

# **Confidence on Camera** <sup>3rd Ed.</sup>

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This handbook is a not a substitute for experience—acting is an art, a craft, and a physical skill and the best way to learn is by doing it. This is an introduction, and a tool. I hope that it helps point you in the right direction.

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# Confidence

## Acting Terms

Terms in *italics* are defined in the glossary on p.44, and additional definitions and URLs are listed at the bottom of each page.

Performing of any kind is about confidence—the feeling that no matter what happens you’ll do well; that the work you do will be worth watching. A good portion of your ability to book work as a professional actor in film and television lies in the ability to hold on to that confidence in your work and in yourself.

The key to understanding confidence on camera is understanding the working environment for the professional screen actor, both the audition and the *set*. Both are exciting, high-pressure, and above all unpredictable. In both cases there are always new situations, new people watching, pressure to perform on a deadline, very little preparation time, internal expectations from the actor, and external expectations from the *casting director, director and producer(s)*. On top of that, a professional quality performance has to have the artistic merit to feel real for the audience and the technical skill to look good on camera.

To succeed in that environment takes a very specific skill set. A professional actor has to quickly adapt to the demands of any situation they find themselves in, while still meeting the artistic and technical requirements of their craft. The three fundamental ways to develop that skill set are through technique, practice, and experience. The path to professional acting incorporates all three.

*Confidence: A feeling of self-assurance arising from one's appreciation of one's own abilities or qualities*



**Technique** includes the artistic and technical requirements of quality screen acting. A good actor uses their life experience to give each character emotional depth and realism. A good performance requires emotional sensitivity, listening, self-awareness, and a finely tuned technical ability to present that performance to an audience or a camera.

Acting technique draws from classes, workshops, mentors, books, videos, web resources, and peer groups. It is an exploratory process, and over the course of a professional career a well trained screen actor will borrow tools from a variety of other disciplines including theatre, voice, singing, dance, circus, poetry, literature, psychology, and so on. Any kind of performance, and in fact almost any discipline that looks at people, can become inspiration for the actor.

### **Confidence and Casting**

*“My favourite quality to see in an audition? Confidence.”*

Laura Brooke  
Casting Director  
Vancouver, BC



## Confidence and Casting

*"The actor's most important tool in an audition is confidence."*

Michelle Allen  
Casting Director  
Vancouver, BC

**Practice** is crucial for developing confidence, because on camera whatever the actor is thinking and feeling is apparent in their face, voice and body. If the actor is nervous, off-balance, or overly concerned with how to "get it right" in a given situation, the camera will see it. To prepare for unexpected situations, actors have to practice a hundred different ways, in a hundred different situations, a hundred different times.

An aspiring professional actor should put in at least ten hours a week performing, rehearsing, taking classes and workshops, reading scripts, dancing, going to the gym, singing, voice training, etc. Although much of an actor's training can be done in a theatre, the screen actor's working environment will always involve a camera. Actors serious about film and television should practice extensively on-camera, applying the artistic and technical aspects of screen acting simultaneously.

*Habit: A settled or regular tendency or practice; an automatic reaction to a specific situation.*

**Experience** with the working environment helps the actor ensure that each audition or performance is in line with current industry expectations. Those expectations change from year to year and even project to project, and predicting those expectations becomes an art form in itself.

Any exposure to the film and television industry helps build the body of experience an actor uses to make informed choices. That includes auditions and paid work, but also student films, *independent* films, *industrials*, music videos and even *extra* work. Professionals currently engaged in the industry can provide that experience second-hand, including coaches, *casting directors* and other working actors. A practical and flexible body of experience should draw from multiple sources.

## Benefits of Screen Acting

**Benefits** of training and working as a screen actor extend far beyond the working environment. Training in emotional availability, listening and self awareness makes actors skilled communicators. The work ethic behind the practice of professional acting can be applied to any career. Experience in front of an audience or a camera develops public speaking and presentation skills. And the professional actor's unshakeable confidence and ability to adjust quickly to new situations is applicable in absolutely every avenue of life.

## Confidence and Casting

*"Confidence is the first thing we see in your auditions."*

Candice Elzinga  
Casting Director  
Vancouver, BC

## Vancouver or Los Angeles?

*LA has twenty times as much film production as BC, and twenty times as many actors—most of SAG's 100,000 members live in LA, compared to 5000 members in the UBCP.*



# The Industry: Food Chain

## The Producer

The actor's food chain starts with the *Producer*. He or she is a businessperson with a sack of cash responsible for making a movie, TV show or commercial. The Producer hires almost everyone, including the *casting director*. The casting director runs the casting session and makes a tape, and the *director* and producer watch the tape and choose which actor to bring in for a callback or book for the role. The producer is #1 on the food chain because they usually make the final decision about who to cast, with input from both the director and the casting director (or the agency and client in the case of a commercial).

There are between six and twenty projects in production in BC at any one time, including commercials, *industrials*, TV programs (serials/episodics), TV movies-of-the-week (*MOW's*) and *feature* films. Each project has one to six producers.

Production Company: *The company actually responsible for making a film, TV show or commercial.*



## The Casting Director

The Casting Director is hired by the producer to find actors who fit each role. The casting director is #2 on the food chain because they run the auditions. Commercials, features, movies of the week (MOW's), student films, *indie* films, *industrials* and music videos all will have casting sessions, and most are run by professionals. Some casting directors specialize in one type of project, but most of them work on multiple project types.

Part of the casting director's job is to go through the script and write a short description of each character called a *breakdown*. These get sent out to provincially licensed *talent agents* (p.11), who submit their clients, basically asking for an audition for one or more of the actors they represent.

Casting directors receive on average 100-400 submissions for each role and choose 10-40 for a first audition. Sometimes an agent will also convince a casting director to see a new actor for a pre-audition look-see called a *prescreen*. Either way, casting directors can only see a small percentage of the professionally represented actors who want an audition, so they only choose actors they think are appropriate for the role.

If you've been called for an audition, the casting director is already on your side, and they already think you could be the character. Every actor who does a good audition makes the casting director look good, and even the busiest or most cranky casting directors want to help you give your best performance.

### **Casting is on your side.**

*"If you make it into the room, you're essentially a finalist... If you're coming into the room, there's a really good reason for it."*

Judy Lee  
Casting Director  
Vancouver, BC

Auditions are always held on-camera so that the producer and director can watch the tape afterwards. There will be at least two people in the room for the first audition: the casting director and the camera operator who puts the scene on tape. For film and television auditions casting directors will hire a *reader*, an actor who will stand off-camera and read all of the other characters' lines.

The director and producer(s), with the casting director's input, will typically choose a handful of actors for a second audition called a *callback*. The director and producer(s) will often sit in on the callback sessions to see the actors for themselves, sometimes as many as eight or nine people, especially for commercials. The expectation is usually that a callback will be identical to the first audition—same wardrobe, same choices, same quality of performance. One actor will book the part and be cast in the role.

There are approximately twenty casting directors in total working out of Vancouver.

### **We're Number 3!**

*"BC is the third largest production centre in North America, after Los Angeles and New York."*

Karen Lamare  
BC Film Commission



## The Talent Agent

An *agent* is a professional talent manager who represents actors and helps them find and book work. A huge part of the agent's job is to build and maintain good relationships with casting directors. The better an agent's relationship with the casting director, the easier it will be for that agent to get auditions for their actors. Talent agents are #3 on the food chain, because actors need them to access the casting directors.

A real agent only makes money when their actors book work, so they're taking a risk by signing new talent. A typical agreement gives the agent 15% of whatever income their actors make. New actors will be expected to have professional *headshots* taken and to join Casting Workbook, an online submission service used by many local casting directors. Both of these expenses can and should wait until after signing with an agent. If an agent says "We love you, we want to sign you up, you just have to pay a \$500 sign-up fee (or) take our classes for \$5000 (or) have headshots taken with our photographer for \$1000 (etc.)" run far far away. These people just want money, and what they're doing is always unethical and frequently illegal.

For information on how to choose a talent agent, plus sample formatting for *resume*, cover letter and *headshot*, see pp.38-42 in the Appendix.

There are approximately two hundred agents in total working at the seventy-odd talent agencies registered in BC at the time of this writing, and each agent represents 50-100 actors of various ages, looks, skill levels and ethnicities.

## ESB Talent Agencies List

*Talent agencies have to register with the BC Employment Standards Branch before they can submit their actors for professional auditions.*

*[www.labour.gov.bc.ca/esb/talent/list.htm](http://www.labour.gov.bc.ca/esb/talent/list.htm)*

## The Actor

Actors are #4 on the food chain. It's exciting, rewarding work and I'd recommend it to anyone. If you love acting, I guarantee that you'll get more out of it than you put in.

### Working Actors

*Acting is not an easy way to get rich quick. According to the US Department of Labour, members of the Screen Actors Guild (SAG) have an average annual income of just under \$5,000 US from acting.*

As an actor you are responsible for your career. You're running a business, and that business is you. It's your job to find work for yourself, and it doesn't stop when you sign with an agent. A huge part of the actor's job is to be friendly and professional at all times, to come to auditions prepared and on time, and build good relationships with other people in the film industry. This means everyone—talent agents, casting directors, other actors, etc. Everyone in the film industry is connected in one way or another, and often the people you meet are just a phone call away from the people who might hire you. Throw a tantrum once and you might still be dealing with fallout years later. Make friends on the set of one movie, and you might get cast in six more.

You are also responsible for your promotional materials: your headshot, resume and demo. Together these make up your professional calling card, your introduction to the industry. It's your responsibility to make sure that they are good quality, up to date, and easily accessible. You and your agent are a team, and you need to do your part of the work.

There are approximately 15,000 actors in Vancouver with professional representation, including the 5,000 members of the Union of BC Performers and at least 10,000 non-union performers.

The Union of BC Performers or UBCP: *The professional union representing screen actors in BC* [www.ubcp.com](http://www.ubcp.com)

## Talent

*“Talent is an amalgam of high sensitivity; easy vulnerability; high sensory equipment (seeing, hearing, touching, smelling, tasting intensely); a vivid imagination as well as a grip on reality; the desire to communicate one’s own experience and sensations, to make one’s self heard and seen.”*

**Uta Hagen**

Acting Teacher; Author of *Respect for Acting*

*“It is highly possible that what is called ‘talented behavior’ is simply a greater individual capacity for experiencing. From this point of view, it is in the increasing of the individual capacity for experiencing that the untold potentiality of a personality can be evoked.”*

**Viola Spolin**

Improvisation Teacher; Author of *Improvisation for the Theatre*

*“Talent is as common as horsesh\*t in a stable. The cultivation of it is extremely rare.”*

**Eric Morris**

Acting Teacher; Author of *Being & Doing*

*“There’s no such thing as talent; you just have to work hard enough.”*

**David Mamet**

Writer & Director; Author of *True & False: Heresy and Common Sense for the Actor*



## The Extras

Extras are #5 on the food chain. Anytime you see people in the background of a shot—sitting in a restaurant, walking down the street, driving in cars, etc—these are background performers or extras. Basically, extras are human props, used to make a film set look more real. To be an extra you'll need an adult chaperone if you're under the age of fifteen. If you're available to do the work (up to 16 hrs a day on short notice) it's a great opportunity to visit a working film set, and beats the heck out of most part-time jobs. Lots of skilled and interesting people do extra work in their off-time, including students, actors, artists, teachers, dancers, musicians, photographers, and many others.

The best way to get extra work is through an extras agent. It's completely acceptable to have both a principals *talent agent* that represents you for film, TV and commercials and an *extras agent* that reps you for *background* work. Always let your talent agent know if you're signing with an extras agent—they'll want to

know about it, because the days you're on set doing background work you won't be available to go out on auditions.

When you're applying at an extras agency, visit their website first to see when and how each agency accepts new people. Don't worry about a *headshot*, but do bring a *resume* that lists your skills and talents—basically everything that you can do at a three out of ten skill level or better (e.g. riding a bicycle, darts, basketball, knitting... almost anything). Some agencies look for specific skill sets, but most of them just look for availability. If you're available 24/7 (i.e. if you're a student on summer vacation), then you'll be on top of their list of people to call.

An extras agent will typically charge a \$25 photo fee to sign up. Otherwise, your extras agent only makes money by taking a cut of what you make, usually 15%. If all they need is someone to sit or walk around, you'll be booked as General Background (GB, \$10-\$12/hr). If you're using a skill, even something as simple as riding a bike, you'll be booked as a Skilled Actor Extra (SAE, \$22-26/hr). All *Union* productions have to employ a certain percentage of *UBCP* members (Union Permit extra, \$22-\$26/hr). And tell your extras agent if you have a car, a dog, a bicycle, etc. Often you can get paid more just to bring these things with you to the set for the day.

It's hard to get exact numbers, but in any month there are thousands of extras working in Vancouver. Some are full-time extras, and some take a few days of extra work here and there and work other jobs. Just about everybody in town has done a little bit of extra work or knows someone who has.

### **Some BC Extras Agencies**

#### **In Motion**

*inmotiontalent.com*

#### **Keystone Extras**

*keystoneextras.com*

#### **Urban Casting**

*urbancastinginc.com*

#### **Local Color**

*localcolor.ca*

#### **Def Con 5 Talent**

*def-con-5.com*

#### **LJR Talent**

*ljrtalent.com*



## 25 Point Audition Checklist

Auditions are in many ways more demanding than actually working on set in film and television. Each audition is short, and you're expected to perform well under pressure with very little preparation time. Sometimes you will receive a script an hour before your audition, or be handed a script when you walk into the waiting room and be expected to sight read it ten minutes later.

Auditions require discipline, flexibility, practice, and loads of confidence. It's easier if you know what to expect, and this checklist should help you get started.

### 1. Have Fun

All you need for commercial auditions and even basic film and television auditions is to listen to what the Casting Director asks you to do in the audition room and then have fun doing it.

### Confidence + Having Fun

*"Go into the room prepared & confident and enjoy every minute of it... always make sure you are having a good time."*

Aaron Alexander  
Agent,  
King Talent  
Vancouver, BC

*Direction: Instructions given to the actor, either in the audition room or on set (i.e. "Can the actor take direction?")*



## 2. Be prepared.

Read the breakdown and script that your agent sends you. Memorize your lines. Practice sight reading—the ability to drop your eyes quickly to the script and then look up and say your line. Practice out loud, and keep your eyes up towards the camera even when you're rehearsing. In life we never say the same thing the same way twice, so make sure that you rehearse what to say and not how to say it. Don't get locked into one pattern of delivery, mess around with the scene and find different ways to read it. A good audition requires that you come in with the lines sounding fresh and spontaneous, with the flexibility to react to your scene partner and take direction.

## 3. Always bring your script with you.

Always bring your script to the audition with you. If you can avoid looking at it during the audition that will help your performance feel real, but bring it with you just in case you forget a line. It's better to look at your script than it is to blank out in the middle of your audition.

## 4. Dress in character (a little bit).

The clothes you wear should reflect your choices about the character. Keep it simple and don't overdress or come in costume; remember it has to feel real. Newer clothes are better, they look crisper and generally have a better shape. Show up looking and feeling good.

## Preparation and Casting

*"Preparation. It's the key to believability. And lack of preparation by the actor is one of the casting director's biggest grievances."*

Deb Green  
Casting Director  
Calgary, AB

## **Acting Technique**

*Acting a scene truthfully and with feeling is an art, and most actors spend their whole lives getting better at it.*

### **5. Plan to arrive 15-20 minutes early.**

Casting directors are very busy, and sometimes only have a few minutes for you. Messing with their schedule is a bad way to start. Never be late.

### **6. Sign in when you arrive.**

The casting assistant will often have a sign-in sheet for you to record your name, the role you're coming in for, and your call time. Be nice to the assistant—a lot of them become casting directors later on.

### **7. Fill out a sheet with contact info and sizes.**

Know your sizes: pants, shirt, collar, sleeve, shoes, inseam, hips, chest, dress size for women and jacket size for men. You'll also be asked for your height, weight, eye and hair colour, agent's name and phone number, and your contact info.

### **8. Always bring headshots and resumes.**

Always have extra copies with you in case casting asks for them. Always, always, always. Carry a few extra in your bag, keep some in your bicycle pannier or in the trunk of your car. A professional must always have the tools of their craft on hand, these are some of yours.

### **9. Check for changes to the script.**

Especially with commercials there are often last-minute changes to the script. Ask the casting assistant if there have been any changes, and look over a copy of the script if you can.

Online Prep: Research the director+producer to see what kind of projects they work on at sites like [www.imdb.com](http://www.imdb.com)

## **10. Wait until they call for you, and stay focused.**

Be prepared to wait 30min or more, and don't book anything important right after your auditions. You can't be late, but casting directors can be, and that's just how it is. Do what you need to do to stay focused and ready. If you're nervous plant your feet and take at least three deep breaths (two seconds in, two seconds out). If you're tired, jump around a little to get your blood flowing. If you talk to other actors in the waiting room talk about anything except acting. Feel free to bring headphones and listen to quiet music while you wait if that will help you stay focused.

## **11. Give the reader directions as needed (film & television only).**

Before you walk into the audition room, ask your *reader* for anything you need in the script. If you want them to pause before or after one of your lines, if you're starting or finishing the script differently from the way it was written, or if you're changing anything in the script this is the time to tell the reader about it—before you're in the audition room.

## **12. Walk into the room with confidence.**

Your audition starts the moment you step into the room, and it lasts until the moment you leave. Walk in, make eye contact with the casting director and anyone else in the room and say hello.

## **13. Shaking hands.**

If they offer to shake hands, do. Otherwise, don't.

### **Camera Technique**

*Camera technique is a practical skill. Anyone can learn the basics with a few hours of practice.*

## **Don't Fidget**

*Extra hand movement, chewing your lip or rocking from foot to foot may not feel big, but on camera it looks big.*

## **14. Stand on the mark.**

The first thing you should do when you walk into the room is stand on the *mark*, the line on the floor of the audition room that shows you where to stand so the camera can see and hear you. Take the time to observe where the camera and microphone are, and to see who's in the room. This way, while you're talking to the casting director the camera operator can make sure you look good on the camera.

## **15. Be yourself.**

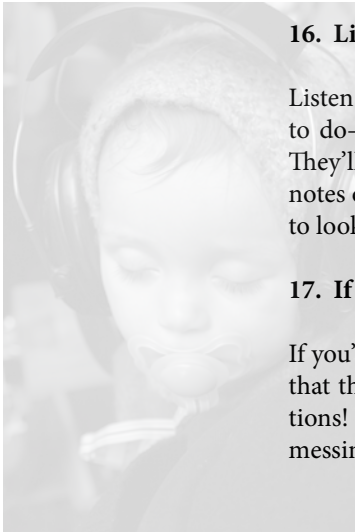
If it's your style to be funny and talkative, a very short story about something fun/strange/exciting is okay. If you're nervous, don't even pretend to be relaxed and cool because you won't fool anybody. Instead just go in and focus on doing the best audition you can do. Be yourself.

## **16. Listen to everything.**

Listen carefully to what the casting director asks you to do—if they want something from you, they'll ask. They'll tell you how they want you to *slate*, give you notes on actions or reactions they want, tell you where to look, or how to change it the second time through.

## **17. If you don't know, ask.**

If you're confused, or you don't understand something that the casting director has told you to do, ask questions! It's better to ask a stupid question than to risk messing up your audition.



## 18. Repeat the direction.

Whenever a casting director gives you direction, repeat it back to them in your own words. It helps you remember and understand, and it helps the casting director make sure you're about to do the right thing.

## 19. Slate for camera (commercials only).

Most commercial auditions start with you introducing yourself to whoever is watching the tape, usually the director and producer. For the *slate*, look directly at the camera and say your first and last name, your age if you're under 18, and the name of your talent agency (i.e. "I'm so-and-so, I'm fifteen, and I'm with XYZ Talent"). Keep the personality, and lighten up! Actors often make the mistake of being too flat or too serious in their slate. Remember, you want the people watching the tape to think "Wow, that actor is really interesting, I want to see more of them."

## 20. Let the camera see your eyes.

The camera needs to see your eyes to know how you're feeling, so keep your *eyeline* close to the camera (just slightly to one side or the other). Keep your hair out of your face, and don't wear a hat that will shade your eyes. Don't look directly at the camera unless the casting director tells you to. For commercials you will often be told to look directly at the camera. If you're ever confused about where your eyeline should be, ask the casting director.

### Don't Look at the Camera

*Never look at the camera in a film & tv audition. If you look at the camera, it breaks the "reality" of the scene that you're acting out.*

## **Audition Jitters**

*Remember to breathe. Breathing deeply—two seconds in, two seconds out—helps to settle and relax the body and voice.*

### **21. Take your time.**

If you rush you'll look nervous. Keep breathing. Take five seconds before you start your scene, take a deep breath and get focused. You have to make your time in the audition room count, whether it's a ten minute scene or a single line. Take the time you need to do a good job.

### **22. Deal with mistakes gracefully—do nothing!**

It's happened to every actor: it's going really well, then suddenly a word comes out wrong, or you forget a line, or say the wrong line, and suddenly you think "I ruined it." So what do you do? The answer is do nothing. Stay 'in' the scene and maintain the reality of the scene by not reacting to the mistake. What happens in conversation when we stumble over a word, or say the wrong thing? We just go on with the conversation. We keep talking, or correct ourselves in an easy, natural way. Any reaction to the 'mistake' breaks the reality of the scene. Most of the time if you've got the feeling right and you're enjoying the work, the casting director won't even notice the mistake. So the next time you make a mistake (because it will happen), do nothing!

### **23. Leave with confidence.**

When you're done, wait for a word from the casting director and then calmly and quickly leave the room. You want their last image of you to be of a confident actor.

## 24. Don't take it personally.

Sometimes they cast the best actor, sometimes they cast the model who looks best for the role and sometimes they cast the *producer's* niece. That's the industry, so do the best audition you can and then let it go. Forget about it. If you did a good job then even if you're not perfect for this role the casting director will bring you in again for another role. Remember that you were chosen for the audition in the first place over a lot of other actors! The casting director already likes you, they like your look, they want to see you do well.

## 25. Take notes.

Try to learn something from every audition, from every mistake and every success. Keep a journal and take notes every time you have an audition. Write out the direction you got, what worked and what didn't, and what you want to do next time. Keep it positive and action-oriented.



### Casting Notes

*"In an audition I look for three things: the journey of the character, if the actor can take direction, and if the actor is right for the part."*

Stuart Aikins  
Casting Director  
Vancouver, BC

Feedback: Casting Directors rarely give feedback on auditions. It's your job to take notes, learn, and stay motivated.



## Feel It or Fake It

*“Acting is all about honesty. If you can fake that, you’ve got it made.”*

George Burns  
Comedian &  
Actor; 1 Oscar,  
90 years as an  
entertainer  
(d.1996)  
Beverly Hills, CA

## The Art of Acting

The art of acting for the camera is to deliver a performance that is truthful—you want it to look, sound and feel real to the people who are watching you. The best movie, TV, and theatre performances pull you into the story and the lives of the characters. A great actor gives the people watching an emotional experience, one that feels like the truth despite being only a performance. The best actors, like the best liars, incorporate truth into their performances.

There is a real skill to taking someone else’s words from a piece of paper and bringing them to life, making them sound and feel real and making them your own. It comes easier to some than to others, but anyone can develop that skill if they’re willing to put in the time to practice. If you have the enthusiasm and the discipline to keep practicing, it doesn’t matter at all how much skill you start with.

Practice Makes Perfect: *Mastering any skill takes 10,000 hours of practice* (M. Gladwell, “Outliers”). [www.bizstudio.ca](http://www.bizstudio.ca)



## Start With Yourself

In the last hundred years acting has become more naturalistic, or more like “real life.” Before that, actors were larger-than-life, with big movements, big facial expressions, big everything. And the reason everything used to be so big is that actors used to play to really big, loud, rowdy audiences. If you weren’t really big, the audience didn’t hear or see you. So actors learned to be bigger.

But performance venues have changed a lot since the 1800’s. Acting for film and TV doesn’t have to be larger-than-life, because the camera sees everything that you do. Every time you twitch your nose or blink your eyes, the camera sees it. A really good on-camera performance has to include so many small things that it’s almost impossible to prepare them all in advance.

Acting is less about becoming “someone else” than it is about building awareness of your own physical and emotional life, and applying that awareness in an imaginary situation. The modern way to approach acting is to start with yourself.

When you bring all of your experiences, emotional life, quirks, responses and opinions into your acting, then your character will always be complex and interesting. In fact, the character will be just as complex and interesting as you are. No matter what character you’re playing, it’s always you. For it to feel real to the camera, you have to start with yourself—because there is no “character” really. There’s just lines on a page, and you.

## All About You

*“Acting is not about being someone different. It’s finding the similarity in what is apparently different, then finding myself in there.”*

Meryl Streep  
Actress; 15 Oscar  
Noms, 2 Wins;  
23 Golden Globe  
Noms, 6 Wins  
New York, NY

## **“As If” You’re Really There**

*“Acting is the ability to live truthfully under imaginary circumstances.”*

Sanford Meisner  
Actor & Teacher  
New York, NY

## **Imaginary Circumstances**

All kids play “let’s pretend.” Actors have to do it professionally. For acting to feel real we need to believe that there’s a whole world out there that the actor is reacting to. The more clear that world is, the more truthful the acting will feel to an observer.

On set, the actor’s world is always a mix of the real and the imaginary. Sometimes all of the actors will be present and sometimes there will only be someone off-camera reading the lines from the script. Sometimes you’ll be in a real cafe, and sometimes you’ll be on a soundstage with a green screen background and all of the parts of the environment will be marked with tape. More often than not the actor’s world is digitally augmented, or cheated to make characters look taller, shorter, thinner, fatter, more dramatic, etc. Each adjustment requires the actor to manage the balance between the real and the imaginary.

In the audition room the actor’s world is almost exclusively imaginary. The reader plays all of the other characters, and it’s up to the actor to give each of those characters distinct eyelines and to react accordingly. The room itself is mostly bare, and it’s the actor’s responsibility to make the place and the story of the script clear through their actions.

In both environments there are distractions: directors, casting directors, producers, people watching, technical crew, environmental conditions like sound, temperature, wind and more. An actor who engages fully in their imaginary circumstances can give a good performance regardless of the performance conditions.

Cheat (for the Camera): *To adjust an actor’s position, props, action, eyeline, etc to make the shot look better for the camera.*

## Your Instrument

Your body and voice are your instrument. A look, a smile, a movement of the eyes, your volume or tone of voice—these things tell the camera how you're feeling more than the words that you say.

Train your body with dance, martial arts, yoga, sports, circus arts, gymnastics, Alexander Technique or any activity that helps you build strength, flexibility and body awareness. Your body communicates as much as your words, and tension is the enemy of clear communication. Applied body awareness is the key to addressing any kind of tension. Do you rock from foot to foot? Do you move your mouth unconsciously? Do you have tension in your eyebrows or eyes? Once you bring awareness to your body tension, it will start to go away. Body awareness can also be an important part of character building and emotional access.

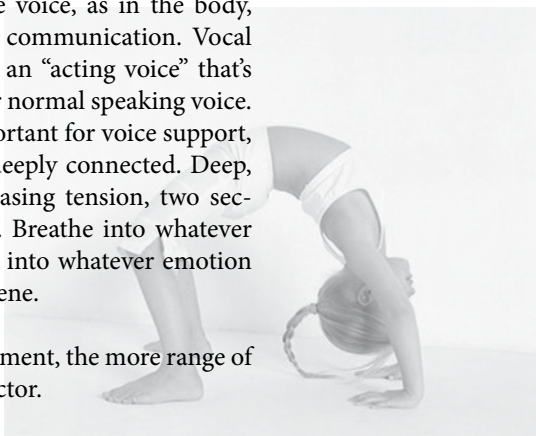
Train your voice with singing or voice lessons until you have a clear, strong voice that communicates everything you're feeling. In the voice, as in the body, tension is the enemy of clear communication. Vocal tension will often manifest as an “acting voice” that's higher and breathier than your normal speaking voice. Keep breathing. Breath is important for voice support, and breath and emotion are deeply connected. Deep, slow breathing is key for releasing tension, two seconds in and two seconds out. Breathe into whatever tension you're feeling, breathe into whatever emotion you want to bring into your scene.

The more developed the instrument, the more range of expression is available to the actor.

## Actor Training

*“The actor has to develop his body. The actor has to work on his voice. But the most important thing the actor has to work on is his mind.”*

Stella Adler  
Actor & Teacher  
New York, NY



Instrument: *Commonly used to refer to the actor's body, voice and expressive ability (i.e. the actor's instrument)*

## Reactions and Casting

*“Every time is different, and I try to respond in the moment...’ that’s what I like to hear from an actor.”*

Michelle Allen  
Casting Director  
Vancouver, BC

## Acting is Reacting

Most of the emotional life of your character and the action in the scene happens when you’re reacting to events and listening to what the other characters are saying to you. When you are totally involved in listening, your natural unforced reactions will add layers of feeling to the scene with each line.

Just like in life, you should be watching for a reaction every time you speak to someone. Have they heard you? Are they giving you what you want? How does that feel? When you talk, are you just saying the words in your script or are you really talking to the other actor?

The wonderful thing about working in this reactive way is that you’re doing more feeling and less thinking, and as a result you get a better performance. Instead of planning the small details of your feelings and reactions in advance, you’re taking advantage of your body’s natural responses, which will look much more relaxed and real on camera.

Any time you feel nervous or you start thinking about your performance in the middle of a scene just pause, take a deep breath and really look at your reader or fellow actor(s). Watching and listening to them will help to take you out of your head and back into total involvement with the scene.



## Script Analysis: Choices

The choices you make and your total commitment to them are the heart of acting technique, and those choices start with the script. The script is the most important resource that you have as an actor. Everything that you need to know about the story, the characters and their lives comes directly from or is inspired by the pages of your script.

When you get an audition, your agent will send you a few pages from the script to prepare (the *sides*) and a short character description (the *breakdown*). Your sides and breakdown contain everything that you need to properly prepare for an audition. Even if you don't have access to the full script, you can still make choices based on the information in your sides and breakdown.

The mark of a skilled actor is the choices they make. Experienced actors make bold, personal, appropriate choices.

### Take Risks

*"I always like a little bit of danger."*

Candice Elzinga  
Casting Director  
Vancouver, BC

*Risk: To expose oneself to danger or the possibility of the unexpected. Uncertainty+Action = Risk. Risk keeps us watching.*

## Bold

A bold choice is a specific choice loaded with clear feeling, relationship, or action. Take a risk and make each choice as important and personally meaningful as possible. Risk is what keeps the audience watching. Avoid choices like “bored” “tired” “I don’t care” “I care a little bit” “I like him a little bit” “It doesn’t matter” and anything else that is not loaded with feeling, relationship or action. Load your choices with passion, love, hate, anger, jealousy, joy, excitement, greed, need, affection, humour, despair, violence, urgency, regret, haste, etc. If you come into an audition with a bold choice that’s not quite what they’re looking for, it still showcases that you’re a good actor. It’s easy for the director to suggest changes and have you do the scene again.

### Start With You

*“The person that you are is a thousand times more interesting than the best actor you could ever hope to be.”*

C. Stanislavski  
Director, Moscow Art Theatre  
(d.1938)

## Personal

A personal choice is one that is drawn from or connected to your own life experience. Choices that come from your life will be unique to you, and give your performance shape and texture that no other actor can duplicate. Put yourself inside the character. Give yourself a compelling “as if” by comparing some situation from the character’s life with your own. Imagine yourself in the character’s situation, put yourself in their position and find your own way of approaching the action of the play. Tweak the words a little, find the pacing and rhythm that works best for you, find how the character moves, find yourself as the character. When you truly personalize your choices your performance is unique to you and different from the performance of every other actor who auditions for the role.

## Appropriate

An appropriate choice is one that is suitable or proper for the script. Many times you'll be able to pull the information needed to make an appropriate choice right out of the script with a careful reading of all the characters lines and the stage directions. More information can be found in your character description in the *breakdown*, by looking at the type of project (TV series, *MOW*, *feature*, etc.) and style (comedy, drama, sitcom, etc.). Sometimes you'll even be lucky enough to have access to the full script. Make the best choices you can with the information that you have, and make up the rest. Appropriate choices help you give the casting director what they're looking for, and help the director see you as the character from the moment you first appear on camera.

## Commitment

To commit is to carry out a choice fully, without hesitation, reservation, or half measures. Acting is all about showing the camera how you're feeling, so it's normal for actors to feel slightly uncomfortable, exposed and uncertain. The magic happens when you do the scene anyway, when you give each choice your total commitment without judging or holding back.

## Layers

As your work gets more sophisticated, layer your choices on top of each other. Load up with one strong feeling, then find another, even the opposite. Add the physical state of the character. The more choices you layer in, the more you showcase your acting abilities.

### Feel Uncertain Do it Anyway

*"If the actor opens his mouth on cue and speaks even though he feels uncertain, the audience have witnessed the true lost art of the actor."*

David Mamet  
Playwright &  
Director  
New York, NY

Uncertainty: *All actors feel uncertain when they do something new. Proper support helps actors take risks. [www.bizstudio.ca](http://www.bizstudio.ca)*



### **It All Starts With The Script**

*"I'm going to  
teach you acting  
from the begin-  
ning, and the  
beginning is script  
analysis."*

Larry Moss  
Acting Teacher  
Los Angeles, CA

## **Script Analysis: The Text**

Script analysis is an art in itself, and requires actors to use a combination of practice, experience, and intuition.

Every time there is an opportunity for a choice in the script, you should make it. Go through your script carefully, top to bottom, and make note of everything that has to do with your character, everything your character says, everything that's said to you or about you, every piece of action or business or stage direction. Make specific choices. Not "I like someone" but who do you like, how much do you like them, who do they remind you of in your own life, how long have you known them, where are they standing in the scene, what do you want from them, why is it important?

You'd be surprised by how much shape and texture you can squeeze from even a very short script when you're going through it carefully for information and making good choices. Here's a rough guideline to get started.

Constantin Stanislavsky (1863-1938): *Influential Russian theatre director who pioneered psychological realism.*



## Character

Who are you? Who are the other characters in the scene? What is their relationship to your character? Who the other characters are determines how you talk to them, and how you act around them. Instead of making choices about how to say each line, make choices about who you're talking to.

## Situation

Where and when does the scene take place? Inside or outside? What's your *eyeline*? What's happening to your character? What's happening in the room? What's happening in the next room? What happened immediately before the scene and how are you going to begin? This is your moment before. What happens immediately after the scene and how are you going to finish? Your moment after is an important part of the scene. Look for simple physical action but remember that the scene is about your connection with the other actor(s), not the actions and *props*.

## Motivation

What do you want? What do you want the other characters in the scene to do, or think, or feel? What is driving your character, forcing them to say the lines and take the actions in the scene? Frame your motivation whenever possible as an active verb towards a person. Action and dialogue both come from the internal experience of the character. Are you getting what you want? People very rarely say exactly what they want, so you have to look carefully at the words and actions to find out.

## Details, Details

*"You're always going to have a moment before, you're always going to have a moment after; add some things to make it your own."*

Jackie Lind  
Casting Director  
Calgary, AB

## Action

How do you get what you want? What actions are you taking towards the other characters in the situation that help you get what you want? What strategies are you using? How are your actions affected by the situation and the other characters? Choose active verbs that are directed toward one of the other characters.

## Beats & Changes

Look for the beats. A beat is a change in the feeling of a scene, or a completely new thought, usually accompanied by a small pause. Look for those moments where you struggle for what to say, or take time to think of the right words.

### Stay Flexible

*“Don’t bog yourself down working it one particular way... it’s an absolute certainty that you will be asked to do it differently, and if you can’t be flexible, the director will never choose you.”*

Deb Green  
Casting Director  
Calgary, AB

## Intuition & Flexibility

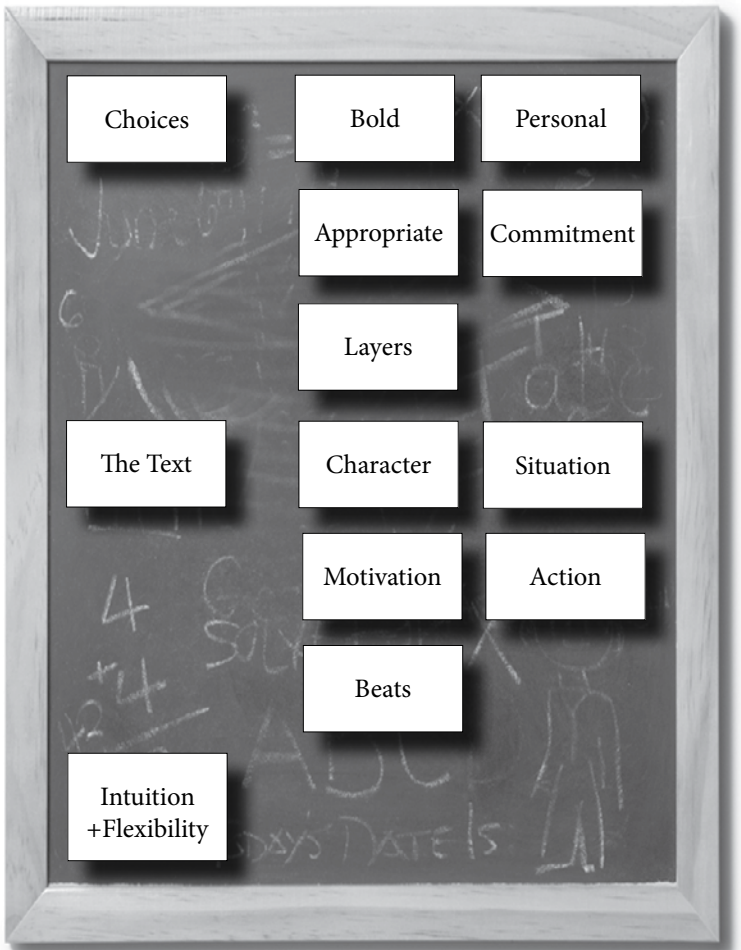
I’m a big believer in using instinct and intuition to bring a fresh, spontaneous quality to your acting. But you must make choices if you want your acting to accurately reflect the reality of the scene with depth and sincerity. Once you’ve made your bold, personal, appropriate choices, you can often just commit and trust your instincts to do the rest.

Listen to the other characters. Shift your focus as much as possible to the circumstances of the script. Instead of choosing how to say each line, make the choices that motivate the line—then if the director wants something different they can just change the situation and motivation. Preparing this way will keep your work exciting, fresh, engaging and flexible.

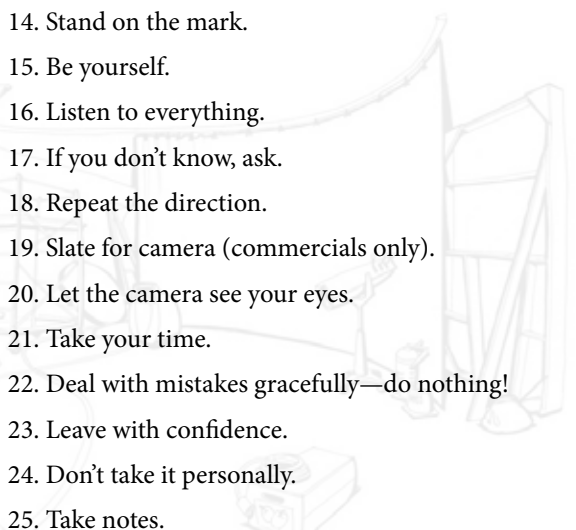
*Breaking It Up: In acting, the pauses, looks away, hesitations and beats that make a performance look spontaneous.*

# Appendix

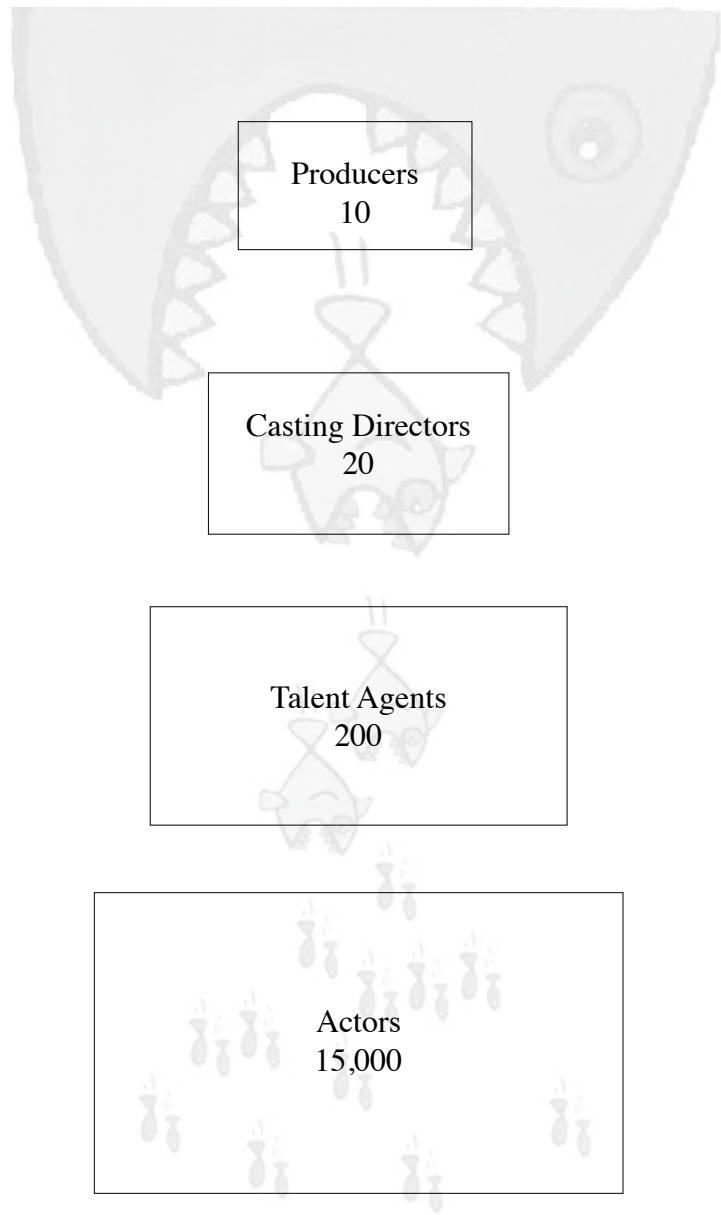
## Cheat Sheet: Script Analysis



## Cheat Sheet: Audition Checklist

1. Have fun.
  2. Be prepared.
  3. Always bring your script with you.
  4. Dress in character (a little bit).
  5. Plan to arrive 15-20 minutes early (and to stay late).
  6. Sign in when you arrive.
  7. Fill out a sheet with contact info and sizes
  8. Always bring headshots and resumes.
  9. Check for changes to the script.
  10. Wait until they call for you, and stay focused.
  11. Give the reader directions as needed (film & tv).
  12. Walk into the room with confidence.
  13. If they offer to shake hands, do. Otherwise, don't.
  14. Stand on the mark.
  15. Be yourself.
  16. Listen to everything.
  17. If you don't know, ask.
  18. Repeat the direction.
  19. Slate for camera (commercials only).
  20. Let the camera see your eyes.
  21. Take your time.
  22. Deal with mistakes gracefully—do nothing!
  23. Leave with confidence.
  24. Don't take it personally.
  25. Take notes.
- 

Cheat Sheet: The Actor’s Food Chain



### **Your Agent Works For You**

*"My agent said, 'You aren't good enough for movies.' I said, 'You're fired.'"*

Sally Field  
Actress; 2 Oscars;  
8 Emmy Noms,  
3 Wins; 10  
Golden Globe  
Noms, 2 Wins  
Los Angeles, CA

## **Choosing a Talent Agent**

It can be hard to get an agent's attention when you're looking for representation, because there are a lot of actors in town. Unless you've already been approached by a talent agency or have a personal connection that can introduce you, the best thing to do is send out packages with a cover letter, photo and resume.

Put together a list of ten agencies either from recommendations or from the ESB website or the Vancouver Actors Guide list of agencies. Do your research and read each agency's website to see how they prefer to accept submissions, then send them each a personalized package. Wait a week, then email to follow up. Don't bother with the phone, 99% of the time an agent won't have time to talk to you. If nothing comes of it, pick ten more agencies and start again. Be prepared to go through the whole process at least three times.

Signing with a talent agent is the beginning of a business relationship. Always meet with an agent before you decide to sign with them. See what they're like. Decide if they'll be able to get work for you, and if you're going to like working with them. Ask how many people they have on their roster who are similar to you in age and appearance. Being Blond Girl #2 at a small agency can be better than being Blond Girl #22 at a huge-and-powerful agency.

## Sample Cover Letter

Keep your cover letter short and sweet. Agents won't spend more than about ten seconds reading it anyway. As a general rule, they'll spend ten seconds with your cover letter, ten seconds with your resume, and thirty seconds with your photo. Then they'll decide if they want to bring you in for a meeting.

Dear (Name of Agency),

My name is (Full Name), I am (age) years old and I'm looking for representation. (If you're going to add something fun about yourself or about the agency do it here but keep it very brief).

I have some (types of performance) experience, and training in (types of performance). In the coming year I expect to do some (performance) and continue to study with (school or teacher).

Thank you for your consideration in reviewing my materials. If you would like to contact me please call (phone).

Yours truly,

(Full Name)

### Training Is Experience

*"I love to see training and experience in a submission, even if it is just one school play."*

Liz Coughlin  
Agent  
Collingwood  
Management  
Vancouver, BC

## Photo

When you're looking for a talent agent, just use a recent 4"x6" colour photograph that looks like you on a good day. Make sure that your full head and shoulders are visible in the shot, no weird angles, no hats, minimal makeup, no weird hairstyles, no big jewelry, a smile is probably best but you be the judge. You need to be able to walk in the door looking like the picture you send so the agent knows who to expect, so make sure the picture looks like you. Show the pic to a dozen friends and ask "does this look like me?" Hold off on paying for professional headshots until after you've signed with an agent.

### Actor Promo

*"For an actor just starting out, headshots are the most important investment you will make."*

Elena Kirschner  
Agent  
Lucas Talent  
Vancouver, BC

## Headshot

A headshot is one half of your professional calling card, an 8" x 10" photograph used to promote you as an actor. Casting directors look at your headshot when they're deciding whether to bring you in for an audition. It's your introduction to the industry side of acting, so you should do it right.

When you're ready to get professional headshots, go to the best photographer you can afford, and expect to pay \$300-600. Keep your wardrobe simple and wear the outfits that you look best in. Newer clothes generally look crisper and have a better shape, and it's a good idea to wear something close fitting so agents and other industry folk can get an idea of your body type. Remember that your headshot should look like you on a good day.



The photographer will give you proofs—either digital images or 4"x6" prints of the photos from the shoot. You'll have to choose one of these to be printed into 8"x10" photos. Expect to pay about \$100 for 50 copies.

The bottom line with headshots is that if you can't walk in the door looking like your headshot, it's no good. The best glamour shot in the world doesn't help if you can't walk in the door looking glamorous. Casting directors expect the person in the headshot to come walking in the door, because that's who they've requested from your agent.

## Resume

Your resume is the other half of your professional calling card, a one-page list of your credits, training and skills. The first and most important thing to list on the top of your resume is your full name, and then your agent's name and contact info, or your contact info if you don't have an agent. Right below that put your height, weight, hair and eye colour. Women interested in modeling may also want to include their sizes.

A resume should list all of your performing experience, including film, television, commercials, theatre, comedy, improv, dance, singing, high school plays, etc. It should also list any of your performance training, and any sports, languages, and special skills. Keep your resume to one page, even if you have to delete a few things. Most industry people will look carefully at your headshot, but only skim your resume.

## Training Is Experience

*"Ongoing training is helpful for actors to emerge with an understanding & confidence that helps them to succeed in the industry."*

Ally Copeland  
Agent,  
Premiere Talent  
Vancouver, BC

# FULL NAME

## CONTACT INFO

HEIGHT  
WEIGHT  
EYES  
HAIR

(your height in inches)  
(your weight in pounds)  
(colour)  
(colour)

Phone ( )  
Cell ( )  
Email ( )  
Parent's Names

## FILM & TELEVISION

NAME OF PROJECT all in capital letters, don't worry about putting a heading "Name" "Role" etc. you don't need to spell it out whoever's reading will get the idea i.e. JANE'S LIFE

SIZE OF ROLE, listed all in caps; no lines = SOC, 1-2 lines = ACTOR, 3-6 lines = PRINCIPAL, more lines = SUPPORTING or LEAD; If it's a very recognizable play or movie you can include the character's name in brackets after the size of the role, i.e. "LEAD (Jane)"

NAME OF DIRECTOR/NAME OF PRODUCTION COMPANY. If it's a student film list the school, i.e. "Jane Smith/VFS" for director Jane Smith at the Vancouver Film School, etc.

## COMMERCIALS

JANE'S COMMERCIAL

SOC

JANE SMITH/COMMERCIAL PRODUCTIONS

## INDUSTRIALS/MUSIC VIDEO

JANE'S MUSIC VIDEO

ACTOR

JANE SMITH/MUSIC VIDEOS INTERNATIONAL

## COMEDY/IMPROV

JANE'S COMEDY IMPROV SHOW

LEAD

JANE SMITH/VANCOUVER THEATRE

## THEATRE/LIVE PERFORMANCE

JANE'S VARIETY SHOW

SUPPORTING

JANE SMITH/VANCOUVER VARIETY THEATRE

JANE'S HIGH SCHOOL SHOW

LEAD (Juliet)

JANE SMITH/VANCOUVER SEC. SCHOOL

JANE'S LOCAL DANCE SHOW

LEAD

JANE SMITH/VANCOUVER DANCE SCHOOL

## TRAINING

JANE'S ACTING CLASS  
CONFIDENCE ON CAMERA

INSTRUCTOR  
MICHAEL BEAN

ACTING SCHOOL (VANCOUVER)  
BIZ STUDIO (VANCOUVER)

## SKILLS

A list of anything that you can imagine being asked to do on film—especially any sport or physical activity, languages, and all performing skills including dance, singing, theatre, improv, clown, etc. Don't lie, and don't "pad" the list with things that aren't really skills. List only the skills you might be asked to do on film, which means you can leave out babysitting, essay writing, etc. You can include anything that you can do at a 3/10 level where 0 is not at all and 10 is total mastery, and you may want to include brackets after some skills with your skill level i.e. Skateboard (basic), Baton Twirling (Champion), Squirrel Imitations (Intermediate). Feel free to include one or two funny or strange skills as conversation starters, as long as they are things you can actually do, just to give casting directors an excuse to ask about those things and talk to you more.

## Demo

Some agents will ask for a demo when they're considering you for representation. Typically a demo is a 2-3 minute online clip or DVD of you acting, used to show agents, directors and casting directors your range and skill as an actor.

If you're new, your demo should have two short contrasting scenes shot in closeup (head and shoulders). Use footage from an acting class that shows off your range, or record a couple of scenes yourself. You can find scripts online or at the public library. The video quality of this kind of demo doesn't matter much, but the acting quality matters a lot, because anyone watching it will assume that it represents the best acting you can do. Be prepared to throw it away and start again if it isn't your best work.

By contrast, a professional demo should include clips from commercials, film and television, professional, student and independent (indie) projects that you've worked on. One of the best reasons to do student and indie films is to build your demo—the whole film doesn't have to be good as long as you get a 30 second clip for your demo that showcases you well.

### Talent Agents + Demo Reels

*The demo reel gives us a sneak peek at your skill level; this can help us decide if you move on to the next step, the first interview for agency representation."*

Brenda Wong  
Agent, Talent Co.  
Vancouver, BC



Online Demo: Put your demo on your website or on Casting Workbook so your agent can send it to Casting Directors.

## Glossary of Terms

**AD:** Short for Assistant Director. The 1st, 2nd and 3rd AD's coordinate the extras, actors and film crew under the supervision of the director.

**Background:** Performers used in the background of a shot to make a film set look more real by sitting, walking, driving in cars, riding bicycles, etc.

**Breakdown:** Details of a character the casting director is trying to cast (i.e. "SMART GUY, age 14-16, riding a unicycle"). Sent to licensed talent agents via casting services like Breakdown Services or The Casting Workbook.

**Call Back:** A second or later audition for the same job.

**Call Time:** The time an actor is scheduled to be on set or in an audition.

**Casting Director:** The person responsible for finding actors to fill roles in a film, television or commercial project.

**Close-up:** A camera shot of just an actor's head, or head and shoulders.

**Credit:** When an actor books a day on a production registered with the Union of BC Performers they can register that job to receive a union credit towards becoming an apprentice member (1 credit) or full member of the union (6 credits). See UBCP.

**Crew:** The production staff working on a film set.

**Director:** The head of the crew, in charge of making key decisions about actors and action.

**Equity:** "Canadian Actors' Equity is the professional association of performers, directors, choreographers, fight directors and stage managers in English Canada who are engaged in live performance in theatre, opera and dance." ([www.caea.com](http://www.caea.com))

**Extra:** A background performer.

**Eyelight:** The light reflected in an actor's eyes—it makes you look alive on camera. Your eyes are the “shiny thing,” so people will look there first.

**Eyeline:** Where an actor is looking on camera—as if there were a straight line between your eyes and what you're looking at. (i.e. “Where's your eyeline in this shot?”)

**Feature:** A full-length film.

**Frame:** The imaginary line around what the camera can see. (i.e. “Step a little more into frame please.” or “Your left ear is out of frame, sir.”)

**Headshot:** An actor's eight-by-ten-inch (8”x10”) publicity photo.

**Indie:** An Independent Film—any film not produced by a major studio or production company, or any low-budget or no-budget film.

**Industrial:** A TV production or commercial for a company to use in-house for employee training, etc.

**Mark:** A line placed on the floor to indicate where an actor should stand for the camera.

**Mime:** Pretending to use imaginary objects, or interact with imaginary things and situations. Keep it to a minimum in auditions.

**Monologue:** One actor speaking, usually 1-2 minutes.

**MOW:** Movie of the Week—a movie made for television only.

**Pilot:** The first episode of a new TV series. Often a production company will make a pilot and then try to get funding to produce more episodes.

**Prescreen:** A pre-audition “look see” for a new actor with a casting director so that they can see you before giving you an on-camera audition.

**Producer:** The business person who runs the production company and oversees major aspects of a production.

**Profiles:** Turning to show the camera both sides of your face and body (i.e. “Slate and give me profiles, please.”)

**Props:** Any object (not furniture) used by an actor.

**Reader:** The person who reads the scene opposite an actor in an audition. The casting director often acts as the reader for commercial auditions.

**Residuals:** Film, television and commercial fees are paid partly for work done (the session fee) and partly for the use made of the final product (residuals or use fees). These are paid in advance for a period of use (1 yr, 3 yrs, etc.) in one part of the world (one market).

**Resume:** A one-page summary of an actor’s experience, skills and training.

**SAE:** Skilled Actor Extra, an extra hired to perform a special skill on camera. Can be anything from lifting weights to juggling to walking in high heels.

**SAG:** Screen Actors Guild, the union for film & TV actors in the USA.

**Set:** A location prepared for filming, either indoor or outdoor. (i.e. “Let’s get the actors to set please!”)

**Short:** A short film. Typically two to ten minutes long and showcased online and at film festivals.

**Sides:** Only those pages of a script that contain a particular actor’s lines (i.e. “Your agent will send you your sides for the audition.”)

**Slate:** In an audition, introducing yourself to the camera and stating your name, age (if under 18) and agent for the benefit of whoever is watching the tape (i.e. “Hi, I’m so-and-so, and I’m represented by XYZ Talent.”)

**SOC:** Silent on Camera—an audition or role where the actor doesn't speak.

**Stand In:** A person hired to “stand in” for the main actors so that the production crew can set up lights, etc. Also called “second team” by the AD's (i.e. “First team you can relax, let's have second team in here.”)

**Stunts:** Anybody who falls, tumbles, climbs, swings, lifts heavy things, sets themselves on fire, or in any other way does something potentially dangerous on-camera. Extremely difficult work to break into. If you're interested, start learning the skills now—gymnastics, dance, stage fighting, how to take a fall, firearms, martial arts, stunt driving, etc.

**Talent Agent:** An agent and personal manager for actors, representing and paid by a roster of clients.

**UBCP:** “The Union of B.C. Performers is a trade union in the Province of British Columbia and the B.C. branch of the ACTRA. UBCP protects the rights of professional performers to fair remuneration and the fundamental respect for their craft and artistry.” ([www.ubcp.com](http://www.ubcp.com))

**Union:** Usually refers to the Union of BC Performers (UBCP), a member of that union, or a production that has registered with UBCP and so has to hire mostly union actors (i.e. a union production). Productions that do not register with the union cannot hire union actors.

**Wrangler:** The production staff in charge of looking after children, extras, or animals (i.e. “Where's the extras wrangler?”). As an interesting side note, the term “wrangler” is taken from the word for someone who herds cattle for a living.

**Wrap:** Film talk for “Finished with.” or “to finish with” (i.e. “You're wrapped.” “It's a wrap.” “A wrap party.”)

**This Glossary is Wrapped.**

# BIZ STUDIO PROFESSIONAL SCREEN ACTING FOR KIDS+TEENS

*"It tells me something if an actor is taking classes, if an actor is taking workshops, it means that this person believes in themselves enough as an actor to invest the time, to invest the money, to train, to work on themselves."*

- Judy Lee, Casting Director, Vancouver, BC

**Biz Studio** is a professional screen acting school for kids and teens. Working actors teach small classes and workshops for ages 5-7, 8-11, and 12-17 in a simulated audition environment. Classes are fun, with a focus on putting in the work to be professional, and developing a strong work ethic. Our actor training includes acting+camera technique, audition skills, emotional access, commercials and scene study, and builds self-awareness, self-management, listening skills, and self-confidence.

For classes, info, and audition listing for kids+teens, visit [BIZSTUDIO.CA](http://BIZSTUDIO.CA)



The Author: Michael Bean, owner+head coach at Biz Studio.

*"Kids that study with Michael seem to book more work, and isn't that the goal!"*

- Brenda Wong, Agent, Talent Co.