

StageMilk

ACTING GUIDES

The background of the entire image is a teal-tinted photograph of a laptop on a wooden desk. To the left of the laptop is a glass cup of coffee on a saucer. To the right is a white ceramic mug. A person's hand is visible on the right side, resting on the laptop's trackpad. The laptop screen displays a title card with the text 'THE ULTIMATE SELF-TAPING GUIDE FOR ACTORS'.

THE ULTIMATE **SELF-TAPING** GUIDE FOR ACTORS

A comprehensive guide to Self-
Taping for Film & TV from
[StageMilk.com](https://www.stagemilk.com)



What is a Self-Tape?

A self test, or self-tape as it's often called, is simply a filmed audition (a screen test), but instead of going into a casting director to audition you have to film the scene or monologue on your own. Most self tests are usually filmed at home or at businesses set up to record self tests. They are a fairly new development and they have really changed the way the industry functions. I know countless actors that have booked major TV, Film and Theatre gigs off the back of self tapes, so mastering how to self tape is very important for the modern actor.

This is our extensive guide on how to film a self test, enjoy!

Why do people use self-tapes?

Casting Directors are limited by time and money when it comes to how many people they can see for any given production. By getting actors to film their own self tests at home and sending them in via the internet, they can see a greater number of people for a role. It also means casting directors can receive auditions from actors that may not have been their first preference to audition.

Self tapes are also useful when auditioning for roles in different states or countries. Many Australian and English actors frequently audition for American roles using self tapes.

Self-tapes can also be used to create simple and affordable showreels for actors. Because they are comparatively easy to film (as opposed to a full production quality showreel scene), this means actors can always be updating their showreel with relative ease.

Self-tapes have become the industry currency, and therefore it is imperative you get it right! In this e-book we're going to cover technical aspects of self-taping, and leave the acting part up to you!

What will you need?

Here are the 5 essential elements you will need in order to film your own self-tapes at home.

- 1. Camera**
- 2. Tripod**
- 3. Audio**
- 4. Lights**
- 5. Backdrop**

Which products you get for each will all depend on your budget and your technical capabilities. A lot of actors we speak to fall into 2x categories: they're not super tech savvy, but are keen to invest a small amount of money in a home self-tape set up which they use once a month at most. OR, we speak to actors who are eager to invest a large amount of money in top of line cameras, audio gear and lights, because they will either use their self-tape set up on a weekly basis, and/or they will also use this equipment for shooting headshots, short films, interviews etc. We recommend you take a look at your budget - how much are you willing and able to spend on a self-tape set up? Would you prefer to start small, and eventually upgrade as you get more work? Or do you have some cash to spend before tax time, and want to invest in high quality gear from the get-go?

Also think about how many times per month you are going to be using your set-up, and determine where exactly you're going to set it up. In your bedroom? In the communal living room? Unfortunately, not every house has room for a designated permanent self-tape set up. Most actors find they need equipment that is portable, and can be set-up and packed down easily. The last thing you want is to spend 2 hours before you put your tape down, trying to set up all your gear. You could use those 2 hours to do more work on your scene!





Part 1: Camera

A camera is obviously essential. You're going to need a camera which is easy for you to set-up, operate and edit. Which product you choose will depend on your budget and technical capabilities.

There's no use investing in a \$3000 Panasonic mirrorless camera, if you've got no idea how to use it, and no interest in learning cinematography.

A camera is a solid investment, so you want to make sure you're getting something that you will make good use of, and will last you a long time. You might want to invest in a camera that looks super slick for self-tapes, but also could be something you make a short film with, in which case spending over \$1000 would be totally worth it. But if it's just for self-tapes, a good smartphone will do just fine, or a camera under \$1000.

Let's go through the main specs you should aim for when buying a camera:

- Must record at 1080p or more. (this is referring to the resolution of the video)
- Must have an audio input jack (for your Microphone, which we'll talk about in Part 2)
- Preferably small and lightweight – just for ease of use.
- Preferable if it uses a simple SD card to record on to – some cameras need SSD's, or micro-sd's which will mean you need to grab an adapter to put into your computer etc.
- Be either a DSLR, or a Mirrorless Camera: Mirrorless cameras have the advantage of usually being lighter, more compact, faster and better for video; but that comes at the cost of access to fewer lenses and accessories. DSLRs have the advantage in lens selection and an optical viewfinder that works better in low light, but they are more complex and bulkier. DSLR's are more often used for photography, and Mirrorless cameras for video (but they can also be used for photography). When we're shooting self-tapes we use a Canon DSLR – as the file sizes are smaller and easier to work with, and we prefer the natural colour profile. However when we're shooting our YouTube content, we use a Panasonic GH5 – which is more expensive, and can shoot higher resolution and at a higher bit-rate.



Part 2: Tripod

As long as it has 3 legs, is taller than you, and can fit whatever camera or phone you're using, any tripod will do.

However we wouldn't recommend spending less than \$50 on a tripod – you can find some super cheap tripods out there, but it might only work for 6 months, and then fall apart the next time you go to use it.

Here's what you need to look out for when buying a tripod:

- **Material:** tripods can come in all kinds of materials; aluminium, carbon fibre, stainless steel and plastic. Your carbon fibre tripods are top of the range and cost big bucks (not necessary for self-tapes). An aluminium or stainless steel tripod is going to be a sturdy, and affordable investment.
- **Height:** For self-tapes, you don't need to worry about the minimum height, just the extended height. It needs to be taller than you, when fully extended, so that when you're shooting self-tapes you have enough height to shoot standing up. You don't want to have the camera lower down, and have to point it upwards – that's going to be unflattering and distracting to watch.
- **Flexibility:** You also want your tripod to have some flexibility – the more money you spend, the better quality parts, such as a nice Fluid Video Head, which will make for very smooth pans and tilts.
- **Fittings:** Make sure whichever camera you purchase will fit on the top of the tripod you buy! Check the specs section on the product, or get in touch with some camera experts or salespeople to help you match products.



Part 3: Audio

Just as it's important for the casting director to be able to see you clearly, they also need to be able to HEAR you clearly. We can't tell you how many awesome self-tapes we've seen, but had to crank the volume and stick our ears right next to the speakers in order to hear the actor properly! This is super inconvenient, and not doing you any favours.

Have you ever filmed a self-tape in an apartment, next to a busy road, with an iPhone? You've probably noticed – it doesn't sound great. We highly recommend picking up some audio gear to enhance the production quality of your self-tapes. You'll notice a huge difference, and it will also work in your favour. Just like having a great quality camera is going to make you look good, great quality audio is going to make sound good too.

We really back the microphone manufacturers, *RODE*. They make great quality mics at affordable prices, built for all professional scenarios.

Here's some things to consider when purchasing microphones:

- You've got 2 main options here. You can either pick up a **Lavalier Mic**, or a **Directional Shotgun Microphone**. A lavalier is a small portable mic, which you can clip onto your shirt, or hide underneath your clothing. A directional shotgun mic will sit either on top of your camera, or on a stand nearby. A Lavalier will make your voice sound clearer, richer and louder - as it will be on your body and close to your mouth. A shotgun mic will pick up whatever sounds are coming from the direction in which it is pointing. In an ideal world, I'd say to purchase both if you can, and then you've always got a back up.
- **Which camera you are using:** If you're shooting on a smartphone, you're going to need something that can plug into your phone, if you're shooting on a DSLR, what kind of mic jack does it have? Don't buy a mic until you've decided which camera you'll be using first.



Part 4: Lights

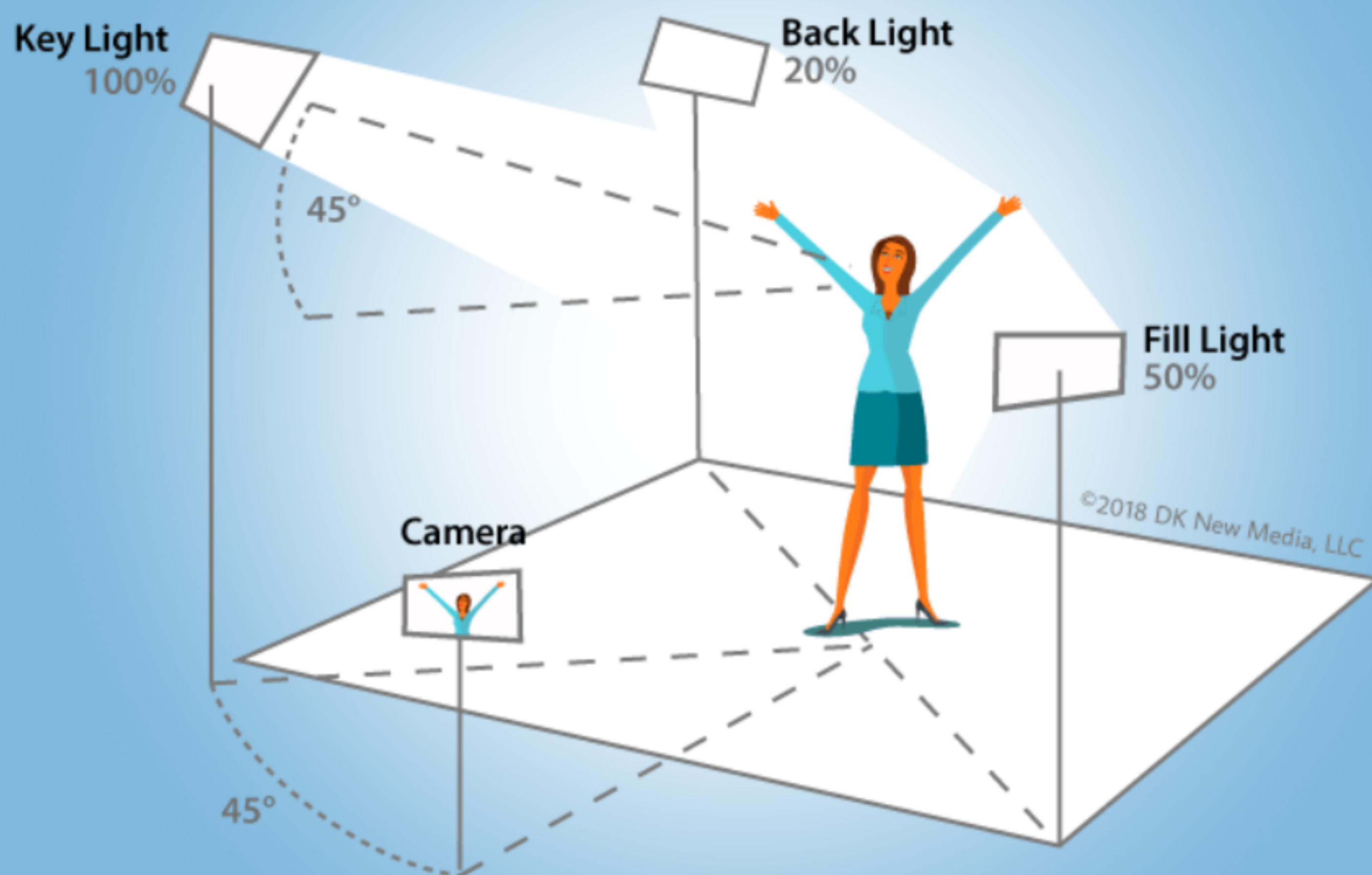
This is where a lot of actors get stuck. And lighting is tricky - gaffers and cinematographers train for years and years in order to master the technique of lighting!

You might think you can get away with simply using a big window, or a bright room, and sometimes you can. But more often than not, using daylight provides more problems than solutions.

Things to consider when purchasing lights:

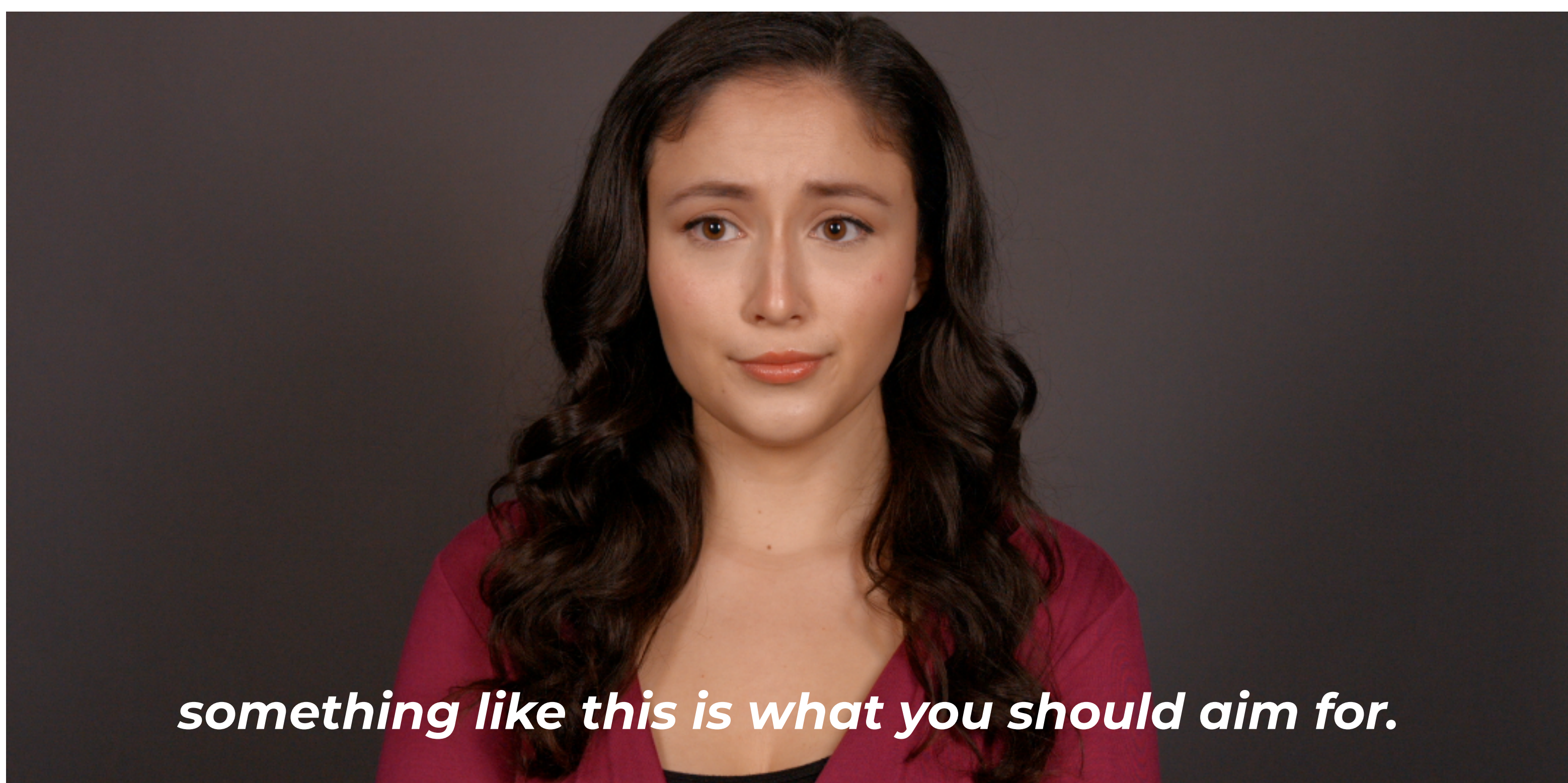
- **Soft:** this is why soft boxes are favourable here - ring lights are harsh, and create odd reflections in people's eyes, whereas soft boxes soften the light, and cast it far and wide for a nice even coverage.
- **Bright:** You can always dim a light, or move it further away - so always try to find the brightest light for value you can.
- **Colour temperature:** you can buy lights that have globes set at a specific temperature – e.g. 3200K, or 5600K, which is warmer, and cooler respectively. 5600K is the same colour as daylight – it is cooler in tone, and bluer in colour. 3200K is more like a warm bedside table lamp, it is warm and yellow in colour. You could use either of these, as long as all 3x of your lights are the same temperature. Or, you could save yourself the hassle and buy lights that are colour temperature adjustable, or bi-colour. Which means you can pick and choose which colour light best suits your skin, your backdrop and your set up.
- **LED Panel or Bulb:** LED panels are incredibly versatile and affordable, but they can be harsh, so you'll want to invest in a soft-box or some diffusion to soften it. Bulbs are cheaper and are what you'll commonly find in soft box lighting kits - some brighter than others, and with different lifetimes. Do your research on what you would prefer to work with.

THREE-POINT LIGHTING



We're going to really simplify self-tape lighting it for you.

- 1. KEY LIGHT:** this is your main source of light and it's going to light the majority of your face/body. Place this first light on one side of the camera, either to the left or right, and either in line with the camera, or further behind (depending on how bright it is).
- 2. FILL LIGHT:** your 2nd light is going to fill in all the shadows that your first light has now created. Seeing as you put your key light on your right side, you're going to have a bunch of shadows on your left side. So you'll need to fill those in with your 2nd light. The intensity of this light should be LESS than your key light. Either turn down the dimmer, or place it further away from you. That way you won't be too washed out, and there will be a few soft shadows which are nice and cinematic.
- 3. BACK LIGHT:** *Optional* A 3rd light adds another layer of dimension to your tapes, but isn't essential. You can place this light behind you, next to the backdrop, or above the backdrop, to give a nice soft glow of light around the back of your head and hair. It looks super pretty, and makes you pop out from the background.





Part 5: Backdrop

And now for the 5th and final element of your set-up - the backdrop. You've got a few different options here, depending on your space and your budget.

Ideally, you want an area that's at least 3x3 metres to shoot against. Any smaller, and you're going to find yourself a bit confined, and not have as much flexibility when shooting.

- 1. Paint a wall:** this is nice and simple – if you own the house or studio you're in, you can paint a wall! Grab a small tin of MATTE paint, and go to town on a wall in your self-tape room! This is permanent solution, and means you don't need to do any ironing, setting up, or packing down. You can choose which colour you'd like, we recommend a nice deep blue, or a grey. White tends to wash people out, and so generally avoid using white.
- 2. Pop Out Backdrop:** If your self-tape set up is in your lounge room, or bedroom, and it needs to be mobile and able to be packed down after each self-tape session, then we recommend you get yourself a pop out muslin backdrop – make sure it's of good quality, and not made of 100% synthetic material. If it's synthetic, it will likely crease when you fold it away, and you can't iron synthetic material, as it will melt. Also make sure it's at least 2x3 metres. Any smaller, and you'll struggle to film within it. To hang, you can either use hooks on the wall, or backdrop stands and clamps. The beauty of these is they fold away nice and small, don't require any ironing if you get the right material, and you can even take them in your suitcase when travelling!
- 3. Permanent Backdrop:** Your other option is a more permanent backdrop set-up which includes either a paper roll, or some other fabric, a cross beam, and 2x stands. Again, make sure you aim for good quality paper, or material that isn't synthetic, as you'll need it to be crease free. If it is paper – you don't need to iron it, if it gets too creased you can just cut off that section and roll out more from the roll. Paper rolls can cost anywhere between \$60 and \$250. Alternatively you can grab a fabric backdrop, or even use a bedsheet, which you can hang from your backdrop stands. Sheets will require ironing before use, or you can invest in a “wrinkle resistant” fabric.

4. One final option is using a blind! I've seen some great backdrop set-ups using rollout blinds! You can head to your nearest hardware store, arts and crafts store, or homewares store, and pick up some household blinds. You can find these at a variety of price points, colours and lengths. The benefit of using a blind is it's easy to roll up and down, you can mount it on the wall, or use a backdrop stand, and it never needs ironing!

What colour backdrop should I get?

We recommend bright blue, navy blue, grey or a deep green. Grey and blue works for pretty much ALL skin types, and it stands out. White on the other hand might makes people look a little pale and washed out, and it's rather uninteresting.



Buying Guide



Now we're going to take you through some equipment recommendations for all budgets.

CAMERA

Smartphone



*\$700US

** The iPhone 11 has incredible video and photography capabilities - if you're on a budget, and thinking of investing in a new smartphone, this is definitely a win-win!*

Canon 3000D/Rebel T6 with 18-55mm kit lens



*\$400US

** An entry level Canon camera which is suitable for amateur video and photography.*

Canon EOS 80D with 18-55mm kit lens



*\$1200US

** This is a DSLR by Canon – but the 80D is maximised for video usage. It has a flip out view screen – which is very handy.*

Panasonic Lumix G7 with 14-42mm kit lens



*\$750US

** This is one of Panasonic's predecessors to the GH5, so it's also a great little camera, at a better price point. You can definitely shoot self-tapes on this camera, and maybe even still some low budget short films etc.*

Panasonic GH5 with 12-60mm kit lens



*\$2400US

** The most expensive of the bunch the GH5 is great for short films, docos and even low budget feature films as it shoots 4K footage. So if you're looking to invest in a good quality camera for multiple uses, this is a great option.*

All prices are approximates, make sure you hunt around for the best deal from reputable sellers.



TRIPOD

Manfrotto PIXI Smart Mini Tripod



*\$35US

** includes a universal smartphone clamp with multiple 1/4" thread attachments, allowing it to be used with a wide variety of devices.*

Dot Line Gizmo Mini Tripod Field Kit



*\$40US

** If you need that extra height when mounting a smartphone to a tripod. Adjustable height tripod or monopod expands from 2 to 52"*

Sunpak VideoPro-M 4 Video Tripod



*\$70US

** An affordable and reliable tripod (Height Range: 23.1 to 65")*

Manfrotto 290 Xtra Aluminum Tripod



*\$180US

** This is a fantastic tripod, it's sturdy and reliable. It offers a minimum shooting height of 15.9" and a maximum height of 67.5".*



AUDIO

Rode VideoMic Me

Directional Mic for Smartphones



*\$60US

** A compact and lightweight directional microphone that connects directly to the iPhone TRRS microphone/headphone socket. It has a flexible mounting bracket and will accommodate a wide range of smartphones.*

Rode smartLav+

Lavalier Mic for Smartphones



*\$80US

** An entry level Canon camera which is suitable for amateur video and photography.*

Rode GO System Kit

Mic and Wireless System



*\$280US

** With a Rode Wireless GO compact wireless system and a Rode Lavalier GO mic, this kit is optimized for absolute ease of use. The wireless system means you won't have to worry about cords getting in the way, or synchronising sound later.*

Rode VideoMic GO

camera mount shotgun mic



*\$100US

** A compact and lightweight shotgun microphone which mounts directly on top of a DSLR or Mirrorless camera with a hot shoe mount. It is battery powered, and plugs into the mic/headphone jack on the camera.*

Rode VideoMic Pro+

camera mount shotgun mic



*\$300US

** A compact and lightweight shotgun microphone which mounts directly on top of a DSLR or Mirrorless camera with a hot shoe mount. It is battery powered, and plugs into the mic/headphone jack on the camera. Unlike the GO, this mic has controls to manipulate the input.*

Whatever mic/mics you choose, will depend on what camera you're using. We use both the RODE VideoMic Pro+ as well as the RODE Smartlav+ when shooting self-tapes.



LIGHTS

Neewer 450W LED Softbox Lighting Kit
5500K, 2x light kit



** A budget-friendly setup - you can find lots of similar packages online for similar pricing. These kits are a good starting point if you can't afford to spend hundred of dollars on lights.*

GVM 800D-RGB LED Lights
Bi-color, 3x light kit



** A budget-friendly setup with color and power options, stands, carrying case and diffusers included.*

Neewer 660 LED Lights
Bi-color, 2x light kit



** Another affordable lighting kit with light stands, diffusers and carry cases.*

Aputure AL-M9 Pocket On-Camera LED Light



** A smaller, cheaper option: Pocket sized LED fill light. It is incredibly compact and lightweight, charged via USB, and mounts directly on to DSLR or mirrorless camera. You could also purchase a small stand if you wanted more flexibility. This is a great little light, but won't offer same brightness as the others above.*

Aputure Amaran HR672C LED Flood Light
Bi-color



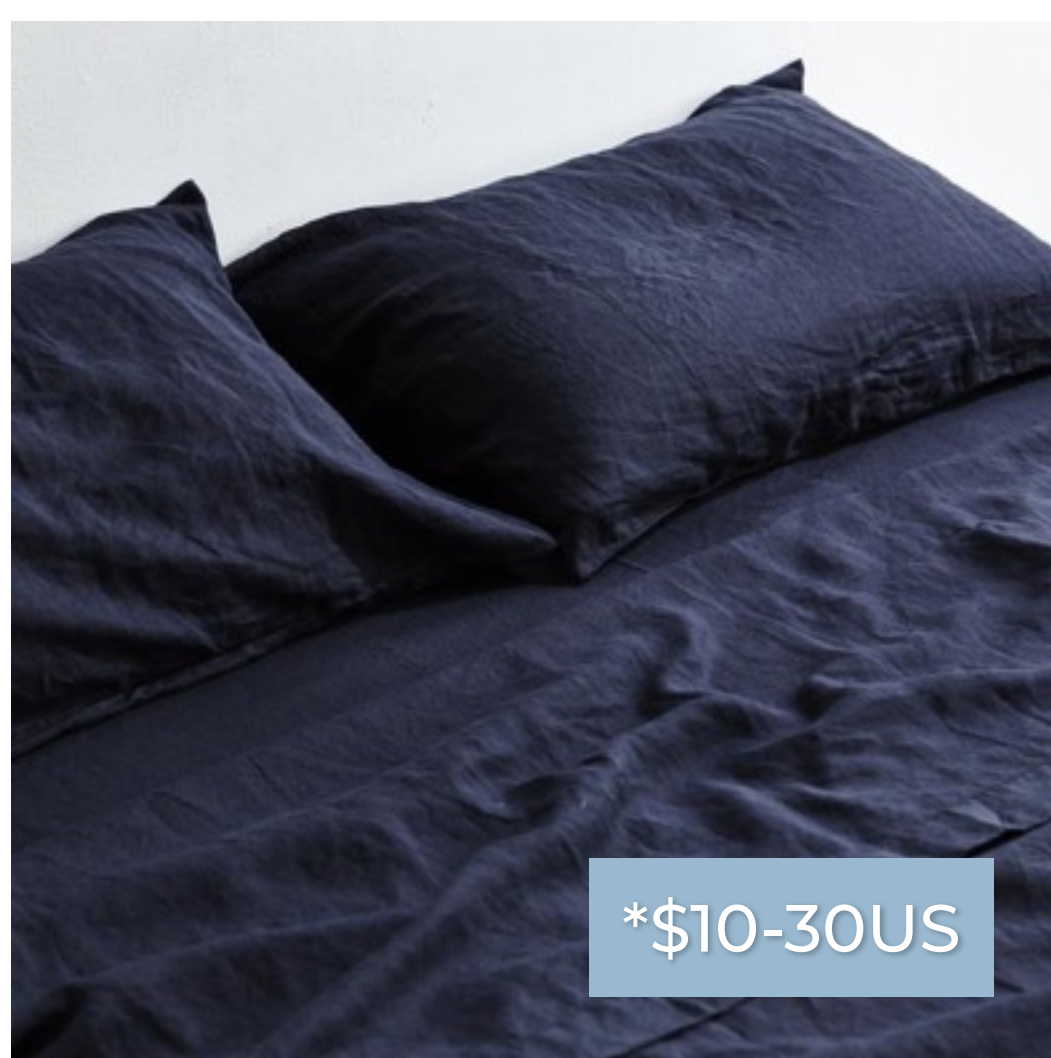
** An LED panel that uses CRI 95+ rated LEDs to render colors with precision and accuracy. Color temp is variable from a warm 3,200K to daylight balanced 5,500K for flexibility and ease of use. It also features wireless control of brightness and colour via a remote. You can purchase these in kits of 2 or 3 with stands.*

Some of these lights may not come with their own stands, so you may need to order them separately.



BACKDROP

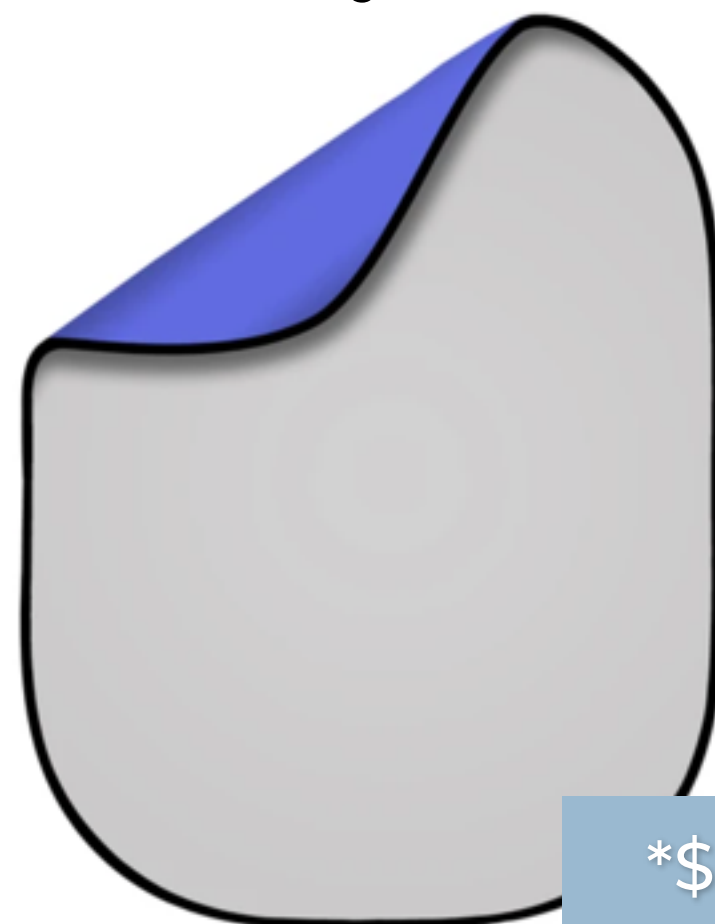
A bedsheet!



*\$10-30US

* The cheapest of all our options, but definitely require the most work - as each time you have to tape, you'll need to iron it and make sure it's COMPLETELY wrinkle free. Alternatively, if you have the space, you can leave it hanging up permanently.

Double-Sided Pop-Up Background Grey/Blue



*\$55US

* This backdrop is double sided, folds away nice and small and is great for travelling. No ironing required! You'll need to either hang with hooks, or get a backdrop stand kit.

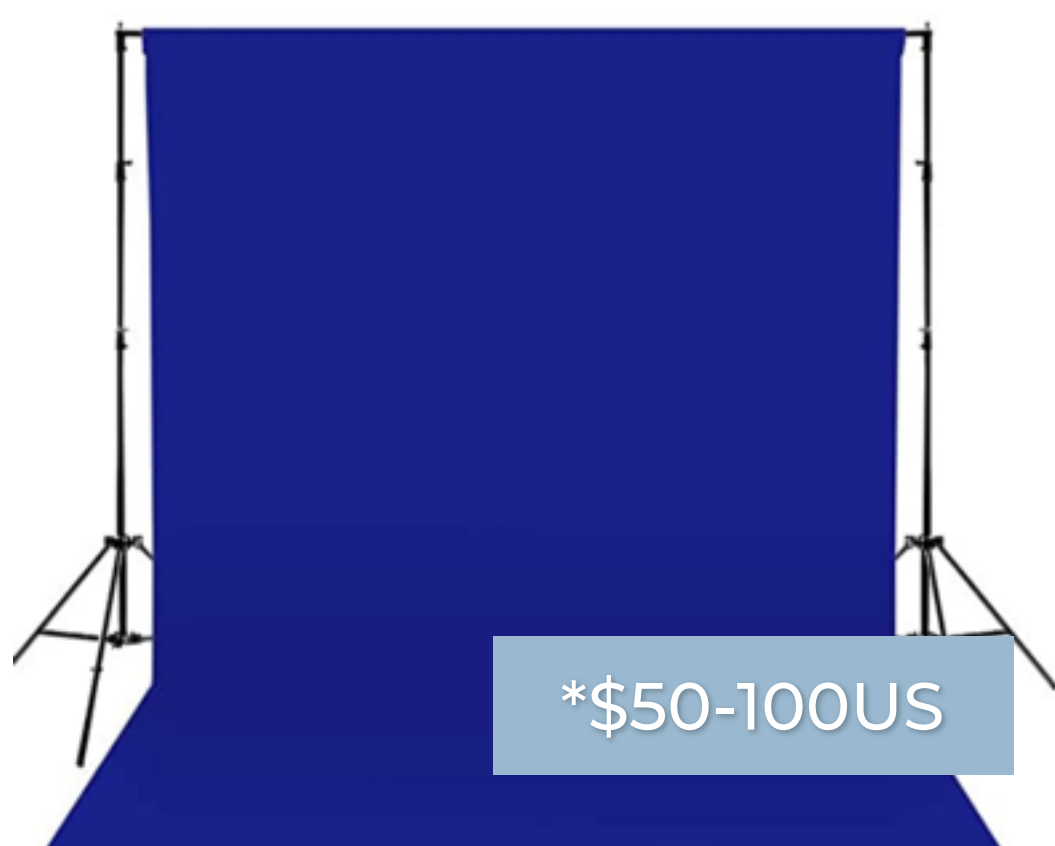
Colored Paper Roll Backdrop



*\$80-200US

* This requires much more room, and a backdrop stand system. You can purchase paper rolls from various vendors in plenty of colour options. The great thing about paper rolls is they don't require ironing, and if it gets dirty, or creased, you can just cut away that length and roll out more.

Fabric Photography Backdrop



*\$50-100US

* Be careful when purchasing fabric backdrops. Make sure it's cotton, linen and NOT synthetic. Some vendors claim to be wrinkle resistant, and in fact, it's not. So do your research and find a reputable brand. Alternatively, use a sheet!

Backdrop Stands



*\$80-200US

* Regardless of which option you choose, you'll need a backdrop stand and some clamps to hang your backdrop. There are various kits available, make sure it's sturdy enough to support the weight of your backdrop, and wide enough.



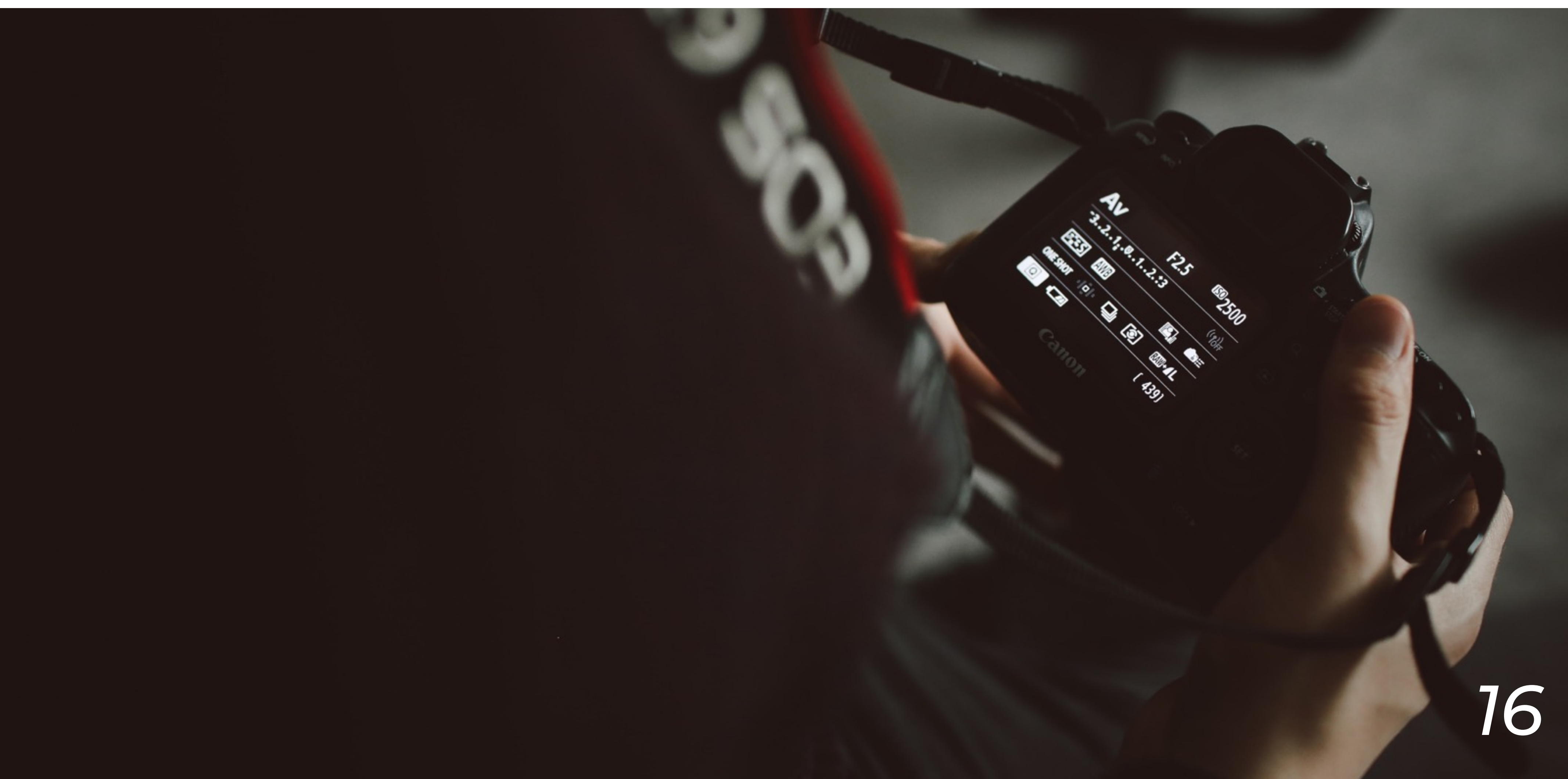
Shooting Guide

Now you've got the gear, we're going to take you through the basics of shooting a great looking self-tape.

Set-Up

Set up the 5 elements of your self-tape shoot: Camera, Tripod, Audio, Lights and Backdrop. Always give yourself plenty of time to do this, the last thing you want to be doing is rushing and then having to act your pants off.

Set your lights to your 2 or 3 point lighting system we covered earlier in this ebook, and place your camera and tripod directly in front of the actor, approx. 6ft/2metres away. Finesse the lighting and camera positions and settings to find the most flattering image. You might want to watch some lighting basics YouTube tutorials etc. to help you.

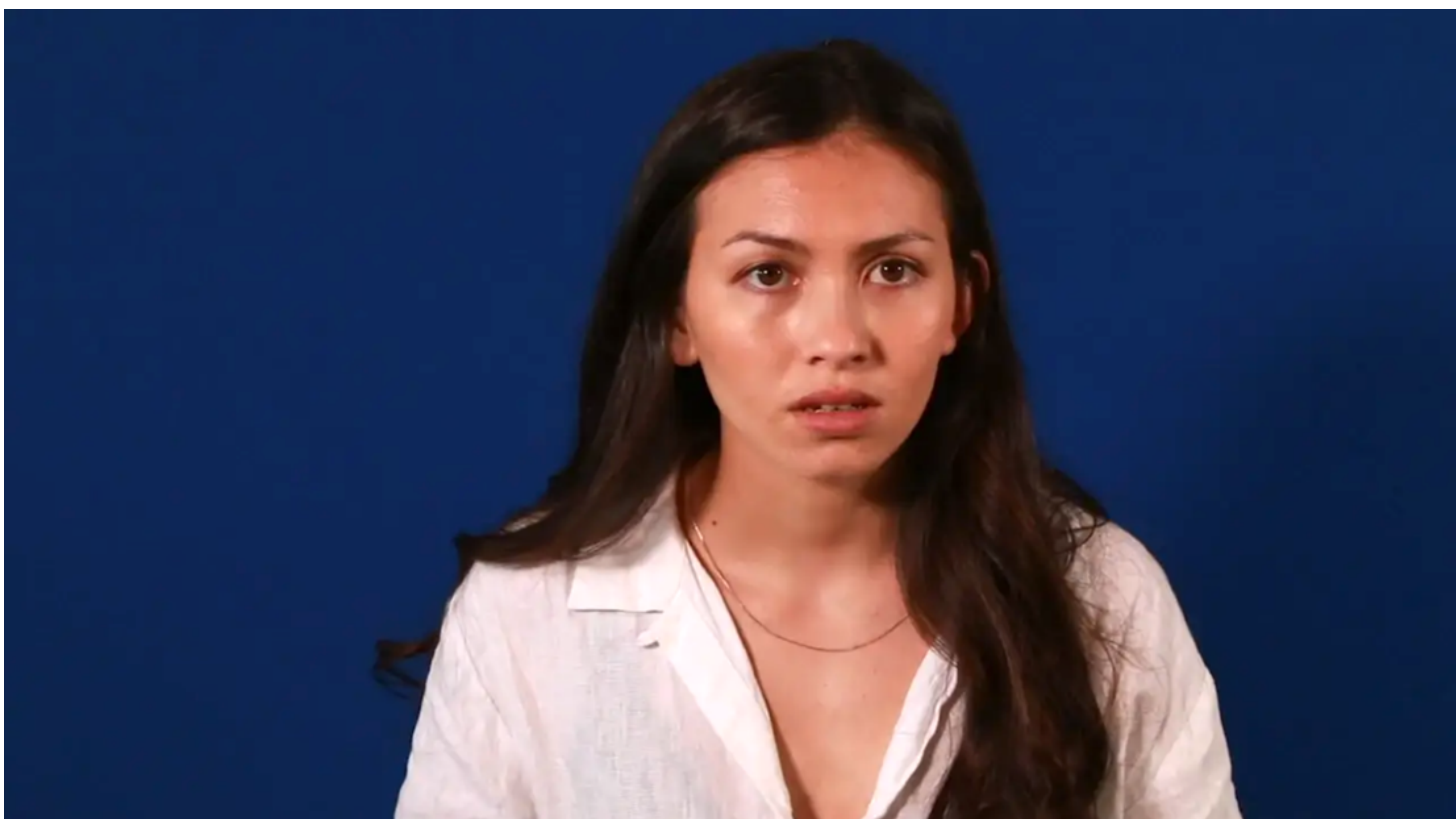


Camera Set-Up

Again, YouTube and Google are your best friends when understanding camera settings.

Here are some basics:

- **Format:** 1080 x 1920 pixels (most camera's / smartphones shoot in this ratio)
- **Frame:** Shoot Landscape - ALWAYS!
- **Shoot in a Mid-Shot:** Unless casting specifically ask otherwise, shoot your tape with you in a mid-shot - head and shoulders included in frame, with some room above your head.
- Make sure you're mostly in the **centre of the frame**
- If you're using a **zoom lens**, play around with different focal lengths, find what looks best.
- **Make sure you're IN FOCUS:** Smartphone's have great autofocus systems, as do some cameras, to find the settings and find the best way to keep your tape in focus at all times.
- **Exposure:** your camera will have inbuilt settings for setting exposure, but make sure your image is well lit, with no major shadows.
- **White balance:** your camera will likely have an auto setting for this: but make sure your skin doesn't look too warm, or too cool. To test, you can grab a white piece of paper and put that in frame - does it look nice and white to you? If not, you might need to adjust the White Balance settings in the camera.
- **Frames per second:** your camera will again have settings for different shooting speeds. Always have it set to either 24 or 25 fps.



- ★ Make sure the camera is at your eye level - so we're not looking up at you, or down at you.
- ★ Make sure you aren't spending too much of your tape facing away from camera - the camera is the audience, and you need to be generous to them, and show em what you got!

Audio Set-Up

The most important thing is that we can CLEARLY hear the actor and also understand the reader.

- Your audio is more important than the readers - it should be louder than the reader's audio, not the other way around. If the reader is standing closer to the mic than you, their audio will be louder than yours.
- **Lavalier Mic:** If using a lav, make sure it's well hidden under your clothing, but not so tucked away that you hear lots of clothes rustling and static. This will take some time to finesse. Again - YouTube is a fantastic resource!
- **Shotgun Mic:** Is using a shotgun, mount it on the stand, or on top of the camera you're using and plug it in. Make sure it's pointing towards YOU. The shotgun will record whatever is facing that direction.
- **Levels:** If your camera has mic levels displayed, you can see how loud your audio is going to be. As a general rule, it should be somewhere between -12db and -6db.
- **SOUND CHECK every time!** Before you start shooting, plug in all your audio equipment, and do a sound check. Record some footage and some audio, and play it back to check everything's working.

Reader Tips

Here's our top tips to make sure your reader is helping you deliver the best performance possible:

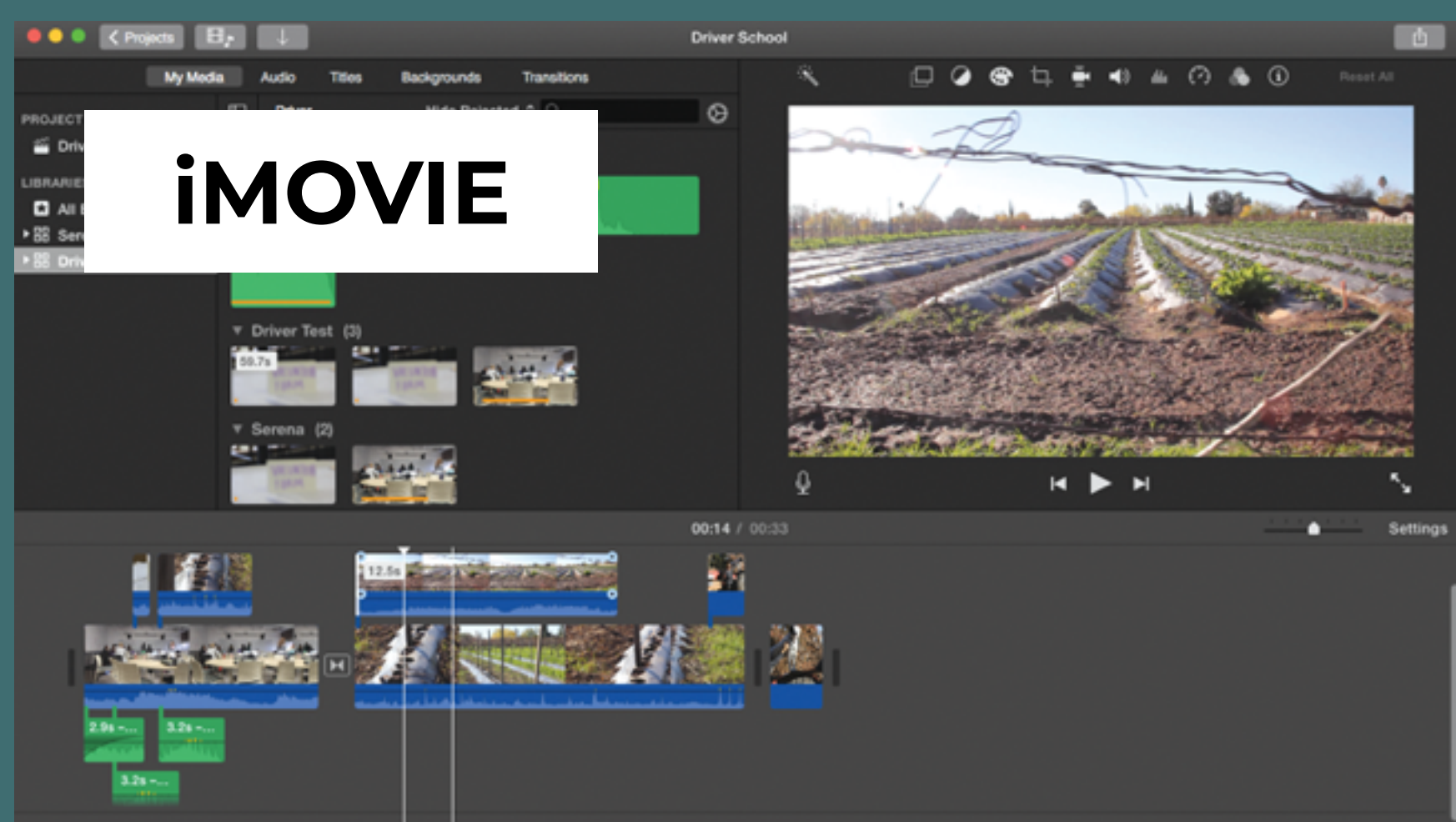
- Have your reader stand behind the camera, but close to it (so your eyeline is near the lens, but not down the barrel.)
- However, make sure the reader is not standing too close to the mic (that will make their audio louder than yours) - have them stand further back if you need to.
- We recommend getting your reader to read off an tablet or phone, as page turning can be noisy and distracting for both of you.

Editing

Editing is an essential and unavoidable part of the self-taping process. So watch some YouTube tutorials and start getting good at editing your clips.

- Always trim the start and finish - keep it efficient.
- Adjust audio levels - if you're too quiet, bring it up and if you're too loud, bring it down.
- You can adjust colour settings if you like - bringing out the contrast, highlights, shadows, saturating etc.
- Make sure you export at 1080p, but keep the file size below 100MB if you can. Anything bigger is going to take too long to upload / download. If it's really too large, you can export at 720p instead.

Editing programs



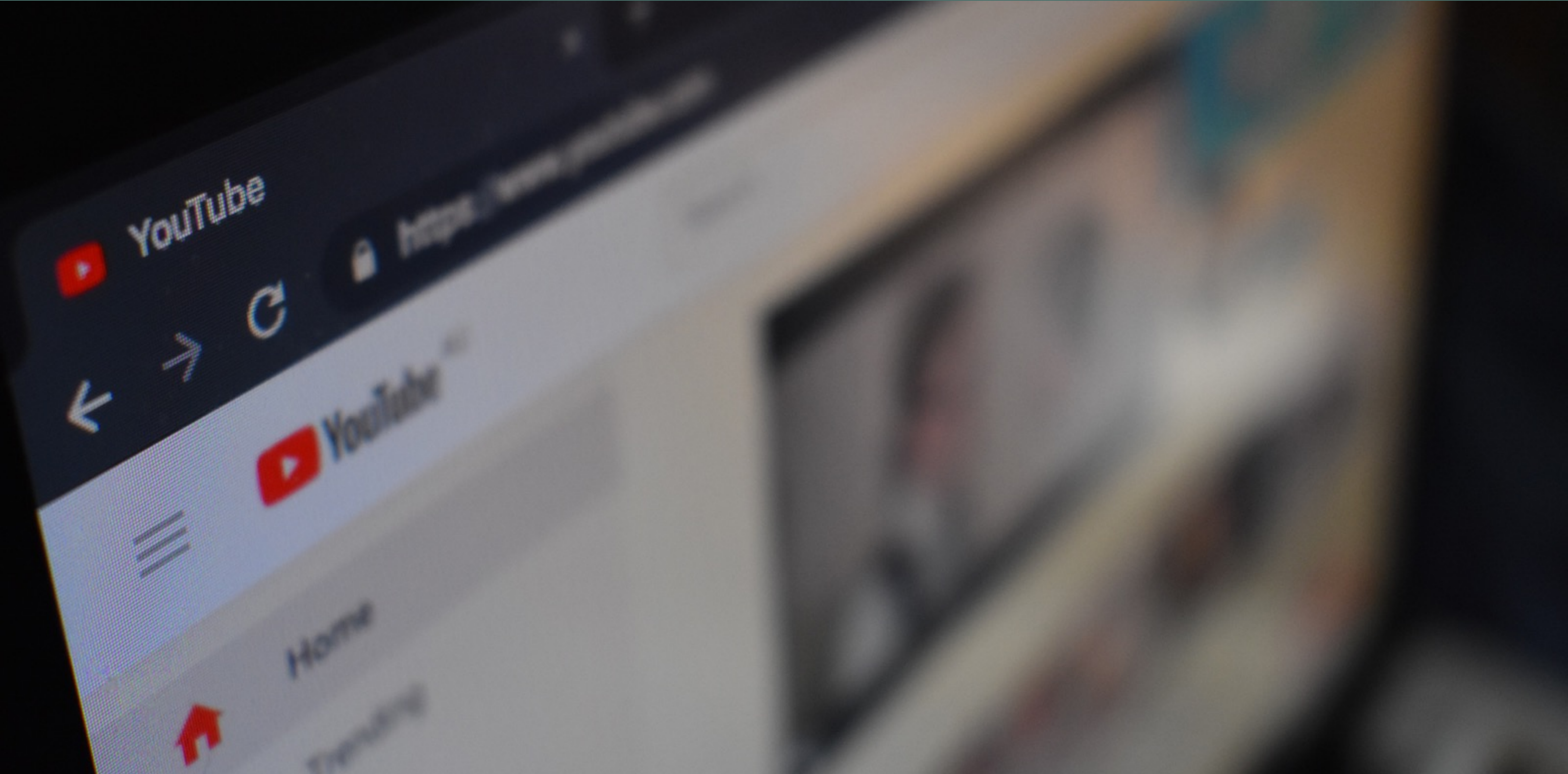
** Definitely the simplest and cheapest of options.*



** Similar system to Premiere, but no monthly subscription option - you have to buy the software outright. Again, great skill to master.*



** Much more complex system, but a great skill to master. Premiere Pro will give you more options for adjusting audio, colour and detailed editing. Mostly subscription, which you can cancel anytime.*



Sharing

- **Vimeo:** You can upload your tape to Vimeo, and keep it as a Private Video, and send the link and password to your Agent / the Casting Director. If it's your showreel, upload to Vimeo as well, and have it public and viewable on your profile. YouTube also works.
- **WeTransfer:** You can also just send the final file to your Agent to download, and they can submit you for the project themselves (definitely keep it under 100MB in size.)
- **Make sure you name the file:**
FIRST NAME_LAST NAME_ROLE_PRODUCTION

Self-Tape FAQ's!

What do I do about props?

Try to minimise the use of props. If it's a phone, letter, set of keys, or something of this nature - go for it. But try to avoid anything complicated. Often actors do scenes with weapons, I would generally avoid ever using a weapon, it just feels a bit overwhelming and can be unsafe. That being said, you could have something but try to hold it out of shot e.g. say you use a pen instead of a knife, but it's out of frame, down by your side.

What do I say in my slate?

The casting director will usually specify what they want in a slate but generally it is some combination of name, agent, location and height. This is a good chance to show off your personality, so don't be too cool in your slate. (Unless you are just cool)

Should I use titles?

No. Generally I would get straight into the action and avoid any complicated titles.

What should I do about my eye line?

The eyeline should be as close to the camera as possible without looking at the camera. Get your reader to sit or stand right next to the camera. But remember, do NOT look at the camera.

What if there are multiple characters?

Ideally you would have multiple readers, one on each side of the camera, but this isn't always possible. You still need distinct eye lines for each, so make sure you plan out where you are looking. Having a mark on the wall behind the camera or an object in the room to focus on will help.

Can I ever look at the camera?

I would avoid ever looking at the camera. This is done more in presenting, not acting. The only exception here is if you are doing a Shakespeare soliloquy or something where they want you to break the fourth wall. You may have seen an example of this in a show like House of Cards.

Can I use pre-recorded lines?

No. It always sounds artificial and can be very distracting for you as an actor. If you absolutely can't avoid it, try to make it sound as natural as possible.

Can I do a self tape over Zoom or Skype?

Some actors do this, but again it feels very stilted and isn't ideal. But if this is your only option, try to make it work as best you can!

What do I do about action in the scene?

We always want to simplify action. One way to think about it is thinking about how the action affects you. So if you have to do a kiss for example, it's thinking about how that kiss affects you, not about doing a fake air kiss with yourself.

Is it ok to use a friend or relative to record my scene?

It's always preferable to work with a great actor. We all know as actors how powerful it is working with an awesome scene partner, it makes our work better. But if you are stuck you can definitely call on your family and friends to help.

Do you ever have the other actor in the frame?

No. Always keep the focus on you. Occasionally you can "dirty" the frame, where you might have a bit of the other actor coming in. But for the most part keep it simple and keep it focused on you.

Can I improvise in a self tape?

The goal should always be to honour the writer. You should aim to get it word perfect, but depending on the project there may be some room to be more flexible. I wouldn't be paraphrasing an Arthur Miller scene, but I might be more flexible if it was a soap script.

StageMilk

ACTING GUIDES



Find more at www.stagemilk.com