

## performers biz clean sweep

- I have clear career goals and a strategy for pursuing them on a daily basis.
- I know and can articulate the image/message I want to convey as a performer.
- My profession regularly inspires me.
- I am proud to tell people I am a performer.
- I have pictures and resumes that I love and that represent me perfectly.
- I fully enjoy the audition process.
- I always have audition clothes that make me look great, are consistent with my image and are pressed and ready to wear.
- I keep record of all my auditions and interviews. I know the names and follow up on all of them.
- I fully enjoy the interview process.
- I have a direct and winning answer to the questions: Why are you here? What are you doing? and How do you see yourself in the business?
- I regularly speak to people who can help advance my career? I am comfortable making requests and asking for referrals.
- I am confident of my audition skills in the performance area I have chosen. I get coached when necessary. I am always satisfied.
- I am confident of my performance skills in the performance area I have chosen. I know what I do best and I do it well enough to get paid for it.
- I stay in regular communication with virtually everyone I have auditioned for or worked with.
- I have appropriately thanked everyone who has contributed to the advancement of my career.
- I see or am familiar with the area of performance I am focused on. (films, theater, TV, commercials, dance...)
- I have a strong networks of friends in the industry whom I share resources, strategy and support.
- I am pursuing a performance career completely by choice, because it brings me joy personally and professionally. I accept the challenges fully.
- I have a record keeping system for auditions, appointments, tax deductible expenses and correspondence.
- There is no us/them with me in the industry. I clearly work with them in an ongoing way to discover the best way to work together.

\_\_\_\_\_ Number of true (20 max)

# Performers phone call script

## SUBTEXT

This is your most important tool in developing your phone call technique. All the cold technique and languaging in the world will be ineffective if you are undermined by your subtext. If you can't live it yet, act it!

## BASIC SUBTEXT

*I'm a busy professional actor. This phone call is one of the tasks in my business today. I've got five minutes to get back to them before my next appointment. I'm getting back to them regarding such and such. I have a relationship with them. My action is about taking it to the next step. It is a benefit to us both to work together. (Let's find out if it's a good match.) i.e. I'm an actor. They're an agent who represents actors. We need each other.)*

## SAMPLE LANGUAGE

(These conversations are not linear, but give you a sense of openings and responses. All the language implies a relationship but does not lie about one. Italics are the office dialogue.)

*Allan Applegate's office*

**Hello, Penelope Brackett for Allan.**

*(Not, Is he there? May I speak to Allan?...)*

*Is he expecting your call?*

**Yes.**

(Period. Keep it simple, direct, businesslike. Don't add anything you don't have to. He is expecting. You told him in a letter, round, call...)

*What's this in reference to?*

**I'm getting back to Allan about setting up an appointment.**

*(show...)*

*Does he have your headshot?*

**Yes. I'm calling to set up an appointment.**

*(subtext- We're well past that point.)*

*Does he know you?*

**No, this is our first appointment.**

*(re show- No, he's seeing my work for the first time. Subtext-he's wants to get to know me.)*

*He's busy now. (...in a meeting, on a call,...) Can I have take your number?*

**Just let him know I called and I'll give him a call back tomorrow morning.**

*(option- Is this afternoon a better time for us to speak? Say, three o'clock?)*

*He'll call if he's interested.*

**Thank you.** *(subtext- He will be.)* **Please let him know I called.** *(subtext- he'll want to get back to me.)* **What's your name?** *(warmer, interested in him/her, always get a name. Bottom line objective for call is to initiate a relationship and this person will be helpful. It will make the next call easier.)*

*Betty.*

**Thanks Betty.**

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Allan Applegate's office.

**Hi, Is this Betty?**

Yes.

**Hi, Betty, I spoke to you earlier. This is Penelope Brackett. May I speak to Allan?** (subtext: Of course, he wants to talk to me.)

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GETTING ALLAN

Hi, Allan Applegate.

**Hi, Allan. Penelope Brackett. I dropped you a note last week regarding getting together. I just finished Mama Mia at The Holly Theater to great reviews and audiences. I'm looking at the most of it and I'd like to talk about working together. Can we set up something for next week?**

(Name reference point, from letter- mutual contact, specific training, job, background... and request. Subtext: *You are exactly right.*)

**I'm the one with the short, sexy, brilliantly entertaining scene.**

*I'm not setting up any appointments (...seeing anyone new...) It's slow.*

**I understand. But since it's slow, can we steal the time while you have it and you'll know who I am when business picks up.**

I'm way too busy now to set up a meeting. I don't know my schedule.

**Got it. Look, I'm auditioning in the neighborhood on Wednesday. I'll stop by and if you have a minute We can talk.**

#### **More tips:**

Be prepared for the agent, CD or director to answer their own phone.

Don't call your show a showcase.

Don't say, *I sent my headshot or picture and resume, and I want to set up ... or I just wanted to see if you got it.* It says, you don't have a relationship and to see if they got it is a waste of their time and not a request.

Get beyond policy into relationship! You are not "one of a thousand actors". They are not "one of a thousand agents or casting directors. You are unique individuals. Get to know one another. Be on purpose. Give something to them.

Keep your sense of humor about the business. (Take your gifts seriously not the business.)

Be willing to hear yes and no. They are not the only date you'll ever get.

## MAKING REQUESTS DIALOGUE

*Hi Barb. This is Penelope Brackett. Have you recovered from the shock? It must be 10 years. I definitely wondered if it was too late to resume the relationship. But I've got to tell you, I'm starting this new business and I just kept thinking about how impressed I've been by your business and I figured you'd be a great help and it would be a good excuse for getting back together.*

*Gosh I hardly know you, but I'm totally charged by your business savvy. Can we get together for coffee to brainstorm new directions for my business?*

*I've gotten incredible feedback and some dollars promised for the project, but we need some big bucks to take us to the next level. Mom, you know I'm cruising for board members. What family or family friends can you hit up as candidates? (What are Moms for?)*

*I'm going to jump to the big favor I called about so I don't lose my nerve and we can chat later. I'm renewing an industry push. You've got some incredible contacts I would love to meet. Can you walk me in the door a couple of places?*

Note: Be prepared to manage them. Don't wait to hold it against them if they don't do as they promised. Assume you'll have to manage them in the task.

Here's some management dialogue:

*Hey, I want to call those two prospective clients you mentioned. Can you give them a call and call me right back on the scoop. Thanks. I'll definitely follow up on that manager. Can you place a call while I'm here in the office and then I'll follow up as soon as I get back to my place.*

## All About Relationships: Doing the Rounds

*It is about "what you know". Unfortunately, if you don't talk to "who you know" they won't know "what you know".*

I originally developed these guidelines for actors, but expanded them to include some examples for other fields as well. Certainly in a tight market like acting you have to take every opportunity to "meet and greet." It is also true for every business that the easiest way to move your career along is to build relationships. Doing the rounds, that is, stopping by, announced or unannounced, is an excellent way to do that. Doing the rounds can be a daunting task, but it's worth overcoming your fear. Here are some tools for developing rounds as a relationship building skill:

1. Have your tools ready: picture, resume, portfolio, references, work samples, video...stationary and great pen to write a note to them, notebook, index cards or palm pilot for your notes. (You may also choose to bring some "gift"-i.e., chocolate telephones, valentines, Christmas cards, pencils with your name... only if you find it fun and expressive of you and your product.)
2. Consider a rounds partner. Going with someone may make it more fun, and you more human, so that you treat your contact as a peer rather than a superior. (You'll be human with your partner and so carry it over to the professional arena). You can build more comprehensive notes and develop your technique together. You can also introduce each other to current contacts thereby multiplying your relationships. There's built in accountability as well as post round assessment and celebration.
3. Set a measurable goal. (How long/number of stops)
4. Start with someone you're comfortable with. i.e., current relationship, low stakes. (Secondary rather than priority goal), closer to the source. In acting, the stage manager of show, director, producer or even casting directors can be more accessible than agents.
5. Prepare Yourself. Remind yourself that rounds work! Your business is about relationships. You have to take every opportunity to start relationships. Center yourself in your purpose and project.
6. Know why you're there. If possible, have a referral or specific information that makes this particular office attractive. How is this stop consistent with your project? Know who they are and what you want. Have a specific objective for each call.

### POSSIBLE OBJECTIVES:

- To leave a picture and resume for a specific project.
- To get information about current casting or upcoming events.
- To leave a sample product, video or Christmas gift.
- To meet someone in the office.
- To promote an upcoming show/event.
- To rekindle a past relationship.
- To discuss a current business relationship.

Be creative. Set specific relationship building actions for each stop.

## POSSIBLE ACTIONS:

- Names of two people in office.
  - Tell a joke. (Get a laugh).
  - Get or share a personal information (obviously consider what's appropriate).
  - Answer to a question/survey? i.e. Who's your favorite athlete?
  - Note something about the office.
  - Go in as a famous actor (not an impersonation, just a useful bit of subtext) or your epithet.
  - Perform or improvise a short show. I.e. sing Christmas Carols
  - Work with a partner a la Kathy Lee & Regis to promote each other and express your personalities.
1. Remind yourself that the ULTIMATE goal is establishing relationships. NEVER TRY TO GET past SOMEONE ELSE. You never know who you're talking to (and where they are going) Have every relationship LEAD to the next one. It's more fun too.
  2. Immediately, say your name, and what you want. (Say it right away, just in case there isn't much time for anything else.)  
*Hi, I'm Penelope Brackett. I'm here for Jessica Walters.*
  3. Get their names, i.e., "You are? What's your name?." (very important for follow up).
  4. Be prepared to promote yourself. Have a 30 second answer to the question, "Why are you here? And what are you doing?" PRACTICE. (Help them cast you)  
i.e., *I'm focused on NY and regional theater. I recently performed Mary in OUR COUNTRY'S GOOD in Pittsburgh to great reviews and audience feedback.*  
*My name is Penelope Brackett. I work for Brackett Corporate Catering. We handle special events for Cayman Law in your building.*
  5. Be interested in them. Ask questions. Professional or personal, i.e., to recep/cd: How long have you been here? Are you an actor? Are there any great places for lunch?
  6. Get Information.  
i.e., *I understand you cast for Long Wharf theatre. When will you be holding auditions? Is the show still "Misalliance". When will they be casting?*  
*or Do you have an in-house person or do you hire outside for various financial services?*
  7. Design the future. Look to create what's next. Follow-up: interview, reader? sample session? Don't be afraid to ask questions.  
i.e., *Could I audition (or be a reader) for "Misalliance"? We'd like to leave this sample dessert plate and give a call back later in the day regarding an appointment to discuss your upcoming events."*
  8. Post stop, take notes- names, information, agreements, effective and ineffective. An epithet can be helpful for future contacts. (epithet- " phase or word applied to a person to describe and actually or attributed quality")
  9. Be Human. Be in the moment. Make fear and chaos your friend. Look for opportunities to start the relationship. Have compassion for yourself and them. Be willing to make mistakes. Declare it your job to take every opportunity to create relationships and share yourself and your product.

Give something to their day. Make it fun.

# MY DREAM MONTH

## STUFF TO HANDLE

√ !

- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_

## FUN & PLEASURE ADVENTURES

- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_

## PERSONAL GOALS

- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_

## BUSINESS/PROFESSIONAL GOALS

- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_
- ○ \_\_\_\_\_

## FINANCIAL GOALS

- ○ \_\_\_\_\_ \$ \_\_\_\_\_
- ○ \_\_\_\_\_ \$ \_\_\_\_\_
- ○ \_\_\_\_\_ \$ \_\_\_\_\_
- ○ \_\_\_\_\_ \$ \_\_\_\_\_
- ○ \_\_\_\_\_ \$ \_\_\_\_\_

## BREAKTHROUGHS, WINS, INSIGHTS AND RESULTS THIS MONTH

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- ○ \_\_\_\_\_
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## THINGS TO DISCUSS WITH MY COACH

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## GOALS & IDEAS FOR NEXT MONTH

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KEY √ - STARTED, WORKING ON  
 I - COMPLETED, DONE

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# AUDITION MATERIAL GUIDELINES

**NAME**

**DATE**

**CAREER GOALS**

**STRENGTHS**

**DEVELOP**

## AUDITION GOALS

(genre, char. type, dialect)

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

## QUALITIES

(sexy, quirky, dangerous)

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

## MOVIES/TV- ROLES

(right for)

1  
2  
3  
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8  
9  
10

11  
12  
13  
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15  
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17  
18  
19  
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## MOVES YOU

(play, novel, film, TV...)

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

## CHARACTERS TYPES

(CEO villain, romantic lead)

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

## PLAYS- roles

(Right for)

1  
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3  
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8  
9  
10

11  
12  
13  
14  
15  
16  
17  
18  
19  
20

## FUNNY

(play,novel, film/TV,stand-up)

1  
2  
3  
4  
5  
6  
7  
8  
9

## ACTORS

(playing "your roles")

1  
2  
3  
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6  
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9  
10

## PLAY/SCREEN WRITER

1  
2  
3  
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10

## NOVELISTS

1  
2  
3  
4  
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7  
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10

## FOR PERFORMERS

### MARKETING YOUR SHOW TO INDUSTRY- GUIDELINES & TIMELINE

#### CONTACT GUIDELINES

1. Personal contact is always more effective than mailings, most personal contact time and energy allow.
2. In every contact, seek to get or confirm their reservation. If they're not ready to make their reservation as in "have to check my schedule", seek to bring them closer to booking. I.e. I'll fax you a flyer now and call you on Friday to see what day looks good for you.
3. Evaluate production.
  - If you and the show are strong, full steam ahead.
  - If you're strong, but show is not, make it easy for them for them to attend your part. (1<sup>st</sup> or 2<sup>nd</sup> act, host helping them in & out)
  - If show is out of town or inconvenient in town, help them get there or give them extra incentives. I.e. "great vacation weekend, complimentary travel, accommodations, and/or dinner. (Be selective with the extra benefits or look for discounts for travel and other extras.)
4. Prepare dynamic pitch on show. (never a showcase). Get ideas for excellent motion picture marketing.
  - Your role: major qualities, how it helps them cast you.i.e. Sexy, upscale, manipulative lawyer- great model for roles in Law & Order, Third Watch, Soaps...
  - Other actors: opportunity to see lots of talent- see role information
  - The show: What makes it entertaining or moving?
  - The players credits: you, actors, directors, designers (training)
  - The timing: short evening, take in another show, off night (Monday)...
5. Remind yourself and be prepared to remind them (if you get objections to your persistence-unlikely) that this industry is too tight to play it safe. "Don't you want an actor who take risks, who's confident in their abilities and ambitious?"

#### CONTACT TIMELINE

There is no "right" order for choosing mail, phone or dropping by, but remember the most intimate and immediate contact is always most effective. i.e. rounds, phone calls, events.

- When you're cast.
- 2 ½ weeks before: "Mark your calendar, flyer forthcoming."
- 2 weeks before: rounds/w/flyer
- 1 ½ weeks before follow up call (if previous information has all been mailed it may turn into a "heads up" call.
- next day: perhaps round or fax flyer
- 1 week before: follow up call
- Day before or of: confirm reservation
- Contact throughout: reviews, exciting feedback, consequences
- When they come: 2 days later: set up appointment.

When they don't (assume they wanted to) 2 days post show- bring show excerpt or another piece to them.