



PERSONAL MANAGERS' ASSOCIATION

GUIDELINES FOR ACTORS

*TO REFER TO WHEN STARTING OUT
IN THE*
ENTERTAINMENT INDUSTRY

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1. An actor needs to be contactable at all times. It is crucial that you should have a working telephone or cell phone. Keep your cell phone charged and switched on at all times - especially when you are working on a production. In case of an emergency, actors may have to be contacted without any delay - even if it is late at night.
2. If you move, or change a telephone number or postal address, please notify your agent and the production office immediately. This is especially important if you should lose your cell phone. If this happens, please supply an alternative contact number immediately as a temporary measure until your number has been restored / sorted.
3. When you accept a job, please ensure that you understand your contract. Your agent is always around to explain the special terms and conditions that will apply to you when on set. It is your responsibility to check with your agent that you understand what will be expected of you on a production - contractually and professionally.

PROFESSIONAL CONDUCT

Lateness

There are **NO EXCUSES** for being late. If you are scared of oversleeping, you should ask someone to give you a wake-up call. If you have to be at a shoot, studio or audition, try to be at least 10 minutes early. Leave ample time for disaster when travelling. If you get stuck due to unforeseen circumstances, phone the production office or your agent immediately.

It is as important to attend an audition – on time – as it is to arrive on set for a shoot. The casting directors receive a list of actors that are booked for a casting and if you do not arrive they hold the agent accountable for wasting their time. This applies to all castings – including commercials! Studio time and crew cost money. If you do not arrive, you “stole” a time slot that they could have allocated to another actor. Even the so-called “cattle calls” work on lists that they receive from agents. So, if you absolutely have to cancel an audition due to unforeseen circumstances, please phone your agent immediately in order for them to make a formal cancellation.

Be organised

Get that diary, photo's, map book and copies of your CV sorted NOW! Write down your bookings immediately and do not trust your memories too much. (Use your “memory space” for learning lines!) Charge your phones, leave them on whenever possible and check your messages and e-mail regularly. Ensure that you have access to a fax machine or computer - with internet - in order to receive information. The alternative would be to go to your agent or a production office to get scripts, etc – this is often on a daily basis while you are working. Such information would normally be sent to your agent and not be delivered to yourself. The need to be organised and available on your cell phone is therefore crucial.

Transport

Reliable transport is extremely important. You have to arrange your transport before the day of a shoot, voice-over, or audition. Even if you are using public transport, leave ample time to spare to avoid being late. If you do not feel secure about your transport,

have a contingency plan in place as "Plan B" in the event of a mishap.

Please note that it is not the policy of production offices to provide actors with transport – unless you are shooting at a distant location when transport is usually from the production office. If they assist you with transport, this is done as a favour only. If you have a special request for transport, please speak to your agent or the relevant production office in advance. Your contracts usually state that transport can be arranged from a central location – not door to door. Transport must never become an issue on the day of your shoot - especially not on set when you have been wrapped.

Be prepared

You are a professional. This means **always** knowing your lines – both for shoots AND auditions! Take a CV and photo along for ALL castings (except commercials, unless instructed to do so). In fact, keep a bunch ready in your car / bag at all times – you may just bump into Spielberg at the local deli...

Stick to the schedule

If you have been called to shoot, always ensure that you have the latest schedule and make sure that you actually read the document! Remember that you have been booked for a full day of between 10 and 12 hours (this may vary from set to set) and that a schedule can still change on the day of your shoot. It is not etiquette to book voice-overs, etc. on such a day. Leaving set at any time is a no-no. It is not acceptable to speak to just anyone about this - follow the correct procedures and speak to the Floor Manager, First A.D and Production Manager in advance in order to obtain permission to leave set - and only in case of an emergency. It is not your right to leave a set, even if you have to wait for a few hours to shoot your next scene. The leading lady may just collapse and your scene could very well be pulled forward.

Always make very sure that you may not be on call for an outside (OB) shoot if a studio shoot is happening at the same time. Quite often there are two schedules - ensure that you have checked both before finalising any alternative bookings.

The role of the Call Sheet

Everyone on set is guided by a call sheet (or schedule for the day). The call sheet dictates the running order for any specific day and tells everyone what they have to do,

where they must be and at what time. This includes extras, crew, catering and of course cast. Please be where you are supposed to be - as per the call sheet - at all times. No excuses are acceptable - **READ** your call sheet!

Always remember that you are part of a team that could easily include between 100 and 200 people (or more!) on any given day and that the production office may often not be sympathetic if you start asking for special favours.

Being on First Call

If you have been booked for a production, you will normally be contracted on a First Call Basis. This means that you may do other work, but that the first production can override any other production or bookings when they have a change of schedule. Only dates that have been given to them in advance as unavailability days (and noted as such in your contract) will be taken into consideration. Any other plans may well have to be changed or cancelled if a "first call" production has to implement sudden changes.

Good Manners / Etiquette / Professionalism on Set

(This section is for those of you who may not know all these things, but also to those of you who might have forgotten some of these very important points.)

1.

Respect your director, the A.D., Floor Manager and other crew members at all times. Arguing with a director about direction is absolutely unforgivable. Please keep your ideas to yourself and only when you are asked to give suggestions about your character will it be appropriate for you to start a discussion.

It is extremely important to listen to your director. Agents are very often told that an actor does not "take direction". This normally means that the actor insisted on giving his own interpretation without taking notice of the director's input. Remember that you may only see your part of a scene, whilst the director is seeing the whole picture. Your insistence on doing scenes your way may just make you look ridiculous, as you could possibly be completely out of sync with what is really happening in the story. Be prepared to adjust your interpretation, even if you do not agree with this. A director wants the final product and every single actor to look good and would therefore not insist on a specific interpretation without a very good reason.

2.

Always REFRAIN from trying to direct fellow cast members - it is not your place to do so. If a cast member should ask you to run lines, be courteous and help him / her - even if you know your lines backwards. Such a rehearsal can only improve your performance (and your fellow actor's) and this could make a scene - and your performance - a whole lot better.

3.

Very few people seem to know the importance of getting to know the names of the crew members on set. More often than not, a young inexperienced actor calls for assistance with props on set by merely yelling "PROPS!" This is perceived as arrogant and won't get you very far in this industry. If you're on set for more than a couple of days, learn the names of at least the A.D. (Assistant Director), D.O.P. (Director of Photography), Props Assistant, Make-up and Wardrobe people. A shoot is never only about you and your fellow actors - it is a collaboration of talent.

4.

Be sensitive towards the status quo on set. Never approach any lead international actor, unless they start a conversation with you and then make it brief. Be careful when grabbing a chair - always ensure that you have not taken a seat that has been allocated to someone else and never, ever sit on the director's chair! The key to being a success on a set is RESPECT. Know your place and treat everyone else with respect.

5.

Remember that it is not your place to change your make-up, fiddle with your hair or complain about your wardrobe - always respect your Wardrobe Mistress, Hair and Make-up Artiste. If there is a very real complaint you may speak to the appropriate person (like your agent or the production manager) but do not make a scene on set. This applies even more when freelance crew members are appointed for location shoots or on days with a large cast contingency. If you feel that they are not doing your make-up correctly, do not speak to them directly but follow the right procedures. It is never a good idea to shout at crew members, and freelancers normally find themselves in an extremely difficult situation on such days as it is always an adjustment to be on a strange set and to work with new faces whilst recreating an established look.

6.

It is extremely important to take care of your personal hygiene. It is disrespectful to everyone around you if you pitch on a set unwashed and with dirty hair. Take care of your nails, skin and hair at all times and make sure you are shaved when required.

7.

When you have been dressed by a wardrobe person, stay in your costume! There will normally be dressing gowns around to keep you warm. It is disrespectful to change without permission - even if you are cold. It is even more disrespectful to wash your make-up off when still wearing a costume. This may soil or damage a costume permanently. Please be careful when taking off a costume - do not be careless as wiping your make-up on a costume may mean a lot of extra work for the wardrobe department. Be considerate at all times - just think how difficult it may be for the wardrobe department if it's already late and your costume still needs to be cleaned and dried for the next morning.

8.

Bringing family and friends to set is highly inappropriate. Not only does it slow down the shooting process, but it is also distracting to yourself, your fellow cast-members and the crew. Also remember that the production company pays for meals "per head". These meals are booked in advance. Uninvited guests who eat on set will not only push up the production costs, but could also mean that someone else may have to go without a meal. (Child actors are the only exception, as a family member or chaperone would normally be required to accompany the child).

9.

If you are ever late for a shoot - even with a very good excuse - apologise to both the cast and crew members. An apology to the director, A.D. and the production office is even more important. The same applies to being late for a voice-over (a really big no-no!) - remember to apologise to the sound technician, client/s and everyone else in the studio. BUT, if you've made a mistake, apologise once and leave it. If you keep on apologising - profusely and continuously - you'll just make things ten times worse. Say "sorry" en kry klaar!

10.

On some shoots the rule still exists that cast stands before crew in the queue for lunch. This, however, is not cast in stone. Be sensitive! If your scene is not the first one up

after lunch, be considerate and fall into the back of the queue. You may then be invited to move to the front of the queue, but never assume that it is your right to do so. Remember to ask permission when taking a seat at a lunch table - don't just barge in and grab a seat. Always check that it is in order for you to join a party at a specific table (they may be in a meeting). It is better to wait for an invitation before joining the director, producer/s or senior actors.

11.

Many actors still ask permission to change lines in the script on the day the scene is shot. This wastes time and may inconvenience your fellow actors who have prepared their lines as scripted. Queries like this should be made way in advance. Also, if you have any questions about your character, try to get answers before arriving on set. If you get stuck, phone your agent or the production office. It is not a good idea to phone the director or scriptwriter directly - the production office will relay your query to him / her if required.

12.

Do sufficient research when creating a character (or when you are preparing for an audition). Make sure that your research for a character is impeccable - do not leave it till arriving on set. No-one will have the time to assist you with this at such a late stage. When preparing for an audition - especially for an international production - try and get as much information about the director, producers, and the project, etc. Make use of the internet to check details. It may be extremely embarrassing to the casting director if you arrive for an audition - with the director and producer/s present - if a film is being made (for instance) about a specific African country and you don't know anything about the country or its history. (This has happened!)

13.

Most importantly, be prepared! Arriving for a shoot without knowing your lines shows a lack of respect for your director, fellow actors and everyone on the crew - as well as for yourself. This is extremely unprofessional behaviour. You do yourself a huge injustice to be unprepared and this may impact negatively on your own performance, other people's performances and the general morale on the set. **LEARN YOUR LINES!** And do not swear or use foul language when you fluff or get stuck...

14.

If you have been booked for a shoot and have not received a call from the production

office by 16:30, please phone your agent - or the production office - to check your schedule and call time. This also applies if you have been called for a Sunday or Monday. The crew may have an off day on Saturday and leaving it till later than Friday afternoon may mean unnecessary panic. The agents are often told that a production office will phone an actor directly with details and they assume that this will happen. If you don't check in with your agent before the end of a working day, he / she won't know that you may have a crisis. Leaving it till 11 o'clock at night is not a good idea...

15.

If disaster strikes, phone your agent or someone at the production office - even if it is very late at night. It is far better for your agent to be informed about a situation prior to call time, than it is to get a hysterical call from set if an actor has not arrived, or is not at a pick-up point at the applicable time. (It may be a good idea to carry a business card of your agent in your bag at all times. Make sure that this card will be accessible in case of an accident.)

16.

When you arrive on set, please sign the A.D.'s register and also when you have been wrapped. Leaving set without signing is a bad idea, as it may cost you payment for overtime. Also, please make a note if you have done some overtime - write the times down in your diary and inform your agent ASAP in order for him / her to be able to invoice for such overtime. It will help a lot if you have the relevant details on hand in case of a dispute.

17.

Always be polite - to the director, crew, other cast members, extras, catering staff and runners. The runner that you insult today may well become a director or producer somewhere down the line. He or she will never forget the rude behaviour of an artiste. Remember, this is a very small industry and people talk!!! Say please and thank you and treat people in the way that you would like to be treated yourself.

18.

Do not discuss your personal life, etc. with anyone on set. Do not SKINNER! What goes around comes around... Refrain from any close relationships with other cast members or crew members. You do not want to become the target of gossipmongers. The actor or crew member that you share your secrets with may not be the friend or

confidante that you think he / she is.

19.

Do not criticise your agent to another agent or in public. This is seen in a poor light by true professionals who are loyal to their agents. Resolve any problems that you may have directly with your agent.

20.

Please do not discuss your call fee or salary with anyone. People often lie about their fees and this can cause great unhappiness on set. If someone asks you about your fee just say that you prefer not to discuss any financial details - or tell them to ask your agent!

21.

Whatever you do, refrain from changing your looks (however small the change) whilst you are busy with a shoot. Always remember that you are in continuity and that there may be re-shoots. Please wait for rushes clearance (and clear this with your agent or the production office) before making a drastic change like cutting / dyeing your hair, shaving your beard, etc. and **PLEASE WATCH YOUR WEIGHT!!**

22.

Checking your own continuity is the mark of a true professional. Try not to leave the continuity of your character to the wardrobe and continuity people, as they have to attend to many other things. Check your costumes and accessories and attend to small details like removing your own wedding ring and jewellery without being told, and remember (for instance) to ask for a ring if your character is married. The attention to such detail will be much appreciated.

23.

If anything happens on set that makes you unhappy, unsure or uncomfortable, please contact your agent immediately. It is not your job to attend to disputes or problems. Always remember that you are not paid to take risks (do stunts or anything dangerous, etc.) and you have the right to refuse if any unfair demands are made (e.g. sudden nudity, explicit love scenes that were not discussed prior to signing your contract, etc.). When in doubt, phone your agent! Do NOT make a scene on set, rather contact your agent or speak quietly to a production person who will speak to the right party about this.

24.

Look after your wardrobe and props. Always return them to the responsible person. It shows respect to the wardrobe department to hang up your costume when you have been wrapped. Throwing costumes or props on the floor is not good manners. Don't demand respect, earn it! Once again, remember that the wardrobe or props assistant may well become a producer one day.

Never touch any props on set unless you are specifically required to handle them. Whatever you do, **DO NOT EAT THE PROPS** unless you've been told to do so when shooting (and don't nibble between takes!).

25.

The use of a cell phone on set is a huge no-no. On many sets, cell phones may be banned, as well as the use of cameras. It is not your right to take photo's or to make and receive calls on set. Put your phone away till lunch time, or check it when you are between scenes, but please ensure that the use of your phone will not be a disturbance to anyone around you.

If you plan on taking photo's, always obtain permission first. You need to clear this with the production office / their representative on set. You will also need to ask other actors for their permission prior to taking any photo's - even if you have obtained permission from the production office.

26.

If you have to shoot the next day, do not drink, party, get to bed late, etc. Doing this often affects your looks (bleary eyes, red face etc.), performance and energy levels. Catch that beauty sleep...

27.

Be sensitive towards the sound technicians. If you are asked to speak up, do not argue. They are the professionals and your refusal to co-operate may just mean a dubbed scene that never looks as good as the real thing.

28.

Hit your marks and do not cross the lines. If you do not understand what this means, talk to someone who knows and ask for an explanation. If you do your bit, it may just mean that you (and everyone else) will get home earlier at the end of the day. When in doubt about anything, ask! (But do not make a nuisance of yourself.)

29.

Respect your fellow actors - especially those that are your seniors. Know your place. Do not sit down without asking if you may use a chair, or may join a group. Polite actors are popular actors. Remember that you will also become a senior actor and that you would also like to be treated with consideration by your fellow (and especially the junior) actors when you get there.

30.

Remember that you would normally be contractually obliged to keep any information about a shoot or a fellow actor (or the producer/s) confidential. Be very careful when talking to the press, or to fellow actors, family members and friends. You do not want to be slapped with legal action for talking carelessly.

When you do an interview with the press, always ensure that your production office is aware of this and check in advance what you will be allowed to disclose. Remember that all journalists are talking to you because they have a job to do. It doesn't matter how nice they are or how well you know them - never tell them anything in "confidence".

Journalists are not your friends - they want information in order to do their job. Be especially careful when shooting with international stars - what happens on set stays on set!

Lastly, please do not discuss storylines with anyone - if you disclose such information, you may well be found to be in breach of your contract.

31.

Remember that it is not a given that you will be covered if you get hurt on or around a set when working. Do not rely on this, but ensure that you have personal cover and medical insurance if at all possible. And be careful - do not take any risks - ever! No-one has the right to force you to do any dangerous activity on set. You have the right to refuse when in doubt - but make it easy on yourself - phone your agent to handle the situation!

32.

If you have a sympathetic production manager or scheduler, please refrain from asking special favours on a regular basis. These people have to do an efficient job and may well get into trouble if they give special treatment to anyone. Remember that you are part of a team of many people and that it is not fair to "abuse" someone's kindness. Trying to organise schedule changes on set is especially bad, as you are part of a much larger picture and putting pressure on an A.D. in order to leave set earlier, etc. is just not acceptable.

33.

If you meet a director or a producer socially - or even if you are friends with them - never ever talk to them about giving you a part. If they approach you to talk about a character, it is absolutely fine, but please do not embarrass them, or yourself, by talking about work as it may put them on a spot and could make them feel very uncomfortable. It is not a good idea to phone a director or a producer - ever! Your agent acts as the go-between and you should trust your agent that he / she will go to great lengths to promote your talent.

34.

Be very careful of overstepping the line by becoming too "buddy-buddy" with a director, producer, casting director, lead actor or crewmember. Even if someone is really friendly, always try to keep the relationship professional - remember that too much familiarity could well breed contempt in the near future.

35.

Many people in the industry smoke, but this is still not an excuse to be an inconsiderate smoker. Remember that there are just as many people who do not smoke. Treat them with consideration by smoking in designated areas only. Always try to use the ash trays / containers that have been supplied and do not make use of cups, plates, etc. (Remember that polystyrene cups burn very easily - it is not safe to use them as an ashtray.)

36.

It is extremely hard for an actor to concentrate when plotting and rehearsing if a fellow actor is not supportive. Talking loudly when other actors are working is disrespectful. Also, please refrain from chewing gum when working, as it may be distracting to your fellow cast-members. And try not to indulge in garlic or onions before a shoot / show!

37.

Always remember that you have a responsibility towards the other members of the agency that you represent. If your conduct is not professional, it may reflect badly on your agent and fellow actors. You may cost yourself future work, but you could also cost other members of your agency potential jobs. If it is said that an actor from "Agency XXX" is unreliable, difficult or unprofessional, people may not make that very important call to your agent that could have made you or your fellow-actor a huge star...

TIME TO ASSESS

Take a long hard look at yourself. How presentable and sellable are you? You need to look your absolute best whenever you go to castings. This takes discipline and hard work. Stay fit and in shape. Look after your hair and skin. Get a haircut or style that really works for you. Do you like what you see in the mirror? If the mirror likes you, the camera will like you... If you are shooting on a production, it is your responsibility to maintain your general look - take care of your figure, skin and health at all times.

BE REALISTIC ABOUT WHO AND WHAT YOU ARE

If you are 5kg overweight you cannot play a romantic lead that appears in a skimpy costume. If you are 10kg overweight, you cannot play a fitness fanatic. If you are 20kg overweight, you should wonder whether you will be able to do those 14 takes running down a street.

Please accept your strengths and weaknesses and be very realistic about yourself. If you have a character look, you will be considered for character parts and not for romantic leads. Please do not put pressure on your agent to suggest you for a part that you are highly unsuitable for - you will not achieve anything and will just manage to damage your own self-esteem - and your agent's reputation - if you do an audition for the wrong part.

AUDITIONS

When you go to a casting, always ensure that you know exactly what the required look must be. It is pointless to arrive looking like a scruffy urchin if you are auditioning for a company executive. If the brief says "sexy" or "groomed", take it seriously. You must look extremely good when required - not quite looking the part has cost many actors a plumb role.

Also, always remember that an actor would normally not be expected to undress at a casting, unless it has been discussed beforehand with his / her agent and he / she knows exactly what to expect.

It is extremely rude to your casting director not to arrive at a casting, or to be late, or to be unprepared. Such bad conduct will not be forgotten. Remember that you will still have to audition for parts even if you have been around for many years and have played

multiple leads. Do not alienate your casting director!

It is a big no-no to attend a casting just to be "seen" by a casting director or director, when you know that you will not be available for the shoot dates - always double-check that you will definitely be available for the relevant shoot dates when being booked for a casting. It is extremely important to be honest when completing an audition form - do not keep quiet about other bookings or unavailability dates. Be thorough when completing your form and remember that you must mention other commercials that you have done. It is unethical to appear in commercials for competitive products (e.g. to advertise more than one bank, beverage or car).

Do not be flippant about audition forms - these documents have to be taken seriously. The information that you supply on your form must be correct, as you will be held responsible for any information given (or not given!) on your form.

BE MATURE

The reason that most agents do not represent children is very obvious. They do not want to have to deal with actors' parents! There are some actors, though, that never really become independent of their parents. Some parents interfere and try to manage their mature children's careers by phoning an agent or various parties in the industry on a regular basis. It is not appreciated. Please remember that it is also not acceptable for your partner, husband or wife to phone people in the industry to discuss your career or a potential acting job - an actor should be able to speak for himself / herself at all times!

BE ON TOP OF THINGS

You need to take the responsibility for an up-to-date CV and current photo's. Your agent will normally help with typing a CV if you do not have access to a computer, but it is your job to ensure that your resume is kept up to date.

HONE YOUR TALENTS

If you have any special talents (like singing, dancing, etc.) it is important to keep your skills as polished and sharp as possible – at all times. Get active!!

If you have a special skill, it is your responsibility to always be ready to sing, dance, ride a horse or do an accent at the drop of a hat. Agents are often told "I am planning to do something about my skin" or "I am planning to lose some weight". Don't cheat yourself -

planning is not doing. Start today and do what needs to be done!

It is a very good idea to join the Actors' Centre, or an informal group of actors that work together to hone their skills. Remember that an actor should be an eternal student (Stanislavski). Never stop working on your craft and always push your limits. Do not become complacent - ever. Your body is your instrument. You owe it to yourself and your career to keep your body and its various abilities in great shape.

BE RESPONSIBLE!

Please try to get rid of all bad habits. Do what is good for you and your career, and not what's bad or unhealthy. Drinking too much has destroyed many great talents and good careers. You cannot afford to get a bad reputation for this, or the abuse of any other substance. It is NOT OKAY to work like this and it is better to stop now, or never even start this road to destruction.

Substance abuse (even on a small scale) is disrespectful to yourself and your fellow actors, as well as your agent and all crew members. Remember that people who have a bad reputation do not work. Be especially careful of wrap parties, if things start getting out of hand, rather leave. You do not want to be remembered as the actress that took her top off, or the actor who got sick in the bathroom.

It is as simple as that – people in this industry have long ears and even longer memories. It is almost impossible to live down bad behaviour and it is also unfair to your agent to expect him / her to find you work if you cannot be trusted to be sober and professional at all times. No drug is okay, not even dope. You may think that it does not affect you, but this is an illusion. It makes you moody, tired and unreliable. STOP NOW, or never, ever start!

Always remember that it is not cool to use something purely because "everyone else does". If you know that you can't stop with something, please get professional help - you owe it to yourself and to everyone that has to work with you.

BUDGETING

Please do not live as if there is no tomorrow. If you spend your money today, tomorrow is a problem. If you battle to work according to a proper budget, get help from a qualified person. If you prioritise and discipline your spending, your life will be a lot easier and less stressful. Less financial pressure will give you more time and energy to focus on your career, and to be creative. Ensure that you understand taxation and your

responsibilities - talk to your agent if you have any queries.

BE FAIR

If you do your bit, so will your agent. If you look your best, do your best and are positive, your agent will try his / her absolute best to “sell” you as a performer. Never, ever become complacent - remember that you are only as good as your last work and that no-one will remember how great you were or looked in a production five years ago. Even if he / she does not always succeed, please remember that your agent make numerous calls and organise many castings to promote you as an artist. For this you will pay your agent a fee in the form of commission - when you work. This commission sometimes has to cover costs retrospectively (to pay for many of the previous castings that you were sent to but did not get). Please take this into consideration before complaining about paying commission.

COMMUNICATION

Please remember that anyone can make a mistake. If something happens on set, or if your agent or a production office has made a mistake, please be understanding and refrain from ranting and raving on set or anywhere else if you are unhappy about something. Rather phone the relevant person and discuss the matter. This is the mature thing to do.

BE COMPETITIVE

Globalisation has become a fact of our lives. Casting Directors have started receiving resumes and photo's of actors from all over the world. They are willing to travel to South Africa at their own costs in order to be part of some of the productions that are now being produced in the country. Not only will you be competing for a part with your fellow South Africans, but you may well be up for a part against a top Canadian, Australian, British or American actor. We have to raise our standards to keep up!

BE POSITIVE

It is not unusual for actors to influence each other on a set. One negative or volatile person can affect everyone around him and a culture of complaints and general unhappiness can very easily become the norm. Try not to become negative - rather

project a positive energy and spirit to everyone you deal with and soon people will know that working with you is a joy and a privilege. Help your fellow actors, support them and do your bit to ensure a happy set.

Do not complain without a very good reason and try not to listen to negative cast and crew members around you. You must not allow them to get to you – their bitching and moaning is no concern of yours. Why not try to influence them positively for a change!

BE CAREFUL

Many actors have been victims of various crimes and accidents in the past. Please be alert at all times and be careful and responsible. Be especially careful on sets - cell phones and wallets can be nicked by anyone around you. It is your responsibility to watch your belongings. When driving around, always lock your doors and do not leave anything interesting lying around on a passenger seat. Do not stop unnecessarily and arrange to phone someone when you leave set and when you arrive home.

CONCLUSION

It is pointless to moan and bitch about an industry that is not perfect if you are not willing to do your bit to improve the standards in the industry. If your conduct is above reproach, you may have the right to criticise and complain BUT make very sure that your slate is clean.

Let's all work together to make the industry better for everyone that is involved with it. Start a chain reaction and soon the raised standards will be noted by producers, directors, actors and crew members... but above all, by the younger actors that will follow in your footsteps. Remember that you are setting the standards that they may adopt and that they will be looking at you to show them the way. Do not let them down...

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