

FYI: Timestamps listed here are not correct, but know that all of the content from the interview is here.

so today we are talking all about casting profiles, cuz you've been like, this has been your main topic for ever

Speaker 3 ([02:19](#)):

Long time. I feel like forever a little bit.

Speaker 2 ([02:22](#)):

Yeah. And you've been talking about a lot lately too, but I want, I actually don't know this. Like why? Because this was something you and I worked together one on one.

Speaker 3 ([02:30](#)):

So talk about it.

Speaker 2 ([02:32](#)):

<laugh> a long time ago. And um, when, when did you become so incensed in casting profiles? Cuz you've been, you've been like entrenched in them for a long time.

Speaker 3 ([02:44](#)):

So what, so I appreciate the question because what the reason why is because I would meet with actors who would say I'm getting zero auditions from actors, access and actors who have representation. Like I'm getting zero actors from audition. I said, that's not an acceptable lifestyle. We cannot live with a zero distance or mattress access. Like it would be like saying, I, the roads aren't working, like the road is the way you get there. Like the road is there. Right? So there's a lot of potholes in that road. So we had to have a place to fix it. Cuz the way that I keep, the way that I think about it is like, it is the number one place where you get auditions, like the end of story. It is it's it there's no other place. Right? And so we are so easily seduced into new pictures.

Speaker 3 ([03:26](#)):

New, real, I need more credits. I need more credits that could just drive you forever. I think that's all I need to chase is credits. And I just find like, oh cool. Yes, sure. Yes. Maybe like maybe I wanna say cuz like I get very protective of actors' money, time and energy. And so I always be like maybe, but what if it's really just about like, you did kind of a job on your profile because I feel like what happens is a lot of times actors just like set it and forget it like an auto pay on a bill, like your time Warner bill set up. Great. Maybe you remember when you get a new credit, but the thing that stays with you is always like, oh yeah, I need new head shots or maybe I need new footage. You never think back. Maybe I should go back and like see if I'm communicating to people in a way that makes them understand who I am.

Speaker 3 ([04:09](#)):

And so anyway, the reason why I would get incensed about it as I was like, I would be with other actors who would say, you know, they weren't getting auditions. I'm like, that is not, no, we're not gonna be settling for that situation. You need to figure out what's going on. And so what happens too often also is an actor be like, well I'm with reps now. Like they got me covered whatever they, and I just am like, okay. So how often does your manager or agent like sit you down and go, like, let's go through your profile line by line and make it look really amazing. And the truth is, you know, I think that's kind of not their job. You know, I hate, I hate, I hate saying this. I'm gonna say it. You get 10% of, they get 10% of your checks.

Speaker 3 ([04:43](#)):

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So you have to do 90% of the work. I always hate that phrase, but I will say this, that they gets such thank you. I'm not an idiot is what I wanna say to that response to people. But I also think they're, but I think you are 100% responsible for the image you're putting into the world in many ways. They're not gonna get, and I don't think they're gonna go. I don't think a manager agent is gonna go that deep on your profile because they're relying on their own strength of like the name on my business and who I have connections with is gonna be what you get auditions for. And they're not necessarily thinking that they need to go through there and pick through and make these big changes for you. And so I think this is big black hole. We're all missing, like not black hole, big, blind spot that people aren't noticing that needs your attention first.

Speaker 2 ([05:22](#)):

Yeah. So the thing that comes to my brain, when you say like clean up your profiles, I'm like, well I have a resume, I have reels, I have photos and it's automatically formatted for me. So what could I possibly do elsewhere?

Speaker 3 ([05:36](#)):

Yes, exactly. And, and every, you know, how can I do anything else? Right. And like, can I, it's such a normal reaction, especially for someone like you who really like gets into the business and does take care of things like that. I think I'm doing everything I can. And so I wanna just kind of go through this in a few phases so that people have some really great takeaways kind of today to get it. So first things first, more often than not, when I sit down with an actor and say, let's look at your actor's access profile, the first thing that says, oh, I forgot to put this on there. Like that would be a reaction to like, okay, cool. There's break. You got your money's worth today. See you later. Everybody's there, there you go. Go in there. Um, the other thing is I think actors suffer from this it's and, and it all creative suffer from it.

Speaker 3 ([06:14](#)):

In fact, and it, and it breaks my heart words. This thing of like, if I got cut out of the film or if my part was small, it's like this fierce protective honesty, that's this weird diminishing kind of honesty where I got cut from the film. So that film doesn't belong in my resume. Mm-hmm <affirmative> that film's problem is that they cut you out of the film. If you booked that film, it goes on your dang resume. So I really like that is their problem. That is not your problem. Did you do your job? Cool. You got that job so that I really wanna peel back that piece of it. Yeah. The other is, I always say like, uh, look at your resume. So that's for 10 years is look at as shining glue, new as you can get it. Right. Mm-hmm <affirmative> and um, look at your resume.

Speaker 3 ([06:53](#)):

And where do you get confused? What if you were a dummy who never met you before and you're looking at this, what does this role mean? If they've never, if this is a play they could never see or a film they could never see, like so often I'll sit down with an I'll give you like, this is a good insight is I'll look at an actor's profile and they'll have films listed. And I'll say the character's name. I am not gonna see that film. I mean, unless it's like you're in a major motion picture, I am probably not gonna see that. And guess what? Even if you're in a major motion picture, unless you are like the star, we're probably not gonna know who you were anyway. And so why isn't it saying lead supporting featured, like those are your options. Move on. Now the one question I get, sometimes people are like, well, what if I did background and all that?

Speaker 3 ([07:38](#)):

And I think this is a touchy. So if anyone's listening, who's like having that conversation with themselves. Mm-hmm <affirmative> like, that is the place where I do think you don't wanna lie. I put in quotes because I don't diminish background work at all. I think you can learn a ton, but I think of background work is an educational setting, not as a credit. So I'd be mindful of putting that out as a credit because it become, it become because then what happens is the person who is looking at your resume, then judges you in a weird, sophisticated way for saying, well, why do you think you should put your background work on there? You're probably way better than a, than just a background actor. So why

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would you list that anyway? So that's, I know that's not your case, Sam, but I just wanna kind of point that out for anyone listening.

Speaker 2 ([08:15](#)):

Yeah. I have a lot of, I have a, I have a lot of followers who, who do background work professionally and like they make their sag views with it and like, yes. So don't, we don't diminish it at all here. We're super big fans for you. Um, but I do think in terms of like a resume building that it should be, it's not, you know, it's, it's not, you're not in the, your, you are your piece of the production, but you're not credited in their production.

Speaker 3 ([08:40](#)):

Right, right. And it just becomes confusing because then I, then I judge your other credits because then I go, oh, these other ones fake. Then if you're listening background work, it becomes this whole dumb conversation. You don't want someone to be having about your profile. So those are, and

Speaker 2 ([08:50](#)):

I will, and I will say, I've heard, I've listened it on some clubhouses where reps, uh, like it was like, submit your resume and have reps review it. And I have heard an actor get like a diced a little bit, uh, because they had a background credit on their resume. Right. And I was just sitting in there thinking, oh, I just like, this could have completely preventable. She never had to deal with this. Quite the bummer just to listen to it. So

Speaker 3 ([09:15](#)):

Totally until I get it and all. And so all this to say, just so that we give a little bit of context to kind of where we're going today is, um, if anyone's listening, who's here, I'm teaching a class that is completely devoted to this. It's called gimme, gimme more auditions. There's a link in my bio, but don't leave us right now, but it's free. And it's an hour long.

Speaker 3 ([09:46](#)):

And what I think the trick about profiles is you to cheat the system, you have to use the system, which is what you were just asking about. Like my stuff looks clean. So then my next question is where are the places where you can sneak in some branding language? Where are the places where you can, I don't wanna say fudge, but you can. So sometimes it'll say like, this is a training mistake. People make all the time. It'll say I went to Bumble cheese studio and I took their summer intensive. Guess what? Summer intensive is not a skill. It means nothing to me. I don't care how long you went there. I don't care when you went there. This is not a corporate resume. So rather than summer intensive, why wouldn't you say acting scene study or on camera training? These specifics. So I learned the skill that you put on there too often were reduced to the name of the class.

Speaker 3 ([10:35](#)):

No, one's gonna understand the name of the class. The name of the class was something that, that studio put out. So you take their class, right? So I would say, take that language out of there so that we're understanding the skill you got. And so sometimes that's where I think an actor can say, well, I'm lying. If I didn't say exactly the name you no, you're actually making it clearer for me. What I can expect when you walk in the door or don't walk in the door, what do you submit yourself to? Which can I tell, talk about that for a second?

Speaker 2 ([10:57](#)):

Be

Speaker 3 ([10:57](#)):

My guess. I'm like, so on fire. I'm so geeking out. I love. Okay. All right. Okay. Everybody, the Panorama, we had 18 months of and social distancing, and now we were self tap. You were self taping before and now you're self taping more than ever, right? Yep. So now you no longer can go in the room and like pick up the slack for your essence, not showing up on your online profile because they're not gonna get that vibe check from you in the room. So now we're like, I don't

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wanna say reduced, but let's be real. Your entire talent is reduced to what you can put on camera and on screen right now, there is no in the person vibe. And I'm not saying every audition's on online. Let's just go for this. 90% of auditions are self. Yeah. Let's just be real. So that means to me, oh my gosh, your profiles matter more than they ever have, because now I need to get a sense from that. And that's leads me to the casting networks update that everyone is going crazy. Yeah. Ah,

Speaker 2 ([12:00](#)):

I have so many feelings.

Speaker 3 ([12:01](#)):

Talk to me about your feelings.

Speaker 2 ([12:04](#)):

Well, here's the thing. Does it look better when I open the page? Sure. Does it still look outdated? Yes.

Speaker 3 ([12:12](#)):

You think so? Okay. Okay. Okay. Okay.

Speaker 2 ([12:13](#)):

Great. I do. I do, because I think that, I think it just, I mean, listen, I'm not a, I know nothing about coding, but I just know there's simpler ways to put things together. Yeah. And it's just, I think the reason that actors access, I think is like usable is it's literally like, here's your main page, click on this to get to here. Right. And I feel like casting networks is like a bit of a maze. Yeah. Um, and I also don't feel like on my actor's access, I feel like I'm very much in charge. I feel like I'm like, this is what this looks like. Like I have my, my own link that goes to my profile. I feel very like in charge of that, my casting networks, I can hide a photo, but I can't delete it. I have to like call them if I want something done. I'm like, I, I don't stop like hosting reels on there. I stop paying for it. Like I'm, I'm,

Speaker 3 ([13:03](#)):

You're mad. You're mad. He's mad. So let me give you a little bit, so I'm so glad you shared everything I wanna share. Here's what I think. I think change is hard, whether it's good or bad is not like part of the conversation for me. But I think that change is hard. And so we have to adjust to whatever this is. Mm-hmm <affirmative>. So I had two, two of the people from Cassie networks, the business come on, my podcast and the episode were released on Wednesday. So definitely listen to that. And I was like, let's talk about it. So we have to all imagine no one doesn't update to their website. It's like someone wasn't asking for it. Right. Right. And one of the things that became painfully clear in that conversation with them is, you know, our clients are the actors and they're also casting.

Speaker 3 ([13:39](#)):

And so we have to provide casting what they really want. Mm-hmm <affirmative> so one of the things that I think everyone needs to be aware of is we're gonna see more of their website evolve because now that they're coded differently, because I do think their old website looked outdated. Know what I mean? Yeah. Right, right. And so their new coding means they can be more fast with requests. So that means if you have a request forecasting networks, please put it in because they're trying to be nimble with ex uh, making those changes. But one of the things that I wanna make sure is I saw you say, why can I not delete this? It was making you crazy. I have news. I have great news. You will be able to, you cannot. Here's the problem with the update. You cannot delete photos that were added before the update. So those are the ones you will have to connect with. So now if you uploaded a photo tomorrow and we're like, I wanna take it down. Yeah. Which is, which is like, oh, well that's obviously what I'm wanna take down where there's no way to fix it, but no way, but going forward, if you upload,

Speaker 2 ([14:33](#)):

That does make sense though.

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Speaker 3 ([14:34](#)):

Yes. So because of the way. Right. So, um, which I think in some ways is protective of the actor, because that means you're not gonna lose the photo, but in many ways, you're like, yeah, but I want my to look clean and awesome. So I want my stuff off of there. No one is ever gonna look at this photo, which is what I heard you talking about. Yes. The other thing that they did that I think is so cool is, is if you notice at the top of your profile, you get to write a blurb.

Dunno if you saw

Speaker 2 ([14:56](#)):

No, I have not

Speaker 3 ([14:56](#)):

Everybody who's listening. I'm sure. Look, I hear someone saying, I hate casting networks update. Even months later, I still despise that. Someone's saying that in the chat. So listen, when everyone, so listen, we are gonna be Sam and I, we are gonna get you excited about it, even though Sam's not there yet, I'm gonna make it my mission to get us excited about it. Because we have to remember if they made the update, we have to know that that's what people are asking for. So that means, okay. I want casting to see me the way that they are telling casting networks, they want me to be seen. So something about this, I need to get on board with. Now. There is a, I believe right now, there are more ways to mess with casting networks than there are actors access to like cheat the system a little bit, because networks give you gives you a few more columns actually.

Speaker 3 ([15:38](#)):

And I'm just, and there's one, that's like the date that you did something, which I'm like, no one needs to know when I, when you shot that film, use that for something else. Let's like who it is not your business to know when I did that. Right. So unless you really feel strongly about it, like, unless it was like last week and you really wanna tell that's not anybody's business. So playing with kind of what they'd give you is the trick of the trade. So what you're saying is, you know, I followed our rules. I'm like, now we have to be creative, but stay clear while following the rules is one of the things that I say with, to do.

Speaker 2 ([16:07](#)):

Okay. Here's my question. Yeah. I mainly use casting networks commercially. Totally. And for print. Yeah. So I don't have feel like much on that page.

Speaker 3 ([16:21](#)):

Yeah.

Speaker 2 ([16:22](#)):

Do I, is this a home? You know, I love the homework assignment. Should I beef up my casting networks, even though I just use it for commercials.

Speaker 3 ([16:30](#)):

Okay. So let me spill a little, let me spell a little corporate T about casting networks for a second for everybody, which is why everyone needs to listen to that podcast. So it's so good. So they own spotlight, they own castings frontier, they own cast it. So they own all of these different platforms, right? So if you can think of, there is a powerhouse behind making sure that casting directors and projects know about them. I always think every actor kind of has the mindset you do, Sam, which is like, it's mostly commercials. Great. That means the 48 actors who are here right now will hear this, which is less. Actors are submitting themselves for the theatrical projects on casting networks. So the pool of actors there is less smaller, which means you have a better chance of being called in. So I've had clients get great gigs from that. It does take here's what here's the other tricky thing is like, because there's so many commercials on testing networks, we then think,

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oh, that's what they only have. But actually they just have such a huge proportion of commercials. It makes us not notice that there's theatrical ones there.

Speaker 2 ([17:31](#)):

Got it.

Speaker 3 ([17:32](#)):

Got. And the, the tricky thing is remember there was that weird moment where Fox was only seeing submissions from casting networks. Yes. Remember that that changed. That's not the case anymore, just so that, you know, but to me, what I keep hearing from what I kept hearing is like, you know, some casting directors, like the old version of casting networks and some like they're going the casting directors and the agents, they are going through the same reaction to this update. Mm-hmm <affirmative> right. So you have, you see your choice is either to embrace it or to buck against the system when you're missing out. And I just think like, if you're here listening today that you believe some piece of this should change. Um, and there are so many actors who are saying, I hate this. I'm not gonna invest my time and energy on it.

Speaker 3 ([18:08](#)):

That the ones who are willing to do their time and energy are getting the opportunities right now because they're taking the time. Um, okay. And then I will say one more thing about that is casting networks does love to hear from people. That's why they want you to call. Like they will hear, like, this is something that isn't working for me. I want you, I want to hear like, is there a way to change this? They will hear those kinds of requests. They can't take everybody's request, but I just know that they do wanna be more nimble with the changes that they make. Now. I'm not a company, man here. I'm not getting paid by casting networks. I wanna be clear about that. Yeah. But I just think that we have to, if we imagine ourselves as they are doing this to be the better service of everybody, then I just have to like, let me get on board with whatever it is. It's like putting on your gym clothes for gym class. I dunno if you guys did the word gym closing gym class in year elementary school, I was always like, you're not gonna make me sweat today. Like, we're playing like we're playing like table tennis. Why am I bothering to put on these gym clothes? Stop it. We have to put on the gym clothes. We've gotta put on the gym clothes, people

Speaker 2 ([19:00](#)):

<laugh> I okay. I like that because I don't wanna spend negative energy as much as I like made a really funny video, making fun of the update. Um, I, I still wanna take everything like lightly. And like, I wanna, I know that everyone's like, nobody's out to get us. Right. Right. So for those actors who, uh, are don't self submit, like for example, when I started with my new agency, they asked that I don't self submit anymore. Yes. Which is cool. Yes. Let's review why you're casting profiles are still important. And while you're still in charge of them, even if you're not self

Speaker 3 ([19:32](#)):

Submitting. Got it. Yes. So this is such an important one and people who represent it can walk away from this so easily and forget about it because I think their reps have it covered in some way, what you do on your profile is what they are sending out. They aren't sending out something different the way that you list your pro nobody's listing your credits differently to submit you. So if you are not taking the time to make that look, the way that you know, presents yourself and is clear again, I just wanna keep coming back to clear. What we tend to do is I've listed the facts that is conveying information. What we wanna do is convey a message. Where is Sam going? Not just where. And so that is different. So like, you may have the theater school you went to on there. Great.

Speaker 3 ([20:13](#)):

You may have some of those older roles you played. Is there a way to not lie, but to write the roles differently so that it fits with who you're becoming, not just who you've been. So maybe you're not saying the random role, but you're saying

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lead, or maybe you're throwing an adjective in here and there when you can. Right. So the reason why I think represented actors have to take it even more seriously is they're being submitted to fancier casting directors. And so when their fancy pants, agent and manager are sending it out to the fancy pants, cast director and their profile, isn't conveying the story. Remember it's Sam and all the other actresses who look like Sam in a row. So the headshot. Great. Imagine let's pretend everyone's, headshot's amazing that day. Everybody submits has a great, now it's gonna be about, is there a slate shot?

Speaker 3 ([20:53](#)):

What are her reels look like? What are her credits look like? And do I know the agent, those are like the things that we're gonna come down to. Right? And so the difficulty, I think for most, I think probably most of the actors listening right now is they might be trying to bust into an office they've never met before, or they're not getting opportunity that they wanna get. And so you have to imagine, so that person doesn't know me yet enough to just trust that they can call me in every single time. So I need to create that. No, like, and trust factor with my profile and the what, and Sam let's just get, I mean, this might be very work really well for you, which is remember that everyone who follows you, one broke actress, all the awesome stuff you put out is falling in love with your material.

Speaker 3 ([21:29](#)):

They're falling in love with the material. You're they feel like you're like, they feel like you're their, they feel like you're their best friend. They are. They feel like they can talk to you. Right. We wanna create that kind of affinity with your profile and actor access. I think it's crazy that we don't think of that as the same kind of thing you wanna do there. Now I know you can't post a photo of you with your dog on actor's access, unless you're trying to like get your dog job. Right. But you wanna create that kind of, that kind of, I want to spend time with this person vibe and that comes, I think more from making sure that you show up in there with languaging and, um, I, I just wanna be clear be I wanna be very, I wanna be very clear about this. It is not only about listing the facts. I just wanna keep saying that over and over again. It's often about getting them more grateful. Yeah. Mm.

Speaker 2 ([22:15](#)):

Okay. There's goodies in here. I wanna, I wanna come back to slate shots in one second. Yeah. Yes. But I wanna ask someone asked a question shouldn't you always be submitting. And I wanna say for myself, who has agents who ask us not to submit the reason that your agent might ask you not to self submit is because the second you click submit on something, they no longer can negotiate the rate for you. So, um, my agents ask that I do not submit myself because once I submit myself for a project, they can no longer negotiate. If I see something that I'm like, this is something I think I'm perfect for. And I sense them 99% of the time. They're like, yeah, we know we already said,

Speaker 3 ([22:51](#)):

Got it, got

Speaker 2 ([22:52](#)):

It, got it. Um, but then they, they can submit it. But yeah, I don't self submit for that specific reason, but it's a conversation by the way, something to add to your list of things. When you sit down to talk to agents and managers,

Speaker 3 ([23:03](#)):

100%, because I think that so many, there are some agent managers might say something different might say, it's totally fine. If you get an audition, you have to tell me right away, because then I need to jump in there or whatever. It could be depend on who they are. Right? Yeah. So that's really important for people to hear, because I think a lot of actors have, like, I need to be self submitting all the time. And there's probably a threshold where even your agents are like, we're not submitting you for that 1 25 a day job, or we're not, there might be a threshold where they're gonna hit. And that's where I think the conversation can become more nuanced with your representation where you can say, okay, so I know

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you asked me not to, I'm not saying you need to do this, Sam. I'm saying Fred, don't wanna be thinking about it is you could say, listen, I know you said not to self submit and I'm imagining there's some projects you probably would never submit me on, but I'm kind of down to do like a three day horror film for 1 25 a day.

Speaker 3 ([23:42](#)):

If I submit myself, is that gonna bother you for those, those kinds of smaller projects? Yeah. So really. So the only thing that we're the manager or agent. Yeah. Just as long as you're not gonna skip your network TV commercial, because, or network TV audition, because you did the horror film. I'm okay. Do you know what I mean? So like, I think, and the truth is we wanna go into that conversation with a, this is gonna be good for everybody. I wanna hear your opinion and I'm gonna go with what your opinion is. I'm not saying it's the, I'm the only one in the room here. So I think actors can sometimes be afraid to ask for those things. So I really want to advocate for like speaking up. Okay. Getting back to profile, but I wanted

Speaker 2 ([24:12](#)):

Just, yeah, no, I think, no, I think that's, it's a great point. Cause the chat was kind of blur about it, but it's like also it's a personal thing. Like

Speaker 3 ([24:18](#)):

Yes,

Speaker 2 ([24:19](#)):

Yes. It's two each their own. Okay. So, um, slate, chat,

Speaker 3 ([24:24](#)):

Late chat. Okay. Do you wanna know? Has the worst slate shots? The pictures and hog works where the photo comes alive. So listen, we do not want, and this is not what actors access tells you. If you watch on their, they have examples where people are like in their headshot outfit. And then when you click the slate shot, the headshot comes alive and it is the most upsetting, upsetting. I can't, I can't. Okay. So no one calls in creepy people. And I think you look creepy. So my advice for slide shots is

Speaker 2 ([24:56](#)):

I wanna see one so bad.

Speaker 3 ([24:57](#)):

Don't you need, everyone goes after his access website, you'll see this. Don't leave us now. But like that's what you'll see. So in, I believe that you should not wear the exact same outfit. I believe you should wear something similar, similar, or if you're gonna wear the same exact outfit, make sure your background looks very different. I also think there is a world. There's a world where cuz there's a few different ways to deal with slate shots. You could do a different slate shot for every single picture. Or you could say I'm gonna have one slate shot. That's kind of my standard slate shot for everybody, for everything. If you're gonna do that standard slate shot, then it, I, I think I, it makes me think about when we used to have one headshot that you'd use for everything in the olden days. So maybe you've got like a black t-shirt on or a simple blouse and you say, Hey, I'm Sam Valentine, nice to meet you.

Speaker 3 ([25:40](#)):

And then that is your slate shot for everything, right? You're just gonna use it cuz you're your standard one. But I have seen people do a beautiful job of giving us different flavors in their slate shot without it feeling character. This is the jump between I'm wearing an outfit that can suggest that I'm playing a lawyer versus I'm holding a clipboard in a pen like, and I'm, and I'm talking to the jury, right. Or I can suggest that I would look good in a lab coat versus I'm wearing a lab coat. I think the slate shots have to travel that line, dance that line as well where I'm like, I'm not exactly being the overworked. Mom. Who's just been to home Depot and got three kids screaming and like, hi, I'm sending Valentine.

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Hope we like, right. So like we, we just kind of dance the line between your personality and what your personality would bring to that character.

Speaker 2 ([26:26](#)):

Yeah. Mm. Okay. So does everyone need a slate shot and on every photo?

Speaker 3 ([26:31](#)):

Okay. Don't be mad. I'm a casting director. You submit yourself, you and all the other people who look just like you underneath your picture are four icons. When you have a slate shot, that icon is blue. When you don't, it is gray. I want mine to be blue. I mean, I'm not an actor. I want yours to be blue. Right. I want yours to look like you've got all your together. And remember it gives me the chance to go, is this person right? I can't tell you. And if you don't have it, the person next you have. So I watch theirs instead and I don't wanna reduce you to a product or like I'm shopping for Campbell soup here and I want tomato or I want, you know, chicken noodle. That's not, but we have to be mindful of like, some of it is about 3000 actors being submitted for a job. And then how there's this little tiny trick to set you apart and to upload one I think is free. And you have seven seconds in that video that doesn't may have to use all seven seconds. Um, but you don't have to that. Doesn't have to be put yourself on an actor diet in those seven seconds. I think that the thing that I, I, I find happens in slate shots is a lot, is we're apologizing for ourselves in a slate shot. And that is not the energy you wanna bring to that.

Speaker 2 ([27:33](#)):

Mm. Okay. Great. Great, great, great. Okay. So we have slate shots. We have, um, um, do you wanna talk about, uh, the difference between like having a slate shot and having real footage and

Speaker 3 ([27:44](#)):

Sure. And like clips and all that stuff.

Speaker 2 ([27:46](#)):

Yeah. Cuz we got, this is where this is where like you get on and it can be, you can just like lose your mind as an actor. You're like, oh, lose your mind. I took good photos. Let's go. And you got online. It's like have slate, chat, have a real have. And you're just like, I was not prepared.

Speaker 3 ([28:00](#)):

I was not gonna do this. What are you? I did a good job with my headshot. Am I done yet? Right. Okay. I wish I I'm be honest. Like I wish that was it. Like I wish it was just a headshot and was done. It's not. So we have to just, I also think that I wanna go back to like the post Panorama world, which is we are now an evidence based business. So it would be like, show me that this, if this actor says, she's funny that she needs to show me, she can do funny with footage. That shows me that she's doing funny because I'm calling an actress who I've seen do the work as, as doing funny. Right? I'm seeing, I'm calling people who have self tapes that show me, you're doing the funny. So it used to be like managers want self tapes and or managers want clips and actors want reals and da, da da needs to be very clear what everybody wanted.

Speaker 3 ([28:40](#)):

No, not true. Welcome to no, you don't get to have clarity around this. Here you go. Right. So let's just all quit grasping for clarity, cuz you are never gonna feel that way. Okay. So if you quit have grasping for clarity, we get to ask a different question. The new question gets to be for Sam. The question would be, I have reps. What do you want me to have on my profile? I wanna have, what's gonna work best for you. And here's why you have to remember Sam's manager and agent. You have manager and agent, right? Yes, yes. Are sitting at their desk all day and they know what is getting their clients in the door with the casting directors that they have relationships with. So they know what trans, what currency works for

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them. Right. And that currency for your manager might be, I always get people in when I have a real, so that's the currency I need from you.

Speaker 3 ([29:24](#)):

And your agent might say, I like clips because that's what I need from you. And then if you go great, I wanna let you both know. You're asking for different things. I'm gonna put both of them up there. They're both gonna be there. So I just wanna be very mindful that I'm doing this because you both asked for this, right? Mm-hmm <affirmative> okay for the rest of the people who might not have a rep giving them that direct advice. Here's the, here's the advice that is the bottom line. Do not, let me see. footage of you do not. Let me see a second of footage from you. Delete it, remove it, take it off of YouTube. Hide it because I will look on Instagram. I will find you. I will look you up to see if I wanna call you in. So what that means is I'm not talking about footage where the lighting might not be perfect.

Speaker 3 ([30:04](#)):

Oftentimes I think sometimes actors will be like, it's about the lighting's not bad or the sound's not perfect. And actually, sometimes those things will still elevate. If you're acting is good. Mm-hmm <affirmative> so it's about is your acting good in that footage? So I don't wanna get into like, let's talk about editing reels, but I wanna get really clear on if you're the actor, who's like, I've got like three short scenes. None of them could stand alone as a clip, but they do work together. If I make a real, then that's the answer. It's what do you have in front of you? You have those pieces, then let's put that out there. If you don't have those pieces, I've seen a lot of actors moving to the world of, I have a self taped, real, like I love this idea. It's like, it's easier to make.

Speaker 3 ([30:40](#)):

It's less expensive. You could do like a 92nd version of this where you do three different scenes. The one thing that I'll say about a self tape reel is because it's so new. We don't have a real pin. Like no one can tell you if it's right or wrong. So screw anyone who tries to tell you that. First of all, cause it is off. If some manager tells you, you shouldn't do this great, great manager, thank you. When you and the rest of the managers in the world wanna get together and hold a forum and tell every actor in the world, how everything should be done, we will 100% do things that way. But until then, we're gonna do the best we can over here. So I'm not gonna follow your one piece of advice. Okay. So we just gotta be very clear on that. And by the way, I love managers. So I wanna make sure I'm like trying to be clear that when you do this, someone will say you did something wrong and we're gonna great.

Speaker 2 ([31:23](#)):

Let's go. Cause if you, if you talk to 10 different casting directors, you get 10 different answers to this question too. So you kind of have to do with what you have at the moment in time. Right?

Speaker 3 ([31:32](#)):

But, and also what I, part of what I worry about is the sensitivity of the artist who can be susceptible to the word casting director before anyone's name. So that when casting director X gives you a piece of advice, it is the answer. It is not something I'm allowed to have an opinion or a thought around. And I just really wanna unpack that for everybody. That that is one person's experience in their particular casting office. So some advice is, can be applied to everything and then some advice, I still think you need to make your own. And by the way, this is everything we're talking about to make your profile look more like you. So I'd rather see the actors who said, I've decided to do this, this and this and this cuz it looks the most like me, but then I followed all the rules.

Speaker 3 ([32:12](#)):

And one of we are one of the 3000, right? So let me just get into this. So this idea of a self tape real, I think is a beautiful idea. But what I would just say is because you're like would do that a little bit more inexpensively than create a full reel. I always think that like you should try to have that edited a little bit more fancy. So maybe rather than the full scene,

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maybe it's like 25 seconds or 30 seconds of the first scene and it fades out into the next, like it's almost like we're not having to get them beginning of every scene, just so that it feels a little bit, a little bit fenced up since we know that it is a self tape real, the other is you can also have just self tapes sitting on your actor's access profile and use them.

Speaker 2 ([32:49](#)):

Mm-hmm

Speaker 3 ([32:49](#)):

<affirmative> I always need say though, if you're gonna do that, it needs to pack a punch. I don't need to have four minutes seeing,

Speaker 2 ([32:55](#)):

Gonna say that. I was just gonna say that if we're, if we're doing the self tape, it's because it's a good self tape guy. I mean cut into the meat.

Speaker 3 ([33:06](#)):

<laugh> I just think about when you watch, I dunno if anyone else is watching TikTok, but I definitely like to like turn it on while I'm doing making dinner and flip through as I'm cooking. I 30, Nope. 30. I can swipe after 30 seconds if I wanna hear the rest of it. It's so, so it's a good example of like, I know if I'm in or not, it's 35, 30 seconds, 10 seconds even. Right. So just knowing that we don't have to work that hard to get it all into the 30 seconds, we have to like make an impression of some sort. Doesn't have to be, uh, a to Z in that, in that time. Yeah.

Speaker 2 ([33:33](#)):

Yeah. Yeah. Guys, keep adding questions. If you wanna add a question to the question section at the bottom and we'll go over those, um, at the very

Speaker 3 ([33:40](#)):

End and I'm gonna make a small commercial, can I make a small commercial for everybody who's here? Yeah. Yeah. So listen, every the conversation that Sam and I are having is so important in such a foundation of what I believe. There's a training, give me gimme more auditions inspir by Brittany, of course. And if you go to gimme, gimme more auditions.com you can register, or you can go to the link in my bio and I'm leading you through a class for how to test your actor's access profile and make changes that will get you more auditions. And what I love about this class is first of all, a it's free. But B is that if you do what I say in this class, you will immediately see your auditions go up. Like this is not, this is not a hard change. It's not like go out and spend money. I'm gonna go make it, look like this and you will spend it'll do better. So I hope you'll join me for that. Okay. What are you seeing in that? What are you seeing?

Speaker 2 ([34:27](#)):

Okay. Okay. So let's see here. Um, Ooh. What about putting national commercials on a resume? Okay. What are our

Speaker 3 ([34:35](#)):

Thoughts here? So my question would be to you, are you, is your goal national commercials. If your goal is national commercials, then the platform where you get commercial auditions, you could try to list that. However, if your goal is theatrical work, why would you confuse me by having a bunch of commercials listed? Is it to give yourself legitimacy? Because I didn't know, we were trying to card you to get inside of a club here today. So, so, so the other thing about it is people will say don't list that you were in a commercial for Ford because then Chevy will never call you in and all that kind of stuff. Mm-hmm

Speaker 2 ([35:06](#)):

<affirmative> so I that's what I've been told a lot.

Speaker 3 ([35:08](#)):

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Right? So a lot of times I, I love when an actor does this and I think it's so important on casting networks is the directors of commercials are known by casting directors, know who, who know, who directed your commercial and put that on there. And you could also say auto commercial or national commercial without giving the name of the brand. In that way. You're kind of saying who the director was, cuz you wanna drop the names of the directors. I can't tell you the number of times I did hundreds of commercials. If I made my living for a long time, I can't tell you the number of times I would go onto a set and the director would say, Brian, I'm so glad we finally are getting to work with you. You auditioned for me three times ago, da da. And I was like, I did, like I had no idea, no idea because it was so long ago. And they had known who I was from being submitted so many times. So keep those names are important. That gives you that gives you legitimacy the director more than the product, like product product. We wanna know that the director there
Speaker 2 ([35:57](#)):

And would that be its own category

Speaker 3 ([36:00](#)):

On casting networks? I believe it is its own category in fact, and actor. So here's the thing, actor access. There's a random commercial once in a while. It's not like the place for it. So what you need to think about is, so if actors access is not the place where people are casting the most commercials, then I bet most actors are not listing a lot of commercials on their resume, which means the casting director who is randomly casting a commercial and actor's access is probably not looking at a lot of profiles that say commercials on it. Great. I don't have to add mine. It's probably still gonna make an impression. Right. So that's where I go. Right.

Speaker 2 ([36:31](#)):

Great, great, great, great question. Uh, okay. Uh, in the strange climate, is there a good or bad time of the year to send an email submission for representation? Um, I think I'm gonna table that cause that's not quite what we're talking about today or do you wanna touch on it?

Speaker 3 ([36:46](#)):

I'll just say there's never a bad time.

Speaker 2 ([36:48](#)):

Okay, great.

Speaker 3 ([36:49](#)):

<laugh> please. You can go ahead and believe into the myth that there's a bad time and you can just hold you static forever. But I would just say never believe that.

Speaker 2 ([36:55](#)):

Yeah, I got new reps in January when the pandemic was at its worst. So

Speaker 3 ([36:58](#)):

I had new people get new reps the week before Christmas, so yeah.

Speaker 2 ([37:01](#)):

That's crazy. See, there are no rules. Yes. Um, is it okay to ask a casting director who's familiar with your work for, uh, we're talking about agents again. Okay. Do you know why? When I'm trying to upload a photo on actors access, the colors are changing.

Speaker 3 ([37:14](#)):

Oh, I will say this. Let me just, I wanna say this. I, I'm not sure I'll have the answer for that question, but I wanna give it a actors access. We'll talk to you on the phone and we'll fix it for you. I haven't call them the phone. Number's right at the top of their thing, call them or I would call cause it's they actually don't I've not been on hold that long when I've called

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Dr. Access just Soo and say, my photo didn't upload. Right? What can we do? Can I send it to you? And they will go in and do it for you. So just re I think that sometimes we think like I'm supposed to just interact with it. Like it's an app actors access and casting networks are a little more home spun than Uber. So let's not get like, so hands off with them in that way. Okay. So ask for the help you need.

Speaker 2 ([37:52](#)):

Um, I realize the only thing we didn't really talk about so far is head shots. Yeah. You wanna touch on that? Don't

Speaker 3 ([37:57](#)):

Get head. Everyone don't get head shots. Okay. Um, so we'll talk about shots.

Speaker 2 ([38:01](#)):

Take a ring shot, take a ring light. Take your own shot. No, right.

Speaker 3 ([38:04](#)):

<laugh> this is the line. Don't do that. Okay. Um, okay. Do not put 10 head shots on your profile. I'm gonna jump off a cliff. No one needs you to have 10 head shots. When you have 10 head shots, it tells me this. Actor's confused about the self okay, caveat. Now I'm gonna break my own rule. Your manager agent said, I need you to have these pictures on them. You're gonna follow their rules because they remember, I just have to give your, give your managers and agents props. If you have them to imagine they're sitting at their desk and they know what works and what doesn't, so let's pretend I'm gonna play I'm. So for those of you have representation, I want you to really listen. Those of you who don't. This is for you to think about for one day. And then I wanna talk to the after who don't have representation.

Speaker 3 ([38:43](#)):

So I don't want you to feel unseen here. So the after representation let's pretend Sam's agent was like, I want this picture, this picture, like 10 pictures. And your manager's like, I want this one and this one and this one and they don't go like this. They're not the same photos. Just remember that. Very rarely do they remember exactly the photo that they chose for you? So I'm not saying that I want you to lie, but I do think you could go like, okay, great. I'm looking at the 10. She wants, I'm looking at the six. He wants these feel like they're about the, the six I'd like to land on where they kind of match. And then I might say, Hey, I don't wanna break the bank. I'm going, I'm gonna, I'm gonna nibble this down to six headshots. Here are the six I'm thinking about posting. Is there anything missing here? Are you gonna be okay if I post these six? I know they're not exactly the ones you looked at before. And then you're kind of like at least getting into the conversation. And I think it's totally okay to say, I don't wanna buy it off more than I can chew in terms of spending money right now, because they'll hear that

Speaker 2 ([39:40](#)):

It adds up once you get on access, access, and you know, casting networks, if you don't pay for it, it's \$20 a photo now just flat a lot

Speaker 3 ([39:47](#)):

It's of money. Lot. A lot. Yeah. Yeah. So you think about, you get a shoot that you've got an extra 150 bucks to add, to put your photos up there. Like that's a lot. So then, okay. So I wanna talk about non-represented actors kind of dealing with a number of photos. You have to be more clear on who you're putting out into the world, because if I'm a manager agent, I'm probably gonna go look at your profile at some point, right? So don't gimme 10 photos. Show me exactly the roles that you should be playing tomorrow. Show me those roles. Right? And I think there's this thing that's kind of happening. And it happened about, I don't know, I would say like 10 years ago as well, where head shots are starting to look like a headshot and then the industry doesn't like that. And so I want you to really notice whose headshot are coming through and feeling a little more alive.

Speaker 3 ([40:29](#)):

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That's the word I would use or a little less filtered or a little less headshot, like cuz I'm really on a push for a lot of actors to think about that. Or look for pictures that look that way. That is not to say you shouldn't have a standard headshot looking headshot. And I'm not saying go take a crazy picture with a hat and glasses on. Um, I'm saying like, just notice, who feels more present in their pictures because so many of us are now visually holding a phone in our hand where we can look at things all the time. We're used to seeing very real people. And so the, the, the production around head shots can sometimes not feel present. So I wanna keep that presence. That's important to it. Your presence comes through, um, hope that helps everybody.

Speaker 2 ([41:06](#)):

That's super helpful. I think it's hard. Sometimes it's hard to describe like this is kind of what is a good headshot now versus like then, so being a present photo is that,

Speaker 3 ([41:15](#)):

And here's the other thing I wanna be very clear when you, when you take a head up photo with some of the fanciest head up photographers, there's a reason they're charged a lot. And the reason they're fancy, they're probably really good. So I wanted to not discredit that at all. They're really good at their day, the top of their game, where they wouldn't be expensive. I wanna just kind of give that space. And so sometimes I think actors always think of headshots as that place. They might be able to swing a deal. Let me see if I can find if I can swing a deal around here. And it's like, okay, okay. But there might be the truthful place where you need to make a real investment. And I hate saying that, cuz I wanna be protective of your money, but here's not. The investment is not headshot shoots next month. I'm ready. It's so much, we all know. That's so much more than that. Like the prep and the wardrobe and the da da. So I just wanna make sure that like the investment should be more than just a day on set. It should be so much more of the prep you go into beforehand. Yeah. Yes.

Speaker 2 ([42:06](#)):

Great. Okay. Uh, in terms of having the headshots on there, when you said like, it should be really clear about what you're casting is. Right? So just a couple, I often have actors come to me who are like, I am a, uh, I'm a stunt girl, but I kind of look like a nice girl next door. How do I do it all in a headshot? Mm-hmm <affirmative> how do I like get it all in a profile that looks casting and I look at their profiles, I'm like, I'm confused. I don't know where to put you.

Speaker 3 ([42:36](#)):

So I think there's this there's this there's this. I realize that we're tapping into something that I think comes up a lot. There's sometimes you need that category picture. Mm-hmm <affirmative> like, I need to show I'm a stunt person. I need to show that I am a fitness trainer. I need to like, there's that one category we need, like that one picture that shows a special skill. I would almost think Uhhuh. Right? And so I wanna think about it as great. I'm gonna show you one freaking picture. That is that thing. Because if you're interested in that thing, you'll go deeper. Cuz I only need to let you know that I do it then all my other pictures are gonna be my straight out. How I'm cast on TV right now. Does that help a little bit, Sam? I don't, if I answered the question. Okay. Did I answer the question? No,

Speaker 2 ([43:12](#)):

It is. It is. Cuz people also asked about putting full body shots if they needed athletic shots and that kind of a thing on there. And I think, yeah,

Speaker 3 ([43:19](#)):

No, listen. Okay. I was talking to a guy and he was saying, he was saying, so I'm a music director as well, and I'm a director and I'm a producer and I wanna be getting TV and film. I go, okay, great. It's called actors access, not directors, pro access, not direct, not music, director's access, not producer's access. None of that belongs on your resume. If you wanna get those jobs, great focus, your work towards those somewhere else. It does not add legitimacy to you to be

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having those things on there. It adds confusion to the person looking at it. So I wanna be very clear about that. So if you have, if there's, if you are a stunt person who uses that platform to get stunt jobs, then you need the photo. If you're an actor who also does stunts, and that is not what you're or you're stunt person, and that's not where you get stunt jobs, then why did you put a line at the top of your resume that says stunt performer as well or something that just stands out or stunt work is its own section in the thing that is clear enough for me.

Speaker 3 (44:14):

If the question is, how are you using it? When I worked in advertising, we could always talk about, okay, great. This is a billboard. We don't just go sit down and go. Let's design the billboard. We go, what street is it on? What corner is it on? Who lives in that neighborhood? What, so what is the method by we're looking at the actors. So if we're not someone who's shopping for Stu, if you're not, not using it to get you stunt jobs, why would you make it look great about your stunt jobs? Just doesn't connect. That make sense. Sorry. I got really passionate there

Speaker 2 (44:39):

<laugh> no, I love it. I love it. I love it. We had a couple more questions come through. Um, will casting networks reform their membership options. They used to have easier options on the budget. Did that come up in your conversation at all?

Speaker 3 (44:50):

It, no. So here's what I'll say. The, the, the thing where I think actors are getting frustration on testing networks and their cost is to have the media on there. You're bumping up your price and most people will wanna have that media because you believe into the idea of it pushing you head and getting more jobs. I think there's a delicate dance that everyone can try where you don't purchase it. You live with it for a few months or better. No, lemme do the dance backwards. You purchase it for a month. You live with it for a month and you see what my, you write down, the number of auditions you get and you submit every day, this is test. This is data, not drama. You're not allowed to make this decision on a hunch people and then get mad at casting networks. You have to do it with paper and pen and write it down.

Speaker 3 (45:31):

Okay. I submitted every day for a month and I got this many auditions. And this is the pattern that I noticed I was getting called in for these ones. I was using my media, blah, blah, blah, blah. Cool. I'm gonna turn it off for a month. What kind of auditions did I get? And if you dare to me and say, I don't wanna turn it off because I know I got more auditions. No, you don't. You assume you got more auditions, cuz you were happy because you submitted for 30 days. So no, turn it off for a month and see what happens. And then you do the numbers. Now the thing is it isn't perfectly scientific. Let's just be clear. Mm-hmm <affirmative> like I got 30 auditions and I got 10. That's pretty significant. I got 30, I got 20. I would probably that we're in a little bit more of a zone of like, I'm not sure yet.

Speaker 3 (46:09):

Let me think about it. Let me try it for another month. Right? So just making a very data driven decision around the spend there. When I was doing commercials in, in Los Angeles and reusing casting networks for everything, I was like, I'm paying for this and I don't know if I need to. And I was like, oh no, these cast directors know me already. I don't need to have no. One's looking at these videos who cares. And I turned off and I was totally fine. Now rate did not change at all. So we, but you have to, but I was willing to see what would happen.

Speaker 2 (46:36):

I, the idea of testing it for yourself is also very empowering. I think I like that. Totally, totally. Um, let's see. Uh, there's some questions should actors in all regions have casting networks is casting networks for all regions, Brian.

Speaker 3 (46:50):

So here's the thing about casting networks is worldwide. That being said, I think it's all like let's make sense of some of these things. Like, is it actually getting auditions in your neighborhood? Cuz let's not spend money for somebody that's

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not. So I always think like most of these sites will allow you to join for a month and, and then like back out. So I say, great, do it for a month and then make sure you cancel on time, but like do it for a month and submit every single day and be like, okay, I got 12 auditions this month or I saw, I, I, I, I submitted to 20 and I got 12. So that feels like, yeah, if there's 20 jobs a month for me, then that feels like it's worth me making the investment again. It's data driven. It's not hunch driven. Um, and I think we don't wanna go there as actors cuz we're willing really. We, we so much wanna attribute the success to my talent or my headshot. No we're this is how many head shots, this is how many auditions they posted. That's the end of the story.

Speaker 2 ([47:39](#)):

<laugh> I like collecting information. Um, uh, if you primarily do commercial acting, does actors access still serve you as well?

Speaker 3 ([47:49](#)):

Okay. And I also, I just saw K three, our, our IO S three asked a great question. So if you can just clock that one so we can come back to it. Okay. So if you're mostly doing commercials, I'll tell you actors access is the cheapest one at 68 bucks. You oh you can do, you can use the free version. So I probably would still be, I wouldn't like kill my profile on there cuz sometimes there's commercials there. Right. But if commercials is your number one goal, then spend all of your energy on making casting networks look like the most gorgeous thing in the world and don't spend any money on these other pro like what a dream would it be to say, my focus is that this is my billboard and my casting in my life and career and it is going to look baller and I'm gonna put all my energy here and that's my focus. And once every two weeks, I'm just checking to make the sure things are looking good. And that's that's my world. Right. That would be such a lovely to me. I know I'm coming from the position of how good it would feel to have that be your focus.

Speaker 2 ([48:35](#)):

Yeah. Yeah, yeah. It's nice to check that box. Um, okay. So the question was using notes in actor's access submissions.

Speaker 3 ([48:42](#)):

Yes. Okay. So I want to, as she said, I feel like I'm saying unnecessary things are the wrong things. So first of all, most actors say the wrong things, so good job being one of them because we're gonna fix it. So wanna plug it one more time, come to the class we go into this more indepthly and teach you some tricks about it, but you must put a note, don't be a dipstick, put a note and don't say something like, hi, I'm Kelly. So nice to meet you. Like no, no, no, no, no. Because some of you may have heard this already. I had the guys from actors access and casting networks or casting front, no actors access and casting about on the podcast two weeks ago. Yes I so list that up. Good one. Right. Um, and I think it's so important to have them after the Panorama because it is so different the way we need to relate to it right now.

Speaker 3 ([49:28](#)):

So anyway, so the note, if I drag my mouse near that note, or I click on that note, I can see like 140 characters of that note before I click on it. So those 140 characters, I think it's 150 actually are so important because let's say in that breakdown, it said must be bilingual, must have Baton TWI skills. Who knows. So in that, that first thing you should say is Baton twirling skills or have background in, uh, speak Spanish or something. So that, that's the first thing that they say, because then if I'm scrolling through all the people who look like you, okay, great. This one's already answered my question. So what I'm thinking about doing the way I think about the note is how can I help the casting director? Who's looking at a bunch of faces, just like mine on the screen, do less.

Speaker 3 ([50:13](#)):

Now I, I wanna have a time out, a serious time out Sam. This is so not your job as an actor. Let's just really just pause for that. Like your job for an actor is to fricking be an actor and we are really talking about the business today. So I really wanna just make sure as we're talking about this that you get really conscious with yourself around, I care about acting

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so much that I'm choosing to put the energy into thinking about this. I just really wanna make sure no one gets any the crazy cuckoo like cuz I think it can make you really diminish your art or think because I believe actors should just be recognized for their art. And because we just know that's not the world planet we're in, there's something else for an actor to learn about being engaged with the business, which is what I think is so there's why I see so many actors also having other passions because you're like, wow, I'm kind of good at this business thing too. We're doing some kind of other thing with my passion. Right. And so I just wanna make space for it is okay for this to bring up resistance because you're meant to be acting all day long and you have to do some other stuff to get there. So I just wanna make space.

Yeah,

Speaker 2 ([51:16](#)):

No, that's great. That's great to know cuz it can kind of feel like that. So we do so think about, uh, we're thinking about answering all the quick questions of that sufficient in like a tweet

Speaker 3 ([51:24](#)):

<laugh> and like a tweet. Yes. And you could put more information, but you wanna get that first 150 characters packing a punch. So no highs, no hellos, none of that. UCB Groundlings aircraft, standup comedian. Like you could say more of that in the note because I, then I have to click on it to read it, but like gimme the juice at the top.

Speaker 2 ([51:42](#)):

Okay, great. Great, great, great. Yeah. Um, uh, my reps have their own tab on actors' access. Is it okay to have more headshots under my own tab is the access tab general profile limiting on my photos. So you know we have separating.

Speaker 3 ([51:58](#)):

Yes. Yes. I think that's one. The great. I actually think that's one of the great gifts of both of these platforms is you get controlled. Your platform, yours looks like in your agents gets control of theirs. Look like the only place where it looks the same as your resume. So let's just be very clear. Your resume is the same on all of them. Your headshot get to change a little bit. So I'm not sure what the question was.

Speaker 2 ([52:18](#)):

Uh,

Speaker 3 ([52:20](#)):

Did I cover it?

Speaker 2 ([52:21](#)):

Uh, is it okay to have more headshot under their tab? My general profile

Speaker 3 ([52:27](#)):

To me, I would just say they're the boss I want. So what I, I, I think it is inappropriate for an actor to question their manager's desire for certain headshots on their profile because you're not giving that person, the dignity of their function in your career.

Speaker 2 ([52:44](#)):

What sentence?

Speaker 3 ([52:47](#)):

So listen, they're, they're a manager, you're an actor. Does that person go your acting? Wasn't good in that audition? Like maybe they give you some feedback once in a while, but your job is not to tell you how to act. Do not tell them how to manage. If you don't believe in your manager, that's a very different conversation. Give them,

Speaker 2 ([53:05](#)):

We can host that chat another time.

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Speaker 3 ([53:07](#)):

Yeah. Give them the dignity of knowing what they think you need on your profile. I love that also because wait, let's sit Sam let's this is totally selfish. Give them the dignity. So you don't go crazy thinking about, I mean, I'm saying this because if you don't, you're gonna be like, I don't think they're doing the right thing and it should have just pictures. Like this is for you. I'm saying you have the dignity for yourself. Like it's better for you that way. Yeah.

Speaker 2 ([53:26](#)):

Yeah. You, you work with them for a reason. These are things to keep in mind when you like meet with agents. Yes. Yes. Um, and then I wanted to ask you one more question before we wrap.

Speaker 2 ([56:09](#)):

will you plug your free yes. Workshop one more time.

Speaker 3 ([56:15](#)):

I'll just say this when you enroll, you get these videos that I recorded that are all like mini trainings before the class, even. And I think those are gold. So even if you can't make it for some horrible reason and I believe so sad, you can't be there. That will though. You'll get those videos. And I think those are worth it to you. But I do hope you'll be there because the enchilada is the class where we really go deep into how to make these changes.

Speaker 2 ([56:44](#)):

Amazing. And where did they sign up?

Speaker 3 ([56:46](#)):

They sign up at gimme gimme more auditions. There's secret little Britney hints throughout the website. And I'm so obsess obsessed with the URL. So please

Speaker 2 ([56:54](#)):

It's worth just going to, to be honest,

Speaker 3 ([56:58](#)):

My mom is like embarrassed and excited for you at the same time. So I <laugh>,

Speaker 2 ([57:03](#)):

You know, just like setting up your casting profiles, you are attracting the people you want

Speaker 3 ([57:08](#)):

<laugh> yes, exactly.

Speaker 2 ([57:09](#)):

Not hiding who you are love

Speaker 3 ([57:11](#)):

So much. Yes. Yes.

Speaker 2 ([57:12](#)):

Thank you, Brian. You're the best. This was so fun. Thank you so much for all of this. You dropped. Like, I don't even know what's left for the workshop because you give us so much, but

Speaker 3 ([57:18](#)):

Oh, just you wait, just you wait Henry Higgins. Yeah.

Speaker 2 ([57:22](#)):

Okay. I'm gonna have to come. Okay.

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Speaker 3 ([57:24](#)):

Thank you so much. Love you. So I'm good to see your, thank you guys. Bye everybody. Thanks for tuning in. Okay, bye.