John Swanbeck’s
HOW TO STEAL THE SCENE
AND END UP PLAYING THE LEAD

25 OF JOHN’S BEST ORIGINAL TOOLS, TIPS, & A COUPLE OF TRICKS. SIMPLE TO USE, EASY TO APPLY. STEP-BY-STEP GUIDE TO BECOMING THE MOST MEMORABLE ACTOR IN THE AUDITION, ON THE SET, & IN FRONT OF THE CAMERA.

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Putting an actor in a close up is like putting a swimsuit model in the Batmobile. They may look good there but they have no idea how to use its power.

The problem...

Imagine you’re the poor little film camera. You go to all the trouble of putting an actor in a close up and they have no idea how to make the close up work. They think it’s entirely your job and that all they have to do is show up and look pretty. They don’t even meet you half way. They make you do all the work. Yet, they’re the ones who are always talking about “collaboration”. They should try collaborating with the camera.

Most actors simply don’t understand the power of the close up and how to use it. And it shows.

So we think, hmmmm...maybe we don’t need to cast that actor in our movie. Maybe we should cast someone who knows how to “pop” in a close up. After all, it’s the time when the audience feels the closest to the actor’s character.

The solution...

“the mind’s eye”

1. Pick a specific action you could do “to” someone with your hand. For example caress, strangle, poke, slap, tickle. Make sure it’s an action you could do to someone with your hand.

2. Find a specific spot on the other character where you would do that action. For example caress the other character’s cheek, strangle the other character’s neck, poke the other character’s chest, slap the other character’s face.

3. Use your actor’s imagination (your most powerful tool) to imagine each line carrying out that action, as though your lines are an extension of your hands. In other words, use your “mind’s eye” to see the line go across the room, as you’re saying it, and imagine doing the specific action to the other character.

The camera will be fascinated by what’s going on inside of you. It won’t stop wondering what you’re thinking. It’s also a great way to put “action” into any dialogue scene. Plus, in today’s world, so much film and television is viewed on hand held devices. The close up has become the most often used shot. More and more stories are being told in close ups and most actors have no idea how to “pop” in them or how to use their power.

“How To Steal The Scene & End Up Playing The Lead”
(25 Techniques. 3 Easy Steps. Instant Cinematic Power.)

Click on the links below to purchase the ebook: