

ACTING BREAKTHROUGH

Your Blueprint To Your Success

Thank you for picking up my book on how to fulfil your dream of becoming a professional actor.

You will soon discover that this isn't a typical acting book, but a guide through the lessons I learned to become a professional working actor. I did this without any professional guidance, which took me a long time, energy and money so you don't have to.

My name is Alex Roseman. Welcome to Acting Breakthrough - The step by step guide to becoming a professional Actor.

A little bit about me.....

I have been a working actor for over 5 years.

It's been a rollercoaster ride of getting accustomed to acting and learning a skill that I didn't get through drama school. I had to convince myself that I was an actor before I had done any acting!!

In my childhood I would use my imagination to take myself into strange and wonderful worlds to escape reality. I soon found that I was pretty good at being someone else. I did the school plays and attended some after school acting classes and did reasonably well. I was often approached by child acting agents.

I dismissed these opportunities based on my own limited beliefs that I had already picked up at such a young age. It has taken me years to identify and learn the strategies to shift them.

I worked many different jobs (trained chef, volunteering in Tanzania, health clubs, running a promotional night club business with friends for “VIP” clubs in London, owning a party bus business and becoming an IT recruitment consultant. I did so much in a short period of time that I lost my way and like most people I was just living for the weekends.

At this point in my life I was living in a small town called Tunbridge Wells in the South of England when my life shifted in a very abrupt way. I decided to move back to London and reconnect with my friends that I once had a nightclub business with.

One of my friend’s at the time was directing a film called “The Hothouse” about a group of people living in a house with entwined relationships.

I was surprised when he asked me to play a part. When I did a script read with the other actors (first time ever, but just went for it. You'll be doing this a lot.) I just picked it up naturally. The scene I shot was breaking up with a girl called Emily. I had only recently got out of a relationship and so the scene was pretty raw for me, consequently I connected easily, perhaps too easily with it, using my inner angst.

The older we get the more emotional experiences we have to draw on helping us to display more authentic actions and emotions. That's why it is never too late to pursue a career as an actor. Actors like Christoph Waltz, James Gandolfini, Alan Rickman, Naomi Watts, Kathryn Joosten, Jenna Fischer, Michael Emerson and Alexander Skarsgård didn't start until their late thirties or forties.

Back to the film - It was decided that my scene was the best scene of the pilot show and was used as a promotional tool to be sent to broadcast agencies to see if it would be picked up.

Having acquired the acting bug I wanted more, and as I went back to work it dawned on me that I was just wasting my time and not doing what I felt I really wanted to do. It was soul destroying. I decided that I wanted to be an actor and would do anything to make this happen.

I went online and did the research. I signed up to a site and found someone to do my headshots. I got the footage from the Hothouse film and stuck it on Casting Call Pro. That's it. I had a profile and I was ready to apply for acting roles.

I applied for everything that was out there, I hadn't given any thought to the next stage with regards to auditions and even if I was good enough. I knew I would adapt and grow into it as I would give myself no other choice.

I remember my first audition, it was for a play. I had to stand in front of two people at a desk in a hall. They asked me to read for a menacing character.

I read from the script and at the same time tried to keep eye contact. I felt myself burning up, my face turning red. I then did the dramatic line at the end and pulled my face away from the script and stared up at them. They looked at me as if I had just left my 9-5 on a lunch break and had decided on a whim to be an actor. (Probably because I just had!) They said thank you for your time and they would be in touch. I walked out and that was that. It was daunting, scary and slightly embarrassing. But from my experience with sales you just have to let it go and move on. I took it as a massive step in the right direction and felt like I was growing again. That feeling far outweighed my initial fears and I threw myself into more auditions.

Finally I quit my job and decided to do it full time. I don't suggest you do this. We all have financial commitments after all. But if you can't handle another day, then do what you must but not before you finish this book. It will save you unnecessary stress, time, mistakes and money. Believe me! This is why I want to make sure you are fully informed and to give you the benefit of my experience.

The odds are not great. The majority of actors fail to even get on screen or perform on the stage. There are many reasons but often it is down to taking the wrong steps and it can be a very lonely journey, which is one of the main reasons for many leaving the industry and losing out on their dream.

Of course luck and timing can play a huge factor in getting your first break which are few and far between.

In acting it is all about commitment and with each day that passes you're another day away from not taking action.

So, well done for making the decision today to take your first step and learning the principles and tools to help create momentum and get you on the journey to where you would like to be.

This book will show you the inside lane into the acting profession and truly help you take your first steps into your career as an actor.

I will give you as much support and advice to better equip yourself for this journey and illustrate many of the common mistakes others have made when starting out.

The acting breakthrough book is designed to increase your efforts in creating a successful career with a better knowledge of the industry and help you understand the steps involved in launching yourself.

As you begin, like me, you will likely see that your need to become an actor was for another reason you weren't even aware of. I was only to find out later that, for me, the reason was I wanted to understand myself. To know how I see my world so that I can understand the characters I might have to play. There is still a lot of work I need to do to explore this area. I found it so fascinating that I was lead to personal development heavy weights like Tony Robbins, Jack Canfield, Dr John De Martini, Lisa Nichols, Les Brown, T Harv Ekher and many, many more.

This lead me to become a results coach and international speaker, as the more I learned about myself the more I understand what drives people. This has given me the gift of helping people get clarity, and break the illusion they live in so they can accept who they are. They can move on to the next level by stepping up and living to their true potential. These details can be found on my coaching site www.alexrosemann.com

This is why I wrote this book, to have you explore this area, not as someone lost in a maze not knowing which way to turn, but as someone who can see a bird's eye view of this industry so you are fully aware of what is to be expected and

make informed decisions. Once you have the information you can decide to go forward and there will be fewer surprises. If you decide not to, then you can let go of the idea of this particular dream and you can pursue one that is really meant for you.

So let's begin. The book is broken down in chapters and modules within the chapters to help better explain my approach. As you read you will quickly realise that implementation is key. If you do not implement the information given then this book is not for you. Action is power so read and take action, as you come across new obstacles, this book will help you overcome them. If I haven't covered an area and you need further answers please go to www.alexroseman.com and send me a message.

See you on the other side.

Chapter one

Know why it is you want to become an actor!

Whatever your reasons, make sure it's really something that you want to do. There will be challenging times ahead. I want you to have all the information at your fingertips before you dive in like I did. The more information you have about the world of acting the better and more informed decisions you will make.

I want you to achieve everything you want in life and that is why I wrote this book so that you can see through the eyes of an actor who has been there. Of course, your path will be very different than mine and my goal is that you will have a successful future.

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Module one – research the resources that you have local to you or that are easily available.

Know what is close to you, from the virtual world to the acting communities. For me I was in London so I had an unlimited resource at my disposal. If you are an aspiring actor reading this in Tanga then you may be limited in your resources.

- Start your research by finding out what acting sites and theatre companies are in your area. Take advantage of the big google machine it will help you with this one. See what comes up, and take note of what you will find. I use google drive to keep my files in order.
- Do you have a theatre company near you? Find your local theatre companies and drop them a line. I have an example email in the downloadable option for this chapter. They are usually very receptive and you don't need prior experience to audition and land a part.
- You may not get to act just yet and you might not feel confident for now but being in the right environment will help with that. Remember environment is stronger than willpower.
- What acting websites should you go on - this will depend on what country you are in and what is offered to you. Before parting with any money have a look at the reviews of the site you are interested in. Please refer to the chapter: What is an acting website?

Module two - Where are you at now?

Evaluate your living situation, responsibilities and how much you can actually commit.

It can be extremely overwhelming to start a new journey especially one that is so expressive, where you have to show yourself in front of audiences and cameras. Like anything, the first step is the hardest, but once you start, you get

used to it and you will have learnt something new. With acting you are always taking new steps and growing.

I have outlined areas in which you can start your journey by listing opportunities to train if you choose to. You can do this on a project by project basis, though it all depends on your natural ability and confidence. You may find that you do a project and feel then that you need to work on a specific area. Only you will know and you will get feedback from actors and the directors you're working with.

So please refer to the training chapter to know more about this area and see what areas you would like to expand on and explore what is close to you.

Module three - Flexible work

This will depend on what you are doing now and which route you decide to take.

Flexible work is important because when you start to get auditions there will be times when you need to be there the next day and sometimes even the same day. When you are fortunate enough to get a project you will be shooting for a period of time. You will of course be away from your job, so just be mindful and be upfront with your employer. It will give you peace of mind and that is priceless.

The sites that you can research online often have blogs with regards to work for actors. There are so many options for flexible work in cities. Look for what suits your personality type and maybe even tie it in with a goal you have for yourself. If for example you want to stay fit you may want to work for a delivery company that involves cycling. If you play it smart you can meet a lot of your needs in one go, ultimately saving you time to put more energy into your main objective.

Spotlight - www.spotlight.com- Is the go to site to be classed as a working actor. They have a section for employers looking for actors, and understand that flexibility is key.

You may be in a job now which could give you that flexibility is needed, if you feel ready and know what it is you need, then have a talk with the right people and you may come to some sort of arrangement. You won't know until you ask! Another resource that can help with creating ideas is the book 4 Hour Work Week by Tim Ferris.

I have listed a full set of flexible jobs you can look into as a pdf so please take a look and do some research and find what makes you happy.

A great money management tool I use is the 6 jar system. It is based around the concept of putting money in jars, I personally don't use jars but you can set up 6 accounts and manage your money so that you have complete control of your finances. It's vitally important to get this habit underway now so that then you do become successful in acting or any other chosen path you will know how to deal with your increased income.

A good example of how not to do it would be Mike Tyson. Earning \$300,000,000 and ending up bankrupt!

If you want to further learn the principles of how this money management works for you and want to implement the 6 jar system, you can refer to my other book 21 Actions - A quick guide to get you started in the 7 key areas of your life. - it's on kindle!

Chapter 2

What you will need for setting up your profile.

Module one - Head shot

Headshots are the first thing any casting director will see, so they need to be a true reflection of how you look.

There are a few options depending on what money you have to invest and where you're located.

1. You can hire a professional photographer, and they will either shoot in their studio or on location outside. Each photographer is different on pricing and what you get. Actors usually have around 5-7 pictures out of the 250 shots the photographer will take. You get sent all pictures and you choose which ones that you would like to use for your profile. They then photoshop and send you the end result.

2. You can also find photographers who are just starting out or are doing it between another job so they are cheaper and can deliver just as good results as a professional. On the acting websites there are sometimes forums you can see where they advertise their services. They may not have a studio but what is needed is lighting and a white background or just a good location outside and you can have great pics.

3. There is the option of having a friend do it with a good camera and watching a few links on how to take a great picture. I would suggest at looking at a few headshots from professionals and see how the shots look and how the actors have their heads positioned.

Always do your research as prices are sometimes negotiable, remember that you are the client and you want to feel comfortable with who will be capturing you so take your time and gut feeling.

Module two - Setting up your profile

Once you have seen what options are available to you and you know which site you want to start looking for projects through, it is time to set up your profile.

The site will guide you through this part and please refer to the acting website chapter with the slides and interview with an acting site director.

All your life experiences and training can go on to your profile, if you were a chef or did martial arts these are all relevant skills because roles may come up

where you will need to portray these characters. Give yourself the best opportunity, you will find that you have more skills than you initially thought.

The more sites you're on the bigger the net you are casting out so you will get more people looking at you and the more projects you will see. This will speed up the process for you to getting your first audition and ultimately your first acting gig.

Module three - Getting the audition

When you look for projects or they have been emailed to you see which one resonates with you. If you like the role and feel a connection, let the casting director know. You can do this by replying to the message and writing a short introduction. It doesn't need to be long as you will have all your details on your profile for them to see.

Once you have sent the message it is now in their hands as they process and look through all the actors that have applied.

You may hear back if they don't want to proceed any further but most of the time you will not, so I would suggest you avoid hanging around waiting for the phone to ring!

If you do hear back and they like your pic and would like to see you then fantastic! No matter how big or small the project is you can be very proud of yourself.

The message you get should include the location of the audition, script, and location of where the shoot will take place as well as the dates. Make sure you are happy with all the details so you can get time off work and you can get there. If this all checks out then let them know you're available.

The process is very similar to getting a theatre audition, you will know the location of where the play will be held however the auditions could be at another venue so always check that it is feasible for you be able to commit to the dates, times and locations.

Module four - How to prep for an audition

Great, so you have an audition. However, it may be your first time of any type of acting, this is all experience that will lead you to doing bigger and better auditions. There are many other methods but a great way for you to find what works for you.

Read the script over and over and just get it memorised, the more comfortable you are with the script the more comfortable you will be in the audition.

There are a lot of methods on how to break down a script to understand the subtext, characters motivation, purpose that drives their behaviours etc. This will take some work to understand how to do this. I would suggest taking acting classes (which you will find later in the book).

Do the work until you feel comfortable and go in that room and show them what the character should look like. We sometimes get lazy, not willing to put the prep in particularly if the part is small, however the sooner you treat each audition as if it was the ultimate project then you can take a giant step forward. The more ingrained this habit the more you will get better and better. If I was going to go back in time, I would've wished to have had this information. If you can own auditions, then you will always have work. Make sure you master this!

Module five - The casting room

A casting room is a holding place where other actors sit waiting their turn before being seen. From commercials, student films, big films, TV, Theatre, independent films.

From my experience, they are all very similar. When you are called in, leave all nerves at the door and come in with confidence, assurance, and a mutual respect for the people in the room. They are not looking for a shy actor that makes them feel awkward. They need someone who has calm to handle the pressure, who can deliver the lines in any way they ask and for you to show them something they haven't seen before.

Once you have introduced yourself to them off camera (depends on the type of audition as some may not have any camera) they will ask you to stand on the X at the back of the room facing a camera (usually the higher budget productions). First you say your name and which agent you are with, then they ask for your profile shot. They will ask you to turn to the left then turn to the right (for side shots) they then ask you to lift your hands up to show your fingers. If you are going for a casting for a student film or play then very rarely would you need to do any of this.

I would suggest practicing saying your name so that it doesn't sound like a question. I say this because that is how I sounded when I first introduced myself. Be sure and be confident, it is your opening pitch to who you are after all.

The panel could be a director, casting director, producer or all of them - it is never consistent. When you do introduce yourself, there is usually a camera recording the audition especially if it is a casting director, because they will need to send it to the director, who will then review the tapes.

Be sure to listen to them and respond - they will likely read the other part and ask you to read yours. If you have prepared yourself fully on the script you should be fine without one, if the nerves get the better of you then you can look at the script. It isn't about memorising but your acting and reacting and your understanding of the character.

Know yourself and deliver what you wanted to, they may ask you to read or interpret the character in another way. This will show them that you can take direction and adapt.

When they have seen what they needed, just smile and thank them for their time, and walk out confidently.

For the bigger castings, especially commercials, as they see a lot of people, you may not hear back if you haven't got the role.

How to avoid feeling rejected.

A lot of actors drop out of acting because they can't take the rejection. If you can't handle rejection then this isn't the business for you. It can seem very personal to be in a room showing yourself to strangers. When they don't hire you, you can either take it personally or let it go and focus on the next one.

I personally go in with the intention that I will do the best I can, and leave everything I have in that room. Once I leave that room I have already forgotten about it. I don't expect to get the role as this leads to your expectations not being met and so you feel rejected or not good enough and all the other limiting beliefs that come up.

There is a blessing in disguise if you begin to be conscious enough to look out for it. When you leave the room, when you don't hear back or you do and didn't get the part. Look out for the narrative dialogue in your head. Write down what it is saying to you, because this is where you can find out where these limiting beliefs have come from. The sooner you become aware of this voice and the words it uses the sooner you will be able to get a clearer understanding why you feel the way you do and be able to change the dialogue to feel more empowered. Tell yourself this isn't true and you accept yourself for the unlimited being you are, each audition will be a place for you to let go fully and have fun without the fear of being left with those thoughts later. Auditions are not meant for playing safe, they are about taking a risk and being authentic.

What it means not to get selected?

Whatever the decision, it has mostly nothing to do with you, they need to have someone who fits visually with the other cast, you may look more suited for another project they maybe working on. The look in their mind isn't the one you match.

As you progress, your acting will get better and better and your understanding of yourself will also improve which will have a big impact on your life.

A lot of great acting classes deal with this area, to make sure that you don't take your purpose, beliefs and values on to each character. The character you are playing must have their own purpose, beliefs and values without yours playing

underneath. This can be best described as wearing your mask. In my short period of learning Meisner, they described our bundle from our past as a mask we wear to show the outside world and very rarely show anyone our true selves with the mask off. To play a character truly, would be difficult to do with the characters mask over our own. What we must learn to do is remove ours so that we can place the characters on us to play that character truthfully.

What better to do to move forward.

Whatever the decision, keep your eye on the bigger picture, the long term, your why that we went over at the beginning of this book. Once this is carved in stone, it doesn't matter what people tell you. If it be your family, friends even people respected in the film industry. You stay focused and you do everything necessary to achieve your vision. You are unshakeable in your knowledge of why you're doing this and this has more power than most of the actors looking to break into the industry.

Module six - What to do when you land the role?

You've gone for it and then you hear back to say you have got the role. Fantastic. This means progress and it means that they think you are watchable and able to tell their story.

Depending on the job, whether it is a short film, feature film, corporate or play the response will be slightly different. I have outlined in separate chapters what the differences are.

You will receive the dates for the shoot and rehearsal period, or if they don't because it is a low budget film it doesn't mean you can't ask to have one. It will show them how committed you are to getting the best out of this project by giving up your time for free.

You will feel so much more confident when you start shooting that you will know you have done the best you could at the time. That is part of the process of growing and doing more.

For plays you will have rehearsal schedules that you will need that flexible job to work around or again, if they are prepared to be accommodating, you can get the rehearsals to fit around your current job. Everything is up for tweaking and rescheduling.

You will have a script to work on from top to bottom, as mentioned in the chapter 2, module 3, you will most likely, depending on how your mind works, need to dissect the script and understand the character's purposes, beliefs, values etc. There are courses you can take and there are books you can read. You have all the resources at your disposal.

You can work with the director and with a play, you will be working closely with the other actors, and will have all that space to explore your character.

Chapter 3 - What to expect when it is a shoot!

Module one - The call sheet!

A call sheet is basically a sheet with all the details of the times of the production (the project.) It will have details of the location of where the shoot is and where you will need to meet and the schedule of what time you will be required. It will also contain the details of everyone involved on the project from the Director, Producer, Cameraman to actors and the extras. You might not get a call sheet if it is a small production, but you will certainly get the details of location and time of where you need to be at the very least.

Module two - Travel

The reason I mention travel is that these jobs can be located anywhere and it can be costly. If there is a job that I like and the audition is hours away I will ask the casting director if they would be happy to do a skype audition or a video audition. They are usually understanding and are happy to work around you. If the shoot is far away and expenses are not covered then you might have to stay in a hotel and this will eat into the day rate of the shoot if any, so be sure to check up front of all the details before going for the audition. However, I have

managed to negotiate rates on my expenses so there is a way to work around this if you really like the project.

If it is a commercial or you land a bigger production shoot then often you get picked up from your address to the location and driven home again.

I have been on shoots where we all stay in the same house, crew and all. This is usually a student film because budgets are low. It all depends on your priority, if you want to keep on acting to build that muscle so you are more prepped for the bigger roles, then sometimes you have to sacrifice a bit of comfort for it.

Each project comes with its own experiences. That's the joy of such a varied career.

Module three - When you turn up

Each situation is different. Generally with low budget or student films you will be met by the director who you have likely met at your auditions and they will introduce you to the core group who will be involved in the shoot.

At a bigger production you are usually met by the AD (assistant director) and they will take you somewhere where you can relax until you are needed. If other actors are involved they will most probably be there to.

With a play you are again likely to have the director and then introduced to the actors if you haven't already done so through the audition process.

Module four - Code Words from the crew

When you are doing a shoot, whether it is your first or 10th time you will hear words that are mostly used in the film world.

It is worth familiarising yourself with the terminology. Words are extremely powerful, if you wish to be seen as a professional. They use the jargon with each other because that's the way they were taught at college.

It is important to turn up on set ready to respond and not ask what everything means.

Act the professional long enough and you will become it.

Module five - Waiting around

I could dedicate a whole book to this because there is a lot of waiting around as an actor.

Waiting happens for a multiple of reasons. Often the crew need to set up for the next shot. That can be from setting up the next scene and it is usually the lighting that takes the most time. It may not be your scene so you will have to wait for your fellow actors to do their scene then your scene could follow afterwards. You could arrive for a shoot time for 10:00 and not be used until 18:00. Each situation differs so bring reading material, or talk with other actors, speak to the director with regards to the next scene and it's a great time to bring the things you have been putting off to do and use this time productively. If it doesn't take you out of the space of the character you intend to be of course. A commercial won't demand too much from you, however playing a psychotic murderer after sorting out your taxes may not play well.

The days can be long, from 6:00 to 22:00 depending, of course, on the production so just know that this will mean staying on point throughout the day.

I usually eat light and snack on healthy foods as anything too heavy will likely sink you in a coma and that's usually when your main scene is up. Sods law!

Module Six - Pay

When you're first starting out you may not be offered paying roles straight away because if you're doing student films to get material for your showreel they generally have no budget.

If it is a job from your agent then they will take a fee from your pay, this can be between 10-35%. You will know this before you sign up to an agency so no shocks when you see the offer of £1,000 drops to £700. It is important to read any contracts very carefully. If you have found work on acting sites that pay, they will have the details of the fee on the advert.

Everything is always up for negotiation, expenses for travel, food, etc. Once you have been given the role you are of course in a better position to negotiate.

Chapter four - The play

Module one - The differences

When you audition for a part, it may sometimes be just you and the director, writer and/or the producer or the other cast members. They may want to see the *chemistry* of all of you reading lines together.

I have had experiences where I have turned up to read a part and they wanted me to stay behind and read with the other actors. It got to the point that I shared a scene with around ten women, one at a time as they queued up for their piece. This was an unusual situation but a great learning opportunity to adapt and I found that my character often changed depending on what the women brought to the role.

The process of doing a play involves more of your time, some plays can have you prepping for 6 weeks or 6 months. There is no rule of thumb here. The run of the play can be one day, one year or even longer.

Module two - Rehearsals

You will arrange times and dates of rehearsals with the director or producer depending on the size of the play and the budget. Usually the other actors you're working with are also working so the team are aware that they need to work around the cast. If you have landed a big show then the rehearsal period will be paid for, which means you sticking to their schedule. This is usually Monday to Friday (9-5).

Learn the lines, question them and see if they can be changed if you don't think it fits, unless of course if it is Shakespeare or something similar. Rehearsals are a place where you can use to explore, it is your creative lab to experiment and not to feel you have to have a perfect performance from the start.

I had a profound experience working on the play as the central character for *Virgins Die Horny*. I played Jimmy, a suicidal, alcoholic with drug problems.

He bursts into his ex-wife's hotel on her honeymoon with his best friend. From all the turmoil it ends pretty badly, as Jimmy also invites her first husband too.

I was rehearsing this scene that was beyond what I thought at the time of my acting abilities. I had never really truly let go fully for the character to take hold. Out of frustration of holding on for this pinnacle moment, I just screamed and poured my heart and soul out and I didn't worry what others thought of me in that vulnerable moment. The cast was shocked, the director, Sal Cesare, was staying with it until we finished the scene. The cast came to me and were just blown away. The power we have once we let go and remove that mask can make us truly feel free to play the character. It was one of the most liberating feelings I ever had. I will always remember working on that play. It ran for six months and it was my best acting experience in my career thus far.

I am not here to teach you how to act, but my approach to it. Go into each rehearsal looking to learn something new and know you gave it your all. There will be times of frustration but that is where growth is. The director will have their vision so listen and respond.

If you trust each other and give everything you will get great results.

As show time approaches your rehearsals will become more intense and you will be ready.

This is a theatre production so costs usually are minimal if not for free.

You will have more time to look into your character and work with other actors through rehearsals.

It is a fantastic opportunity to improve your acting skills. The rehearsal rooms are like labs where you get to experiment with your character and how they react with the other characters. The more you give the more you will get back so give as much as you can.

After every play I developed as an actor because of the intensity and the guidance from the director and by being totally immersed in it. You must know the lines so well that you focus on the actors and not on yourself.

You will receive feedback from every rehearsal often privately so you are better prepared next time.

Module three – Marketing

I have walked into an audition and sold myself through my contacts. What I mean is that with every audition you are in competition with other actors, if it comes down to you and one other and you're the one who mentioned how you can help get this play seen then that is going to be an advantage. You want to give yourself the best opportunity possible. Think outside the box as they say.

It is a great idea to start by getting a following, a page for all your acting and get into the habit of self-marketing before you land the play or film. To have a following will create more power and gravitas to you winning roles. I wish I had known this before as it took me a little while to get to grips with this. So now is the time for you to get started.

The reason this is important is that you want to be seen. if you have a profit share then the more tickets sold the more you make from each performance. You may want to invite agents to see you perform, if they like you they may sign you there and then. Be seen as often as you can.

Module Four – Invite Agents

A play is a fantastic opportunity to showcase your work and inviting an agent to see you perform. You can invite agents through email, (a letter template for email at the bottom). You can even go further and send something memorable, there is no rule. Do whatever it takes.

Module Five – Live Show times

You will have come a long way from when you first started, though you may not be aware of it. The rehearsals will get more intense and you will be doing run throughs from beginning to end and tightening up particular weak points.

For most of my plays I usually have rehearsals away from the venue and only work in the actual theatre for the dress rehearsal the day before the show. This allows lighting to work out cues, music, blocking and general space.

You will find you come alive even more when you're on stage as you see all your work finally come to life. And this is without a paying audience.

Module Six - Reward

The great thing about plays is instant gratification of your hard work from the applause of a happy audience and your loved ones seeing the progress you have made. I can't tell you how amazing that feeling is when you have bared your emotions and people connect with you. They want to be around you afterwards because the energy you are giving off is magnetic.

If you have done the work of inviting an agent to see you and of course they have showed up, then they may meet you that night or let you know with a message later.

If you are doing a longer run then it is likely the director will invite critics to review the play. You may get a follow up from a writer or director who was in the audience and who was impressed with your performance.

Module Seven - Pay

The pay for performances can differ. You may have a fixed rate where you will be paid a certain amount for all rehearsals and performances even if it is a full house or it is empty. This is usually advertised on the acting websites agreed between you and the director or that your agent has arranged.

You can be offered a profit share, so that means that you take a share of the profit of what the play makes, usually after costs and this is split between the cast.

I wouldn't get into doing plays at the beginning to make money because this really is a great time to get free training to help you develop yourself as an

actor. You would pay hundreds of pounds if not thousands to get this training especially if it is a good director who knows how to get the best out of you.

Chapter 5 - The Showreel

Module one - What's a showreel?

A showreel is a montage of footage to showcase your skills for casting directors, agents and anyone in the field who wants to see more than just your headshot. They will be able to see how you look on camera and to assess your acting skills.

Depending on how big the production is and how many people they have to see they may just look at the first 30 seconds so it needs to have something as soon as they hit play. Of course, everyone has their own process of casting. A showreel generally last 2-3minutes but no more than 5 minutes. If they don't like you after thirty seconds they are unlikely to spool through to watch the rest of the reel.

Each showreel will look very different from the other. Get your best work and edit the best parts to show case your best acting.

A showreel can have - A mix of different types of roles from you doing comedy to action. It depends where your strengths lie and how you want to be perceived. If you have a natural talent in something like break dancing or playing the violin maybe integrate that to the point where it looks believable.

You will want your name and contact details at the beginning and end so that if someone sees it online they know how to contact you.

Module two - How to create one

Part 1 - The Footage Collector

This is the lengthiest process because you are collecting footage from projects you have done for your showreel. Often you will have to wait for them to edit the footage, if they of course do edit it and send it on to you!

As you complete each project that has been filmed, it is vital to stay in touch with the director/producer to get that footage once it has been edited (edited is when they cut and choose scenes that best suit the director's vision.) I have lost out because when I finished filming everyone has moved onto other projects and the director may not have finished editing it, or they just don't send it at all. This can be very frustrating as over a period of a year you may see one final edited project out of a few you have worked on. This isn't enough for a full showreel. Be sure to review their work before working with them so you can assess the quality and of course so that they can complete a project.

When you have filmed a few projects you will have enough material to edit into a showreel. This you can either do yourself or find an editor to do it for you. It is best to get the original copies of the footage from the owner so when you can cut it together it won't affect the quality. No one wants to view substandard footage, it will only detract from your performance.

When you have the footage, it is sometimes difficult to know what to choose so you may want friends or family to help. They may provide a more objective opinion. In an ideal world an experienced editor might be best.

Part 2 - Hire an expert

It will come with a cost but there are a lot of companies popping up to provide this service and as the more pop up prices go down. This will require some shopping around. When you meet they can advise on what scenes that would work best for you, though finally it is always your choice. Sometimes you can make up your own footage by hiring a director. Using your own material or theirs. They will generally shoot 2 - 4 scenes that are very different from one another to give you some diversity. You arrange a date with them and they shoot it for you. You can find actors or they may have actors on their books to use.

Part 3 - DIY –

Depending on the camera you can get your hands on or even using your phone you can shoot top quality material. Lighting is not always essential. Using actor friends, you can shoot some very viewable footage, The beauty of this process is that you can shoot as many times as you like and choose the shots you want to end up within the final edit. You don't need to shoot a whole film, four short scenes is enough, or about thirty seconds to showcase your acting abilities.

Module three - Getting it out there

Once you have the showreel you want, you will need to get it out there. It is your calling card after all.

Acting sites have an option to load your video, now you have something to put up there loud and proud. When you start applying for roles, depending on the setup of the website, you can either send them your showreel directly or they will be directed to your profile where they can see all your footage.

You can also start to apply to agents using your showreel and a cover letter along with your actors CV.

Chapter 6 - Acting CV

Module one - Explain - An acting CV is similar to any CV - It is where you list all your work from TV, film, Plays etc.

Sometimes roles you apply for will ask for an acting CV to be sent to them via email. Only send your acting CV with your home address if it is a trusted source, though it isn't an essential requirement. It should have your headshot at the top with all your measurements, eye and hair colour as well as links to work you have done. Your past projects and projects you have coming up, list them all down under sub categories - Film - TV - Web - Plays - Corporate jobs.

Module two - Keep a record

What I like about keeping a CV is that you can be busy doing projects simultaneously and lose track on what you have been doing. It is very useful to keep an up to date CV so you can see what you have done over time.

Module three - Sending it off - You can now start to contact agents too! This is one method of getting a new agent (the full details of what and how an agent can help you is in chapter 8). This means creating an introductory email - You can use this one as an example:

Email template:

My name is (your name), and I am an actor based in (your location), (If you know of anyone in the industry who has a good track record ideally behind camera, put their name here)

Put down any projects you have done recently here and about to do.

Explain why you are looking for new representation, and if you have a contact in the industry add that they referred you. Or how you came about this agency and why you would be a good fit. This is also a good spot to mention any projects you have accomplished worth them knowing about that can raise your profile. (I have X amount of followers, I was in this show/advert etc) And any other talent you feel like adding.

You will find my CV attached for your perusal, and the link to my showreel.

I hope this email finds you in the very best of health.

SHOWREEL

Any footage you have so they can see your acting, input the link here so they can click and view instantly.

My Best Regards

-Your name here-

L: Location

T: Mobile

S: spot light pin if you have one (next chapter goes in to this)

E: Your email address

W: Website of all your pics and videos etc.[OBJ]

[OBJ]F: Facebook or other social media [OBJ]

[OBJ]

Chapter 7 - Spotlight

Module one - Define Spotlight

Spotlight is the UK's leading casting resource, it has over 60,000 performers on the site. Ranging from actors, actresses, child artists, presenters, dancers and stunt artists. They have thousands of production companies, broadcasters, ad agencies and independent casting directors and use spotlight as their number one casting resource. It is the bible for the business.

Module two - Why you should be on spotlight

They are pretty much the stamp of approval of being a professional actor in the UK. Agents usually only take on actors that are on spotlight.

The reason is because to get on spotlight you need to have gone to either an acting school or have at least 3-5 paid credits for talking parts. With the processes I have shown you, it is a great start to getting you there. As Jim Rohn said, *I can't do your push ups for you, you do the work you will get the results.*

Chapter 8 - Getting an agent

Module one - What is an agent?

An agent is a person or company that has connections to the industry that will find you work that you may ultimately not find yourself and arrange castings for you.

Each agent differs from one another and they may well have different contacts.

Module two - Finding an agent

There are a number of routes to go down when you first start out. It is highly unlikely you will land one of the top 10 agents in the UK, though it's not impossible. If you don't knock on the door it will never open.

If you are on the acting websites you may come across talent agencies that are looking for actors. The agencies may be brand new and have just started or have only been going for a couple of years. As they are new they are more likely to take you on.

If you google agents near to where you are you will get a good list to begin with.

Have an email that you have prepared to send with all the details of your showreel, headshots, acting CV and a description of what you're looking for, what you have done recently and how you think this particular agency can help you to achieve your goal.

Try to have a sit down with an agent and pick their mind so you can see first-hand what they are looking for and what the do's and don'ts are.

Module Three - The Differences

Many agents specialise in particular areas. For example, they can be solely a commercial agency so they get you seen by casting directors who are only looking for actors for commercials or corporate TV work.

Other agencies can be both commercial and film.

Actors will find it frustrating when they have had no castings for six months and haven't done anything acting related.

For me it is vitally important to be acting by whatever means possible. It can be very painful when you have been busy then for you to experience a long period where nothing seems to be happening. Personally I felt as if I wasn't growing or

progressing, I was losing momentum. If you're not growing, your dying. Refer to training or acting websites to keep you immersed and your mind fine-tuned and ready to be used at all times.

Module four - Contracts

Each agency has their own terms and conditions.

Part one - Commission

They will have their own commission structure so you know up front how much they will be taking once you are booked on a job. If an agency takes 20% you will receive £8000 on, say, a £10,000 commercial. Less when VAT is deducted.

This commission structure can change within the agency depending on the kind of work they will find for you. They may take 20% for commercials but only 15% for a play. This will be identified in your contract so take a careful look and make sure you're happy before agreeing their terms.

Part two - What you're allowed to do contractually.

What is important to consider is that some agencies may not agree with you working with, for example, an extras agency. So be sure that if you sign to an agent and most of your work is from being an extra then you may have to consider another source of income.

An agency might not want you looking for your own projects and if you do find your own work they will still require their commission!

However there are agencies that are happy for you to do both and you can carry on being proactive and not wait for the agency to line up castings. I have seen it time and time again of actors waiting for their agent to call and if they hadn't landed the first few castings the agent may well put them at the lower end of their list and then they are in danger of being forgotten.

Module 5 - Notification of casting

Part one - The notification

When you get a casting - usually via email of an invite - it could be to check your availability, though they do ask you to let them know days ahead if you can't do castings as you may be booked on another job or away on holiday etc. They will presume that you can make it and confirm that you can attend. For more niche roles that you have a particular skill set for, they may call you directly to share further details as the pool of people going for the job is much smaller so they want to make sure you, being there client, have a better shot of getting it.

Part two - Getting there

You will find that castings are scattered all over the city, so best to plan your journey with at least 20 minutes extra time to get there. I have used my GPS and still find some of these castings hard to get to. They can be hidden in plain view. The last thing you want to be is late, flustered and rushed in to be seen. That's not going to help you with your chances of landing the role.

Part three - Casting

There are a few different types of castings. There one the ones where you have an open slot and they have invited anyone and everyone. You walk in, fill in a form and then wait for the first 10-20 people to be seen, this can take an hour or more. If your agent sends you an email to say come between 10.00-14:00 be prepared.

If you're given a specific time, you will likely be seen very quickly and if they are running behind it will only be for a short time.

There will be times you have castings with other actors who are also waiting, this can be because it is a commercial or a project with at least two people. They will pair you up so they can see an exchange of dialogue between you for the camera.

Castings are very varied and you can be asked to pretend to be on a boat whilst playing with a stick and juggling balls or they have you in a scene where they want you to impress an imaginary woman. Yes, that's just one of the odd castings I have had to do.

Part four - Hearing back

So you have left a part of yourself behind on camera doing something you could never have imagined yourself doing and possibly looking ridiculous! Now what?

If the work came through from your agent, you may get feedback from the casting though this is rare if you don't get the gig. You shouldn't ever take this personally. There are so many factors involved in decision making that it isn't worth a second thought. Learn from each experience and move on.

If they are interested in you, the agent will most likely call you to pencil you in for the project and ask you to keep those dates free.

The terminology of pencilled is that they like you and they want you provisionally but maybe there is another actor they are also interested in. There could be a number of reasons for the pencil, but never the less a pencil is still a good thing. Once the end client has made the decision and you have the job, the agent will either call or email you to confirm the booking.

Chapter 9 - Getting a Voice Tape

Module one - What is a Voice Tape?

A voice tape is a combination of different styles of speech for different mediums. I can have a snippet of 25 seconds of me voicing an ad for a large company, 20 seconds of giving an introduction to a TV show and 20 seconds of me doing a talk for a Documentary. It all depends on the quality of your voice and your own comfort zone.

Module two - What is it for?

A voice tape is to show off to potential clients who need someone to promote a particular product.

This can be for commercials you see on TV, online, for Films and Corporate jobs, even Documentaries and audio books. There is so much work out there and it pays fantastically, so I wouldn't leave this for 2-3 years like I did! You want to create as many avenues for work as quickly as possible.

Module three - Making a Voice Tape

Part one - Going to a professional

A professional set up will have a team, usually someone to produce and organise and pick scripts that they feel works best for you. They have their own studio, this can prove expensive. However the quality is great and they know their stuff. Always look for reviews or find other actors who have used them or ask actors you trust where they got their tapes done.

Part two - DIY Time

You could do it yourself, if you have the equipment and a very quiet space. The tools necessary are cheap and effective so there is no reason why not. It will take a little more prep time on your part and you may need someone to help out as a second ear.

Module four - How to apply for jobs?

There are a few methods and I will break them down into parts.

Part one - Your acting agent may have contacts for voice over work and will contact you as they do for acting work. When they do contact you, they may ask for you to do a rough recording for a client. Because it is so much easier to record yourself saying a sentence in your phone and sending it as a file instantly. If they like you, they will pencil you in and set a date and time. Once confirmed your agent will confirm details.

A voice over agent is vital. They will be just that, for voice over work, and as it is their speciality they will have all the contacts in that field.

Example - Swahili anybody?

I had a job that came up one-night needing someone who could speak Swahili. My CV said I had a basic knowledge and they needed someone the next morning. My agent had the producer call me. He was happy and my agent confirmed my booking. Simple as that! I had to do prep work that night to catch up on the fact that I hadn't spoken Swahili for 12 years but that is the job, being able to adapt and act!

Part two - Acting sites

The same sites that you find work as an actor will often have voice over work to, they will advertise what they are looking for, and give you a character breakdown. With these jobs, you may be given the opportunity to record yourself and send it along with your cover letter. It's up to you how you want to interpret that character. As it's just your voice that is required find somewhere quiet and have a few attempts until you feel it's the best you can do.

Chapter 10 - Getting a Voice over agent

Module one - How to get a Voice Over agent

The process is very similar to getting any agent. There are agencies specifically just for VO work. If you type on your chosen search engine Voice Over Agents you will see a whole list of agents pop up. On their site they will have a contact page. Get their email and get your voice tape over to them along with your acting CV and anything you have done with regards to voice over work. You may have been in a position to have been approached or recommended by someone within the industry, use every opportunity that comes your way as you may not see another one for a long time.

Module two - When you hear back!

Each agent will have their own style, from my experience I have received an email to saying I am on their books once I had sent them my tape. That was it. Though I never heard from them since. I would suggest always following up so as not to be forgotten.

Chapter 11 - How to train as an actor?

Module One - The types of training

There are three main types of acting training you can pursue:

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Part one - The conventional route.

Most people go to drama school - drama school is an institute that is usually full time that will take you through all the processes to prepare you for your acting future. Try to have a drama school interview. The course can be costly but if it's your first degree, and depending where you are, you can possibly get a student loan or a scholarship.

Part two - Part time drama school.

A drama school that you can attend to fit around your work schedule. It is more cramped because you don't have the flexibility of time. However this is a great alternative to committing full time.

Part three - Pick and Mix.

Then there is also ad hoc or bespoke training - You can find acting courses for specific areas like voice and movement, accent training, audition techniques, stage acting, screen acting. You can take on courses as you progress, it isn't a sprint and it will take a long time to master this craft.

Part four - Online straight to your home.

The online world has opened up for you getting top notch training from some of the most talented actors in the world and you don't even need to leave your bedroom.

Whichever you choose out of these options depends on your current situation and how far out your comfort zone you are willing to go. This I can't decide for you, but having the options allows for you to have a realistic overview of what is possible.

What is an acting website?

An acting site is where actors can show who they are to potential casting directors, directors or producers. It is important to have all the details filled correctly because the casting team will be looking to fine tune the thousands of actors down to a hundred or so. The sites will usually ask for measurements, eye colour, hair colour, hair length and body shape. It's a short cut for agents as they can tell immediately your height and age for the character they are looking for. Once their search has filtered through they will see the actors' profile. A profile will start with your picture and your details. They will view your showreel and they will be able to see what your past and current projects are.

Some projects do not pay anything, they may just cover expenses. The acting sites should indicate this. This means you can choose to receive both paid and unpaid projects and you will be notified accordingly. If you're first starting out then you may be more inclined to work on the unpaid projects so you can gain experience and material for your showreel. This may not be an option for you depending on where you are based, if so you will have to go to these sites manually to check projects that are advertised. I would advise putting reminders in your phone to check so you don't miss out on opportunities.

From the projects advertised the fees vary. It all depends on what it is they are looking for, from the type of level of actors they require to how much acting is actually needed for the project. You may get a project where they just need someone to hold a phone and push a few buttons.

With sites like these they have their own payment structures so have a look around and see which one resonates with you. If you would like me to have a look I would be happy to help validate the site if you are uncertain.

Congratulations! You are in the rare group of people who actually finishes a book that's to do with self-development. Please stand up and shout in the air... Yes, yes yes! Watch out acting world, I am going to explode on to the scene as I have the persistence, the confidence, the tools and strategies that will allow me to dominate this industry and I will be heard.

As Ford once said if you believe you can or you can't. Your right!

As a results coach, I strive to understand myself and people every day. This has allowed me to lead my clients to be leaders in their own lives. To find their purpose, have clarity and take control of all areas of their lives.

As you embark on this exciting journey there will be beliefs and values that may be holding you back which may impede on your advancement. If you would like to surpass this at quantum speed please visit my site www.alexrosetman.com for personal coaching within this area.

If there is a particular area you would like further explanation or you need further guidance, please email us at teamcoach@alexrosetman.com

Alex Roseman has also written "21 Actions" a book to help with the 7 key areas of your life. You can find it on Kindle or by visiting UPW Previews where he is a lead trainer and international speaker. www.upwpreview.com

Thank you

I initially wrote this book for a potential online program to help people to break into acting. The process of actually getting this structure together took many an early morning and lots of scratching my head to pull out the memories from so

far back. It was a new process for me, and though I felt as if I was kicking and screaming throughout. It taught me the art of being able to take the complex and having the capabilities to simplify it.

If it hadn't been for my friends and family, I wouldn't have made it through the dark times and have the power to pull my way out. I thank my my friend Carl Coddington, being part of the idea of creating an online course for me to write this book in the first place and my first editor Alexandra Tuti for taking on the task and getting on it straight away and my father for being so engrossed in further editing this book that he missed his dinner!

The more I go through life, the more I realise how important a strong team of people around you who believe in you is essential to your success.

My big thanks goes to you, the reader. Without you picking up the book, the strategies laid out would stay with me and there wouldn't be any ripple effect of you the actor/actress living out your dream.

Peace and love
Alex Roseman