

FIRST LIGHT VIDEO

F1178DVD

**The Mike Fenton Actors Workshop
Reference Guide**

Introduction

“IF YOU LOVE TO ACT DO IT, YOU CAN DO IT IN A CHURCH BASEMENT OR IN AN ACADEMY AWARD WINNING MOTION PICTURE. YOU CAN DO IT WHETHER:

You are financially independent...or You are barely making a living

You have a special education...or You have little education

You have some experience...or You have no experience

You live in New York or Los Angeles...or you live in small-town USA

You are retired...or proverbially “TOO BUSY” making a living

YOU OWE IT TO YOURSELF TO FOLLOW YOUR DREAMS AND PASSIONS...EVEN IF YOU CAN ONLY DO IT PART TIME.

If you listen and apply my advice it can help:

- You will save thousands of wasted dollars
- You will eliminate years of wasted effort
- You Avoid mistakes
- You Overcome obstacles
- You achieve your goals more rapidly
- You be well on your way to making your dreams come true
- You Jump-start your career
- You have an Industry standard CSA RESUME
- You get an Agent
- You get more work
- You audition better
- You be more comfortable and confident in an audition

- You discover more and better ways to meet people in the business (network)
- You get more call backs and jobs
- You get your SAG Card
- You find a good Teacher or coach
- You make your Video Demo reel more effective
- You re-enforce or discover for the first time what you need to do to make it in Hollywood...

We suggest you do the following:

- Watch the *“Mike Fenton’s Actors Workshop”*, listen, study, learn to apply Mike’s advice and keys to success and making it in the business.
- Read and apply the suggested study process below.
- Use the Success Plan Checklist Journal to monitor your progress.
- Use the *Online Resource Guide*. ACCESS comes with the purchase of the *“Mike Fenton’s Actors Workshop”* 4 volumes, 5 ½ hour DVD/VHS series.

For a more tailored approach please read the chapter that best describes the reason you are watching the video:

- (a) Chapter 1 - You’re a beginning actor
- (b) Chapter 2 - You’re a working actor who wants to continue learning
- (c) Chapter 3 - You’re under 18 and are pursuing acting
- (d) Chapter 4 – You’re a parent

Chapter 1 - Beginners

I'm a Beginner...

HOW DO I GET STARTED?

Suggested Study Process (Rev 1.0)

1. Watch the entire “Mike Fenton’s Actors Workshop” 4 volumes DVD/VHS series at least one time in its entirety.

2. You should constantly be practicing the craft of acting. It is highly recommended that you feel pretty comfortable with your acting ability. You should spend as much time as you see fit learning, practicing and if possible performing monologues, plays, scenes, or other acting related activities such as acting workshops or classes. And then when you feel like you have practiced enough, Practice, Practice, Practice some more. Teachers and acting coaches that can help with this can be found by referencing our ***Online Resource Guide***, under the ***Resources to Get an Acting Coach or Teacher*** section. Also, when you go to get an agent one of the first questions most agents ask is; “Who did you study with?” or “Where did you study?” So, eventually formal training is very important.

3. Watch the ***Entertainment Business Primer*** chapter and get a candid and brief introduction to Mike Fenton, his career and the reality of the entertainment business.

4. You can start no matter where you live, with no experience, part time or with very little money, but you have to be realistic, and at some point throughout this process, if you’re serious about an acting career you will have to move to New York or Los Angeles, because that is where the majority of movies and TV shows are made. To make it easier we have provided some useful information to help you in our ***Online Resource Guide***, under the ***Resources to Have When Arriving In A New City*** section.

5. Watch the ***Resume*** chapter. Reference the Sample CSA Standard resume, and resume definition sections in our Online Resource Guide, under the ***Sample***

Resume and **Resume Definitions** sections. Follow Mike's advice, use our sample resume template and complete your resume. The password is provided on a card in the 4 volume set box.

a. You should have...a working phone number with a retrievable voice mail, a pager, an answering machine, or answering service. For safety reasons, avoid using a home phone number or listing your phone number in directory assistance. Never put a home address on your resume.

b. More and more...having an email address is important, but make sure if you use this... as a point of contact, check it at least once or twice a day.

6. Watch the Headshot chapter and amongst other things, learn the specific things that Casting Directors, Directors, and Producers want. Reference our ***Online Resource Guide***, under the **Headshot Photographers** section. If you choose another photographer, make sure you use a professional who specializes in Headshots. Apply Mike's advice, tell the photographer what you want (according to Mike) and you will end up with an 8x10 headshot that can land you an audition almost every time. Remember this should be a face only shot, do not let the photographer talk you into other pictures. The process can be broken down to this:

a. First...find a headshot photographer and then do a photo shoot.

b. The Photographer...will give you a proof sheet, so you can pick the best headshot to get printed into an 8 x 10 headshot.

c. You'll find...a duplicator or a Lithography duplicating (cheaper) place to get...a number of headshots printed. Make sure you ask them to have your first and last name printed on the headshot.

d. Make sure your resume...is 8 x 10 as well so you can staple it in all four corners to the back of your headshot. As an alternative, some duplicating places can print your resume directly on the back of your headshot.

Note: If you plan to do commercials, you may need...a second headshot. But at this stage one will do fine, you can deal with this if your Commercial Agent asks you to get a new headshot.

7. Learn and study what Mike says and recommends about Showcases, General Auditions, Cold Readings, Auditioning, and Auditioning Techniques on ***Disc 3*** and **4**. Carefully watch the aspiring young actors strive to do the perfect audition

for Mike. These auditions are not scripted they are real live to tape auditions. These auditions are real people, doing real auditions. Additionally, Mike's commentary was real and not rehearsed or staged. He shares with you the thoughts and advice he would give if you were auditioning for a part. If you have time to review all of **Disc 3** and **Disc 4** do it. At a minimum pick out some chapters on **Disc 3** and **Disc 4** and review them before any major audition. It will bring Mike's advice to the front of your mind and put you in the right mind set to do much better in your audition. Do this and we ensure you this will greatly improve your chances to get a Call Back.

8. Start working on a Monologue. A Monologue is a one person scene, a speech by a single actor from a movie, television show or play...There are hundreds of Monologue books that you can get on the internet or at your local bookstore. Monologues are so personalized, it is hard to recommend any specific book. When choosing a book, it will not be uncommon for you to only find a handful of monologues that you would be interested in doing. Reference our **Online Resource Guide**, under the **Industry Bookstores** section to order or visit bookstores to get yourself a monologue...A monologue is very important to get an agent or a manager. A monologue for an actor is like having a business card you should always have one prepared so that you can pull it out at any moment. You never...know when you will walk into someone's office and they will ask you to show them what you can do. Be well prepared with both a 3-7 minute dramatic and a comedic monologue, because a manager and/or agent will usually want to see...your range of talent. (This is primarily for Agents and Managers, very rarely will a legitimate casting director ask you to do a monologue.)

9. Depending on how long it has been, it would be a good idea to review **Disc 3** and **Disc 4 (especially the scene work on Disc 4)**. Practice your craft of acting and gain as much auditioning experience as possible. You can find plays, student films, independent films, television pilots and other productions:

- o By networking
- o By... contacting your City, State or Country Film Commission Office refer to our **Online Resource Guide**, under the **Resources To Get Work** section
- o In... Backstage(East) and Backstage West
- o By...looking at the open casting calls in locals papers and online
- o By...contacting High Schools

- By...contacting Churches
- By...contacting Drama Schools and Universities
- By...signing up with a company that places extras to get extra work
- By...contacting local cable and public access stations
- By...watching for auditions for Industrial and Corporate videos
- By...contacting Cruise Ships and Amusement Parks
- By...watching for Commercial auditions

Experience is important, an agent will want to see experience, so it is important for you to find auditions and roles on your own. By utilizing the above list more than likely you will be given names and addresses to mail (Submit) your headshots to.

10. Watch the ***Video Demo Reels*** chapter. And once you have some professional video or film footage, you can compile a video demo reel. Following the guidelines and advice that Mike Fenton lays out in the ***Video Demo Reel*** chapter build a video demo reel. You can hire a professional editor or video editing company to compile a demo reel. A company experienced in Actor Demo Reels will probably save you time and money.

11. You get to make a choice here... You can skip this step and come back to it after you get an Agent or a Manager, but if you do be aware that it will be harder to get an Agent or Manager if you do not have your SAG card and are not a part of the union. SAG...stands for Screen Actors Guild, while AFTRA stands for American Federation of Television and Radio Artists. SAG is the film union and AFTRA is the radio and television union in the USA. The main purpose of both unions is to better the wages and working conditions of their members. To find out more about these unions reference our ***Online Resource Guide***, under the ***Unions & Organizations*** section. To be a professional actor in the U.S., you will need to be in SAG. As stated above, many agents will not sign an actor if he/she does not have a SAG card. In addition, a number of Casting Directors will only see SAG actors... So to restate it, although it is not required, before you look for a manager or agent (step 11), it will make your effort a whole lot easier. So, its time to make a choice:

- a. The traditional route is to get an Agent first, audition and then get yourself that first SAG job. By getting this SAG job, you will get a SAG card through a Taft-Hartley process.
- b. Take your time and gain as much experience as possible. If you continue to improve your acting and auditioning ability, you will get your SAG card eventually with or without an Agent. This may take a long time, but it will happen eventually. The obvious way to get more experience is to go to auditions. One of the ways to better prepare and get better at auditioning is by watching, studying and applying the principles Mike teaches you in **Disc 3 and Disc 4**. Eventually, if you keep studying you will get one of these parts you audition for, the show will be a union production, and you will then get your SAG card through a Taft-Hartley process.
- c. Alternatively, you can reference our **Online Resource Guide**, under the **Getting Your SAG Card** section, and pick one of the other 4 ways to get your SAG card and significantly speed up the process.

Taft Hartley makes it possible for non-union actors to work on a project and become members of SAG. Once, "Tafted" an actor will be SAG Eligible, this means that the performer has to join the union before his second job begins. Be aware that...30 days after you are Tafted, you will be SAG eligible. This means that you will be required... to pay annual dues before you start another SAG job. You should also be aware that you will lose your SAG card if you work non-union jobs..., but the good news is that most of the jobs are union jobs anyway. So now you are one step closer to making a living as an actor and making your dream come true.

12. Watch the **Agents and Managers** chapter and implement Mike's suggestions on how to get an agent. Learn and take notes on everything he says. Now that it is time to begin your Agent search, reference our **Online Resource Guide**, under the **Resources To Get An Agent or Manager** section for reference information to contact agents and managers. An agent is the...person who deals with the casting directors and production companies. They send you on auditions and negotiate deals and for this they take 10% of what you get paid. A manager does not negotiate deals and does not get paid by the production company. They help you handle all the business aspects of your career. Simply they motivate you, advise you, help you get an agent and guide you. For this they will ask for 10%-25%. In addition to what Mike said, once you apply Mike's techniques to get...a meeting with an agent...you should consider and expect the following:

a. Don't...dress in any kind of costume or character outfit. And, don't dress too formal either. A stylish type of attire that is well fitted, clean, and ironed is the ideal choice. You should have well groomed hair, and for the women don't use too much make-up.

b. Typically, an agent will...ask for your video demo reel, but although it is ideal, don't worry, if you do not have one you may still be able to sign with an agent.

c. Be aware...that especially if you have a limited amount of work experience one of the first questions most agents or managers will ask is, "with whom did you study?" or "where did you study?" So, formal training is very important...and you should be prepared to answer this question.

d. Next, an agent or manager will usually want you to... do a monologue, audition or reading, so be prepared with a monologue and be prepared to do an audition and/or cold reading by watching, practicing and studying

Disc 3 and Disc 4.

Note: There are two types of Agents. The first is a Theatrical Agent, they get you work in TV and Film. The second is a Commercial Agent they get you work in TV commercials, Voice Overs and Print Ads. There are some agents who will handle you for both, Theatrical and Commercial work. We recommend that you have two separate agents, a Theatrical Agent and a Commercial Agent. Lastly, Commercial agents often do not care if you have your SAG card or not.

13. Spend some time referencing our ***Online Resource Guide***, under the ***Industry Definitions*** section and read over the definitions and terms. Knowing the language of acting and film making will go a long way in networking and auditioning. For example, do you know what a Breakdown is? A BREAKDOWN is a detailed listing and description of roles available for casting, they come out every business day and contain all kinds of upcoming roles in TV, Film and Commercials. Another example from this list that is critical once you get a job; Do you know what a "**BACK TO ONE!**" is? It is the verbal cue for performers to return to the mark where they started the scene.

14. Watch and study the ***Q&A Session*** chapters. You should also refer to the ***Supplemental Q&A*** section in the ***Online Resource Guide*** for additional question for which you should know the answers to. These two resources along with the rest of the video will probably answer most of your questions. In addition, if you purchased this video with our Limited Time only, email consultation package offer, you can email us absolutely FREE at anytime within the first 6

month's of your purchase with questions, and you will receive an expert answer from the person who definitely knows.

15. Network with other industry people. Here are the most effective ways:

a. Local Theaters – Audition..., work, or volunteer.

b. Film Festivals – These events are filled with directors, actors and producers.... Every big city has a film festival. Reference our ***Online Resource Guide*** under the ***Industry News & Information*** to find film festivals near you.

c. Work as a Production Assistant (PA) – A PA is a helper on a film or television crew, that does everything and anything needed on a set. Doing... PA work is something everyone can do...It is also a great way to network, learn how a set operates and make money at the same time. Look in our ***Online Resource Guide*** under the ***Industry News & Information*** most of the industry trade publications have...sections that list the current productions. Call information and contact these production companies that are casting or in pre-production, and ask them if they need PA's. You might have to volunteer for the first couple of times until you have experience, but eventually you will get paid. You can also find PA work by contacting your City, State or Country Film Commission Office refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** section.

d. Events, Workshops and Seminars – Writers, actors, directors, and producers will often hold various forums to discuss their field. Refer to our ***Online Resource Guide*** under the ***Industry News & Information*** section,...often local papers, industry publications or the Learning Annex will have dates, times, prices and places listed.

e. Screenings & Plays – Go to screenings of films or plays that you are invited to by an actor or other crew member.

f. State Film Commission Offices – Refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** and look for your local... state office. You can get a list of events, seminars, networking opportunities

16. Spend time reading the trade papers, plays, and books, watching entertainment News, news programs such as Entertainment Tonight, Access Hollywood, E! News and Extra. Watch and study acting on television shows and

movies (the behind-the-scenes content on DVD's are an excellent source of information to better understand the movie making process)...Refer to our **Online Resource Guide** under the **Industry News & Information** section for additional sources of industry news and information.

17. STUDY, STUDY, STUDY the craft of acting...

18. ASK QUESTIONS and get ADVICE from experienced people.

19. Once you feel comfortable doing so, or when most of the items below in your starter success plan are complete, we suggest you write your own personal success plan. This should be a one page goal and execution sheet written in a similar format to your **Starter Success Plan Checklist** by answering the following questions, keep it simply:

1. Write your goals or what you want to accomplish by the:

(a) end of the week

(b) end of month

(c) end of 3 months

(d) end of 6 months

(e) end of 1 year

(d) end of 3 years

2. How do I plan to get there?

3. Have I done something today to get me one step closer? Even if it is something as simple as reading a book or a trade publication, or making a phone call. Try to do something every day.

Now your goals can be more career oriented. Here is an example:

● By the end of the week I will have met with my Agent to discuss...

- By the end of July 2xxx, I will be cast in another Theatre play...
- By the end of September, I will be cast in another independent feature that will get me my SAG card.
- By the end of December, I will be auditioning for a leading role with a named actor.

Just because you are making a success plan, it doesn't mean that things will happen this way. No one should feel imprisoned by thier personalized success plan? Don't. You will most likely change it from time to time, or whenever you feel that it is no longer realistic, but by setting specific goals and creating a success plan you will have a general direction toward which to work.

Congratulations you are now well on your way to success. Good luck and keep us posted on your progress!

Chapter 2 – Working Actors

I'm a Working Actor...

HOW CAN THIS HELP ME BE MORE SUCCESSFUL?

Suggested Study Process (Rev 1.0)

1. Watch the entire “Mike Fenton’s Actors Workshop” 4 volumes DVD/VHS series at least one time in its entirety.

2. STUDY, STUDY, STUDY the craft of acting. It is highly recommended that you feel pretty comfortable with your acting ability. You should spend as much time as you see fit learning, practicing and if possible performing monologues, plays, scenes, or other acting related activities such as acting workshops or classes. And then continue to Practice, Practice, Practice. Teachers and acting coaches that can help with this can be found by referencing our ***Online Resource Guide***, under the ***Resources to Get an Acting Coach or Teacher*** section. Also, if you do not have an agent yet, when you go to get an agent one of the first questions most agents ask is; “Who did you study with?” or “Where did you study?” So, eventually formal training is very important. Of course, if you already have a long list of credits this isn't nearly as important.

3. Watch the ***Entertainment Business Primer*** chapter and get a candid and brief introduction to Mike Fenton, his career and the reality of the entertainment business. This can help re-enforce your understanding of Hollywood.

4. If you do not live in Los Angeles or New York at some point throughout this process, if you're serious about an acting career you will have to move to New York or Los Angeles, because that is where the majority of movies and TV shows are made. To make it easier we have provided some useful information to help you in our ***Online Resource Guide***, under the ***Resources to Have When Arriving In A New City*** section.

5. Watch the ***Resume*** chapter. Reference the Sample CSA Standard resume, and resume definition sections in our Online Resource Guide, under the ***Sample Resume*** and ***Resume Definitions*** sections. Follow Mike's advice, use our

sample resume template and complete redo your resume if it does not fit one of the two standard formats. The password is provided on a card in the 4 volume set box.

a. Remember to that you should have...a working phone number with a retrievable voice mail, a pager, an answering machine, or answering service. For safety reasons, avoid using a home phone number or listing your phone number in directory assistance. Never put a home address on your resume.

b. More and more...having an email address is important, but make sure if you use this... as a point of contact, check it at least once or twice a day.

6. Watch the Headshot chapter and amongst other things, learn the specific things that Casting Directors, Directors, and Producers want. Reference our **Online Resource Guide**, under the **Headshot Photographers** section. If you choose another photographer, make sure you use a professional who specializes in Headshots. Typically you will get a better headshot in New York or Los Angeles, so if you plan to move wait until you get to town before you redo your headshot. It is critical you listen to Mike's advice because it will greatly increase your chance to get an audition almost every time. Remember this should be a face only shot, do not let the photographer talk you into other pictures. Some tips are:

a. A Lithography duplicator is much cheaper for duplicating your headshots.

d. Make sure your resume...is 8 x 10 as well so you can staple it in the top two or all four corners to the back of your headshot. As an alternative, some duplicating places can print your resume directly on the back of your headshot.

Note: If you plan to do commercials, you may need...a second headshot. But at this stage one will do fine, you can deal with this if your Commercial Agent asks you to get a new headshot.

7. Learn and study what Mike says and recommends about Showcases, General Auditions, Cold Readings, Auditioning, and Auditioning Techniques on **Disc 3** and **Disc 4**. Carefully watch the aspiring young actors strive to do the perfect audition for Mike. These auditions are not scripted they are real live to tape auditions. These auditions are real people, doing real auditions. Additionally,

Mike's commentary was real and not rehearsed or staged. He shares with you the thoughts and advice he would give if you were auditioning for a part. If you have time to review all of **Disc 3** and **Disc 4** do it. At a minimum pick out some chapters on **Disc 3** and **Disc 4** and review them before any major audition. It will bring Mike's advice to the front of your mind and put you in the right mind set to do much better in your audition. Do this and we ensure you this will greatly improve your chances to get a Call Back.

8. Evaluate your Monologue. Do your Monologue for your coach, teacher or at a minimum for someone that will give you an honest opinion. If your feedback is not great, consider working on that Monologue or finding a new one. I am sure you are aware that there are hundreds of Monologue books that you can get on the internet or at your local bookstore. Monologues are so personalized, it is hard to recommend any specific book. Because monologues are so personality dependent, it is not uncommon for you to only find a couple of monologues you may be interested in doing from each book. Reference our **Online Resource Guide**, under the **Industry Bookstores** section to order or visit bookstores to get yourself a new monologue...A monologue is very important to get an agent or a manager. It is also a good tool to continue to evaluate your own performance and improvement. You should constantly evaluate and try to improve your acting capabilities. Changing your Monologue every 3-6 months will also benefit you by keeping it fresh and giving you another means to practice. A monologue for an actor is like having a business card you should always have one prepared so that you can pull it out at any moment. You never...know when you will walk into someone's office and they will ask you to show them what you can do. Be well prepared with both a 3-7 minute dramatic and a comedic monologue, because a manager and/or agent will usually want to see...your range of talent. (This is primarily for Agents and Managers, very rarely will a legitimate casting director ask you to do a monologue.)

9. Depending on how long it has been, it would be a good idea to review **Disc 3** and **Disc 4 (especially the scene work on Disc 4)**. As often as possible practice your craft of acting and gain as much auditioning experience as possible. Refer to our **Online Resource Guide**, under the **Resources To Get Work** section. If work is slow, swallow your pride and find plays, student films, independent films, television pilots and other productions through the following:

- o By networking

- o By... contacting your City, State or Country Film Commission Office refer to our **Online Resource Guide**, under the **Resources To Get Work** section

- In... Backstage(East) and Backstage West
- By...looking at the open casting calls in locals papers and online
- By...contacting High Schools
- By...contacting Churches
- By...contacting Drama Schools and Universities
- By...signing up with a company that places extras to get extra work
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- By...contacting Cruise Ships and Amusement Parks
- By...watching for Commercial auditions

Experience is important, If you do not have an agent yet, he will want to see experience, so it is important for you to find auditions and roles on your own. By utilizing the above list more than likely you will be given names and addresses to mail (Submit) your headshots to.

10. Watch the **Video Demo Reels** chapter. If you do not have a **Video Demo Reels** try to find a way to accumulate enough footage to create one. Even volunteer work will be beneficial so that you can create one. And once you have some professional video or film footage, you can compile a video demo reel. Remember what Mike said "DO NOT USE THEATER OR UNPROFESSIONAL WORK ON YOUR video demo reel. " Following the guidelines and advice that Mike Fenton lays out in the **Video Demo Reel** chapter build a video demo reel. You can hire a professional editor or video editing company to compile a demo reel. A company experienced in Actor Demo Reels will probably save you time and money.

11. If you already have your SAG card skip to Step 12. Otherwise, you get to make a choice here... You can skip this step and come back to it after you get an Agent or a Manager, but if you do be aware that it will be harder to get an Agent or Manager if you do not have your SAG card and are not a part of the union. The main purpose of SAG and AFTRA is to better the wages and working conditions of their members. To find out more about these unions reference our

Online Resource Guide, under the **Unions & Organizations** section. To be a professional actor in the U.S., you will need to be in SAG. As stated above, many agents will not sign an actor if he/she does not have a SAG card. In addition, a number of Casting Directors will only see SAG actors... So to restate it, although it is not required, before you look for a manager or agent (step 11), it will make your effort a whole lot easier. So, its time to make another choice:

- a. The traditional route is to get an Agent first, audition and then get yourself that first SAG job. By getting this SAG job, you will get a SAG card through a Taft-Hartley process.
- b. Take your time and gain as much experience as possible. If you continue to improve your acting and auditioning ability, you will get your SAG card eventually with or without an Agent. This may take a long time, but it will happen eventually. The obvious way to get more experience is to go to auditions. One of the ways to better prepare and get better at auditioning is by watching, studying and applying the principles Mike teaches you in ***Disc 3 and Disc 4***. Eventually, if you keep studying you will get one of these parts you audition for, the show will be a union production, and you will then get your SAG card through a Taft-Hartley process.
- c. Alternatively, you can reference our ***Online Resource Guide***, under the **Getting Your SAG Card** section, and pick one of the other 4 ways to get your SAG card and significantly speed up the process.

Taft Hartley makes it possible for non-union actors to work on a project and become members of SAG. Once, "Tafted" an actor will be SAG Eligible, this means that the performer has to join the union before his second job begins. Be aware that...30 days after you are Tafted, you will be SAG eligible. This means that you will be required... to pay annual dues before you start another SAG job. You should also be aware that you will loose your SAG card if you work non-union jobs..., but the good news is that most of the jobs are union jobs anyway. So now you are one step closer to working more as an actor and making your dream come true.

12. Watch the ***Agents and Managers*** chapter and implement Mike's suggestions on how to get an agent. Learn and take notes on everything he says. Even if you already have an Agent or Manager there is some interesting advice for the working actor. If you do not have an Agent, then it is now time to begin your Agent search, reference our ***Online Resource Guide***, under the **Resources To Get An Agent or Manager** section for reference information to contact agents and managers. A n Agent will send you on auditions and negotiate deals and for this they take 10% of what you get paid. A manager does

not negotiate deals and does not get paid by the production company. They help you handle all the business aspects of your career. Simply they motivate you, advise you, help you get an agent and guide you. For this they will ask for 10%-25%. Again if you do not have an Agent, in addition to what Mike said, once you apply Mike's techniques to get...a meeting with an agent...you should consider and expect the following:

a. Don't...dress in any kind of costume or character outfit. And, don't dress too formal either. A stylish type of attire that is well fitted, clean, and ironed is the ideal choice. You should have well groomed hair, and for the women don't use too much make-up.

b. Typically, an agent will...ask for your video demo reel, but although it is ideal, don't worry, if you do not have one you may still be able to sign with an agent.

c. Be aware...that especially if you have a limited amount of work experience one of the first questions most agents or managers will ask is, "with whom did you study?" or "where did you study?" So, formal training is very important...and you should be prepared to answer this question.

d. Next, an agent or manager will usually want you to... do a monologue, audition or reading, so be prepared with a monologue and be prepared to do an audition and/or cold reading by watching, practicing and studying ***Disc 3 and Disc 4.***

Note: There are two types of Agents. The first is a Theatrical Agent, they get you work in TV and Film. The second is a Commercial Agent they get you work in TV commercials, Voice Overs and Print Ads. There are some agents who will handle you for both, Theatrical and Commercial work. We recommend that you have two separate agents, a Theatrical Agent and a Commercial Agent. Lastly, Commercial agents often do not care if you have your SAG card or not. If you do not have a Commercial Agent consider finding one. It is a great way to earn good money and look what it did for Kevin Kostner.

13. Even if you have been in the business a while, it wouldn't hurt to spend some time referencing our ***Online Resource Guide***, under the ***Industry Definitions*** section and read over the definitions and terms. Knowing the language of acting and film making will go a long way in networking and auditioning. For example, do you know what a "**BACK TO ONE!**" is? It is the verbal cue for performers to return to the mark where they started the scene. How about How about a "**Completion Bond?**" It is a form of insurance, which ensure your financing to complete a film in the event that the producer exceeds the budget. Completion

bonds are sometimes required by banks and investors to secure loans and investments in a production. Should a bond be invoked, the completion guarantor may assume control over the production and be in a recoupment position superior to all investors. How about when they yell on the set "**CHECKING THE GATE!**" It is a verbal command to check the lens on the camera; if the lens is - OK - the cast & crew will move on to the next scene or shot. How about when you agent tell you the production company wants to give you an "**Adjusted Gross Participation**" deal? Wouldn't it be nice to know that this is gross participation minus certain costs, such as cost of advertising and duplication. Also called "Rolling Gross." If many deductions are allowed, the participant is essentially getting a "net profit" deal. Anyway I think you get my point that it is important to look over and maybe print this section for future reference.

14. Watch and study the **Q&A Session** chapters. Even if you already know the answers to some of these questions, it will help give you a piece of mind if you are doing the right things, and if you are not give you the insight to make some changes. You should also refer to the **Supplemental Q&A** section in the **Online Resource Guide** for additional questions for which you should know the answers to. These two resources along with the rest of the video will probably answer most of your questions.

In addition, if you purchased this video with our Limited Time only, email consultation package offer, you can email us absolutely FREE at anytime within the first 6 months of your purchase with questions, and you will receive an expert answer from the person who definitely knows.

15. At this point in your career networking with other industry people is critical for achieving success. Here are the most effective ways:

a. Local Theaters – Audition..., work, or volunteer.

b. Film Festivals – These events are filled with directors, actors and producers.... Every big city has a film festival. Reference our **Online Resource Guide** under the **Industry News & Information** to find film festivals near you.

c. Work as a Production Assistant (PA) – A PA is a helper on a film or television crew, that does everything and anything needed on a set. Doing... PA work is something everyone can do...It is also a great way to network, learn how a set operates and make money at the same time. Look in our **Online Resource Guide** under the **Industry News & Information** most of the industry trade publications have...sections that list the current productions. Call information and contact these production

companies that are casting or in pre-production, and ask them if they need PA's. You might have to volunteer for the first couple of times until you have experience, but eventually you will get paid. You can also find PA work by contacting your City, State or Country Film Commission Office refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** section.

d. Events, Workshops and Seminars – Writers, actors, directors, and producers will often hold various forums to discuss their field. Refer to our ***Online Resource Guide*** under the ***Industry News & Information*** section,...often local papers, industry publications or the Learning Annex will have dates, times, prices and places listed.

e. Screenings & Plays – Go to screenings of films or plays that you are invited to by an actor or other crew member.

f. State Film Commission Offices – Refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** and look for your local... state office. You can get a list of events, seminars, networking opportunities

16. Spend time reading the trade papers, plays, and books, watching entertainment News, news programs such as Entertainment Tonight, Access Hollywood, E! News and Extra. Watch and study acting on television shows and movies (the behind-the-scenes content on DVD's are an excellent source of information to better understand the movie making process)...Refer to our ***Online Resource Guide*** under the ***Industry News & Information*** section for additional sources of industry news and information.

17. STUDY, STUDY, STUDY the craft of acting...

18. ASK QUESTIONS and get ADVICE from experienced people:

19. Once you feel comfortable doing so, or when most of the items below in your starter success plan are complete, we suggest you write your own personal success plan. This should be a one page goal and execution sheet written in a similar format to your ***Starter Success Plan Checklist*** by answering the following questions, keep it simply:

1. Write your goals or what you want to accomplish by the:

(a) end of the week

(b) end of month

(c) end of 3 months

(d) end of 6 months

(e) end of 1 year

(d) end of 3 years

2. How do I plan to get there?

3. Have I done something today to get me one step closer? Even if it is something as simple as reading a book or a trade publication, or making a phone call. Try to do something every day.

Now your goals can be more career oriented. Here is an example:

- By the end of the week I will have met with my Agent to discuss...
- By the end of July 2xxx, I will be cast in a Theatre play...
- By the end of September, I will be cast in a lead independent feature that will get me my SAG card.
- By the end of December, I will be cast in a supporting role or a day player role for a studio film with a named actor.

Just because you are making a success plan, it doesn't mean that things will happen this way. No one should feel imprisoned by thier personalized success plan? Don't. You will most likely change it from time to time, or whenever you feel that it is no longer realistic, but by setting specific goals and creating a success plan you will have a general direction toward which to work.

Congratulations you are now well on your way to success. Good luck and keep us posted on your progress!

Chapter 3 – Children (Under 18 Years Old)

Suggested Study Process (Rev 1.0)

1. Watch the entire “Mike Fenton’s Actors Workshop” 4 volumes DVD/VHS series at least one time in its entirety.

2. Then, before you do anything else, start ...practicing acting. It is highly recommended that you don't go to step 3 until you have spent some time learning, practicing and if possible performing monologues, plays, scenes, or other acting related activities such as acting workshops or classes. And then, Practice, Practice, Practice. Most likely your school or local community will have a play that you try out for. The earlier you start getting experience and studying acting the better. If your school doesn't have a play, then find a play and ask them if they would be willing to put it on. Ask one of your favorite teacher at school to sponsor it and help you put it on. Next, if your parents support you financially, search for an independent acting teacher or acting coaches that would be willing to work with children. You can find these by referencing our ***Online Resource Guide***, under the ***Resources to Get an Acting Coach or Teacher*** section. The password is provided on a card in the 4 volume set box. If you or a parent calls the acting teacher or coach be sure to ask them if they would be willing to teach kids.

3. Watch the ***Entertainment Business Primer*** chapter and get a candid and brief introduction to Mike Fenton, his career and the reality of the entertainment business.

4. You can start no matter where you live, with no experience, part time or with very little money. When the time is right or when you get old enough you , if you're serious about an acting career you will have to move to New York or Los Angeles, because that is where the majority of movies and TV shows are made. When that time comes to make it easier we have provided some useful information to help you in our ***Online Resource Guide***, under the ***Resources to Have When Arriving In A New City*** section.

5. Watch the **Resume** chapter. Reference the Sample CSA Standard resume, and resume definition sections in our Online Resource Guide, under the **Sample Resume** and **Resume Definitions** sections. This will give you a very good idea what you should be doing to build your resume. The more credits, classes and skills you acquire and can put on your resume, the better. There are jobs for kids, so follow Mike's advice, use our sample resume template and complete your resume. The password is provided on a card in the 4 volume set box.

- a. You should have...a working phone number with a retrievable voice mail, a pager, an answering machine, or answering service. For safety reasons, avoid using a home phone number or listing your phone number in directory assistance. Never put a home address on your resume.
- b. More and more...having an email address is important, but make sure if you use this... as a point of contact, check it at least once or twice a day.

6. Watch the Headshot chapter and amongst other things, learn the specific things that Casting Directors, Directors, and Producers want. Reference our **Online Resource Guide**, under the **Headshot Photographers** section. This does cost a moderate amount of money, so if you can get a parent to fund this it would save you a lot of after school jobs. If you choose another photographer, make sure you use a professional who specializes in Headshots. Apply Mike's advice, tell the photographer what you want (according to Mike) and you will end up with an 8x10 headshot that can land you an audition almost every time. Again having a parent help would make this process easier. Remember this should be a face only shot, do not let the photographer talk you into other pictures. The process can be broken down to this:

- a. First...find a headshot photographer and then do a photo shoot.
- b. The Photographer...will give you a proof sheet, so you can pick the best headshot to get printed into an 8 x 10 headshot.
- c. You'll find...a duplicator or a Lithography duplicating (cheaper) place to get...a number of headshots printed. Make sure you ask them to have your first and last name printed on the headshot.
- d. Make sure your resume...is 8 x 10 as well so you can staple it in all four corners to the back of your headshot. As an alternative, some duplicating places can print your resume directly on the back of your headshot.

Note: If you plan to do commercials, you may need...a second headshot. But at this stage one will do fine, you can deal with this if your Commercial Agent asks you to get a new headshot.

7. Learn and study what Mike says and recommends about Showcases, General Auditions, Cold Readings, Auditioning, and Auditioning Techniques on **Disc 3** and **4**. Carefully watch the aspiring young actors strive to do the perfect audition for Mike. These auditions are not scripted they are real live to tape auditions. These auditions are real people, doing real auditions. Additionally, Mike's commentary was real and not rehearsed or staged. He shares with you the thoughts and advice he would give if you were auditioning for a part. Before any major audition, if you have time to review all of **Disc 3** and **Disc 4** do it. At a minimum pick out some chapters on **Disc 3** and **Disc 4** and review them before any major audition. It will bring Mike's advice to the front of your mind and put you in the right mind set to do much better in your audition. Do this and we ensure you this will greatly improve your chances to get a Call Back.

8. Start working on a Monologue. A Monologue is a one person scene, a speech by a single actor from a movie, television show or play...There are Monologue books for kids that you can get on the internet or at your local bookstore. Monologues are so personalized, it is hard to recommend any specific book. When choosing a book, it will not be uncommon for you to only find a handful of monologues that you would be interested in doing. The library will also have Monologue books for kids. Reference our **Online Resource Guide**, under the **Industry Bookstores** section to order or visit bookstores to get yourself a monologue...A monologue is very important to get an agent or a manager. A monologue for an actor is like having a business card you should always have one prepared so that you can pull it out at any moment. You never...know when you will walk into someone's office and they will ask you to show them what you can do. Be well prepared with both a 3-7 minute dramatic and a comedic monologue, because often a manager and/or agent will usually want to see...your range of talent. Sometimes this is different as a kid, but preparing a Monologue is still a good exercise to improve your acting ability (Monologue's are primarily needed for Agents and Managers, very rarely will a legitimate casting director ask someone to do a monologue.)

9. Depending on how long it has been, it would be a good idea to review **Disc 3** and **Disc 4 (especially the scene work on Disc 4)**. Practice your craft of acting and gain as much auditioning experience as possible. There are roles for children. You can find plays, student films, independent films, television pilots and other productions:

- o By networking

- By... contacting your City, State or Country Film Commission Office refer to our **Online Resource Guide**, under the **Resources To Get Work** section
- In... Backstage(East) and Backstage West
- By...looking at the open casting calls in locals papers and online
- By...contacting High Schools
- By...contacting Churches
- By...contacting Drama Schools and Universities
- By...signing up with a company that places extras to get extra work
- By...contacting local cable and public access stations
- By...watching for auditions for Industrial and Corporate videos
- By...contacting Cruise Ships and Amusement Parks
- By...watching for Commercial auditions

Experience is important, an agent will want to see experience, so it is important for you to find auditions and roles on your own. By utilizing the above list more than likely you will be given names and addresses to mail (Submit) your headshots to.

10. Watch the **Video Demo Reels** chapter. And once you have some professional video or film footage, you can compile a video demo reel. This will also give you an idea of what you need to do to build an excellent video demo reel. Following the guidelines and advice that Mike Fenton lays out in the **Video Demo Reel** chapter and build a video demo reel. You can hire a professional editor or video editing company to compile a demo reel. A company experienced in Actor Demo Reels will probably save you time and money. A video demo reel is not as important for a kid, but if you are willing to fund this project, it would make you stand out in the business as a kid.

11. You get to make a choice here... You can skip this step and come back to it after you get an Agent or a Manager, but if you do be aware that it will be harder to get an Agent or Manager if you do not have your SAG card and are not a part

of the union. SAG...stands for Screen Actors Guild, while AFTRA stands for American Federation of Television and Radio Artists. SAG is the film union and AFTRA is the radio and television union in the USA. The main purpose of both unions is to better the wages and working conditions of their members. For kids and parents here are some of the regulation SAG enforce:

Supervision:

1. A parent must be present at all times while a minor is working, and shall have the right, subject to the production requirements, to be within sight and sound of the minor. The parent shall not interfere with the production or bring other minors not engaged by Producer to the studio or location.
2. A parent will accompany a minor to wardrobe, makeup, hairdressing, and dressing room facilities. No dressing room shall be occupied simultaneously by a minor and an adult Performer or by minors of the opposite sex.
3. No minor shall be required to work in a situation which places the child in clear and present danger to life or limb. If a minor believes he or she to be in such a dangerous situation after having discussed the matter with the stunt coordinator and parent, then the minor shall not be required to perform in such situation regardless of the validity of his or her belief.
4. When a Producer engages a minor, Producer must designate one individual on each set to coordinate all matters relating to the welfare of the minor and shall notify the minor's parent of the name of such individual.
5. When a minor is required to travel to and from location, the Producer shall provide minor's parent with the same transportation, lodging, meals, mealtimes, and per diem allowance provided to the minor.
6. Whenever Federal, State or local laws so require, a qualified child care person (e.g., LPN, RN or Social Worker) shall be present on the set during the work day.

Play Area: Producer will provide a safe and secure place for minors to rest and play.

Working Hours: When a minor is at location, the minor must leave location as soon as reasonably possible following the end of his or her working day. Minors' maximum hours of work shall be as outlined below (does not include meal time):

Maximum Hours

Age of Minor Of Work End of Day

- 0-5 years 6 hours 7:00 p.m.
- 6-11 years 8 hours 8:00 p.m./school days
- 10:00 p.m./non-school days
- 12-17 8 hours 10:00 p.m./school days
- 12:30 a.m./non-school days

1. Work Hours and Rest Time:

a. The work day for minors shall begin no earlier than 7:00 a.m. for studio productions (6:00 a.m. for location productions) and shall end no later than the time specified above.

b. The maximum work time for a minor shall not exceed that provided by the laws of the state governing his/her employment, but in no event shall work time exceed the maximum hours of work stated above. Work time shall not include meal time, but shall include a mandatory five (5) minute break for each hour of work.

2. Producer shall make every effort to adjust a minor's call time so that a minor need not spend unnecessary hours waiting on the set.

Unusual Physical, Athletic or Acrobatic Ability:

1. A minor may be asked to perform unusual physical, athletic and/or acrobatic activity or stunts, provided that the minor and parent represent that the minor is fully capable of performing such activity and the parent grants prior written consent thereto.

2. If the nature of the activity so requires, a person qualified by training and/or experience with respect to the activity involved will be present at the time of production.

3. Producer will supply any equipment needed and/or requested for safety reasons.

Child Labor Laws:

1. Producer agrees to determine and comply with all applicable child labor laws governing the employment of minors, and, if one is readily available, shall keep a summary of said laws in the production office.

2. Any provisions of this Section 31 which are inconsistent and less restrictive than any other child labor law or regulation in the applicable state or other applicable jurisdiction, shall be deemed modified to comply with such law or regulation.

3. Inconsistent terms: The provisions of this Section 31 shall prevail over any inconsistent and less restrictive terms contained in any other Sections of this Agreement which would otherwise be applicable to the employment of the minor, but such terms shall be ineffective only to the extent of such inconsistency without invalidating the remainder of such provision.

Minors First Employment:

At or before the time the employment contract of any minor is delivered to the parent, Producer shall provide the parent with a copy of the text of the working conditions contained in this Section. This provision shall not apply with respect to any minor who has been previously employed under a Screen Actors Guild Contract.

1. Education

When Producer employs minors of school age who are currently enrolled in an elementary or secondary school for a booking of three (3) or more days on which school is otherwise in session for the minor, Producer shall provide three (3) hours of education on each such school day as part of the regular working day. Producer shall provide a teacher/tutor who has teaching credentials in either the state of employment or the child's home state, and who is qualified to teach the subjects which comprise the child's curriculum.

Medical Care:

1. Prior to a minor's first call, Producer shall be provided with the written consent of the minor's parent for medical care in the case of an emergency. However, if the parent refuses to provide such consent because of religious convictions, Producer shall have the right to require written consent for external emergency aid for the child should such need arise.

Your local SAG office does provide a list of the AFTRA & SAG Franchise Agencies. This list is reflective only in that the agency is licensed and bonded by the State; submitted recommendations from people in the industry; and has promised to comply with AFTRA & SAG's rules governing agents and agencies. The granting of a franchise by AFTRA & SAG does not in any manner directly or indirectly, constitute a ensure you, warranty or representation as to an agent's ability or quality, or the conduct of the agent toward a performer. For safety reason this may be a good list of agencies to pursue.

To find out more about these unions reference our ***Online Resource Guide***, under the ***Unions & Organizations*** section. Although there is work for non-SAG kids, it is important to be a SAG member both now and as your kid gets older. To be a professional actor in the U.S., as an adult, you will need to be in SAG. As a kid there are some agents that will not sign an non-SAG kid actor. As an Adult, many agents will not sign an actor if he/she does not have a SAG card. In addition, as an adult, a number of Casting Directors will only see SAG actors... So to restate it, although it is not required, before you look for a manager or agent (step 11), it will make your effort a whole lot easier. As an kid or an adult once you have a SAG card things are a whole lot easier. So, its time to make a choice:

- a. The traditional route is to get an Agent first, audition and then get yourself that first SAG job. By getting this SAG job, you will get a SAG card through a Taft-Hartley process.
- b. Take your time and gain as much experience as possible. If you continue to improve your acting and auditioning ability, you will get your SAG card eventually with or without an Agent. This may take a long time, but it will happen eventually. The obvious way to get more experience is to go to auditions. One of the ways to better prepare and get better at auditioning is by watching, studying and applying the principles Mike teaches you in ***Disc 3 and Disc 4***. Eventually, if you keep studying you will get one of these parts you audition for, the show will be a union production, and you will then get your SAG card through a Taft-Hartley process.

c. Alternatively, you can reference our **Online Resource Guide**, under the **Getting Your SAG Card** section, and pick one of the other 4 ways to get your SAG card and significantly speed up the process.

Taft Hartley makes it possible for non-union actors to work on a project and become members of SAG. Once, "Tafted" an actor will be SAG Eligible, this means that the performer has to join the union before his second job begins. Be aware that...30 days after you are Tafted, you will be SAG eligible. This means that you will be required... to pay annual dues before you start another SAG job. You should also be aware that you will lose your SAG card if you work non-union jobs..., but the good news is that most of the jobs are union jobs anyway. So now you are one step closer to making a living as an actor and making your dream come true.

12. Watch the **Agents and Managers** chapter and implement Mike's suggestions on how to get an agent. Learn and take notes on everything he says. Now that it is time to begin your Agent search, reference our **Online Resource Guide**, under the **Resources To Get An Agent or Manager** section for reference information to contact agents and managers. For safety reasons, as a kid you may want to go to our **Online Resource Guide**, under the **Unions & Organizations** section, find your local SAG office and use the list of SAG Francised Agencies. Getting an Agent as a Kid is a very good thing because you will often build many great relationships which can only help you succeed as an adult. An agent is the...person who deals with the casting directors and production companies. They send you on auditions and negotiate deals and for this they take 10% of what you get paid. A manager does not negotiate deals and does not get paid by the production company. They help you handle all the business aspects of your career. Simply they motivate you, advise you, help you get an agent and guide you. For this they will ask for 10%-25%. In addition to what Mike said, once you apply Mike's techniques to get...a meeting with an agent...you should consider and expect the following:

a. Don't...dress in any kind of costume or character outfit. And, don't dress too formal either. A stylish type of attire that is well fitted, clean, and ironed is the ideal choice. You should have well groomed hair, and for the girls don't use too much make-up.

b. Typically, an agent will...ask for your video demo reel, especially as a kid, if you do not have one you will most likely still be able to sign with an agent.

c. Be aware...that because you have a limited amount of work experience the agents or managers may ask, "with whom are they studying with?" So, formal training can only help. Be prepared to answer these questions.

d. Next, an agent or manager will usually want you to... do a monologue, audition or reading, so be prepared with a monologue and be prepared to do an audition and/or cold reading by watching, practicing and studying **Disc 3 and Disc 4.**

Note: There are two types of Agents. The first is a Theatrical Agent, they get you work in TV and Film. The second is a Commercial Agent they get you work in TV commercials, Voice Overs and Print Ads. There are some agents who will handle you for both, Theatrical and Commercial work. We recommend that you have two separate agents, a Theatrical Agent and a Commercial Agent. Lastly, Commercial agents often do not care if you have your SAG card or not. As a kid getting a Commercial Agent is a great idea. You will be able to gain great experience and there are often a larger amount of local opportunities filming commercials.

13. Spend some time referencing our **Online Resource Guide**, under the **Industry Definitions** section . Read and study the definitions and terms. Knowing the language of acting and film making will go a long way in networking and auditioning. For example, do you know what a Breakdown is? A BREAKDOWN is a detailed listing and description of roles available for casting, they come out every business day and contain all kinds of upcoming roles in TV, Film and Commercials. Another example from this list that is critical once you get a job; Do you know what a "**BACK TO ONE!**" is? It is the verbal cue for performers to return to the mark where they started the scene.

14. Watch and study the **Q&A Session** chapters. You should also refer to the **Supplemental Q&A** section in the **Online Resource Guide** for additional question for which you should know the answers to. These two resources along with the rest of the video will most likely answer most of your questions. In addition, if you purchased this video with our Limited Time only, email consultation package offer, you can email us absolutely FREE at anytime within the first 6 month's of your purchase with questions, and you will receive an expert answer from the person who definitely knows.

15. Network with other industry people. Many times as a kid you can volunteer or ask to help in some way. You might be suprised what you can get if you ask for it. Here are the most effective ways to network:

a. Local Theaters – Audition..., work, or volunteer.

b. Film Festivals – These events are filled with directors, actors and producers.... Every big city has a film festival. Reference our **Online Resource Guide** under the **Industry News & Information** to find film festivals near you.

c. Work as a Production Assistant (PA) – A PA is a helper on a film or television crew, that does everything and anything needed on a set. Doing... PA work is something everyone can do...It is also a great way to network, learn how a set operates and make money at the same time. Look in our **Online Resource Guide** under the **Industry News & Information** most of the industry trade publications have...sections that list the current productions. Call information and contact these production companies that are casting or in pre-production, and ask them if they need PA's. You might have to volunteer for the first couple of times until you have experience, but eventually you will get paid. You can also find PA work by contacting your City, State or Country Film Commission Office refer to our **Online Resource Guide**, under the **Resources To Get Work** section.

d. Events, Workshops and Seminars – Writers, actors, directors, and producers will often hold various forums to discuss their field. Refer to our **Online Resource Guide** under the **Industry News & Information** section,...often local papers, industry publications or the Learning Annex will have dates, times, prices and places listed.

e. Screenings & Plays – Go to screenings of films or plays that you are invited to by an actor or other crew member.

f. State Film Commission Offices – Refer to our **Online Resource Guide**, under the **Resources To Get Work** and look for your local... state office. You can get a list of events, seminars, networking opportunities

16. Spend time reading the trade papers, plays, and books, watching entertainment News, news programs such as Entertainment Tonight, Access Hollywood, E! News Extra and online entertainment news. Watch and study acting on television shows and movies (the behind-the-scenes content on DVD's are an excellent source of information to better understand the movie making process)...Refer to our **Online Resource Guide** under the **Industry News & Information** section for additional sources of industry news and information.

17. STUDY, STUDY, STUDY the craft of acting...

19. Once you feel comfortable doing so, or when most of the items below in your starter success plan are complete, we suggest you write your own personal success plan. This should be a one page goal and execution sheet written in a similar format to your ***Starter Success Plan Checklist*** by answering the following questions, keep it simply:

1. Write your goals or what you want to accomplish by the:

(a) end of the week

(b) end of month

(c) end of 3 months

(d) end of 6 months

(e) end of 1 year

(d) end of 3 years

2. How do I plan to get there?

3. Have I done something today to get me one step closer? Even if it is something as simple as reading a book or a trade publication, or making a phone call. Try to do something every day.

Now your goals can be more career oriented. Here is an example:

- By the end of the week I will have met with my Agent to discuss...
- By the end of July 2xxx, I will be cast in another Theatre play...
- By the end of September, I will be cast in another independent feature that will get me my SAG card.
- By the end of December, I will be auditioning for a leading role with a named actor.

Just because you are making a success plan, it doesn't mean that things will happen this way. No one should feel imprisoned by thier personalized success plan? Don't. You will most likely change it from time to time, or whenever you feel

that it is no longer realistic, but by setting specific goals and creating a success plan you will have a general direction toward which to work.

Congratulations you are now well on your way to success. Good luck and keep us posted on your progress!

Chapter 4 - Parents

I'm a Parent...

HOW CAN I HELP MY CHILD?

Suggested Study Process (Rev 1.0)

1. Watch the entire “Mike Fenton’s Actors Workshop” 4 volumes DVD/VHS series at least one time in its entirety. Have you Kid do the same.

2. Skip this step if your kid is an infant. Otherwise, have your Kid practice acting for you. You can have them do scenes and monologues for you. If they are an infant of course you can skip this step. It is highly recommended that you don't go to step 3 until your kid has spent some time learning, practicing and if possible performing monologues, plays, scenes, or other acting related activities such as acting workshops or classes. And have them, Practice, Practice, Practice. Most likely your child's school or local community will have a play that your child can try out for. The earlier they start gaining experience and studying acting the better. If the your childs school doesn't have a play , then find a play and ask the school if they would be willing to put it on. You can Direct it or help find someone to Direct it. Ask one of your kids teachers to sponsor it, and help you put it on. Next, if your budget allows for it, search for an independent acting teacher or acting coaches that would be willing to work with children. You can find these by referencing our ***Online Resource Guide***, under the ***Resources to Get an Acting Coach or Teacher*** section. The password is provided on a card in the 4 volume set box. Be sure to ask the acting teacher or coach if they would be willing to teach kids.

3. You and your kid should both watch the ***Entertainment Business Primer*** chapter and get a candid and brief introduction to Mike Fenton, his career and the reality of the entertainment business.

4. You can get your kid started no matter where you live, with no experience, part time or with very little money. When the time is right or if so choose to, you can move to New York or Los Angeles to have your kid aggressively pursue an acting career. The reason this is the best place to live is because that is where the majority of movies and TV shows are made. When that time comes, if the time

comes, we have provided some useful information to help make the move easier. You can find them in our ***Online Resource Guide***, under the ***Resources to Have When Arriving In A New City*** section.

5. You and your child should watch the ***Resume*** chapter. Reference the Sample CSA Standard resume, and resume definition sections in our Online Resource Guide, under the ***Sample Resume*** and ***Resume Definitions*** sections. This will give you and your child a very good idea what you should be doing to build his/her resume. The more credits, classes and skills he/she acquires, and can put on your resume, the better. There are jobs for kids, so follow Mike's advice, use our sample resume template and help your kid complete his/her resume. The password is provided on a card in the 4 volume set box.

a. Make sure the phone number on the resume is working, with a retrievable voice mail, a pager, an answering machine, or answering service. For safety reasons, avoid using a home phone number or listing any phone number on the resume in directory assistance. Never put a home address on the resume.

b. More and more...having an email address is important, but make sure if an email is used as a point of contact, check it or have your child check it at least once or twice a day.

6. You and your child should watch the Headshot chapter and amongst other things, learn the specific things that Casting Directors, Directors, and Producers want. Reference our ***Online Resource Guide***, under the ***Headshot Photographers*** section. This does cost a moderate amount of money, so keep this in mind before you complete this step. If you choose another photographer, make sure you use a professional who specializes in Headshots. Apply Mike's advice, tell the photographer what you want (according to Mike) for your child and your child will end up with an 8x10 headshot that can land him an audition almost every time. Helping your child through this is extremely important. Remember this should be a face only shot, do not let the photographer talk you into other pictures. The process can be broken down to this:

a. First...find a headshot photographer and then do a photo shoot.

b. The Photographer...will give you a proof sheet, so you can pick the best headshot to get printed into an 8 x 10 headshot.

c. You'll find...a duplicator or a Lithography duplicating (cheaper) place to get...a number of headshots printed. Make sure you ask them to have your first and last name printed on the headshot.

d. Make sure your kid's resume...is 8 x 10 as well so you can staple it in all four corners to the back of his/her headshot. As an alternative, some duplicating places can print the resume directly on the back of a headshot.

Note: If your kid is planning to do commercials, you may need to get a second headshot. But at this stage one will do fine, you can deal with this if your kid's Commercial Agent asks you to get a new headshot.

7. Skip this step if your kid is an infant. Otherwise, spend time with your kid Learn and study what Mike says and recommends about Showcases, General Auditions, Cold Readings, Auditioning, and Auditioning Techniques on **Disc 3** and **4**. Carefully watch the aspiring young actors strive to do the perfect audition for Mike. These auditions are not scripted they are real live to tape auditions. These auditions are real people, doing real auditions. Additionally, Mike's commentary was real and not rehearsed or staged. Take note how he analyzes, critiques, and directs the actors after their first audition. He shares with you the thoughts and advice he would give if your kid were auditioning for a part. Before any major audition, if your child can have him/her review all of **Disc 3** and **Disc 4**. At a minimum pick out some chapters on **Disc 3** and **Disc 4** and have him/her review them before any major audition. It will bring Mike's advice to the front of his/her mind and put them in the right mind set to do much better in the audition. Having your child do this and we ensure you this will greatly improve his chances to get a Call Back. To help your child feel comfortable and do well in auditions, you can role play a Casting Director. Use the same format Mike did on the **Auditioning Scene Work** chapters on **Disc 4**. Here's what you do. Pick 2-3 pages out of a script, play or monologue. Give them to your Kid. Give them a day or two to practice. Then have them audition for you. After the audition is finished, give them feedback. Acting makes one fragile, so it is very important to provide positive feedback. Re-enforce what they did well, and then ask them to change something specific. This will train them to take direction. Have them do the scene again. If you want you can video tape this role play process, watch, analyze and critique the performance together. Help your kid to watch him/her self and ask them to write down what he can do differently to make the performance better.

8. Skip this step if your kid is an infant. Otherwise, have your child start working on a Monologue. A Monologue is a one person scene, a speech by a single actor from a movie, television show or play. There are Monologue books for kids that you can get on the internet or at your local bookstore. Monologues are so

personalized, it is hard to recommend any specific book. When choosing a book, it will not be uncommon for you to only find a handful of monologues that your kid would be interested in doing or do well. The library will also have Monologue books for kids. Reference our ***Online Resource Guide***, under the ***Industry Bookstores*** section to order or visit bookstores to get your kid a monologue. A monologue is very important to get an agent or a manager. A monologue for an actor is like having a business card your kid should always have one prepared so that he/she can pull it out at any moment. Your kid will never...know when he/she will walk into someone's office and they will be asked to show them what he/she can do. Be well prepared with both a 3-7 minute dramatic and a comedic monologue, because often a manager and/or agent will usually want to see...the kids range of talent. Sometimes this is different for kids, but preparing a Monologue is still a good exercise to improve their acting ability (Monologue's are primarily needed for Agents and Managers, very rarely will a legitimate casting director ask someone to do a monologue.)

9. Depending on how long it has been, it would be a good idea for you and your kid to review ***Disc 3*** and ***Disc 4 (especially the scene work on Disc 4)***. Have him/her practice the craft of acting and gain as much auditioning experience as possible. Spend some more time Role playing a Casting Director. Use the same format Mike did on the ***Auditioning Scene Work*** chapters on ***Disc 4*** . Here's what you do. Pick 2-3 pages out of a script, play or monologue. Give them to your Kid. Give them a day or two to practice. Then have them audition for you. After the audition is finished, give them feedback. Acting makes one fragile, so it is very important to provide positive feedback. Re-enforce what they did well, and then ask them to change something specific. This will train them to take direction. Have them do the scene again. If you want you can video tape this role play process, watch, analyze and critique the performance together. Help your kid to watch him/her self and ask them to write down what he can do differently to make the performance better. There are roles for children. You help your kid find plays, student films, independent films, television pilots and other productions:

- By networking
- By... contacting your City, State or Country Film Commission Office refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** section
- In... Backstage(East) and Backstage West
- By...looking at the open casting calls in locals papers and online
- By...contacting High Schools

- By...contacting Churches
- By...contacting Drama Schools and Universities
- By...signing up with a company that places extras to get extra work
- By...contacting local cable and public access stations
- By...watching for auditions for Industrial and Corporate videos
- By...contacting Cruise Ships and Amusement Parks
- By...watching for Commercial auditions

Experience is important, an agent will often want to see experience, so it is important for your kid to find auditions and roles on his own, even if he signs with an agency. By utilizing the above list more than likely you will be given names and addresses to mail (Submit) his/her headshots to.

10. You and your child should watch the ***Video Demo Reels*** chapter. And once your kid has some professional video or film footage, you can compile a video demo reel. This will also give you and your kid an idea of what is needed to build an excellent video demo reel. Following the guidelines and advice that Mike Fenton lays out in the ***Video Demo Reel*** chapter and build a video demo reel. You can hire a professional editor or video editing company to compile a demo reel. A company experienced in Actor Demo Reels will probably save time and money. A video demo reel is not as important for a kid, but if you are willing to fund this project, it would make you stand out in the business as a kid.

11. You and your kid get to make a choice here... You can skip this step and come back to it after you get your kid an Agent or a Manager, but if you do be aware that it will be harder to get an Agent or Manager if your kid does not have his/her SAG card and are not a part of the union. SAG...stands for Screen Actors Guild, while AFTRA stands for American Federation of Television and Radio Artists. SAG is the film union and AFTRA is the radio and television union in the USA. The main purpose of both unions is to better the wages and working conditions of their members. For kids and parents here are some of the regulation SAG enforce:

Supervision:

1. A parent must be present at all times while a minor is working, and shall have the right, subject to the production requirements, to be within sight and sound of the

minor. The parent shall not interfere with the production or bring other minors not engaged by Producer to the studio or location.

2. A parent will accompany a minor to wardrobe, makeup, hairdressing, and dressing room facilities. No dressing room shall be occupied simultaneously by a minor and an adult Performer or by minors of the opposite sex.

3. No minor shall be required to work in a situation which places the child in clear and present danger to life or limb. If a minor believes he or she to be in such a dangerous situation after having discussed the matter with the stunt coordinator and parent, then the minor shall not be required to perform in such situation regardless of the validity of his or her belief.

4. When a Producer engages a minor, Producer must designate one individual on each set to coordinate all matters relating to the welfare of the minor and shall notify the minor's parent of the name of such individual.

5. When a minor is required to travel to and from location, the Producer shall provide minor's parent with the same transportation, lodging, meals, mealtimes, and per diem allowance provided to the minor.

6. Whenever Federal, State or local laws so require, a qualified child care person (e.g., LPN, RN or Social Worker) shall be present on the set during the work day.

Play Area: Producer will provide a safe and secure place for minors to rest and play.

Working Hours: When a minor is at location, the minor must leave location as soon as reasonably possible following the end of his or her working day. Minors' maximum hours of work shall be as outlined below (does not include meal time):

Maximum Hours

Age of Minor Of Work End of Day

- 0-5 years 6 hours 7:00 p.m.
- 6-11 years 8 hours 8:00 p.m./school days
- 10:00 p.m./non-school days
- 12-17 8 hours 10:00 p.m./school days
- 12:30 a.m./non-school days

1. Work Hours and Rest Time:

a. The work day for minors shall begin no earlier than 7:00 a.m. for studio productions (6:00 a.m. for location productions) and shall end no later than the time specified above.

b. The maximum work time for a minor shall not exceed that provided by the laws of the state governing his/her employment, but in no event shall work time exceed the maximum hours of work stated above. Work time shall not include meal time, but shall include a mandatory five (5) minute break for each hour of work.

2. Producer shall make every effort to adjust a minor's call time so that a minor need not spend unnecessary hours waiting on the set.

Unusual Physical, Athletic or Acrobatic Ability:

1. A minor may be asked to perform unusual physical, athletic and/or acrobatic activity or stunts, provided that the minor and parent represent that the minor is fully capable of performing such activity and the parent grants prior written consent thereto.

2. If the nature of the activity so requires, a person qualified by training and/or experience with respect to the activity involved will be present at the time of production.

3. Producer will supply any equipment needed and/or requested for safety reasons.

Child Labor Laws:

1. Producer agrees to determine and comply with all applicable child labor laws governing the employment of minors, and, if one is readily available, shall keep a summary of said laws in the production office.

2. Any provisions of this Section 31 which are inconsistent and less restrictive than any other child labor law or regulation in the applicable state or other applicable jurisdiction, shall be deemed modified to comply with such law or regulation.

3. Inconsistent terms: The provisions of this Section 31 shall prevail over any inconsistent and less restrictive terms contained in any other Sections of this Agreement which would otherwise be applicable to the employment of the minor, but such terms shall be ineffective only to the extent of such inconsistency without invalidating the remainder of such provision.

Minors First Employment:

At or before the time the employment contract of any minor is delivered to the parent, Producer shall provide the parent with a copy of the text of the working conditions contained in this Section. This provision shall not apply with respect to any minor who has been previously employed under a Screen Actors Guild Contract.

1. Education

When Producer employs minors of school age who are currently enrolled in an elementary or secondary school for a booking of three (3) or more days on which school is otherwise in session for the minor, Producer shall provide three (3) hours of education on each such school day as part of the regular working day. Producer shall provide a teacher/tutor who has teaching credentials in either the state of employment or the child's home state, and who is qualified to teach the subjects which comprise the child's curriculum.

Medical Care:

1. Prior to a minor's first call, Producer shall be provided with the written consent of the minor's parent for medical care in the case of an emergency. However, if the

parent refuses to provide such consent because of religious convictions, Producer shall have the right to require written consent for external emergency aid for the child should such need arise.

Your local SAG office does provide a list of the AFTRA & SAG Franchise Agencies. This list is reflective only in that the agency is licensed and bonded by the State; submitted recommendations from people in the industry; and has promised to comply with AFTRA & SAG's rules governing agents and agencies. The granting of a franchise by AFTRA & SAG does not in any manner directly or indirectly, constitute a ensure you, warranty or representation as to an agent's ability or quality, or the conduct of the agent toward a performer. For safety reason this may be a good list of agencies to pursue.

To find out more about these unions reference our ***Online Resource Guide***, under the ***Unions & Organizations*** section. Although there is work for non-SAG kids, it is important to be a SAG member both now and as your kid gets older. To be a professional actor in the U.S., as an adult, you will need to be in SAG. As a kid there are some agents that will not sign a non-SAG kid actor. As an Adult, many agents will not sign an actor if he/she does not have a SAG card. In addition, as an adult, a number of Casting Directors will only see SAG actors... So to restate it, although it is not required, before you look for a manager or agent (step 11), it will make your effort a whole lot easier. As a kid or an adult once you have a SAG card things are a whole lot easier. So, its time to make a choice:

- a. The traditional route is to get an Agent first, audition and then get that first SAG job. By getting this SAG job, your kid will get a SAG card through a Taft-Hartley process.
- b. Take his/her time and gain as much experience as possible. If your kid continues to improve his/her acting and auditioning ability, they will get thier SAG card, with or without an Agent. This may take a long time, but it will happen eventually. The obvious way to get more experience is to go to auditions. Excluding a real audition, the two best ways to have your kid get better at auditioning is by watching, studying and applying the principles Mike teaches you in ***Disc 3 and Disc 4***. and by you role playing a Casting Director. Eventually, if your kid keeps studying he/she will get one of these parts he/she audition for, the show will be a union production, and he/she will then get your SAG card through a Taft-Hartley process.
- c. Alternatively, you can reference our ***Online Resource Guide***, under the ***Getting Your SAG Card*** section, and pick one of the other 4 ways to get your kid his SAG card and significantly speed up the process.

Taft Hartley makes it possible for non-union actors to work on a project and become members of SAG. Once, "Tafted" an actor will be SAG Eligible, this means that the performer has to join the union before his second job begins. Be aware that...30 days after an actor is Tafted, he/she will be SAG eligible. This means that the actor will be required... to pay annual dues before they start

another SAG job. You should also be aware that your child can lose his/her SAG card if they work non-union jobs..., but the good news is that most of the jobs are union jobs anyway. So once they have their SAG Card, your kid is one step closer to making it in Hollywood and achieving fame and fortune.

12. Watch the **Agents and Managers** chapter and implement Mike's suggestions on how to get an agent. Learn and take notes on everything he says. Now that it is time to begin your kid's Agent search, reference our **Online Resource Guide**, under the **Resources To Get An Agent or Manager** section for reference information to contact agents and managers. For safety reasons and to protect your kid, you may want to go to our **Online Resource Guide**, under the **Unions & Organizations** section, find your local SAG office and use the list of SAG Franchised Agencies. Getting an Agent for your Kid is a very good thing because you and he will often build many great relationships which can only help them succeed now and as an adult. An agent is the...person who deals with the casting directors and production companies. They send you on auditions and negotiate deals and for this they take 10% of what you get paid. A manager does not negotiate deals and does not get paid by the production company. They help your kid handle all the business aspects of his career. They motivate him/her, advise you and your kid, help your kid get an agent and guide you and your kid. For this they will ask for 10%-25%. In addition to what Mike said, once you apply Mike's techniques to get...a meeting with an agent...you and your kid should consider and expect the following:

- a. Don't...have him/her dress in any kind of costume or character outfit. And, don't dress them too formal either. A stylish type of attire that is well fitted, clean, and ironed is the ideal choice. You and your kid should have well groomed hair, and for the girls don't use too much make-up.
- b. Typically, an agent will...ask for a video demo reel, don't worry, especially for children, if they do not have one they will still sign your child.
- c. Be aware...that especially if your child has a limited amount of work experience the agents or managers may ask, "with whom are they studying with?" So, formal training can only help. Be prepared to answer these questions.
- d. Next, an agent or manager will usually want your kid to... do a monologue, audition or reading, so be prepared with a monologue and be prepared to do an audition and/or cold reading by watching, practicing and studying **Disc 3 and Disc 4**, and by role playing for your kid.

Note: There are two types of Agents. The first is a Theatrical Agent, they get your kid work in TV and Film. The second is a Commercial Agent they get you work in

TV commercials, Voice Overs and Print Ads. There are some agents who will handle your kid for both, Theatrical and Commercial work. We recommend that your kid have two separate agents, a Theatrical Agent and a Commercial Agent. Lastly, Commercial agents often do not care if your kid has their SAG card or not. As a kid getting a Commercial Agent is a great idea. Your kid will be able to gain great experience and there are often a larger amount of local opportunities filming commercials.

13. Spend some time referencing our ***Online Resource Guide***, under the ***Industry Definitions*** section. Read and study the definitions and terms. Quiz your kid on the various definitions and terms. He/She will thank you later. If you and your kid know the language of acting and film making, it will go a long way in networking and auditioning. For example, do you and your kid know what a Breakdown is? A BREAKDOWN is a detailed listing and description of roles available for casting, they come out every business day and contain all kinds of upcoming roles in TV, Film and Commercials. Another example from this list that is critical once you and your kid gets a job; Do you and your kid know what a "**BACK TO ONE!**" is? It is the verbal cue for performers to return to the mark where they started the scene.

14. Watch and study the ***Q&A Session*** chapters. You and your kid should also refer to the ***Supplemental Q&A*** section in the ***Online Resource Guide*** for additional question for which you and your kid should know the answers to. These two resources along with the rest of the video will most likely answer most of your questions. In addition, if you purchased this video with our Limited Time only, email consultation package offer, you and your kid can email us absolutely FREE at anytime within the first 6 month's of your purchase with questions, and you and your kid will receive an expert answer from the person who definitely knows.

15. You and your kid should network with other industry people. Many times you and your kid can volunteer or ask to help in some way. You might be surprised what you can get if you ask for it. Here are the most effective ways to network:

a. Local Theaters – Audition..., work, or volunteer.

b. Film Festivals – These events are filled with directors, actors and producers.... Every big city has a film festival. Reference our ***Online Resource Guide*** under the ***Industry News & Information*** to find film festivals near you.

c. Work as a Production Assistant (PA) – A PA is a helper on a film or television crew, that does everything and anything needed on a set. Doing... PA work is something everyone can do...It is also a great way to network, learn how a set operates and make money at the same time. Some productions will allow you and your kid to do this together. Look in our ***Online Resource Guide*** under the ***Industry News & Information*** most of the industry trade publications have...sections that list the current productions. Call information and contact these production companies that are casting or in pre-production, and ask them if they need PA's. You might have to volunteer for the first couple of times until you have experience, but eventually you will get paid. You can also find PA work by contacting your City, State or Country Film Commission Office refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** section.

d. Events, Workshops and Seminars – Writers, actors, directors, and producers will often hold various forums to discuss their field. Refer to our ***Online Resource Guide*** under the ***Industry News & Information*** section,...often local papers, industry publications or the Learning Annex will have dates, times, prices and places listed.

e. Screenings & Plays – Go to screenings of films or plays that you are invited to by an actor or other crew member.

f. State Film Commission Offices – Refer to our ***Online Resource Guide***, under the ***Resources To Get Work*** and look for your local... state office. You can get a list of events, seminars, networking opportunities

16. You and your kid should spend time reading the trade papers, plays, and books, watching entertainment News, news programs such as Entertainment Tonight, Access Hollywood, E! News Extra and online entertainment news. Watch and study acting on television shows and movies (the behind-the-scenes content on DVD's are an excellent source of information to better understand the movie making process)...Refer to our ***Online Resource Guide*** under the ***Industry News & Information*** section for additional sources of industry news and information.

17. Have your kid STUDY, STUDY, STUDY the craft of acting...

18. ASK QUESTIONS and have your kid ask questions and get ADVICE from experienced people:

a. If you purchased and received our FREE email consultation package, for the next 6 months, you and your kid can email us with any questions and we will give you or your kid an EXPERT answer to questions.

19. Once you feel comfortable doing so, or when most of the items below in your starter success plan are complete, we suggest you help your kid write his/her own personal success plan. This should be a one page goal and execution sheet written in a similar format to the **Starter Success Plan Checklist** by answering the following questions, keep it simply:

1. Write your kids goals or together what can you both accomplish by the:

(a) end of the week

(b) end of month

(c) end of 3 months

(d) end of 6 months

(e) end of 1 year

(d) end of 3 years

2. How do you both plan to get there?

3. Have you both done something today to get you both one step closer? Even if it is something as simple as reading a book or a trade publication, or making a phone call. Both of you try to do something every day.

Now your goals can be more career oriented. Here is an example:

- o By the end of the week I will help Charlie get another audition...
- o By the end of July 2xxx, Charlie will be cast in another Theatre play...
- o By the end of September, Charlie will be cast in an independent feature that will get him/her their SAG card.
- o By the end of December, I will help Charlie get a Manager.

Just because you and your kid are making a success plan, it doesn't mean that things will happen this way. No one should feel imprisoned by the personalized success plan? Don't. You and your kid will most likely change it from time to time, or whenever you or your kid feel that it is no longer realistic, but by setting specific goals and creating a success plan, you and your kid will have a general direction toward which to work.

**Congratulations your kid are now well on your way to success.
Good luck and keep us posted on your progress!**

JOURNAL

Starter Success Plan Journal

- ✓ I will watch Mike Fenton's Actors Workshop in its entirety
by _____ Complete _____
Month Day Year
- ✓ I will have an acting coach, teacher, be taking an acting class or workshop
by _____ Complete _____
Month Day Year
- ✓ I will be studying _____ times per month to constantly improve my acting ability
by _____ Complete _____
Month Day Year
- ✓ I will complete my CSA Standard Resume
by _____ Complete _____
Month Day Year
- ✓ I will get and have duplicated a Headshot that gets me a lot of Auditions
by _____ Complete _____
Month Day Year
- ✓ I will have a Dramatic and Comedic Monologue ready to perform
by _____ Complete _____
Month Day Year
- ✓ I will have start submitting my Headshots and Auditioning
by _____ Complete _____
Month Day Year
- ✓ I will be cast in my first role
by _____ Complete _____
Month Day Year
- ✓ I will move to New York or Los Angeles
by _____ Complete _____
Month Day Year
- ✓ I will complete a video demo reel
by _____ Complete _____
Month Day Year
- ✓ I will have my SAG card
by _____ Complete _____
Month Day Year
- ✓ I will have an Commercial Agent
by _____ Complete _____
Month Day Year

- ✓ I will have an Theatrical(film/TV) Agent
by _____ Complete _____
Month Day Year
- ✓ I will network _____times per month and start
by _____ Complete _____
Month Day Year
- ✓ I will have a Manager
by _____ Complete _____
Month Day Year
- ✓ I will watch entertainment news or read other article _____times per month and start
by _____ Complete _____
Month Day Year
- ✓ I will write a new personal success plan (Step 18)
by _____ Complete _____
Month Day Year

UNIONS AND ORGANIZATIONS

Academy of Motion Picture Arts & Sciences - www.oscars.org: Information and resource for the Academy of Motion Picture Arts & Sciences, the organization behind the Academy Awards and programs and services for actors.

Academy of Television Arts & Sciences - www.emmys.tv: Information and resource Web site for the Academy of Television Arts & Sciences, the organization behind the Emmy Awards and other programs and services for actors.

Screen Actors Guild (SAG) - www.sag.org: This union represents actors who do television or movie work that is shot on film. The telephone in New York is (212) 944 -1030 and in Los Angeles is (323) 549-1600.

American Federation of Television and Radio Artists (AFTRA) - www.aftra.org: This union represents actors who do radio work; voice-overs; voices for animation, phonograph records, non- broadcast material; and television work that is shot live or on videotape. The telephone in New York is (212) 532-0800; the number to their headquarters in Los Angeles is (323) 634-8100.

Actors Equity Association (AEA or Equity) - www.actorsequity.org: The union of American theatrical actors and stage managers. The telephone in New York is (212) 869-8530. The number for their Los Angeles headquarters is (323) 634-1750.

Directors Guild Of America, Inc. (DGA) - www.dgg.org: A union that serves directors, assistant directors, unit production managers, and technical coordinators who work on either film or taped productions.

Writers Guild Of America (WGA) - www.hwg.org: A union that serves the interests of writers who write for radio, film and television.

Back

These listings are provided for your information only and in listing them does not imply nor is it intended as an endorsement of or implication of responsibility for the quality of the goods or services offered by the organizations, individuals or companies listed.

INDUSTRY DEFINITIONS

- ☐ **18-TO-PLAY-YOUNGER** - A performer legally 18 years old, who can convincingly be cast as a younger age.
- ☐ **4-A's** - Associated Actors and Artistes of America; umbrella organization for SAG, AFTRA, Equity and other performers' Unions.
- ☐ **8x10** - Commonly used size of a performer's photos, usually in black and white.
- ☐ **A.D.** - The Assistant Director.
- ☐ **ABBY SINGER** - The shot before the last shot of the day. Named in honor of former first A.D., Abby Singer, who used to call the last shot of the day one shot too early.
- ☐ **ABOVE-THE-LINE COSTS** - Portion of the budget that covers major creative participants (writer, director, actors and producer) including script and story development costs.
- ☐ **"ACTION!"** - The command from the director for the scene to begin. It indicates that the camera is rolling.
- ☐ **AD LIB** - Extemporaneous delivery without relying on a prepared script.
- ☐ **ADAPTATIONS** - Derivative works. When a motion picture is based on a book, the movie has been adapted from the book.
- ☐ **ADJUSTED GROSS PARTICIPATION** - Gross participation minus certain costs, such as cost of advertising and duplication. Also called "Rolling Gross." If many deductions are allowed, the participant is essentially getting a "net profit" deal.
- ☐ **ADR** - Automated Dialogue Replacement. Dialogue added to a scene in post production. Also called "looping".
- ☐ **ADVANCE** - Up-front payment that counts against monies that may be payable at some time in the future. Non-recoupable advances are payments that are not refundable even if future monies are never due.
- ☐ **AEA** - Actors' Equity Association; often called simply "Equity". SAG's sister union which represents stage actors.
- ☐ **AFFIRM** - To ratify or approve.
- ☐ **AFI** - The American Film Institute
- ☐ **AFMA** - Trade organization for film distributors. Used to be abbreviation for American Film Marketing Association, but this organization now just calls itself AFMA.
- ☐ **AFTRA** - American Federation of Television and Radio Artists. Represents radio artists and news broadcasters, and, in earlier times, television performers. In more recent times, however, television performers may be represented by either AFTRA or SAG, depending on the producer's contract. Discussions about merging the two organizations have been ongoing for several decades; recent Television & Film and Commercial Contracts have been jointly negotiated.
- ☐ **AGMA** - American Guild of Musical Artists
- ☐ **AGVA** - American Guild of Variety Artists

- ☐ **ANSWER PRINT** - The first composite (sound and picture) motion picture print from the laboratory with editing, score and mixing completed. Usually color values will need to be corrected before a release print is made.

- ☐ **ART DIRECTOR** - Person who conceives and designs the sets.

- ☐ **ART THEATER** - Shows specialized art films, generally in exclusive engagements, rather than mass-market studio films.

- ☐ **ASPECT RATIO** - (A.R.) The proportion of picture width to height.

- ☐ **ASSIGNEE** - Person receiving property by assignment.

- ☐ **ASSIGNOR** - Person giving or transferring property to another.

- ☐ **ASSIGNS** - Those to whom property has or may be assigned.

- ☐ **ATTORNEY-IN-FACT** - Person authorized to act for another.

- ☐ **AUDITION** - A tryout for a film, TV or stage role. Usually auditions involving reading from the script, but can also require improvisation.

- ☐ **AUTEUR** - A French term; the auteur theory holds that the director is the true creator, or author, of a film, bringing together script, actors, cinematographer, editor and molding everything into a work of cinematic art with a cohesive vision. Anyone who has worked on a movie knows what nonsense this is. Filmmaking is a collaborative endeavor and the director is only one of the contributors.

- ☐ **AVAIL** - A courtesy situation extended by performer or agent to a producer indicating availability to work a certain job. Avails have no legal or contractual status.

- ☐ **BACK END** - Profit participation in a film after distribution and/or production costs have been recouped.

- ☐ **"BACK TO ONE!"** - The verbal cue for performers to return to the mark where they started the scene.

- ☐ **BACKGROUND** - The Extra performers. On the set, "Background!" is a verbal cue for the Extras to start their action.

- ☐ **BEAUTY SHOT** - On TV soaps, the shot over which the credits are rolled.

- ☐ **BELOW-THE-LINE COSTS** - The technical expenses and labor including set construction, crew, camera equipment, film stock, developing and printing.

- ☐ **BEST BOY** - The assistant to the Chief Electrician, or Head Gaffer.

- ☐ **BILLING** - The order of the names in the title of opening credits of a film or TV show.

- ☐ **BIO** - Short for "biography". A resume in narrative form, usually for a printed program or press release.

- ☐ **BLIND BIDDING** - Requiring theater owners to bid on a movie without seeing it. Several states and localities require open trade screenings for each new release. Guarantees and advances may

- ☐ **BLOCKING** - The actual physical movements by performers in any scene. Also can refer to the movements of the camera.

- ☐ **BLOW-UP** - Optical process of enlarging a film, usually from 16mm to 35mm.

- ☐ **BLUE SCREEN** - Shooting in a studio against a large blue or greenish backdrop, which allows a background to be superimposed later on the final image. The actors must imagine the set they are on and be aware of the limitations of their movements.

- ☐ **BOOKING** - A firm commitment to a performer to do a specific job.

- ☐ **BOOM** - An overhead microphone, usually on an extended pole. The Boom Operator is the member of the sound department responsible for holding the boom pole, with a microphone attached, over and sometimes under the actors.

- ☐ **BOX OFFICE RECEIPTS** - What the theater owner takes in from ticket sales to customers at the box office. A portion of this revenue is remitted to the studio/distributor in the form of rental payments.

- ☐ **BREAK** - To open a film in several theaters simultaneously, either in and around a single city or in a group of cities, or on a national basis.

- ☐ **BREAKAWAY** - Specially designed prop or set piece which looks solid but shatters easily. Breakaway props are often glass items.

- ☐ **BREAKDOWN** - A detailed listing and description of roles available for casting in a production.

- ☐ **BREAKOUT** - To expand bookings after an initial period of exclusive or limited engagement.

- ☐ **CALL SHEET** - A sheet containing the cast and crew call times for a specific day's shooting. Scene numbers, the expected day's total pages, locations, and production needs are also included.

- ☐ **CALL TIME** - The actual time an actor is due on the set.

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

- ☐ **CAMERA CREW** - With the D.P. (Director of Photography) as its chief, this team consists of the camera operator, the first assistant camera operator (focus puller), the second assistant camera operator (film loader and clap stick clapper) and the dolly grip.

- ☐ **CAMERA OPERATOR** - The member of the camera crew who actually looks through the lens during a take.

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

- ☐ **CATERER** - Responsible for breakfast, lunch and dinner on a set. Different from Craft Services.

- ☐ **CATTLE CALL** - The actual time you are due on the set

- ☐ **CAUSE OF ACTION** - The facts that give a person the right to judicial relief.

- ☐ **CHANGES** - Outfits worn while performing.

- ☐ **CHEAT** - The actor's adjustment of body position away from what might be absolutely "natural" in order to accommodate the camera; can also mean looking in a different place from where the other actor actually is.

- ☐ **"CHECKING THE GATE!"** - A verbal command to check the lens on the camera; if the lens is - OK - the cast & crew will move on to the next scene or shot.

- ☐ **CHIEF ELECTRICIAN** - Heads the electrician crew; also called the Gaffer.
- ☐ **CINEMATOGRAPHER** - Director of Photography
- ☐ **CLOSE-UP (CU)** - Camera term for tight shot of shoulders and face.
- ☐ **COLD READING** - Unrehearsed reading of a scene, usually at an audition.
- ☐ **COLOR CORRECTION** - Changing tonal values of colored objects or images by the use of light filters, either with a camera or a printer.
- ☐ **COLOR TEMPERATURE** - The color in degrees Kelvin (K) of a light source. The higher the color temperature; the bluer the light, the lower the temperature, the redder the light.
- ☐ **COMMISSION** - Percentage of a performer's earnings paid to agents or managers for services rendered.
- ☐ **COMPLETION BOND** - A form of insurance, which guarantees financing to complete a film in the event that the producer exceeds the budget. Completion bonds are sometimes required by banks and investors to secure loans and investments in a production. Should a bond be invoked, the completion guarantor may assume control over the production and be in a recoupment position superior to all investors.
- ☐ **COMPOSITE** - A series of photos on one sheet representing an actor's different looks.
- ☐ **"CONFLICT"** - Status of being paid for services in a commercial for one advertiser, thereby contractually preventing performing services in a commercial for a competitor.
- ☐ **COPY** - The script for a commercial or voice over.
- ☐ **COVENANT** - An agreement or promise to do something or not to do something.
- ☐ **COVERAGE** - All camera shots other than the master shot; coverage might include two-shots and close-ups.
- ☐ **CRAFT SERVICES** - On-set beverage and snack table. Different from the Caterer
- ☐ **CRANE SHOT** - A camera shot raised over or above the set or the action.
- ☐ **CREDITS** - Opening names in a film or TV show; also refers to a one's performance experience listed on a resume or in a program
- ☐ **CROSS COLLATERALIZATION** - Practice by which distributors off-set financial losses in one medium or market against revenue derived from others. For example, the rentals obtained from France are combined with those from Italy, and after the expenses for both are deducted, the remainder, if any, is net revenue. Filmmakers don't like to have revenues and expenses pooled because it may reduce the amount of money they receive.
- ☐ **CROSSOVER FILM** - Film that is initially targeted to a narrow specialty market but achieves acceptance in a wider market.
- ☐ **CUE** - Hand signal by the Stage Manager
- ☐ **"CUT!"** - The verbal cue for the action of the scene to stop. At no time, may an actor call, "cut!"

- ☐ **CUTAWAY** - A short scene between two shots of the same person, showing something other than that person.
- ☐ **D.P.** - Director of Photography or Cinematographer.
- ☐ **DAILIES** - Screening of footage before it is edited.
- ☐ **DAY AND DATE** - The simultaneous opening of a film in two or more movie theaters in one or more cities.
- ☐ **DAY PLAYER (DAY PERFORMER)** - A principal performer hired on a daily basis, rather than on a longer-term contract. Usually used for actors with small parts.
- ☐ **DAYTIME DRAMA** - Soap opera.
- ☐ **DEAL MEMO** - A letter or short contract.
- ☐ **DEFAMATION** - A false statement that injures another's reputation in the community.
- ☐ **DEFAULT** - Failure to perform.
- ☐ **DEFERRED PAYMENT** - When writers, directors, cast, crew or others accept some or all of their compensation later in order to reduce production costs. A deferred fee is generally paid from revenues generated from a completed motion picture, and if a movie is not finished, or it does not generate significant revenue, then the deferred payment holder may not be paid for his contribution.
- ☐ **DEMO TAPE** - An audio or video tape that agents use for audition purposes
- ☐ **DEVELOPMENT** - The process by which an initial idea is turned into a finished screenplay. Includes optioning the rights to an underlying literary property, and commissioning writer(s) to create a treatment, first draft, second draft, rewrite, and polish.
- ☐ **DGA** - Directors Guild of America.
- ☐ **DIALECT** - A distinctly regional or linguistic speech pattern.
- ☐ **DIALOGUE** - The scripted words exchanged by performers.
- ☐ **DIRECTOR** - The coordinator of all artistic and technical aspects of any production.
- ☐ **DIRECTOR OF PHOTOGRAPHY (D.P.)** - Supervises all decisions regarding lighting, camera lenses, color and filters, camera angle set-ups, camera crew and film processing.
- ☐ **DISPLAY ADVERTISING** - Advertising which features art work or title treatment specific to a given film in newspapers and magazines.
- ☐ **DISSOLVE** - An optical or camera effect in which one scene gradually fades out at the same time that another scene fades in.
- ☐ **DISTRIBUTION EXPENSES** - May include taxes, residuals, trade association dues, conversion/transmission costs, collection costs, checking costs, advertising and publicity costs, re-editing costs, print duplication, foreign version costs, transportation and shipping costs, and insurance.

- ☐ **DISTRIBUTOR** - A company that distributes a motion picture, placing it in theaters and any media, and advertising and promoting it. The major studios nowadays are mostly in the business of financing and distributing films, leaving production to smaller independent companies.

- ☐ **DOLLY** - A piece of equipment that the camera sits on to allow mobility of the camera.

- ☐ **DOLLY GRIP** - The crew member who moves the dolly.

- ☐ **DOMESTIC RIGHTS** - Usually defined as U.S. and English-speaking Canada.

- ☐ **DOUBLE** - A performer who appears in place of another performer, i.e., as in a stunt.

- ☐ **DRESS THE SET** - Add such items to the set as curtains, furniture, props, etc.

- ☐ **DRIVE-ON PASS** - In Los Angeles, a pass to drive onto and park on a studio lot.

- ☐ **DROIT MORAL** - French term for Moral Rights. A doctrine that protects artistic integrity and prevents others from altering the work of artists, or taking the artist's name off work, without the artist's permission. For example, the doctrine might prevent a buyer of a painting from changing it even though the physical item and the copyright are owned by the buyer.

- ☐ **Dubbing** - The addition of sound (either music or dialogue) to a visual presentation through a recording process to create a sound track that can be transferred to and synchronized with the visual presentation.

- ☐ **DUPE** - A duplicate copy of a film or tape; also, a "dub"

- ☐ **ELECTRICIAN** - In film, crew members who place lighting instruments, focus, gel and maneuver the lights.

- ☐ **EMPLOYER OF RECORD (EOR)** - The company responsible for employment taxes, unemployment benefits and workers compensation coverage.

- ☐ **EQUITY** - Actors Equity Association (AEA) Union representing stage actors.

- ☐ **EQUITY WAIVER** - In Los Angeles, 99-seat (or less) theatres which were otherwise professional, over which Equity waived contract provisions under certain circumstances. Now officially called "Showcase code", the term "Equity waiver" is still used informally.

- ☐ **EXCLUSIVE OPENING** - A type of release whereby a film is opened in a single theater in a region, giving the distributor the option to hold the film for a long exclusive run or move it into additional theaters based on the film's performance.

- ☐ **EXECUTE** - To complete; to sign; to perform.

- ☐ **EXECUTIVE PRODUCER** - Person responsible for funding the production.

- ☐ **EXT. (Exterior)** - A scene shot outside.

- ☐ **EXTRA** - Background talent, used only in non-principal roles.

- ☐ **FEATURE FILM** - Full length, fictional films (not documentaries or shorts), generally for theatrical release.

- ☐ **FICA** - Social Security taxes (Federal Insurance Corporation of America).

- ☐ **FIELD REP.** - Union staff member who ensures contractual compliance on sets.
- ☐ **FILM NOIR** - Dark, violent, urban, downbeat films, many of which were made in the 40's and 50's.
- ☐ **FILM RENTAL** - What the theater owner pays the distributor for the right to show the movie. As a rough rule of thumb, this usually amounts to about half of the box office gross.
- ☐ **FINAL CUT** - The last stage in the editing process. The right to final cut is the right to determine the final version of the picture. Usually the studio or the financier of a picture retains final cut.
- ☐ **FIRST A.D.** - First Assistant Director; person responsible for the running of the set. Gives instructions to crew and talent, including calling for "first team," "quiet," "rehearsal," and "take five."
- ☐ **FIRST ASS'T. CAMERA OP.** - First Assistant Camera Operator is responsible for focusing the camera lens during the shooting of a scene; also known as the Focus Puller.
- ☐ **FIRST MONIES** - From the producer's point-of-view, the first revenue received from the distribution of a movie. Not to be confused with profits, first monies are generally allocated to investors until recoupment, but may be allocated in part or in whole to deferred salaries owed to talent or deferred fees owed a film laboratory.
- ☐ **FIRST RUN** - The first engagement of a new film.
- ☐ **FIRST TEAM** - The production term for the principal actors in a scene.
- ☐ **FIRST-DOLLAR GROSS** - The most favorable form of gross participation for the participant. Only a few deductions, such as checking fees, taxes and trade association dues are deductible.
- ☐ **FLOORS** - In distributor/exhibitor agreements, the minimum percentage of box office receipts the distributor is entitled to regardless of the theater's operating expenses. Generally floors decline week by week over the course of an engagement. Generally range from 70 to 25 percent.
- ☐ **FORCE MAJEURE** - Superior or irresistible force. A Force Majeure clause in a contract may suspend certain obligations in the event production is halted because of forces beyond the control of the parties such as a fire, strike, earthquake, war or Act of God.
- ☐ **FORCED CALL** - A call to work less than 12 hours after dismissal on the previous day. See TURNAROUND.
- ☐ **FOREGROUND CROSS** - Action in a scene in which an Extra Performer passes between the camera and the principal actors; sometimes called a "wipe".
- ☐ **FOREIGN SALES** - Licensing a film in various territories and media outside the U.S. and Canada. Although Canada is a foreign country, American distributors typically acquire English-speaking Canadian rights when they license U.S. rights.
- ☐ **FOUR-WALLING** - Renting a theater and its staff for a flat fee, buying your own advertising, and receiving all the revenue. The exhibitor is paid a flat fee regardless of performance and receives no split of box office receipts.
- ☐ **FPS** - Frames per second, indicating the number of images exposed per second.
- ☐ **Front Office** - The top executives, the people who control the money.
- ☐ **FX (Effects)** - Special Effects.

- ☐ **GAFFER** - The Chief Electrician.

- ☐ **GENERAL PARTNERS** - Management side of a limited partnership (the position usually occupied by the film's producers) which structures a motion picture investment and raises money from investors who become limited partners. General partners make the business decisions regarding the partnership.

- ☐ **GOLDEN TIME** - Contractually called 16 Hour Rule Violation for Extra Performers, is overtime, after the 16th hour, paid in units of one full day per hour.

- ☐ **GRIPS** - Members of the film crew who are responsible for moving set pieces, lighting equipment, dolly track and other physical movement of equipment.

- ☐ **GROSS AFTER BREAK-EVEN** - The participant shares in the gross after the break-even point has been reached. The break-even point can be a set amount or determined by a formula.

- ☐ **GROSS PARTICIPATION** - A piece of gross receipts without any deductions for distribution fees or expenses or production costs. A "piece of the gross" is the most advantageous type of participation from the participant's point of view. In an audit, it is the most easily verified form of participation.

- ☐ **GROSS RECEIPTS** - Studio/distributor revenues derived from all media, including film rentals, television and home video licenses, merchandising and ancillary sales.

- ☐ **HIATUS** - Time during which a TV series is not in production

- ☐ **HONEY WAGON** - A towed vehicle containing one or more dressing rooms, as well as crew bathrooms.

- ☐ **"HOT"** - Anyone whose last picture was a big hit, won an Academy Award or is being lionized by the media. A transitional state.

- ☐ **HOUSE NUT** - Weekly operating expenses of a movie theater.

- ☐ **HYPHENATES** - Persons who fulfill two or more major roles such as producer-director, writer-director or actor-director.

- ☐ **IATSE** - International Alliance of Theatrical Stage Employees; the union which represents most off-camera crew members.

- ☐ **IN PERPETUITY** - Forever.

- ☐ Indemnify - Reimburse. To restore someone's loss by payment, repair or replacement.

- ☐ **INDUSTRIAL** - Non-broadcast film or video, usually of an educational nature

- ☐ **INSERTS** - Shots, usually close-ups of hands or close business, inserted into previously shot footage.

- ☐ **INT. (Interior)** - A scene shot indoors.

- ☐ **"IN" TIME** - The actual call time or start time; also, return time from a break.

- ☐ **KEY ART** - Art work used in posters and ads for a movie.

- ☐ **LETTERBOX** - A process of film-to-video transfer that maintains the original film aspect ratio by matting the top and the bottom of the screen with black bars. Standard TV's have an aspect ratio of 1.33 (4/3), while contemporary feature films have such aspect ratios of 1.66, 1.83, 1.85, 2.33 and 2.35. The more conventional transfer process is called Pan & Scan.

- ☐ **LICENSEE** - Person who is given a license or permission to do something.
- ☐ **LICENSOR** - The person who gives or grants a license.
- ☐ **LIMITED PARTNERSHIP** - Form of business enterprise commonly used to finance movies. General partners initiate and control the partnership; limited partners are the investors and have no control of the running of the partnership business and no legal or financial liabilities beyond the amount they have invested.
- ☐ **LINE PRODUCER** - The producer responsible for keeping the director on time and budget; generally the most visible producer actually on the set.
- ☐ **LONG SHOT (LS)** - A camera shot which captures the performer's full body.
- ☐ **LOOPING** - An in-studio technique used to fix dialogue already performed during principal photography by matching voice to picture.
- ☐ **M&E Track** - Music and Effects Track.
- ☐ **M.O.W.** - Movie of the week
- ☐ **MARK** - The exact position(s) given to an actor on a set to insure that he/she is in the proper light and camera angle; generally marked on the ground with tape or chalk.
- ☐ **"MARKER!"** - A verbal cue that the take has been identified on camera both verbally and with the slate board.
- ☐ **MASTER SHOT** - A camera shot that includes the principal actors and relevant background activity; generally used as a reference shot to record the scene from beginning to end before shooting close-ups, over-the-shoulders, etc.
- ☐ **MASTER** - The final edited and complete film or videotape from which subsequent copies are made.
- ☐ **MATCHING ACTIONS** - The requirement that the actor match the same physical movements in a scene from take to take in order to preserve the visual continuity.
- ☐ **MEAL PENALTY** - A fee paid by the producer for the failure to provide meals or meal breaks as specified by the contract.
- ☐ **MERCHANDISING RIGHTS** - Right to license, manufacture and distribute merchandise based on characters, names or events in a picture.
- ☐ **MIXER** - Chief of the sound crew; responsible for the quality of the sound recording on a shoot.
- ☐ **MOS** (Mit Out Sound/Motion Only Shot) - Any shot without dialogue or sound recording.
- ☐ **MULTI-TIERED AUDIENCE** - An audience of different types of people who find the film attractive for different reasons, and who must be reached by different publicity, promotion or ads.
- ☐ **ND MEAL (NON DEDUCTABLE MEAL)** - A 15 minute meal break provided to actors by the production company to bring actors in sync with crew break time. It must be completed within 2 hours of performers call time.
- ☐ **NEGATIVE COST** - Actual cost of producing a film including the manufacture of a completed negative (does not include costs of prints or advertising). It may be defined to include overhead expenses, interest and other expenses, which may inflate the amount way beyond what was actually spent to make the film.

- ☐ **NEGATIVE PICKUP** - A distributor guarantees to pay a specified amount for distribution rights upon delivery of a completed film negative by a specific date. If the picture is not delivered on time and in accordance with the terms of the agreement, the distributor has no obligation to license the film. A negative pickup guarantee can be used as collateral for a bank loan to obtain production funds.

- ☐ **Net Profit** - What is left, if anything, after all allowable deductions are taken. This usually amounts to zero. Typically expressed in terms of a portion of 100% of net profits, such as 5% of 100%.

- ☐ **NIGHT PREMIUM** - A surcharge for certain work performed after 8 p.m.

- ☐ **NOVELIZATION** - A book adapted from a motion picture.

- ☐ **NTSC** - National Television System Committee. The standard for North America, Japan and several other countries, which is 525 lines, 60 fields/30 frames per second. Compare to PAL.

- ☐ **OBLIGATION** - A duty imposed by law, courtesy or contract.

- ☐ **OFF-CAMERA (OC or OS)** - Dialogue delivered without being on screen.

- ☐ **Off-Hollywood** - American independent films made outside the studio system.

- ☐ **ON SPEC** - Working for nothing on the hope and speculation that something will come of it.

- ☐ **OUT OF FRAME** - An actor outside the camera range.

- ☐ **"OUT" TIME** - The actual time when you are released after you have changed out of wardrobe and make-up.

- ☐ **OVER-THE-SHOULDER** - A shot over the shoulder of one actor, focusing entirely on the face and upper torso of the other actor in a scene; generally shot in pairs so both actors expressions can later be edited together.

- ☐ **P.A.** - Production Assistant.

- ☐ **PAL** - Phase Alternation Line. The standard adopted by European and other countries, which is 625 Lines, 50 fields/25 frames per second. Compare to NTSC.

- ☐ **PAN** - A camera shot which sweeps from side-to-side. A horizontal movement of the camera.

- ☐ **PARI PASSU** - Equitably, without preference.

- ☐ **PAYMASTER** - An independent talent payment service acting as the employer of record.

- ☐ **PENSION & HEALTH PAYMENT** - An additional amount of money paid by the employer to cover employee benefits under union contract

- ☐ **PER DIEM** - Fee paid by producer on location shoots to compensate performer for expenditures for meals not provided by the producer.

- ☐ **PHOTO DOUBLE** - An actor cast to perform on camera in place of another.

- ☐ **PICK UP** - Starting a scene from a place other than the beginning.

- ☐ **"PICTURE'S UP!"** - Warning that the sequence of cues to shoot a scene is about to begin.

- ☐ **PLATFORMING** - A method of release whereby a film is opened in a single theater or small group of theaters in region and later expands to a greater number of theaters.
- ☐ **PLAYER** - Actor.
- ☐ **POST-PRODUCTION** - The phase of filmmaking that begins after the film has been shot. Includes scoring, sound and picture editing, titling, dubbing, and releasing.
- ☐ **POV SHOT** - Point-of-View shot; camera angle from the perspective of one actor.
- ☐ **POWER COUPLED WITH AN INTEREST** - A right to do some act, together with an interest in the subject-matter.
- ☐ **PRE-PRODUCTION** - The phase of filmmaking before shooting begins; includes writing, scouting locations, budgeting, casting, hiring crews, ordering equipment and creating a shooting schedule.
- ☐ **PRINCIPAL** - A performer with lines.
- ☐ **PRINT** - A positive picture usually produced from a negative.
- ☐ **"PRINT!"** - A call from the director at the end of a take that that particular take is good enough to be printed.
- ☐ **PRO RATA** - Proportionately.
- ☐ **PRODUCER** - the person or persons responsible for the day-to-day decision-making on a production.
- ☐ **PRODUCTION COMPANY** - The company actually making the film or television show.
- ☐ **PROPS** - Any objects used by actors in a scene.
- ☐ **RAW STOCK** - Motion picture film that has not been exposed or processed.
- ☐ **REGIONAL RELEASE** - As opposed to a simultaneous national release, a pattern of distribution whereby a film is opened in one or more regions at a time.
- ☐ **RELEASE PRINT** - A composite print made for general distribution and exhibition after the final answer print has been approved.
- ☐ **REMAKE** - A new production of a previously produced film.
- ☐ **RESIDUAL** - The fee paid to a performers for rebroadcast of a commercial, film or TV program
- ☐ **REWRITE** - Changes in the script, often using color-coded pages to indicate most current version.
- ☐ **RIGHT OF PRIVACY** - The right to be left alone, and to be protected against a variety of intrusive behavior such as unjustified appropriation of one's name, image or likeness; the publicizing of intimate details of one's life without justification and unlawful eavesdropping or surveillance.
- ☐ **RIGHT OF PUBLICITY** - The right to control the commercial value and use of one's name, likeness and image.
- ☐ **RIGHT-TO-WORK-STATES** - Those states which do not honor certain union provisions.

- ☐ **"ROLLING! "** - The verbal cue for the camera film and audio tape to start rolling.
- ☐ **ROLL-OUT** - Distribution of film around the country subsequent to either key city openings or an opening in one city.
- ☐ **ROOM TONE** - A sound recording (sometimes made upon completion of a scene) to record existing noise at the location. Also called "wild track".
- ☐ **ROUGH CUT** - A preliminary assemblage of footage.
- ☐ **RUN** - Length of time feature plays in theaters or territory.
- ☐ **SAG** - Screen Actors Guild.
- ☐ **SANCTION** - To assent, concur or ratify. To reprimand.
- ☐ **SCALE** - Minimum payment for permitted under union contracts.
- ☐ **SCRIPT** - The written form of a screenplay, teleplay, radio or stage play.
- ☐ **SCRIPT SUPERVISOR** - The crew member assigned to record all changes or actions as the production proceeds.
- ☐ **SDI** - State Disability Insurance.
- ☐ **SECOND ASSISTANT DIRECTOR** - Often two or three on a set, they handle checking in the talent, insuring proper paperwork is filed, distribute script revisions. Actors check in with the 2nd A.D. upon arrival on the set.
- ☐ **"SECOND TEAM! "** - The verbal cue for the stand-ins to come to the set and be ready to stand in.
- ☐ **SET** - The immediate location where the scene is being filmed.
- ☐ **SET-UP** - Each time the camera changes position.
- ☐ **SFX** - Sound effects.
- ☐ **SHOOTING SCRIPT** - A later version of the screenplay in which each separate shot is numbered and camera directions are indicated.
- ☐ **SIDES** - Pages or scenes from a script, used in auditions or (if on a film set) those scenes being shot that day.
- ☐ **SIGNATORY** - An employer who has agreed to produce under the terms of a union contract.
- ☐ **SLATE** - A small chalkboard and clapper device, often electronic, used to mark and identify shots on film for editing; also the process of verbal identification by a performer in a taped audition (e.g., "Slate your name!").
- ☐ **SOUND TRACK** - The portion of a film reserved for the sound.
- ☐ **SPECIALIZED DISTRIBUTION** - As opposed to commercial distribution, distribution to a limited target audience, in a smaller number of theaters, with a limited advertising budget and reliance upon publicity, reviews and word-of-mouth to build an audience for the picture.

- ☐ **“SPEED!”** - A verbal cue that the audio tape is up to speed for recording.
- ☐ **SPIKING THE LENS** - Looking directing into the lens during a scene; since it destroys the illusion of realism, actors should never spike the lens unless specifically directed to do so for specific effect.
- ☐ **STAGE RIGHT** - To the performer's right side, to the audience's left side. Likewise, STAGE LEFT is to the performer's left, the audience's right. Stage directions are for actors, not audiences, therefore they are always given from the actor's point of view to the audience.
- ☐ **STANDARD UNION CONTRACT** - The standard format/contract approved by the Unions and offered to performers prior to the job.
- ☐ **STANDARDS & PRACTICES** - The network TV censorship departments.
- ☐ **STAND-INS** - Extra Performers used as substitutes for featured players, for the purpose of setting lights and rehearsing camera moves; also known as the second team.
- ☐ **"STICKS"** - Slate or clapboard.
- ☐ **STILLS** - Photographs taken during production for use later in advertising and/or publicity. Stills should be in a horizontal format, and should list such information as film title, producer/director and cast below the photo.
- ☐ **STOCK** - General term for motion picture film, especially before exposure. Film stock.
- ☐ **STORY ANALYST OR READER** - A person employed by a studio or producer to read submitted scripts and properties, synopsise and evaluate them. Often held by young literature or film school graduates who don't know a great deal about filmmaking, but then again their bosses sometimes know even less.
- ☐ **STORY CONFERENCE** - A meeting at which the writer receives suggestions about how to improve his/her script.
- ☐ **STUDIO** - A building, recording room or sound stage which accommodates film or TV production.
- ☐ **STUNT COORDINATOR** - The person in charge of designing and supervising the performance of stunts and hazardous activities.
- ☐ **STUNT DOUBLE** - A stunt person who performs stunts for a principal.
- ☐ **SUB-DISTRIBUTOR** - In theatrical releases, distributors who handle a specific geographic territory. They are contracted by the main distributor, who coordinates the distribution campaign and marketing.
- ☐ **SUBMISSION** - An agent's suggestion to a casting director for a role in a certain production.
- ☐ **SUCCESSOR-IN-INTEREST** - One who follows another in ownership or control of property.
- ☐ **SW** - A notation on a call sheet that an actor is starting on that day and working on that day.
- ☐ **SWEETENING** - In singing/recording, the process of adding additional voices to previously recorded work.
- ☐ **SWF** - A notation on a call sheet that an actor is starting, working, and finished on that day.
- ☐ **SYNDICATION** - Selling TV programs to individual stations rather than to networks. Distribution of motion pictures to independent commercial television stations on a regional basis.

- ☐ **TAFT-HARTLEY** - A federal statute which allows 30 days after first employment before being required to join a Union.

- ☐ **TAKE** - The clapboard indication of a shot "taken" or printed.

- ☐ **"TAKE 5"** - The announcement of periodic five minute breaks.

- ☐ **TALENT** - The word used to describe those involved in the artistic aspects of filmmaking (i.e., writers, actors, directors) as opposed to the business people.

- ☐ **TELEPROMPTER** - The brand name of a device which enables a broadcaster to read a script while looking into the camera lens.

- ☐ **TELEVISION DISTRIBUTION FEE** - Typically 10-25% for U.S. Network broadcast sales, 30-40% for domestic syndication and 45-50% for foreign distribution.

- ☐ **TELEVISION SPIN-OFF** - A television series or mini-series based on characters or other elements in a film.

- ☐ **TEST MARKETING** - Pre-releasing a film in one or smaller, representative markets before committing to an advertising campaign. The effectiveness of the marketing plan can thereby be assessed and modified as needed before the general release.

- ☐ **THEATRICAL** - TV shows or feature film work, as opposed to commercials.

- ☐ **THEATRICAL DISTRIBUTION FEES** - Generally between 30% and 40% of gross film rentals.

- ☐ **"THREE BELLS!"** - An audible warning for QUIET because a scene is about to be filmed.

- ☐ **TIGHT SHOT** (Go in Tight) - Framing of a shot with little or no space around the central figure(s) of feature(s); usually a close-up.

- ☐ **TIME-AND-A-HALF** - Overtime payment of 1 1/2 times the hourly rate.

- ☐ **TRACKING SHOT** - A shot taken while the camera is moving, either on a dolly or a mounted on a moving vehicle.

- ☐ **TRADES** - Short for "trade papers" - The daily and weekly periodicals of the industry such as *"The Hollywood Reporter"* and *"Variety"* that specifically feature information on the entertainment industry.

- ☐ **TREATMENT** - A prose account of the story line of a film. Usually between 20 and 50 pages. Comes after an outline and before first draft screenplay.

- ☐ **TURNAROUND** - (a) The number of hours between dismissal one day and call time the next day. (b) To shoot a scene from another direction.

- ☐ **TWO-SHOT** - A camera framing two persons.

- ☐ **UPM** - Unit Production Manager - Oversees the crews and is handles the scheduling and all the technical responsibilities of the production.

- ☐ **V.O.** - Voice over. An off-camera voice coming either from an actor not in the frame, or from a secondary source such as a speakerphone or answering machine.

- ☐ **VOUCHER** - Time slip with all pertinent information needed for getting paid properly.

- ☐ **W** - A notation on the call sheet indicating that an actor is working that day.
- ☐ **W/N** - Will Notify. A notation on a call sheet that tells the actor that he/she will probably work that day but the specific time has not yet been decided.
- ☐ **WAIVERS** - Union-approved permission for deviation from the terms of a contract.
- ☐ **WALKAWAY** - A meal break in which all cast and crew are on their own to get lunch.
- ☐ **WARDROBE** - The clothing a performer wears on camera.
- ☐ **WARDROBE ALLOWANCE** - A maintenance fee paid to on-camera talent for the use (and dry cleaning) of talent's own clothing.
- ☐ **WARDROBE FITTING** - A session held prior to production to prepare a performer's costumes.
- ☐ **WEATHER PERMIT CALL** - Due to weather conditions, the production company has the option to release an actor four hours after the call time (if the camera has not started to roll) with a reduced rate of pay for the day.
- ☐ **WIDE RELEASE** - The release of a film in numerous theaters usually 800-3,000.
- ☐ **WINDOW** - Period of time in which a film is available in a given medium. Some windows may be open-ended, such as theatrical and home video, or limited, such as pay television or syndication.
- ☐ **WORK-FOR-HIRE** (or Work-made-for-hire) - Under the Copyright Act this is either 1) a work prepared by an employee within the scope of employment; or 2) a specially ordered or commissioned work of a certain type (e.g. a motion picture, a contribution to a collective work), if the parties expressly agree so in a writing signed by both before work begins.
- ☐ **WORKPRINT** - A picture or sound-track print, usually a positive, intended for use in editing only so as not to expose the original elements to any wear and tear.
- ☐ **WRAP** - The completion of a day's filming or of an entire production.
- ☐ **ZOOM** - A camera technique with a special lens to adjust the depth of a shot, accomplished without moving the camera.

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INDUSTRY NEWS AND INFORMATION

BackStage and BackStage(West) - www.backstage.com: Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers by contacting them or going to their site to subscribe. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

The Hollywood Reporter - www.hollywoodreporter.com: A publication and website that provides daily coverage of industry news, films and television shows in productions.

The Daily Variety - www.variety.com: Another publication and website that provides daily coverage of industry news, films and television shows in productions.

The LA Times - www.latimes.com: A daily newspaper and website that has a good entertainment section of industry news.

The CD (Casting Directors) Directory - www.breakdownservices.com: Published by Breakdown services lists all the casting directors in town. Available at the Samuel French Bookstore.

Hollywood Creative Directory - www.hcdonline.com: Published by the Hollywood Reporter lists all producers, agents and managers, casting directors, writers, and independent film and television production companies. The telephone is (213) 208-1961. Available at the Samuel French Bookstore.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

The Working Actors Guide - www.workingactors.com: A yearly reference publication and useful website that has all sorts of useful information from photographers to training information.

The Learning Annex - www.learningannex.com: A source of seminars, classes and events for all topics.

Film Festival Search and Information Site - www.filmfestivals.com: A source to find any film festivals, worldwide. This site also provides news and information.

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INDUSTRY BOOKSTORES

Samuel French Bookstore - www.samuel french.com: The largest bookstore chain for books, plays, monologues, audition materials, and other resources. The telephone is in Los Angeles (323) 876-0570; in New York (212) 206-8990; in Toronto (416) 363-3536.

Act I Books - www.act1books.com: A Chicago based bookstore for actors. The telephone is (800) 55 PLAYS.

Book Soup - www.booksoup.com: An independent book store in Los Angeles the specializes in books about art and film. The telephone is (310) 659-3110 or (800) 764-BOOK.

Drama Book Shop - www.dramabookshop.com: A New York based bookstore for actors. The telephone is (212) 730-8739 or (800) 322-0595.

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INFORMATION WHEN IN A NEW CITY

The Recycler – www.recycler.com select Real Estate Rentals & Sales - The best source for information on cheap places to live.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Relocation Information - www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for New York, and www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for Los Angeles. Information on apartments, furniture and other items needed when moving.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Thomas Guide - a published detailed map of the city.

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RESOURCES TO GET AN ACTING COACH OR TEACHER

The Hollywood Acting Coaches and Teachers Directory - www.actingworldbooks.com: The most complete directory in Southern California. Available at the Samuel French Bookstore.

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RESOURCES TO GET WORK

State and Country Film Commission Office Directory - www.mikefenton.com/onlineresourceguide/USandInternationalFilmCommionsions.htm These state, city and country offices /organizations are a great source of Worldwide information to find work, events, seminars, and network with others in your industry.

Academy Players Directory - www.acadpd.org: It is the bible for casting, a must for every serious actor to be listed in. A publication published every four months listing actors. It is the industry's top free directory listing and contact information resource about actors for casting directors, producers and other professionals.

Talentclick.com – www.talentclick.us: The industries top online database and search engine used in a similar way as the Academy Players Directory by casting directors, directors, producers and other professionals to search for talent. A very important marketing and exposure tool for any actor who wants to be seen by industry professionals.

Back Stage and Back Stage West - www.backstage.com : Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers on their site. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

Breakdown Services, Ltd - www.breakdownservices.com: A subscription casting information service for agents and managers. Actors can get limited free access to some casting opportunities approved for release by a project's casting director.

Showfax - www.showfax.com: Since 1993, the professional actor's resource for Sides and audition material. Via fax or download from our website, Sides always available to non-members as well as members. The telephone is (310) 385-6920.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

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RESOURCES TO GET AN AGENT OR MANAGER

The Agencies-What The Actor Needs To Know - www.actingworldbooks.com: A publication that is updated every two months. This details the names of the agents and sub-agents, the types of people they represent. They also distinguish between newcomers and stars. For anyone seeking an agent this is a must. Available at the Samuel French Bookstore.

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RESUME DEFINITIONS

Featured - A term referring to a small speaking role.

Guest-Starring - A term usually only applicable in Television. If an actor has more than a couple of lines or appears in one or more episodes as the same character.

Co-starring Role - A term that is used for a role that is something more than a guest starring role, but not a starring role.

Supporting - A term used in film that is usually used for roles from one to many lines that fall short of a starring role.

Recurring - A term that applies to an actor who appears in more than one episode of a TV show as the same character but isn't regular.

Regular - A term used in Television to designate the actor who is one of the main characters and appears in most of the episodes.

Starring - A term used for the main actor with a big credit.

Lead - A term used for the main actor with a big credit.

Co-Lead - A term that is used for a role that is something more than a few lines, but not a starring role.

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HEADSHOT PHOTOGRAPHERS

Cherie Steinberg Cote - www.cheriephoto.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 358-8133.

Bill Rich Photography - www.billrichphotography.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 207-0722.

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SAMPLE RESUMES

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



AGENT: JIM FERGUSON

FILM

BUNDY	Featured - Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Co-Lead - Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	Co-Lead - WB	Jay Richardson (Director)

Television

MIKE FENTON's ACTORS WORKSHOP (Pilot)	Co-Lead	Pece Dingo (Director)
A TASTE OF HONEY	Lead - WB	Ramesh Iyer (Director)

THEATER (SAN FRANCISCO)

THE WAY WE WERE	Kate	Jewel Theatre
A BOYS LIFE	Julie	Jewel Theatre
FRENCH LIEUTENANT'S WOMAN	Sarah	Jewel Theatre
MAMA DRAMA	Sandi	Jewel Theatre
THE MISS FIRECRACKER CONTEST	Tessy	Jewel Theatre

Commercials

List Available Upon Request

Other Film

THE SIMPSONS (Voice Over)
THE TEACHER (Student Film)
THE LAST SURVIVOR (Radio)

GOLF DIGEST, THE GAP (Print)
20th Century Fox Studio Tours (Industrials)
Weight Loss with Sally Jones (CD-ROMS)
Teflon Jackson (Internet)
Who Wants To Be A Millionaire (Game Shows)
Kelpmaid Vitamins (Infomercials)

Training

Sandra K. Horner, Performance Studio

Meisner and Lewis Techniques

Manu Tupou, The American Repertory Company & Private Coaching

Jay Richardson, Acting Classes & Private Coaching

Stanislavski
Techniques

Improvisation

Special Skills

Tennis, Soccer, Certified Lifeguard, Excellent Swimmer, Excellent at Volleyball, Mountain Biking, Skilled with handguns.

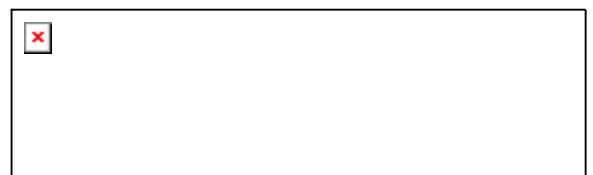
USING YOUR MOUSE HIGHLIGHT THE RESUME OF CHOICE. THEN FROM YOUR BROWSER SELECT **Edit, Copy**. THEN OPEN MICROSOFT WORD OR SOME OTHER WORD PROCESSOR. SELECT **Edit, Paste** .YOU WILL NOW BE ABLE TO EDIT THE INFORMATION ABOVE FOR OYUR PERSONAL RESUME IN YOUR WORD PROCESSING PORGRAM.

THE ONLY DIFFERENCE BETWEEN THE RESUME ABOVE AND THE ONE BELOW BELOW IS THAT THE SECOND COLUMN INCLUDES THE SIZE OF THE ROLE, IN ADDITION TO THE DISTRIBUTION COMPANY. ALTHOUGH THE CSA STANDARD RESUME DOES NOT INCLUDE THE SIZE OF THE ROLE (lead, featured, costarring), SOME AGENTS WILL WANT YOU TO INCLUDE THIS ON YOUR RESUME. WE SUGGEST YOU USE THE CSA STANDARD RESUME (SHOWN BELOW), ESPECIALLY IF YOU DO NOT HAVE MANY CREDITS THAT ARE LEAD ROLES.

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



FILM

BUNDY	Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	WB	Jay Richardson (Director)

Television

MIKE FENTON's ACTORS WORKSHOP (Pilot)	Unreleased	Pece Dingo (Director)
A TASTE OF HONEY	WB	Ramesh Iyer (Director)

THEATER (SAN FRANCISCO)

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Stanislavski Techniques
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UNIONS AND ORGANIZATIONS

Academy of Motion Picture Arts & Sciences - www.oscars.org: Information and resource for the Academy of Motion Picture Arts & Sciences, the organization behind the Academy Awards and programs and services for actors.

Academy of Television Arts & Sciences - www.emmys.tv: Information and resource Web site for the Academy of Television Arts & Sciences, the organization behind the Emmy Awards and other programs and services for actors.

Screen Actors Guild (SAG) - www.sag.org: This union represents actors who do television or movie work that is shot on film. The telephone in New York is (212) 944-1030 and in Los Angeles is (323) 549-1600.

American Federation of Television and Radio Artists (AFTRA) - www.aftra.org: This union represents actors who do radio work; voice-overs; voices for animation, phonograph records, non-broadcast material; and television work that is shot live or on videotape. The telephone in New York is (212) 532-0800; the number to their headquarters in Los Angeles is (323) 634-8100.

Actors Equity Association (AEA or Equity) - www.actorsequity.org: The union of American theatrical actors and stage managers. The telephone in New York is (212) 869-8530. The number for their Los Angeles headquarters is (323) 634-1750.

Directors Guild Of America, Inc. (DGA) - www.dgg.org: A union that serves directors, assistant directors, unit production managers, and technical coordinators who work on either film or taped productions.

Writers Guild Of America (WGA) - www.hwg.org: A union that serves the interests of writers who write for radio, film and television.

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INDUSTRY DEFINITIONS

- ☐ **18-TO-PLAY-YOUNGER** - A performer legally 18 years old, who can convincingly be cast as a younger age.
- ☐ **4-A's** - Associated Actors and Artistes of America; umbrella organization for SAG, AFTRA, Equity and other performers' Unions.
- ☐ **8x10** - Commonly used size of a performer's photos, usually in black and white.
- ☐ **A.D.**- The Assistant Director.
- ☐ **ABBY SINGER** - The shot before the last shot of the day. Named in honor of former first A.D., Abby Singer, who used to call the last shot of the day one shot too early.
- ☐ **ABOVE-THE-LINE COSTS** - Portion of the budget that covers major creative participants (writer, director, actors and producer) including script and story development costs.
- ☐ **"ACTION!"** - The command from the director for the scene to begin. It indicates that the camera is rolling.
- ☐ **AD LIB** - Extemporaneous delivery without relying on a prepared script.
- ☐ **ADAPTATIONS** - Derivative works. When a motion picture is based on a book, the movie has been adapted from the book.
- ☐ **ADJUSTED GROSS PARTICIPATION** - Gross participation minus certain costs, such as cost of advertising and duplication. Also called "Rolling Gross." If many deductions are allowed, the participant is essentially getting a "net profit" deal.
- ☐ **ADR** - Automated Dialogue Replacement. Dialogue added to a scene in post production. Also called "looping".
- ☐ **ADVANCE** - Up-front payment that counts against monies that may be payable at some time in the future. Non-recoupable advances are payments that are not refundable even if future monies are never due.
- ☐ **AEA** - Actors' Equity Association; often called simply "Equity". SAG's sister union which represents stage actors.
- ☐ **AFFIRM** - To ratify or approve.
- ☐ **AFI** - The American Film Institute
- ☐ **AFMA** - Trade organization for film distributors. Used to be abbreviation for American Film Marketing Association, but this organization now just calls itself AFMA.
- ☐ **AFTRA** - American Federation of Television and Radio Artists. Represents radio artists and news broadcasters, and, in earlier times, television performers. In more recent times, however, television performers may be represented by either AFTRA or SAG, depending on the producer's contract. Discussions about merging the two organizations have been ongoing for several decades; recent Television & Film and Commercial Contracts have been jointly negotiated.
- ☐ **AGMA** - American Guild of Musical Artists
- ☐ **AGVA** - American Guild of Variety Artists

- ☐ **ANSWER PRINT** - The first composite (sound and picture) motion picture print from the laboratory with editing, score and mixing completed. Usually color values will need to be corrected before a release print is made.
- ☐ **ART DIRECTOR** - Person who conceives and designs the sets.
- ☐ **ART THEATER** - Shows specialized art films, generally in exclusive engagements, rather than mass-market studio films.
- ☐ **ASPECT RATIO** - (A.R.) The proportion of picture width to height.
- ☐ **ASSIGNEE** - Person receiving property by assignment.
- ☐ **ASSIGNOR** - Person giving or transferring property to another.
- ☐ **ASSIGNS** - Those to whom property has or may be assigned.
- ☐ **ATTORNEY-IN-FACT** - Person authorized to act for another.
- ☐ **AUDITION** - A tryout for a film, TV or stage role. Usually auditions involving reading from the script, but can also require improvisation.
- ☐ **AUTEUR** - A French term; the auteur theory holds that the director is the true creator, or author, of a film, bringing together script, actors, cinematographer, editor and molding everything into a work of cinematic art with a cohesive vision. Anyone who has worked on a movie knows what nonsense this is. Filmmaking is a collaborative endeavor and the director is only one of the contributors.
- ☐ **AVAIL** - A courtesy situation extended by performer or agent to a producer indicating availability to work a certain job. Avails have no legal or contractual status.
- ☐ **BACK END** - Profit participation in a film after distribution and/or production costs have been recouped.
- ☐ **"BACK TO ONE!"** - The verbal cue for performers to return to the mark where they started the scene.
- ☐ **BACKGROUND** - The Extra performers. On the set, "Background!" is a verbal cue for the Extras to start their action.
- ☐ **BEAUTY SHOT** - On TV soaps, the shot over which the credits are rolled.
- ☐ **BELOW-THE-LINE COSTS** - The technical expenses and labor including set construction, crew, camera equipment, film stock, developing and printing.
- ☐ **BEST BOY** - The assistant to the Chief Electrician, or Head Gaffer.
- ☐ **BILLING** - The order of the names in the title of opening credits of a film or TV show.
- ☐ **BIO** - Short for "biography". A resume in narrative form, usually for a printed program or press release.
- ☐ **BLIND BIDDING** - Requiring theater owners to bid on a movie without seeing it. Several states and localities require open trade screenings for each new release. Guarantees and advances may
- ☐ **BLOCKING** - The actual physical movements by performers in any scene. Also can refer to the movements of the camera.
- ☐ **BLOW-UP** - Optical process of enlarging a film, usually from 16mm to 35mm.

- ☐ **BLUE SCREEN** - Shooting in a studio against a large blue or greenish backdrop, which allows a background to be superimposed later on the final image. The actors must imagine the set they are on and be aware of the limitations of their movements.

- ☐ **BOOKING** - A firm commitment to a performer to do a specific job.

- ☐ **BOOM** - An overhead microphone, usually on an extended pole. The Boom Operator is the member of the sound department responsible for holding the boom pole, with a microphone attached, over and sometimes under the actors.

- ☐ **BOX OFFICE RECEIPTS** - What the theater owner takes in from ticket sales to customers at the box office. A portion of this revenue is remitted to the studio/distributor in the form of rental payments.

- ☐ **BREAK** - To open a film in several theaters simultaneously, either in and around a single city or in a group of cities, or on a national basis.

- ☐ **BREAKAWAY** - Specially designed prop or set piece which looks solid but shatters easily. Breakaway props are often glass items.

- ☐ **BREAKDOWN** - A detailed listing and description of roles available for casting in a production.

- ☐ **BREAKOUT** - To expand bookings after an initial period of exclusive or limited engagement.

- ☐ **CALL SHEET** - A sheet containing the cast and crew call times for a specific day's shooting. Scene numbers, the expected day's total pages, locations, and production needs are also included.

- ☐ **CALL TIME** - The actual time an actor is due on the set.

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

- ☐ **CAMERA CREW** - With the D.P. (Director of Photography) as its chief, this team consists of the camera operator, the first assistant camera operator (focus puller), the second assistant camera operator (film loader and clap stick clapper) and the dolly grip.

- ☐ **CAMERA OPERATOR** - The member of the camera crew who actually looks through the lens during a take.

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

- ☐ **CATERER** - Responsible for breakfast, lunch and dinner on a set. Different from Craft Services.

- ☐ **CATTLE CALL** - The actual time you are due on the set

- ☐ **CAUSE OF ACTION** - The facts that give a person the right to judicial relief.

- ☐ **CHANGES** - Outfits worn while performing.

- ☐ **CHEAT** - The actor's adjustment of body position away from what might be absolutely "natural" in order to accommodate the camera; can also mean looking in a different place from where the other actor actually is.

- ☐ **"CHECKING THE GATE!"** - A verbal command to check the lens on the camera; if the lens is - OK - the cast & crew will move on to the next scene or shot.

- ☐ **CHIEF ELECTRICIAN** - Heads the electrician crew; also called the Gaffer.
- ☐ **CINEMATOGRAPHER** - Director of Photography
- ☐ **CLOSE-UP (CU)** - Camera term for tight shot of shoulders and face.
- ☐ **COLD READING** - Unrehearsed reading of a scene, usually at an audition.
- ☐ **COLOR CORRECTION** - Changing tonal values of colored objects or images by the use of light filters, either with a camera or a printer.
- ☐ **COLOR TEMPERATURE** - The color in degrees Kelvin (K) of a light source. The higher the color temperature; the bluer the light, the lower the temperature, the redder the light.
- ☐ **COMMISSION** - Percentage of a performer's earnings paid to agents or managers for services rendered.
- ☐ **COMPLETION BOND** - A form of insurance, which guarantees financing to complete a film in the event that the producer exceeds the budget. Completion bonds are sometimes required by banks and investors to secure loans and investments in a production. Should a bond be invoked, the completion guarantor may assume control over the production and be in a recoupment position superior to all investors.
- ☐ **COMPOSITE** - A series of photos on one sheet representing an actor's different looks.
- ☐ **"CONFLICT"** - Status of being paid for services in a commercial for one advertiser, thereby contractually preventing performing services in a commercial for a competitor.
- ☐ **COPY** - The script for a commercial or voice over.
- ☐ **COVENANT** - An agreement or promise to do something or not to do something.
- ☐ **COVERAGE** - All camera shots other than the master shot; coverage might include two-shots and close-ups.
- ☐ **CRAFT SERVICES** - On-set beverage and snack table. Different from the Caterer
- ☐ **CRANE SHOT** - A camera shot raised over or above the set or the action.
- ☐ **CREDITS** - Opening names in a film or TV show; also refers to a one's performance experience listed on a resume or in a program
- ☐ **CROSS COLLATERALIZATION** - Practice by which distributors off-set financial losses in one medium or market against revenue derived from others. For example, the rentals obtained from France are combined with those from Italy, and after the expenses for both are deducted, the remainder, if any, is net revenue. Filmmakers don't like to have revenues and expenses pooled because it may reduce the amount of money they receive.
- ☐ **CROSSOVER FILM** - Film that is initially targeted to a narrow specialty market but achieves acceptance in a wider market.
- ☐ **CUE** - Hand signal by the Stage Manager
- ☐ **"CUT!"** - The verbal cue for the action of the scene to stop. At no time, may an actor call, "cut!"

- ☐ **CUTAWAY** - A short scene between two shots of the same person, showing something other than that person.
- ☐ **D.P.** - Director of Photography or Cinematographer.
- ☐ **DAILIES** - Screening of footage before it is edited.
- ☐ **DAY AND DATE** - The simultaneous opening of a film in two or more movie theaters in one or more cities.
- ☐ **DAY PLAYER (DAY PERFORMER)** - A principal performer hired on a daily basis, rather than on a longer-term contract. Usually used for actors with small parts.
- ☐ **DAYTIME DRAMA** - Soap opera.
- ☐ **DEAL MEMO** - A letter or short contract.
- ☐ **DEFAMATION** - A false statement that injures another's reputation in the community.
- ☐ **DEFAULT** - Failure to perform.
- ☐ **DEFERRED PAYMENT** - When writers, directors, cast, crew or others accept some or all of their compensation later in order to reduce production costs. A deferred fee is generally paid from revenues generated from a completed motion picture, and if a movie is not finished, or it does not generate significant revenue, then the deferred payment holder may not be paid for his contribution.
- ☐ **DEMO TAPE** - An audio or video tape that agents use for audition purposes
- ☐ **DEVELOPMENT** - The process by which an initial idea is turned into a finished screenplay. Includes optioning the rights to an underlying literary property, and commissioning writer(s) to create a treatment, first draft, second draft, rewrite, and polish.
- ☐ **DGA** - Directors Guild of America.
- ☐ **DIALECT** - A distinctly regional or linguistic speech pattern.
- ☐ **DIALOGUE** - The scripted words exchanged by performers.
- ☐ **DIRECTOR** - The coordinator of all artistic and technical aspects of any production.
- ☐ **DIRECTOR OF PHOTOGRAPHY (D.P.)** - Supervises all decisions regarding lighting, camera lenses, color and filters, camera angle set-ups, camera crew and film processing.
- ☐ **DISPLAY ADVERTISING** - Advertising which features art work or title treatment specific to a given film in newspapers and magazines.
- ☐ **DISSOLVE** - An optical or camera effect in which one scene gradually fades out at the same time that another scene fades in.
- ☐ **DISTRIBUTION EXPENSES** - May include taxes, residuals, trade association dues, conversion/transmission costs, collection costs, checking costs, advertising and publicity costs, re-editing costs, print duplication, foreign version costs, transportation and shipping costs, and insurance.

- ☐ **DISTRIBUTOR** - A company that distributes a motion picture, placing it in theaters and any media, and advertising and promoting it. The major studios nowadays are mostly in the business of financing and distributing films, leaving production to smaller independent companies.

- ☐ **DOLLY** - A piece of equipment that the camera sits on to allow mobility of the camera.

- ☐ **DOLLY GRIP** - The crew member who moves the dolly.

- ☐ **DOMESTIC RIGHTS** - Usually defined as U.S. and English-speaking Canada.

- ☐ **DOUBLE** - A performer who appears in place of another performer, i.e., as in a stunt.

- ☐ **DRESS THE SET** - Add such items to the set as curtains, furniture, props, etc.

- ☐ **DRIVE-ON PASS** - In Los Angeles, a pass to drive onto and park on a studio lot.

- ☐ **DROIT MORAL** - French term for Moral Rights. A doctrine that protects artistic integrity and prevents others from altering the work of artists, or taking the artist's name off work, without the artist's permission. For example, the doctrine might prevent a buyer of a painting from changing it even though the physical item and the copyright are owned by the buyer.

- ☐ **Dubbing** - The addition of sound (either music or dialogue) to a visual presentation through a recording process to create a sound track that can be transferred to and synchronized with the visual presentation.

- ☐ **DUPE** - A duplicate copy of a film or tape; also, a "dub"

- ☐ **ELECTRICIAN** - In film, crew members who place lighting instruments, focus, gel and maneuver the lights.

- ☐ **EMPLOYER OF RECORD (EOR)** - The company responsible for employment taxes, unemployment benefits and workers compensation coverage.

- ☐ **EQUITY** - Actors Equity Association (AEA) Union representing stage actors.

- ☐ **EQUITY WAIVER** - In Los Angeles, 99-seat (or less) theatres which were otherwise professional, over which Equity waived contract provisions under certain circumstances. Now officially called "Showcase code", the term "Equity waiver" is still used informally.

- ☐ **EXCLUSIVE OPENING** - A type of release whereby a film is opened in a single theater in a region, giving the distributor the option to hold the film for a long exclusive run or move it into additional theaters based on the film's performance.

- ☐ **EXECUTE** - To complete; to sign; to perform.

- ☐ **EXECUTIVE PRODUCER** - Person responsible for funding the production.

- ☐ **EXT. (Exterior)** - A scene shot outside.

- ☐ **EXTRA** - Background talent, used only in non-principal roles.

- ☐ **FEATURE FILM** - Full length, fictional films (not documentaries or shorts), generally for theatrical release.

- ☐ **FICA** - Social Security taxes (Federal Insurance Corporation of America).

- ☐ **FIELD REP.** - Union staff member who ensures contractual compliance on sets.
- ☐ **FILM NOIR** - Dark, violent, urban, downbeat films, many of which were made in the 40's and 50's.
- ☐ **FILM RENTAL** - What the theater owner pays the distributor for the right to show the movie. As a rough rule of thumb, this usually amounts to about half of the box office gross.
- ☐ **FINAL CUT** - The last stage in the editing process. The right to final cut is the right to determine the final version of the picture. Usually the studio or the financier of a picture retains final cut.
- ☐ **FIRST A.D.** - First Assistant Director; person responsible for the running of the set. Gives instructions to crew and talent, including calling for "first team," "quiet," "rehearsal," and "take five."
- ☐ **FIRST ASS'T. CAMERA OP.** - First Assistant Camera Operator is responsible for focusing the camera lens during the shooting of a scene; also known as the Focus Puller.
- ☐ **FIRST MONIES** - From the producer's point-of-view, the first revenue received from the distribution of a movie. Not to be confused with profits, first monies are generally allocated to investors until recoupment, but may be allocated in part or in whole to deferred salaries owed to talent or deferred fees owed a film laboratory.
- ☐ **FIRST RUN** - The first engagement of a new film.
- ☐ **FIRST TEAM** - The production term for the principal actors in a scene.
- ☐ **FIRST-DOLLAR GROSS** - The most favorable form of gross participation for the participant. Only a few deductions, such as checking fees, taxes and trade association dues are deductible.
- ☐ **FLOORS** - In distributor/exhibitor agreements, the minimum percentage of box office receipts the distributor is entitled to regardless of the theater's operating expenses. Generally floors decline week by week over the course of an engagement. Generally range from 70 to 25 percent.
- ☐ **FORCE MAJEURE** - Superior or irresistible force. A Force Majeure clause in a contract may suspend certain obligations in the event production is halted because of forces beyond the control of the parties such as a fire, strike, earthquake, war or Act of God.
- ☐ **FORCED CALL** - A call to work less than 12 hours after dismissal on the previous day. See TURNAROUND.
- ☐ **FOREGROUND CROSS** - Action in a scene in which an Extra Performer passes between the camera and the principal actors; sometimes called a "wipe".
- ☐ **FOREIGN SALES** - Licensing a film in various territories and media outside the U.S. and Canada. Although Canada is a foreign country, American distributors typically acquire English-speaking Canadian rights when they license U.S. rights.
- ☐ **FOUR-WALLING** - Renting a theater and its staff for a flat fee, buying your own advertising, and receiving all the revenue. The exhibitor is paid a flat fee regardless of performance and receives no split of box office receipts.
- ☐ **FPS** - Frames per second, indicating the number of images exposed per second.
- ☐ **Front Office** - The top executives, the people who control the money.
- ☐ **FX (Effects)** - Special Effects.

- ☐ **GAFFER** - The Chief Electrician.

- ☐ **GENERAL PARTNERS** - Management side of a limited partnership (the position usually occupied by the film's producers) which structures a motion picture investment and raises money from investors who become limited partners. General partners make the business decisions regarding the partnership.

- ☐ **GOLDEN TIME** - Contractually called 16 Hour Rule Violation for Extra Performers, is overtime, after the 16th hour, paid in units of one full day per hour.

- ☐ **GRIPS** - Members of the film crew who are responsible for moving set pieces, lighting equipment, dolly track and other physical movement of equipment.

- ☐ **GROSS AFTER BREAK-EVEN** - The participant shares in the gross after the break-even point has been reached. The break-even point can be a set amount or determined by a formula.

- ☐ **GROSS PARTICIPATION** - A piece of gross receipts without any deductions for distribution fees or expenses or production costs. A "piece of the gross" is the most advantageous type of participation from the participant's point of view. In an audit, it is the most easily verified form of participation.

- ☐ **GROSS RECEIPTS** - Studio/distributor revenues derived from all media, including film rentals, television and home video licenses, merchandising and ancillary sales.

- ☐ **HIATUS** - Time during which a TV series is not in production

- ☐ **HONEY WAGON** - A towed vehicle containing one or more dressing rooms, as well as crew bathrooms.

- ☐ **"HOT"** - Anyone whose last picture was a big hit, won an Academy Award or is being lionized by the media. A transitional state.

- ☐ **HOUSE NUT** - Weekly operating expenses of a movie theater.

- ☐ **HYPHENATES** - Persons who fulfill two or more major roles such as producer-director, writer-director or actor-director.

- ☐ **IATSE** - International Alliance of Theatrical Stage Employees; the union which represents most off-camera crew members.

- ☐ **IN PERPETUITY** - Forever.

- ☐ Indemnify - Reimburse. To restore someone's loss by payment, repair or replacement.

- ☐ **INDUSTRIAL** - Non-broadcast film or video, usually of an educational nature

- ☐ **INSERTS** - Shots, usually close-ups of hands or close business, inserted into previously shot footage.

- ☐ **INT. (Interior)** - A scene shot indoors.

- ☐ **"IN" TIME** - The actual call time or start time; also, return time from a break.

- ☐ **KEY ART** - Art work used in posters and ads for a movie.

- ☐ **LETTERBOX** - A process of film-to-video transfer that maintains the original film aspect ratio by matting the top and the bottom of the screen with black bars. Standard TV's have an aspect ratio of 1.33 (4/3), while contemporary feature films have such aspect ratios of 1.66, 1.83, 1.85, 2.33 and 2.35. The more conventional transfer process is called Pan & Scan.

- ☐ **LICENSEE** - Person who is given a license or permission to do something.
- ☐ **LICENSOR** - The person who gives or grants a license.
- ☐ **LIMITED PARTNERSHIP** - Form of business enterprise commonly used to finance movies. General partners initiate and control the partnership; limited partners are the investors and have no control of the running of the partnership business and no legal or financial liabilities beyond the amount they have invested.
- ☐ **LINE PRODUCER** - The producer responsible for keeping the director on time and budget; generally the most visible producer actually on the set.
- ☐ **LONG SHOT (LS)** - A camera shot which captures the performer's full body.
- ☐ **LOOPING** - An in-studio technique used to fix dialogue already performed during principal photography by matching voice to picture.
- ☐ **M&E Track** - Music and Effects Track.
- ☐ **M.O.W.** - Movie of the week
- ☐ **MARK** - The exact position(s) given to an actor on a set to insure that he/she is in the proper light and camera angle; generally marked on the ground with tape or chalk.
- ☐ **"MARKER!"** - A verbal cue that the take has been identified on camera both verbally and with the slate board.
- ☐ **MASTER SHOT** - A camera shot that includes the principal actors and relevant background activity; generally used as a reference shot to record the scene from beginning to end before shooting close-ups, over-the-shoulders, etc.
- ☐ **MASTER** - The final edited and complete film or videotape from which subsequent copies are made.
- ☐ **MATCHING ACTIONS** - The requirement that the actor match the same physical movements in a scene from take to take in order to preserve the visual continuity.
- ☐ **MEAL PENALTY** - A fee paid by the producer for the failure to provide meals or meal breaks as specified by the contract.
- ☐ **MERCHANDISING RIGHTS** - Right to license, manufacture and distribute merchandise based on characters, names or events in a picture.
- ☐ **MIXER** - Chief of the sound crew; responsible for the quality of the sound recording on a shoot.
- ☐ **MOS** (Mit Out Sound/Motion Only Shot) - Any shot without dialogue or sound recording.
- ☐ **MULTI-TIERED AUDIENCE** - An audience of different types of people who find the film attractive for different reasons, and who must be reached by different publicity, promotion or ads.
- ☐ **ND MEAL** (NON DEDUCTABLE MEAL) - A 15 minute meal break provided to actors by the production company to bring actors in sync with crew break time. It must be completed within 2 hours of performers call time.
- ☐ **NEGATIVE COST** - Actual cost of producing a film including the manufacture of a completed negative (does not include costs of prints or advertising). It may be defined to include overhead expenses, interest and other expenses, which may inflate the amount way beyond what was actually spent to make the film.

- ☐ **NEGATIVE PICKUP** - A distributor guarantees to pay a specified amount for distribution rights upon delivery of a completed film negative by a specific date. If the picture is not delivered on time and in accordance with the terms of the agreement, the distributor has no obligation to license the film. A negative pickup guarantee can be used as collateral for a bank loan to obtain production funds.

- ☐ **Net Profit** - What is left, if anything, after all allowable deductions are taken. This usually amounts to zero. Typically expressed in terms of a portion of 100% of net profits, such as 5% of 100%.

- ☐ **NIGHT PREMIUM** - A surcharge for certain work performed after 8 p.m.

- ☐ **NOVELIZATION** - A book adapted from a motion picture.

- ☐ **NTSC** - National Television System Committee. The standard for North America, Japan and several other countries, which is 525 lines, 60 fields/30 frames per second. Compare to PAL.

- ☐ **OBLIGATION** - A duty imposed by law, courtesy or contract.

- ☐ **OFF-CAMERA (OC or OS)** - Dialogue delivered without being on screen.

- ☐ **Off-Hollywood** - American independent films made outside the studio system.

- ☐ **ON SPEC** - Working for nothing on the hope and speculation that something will come of it.

- ☐ **OUT OF FRAME** - An actor outside the camera range.

- ☐ **"OUT" TIME** - The actual time when you are released after you have changed out of wardrobe and make-up.

- ☐ **OVER-THE-SHOULDER** - A shot over the shoulder of one actor, focusing entirely on the face and upper torso of the other actor in a scene; generally shot in pairs so both actors expressions can later be edited together.

- ☐ **P.A.** - Production Assistant.

- ☐ **PAL** - Phase Alternation Line. The standard adopted by European and other countries, which is 625 Lines, 50 fields/25 frames per second. Compare to NTSC.

- ☐ **PAN** - A camera shot which sweeps from side-to-side. A horizontal movement of the camera.

- ☐ **PARI PASSU** - Equitably, without preference.

- ☐ **PAYMASTER** - An independent talent payment service acting as the employer of record.

- ☐ **PENSION & HEALTH PAYMENT** - An additional amount of money paid by the employer to cover employee benefits under union contract

- ☐ **PER DIEM** - Fee paid by producer on location shoots to compensate performer for expenditures for meals not provided by the producer.

- ☐ **PHOTO DOUBLE** - An actor cast to perform on camera in place of another.

- ☐ **PICK UP** - Starting a scene from a place other than the beginning.

- ☐ **"PICTURE'S UP! "** - Warning that the sequence of cues to shoot a scene is about to begin.

- ☐ **PLATFORMING** - A method of release whereby a film is opened in a single theater or small group of theaters in region and later expands to a greater number of theaters.
- ☐ **PLAYER** - Actor.
- ☐ **POST-PRODUCTION** - The phase of filmmaking that begins after the film has been shot. Includes scoring, sound and picture editing, titling, dubbing, and releasing.
- ☐ **POV SHOT** - Point-of-View shot; camera angle from the perspective of one actor.
- ☐ **POWER COUPLED WITH AN INTEREST** - A right to do some act, together with an interest in the subject-matter.
- ☐ **PRE-PRODUCTION** - The phase of filmmaking before shooting begins; includes writing, scouting locations, budgeting, casting, hiring crews, ordering equipment and creating a shooting schedule.
- ☐ **PRINCIPAL** - A performer with lines.
- ☐ **PRINT** - A positive picture usually produced from a negative.
- ☐ **"PRINT!"** - A call from the director at the end of a take that that particular take is good enough to be printed.
- ☐ **PRO RATA** - Proportionately.
- ☐ **PRODUCER** - the person or persons responsible for the day-to-day decision-making on a production.
- ☐ **PRODUCTION COMPANY** - The company actually making the film or television show.
- ☐ **PROPS** - Any objects used by actors in a scene.
- ☐ **RAW STOCK** - Motion picture film that has not been exposed or processed.
- ☐ **REGIONAL RELEASE** - As opposed to a simultaneous national release, a pattern of distribution whereby a film is opened in one or more regions at a time.
- ☐ **RELEASE PRINT** - A composite print made for general distribution and exhibition after the final answer print has been approved.
- ☐ **REMAKE** - A new production of a previously produced film.
- ☐ **RESIDUAL** - The fee paid to a performers for rebroadcast of a commercial, film or TV program
- ☐ **REWRITE** - Changes in the script, often using color-coded pages to indicate most current version.
- ☐ **RIGHT OF PRIVACY** - The right to be left alone, and to be protected against a variety of intrusive behavior such as unjustified appropriation of one's name, image or likeness; the publicizing of intimate details of one's life without justification and unlawful eavesdropping or surveillance.
- ☐ **RIGHT OF PUBLICITY** - The right to control the commercial value and use of one's name, likeness and image.
- ☐ **RIGHT-TO-WORK-STATES** - Those states which do not honor certain union provisions.

- ☐ **"ROLLING! "** - The verbal cue for the camera film and audio tape to start rolling.
- ☐ **ROLL-OUT** - Distribution of film around the country subsequent to either key city openings or an opening in one city.
- ☐ **ROOM TONE** - A sound recording (sometimes made upon completion of a scene) to record existing noise at the location. Also called "wild track".
- ☐ **ROUGH CUT** - A preliminary assemblage of footage.
- ☐ **RUN** - Length of time feature plays in theaters or territory.
- ☐ **SAG** - Screen Actors Guild.
- ☐ **SANCTION** - To assent, concur or ratify. To reprimand.
- ☐ **SCALE** - Minimum payment for permitted under union contracts.
- ☐ **SCRIPT** - The written form of a screenplay, teleplay, radio or stage play.
- ☐ **SCRIPT SUPERVISOR** - The crew member assigned to record all changes or actions as the production proceeds.
- ☐ **SDI** - State Disability Insurance.
- ☐ **SECOND ASSISTANT DIRECTOR** - Often two or three on a set, they handle checking in the talent, insuring proper paperwork is filed, distribute script revisions. Actors check in with the 2nd A.D. upon arrival on the set.
- ☐ **"SECOND TEAM! "** - The verbal cue for the stand-ins to come to the set and be ready to stand in.
- ☐ **SET** - The immediate location where the scene is being filmed.
- ☐ **SET-UP** - Each time the camera changes position.
- ☐ **SFX** - Sound effects.
- ☐ **SHOOTING SCRIPT** - A later version of the screenplay in which each separate shot is numbered and camera directions are indicated.
- ☐ **SIDES** - Pages or scenes from a script, used in auditions or (if on a film set) those scenes being shot that day.
- ☐ **SIGNATORY** - An employer who has agreed to produce under the terms of a union contract.
- ☐ **SLATE** - A small chalkboard and clapper device, often electronic, used to mark and identify shots on film for editing; also the process of verbal identification by a performer in a taped audition (e.g., "Slate your name!").
- ☐ **SOUND TRACK** - The portion of a film reserved for the sound.
- ☐ **SPECIALIZED DISTRIBUTION** - As opposed to commercial distribution, distribution to a limited target audience, in a smaller number of theaters, with a limited advertising budget and reliance upon publicity, reviews and word-of-mouth to build an audience for the picture.

- ☐ **“SPEED!”** - A verbal cue that the audio tape is up to speed for recording.
- ☐ **SPIKING THE LENS** - Looking directing into the lens during a scene; since it destroys the illusion of realism, actors should never spike the lens unless specifically directed to do so for specific effect.
- ☐ **STAGE RIGHT** - To the performer's right side, to the audience's left side. Likewise, STAGE LEFT is to the performer's left, the audience's right. Stage directions are for actors, not audiences, therefore they are always given from the actor's point of view to the audience.
- ☐ **STANDARD UNION CONTRACT** - The standard format/contract approved by the Unions and offered to performers prior to the job.
- ☐ **STANDARDS & PRACTICES** - The network TV censorship departments.
- ☐ **STAND-INS** - Extra Performers used as substitutes for featured players, for the purpose of setting lights and rehearsing camera moves; also known as the second team.
- ☐ **"STICKS"** - Slate or clapboard.
- ☐ **STILLS** - Photographs taken during production for use later in advertising and/or publicity. Stills should be in a horizontal format, and should list such information as film title, producer/director and cast below the photo.
- ☐ **STOCK** - General term for motion picture film, especially before exposure. Film stock.
- ☐ **STORY ANALYST OR READER** - A person employed by a studio or producer to read submitted scripts and properties, synopsise and evaluate them. Often held by young literature or film school graduates who don't know a great deal about filmmaking, but then again their bosses sometimes know even less.
- ☐ **STORY CONFERENCE** - A meeting at which the writer receives suggestions about how to improve his/her script.
- ☐ **STUDIO** - A building, recording room or sound stage which accommodates film or TV production.
- ☐ **STUNT COORDINATOR** - The person in charge of designing and supervising the performance of stunts and hazardous activities.
- ☐ **STUNT DOUBLE** - A stunt person who performs stunts for a principal.
- ☐ **SUB-DISTRIBUTOR** - In theatrical releases, distributors who handle a specific geographic territory. They are contracted by the main distributor, who coordinates the distribution campaign and marketing.
- ☐ **SUBMISSION** - An agent's suggestion to a casting director for a role in a certain production.
- ☐ **SUCCESSOR-IN-INTEREST** - One who follows another in ownership or control of property.
- ☐ **SW** - A notation on a call sheet that an actor is starting on that day and working on that day.
- ☐ **SWEETENING** - In singing/recording, the process of adding additional voices to previously recorded work.
- ☐ **SWF** - A notation on a call sheet that an actor is starting, working, and finished on that day.
- ☐ **SYNDICATION** - Selling TV programs to individual stations rather than to networks. Distribution of motion pictures to independent commercial television stations on a regional basis.

- ☐ **TAFT-HARTLEY** - A federal statute which allows 30 days after first employment before being required to join a Union.
- ☐ **TAKE** - The clapboard indication of a shot "taken" or printed.
- ☐ **"TAKE 5"** - The announcement of periodic five minute breaks.
- ☐ **TALENT** - The word used to describe those involved in the artistic aspects of filmmaking (i.e., writers, actors, directors) as opposed to the business people.
- ☐ **TELEPROMPTER** - The brand name of a device which enables a broadcaster to read a script while looking into the camera lens.
- ☐ **TELEVISION DISTRIBUTION FEE** - Typically 10-25% for U.S. Network broadcast sales, 30-40% for domestic syndication and 45-50% for foreign distribution.
- ☐ **TELEVISION SPIN-OFF** - A television series or mini-series based on characters or other elements in a film.
- ☐ **TEST MARKETING** - Pre-releasing a film in one or smaller, representative markets before committing to an advertising campaign. The effectiveness of the marketing plan can thereby be assessed and modified as needed before the general release.
- ☐ **THEATRICAL** - TV shows or feature film work, as opposed to commercials.
- ☐ **THEATRICAL DISTRIBUTION FEES** - Generally between 30% and 40% of gross film rentals.
- ☐ **"THREE BELLS!"** - An audible warning for QUIET because a scene is about to be filmed.
- ☐ **TIGHT SHOT** (Go in Tight) - Framing of a shot with little or no space around the central figure(s) of feature(s); usually a close-up.
- ☐ **TIME-AND-A-HALF** - Overtime payment of 1 1/2 times the hourly rate.
- ☐ **TRACKING SHOT** - A shot taken while the camera is moving, either on a dolly or a mounted on a moving vehicle.
- ☐ **TRADES** - Short for "trade papers" - The daily and weekly periodicals of the industry such as *"The Hollywood Reporter"* and *"Variety"* that specifically feature information on the entertainment industry.
- ☐ **TREATMENT** - A prose account of the story line of a film. Usually between 20 and 50 pages. Comes after an outline and before first draft screenplay.
- ☐ **TURNAROUND** - (a) The number of hours between dismissal one day and call time the next day. (b) To shoot a scene from another direction.
- ☐ **TWO-SHOT** - A camera framing two persons.
- ☐ **UPM** - Unit Production Manager - Oversees the crews and is handles the scheduling and all the technical responsibilities of the production.
- ☐ **V.O.** - Voice over. An off-camera voice coming either from an actor not in the frame, or from a secondary source such as a speakerphone or answering machine.
- ☐ **VOUCHER** - Time slip with all pertinent information needed for getting paid properly.

- ☐ **W** - A notation on the call sheet indicating that an actor is working that day.
- ☐ **W/N** - Will Notify. A notation on a call sheet that tells the actor that he/she will probably work that day but the specific time has not yet been decided.
- ☐ **WAIVERS** - Union-approved permission for deviation from the terms of a contract.
- ☐ **WALKAWAY** - A meal break in which all cast and crew are on their own to get lunch.
- ☐ **WARDROBE** - The clothing a performer wears on camera.
- ☐ **WARDROBE ALLOWANCE** - A maintenance fee paid to on-camera talent for the use (and dry cleaning) of talent's own clothing.
- ☐ **WARDROBE FITTING** - A session held prior to production to prepare a performer's costumes.
- ☐ **WEATHER PERMIT CALL** - Due to weather conditions, the production company has the option to release an actor four hours after the call time (if the camera has not started to roll) with a reduced rate of pay for the day.
- ☐ **WIDE RELEASE** - The release of a film in numerous theaters usually 800-3,000.
- ☐ **WINDOW** - Period of time in which a film is available in a given medium. Some windows may be open-ended, such as theatrical and home video, or limited, such as pay television or syndication.
- ☐ **WORK-FOR-HIRE** (or Work-made-for-hire) - Under the Copyright Act this is either 1) a work prepared by an employee within the scope of employment; or 2) a specially ordered or commissioned work of a certain type (e.g. a motion picture, a contribution to a collective work), if the parties expressly agree so in a writing signed by both before work begins.
- ☐ **WORKPRINT** - A picture or sound-track print, usually a positive, intended for use in editing only so as not to expose the original elements to any wear and tear.
- ☐ **WRAP** - The completion of a day's filming or of an entire production.
- ☐ **ZOOM** - A camera technique with a special lens to adjust the depth of a shot, accomplished without moving the camera.

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INDUSTRY NEWS AND INFORMATION

BackStage and BackStage(West) - www.backstage.com: Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers by contacting them or going to their site to subscribe. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

The Hollywood Reporter - www.hollywoodreporter.com: A publication and website that provides daily coverage of industry news, films and television shows in productions.

The Daily Variety - www.variety.com: Another publication and website that provides daily coverage of industry news, films and television shows in productions.

The LA Times - www.latimes.com: A daily newspaper and website that has a good entertainment section of industry news.

The CD (Casting Directors) Directory - www.breakdownservices.com: Published by Breakdown services lists all the casting directors in town. Available at the Samuel French Bookstore.

Hollywood Creative Directory - www.hcdonline.com: Published by the Hollywood Reporter lists all producers, agents and managers, casting directors, writers, and independent film and television production companies. The telephone is (213) 208-1961. Available at the Samuel French Bookstore.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

The Working Actors Guide - www.workingactors.com: A yearly reference publication and useful website that has all sorts of useful information from photographers to training information.

The Learning Annex - www.learningannex.com: A source of seminars, classes and events for all topics.

Film Festival Search and Information Site - www.filmfestivals.com: A source to find any film festivals, worldwide. This site also provides news and information.

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INDUSTRY BOOKSTORES

Samuel French Bookstore - www.samuel french.com: The largest bookstore chain for books, plays, monologues, audition materials, and other resources. The telephone is in Los Angeles (323) 876-0570; in New York (212) 206-8990; in Toronto (416) 363-3536.

Act I Books - www.act1books.com: A Chicago based bookstore for actors. The telephone is (800) 55 PLAYS.

Book Soup - www.booksoup.com: An independent book store in Los Angeles the specializes in books about art and film. The telephone is (310) 659-3110 or (800) 764-BOOK.

Drama Book Shop - www.dramabookshop.com: A New York based bookstore for actors. The telephone is (212) 730-8739 or (800) 322-0595.

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INFORMATION WHEN IN A NEW CITY

The Recycler – www.recycler.com select [Real Estate Rentals & Sales](#) - The best source for information on cheap places to live.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Relocation Information - www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for New York, and www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for Los Angeles. Information on apartments, furniture and other items needed when moving.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Thomas Guide - a published detailed map of the city.

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RESOURCES TO GET AN ACTING COACH OR TEACHER

The Hollywood Acting Coaches and Teachers Directory - www.actingworldbooks.com: The most complete directory in Southern California. Available at the Samuel French Bookstore.

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RESOURCES TO GET WORK

State and Country Film Commission Office Directory - www.mikefenton.com/onlineresourceguide/USandInternationalFilmCommissions.htm These state, city and country offices /organizations are a great source of Worldwide information to find work, events, seminars, and network with others in your industry.

Academy Players Directory - www.acadpd.org: It is the bible for casting, a must for every serious actor to be listed in. A publication published every four months listing actors. It is the industry's top free directory listing and contact information resource about actors for casting directors, producers and other professionals.

Talentclick.com – www.talentclick.us: The industries top online database and search engine used in a similar way as the Academy Players Directory by casting directors, directors, producers and other professionals to search for talent. A very important marketing and exposure tool for any actor who wants to be seen by industry professionals.

Back Stage and Back Stage West - www.backstage.com : Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers on their site. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

Breakdown Services, Ltd - www.breakdownservices.com: A subscription casting information service for agents and managers. Actors can get limited free access to some casting opportunities approved for release by a project's casting director.

Showfax - www.showfax.com: Since 1993, the professional actor's resource for Sides and audition material. Via fax or download from our website, Sides always available to non-members as well as members. The telephone is (310) 385-6920.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

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RESOURCES TO GET AN AGENT OR MANAGER

The Agencies-What The Actor Needs To Know - www.actingworldbooks.com: A publication that is updated every two months. This details the names of the agents and sub-agents, the types of people they represent. They also distinguish between newcomers and stars. For anyone seeking an agent this is a must. Available at the Samuel French Bookstore.

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RESUME DEFINITIONS

Featured - A term referring to a small speaking role.

Guest-Starring - A term usually only applicable in Television. If an actor has more than a couple of lines or appears in one or more episodes as the same character.

Co-starring Role - A term that is used for a role that is something more than a guest starring role, but not a starring role.

Supporting - A term used in film that is usually used for roles from one to many lines that fall short of a starring role.

Recurring - A term that applies to an actor who appears in more than one episode of a TV show as the same character but isn't regular.

Regular - A term used in Television to designate the actor who is one of the main characters and appears in most of the episodes.

Starring - A term used for the main actor with a big credit.

Lead - A term used for the main actor with a big credit.

Co-Lead - A term that is used for a role that is something more than a few lines, but not a starring role.

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HEADSHOT PHOTOGRAPHERS

Cherie Steinberg Cote - www.cheriephoto.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 358-8133.

Bill Rich Photography - www.billrichphotography.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 207-0722.

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SAMPLE RESUMES

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



AGENT: JIM FERGUSON

FILM

BUNDY	Featured - Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Co-Lead - Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	Co-Lead - WB	Jay Richardson (Director)

Television

MIKE FENTON'S ACTORS WORKSHOP (Pilot)	Co-Lead	Pece Dingo (Director)
A TASTE OF HONEY	Lead - WB	Ramesh Iyer (Director)

THEATER (SAN FRANCISCO)

THE WAY WE WERE	Kate	Jewel Theatre
A BOYS LIFE	Julie	Jewel Theatre
FRENCH LIEUTENANT'S WOMAN	Sarah	Jewel Theatre
MAMA DRAMA	Sandi	Jewel Theatre
THE MISS FIRECRACKER CONTEST	Tessy	Jewel Theatre

Commercials

List Available Upon Request

Other Film

THE SIMPSONS (Voice Over)
THE TEACHER (Student Film)
THE LAST SURVIVOR (Radio)

GOLF DIGEST, THE GAP (Print)
20th Century Fox Studio Tours (Industrials)
Weight Loss with Sally Jones (CD-ROMS)
Teflon Jackson (Internet)
Who Wants To Be A Millionaire (Game Shows)
Kelpmaid Vitamins (Infomercials)

Training

Sandra K. Horner, Performance Studio
Meisner and Lewis Techniques
Manu Tupou, The American Repertory Company & Private Coaching
Jay Richardson, Acting Classes & Private Coaching
Stanislavski
Techniques
Improvisation

Special Skills

Tennis, Soccer, Certified Lifeguard, Excellent Swimmer, Excellent at Volleyball, Mountain Biking, Skilled with handguns.

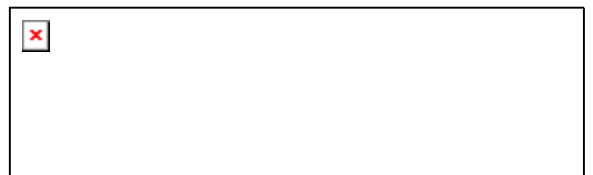
USING YOUR MOUSE HIGHLIGHT THE RESUME OF CHOICE. THEN FROM YOUR BROWSER SELECT **Edit, Copy**. THEN OPEN MICROSOFT WORD OR SOME OTHER WORD PROCESSOR. SELECT **Edit, Paste** . YOU WILL NOW BE ABLE TO EDIT THE INFORMATION ABOVE FOR OYUR PERSONAL RESUME IN YOUR WORD PROCESSING PORGRAM.

THE ONLY DIFFERENCE BETWEEN THE RESUME ABOVE AND THE ONE BELOW BELOW IS THAT THE SECOND COLUMN INCLUDES THE SIZE OF THE ROLE, IN ADDITION TO THE DISTRIBUTION COMPANY. ALTHOUGH THE CSA STANDARD RESUME DOES NOT INCLUDE THE SIZE OF THE ROLE (lead, featured, costarring), SOME AGENTS WILL WANT YOU TO INCLUDE THIS ON YOUR RESUME. WE SUGGEST YOU USE THE CSA STANDARD RESUME (SHOWN BELOW), ESPECIALLY IF YOU DO NOT HAVE MANY CREDITS THAT ARE LEAD ROLES.

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



FILM

BUNDY	Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	WB	Jay Richardson (Director)

Television

MIKE FENTON'S ACTORS WORKSHOP (Pilot)	Unreleased	Pece Dingo (Director)
A TASTE OF HONEY	WB	Ramesh Iyer (Director)

THEATER (SAN FRANCISCO)

THE WAY WE WERE	Kate	Jewel Theatre
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MAMA DRAMA	Sandi	Jewel Theatre
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- Kelpmaid Vitamins** (Infomercials)

Training

- Sandra K. Horner, Performance Studio**
Meisner and Lewis Techniques
- Manu Tupou, The American Repertory Company & Private Coaching**
- Jay Richardson, Acting Classes & Private Coaching**

Stanislavski Techniques
Improvisation

Special Skills

Tennis, Soccer, Certified Lifeguard, Excellent Swimmer, Excellent at Volleyball, Mountain Biking, Skilled with handguns.

Mike Fenton's Actor's Bible: A-Z for Aspiring Actors

Mike Fenton, co-founder of CSA (Casting Society of America) and renowned casting director of titles such as *The Godfather II*, *Poltergeist*, *Back to the Future I, II & III*, *Total Recall*, *E.T.* and over 200 more, announces the release of his newest project, titled **MIKE FENTON'S Actors Workshop**. This 4 DVD/VHS, 5 ½ hour long "video Bible" for Actors is the A-Z on everything you need to know to make it in Hollywood.

Mike Fenton brings his more than thirty-five years of casting and entertainment industry experience to the table to cover in depth, topics such as *Entertainment Business Primer*, *Resumes*, *Headshots*, *Video Demo Reels*, *Managers*, *Agents*, *Auditions*, and much more. The project brought together forty aspiring actors on a sound stage for a month; the resulting lecture, Q & A, and scene work are the most comprehensive of their type and **MIKE FENTON'S Actors Workshop** stands to serve as the preeminent learning tool on the shelf for anyone interested in the entertainment industry.

This ground breaking project is also produced by legendary agent/producer **Rowland Perkins** (the Founding President of CAA). Perkins says "I have learned in my many years in the business that far too many actors simply do not know or understand the business of the business. They don't know how to get the job- so in producing this project we really wanted to create a tool that would stand the test of time, a video bible for actors...this project is everything our whole team hoped it would be."

"A must see for anyone that aspires to be an actor!"

- FRANK MARSHALL: Director, Producer; Signs, The Sixth Sense, Raiders of the Lost Ark, Back to the Future

**"Mike Fenton is the definitive authority on what it takes to get the job.
No actor should miss what he has to say!"**

- KATHLEEN KENNEDY: Legendary Producers of E.T., Jurassic Park, Shindler's List, A.I.

"Mike Fenton is one of the most knowledgeable Casting Directors in the film industry!"

- RICK NICITA: Chairman of CAA (Creative Artist Agency); the world's most prestigious Talent Agency

"Mike Fenton is the right man to offer straight talk to aspiring actors about how to get started in Hollywood and how to navigate the business end of show business!"

- LEONARD MALTIN: one of the country's most recognized and respected film critics

"Mike is legendary...Casting Director Extraordinaire"

E! Entertainment Television

Learn from the **EXPERT** who for over a decade cast 50% of all motion pictures in Hollywood! That's over 250 motion pictures... ..And as we speak is casting with the legendary Sydney Pollack!

Have your HOLLYWOOD career jump started by an EXPERT...the only casting director to work with every MAJOR DIRECTOR in Hollywood. He has cast for Steven Spielberg, George Lucas, Roman Polanski, Ridley Scott, Robert Zemeckis, Francis Ford Coppola, Sydney Pollack, Stanley Kubrick, Mel Brooks and many others. To get the legendary Mr. Fenton's help...www.mikefenton.com

Take an inside look with the **ULTIMATE INSIDER** as his unique style of honesty, candor and truthfulness exposes a number of **insider secrets to success in Hollywood.**

- ❑ Hear some of the most interesting, never before told stories about some of your favorite celebrities ranging from Steven Spielberg to Arnold Schwarzenegger to Halle Berry.
- ❑ Take this one-of-a-kind, intimate look into the auditioning process as a diverse group of aspiring young actors strive to do the perfect audition for Mike. This quasi-reality approach is both extremely entertaining and educational.
- ❑ Get the answers to hundreds of question. Some highlights are:
 - 1) HOW HOLLYWOOD WORKS
 - 2) HOLLYWOOD ETIQUETTE
 - 3) How to avoid CAREER DETRIMENTAL MISTAKES, and what are the most common mistakes actors make

- 4) RESUMES - What every actor needs to know about their resume.
Learn how to create the industry standard CSA resume
 - 5) HEADSHOTS - Making your headshot land you an audition
 - 6) Making your VIDEO DEMO REELS Effective - What to do and What not to do
 - 7) AGENTS - How do I get one?
 - 8) MANAGERS - Do I need to get one and what they can do for me?
 - 9) Auditions, Cold Readings, Showcases and Generals – How do I get the Job?
 - 10) AUDITIONING TECHNIQUES that will get you work
 - 11) Through real auditions Mike illustrates and provides tools to increase an actors chance to get the job.
- AND MUCH MUCH MORE...

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