, what do you do, besides work nights at a restaurant?

• **Income:** Have one! Ask yourself – besides acting – what am I really good at/passionate about? What skills do I have that can really help people? And how can I turn those into my own niche business?
  • Writing—do ghost blogging?
  • Being super friendly—Uber/Lyft driver? Hostess at a hot resturaunt!
  • Great eye for clothes—fashion consultant?
  • Good with WordPress—making websites?
  • Decent with a camera—start shooting headshots!
  • Love events! Start your own Event Planning Business
  • Learn Search Engine Optimization and do SEO!
  • If you like to sell things look into Internet Marketing for small businesses
  • Learn to code and do Programming!
  • Draw? Graphic Design!
  • Freelance writing. Check out [Elance.com](http://elance.com) for more info
  • Like to gym it? Be a personal trainer!
  • Have a flare for decor? Interior Design could be your thing
  • Like to teach? Be a private tutor! Teach ESL!
  • Check out Dallas Travers’ “Other Dream Job” Courses [http://otherdreamjob.com](http://otherdreamjob.com)
  • You get the idea. All of these things take a little hutzpah to get going, but as an actor, it will be great practice in taking charge and putting yourself out there. Also, you can start these businesses wherever you are and take them with you if you move to a major market. Now, the three big things about a ‘day job’ for an actor are: you should enjoy it, it HAS to be flexible and it should bring in enough money. What do we mean by enough money?

• **Money Management:**
  • Find ways to keep costs down and morale up
    • Living expenses – consider getting roommates if possible
    • Learn to cook and eat out less
    • Get a coffee machine instead of buying Starbucks
    • Thrift it – you can find awesome things at Goodwill, etc
    • Plan for expenses
      • Car/transportation
      • Acting expenses – wardrobe, headshots, training, networking groups, etc.
    • Keep track of your money – most acting expenses can be tax write-offs
• Make a vision board – pictures of what you want in your life
• Mindset – There are great books and techniques out there to raise your money consciousness
  • “I Will Teach You To Be Rich” by Ramit Sethi
  • “4-Hour Work Week” by Tim Ferriss (most helpful book ever!)

BUSINESS
• **Reputation**: Reputation! Reputation! Reputation! The acting business is all about reputation. If things have a great reputation, they’ll sell. Think of Tom Cruise. You put him in a movie and you have a box office hit. Why? He has a huge, positive reputation. But, one doesn’t get a good reputation on one’s own. It may not look like it, but Hollywood works in teams. If you look good, your agent looks good, the casting director looks good, the director, the producer, the film, the box office bottom line (which it is paramount) looks good. You must think of your acting career as a pool of people who are referring each other to each other in hopes of making good. If you poison the pool by doing something idiotic – like showing up unprepared for auditions, no-showing on set (a huge kiss-your-career-good-bye no no!), being difficult to work with, refusing to take your agent’s or a casting director’s advice, dropping off unsolicited materials, lying about credits on your resume, etc, etc, etc – you won’t be allowed to swim anymore. Which brings us to PROTOCOL and Specifically Audition and Set Etiquette

• **Protocol**: There are just certain ways things are done in the Acting Biz. A newcomer, no matter how talented and gorgeous needs to learn these ropes. Think of it as paying your dues. Some examples might be:
  • When you are approaching an agent for representation:
    • Read and abide by their submission guidelines
    • Remember you can never redo a first impression so sometimes it’s better to wait to meet them until you’re sure your first impression can be fantastic
    • Do not approach an agent until you have something to offer
    • When seeking representation be polite and professional, be persistent but not pushy, always keep it warm—it’s easy to get scared and therefore snappy if you feel you are being rejected, don’t give into that fear or you could come across as rude
  • Do not show up at a Casting Office uninvited — instead go to a workshop where that casting director will be and knock their socks off with your scene
  • Do not drop your reel off at Stephen Spielberg’s home—he might call the police, or throw it in the trash with the rest of them. Instead find the casting director that works with him a ton and get your foot in the door there
  • Never, ever no-show or cancel a gig, especially at the last minute—that’s a career crusher
Creativity and boldness is great, but use it within the accepted protocol or you might shoot yourself in the foot.

Audition Etiquette:
- Be prepared as possible—know your lines, your objective, your personalization, your actions.
- Bring a picture and resume (unless asked not to), OR submit it online exactly as specified by casting if asked to.
- Don’t staple your resume to your headshot in the casting lobby.
- ABSOLUTELY don’t ask the casting director if they have a stapler for you to use (buy a stapler, or three and keep them in your car, purse, or by the front door).
- Be on time, early if you can (like at least 10 mins).
- If you’re going to be late call your agent and have them notify the casting office.
- Don’t chat it up out in the lobby with other actors, you’ll look more professional and be more focused on your audition if you don’t.
- Don’t make excuses, like “I didn’t really have time to prepare this,” or “I’ve been sick, so this might suck,” etc.
- Avoid starting over. If you flub up, just graciously go on. If they want you to do it over, they’ll ask you.
- Never shake hands with the auditioners—unless they first offer their hand.
- Hold your sides, even if you are off book. Simply hold them off to the side of you, bending your elbow so they’re about rib level. Make sure you don’t flap them up and down, dropping and raising them to “grab your lines”. You don’t have to refer to your sides, but if you have them at the ready you can if you need to. Otherwise it’s like watching a trapeze artist with no net, it’s distracting, because it becomes all about whether they’re going to fall to their death or not.
- Never bring props—especially guns or knives, fake or not. In the major markets this is a mark of a true amateur, you will be laughed out of the office.
- Same with wearing a “costume”. If you are auditioning for a nurse do not show up in scrubs, if you’re auditioning for a western don’t wear your leather chaps or a hoop skirt, etc.
- Look your best and dress appropriately for the character—this can include a suggestion of what your character might be, like jeans and cowboy boots if auditioning for a cowboy, or a really smart, contemporary sweater set with pearls if auditioning for a debutante. But again, NO COSTUMES.
- Don’t wear prints or striped/loud clothing—it will be distracting and look bad on camera.
- Don’t wear perfume or cologne.
- Don’t “pantomime”—example, you are doing a scene where you are driving a car, don’t put your “hands on the wheel” and move them around the whole scene.
Always be gracious, never be rude or have attitude. Be SUPER NICE to everyone! Who knows, that person you snaked out of a parking spot in your frantic rush to get there on time could have been the casting director . . . Yikes!

If you do not feel comfortable with the language or subject matter of the scene, do not accept the audition

Keep things light and polite with casting—they are super busy, go in there and make their job easy by being a fantastic, well prepared actor and a genuinely nice human being, and then get out

Do not bring guests to the audition with you, even into the lobby

Remember this is a professional job interview, treat it as such

The following links have some helpful ideas as well:

Set Etiquette:

- Make sure you read all emails thoroughly/communicate with your agent regarding your call time/shoot date
- Show up a bit early—make sure you check in with them to let them know you have arrived
- Be super prepared—know your lines backwards and forwards. Once you get on set and start blocking and moving around it will be even harder to remember your lines, especially if you are at all nervous
  - Rehearse before you get there—practice, practice, practice!
- Don’t be super needy or demanding—hang out in your trailer, bring something to read, work on your lines, etc.
- Don’t sleep or sit on set pieces unless directed to do so in your scene
- Don’t say anything derogatory about your wardrobe or make-up to ANYONE! Word gets back. And costume design is not your job
- Don’t “re-do” your make-up if you think it doesn’t look right (huge no-no!), remember the director is in charge now, it’s your job to make their vision happen
- A huge part of TV/Film work is the technical aspect—lighting, camera set-ups, getting the set to look just right. This can take a lot of time and be tedious. Be gracious and let people get their job done so you can get in and do yours
- There will be tons of food on set so no need to bring your own
- Do not post pictures from set—ever!
- You can socialize, but remember you are on a job and always behave professionally
- Make sure you fill out all paper work correctly
• This is a great time to network and meet other artists, however don’t overdo it/be overbearing—example, you have two lines in a Tom Cruise movie, don’t try to get a meeting with his agent . . .

• **Audition Tips:**
  • Set up your life so when you get an audition you can drop everything and make it your priority
  • Practice, practice, practice! Do a “mock audition” before you actually get to casting—example: come in from the lobby, close the door, greet the casting team (casting director/director/producers) and the reader, hand them your headshot, slate, audition, wait for feedback if any, and make your exit. It helps if you have actor friends that will do this with you
  • If possible tape yourself and watch the audition before hand
  • Have somewhere to go after the audition, even if it is a hot date with yourself to the ice cream parlor . . .
  • Remember the importance of a good slate! Say your name (and agency) *slowly* and *clearly*, with an intent to greet who you are talking to. Invite them into your space with confidence
  • Working with the reader—always say hello to the reader and introduce yourself to them (after you’ve greeted casting). Remember you will be connecting with them during the scene so treat them like the human being they are 😊
  • If your reader “gives you nothing” don’t let it throw the audition, do your best, let it work in your favor, make your goal to genuinely engage them
  • Women—always do your make-up in full. Especially if you are being taped. It will make a *huge* difference when they view you
  • Even if you think you tanked, act like you did a great job! That can actually turn a bad impression into a good one
  • The opposite is true—if you did a great audition don’t fall into false modesty and put yourself down
  • In other words, don’t judge your performance—that’s *their* job
  • When you’re done with the audition, let it go, try not to even remember that you did it. Otherwise you could obsess about it forever and not be able to focus on the next one. (The best way to do this is do your best! Then you’ll know there was nothing else you could have done and that they were fools for not casting you and probably the part went to the producer’s ugly, untalented niece . . .)

• **Callbacks vs Auditions:** What’s the difference?
  • If you’ve been called back that means they are quite interested in you. There might be more people there than just casting—directors, producers, investors, etc.
  • Wear exactly what you wore to the audition (you can keep notes)
• Do basically what you did in the audition—what they saw the first time is why they’re bringing you back
• And feel good, because they wanted to see you again! Yeah! Success!

• Commercial/TV vs Theatre Auditions: What’s the difference?
  • Theatre: Usually there are no cameras there recording you and you try to fill the space more
  • Commercial vs TV vs Film: Most will have a camera there, the tone will shift depending on the script/copy you are reading

• Cold Readings: Gulp!
  • How important is it to be good at cold reads? Cold reads are not that common nowadays, however, when you are asked to do one it will be important
  • Most casting directors will give you “as much time as you need” to go back into the lobby and look at it—realistically that will be about 15 minutes
  • The only way to get good at them is to practice:
    • Grab some copy (it can be from a script, or a paragraph in a book, or even a newspaper)
    • Read it through once and see what the character wants (their objective)
    • See if you can make that objective personal to you
    • Practice collecting the words off the page then looking up and saying them
    • Do this over and over until you get good at it

• Casting Directors: What are they really looking for?
  • What impresses a casting director most is not how well memorized you are, or how perfect physically you are for the part, or what agency you’re with, what they really care about is seeing honest human behavior—a real person behaving honestly in an imaginary circumstance

• Getting Started in Utah: I’m brand new, what do I do?
  • Sign up for Utah Actors (http://utahactors.ning.com) and get on their email list where you will receive notices about auditions, classes, headshots deals, productions, etc.
  • My-Callboard.com (https://my-callboard.com) Website that has current Utah auditions.
  • Sign up for Auditions Free (http://www.auditionsfree.com/tag/utah-auditions/)
  • Check out: Utah Theatre Blogger (http://utahtheatrebloggers.com) This will give you casting calls for theatre productions and general information about what’s going on in Utah for theatre
  • Get headshots
  • Get in a great class—so you can learn technique and network with other actors/build a community
  • Audition for everything you can—to build a reel, resume, and experience
  • Start pursuing an agent
• **Getting Representation in Utah:** Where do I start?
  
  • Below is a list of Agents in Utah. Some are more selective than others. If you do not yet have a reel or a resume you might want to approached the ones that are not as selective. Research each agency and see where you might be a good fit at this point in your career. You can simply submit your headshot and resume to the agency’s email and follow up until you have an appointment to read for them (and usually this will involve a cold read . . .)

**List of Utah Agents:**

**TMG** - [http://talentmg.com/](http://talentmg.com/)
Talent Management Group, Inc.
512 East 4500 South
Suite 200
Salt Lake City, UT 84107
.tel 801.263.6940
.fax 801.263.6950
.submissions:talent@talentmg.com
.bookings:
.Johnna@talentmg.com

1326 S. FOOTHILL BLVD
SALT LAKE CITY, UTAH 84108
801-581-9292

740 w 1700 s #9,
SLC UT 84104
801-557-4782

**Stars** - [www.starstalentstudio.com/](http://www.starstalentstudio.com/)
9441 S Union Square,
Sandy, UT 84070
(801) 201-5885

**Elevate** - [https://www.facebook.com/elevatetalentagencytutah/](https://www.facebook.com/elevatetalentagencytutah/)
Stephanie Broschinsky
PO Box 575
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Riverton, UT 84605
385-775-2907
elevatetalentllc@gmail.com

Focus - http://focustalentmgmt.com/
875 S Orem Blvd #1,
Orem, UT 84097 (801) 687-7578

Rob Diamond Talent - http://www.robdiamondtalent.com/

Urban Talent - http://www.urbantalent.com/
SLC: 801.539.0800
718 N. 300 W.
SLC UT 84103
BOISE: 208.424.0799
816 W Bannock Street, Suite B-B
Boise ID 83702

NIYA - http://www.niyamodels.com/
By Appointment Only
Office: (385) 208-1244
Monday- Friday 10am-6pm
357 South 200 East, Suite 212
Salt Lake City, UT 84111
For bookings/new clients please call or e-mail bookings@niyamodels.com
All other inquiries please e-mail info@niyamodels.com

- New York, LA, Utah? Can I audition for projects in NY & LA but be based out of Utah?
  - YES!
  - Now Casting—Free
  - Actors Access—Electronic submissions on Actors Access incur a $2 per submission transmission fee. As a subscriber to their companion Showfax service, you can make unlimited electronic submissions on Actors Access and download sides at no charge. For more information about subscribing to Showfax and its additional benefits, please visit our Showfax site at www.showfax.com.
  - LA Casting $14.95 a month plus a $25.00 set up fee

Helpful links: http://thestrugglingactress.blogspot.com/2011/02/how-to-use-actors-access-effectively.html
Actors Access https://www.youtube.com/watch?v=IldN4-9hsQw
LA Casting https://www.youtube.com/watch?v=XwF0-mKTzS0
The Major Markets: Making the move

HOW? What steps do I need to take to prepare for moving to a major market?
- Save money
- Have a plan—where to live, where to stay while finding a place to live, you must live in LA proper, you must have a reliable vehicle
- Have a way to make money/have your days free/flexible
- Have a built-up resume and reel before you get there
- Be SAG or SAG Eligible

First things first: What is the first thing I should do when I move to a major market?
- Find a great acting class with very well connected actors. Befriend them and get them to introduce you to their agents—the surest way to get an agent is through a referral
- Go to casting showcases. Pick shows/films you want to be in find out who casts them and go to their workshops—and knock their socks off
- See if you can be a reader for casting—it’s a great way to see how the casting process works and will get you in the door
- If you can get into a show case that has agents, do it
- Know that agents are actually second fiddle to casting directors
- If you do get cast in something, give the casting people a gift
- Network with other actor/director/filmmakers and get your own projects going as well

Agent vs Manager? It’s best if you can just get a really good agent. But sometimes two heads are better than one, especially if they don’t have super huge, high clout . . .

Unions:
- Do I want to be SAG in Utah?
  - Yes. If you want to move to a bigger market. For sure.
  - No, if you want to stick around here. Utah is a right to work state. That means you can be union (SAG-AFTRA) and still work in a non-union project
- How do I become SAG eligible? If you get cast in a SAG show with speaking lines you can join SAG then and there. If you don’t want to join you will do a “Taft-Hartley”. Which means they will allow you to be in the show without joining. Because Utah is a right to work state you can be Taft-Hartleyed until the cows come home and never have to join. If you were in LA or NY and you get one Taft-Hartley then you must join the union the next time you work on a SAG film
- How much does it cost to become a member of SAG? $3000.00 in initiation fees. Annual Base dues are $206.00. In addition, work dues are calculated at 1.575 percent of covered earnings up to $500,000. https://www.sagaftra.org/content/steps-join

Headshots:
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The Acting Business Seminar

• How often should I get my headshots done? Vickie Panek of TMG says: Adults—every year. Adolescents/kids—every six months
• Who in Utah is a good photographer for headshots? I recommend Ivy Stauss
  missivydawn@gmail.com
• Who in LA is good? There are tons. I recommend Kenneth Dolin
  (https://www.kennethdolin.com). Go to Reproductions website
  (www.reproductions.com) to browse the best headshot photographers in New York and Los Angeles
• How can I tell a good headshot photographer? The lighting, if they capture emotion/the essence of the actor, if their images are well composed and in focus
• Head shot tips: ALWAYS Look straight at the lens. Pose open to the camera. Alter your poses a lot—move your body position and hands, that way you won’t have a lot of your pictures looking exactly the same (seated with your hands clasped and your head cocked to the right, let’s say) and then you will have more options to choose from. Wear colors that you love and you know bring out your eyes and skin. Do not wear anything trendy or extreme. Keep jewelry to a minimum. If you are not smiling it’s better to have your mouth closed (no gaping mouthed serious shots please)

• Where can I get my headshots reproduced?
  http://www.reproductions.com
  http://www.grandprints.com/
  http://www.jsphotoservice.com

• Where can I research headshots?
  http://www.reproductions.com

• Getting Real About a Reel: What is it and why do I need one?
  • A reel is a 30 second to 2-minute clip of your acting work—usually you have a theatrical reel (film and TV) and a commercial reel
  • It should start with something that shows you as you normally/naturally are—leave the Robocop and Mermaid scenes for the last clip
  • It should show your range if possible
  • Better no reel than one poorly lit, with bad sound, and lame acting—remember first impressions can only be made once

• Procuring Said Reel: How do I get one?
  • Audition for everything—student films, shorts, anything that tells a good story and is shot well will work for starters. Do not use clips from classes! They will look amateurish and be discrediting
  • If you get work on a union show or film get the footage from it—it may be difficult to get your hands on it, but be persistent
ACTORS IN ACTION

The Acting Business Seminar

- Write and shoot your own stuff. If you need a reel, probably some of your actor/director/filmmaker friends do to. So:
  - Get a copy of STORY by Robert McKee and learn how to craft a script
    - It should: have a good conflict, a beginning and middle and end, make logical sense (even if it’s told in an illogical world), tell the truth about some value of life (good vs evil, life vs death, hate vs love, tyranny vs peace, etc.)
  - Get some good friends with film ambitions/equipment and shoot it
  - Edit it—if it looks good use it!
  - Then turn your little film company into something serious—make major motion pictures and win some Oscars!

Reel Editors in Utah: Taylor Doose and Robyn Adamson

- Resume:
  - How important is an acting resume? Very
  - How do I put one together? See advice above in getting a reel
  - Is it OK to lie on my resume? Of course not. They’ll find out. It will discredit you
  - What’s the proper format?
    - NY—Theatre, Film, TV, Training, Special Skills
    - LA—Film, TV, Theatre, Training, Special Skills

See examples below:

LA Actor Resume:
New York Actor Resume:

**MELISSA LOCSN SAG, AEA**

**HEIGHT:** 5'4  **HAIR:** Black
**WEIGHT:** 115  **EYES:** Brown

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<th>Role</th>
<th>Studio/Producer</th>
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<td>X.T. The Movie</td>
<td>Supporting</td>
<td>RockBridge Productions/Kyle Beford</td>
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<td>White Lie</td>
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**COMMERCIALS - available upon request**

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<tr>
<td>Alive Again (Pilot)</td>
<td>Guest Star</td>
<td>Ian Cox/Anthony Padilla</td>
</tr>
<tr>
<td>Co-Star</td>
<td>Traci Hays/Legacy Films &amp; Media</td>
<td></td>
</tr>
</tbody>
</table>

**INDUSTRIAL (selected)**

<table>
<thead>
<tr>
<th>Company</th>
<th>Role</th>
<th>Studio/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>T-Mobile</td>
<td>Principal / Background</td>
<td>Bonfire Studios</td>
</tr>
<tr>
<td>McAfee &quot;All Access&quot;</td>
<td>Principal</td>
<td>Intel Studios</td>
</tr>
<tr>
<td>EMC Documentum, &quot;Good to Go&quot;</td>
<td>Principal</td>
<td>Post Office Editorial</td>
</tr>
<tr>
<td>Intel Goes Green, &quot;Leave That Switch Alone&quot;</td>
<td>Principal</td>
<td>Intel Studios</td>
</tr>
<tr>
<td>Mastercard</td>
<td>Principal</td>
<td>Coolfire Media</td>
</tr>
<tr>
<td>Enterprise Rent-a-Car</td>
<td>Principal</td>
<td>Coolfire Media</td>
</tr>
</tbody>
</table>

**HOSTING**

<table>
<thead>
<tr>
<th>Company</th>
<th>Role</th>
<th>Studio/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecobold</td>
<td>Host &quot;Power Mum&quot;</td>
<td>Ecobold</td>
</tr>
<tr>
<td>McAfee</td>
<td>Host</td>
<td>Intel Studios</td>
</tr>
<tr>
<td>Allure Technologies Product Demos</td>
<td>Host</td>
<td>Allure Technologies</td>
</tr>
</tbody>
</table>

**THEATRE (selected)**

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Role</th>
<th>Studio/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian Explosion Festival</td>
<td>Various (lead)</td>
<td>Magic Theatre</td>
</tr>
<tr>
<td>The Bright Eye of the Moon (Staged Reading)</td>
<td>Felicity, Second Spring, Amah Chen</td>
<td>American Conservatory Theatre</td>
</tr>
<tr>
<td>The Glass Menagerie</td>
<td>Laura</td>
<td>San Jose Rep on Tour</td>
</tr>
<tr>
<td>Blade to the Heat</td>
<td>Sarita</td>
<td>Thick Description / San Jose Stage</td>
</tr>
<tr>
<td>Cowboy vs. Samurai</td>
<td>Veronica Lee (lead)</td>
<td>Asian American Theatre Company</td>
</tr>
<tr>
<td>Twelfth Night</td>
<td>Feste</td>
<td>Arclight Repertory Theatre</td>
</tr>
<tr>
<td>The Winter's Tale</td>
<td>Dorcas</td>
<td>St. Louis Shakespeare</td>
</tr>
<tr>
<td>Before It Hits Home</td>
<td>Nurse</td>
<td>St. Louis Black Repertory</td>
</tr>
</tbody>
</table>

**EDUCATION/TRAINING**

- **DESIGN TECHNIQUE** (ongoing) – Christy English.
- **COLD READING** – Estella Gabriel.
- **IMPROVISATION** – Linda Kennedy, Karen Plemen - Red Ladder Theatre Co., San Jose Rep's resident outreach/improv co.
- **ACTING** – Amy Glazer, Linda Hoy, Linda Kennedy, Ron Hines – St. Louis Black Repertory School Touring Co. (season).
- **BA THEATRE ARTS, ACTING – SAN JOSE STATE UNIVERSITY.**

**SKILLS**

- **Improvisation** – Short form, long form, imaginary objects.
- **Singing** – Soprano, Musical Theatre, Pop.
- **Dance** – Freestyle, Club, Cha-Cha.
- **General Sports** – Yoga (Bikram/Vinyasa), Hiking, Bike riding (Cruiser), Roller skating, Roller blading, Ice skating.
- **Miscellaneous Skills** – Teleprompter, Oil Painting, Teaching, Typing, Cooking, Great with kids, babies & elderly!


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Daniel Harray
AEA / SAG-AFTRA
www.danielharray.com
Hair: Light Brown
Eyes: Blue
Height: 5'9 1/2”
Weight: 160 lbs.

THEATRE (selected credits)
33 Variations
The Importance of Being Earnest
The Beaux' Stratagem
The Taming of the Shrew
Don Juan
The School For Scandal
The Dybbuk (SR)
The Comedy of Errors
The Beard of Avon
Wit
The Importance of Being Earnest
The Awakening
As You Like It
London Assurance (SR)
Twelfth Night
The Scarlet Letter
Lady Chatterley's Lover
Frankie Eats (SR)
The Broken Heart (SR)

Anton Schindler
John Worthing
Charles Freeman
Petrouchko
La Ramée / Don Carlos /
Don Juan
Joseph Surface
Chamoun
Antipholus of Ephesus
Fitch / Lucy / Grumio
Ensemble
Algermon Moncrieff
Alce Arobin
Oliver
Mr. Dazzle
Sebastian
Hawthorne
Clifford
Ensemble
Nearciras

Festival Stage of Winston-Salem (NC) dir. Steve Umberger
Perseverance Theatre (AK) dir. Carolyn Howarth
Shakespeare Theatre Company dir. Michael Kahn
Illinois Shakespeare Festival dir. Catherine Weidner
Shakespeare Theatre Company (Washington, DC)
dir. Stephen Wadsworth
New Harmony Theatre (IN) dir. Lenny Leibowitz
New Harmony Theatre dir. Markus Potter
Orlando Shakespeare Theater (FL) dir. Patrick Flick
Portland Center Stage (OR) dir. Chris Coleman
Seattle Repertory Theatre dir. Martin Benson
Court Theatre (Chicago) dir. Nicholas Rudall
Seattle Repertory Theatre dir. Jane Jones
The Kennedy Center / Shakespeare Theatre Company dir. Jef Hall-Flavin
Portland Center Stage dir. Jane Jones
Lookingglass Theatre Company (Chicago) dir. Thomas Cox
Book-it Repertory Theatre (Seattle) dir. Mary Machala
Seattle Repertory Theatre dir. Stephen Wadsworth
Red Bull Theater (NYC) dir. Jef Hall-Flavin

FILM/TELEVISION
Hold Me (2014)
Bad Faith
The Mattinee
Quietus
Bundfold
As The World Turns
Fulfilled: A Halloween Story

Bryce
David (Lead)
Drake (Lead)
The Ghost (Lead)
Tim Lumley (Lead)
Passenger (US)
Wayne Fitzsimmons (Lead)

An Original Cliché
dir. Teace Snyder
Paper Street Films
dir. Emily Buder
Crew Two Productions
dir. Aimée Scheaffer
Strangeway Productions
dir. Boman Modine
An Original Cliché
dir. Teace Snyder
CBS
dir. John O'Connell
Stacy Arnold Productions
dir. Stacy Arnold

TRAINING
MFA Academy for Classical Acting, Shakespeare Theatre Company / George Washington University
Acting
Michael Kahn, Catherine Weidner, Maria Aitken, Edward Gero, Floyd King
Movement
Roberta Stelm, Chris Cherry
Mask
Isabelle Anderson, Didi Di Sanio
Combat
Brad Alan Waller, Eric Frederiksen, David Leong (MC)
Clown
Chris Hayes

BS Theatre, with Distinction, Northwestern University
Acting
David Downs, Kim Rubenstein

SPECIAL SKILLS
Dialects (Standard British, Cockney, Southern, German), Actor/Combatant (*Received Examiner's Award for Excellence; proficient in broadsword, knife, quarter-staff, rapier and dagger, single sword, unarmed combat)
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RÉSUMÉ ESSENTIALS FOR ACTORS

The résumé is your first chance to make a pitch. It may be the handshake that shows the man, but it's up to the résumé to determine your achievements and communicate your level of professionalism and experience. It's the reference of who you are as a professional.

Our experts suggest:

- Keep the format simple.
- Make the font easy to read.
- Keep resume one page.

Avoid buzzwords.

Your resume should be as straightforward as possible. Show what you want to be — not what you are — in actor's dialogue.

Our experts say:

“On average, most people spend approximately five to seven minutes looking at your résumé. You need to make sure to highlight the important information.”

— TIM WESER

“Being referred by a casting director, respected acting instructor or producer who has hired the talent is a good way to present yourself in the best light if you have limited experience.”

— RED GRAN

“Don’t lie. It’s the only way you can build your business.”

— EMMA WATSON

To succeed as an actor, you must be practical. If you don’t have the right tools, you can’t get the right work. If you can’t read or write well, you can’t get the right opportunities.

And finally, be honest. You are a true-to-life artist. Everyone, you see, is the SAG-AFTRA legal.

John A. Actor

[718] 555-1234
johnactor@j2m.com
SAG-AFTRA

Film

- President/Owner: Warner Brothers
- Co-owner: The Weinstein Company
- Early Evening in Chattanooga
- Guest Star: House of Cards
- Guest Star: Game of Thrones
- Featured: The Newsroom

Television

- Executive: NBC
- Co-producer: CBS
- Writer: ABC
- Director: TNT

Theatre

- Director: Our Village
- Writer: The Village
- Producer: Broadway
- Actor: Off-Broadway

Education

- Academics: UCLA
- Acting Studio: Broadway Studio

Special Skills

- Fluent Spanish
- Fluent German
- Singing (alto, soprano)
- Driving (automotive, bicycle, motorcycle)
- Guitar (acoustic, electric)
- Italian

Accents

- Southern, Irish, Scottish

Make sure you are good at anything you do, not just a skill.

Performer: Male

John A. Actor
• Self-Taping? How do I?
  • Prepare for it with the same care you would a normal audition
  • Always have a reader/camera operator
  • For gals—do full make-up ALWAYS—you won’t believe the difference it makes. For guys look sharp, nice haircut, nice outfit, maybe use some powder to keep from looking too shiny, etc.
  • Use the best camera you can—iPhones/smart phones work great!
  • Use good lighting—HUGELY important and doesn’t have to cost that much

  - Lighting diagrams for Self-Taping:
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- Equipment Suggestions List:

  $138.99 — Neewer 3000W 5500K 20x28-Inch/50x70-cm Five Socket Softbox Compact Fluorescent Photo Video Studio Lighting Kit with Carrying Case (3 lights) https://www.amazon.com/Neewer-20x28-Inch-50x70-cm-Fluorescent-Lighting/dp/B01B727EYO/ref=sr_1_9?ie=UTF8&qid=1486954544&sr=8-9&keywords=neewer+3+softboxes

  $56 — Photo Studio Accessories Video Portrait Umbrella Continuous Triple Lighting Kit new model led light (3 lights) https://www.wish.com/search/photo%20lights#cid=551b4fc12920ae34ba7f9ef9e


  $2.00 — Mini tripod and iPhone 6 holder: https://www.wish.com/#cid=5508e3cfb9cb3b5bcdd35284

- Get friendly with Google Drive, Dropbox, WeTransfer so you know how to upload
- Always follow submission guidelines EXACTLY
- Once you send it off, try to forget about it by focusing on the next positive thing you can do for your career

Helpful links:
  - https://www.youtube.com/watch?v=Qv_OxRhRPk
  - http://astore.amazon.com/mayasworld-20?node=1&page=1
  - Not so sexy but it gets the idea across: https://www.youtube.com/watch?v=zuLaW53GRBk
The Acting Business Seminar

- **Legal/Visa Stuff:**
  - Don’t sabotage the market—if you are with an agent and someone else approaches you on social media or directly with a job (which will usually be for a lower pay scale) refer them to your agent to negotiate a proper fee. If you do otherwise, you will erode the (comparably already low) pay scale in our local market. This will only make things worse for EVERYBODY.
  - Here in Utah actors are independent contractors with their agents and the productions they do. They are not employees. Thusly actors are responsible for paying their own taxes, both state and federal as well as workers comp and medical insurance. They cannot file for unemployment with their agency or any production group they have worked for.
  - If I’m here in the US on a student visa, can I still work as a paid actor?
    - If you have a green card with a temporary social security number so you can provide a 1099 tax form you should be fine. If you just have a student visa without the temporary social security number check with your governmental agency to see if you can a work permit just for acting gigs.
    - Of course you can work on non-paid or student films to build up your resume/reel without any documentation.

- **Other Marketing Methods/Suggestions**
  - Do I need to have a website?
  - What’s the most cost effective way of getting my own website? DIY, baby!
    - [http://www.tyler.com](http://www.tyler.com)
    - [http://www.nyctechclub.com](http://www.nyctechclub.com)
    - [http://www.wix.com](http://www.wix.com)
    - [https://www.squarespace.com](https://www.squarespace.com)
  - Are there any other marketing tools you’d recommend? (social media, business cards, etc)
    - Twitter
    - Facebook
    - LinkedIn
    - Instagram
  - Dallas Travers – Queen Swami Guru of Marketing for Actors
    - [http://www.dallastravers.com](http://www.dallastravers.com)
  - Jack Plotnick – fantastic acting teacher in LA — his book *NEW THOUGHTS FOR ACTORS* is a must read [http://jackplotnick.com](http://jackplotnick.com)
  - Josh Pias – Committed Impulse — online courses and videos that help the actor increase presence and confidence [http://committedimpulse.com](http://committedimpulse.com)
  - Actor’s Foundry – fabulous videos and acting tips from über coach Matthew Harrison [https://www.actorsfoundry.com](https://www.actorsfoundry.com)
• Robert McKee’s Resources Page – Can’t find that obscure screenplay? Need to know the latest about Baz Luhrmann’s new project? Curious about current Box Office figures? Or for anything else you might need to know about the film and television industry — look here! http://mckeestory.com/resources/

**Resources:**

10 Best Places for Actors to Live in LA

- Sherman Oaks
- Studio City
- North Hollywood
- Burbank
- West Hollywood
- Los Feliz
- Silver Lake/Echo Park
- Hollywood


**LA FB Acting Communities:**

Casting Directors for Actors
Casting Directors for Actors and Actresses
Film Casting & Job Board Los Angeles
Los Angeles >> Actors
Los Angeles Actors Producers writers networking group
Los Angeles Actors, Models, Photographers, MUAHs has 12,166 members
Los Angeles Film & TV Network Group Los Angeles
Los Angeles Film/ Television Crew
Los Angeles filmmakers has 4,603 members
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Lost Angeles film and Theater Network
NewFilmmakers Los Angeles
Paid Film/TV Production Jobs: Los Angeles
Weekend Filmmakers in Los Angeles - LA

Utah FB Acting Communities:
Utah Filmmakers And Actors
Utah Film Café
Scene Study Of Salt Lake
Utah Film Center
Utah Alternative Modeling
Elevate Talent Agency Utah
Elevate Talent Agency
Actors In Action Class
Actors In Action FB Group
Theatre People Of Utah Valley
Hot Toddy Improv Workout
Salt Lake City Extra Milers
UVU Filmmakers Club
UVU Theatrical Arts
Utahtheatrebloggers
BYU Film, Acting, And Mdt Student Connection
Utah Kid’s Actors/Filmmakers
Utah Models
Stars Talent Studio
Focus Talent Management
Urban Talent
Mccarty Talent Agency
Broadway
Knightstar
NIYA Management
Utah Actors FB
Utah Actors
Southern Utah Filmmakers
St. George Actors- And filmies
Utah Film Circuit - St. George
Southern Utah Community Film Studio
Southern Utah Films
Southern Utah Film and Music (SUFAM)
Tuacahn High School for the Performing Arts Official Page
FIND A SAG FRANCHISED AGENT IN LA OR NYC:
https://www.sagaftra.org/professional-representatives/sag-franchised-agents

Contact ACTORS IN ACTION:
www.actorsinactionclass.com
info@actorsinactionclass.com
323.215.6350

Find the Acting Business Seminar Itinerary on the website.
Click HERE
Or go to:
www.actorsinactionclass.com
Then: Resources
Then: Handouts (below Class Work)
It’s all just under: The Acting Business Seminar Handouts
Stay Informed! Sign up for the ACTORS IN ACTION Blog!

Click **HERE!**