



## Bonus Ep. - Get More Auditions With These CastingAbout & Actors Access Insider Secrets – Part Two - Transcript

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

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Whether you're an actor, creator, butcher, Baker, or candlestick maker, if you believe that creatives can save the world, then you're in the right place. Hi, I'm Brian Patacca. And this is Brian Breaks Character, where we slay the suffering artists myths so you can attract the right attention. Get out of your own way and become so aligned with your spiritual purpose that abundance in all its glorious forms finds you. Each episode will go behind the scenes with people who proudly walk the path of least taken inspiring activists, artists, creative folks plus working actors and solopreneurs who will offer down and dirty advice and lots of laughs all while sharing how to bring home the bacon and make a living and a life in a creative field. Brian breaks character is your new favourite listen if you're done suffering for your art in second guessing every step of your yellowbrickroad Hey, welcome back to Brian brakes character now, just in case you jumped right in on this episode, I want to make sure you know this is part two of a two part episode series, where I sat down with Blair Hickey and Brian Wold, who are the cofounders of casting about and consultants to break down services and actors access. Now when I sat down with them, what I mean is I locked them in a Zoom Room and made them spill all the secrets. And we go really deep in this conversation. So if you're joining here for Episode Two, you may also want to go back and hear what they had to say in episode one. Now what we're talking about this whole month, I'm Brian Brooks character is your casting profiles and how we need to use them to get more auditions because they are the number one tool used across the world to get auditions and I have a special training lined up for you. So this month, September 16 18th and 20th. I'm offering a live one hour training and it is called gimme gimme more auditions, you can grab your spot at gimme, gimme more auditions.com spelled the Brittany way gi m m e. And during that hour, I'm going to teach you exactly how to apply what we're learning here from Brian and Blair plus a whole bunch of other stuff to your own profiles. And that isn't limited to actors access includes casting networks, and all the other profiles you might be using out there. And I'm going to leave plenty of time for your questions because we all know there are particulars in your own career, where you're going to want to know how to specifically apply this to your profile. And we'll have plenty of time for that. So grab your seat at gimme, gimme more auditions calm. Now let's get into this conversation with Brian and Blair.

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Brian, you've I've heard you call it like the tip of the spear you find the thing that is going to get you into a casting directors mind is going to help build that relationship. And for anyone who says oh, well, and we hear this all the time actress push it, they're like, yeah, I understand that sounds great. We know actually, I think I tell like two or three stories really well. Like they always try to push an expand. Right? And okay, fine. You know what, let's find the one that and this is

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such great advice I heard and people heard me say this before is you got to pay attention to story in your life, right? What books have you read three and four times that are all dog eared on your shelf? And what songs make you cry? And what movies do you watch 1000 times and all that stuff. Because I promise there is some thru line between those stories and the stories that move you right. And the stories that really and the ones that move you are the ones you're going to want to tell. And so figure that out and lean into that. And then once you use that sort of tip of the spear to create these relationships, you will find that the stories that people want you to tell start expanding, you know, because what they say is like, Oh, you know what, and I've had a cast director Tell me, this isn't the kind of thing usually do. But it taught me I read the script. I thought you know what, what if we brought the Blair thing to that? Wouldn't that be interesting, right? And now she's expanding not saying I can do everything it happens, the more they get to know you.

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Yeah, I will say that no one is like, oh, Blair did such a good job with that audition. And that's the only thing he ever can do. Probably because he's such a good actor. That's the only thing. He's so good. He can only do that I didn't know I had like, the reaction is like, oh, Blair, so great. Because you brought that thing to the room. Not that's the only thing you can do. It's the opposite. It's like it becomes a prism, you brought in the prism. And now I see the rainbow is what I feel like

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I think on some level, if you're an actor or place in your career, you know, maybe being typecast is not such a bad thing, right? Because if you're getting typecast, then they know who you are. They are thinking of you. They they're bringing you in And ideally, hopefully you're you're booking work, but you're working if you're being typecast you're working so good. Yeah, exactly. The only time we're being typecast as a problem is if you're playing roles that you don't like. And there are some and I've talked to some actors that are like, I look like a musical theatre person and I just don't like musical theatre and I don't want to be the musical theatre stuff because I don't like that. I've talked to some actors like that. But the vast majority of you will be better off figuring out what your thing is, what's your lane, and then get in that lane and stay in that lane. Once you've got 10 scripts coming across your desk. Then you can worry in typecast

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I don't want to belabour this point too much cuz I think we've we've made it so So important, but there's one thing that that I have to mention just because it literally changed my career. And it changed what I do in the room, this idea that we all have unique voice, right, that we all have this thing that we can bring that no one else can. And when I go into a room, you know, I'm the I'm the guy who tried to get it right. And, you know, please everybody, and so I'm trying to do

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what they want. And that's just awful for all those reasons. And when you instead you go into the room, to tell your story to tell your version of their script. First of all, it's a lot more fun, it's more authentic, because I'm telling you something that means you know something to me. So now I have this little mantra a little bit when I'm when if I get nervous, or I'm waiting on the audition, I have to remind myself, yes, it's their script. But it's my story and can't get wrong. It's my story. And my job is to go in and offer my story to them. actually had a great interview with casting director who talked about that we talked about like, being on casting, it's amazing, because all these actors come in, and they offer you their heart and their soul. And it's so hard sometimes to go, oh my god, I love that. But I can't use it, which happens all the time. But that idea that you were there to offer your voice your story to them, if they can't use it. Okay, don't worry about it. It's not your fault. But the more authentic and real your story is, the more they're going to go scrap. I wish I could use that. Yes. When can I bring them back in? When can let's let's find something else for them. Because that was awesome.

06:23

Yeah. And I think what so I think most actors don't realise this journey begins with what did you submit to me for your headshot and your resume? I think that that's actually where like, we are so ready to think about it in the audition room, and not ready to think about how that story actually gets told, from the moment that I'm in. Right. And so to kind of bring casting about crack into this, when you're talking about using that tool, can you give a little few more few more examples of how an actor might use that tool? So let's say I've got all the information about who's casting what, what time, and what do I then I'm not trying to memorise that for an essay t test, what am I doing? What am I doing with that information?

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In a nutshell, what you are trying to do is find the people in town who tell the same story as you do. Right? Because our Oh, tell the same stories really well. Because I think casting directors are storytellers too, right. So they go on interviews, they say I would catch your script this way. And the director bruiser goes, that's not really the story want to tell, I'm gonna hire the other person. So So and in different cancer writers get hired for different things. So now you have this running list of everything going on in town and who got hired to tell that story. And you know, you can click on a name and see the history of everything they've done in the last 10 years or so. And so now Oh, I get it. I get what kind of storyteller this person is. And you know what? I tell the same stories. And I have now something to offer them. Because, you know, let's face it, there are casting directors in town, I don't really have that much to offer them. They don't need me. There's people who can offer better things to them. Right? So I want to find my list. I want to find my people. I want to find the people who need me the most

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Blair, you just said something that like blew my mind. So I want to make sure we underline it is and I think you move by really quickly, which is the beauty be able to see the history of everything that they've cast. Because I think what we're trying to do is get Okay, so let me find out what that casting directors taste is like. And sometimes we're if you're using IMDb to do this, you're only looking at their casting right now usually you're not understanding the depth of it, or you're not really I think that is such a beautiful way to think of like, Oh, they cast this kind of show because these characters having to sell themselves to to producers and production houses and directors and all that. And so what they these directors and producers are choosing them because they choose because they get the kind of stories that they're telling. So rather than saying like how am I going to create my target list of casting directors, the way you're going to trade it is who has the flavour for the feeling or the favourite, whatever that phrase is for fever for the flavour. Right, who's the Blair flavour?

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That's right. And especially I think as you're coming up in your career, the associates and that's one thing that I'm very proud of our researchers, we track all the assistants and associates to you know, IMDb is great for big picture. But it's a lot of doing casting company and some casting directors, but the associates and the assistants who are building their own career and moving up and if you're tracking an associate, who's like, working for two different companies are through and every project they do is right for you. And then all of a sudden, that associate jumps to the casting director column because they got promoted, if you're not reaching out, you know, with congrats on the promotion, and by the way, I saw you did this and that and I read for you six months ago, and now we should meet you know, all that stuff that happens, tracking those relationships, but for this, this specific people who are telling the same stories, as you, you know, I think that's so important. I've even used that. I mean, yes, it's important to use that to maybe try and build relationships and reach out and follow them on social media and see who they are as a person and I'll plug the site from Anna one thing I'm proud of is our researchers also track all of the social media while we do Instagram, Twitter, Facebook and LinkedIn and personal websites if they have them. So for all the cases Directors wait. That's the word the price of admission that's worth the price of admission. We're done. There you go. I think it's amazing. And not. So you can necessarily reach out on Instagram and say, Hey, stranger, hire me. That's not please don't do that. It is for you to follow them. Who are they as a person? Who are they as a storyteller? What are they getting involved in? And when all of a sudden, somebody following on Twitter says, Oh, my God, we lost our reader for this afternoon help Twitter, it can anyone read for me, or when somebody says, Hey, I'm excited. I'm an associate. But I'm excited. I just picked up my own play, I'm doing a play reading and you just finished doing that play at some other theatre and you can reach out and stay I know that roll I mean, whatever it is, right? You follow them to get to know them as people first to build these

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relationships so that you are ready when the time comes. And places I've used it. I've done an audition with somebody that I don't know all that well, right. My manager gets me an audition. Great. And through her relationships. And let's say it's a show, it's let's say it's a pilot, or it's a show that I'm not familiar with. Well, I know it's comedy. But what's the tone? Are we the office here? Are we a bit wacky? Are we subdued? Are we subtle? Can we what's the tone? Well, I can go look at everything the casting directors cast and last 10 years and go I know that tone. I know that one. I know that one. I know that one. Okay. There's a common theme here. This casting director likes to work in this space. So let's lean in that direction. Maybe this one's different, but you can't go wrong. If you're familiar with their work, and you go in delivering your story in that space. You can't go wrong. I mean, they maybe they go, Oh, that was great. Let's tweak it, let's work. But okay, great, let's do that. But now I know their work as well as them. And I am better equipped to offer them something they can use. And we're not we're fan of actors being chatty in the room, and especially in the virtual space, that doesn't really even happen at all anymore.

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But you know, I don't think casting directors really enjoy. If you're just hanging in there, like, you know, do your thing. And leave is a better way to go be memorable, when you're acting not after acting, but that the more you know about the casting director, sometimes there is the opportunity for small talk if the casting director kind of initiated something, rather. And I think it's nice to know what they've done. You know, if you can't think if you're not a slow person, and you can't think what's talk about being able to say, Oh, my gosh, you know, you I, I noticed that you cast this other show. And I just recently saw it, I thought it was really great. Having something that you know about them in your bag, not that you're going to bring it out, but maybe it comes up. So there's, there are lots of things that that research can help you to do, you know, to be more knowledgeable. But as Blair said, for sure, the the overall goal is of all the casting directors that I might get to know, let me start with the ones that are most right in my target, the ones that they tell the same stories that I tell we need each other. And so let me get into their, you know, into their, their re onto their radar and start building a relationship, which is going to take time. But let me start doing that.

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And one of the things that you just said, I'll give you a check. And what time is the karma piece of this is like if I'm calling you in, I've done my research on whether or not I think you're right for one of my 36 spots today, I've watched your reel, I've looked at your pictures, and I know who your reps are. And I've done I've decided, I have a hope for this guy to book this job. So I've done all my research and I feel like our own karma exchanges, I can at least open up casting about and learn a little bit about this office and who these people are to give them the same, like, heartfelt due diligence of knowing something about them, right. And one of the things that I

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think I feel really empowered that you've just said Blair today is every audition anyone gets we want to want to present want to do the research that I just described, I think but then also if you're doing this research of like, I think this show is right for me. Let me go kind of look and see what the journey is of the show and who has been casting and then you kind of get into the surprisingly I think artistic conversation around what a casting office is doing to create that world which I think our actors don't go to that first we go to like it's an exchange it can be little transactional, and then suddenly if you do decide to reach out to someone, not only do you have like something to talk about, which I think can sometimes be lame because if it feels inauthentic it'll be enough that like it's like I started to cast that great job like thumbs down that's not good enough like do better right? So like but you have seen a history and since from a very grounded non fan place you can say I've noticed in the you know history of what you've been casting that it feels like the worlds that I one day hope that I will be casting that no just wanted a compliment like that. I know that there's a day we'll be connected because this is a small business. But these three things stood out to me and I'm with these reps. I'll see you soon whenever whenever it happens, it happens like some different version of I've done my not to ship because here's the difference I think showing you did your homework is different than doing your homework and then coming from an authentic point of view

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we're showing you did your homework is ultimately a thing you're doing for yourself because you want to show them That you're smart. And you did your homework. And this this is such a perfect segue into something that that Brian has said, and I've learned a lot. I think it's great is that people look at marketing backwards, right? And they look at it, because they think of it. Well, how do I connect with somebody so they can do something for me? Right? And that's when people get all like wiggly. Like, Oh, I hate networking, because it feels wrong, because they're out looking for like, hey, stranger, do something for me. And I think, philosophically, I think karmically. I think, just as a way to live the life, any life, you flip that on its head, and what if it was what can I do for you? Right? I love the idea that acting storytelling, why not come at it from being a place of service? How can I serve this story? And you as a storyteller, and Brian has talked about this so much as really the core of of marketing. It's not Hey, me, me, me. It's no What can I offer here? Let's build a connection. And so you know, going in saying, Well, hey, casting character, I know everything you've ever done, aren't I cool is for you. But if you go in, you know, if you're in New York, and you go into read for some TV show, and you know, the associate is casting off off Broadway play, and you can say, hey, by the way, I saw your casting, you're doing your own gig, your casting display. I did that play in college, it is phenomenal. I love it. I wish you well, but man, if there's any way I could help you with that, I would love to work together. You are saying I want to read for that job. But it's not skeezy. It's us saying, you know, one of my all time favourite stories in the world is my buddy who went into read for a TV show and said to the associate, hey, I saw you got your own gig as lead casting

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director on this low budget film. And she said, Yes, it's my first gig. I'm so excited. And now they're talking peer to peer, right? And she said, Yeah, and he goes, and I saw that you're shooting in Pittsburgh, because we have notes on all the shows and casting mountain and said shooting Pittsburgh. So he said, I saw you shooting in Pittsburgh, and I grew up there. And it's a great town. And you know, if you need local hires, he booked he booked the gig. He spent three weeks at home with his parents and you know, living in his parents house again, but helping each other out. And again, that's just knowing how you can help how you can serve and and and as getting to know fellow storytellers, and it is a different thing than how can I impress so that people do things? For me,

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I think this is a huge deal. And I'm going to try not to get on my soapbox and monopolise the entire rest of this conversation. But this is a huge deal for me. I think that so many actors, come start from a really selfish place. Me, me, me, look at me watch my real stuff. Why can't I get any opportunities? Me, me, me, whatever. I think you are much better served in this business by starting from, as Blair said, a place of service? Well, how can I serve this industry? How can I tell stories? How can I help your story be a better story? What can I bring that, you know, what are my unique skills? What can I do that makes your day? What can I do that makes you feel like today, I love my job. And you think about that stuff. You think about the people in your lives who make you feel good. They do that because they care about you as a person, individual they care about, like what matters to you. And and if all you do when you meet a casting director is go Me, me, me, please hire me, please look at my headshot, please, please, you know, hire me for this role? If that's all you do, I kind of don't think the casting director is you know, is going to be like, seriously, you know, stop, just get away from me. It's right casting directors never leave their houses. Because, you know, they get they get a constant from people going Me, me, me and like, wants that right? The few actors who to them and say I care about you as a person, and I want to how can I help you? What can I do to professionally? What can I do to make you look good in front of your boss? If you think of your career, from that standpoint, what can I do to make everybody around better, you're gonna have so much more success, and also just be more satisfied. It's a huge deal. So okay, stepping off the sandbox. The soapbox, so no, Brian, I

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think it's a really beautiful, beautiful sandbox, because I think undergirding at the foundation of that is, we are equal, I have something to offer, you have something to offer. We're both worthy. I belong in this business, and you belong in this business, all the chatter around like, should I even be doing this with my life, and I wish I wasn't waiting tables so much, or I wish I wasn't working so hard, like all that has to kind of dissolve and say, We're both trying to make art here. And we both there's a, I think there's a piece that has to be brought into this, which is we all know that you can't always cast me. We all know that it's not always up to you. So I'm saying I'd

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love to toss my hat in the ring when it's time for you to consider right which is very different than that desperate kind of energy that no one likes the actor doesn't like no one likes that energy and that's why we we pull away from it or the opposite of that, which is that over schmooze or the over push which is also a puffed up version of yourself, which isn't authentic, right? And I think that's and I would say like If that's the one thing anyone takes away from this conversation is that like, both of these tools are built to, I believe, allow you to be more yourself, not less yourself, to show up more to really share more of your story to connect with the right people, because I think an actor hears this and they're like, I need to have a million credits, because that's the answer. I need to have to reach out to every single casting director because that's the answer. Instead of, I need to let the ones that like you said, Blair, I loved you said, there's some people who just like I'm not for them, like I'm their shows are not the ones that I'll be cast on, like, maybe in a weird way, but not usually, like, let him go like,

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here's this thing that is like, I'm going to buy a whole bunch of headshots back in the day, right, I'm gonna buy a whole bunch of headshots, I'm gonna slap a bunch of mailing labels on him, I'm gonna fire those. That's what marketing is. And I'm sorry, that is junk mail. No one likes it, the thing that you do is start with how much time you have, how much time do you have in your day, maybe that is five casting directors, maybe that is 20 characters, if it's more than 20, casting directors start with that man either just like get to the others later. But But if you've got time in your day, for five casting directors, build a relationship with those five casting directors. And don't worry about the rest of them. If an opportunity comes out of left field, awesome, then go play, have fun, whatever. But these are my five, and or my 20, or my 10, or whatever you have time for in the way your life is, you know, and what's going on. But one connection to a casting director is not a relationship. It might take you know, marketing, they talked about the rule of seven, it's this idea that it takes seven impressions of a brand before people are ready to make a purchase decision, right. That's why billboards exist. It's not you're supposed to stop your car right there, get out of your car and go buy the thing. The idea behind behind marketing is Oh, there's that guy, oh, there's that guy again. Oh, there's that guy. Again, that looks really cool. Like, eventually casting director start to get comfortable with you, it does not happen. first instance, on the first try whatever. And if you're new in a town or an area, or if you're a new actor, just getting into this stuff, you know that that casting director has relationships that they have already been building over 510 15 years with other actors, start where you start, give it the time of authentic, you know, helpful interactions. So you go to an audition, you do your thing, you walk away, your goal is to be you as good as you can be to be the best you that you can be and that your goal is not to book a job. If that happens, great. But in addition, your goal is to be amazing to bring that unique essence and to bring that into the room to show them what you can do.



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Hey, sorry, not sorry to interrupt. I bet you're getting excited to go look at your casting profile and make some changes. What I know is that when you do that it can bring up all your stuff about are my headshots any good? Do I need to shoot a reel? Do I need more credits, and it can be difficult to do on your own? Well, I've got some great news, because I'm offering a very special training and it's totally free. It's called give me give me more auditions. It's a proven three part framework devoted to making your profile pop. Remember that now that the world's becoming reliant upon self tapes, you no longer have the chance to bring your essence into the room. So your profiles become all that more important. So let's spend an hour together, knocking your profile out of the park. So you can cross it off your to do list, go to [www dot gimme](http://www.gimme.com), gimme more auditions, calm, and register and choose the date you'd like to attend. The training is totally live totally free, and there will be no replays. So make sure that you're there. And I promise you, I'm leaving plenty of time for you to ask your questions. So you'll know exactly how to apply this training to your profiles. Alright, I'll see you there. Let's go back to

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the show. Your job is to walk in and offer your story, your version of their script, because it's unique. And the more authentic it is to you, the more attractive it's going to be. And you all realise that maybe they can't use it because you know, the star has some in his contract where the co star has to be under a certain height or some you know, whatever all that or you look like the producers exhusband. So you, you know, you can't control that stuff. So you go in and you deliver your story authentically. And within this mindset, your auditions now we're not about necessarily getting the job. They're, they're about marketing. They're about furthering your relationship. So hey, get to know me more as a storyteller, and I get to know you more as a storyteller, and I'm a pro and you're a pro and I'm not going anywhere. We'll work together down the road at some point I know we will. You know, it's it's a different mindset and ultimately, so much more fun in the room.

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I would think about realtors because I get a postcard from a realtor or like a stamp or like a or like a magnet or like and I get postcards all the time. I am shopping for a house right now. Thank you The housing market is insane. So like but they're sending it anyway. They're putting in the due diligence. I'm not saying we should be blanketing to people we don't know but there's this belief that There'll be a day when it's time for us to be looking at work booking you on a job. And there's an i think that that in the actor I don't get, I don't paint the picture of like reaching out to a stranger. But I think that like what you just said, it's very important that we hold on to this belief of it might not be today, but it'll be tomorrow, it'll be tomorrow, like I'm putting in, I was like, you're putting money in the bank, and you're gonna take the interest later,

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what you're saying is all actors need to sign on the back of the bench with a with a smiling picture. That's what you're saying. Right? Yeah. Which is actors access, bringing in false. Oh, there you go.

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I love the idea that if your goal is to be the best you you can be if your goal is like, you are now competing against yourself, right? And so you walk into the room and an audition, and everybody looks exactly like you and you're like, What in the world? Or worse yet, you walk in, and everybody else looks the same except you. And you're like, why am I here? None of that matters anymore, right? You cannot control what anybody else does, you cannot control what decisions the casting director the producer makes, all you can do is make the best start that you can make to so understand what tools you bring into the room basically means that now your competition is at the end of an audition, you can walk away and say Did I do what I set out to do? And it's so much easier to have, you know, I mean, I don't know, after auditions, you know, I don't I don't sing and after auditions, I hate myself. I don't know if anybody else experiences that. Because all I can think about is all the stuff that I did wrong. But you are now in a position where you can say Did I do the stuff that I wanted to do? I don't care what anybody else did I that's all outside of my control. I go in with a with a plan? And did I achieve that plan? In which case hold your head off?

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Yeah. And also think if you didn't feel like you did as well as you can, I always say you get 20 minutes to beat yourself up. And then after that, you need to be in the What did I What do I What will they do different next time? What can I help, you can have 20 minutes of feeling disappointed in yourself. And then you got to just let it go. One of the in. So I want to make this our last point because it's it's such a big one right now. Which is because so many of us are now I mean, we were already moving into the world of submit self tape, submit self tapes, we're not going into offices as much. And now past 2020 happened. And so thanks 2020 it's even happening more. And I always say like this business is becoming more evidence based. So if you say that you're funny, I better see a clip of you doing funny if I see your this kind of funny, I better see a clip of you doing this kind of funny right? In the backstage pass that you have to see what's going on an actor's assets and casting about Is there anything you're noticing there or trend that you're noticing there that you think the listeners could really benefit from learning or knowing

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there? Couple things come to mind. First of all, I love what you said about you know, if you better be this kind of funny or whatever. And I think that goes back to that being inauthentic.

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Say, you know, showing up saying, Hey, I saw you got cast, you you you know, pick up a new thing, congratulations. It's not authentic, it's not real. So you know, if you're showing clips of you telling stories that really connect with you, you know, that's the authentic thing you want. And that speaks to everything we've been talking about. So you know, updating your profile, keeping that sort of streamline to represent who you are incredibly important, especially always, but now because I think casting director to answer your question. I think casting directors now are relying on those connections. And those relationships, maybe more than ever before, because of the distance, right? So if I am trying to get to know you over, you know, in an eco cast self tape, or an eco cast, live audition, or whatever, and we have this thing here, well, I can see what you do on the screen. But I also want to try and get to know you more. So what is your profile? You know, what are your demo clips, and does the thing I'm seeing on the screen match the storyteller I see and all the demo clips because I need to rely on that now as a casting director, because I don't have you in the office to get to talk to you one on one. So realising who you are as a storyteller, making sure your resume your pictures, your demo clips, speak to that being that kind of storyteller, bringing your most authentic story to the Eco cast to the online audition, so that they all match up, I think is more important than ever before because we need to build that connection that relationship with a little bit more distance like this, you know, over the screen and and we've been casting directors Jason Kennedy, who does the NCIS is he'd said this great thing you know, he's doing a thing people asking questions online about oh my god, my home studio and the sound and the light in the blanket, you know, and he's like, yes, if we can make sure we can hear you and see you please. But don't everybody relax, everybody relax. Because if I can hear you and see you, I want to I want to see your story. So if I can hear your story and I can see your story, it's fine. All those things we hear about you know that don't have like you know the Star Wars sheets hanging behind you you know that is a distraction and don't have your cat running through and don't you know all those all those tips we hear when those are a problem are when your story is not captivating them it's when they have time to be distracted by your background by your bad sound by you're not perfect lighting. But you know, every casting director also tells They've gotten self tapes and online auditions with somebody that it's not quite right. There's too, you know, there's too much stuff. But the story happened and they forgot all about it, because they were drawn into the story. Right. So, so yes, I mean, do your home studio, you know, make be a pro. Right, of course. But think story, you know, think because this connection is more important than ever before. I think that answers your question. I hope that answers your question.

30:24

Another way to say that which may help for some people is that, you know, technology is making is sort of changing the way the industry is working a little bit and that sometimes freaks people out. But what might be comforting is and this is the replay was just saying the essence of it is still exactly the same, which is be an actor. You know, when you have the opportunity to be

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on camera in a in a zoom audition or in a an eco cast live audition or whatever, be an actor do the things it is it something changed, but the the essential core is still the same. Tell a really great story. And you know, sure, think about your background and think about your lighting and think about the camera and and all that stuff, but don't agonise over that be a great actor.

31:04

I had a I had a callback once he who cast live callback where I was meeting, the Producer Director, you know, live like this. And there was in because it was supposed to be in a room, it was very specific. I want to see him a certain room. I didn't do a backdrop I was in a room, you know, and I asked outright, I said, you know, hey, so I it felt like we should be in a room. So I didn't I didn't use the backdrop. I hope that's okay. You know, and which is I think real honest. Right? And, and she goes, Oh, I hate backdrops. I they're cold and stale. And I hate them. And I want to get to know you, you know, so I got kids, you know, I got kids, this is me, you know, so you know, and quite frankly, if I'm if I'm up for a dad role, I don't care if you see that. That's that's pretty cool. So, you know, I, there's a way to be a pro about this. But I think it's a when you lean back into story and telling your story, a lot of those question marks go away. And I think that is so important right now is is the way we build connections in this industry is through story, because that's what we're doing. So when you when you can build that connection, you are going to find you have more of a relationship more quickly than you thought you did.

32:15

Can I just build on that for a second? or expand on that a little bit? Yes. And can I yes. And that whole thing, that whole thing I remember the casting directors are getting used to this new technology to and so they're going to find out what their preferences are, they're going to figure out what works for them different casting directors are going to like the backdrop, not backdrop asked one for things and so on. One of the things that's worth noting here is that casting directors have started putting notes in to eco cast audition invitations. So when you get your invitation, you're starting to see the casting director tell you please do this, etc. Please, please, on behalf of the casting community and an all of us here at breakdown services, read the notes. And they tell you to do

32:58

well, you know what I just say you most a lot of times the natural setting. They gave me that they said in the notes to do XYZ and usually the actor's reaction is why they asked me to do some weird thing and what you just said Brian I'm taking away from that is they're learning their own tastes are on what they like and don't like. And that's their way of saying this is what works for our tapes. So if you want your tape to be seen and be seen the way that they like it, don't think this is about them berating you were telling you you're doing a wrong but like, this is what's working for the tapes in their office. And that's their way of helping you

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not just their office, but the producers, their boss's office, the producers office because they're actually advocating for you. And what they're saying is, please do this because it can I can sell you better to the producer. This is what they want. Yes, yes, yes. You know, and I'm amazed at how many casting directors are complaining. They're like asking breakdowns? Can you put it in bold? Can you put it in red and bold can because actors are not following the instructions?

33:54

Whoa, I think we got I mean, like that's the price of admission today another price of admission home it like that is a big cuz I think a lot. Because the truth is, and you talked about this earlier, setting up yourself type thing is its own rigamarole of dramatics and spending money and blah, blah, blah, and does it look good? And I have to be on camera, and there's a computer ma who's my reader and COVID in law, right? And then to then have the cassava and also can you do it like this usually feels like like, you know how much I've already done to you this the way I do it. Now. Thank you very much. So I think you have to really hear that at the spirit that is intended, which is I'm here to help this is completely to help you almost like they're not gonna say sorry, this is annoying. But that's a little bit of just like they don't want to be they're not trying to be annoying. They're actually trying to only be on your side, which I think is so important. So the real I want to just underline the biggest takeaway that I had from today, which is the surprise of all surprised everyone. Actors accessing casting about is rooted in storytelling, which is not what anyone would ever thought as we think about this that is about storytelling and true human connection. We said it so many times today. So obviously we're not saying it just because we like the sound of our own voice. We're Saying it, because this is what we really believe, unlocks these two incredible tools for us, Brian, I just want to thank you and Blair, I want to thank you so much for this really awesome conversation like mine, I have so many ideas brewing inside of here, I need to go write them all down after this. Is there any way thing you want to leave anybody with today? And can you also tell people if they want to follow you and see what you're doing where they can do that?

35:21

I don't know if we'll end up repeating ourselves here. I hope not. So Blair, I'll take the first thing, which is just that, you know, been weird these last 18 months, and it continues to be weird. You know, we were talking earlier today with our staff about how we have to kind of step away from the news cycle a little bit because some of this stuff is just so one of the things I've been saying throughout the pandemic is, it is is my belief, the world needs artists and storytellers now more than they ever have. And so I you know, as the as the non actor in the room, but still an artist, I just I want to celebrate all of you people that are that are out there telling stories that are out there, interpreting the way the world is right now, you know, you know, I think you are more

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important now than you ever been you ever were. I know. It's hard, but don't give up. Because we need you.

36:08

I need you to Brian. Yeah, Yeah, I do. I concur. I think that's it's a it's a wonderful thought. And I'm so proud to be part of a community that does that. I mean, I just, I think it's fantastic. I tend to be an optimist and fight very hard to remain an optimist, sometimes at time and in this world. But one of the glass half full ways to look at the last year year and a half, you know, I think is that it's funny, we spend more time at home alone. But yet, in a way, there are connections that have been made immediate connections that I don't know, happened when you had to drive half an hour to traffic, and you went into the room and got home and foot traffic and was annoyed. I mean, I've seen I mean, how close things are more intimate. You know, we see each other's homes. Now we and that's okay. And we share you know, and I think the amount of information out there and the opportunities and this is my way of thanking you, Brian, for what you do you know that you're everything you do the information, put out your newsletter that this podcast, you know, I've watched episodes, it was great seeing you with Elaine I dhafir. Recently, by the way, she and I worked together in the same Theatre Company 30 years ago, in New York, it's just fantastic to see her. We, we shared an office, we had a job to try and book guest speakers to come into this acting school and work together forever. I need to reach out to her it was so great to see her. And your conversation was wonderful there. And so I think thank you for what you do. And I think the opportunity that actors have now to sit at home and to have these conversations, you know, I'm my soapbox is that you know, I don't believe there's you know, the seven magic things that get you a career. I think it's taking it all in and figuring out who you are as a storyteller and what your voice is, and then offering back that to the community and your path will emerge through that. But the more information you have about storytellers and artists and the inspiration you can you can glean, you know events, hopefully like this hopefully this inspired some people is that I think that's an amazing thing. That's a nice thing to come out of this. So hopefully people encouraged keep doing that and I you know, will be continued to watch or listen to this stuff you do. So thank you and thank you for having us. It's I I feel bad cuz sometimes Brian, I get so excited. We just ramble on and chew up all the time. It's been however long it's been I feel like we can keep going. And I hope we didn't step all over you I just get very excited. Oh, no, I

38:33

think that I'm sure that all the listeners here are pretty excited to go take these two tools really seriously and to give them such a more heartfelt and wholehearted approach. I think that's the gift that you gave everyone today. And I'm just so grateful to you now if anybody wants to follow you on social media that things you guys do, is there a place for them to do that?

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Yes, casting about has a pretty active Twitter account and Facebook as well and easy to find by looking at casting about and there's actually a page in Facebook for both LA and New York and we'd love to hear from folks you know if questions and ideas and comments and you know, I'm I'm at Blair Hickey la as in Los Angeles, my own personal Twitter. Loved hear from other actors too. And we'd like to hear some stories too about how people are using casting about or old fashioned

39:17

email Brian at casting about calm I'm VRI en lo some of you can imagine you probably can read it on the screen and I'm not sure if that'll come through but VRI and net casting about calm and Blair is bl AR at casting about calm you know, let us know what you loved about what we talked about what you hated what we talked about how you liked a little the the cartoon villain beard, I'm happy to hear it

39:40

very especially especially for those of you who if you're listening here if you want to go check this out and see what we really look like in this conversation. There's a lot of smiles over here. This is on YouTube so you can see our backstage conversation about everything we talked about today. Thank you guys so much for today we will link to everything you talked about in the show notes for those of you who are listening if you want to make sure you can get on following these two people their email address. As and where to find casting that an actor's access. So I'm just so grateful to the two of you today for giving us this time and for your perspective on this. Thank you so much. Thank you, Brian, really appreciate it. I want to start off just by thanking Brian and Blair. Like I said, I had locked them in that room. And I finally let them out if they spilled all that information. And you can see it's a lot to digest, which is part of why this training is coming up. You've heard me talk about it quite a bit now. So if you haven't grabbed your ticket already, I'll say one more time. [www dot gimme](http://www.dot.gimme), gimme more auditions, calm, save your seat, I'm only teaching it live. And there will be no replay. So you got to be there to get all that juicy Intel. And I want to plant a seed for Next Episode, the next episode of Brian Brooks character, Summer is coming back on again. And she is going to be the host, we're going to break character for real, I'm the guest. And she is grilling me on this topic around how to test your actors access profile, how to know what's actually working. So you don't just start spending money or wasting time on headshots, or reels or acting class or trying to focus on getting credits. And so you can actually take action from an aligned place and know that the actions you're taking will actually get the results that you want. And I want you also to hear from one person who has been through this gimme, gimme more auditions training. They had fabulous results. And I just know how cool it is when you hear from an actor from their own words, what this has done for them. So I'd like to introduce you to Lisa. All right. I'll see you next week.

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I was overwhelmed and anxious and embarrassed about my actors access profile, which is embarrassing to say, because how can you be embarrassed about your profile, but apparently a lot of people feel this way. So maybe you can relate felt embarrassed, and I have a lot of stuff up there that didn't need to be out there that I really learned that there is a thorough and systematic way to approach going through the profile, doing it in a supportive way. In a thorough way. Afterwards, I came out with a profile that I was really happy with. I feel like it reflected what I had done but also where I wanted to go. And that's the aspect of the profile that I didn't really know about how much it needs to reflect where you're headed, not just where you've been. I felt a lot more confident about my materials and therefore about my career and myself.