

# Agents of Success

As this year's graduates begin the search for work, Jennifer Reischel talks to two agents about what they look for in new clients, how recent graduates should approach getting someone to represent them and how they encourage their performers

with respected accredited training or good professional experience. But rules are there to be broken, and there are always exceptions.

*How many drama school showcases do you attend per year and how do you select them? What makes a graduate stand out?*

**PC:** Mountview Academy and Arts Educational. What makes me take note is star quality and that special something that attracts the eye.

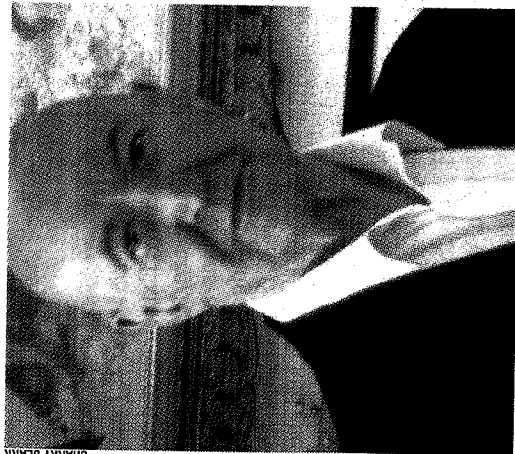
**NR:** As many as I can, but inevitably I attend some schools every year, based on the quality and range of the actors or showcases they turn out. Quality of communication from the school is also a factor. What makes someone stand out can be a myriad of things – truth and quality of their work, appearing completely relaxed on the stage, as this puts the audience and casting professionals at ease.

*What are the chances of you attending showcases of new work or new talent that are not connected to an accredited drama school?*

**PC:** Not very likely, but it would depend on the circumstances.

**NR:** I attend fringe productions regularly. I attempt to see all my clients' work, so I often view the work of other actors performing alongside them. When sending out invites, give plenty of notice and include not only details of the production but also what the role you are playing showcases about you.

*How best can a young, aspiring actor prepare themselves for the industry today and approach their career?*



Peter Charlesworth

Peter Charlesworth started his career in the music business in the early fifties and became an agent in 1956. He has since represented a multitude of leading performers in both the musical theatre and legitimate stage.

Nicola Roberts Management was launched on July 1, 2009. Having



Nicola Roberts

of photographs is vital. Extra skills such as singing, dance, languages, and especially instrumental ability are all bonuses as they open up far more opportunities. For my style of management, it is also crucial that I like working with my client and that they are professional and proactive.

probably have to let them go. Also, unprofessional behaviour and or continually upsetting other industry professionals is something I cannot tolerate from a client.

**NR:** Being unprofessional or dishonest is unacceptable. As uncomfortable as it might be, the courtesy of a face to face discussion is the best way to address any issues on either side. If I believe a change of agent would bring a new impetus for my client, then I will discuss it with them.

*How much commission do you charge for each category (film/TV/theatre/commercials)?*

**PC:** 15% for everything.

**NR:** 12% for theatre and live work, 15% for audiovisual work.

*How do you feel about clients taking on fringe/unpaid/profit share work?*

**PC:** If it will further their career and get them seen, then yes, I am supportive. However, I would say it's not advisable too often as it prevents them from being available for paid work and auditions.

**NR:** I encourage my clients to value their professional skills. However, sometimes an unpaid job might offer the chance at a great role or venue, or to work with a renowned director. Sometimes an unpaid fringe job could be useful to reignite confidence and passion.

*Jennifer Reischel is an actress and author and edits the Stage Grads' Club newsletter*

If it's entertainment agents rather than theatre agents you're looking for

