



Ep. 16 - Re-Define Success with Casting Director Alaine Alldaffer - Transcript

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When an actor comes in, what's your biggest hope for them?

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Well, my biggest hope is that, you know, everybody is going to give a, you know, a opening night performance into the room where it does not always happen. But there, you know, there are times when people have bad days. Yeah. And, you know, that's where I can be an advocate for actors, because I have had situations where somebody came in and did not do their best work. And I knew they were capable of so much more, and I can turn to the director and the writer. And hopefully, by that time, I've established relationship with them where they trust me and I say, Listen, I know that was not impressive, but I promise you give them another chance. Because I know they can. They can do it. I know they can nail it, and nine times out of 10, they'll agree to it. And I'll bring him to callbacks, and then I'm almost always right.

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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.

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Hi,

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I'm Brian Patacca. In 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 favorite. Listen, if you're done suffering for your art, and second guessing every step of your yellow brick road. Today's guest is Elaine all deaf or she has been the casting director at playwrights horizons in New York City for over 25 years. And while she has been there, she has seen so many actors fumble fail succeed. And at the heart of her whole stance on casting is this positive and generous love of actors and creativity, you will see that it just pours through her in this interview. And one of the most exciting things about Alaine is that not only she always rooting for the actor, but she gives you really practical advice for how to do this both in the room and on a self tape, whether that's TV, film or theater. So I know that you're gonna have a lot of juicy takeaways from today's episode. Let's jump in. Hello, everyone. I'm so lucky. We are so lucky, I should say because we have a

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lane all that for here. And I've known Alaine for a long time. And so we have some history. I'm not gonna say how long ago, by the way, and I'm just so glad that you came to spend some time with us and to just kind of tell us how things have been. So thank you for being here. Oh, I'm so happy to be here. Thank you for having me. For sure. So then I really so I was thinking about, you know, yeah, this interview come up with Alaine. I've known her for a while. And one of the things that came to me and I think I don't even know the answer to is, you've been doing this for 25 years. Yeah, what keeps you so interested? What keeps you so like I am into, like, I like being in this world of casting in this, like what keeps you so interested? Can you tell like

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keeps me engaged? Okay, so first of all, I have a very tiny, teeny tiniest attention span. So every job I had before this one, and I just celebrated my 25th year at playwrights horizons. So yay, I guess you know, it's always different. It's always a new play a new project you're working on, you're constantly, you know, 10 steps ahead, reading new scripts, meeting new actors, you know, it's like the, what's the Stephen Sondheim song that how many people just got off of the train, another 100. People just got off the train, okay. So it's always always moving, there's always a new production, you're always going to an opening, you're, or you're starting a first rehearsal for when play or you're meeting with the creative team have a play that you're going to be doing a year from now. So it's always, always always new. And I think that's, I think that's what keeps me excited and engaged and enthusiastic and passionate about what I do.

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And Atlanta, I just want to just for those of you who have never met Alaine before, she is so passionate about this. And I think that most of us will be surprised by how I just think that Alaine, you honor and are excited by the art and the artistry. It does not feel like a business. Whenever I talk to you, it feels like we're really like, we're having art. It's just like art conversations. And yet you work in an institution of New York City and you've been there for 25 years that it does have to make money for the building to exist and put out the things that they put out. And so being somewhere, it that for that amount of time and for something that you care so deeply about. Do you feel a certain responsibility to I don't want to say perform but to get it right. Especially because you care so much about this organization, like how does that show up for you around the like, gotta make my boss happy feelings like those things come up for you when you're doing your

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jobs. You know, absolutely just like with actors when you go into an audition, and You've prepared and you, you feel like you're ready to do your best work and you go in and you don't feel like you've quite nailed it. And I mean, that's, it's true for me, you know, I'll feel it go in with,

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you know, all good intentions and not always maybe, you know, and then I'll sit there, you know, for preview or you know, and go, Ah, should the cast the other guy, you know? I mean it, you

know, we all second guess ourselves, What can I tell you? But yes, I do feel an awesome responsibility, because, let me tell you, and I've learned over the years, it's all about casting. And I know that it's so important, I've seen, you know, the same play done twice, with a completely different cast. And it was like night and day. So I do know, it's an awesome responsibility to make sure that and also, I want my my creative teams to be happy, I want my creative teams, not only to feel like, that is a great cast, and I had a blast working with them, but then to also sit back and be proud that their vision has been fulfilled, that every person on that stage is doing exactly what they hoped they would do, or even maybe better, maybe beyond what they imagined. It's so funny, because I have had, I went to see, and I'm not gonna say what it is. But I there was a plate that I loved working on, it was like very excited to work on it for us, another theater, not playwrights horizons, but another theater. And I was really excited to work on it. And I went to the opening. And it was fantastic. I mean, it was I'll say what Shakespeare play. And it was the best production I'd ever seen of that play. And I was so excited about it. And I met with the director for brunch The next day, it was like, they were a nightmare. Oh, my God. Evil. I like gray hair. And I was like, hey, then you know what talent at a price because that production blew my mind.

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That's what when you say that Elena surges in here, like talent at a price. I love that you said that? Like, do you feel like part of what you're when you're helping to bring talent in front of directors and the playwrights and all that part of what you're balancing is like the job well done. And like you said, people the way they are in the room, because you're working on new plays most often brand new plays that have never been seen. There's a different engagement you need from that actor. So is there anything that you think particularly like happens in the auditions that you're holding that maybe someone who's doing a revival? They don't have the same kind of expansions? or

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questions? Really? That's a really good question. And that's one of the great things about working at playwrights horizons is because when you're doing a new play, you know, and the writer has been kind of sitting with these characters, for however many years, it's taken them to develop the play. Sometimes they're not sure what they're looking for these characters are. So they really do. And we really do rely on actors to come in and teach us. So you know, they'll come in and this is a perfect example, when I was doing stage kiss Sara rules play. There was a character in it, who was like this gym rat. You know, he's like, this big, hunky like, dumb guy, you know. And so I brought in all those guys that could play that could do that. And we sat there

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watching it, and then we just, you know, and then I, one of the things I love are wildcard ideas. So I'll just throw something out. And like, somebody is the polar opposite of everybody we've seen in everything we're looking for. And I mentioned this particular actor, and she said, I love that idea. Can we just see what that looks like? It's completely wrong. But maybe that would be really good for our creative process to kind of see what the opposite of what I wrote is. So we brought in Michael Creighton, and he just we were hysterical on the floor, dying, laughing. And we went, Oh, my God, that totally it's so wrong. It's right, you know, and he ended up winning the World theater where I mean, he was nominated for every word. And now he's like, a superstar, you know, and he was in spotlight and he's on Dexter. Now. So, you know, that was and it was his first job he worked at Oh, here's the great part. He worked in our box office. Yeah. Why?

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Alaine, what I love that you're saying that I think that if any actors who are listening, and writers and there's some lesson in here in when you audition for a new play, specifically with Alaine at playwrights horizons, that when you're coming to that room, there is a lot they're learning from you that goes beyond Are you right for the role that is so beyond just like, is this person good for the gig because it's a new play in there? Yeah, they're gonna you're gonna give them gifts, no matter you're gonna bring them gifts no matter what, in a way.

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Yeah. You know, and I'm quoting myself now, but the best audition rarely gets the role. There are so many other factors involved. It's like, how do you the chemistry maybe with people who are already cast how do we think that chemistry will play out physicality. Sometimes it can be. I had one director who we brought in, we brought in an actress and she was fantastic. And he said, She's a redhead. I'll never cast a redhead because my, my ex girlfriend is redhead she broke my heart. I'll never cast redhead. And seriously, when you say you're heartbroken, heartbroken, thought he was kidding. And he was like, No, he was not kidding. So we had to let her go. I mean, yeah, I mean, you just, you have no control over what is going what the negotiations are on the other side of the table, you just have no idea. playwrights horizons is unique in the respect that the way we cast is we have a writer, director and the theater, the producer, who would be like me and Adam Greenfield. And usually it'll be me in the artistic director, we get a vote, and then the writer and director get a vote. So there's three votes. But here's the trick, it's got to be unanimous. So we all have to agree. It's like a jury, we all have to agree on who the person is. So now what happens if the director wants one person? The writer wants another person? And the theater? Adam wants another completely different person? Who do you think it's the part? What do you think? What do you think? No, no, no, no, none of the three, four choice, wow, that has happened, or, you know, the other tool given to, you know, one person will give a more compelling argument as to why their person should be the person.

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And you know, what, also many, many times because we're writers theater will defer to the writer. So but that's the sort of interesting dynamic of playwrights horizons, it's not true probably for other theaters. So again, you have no control over how the decision is made. And it has nothing to do with your talent. It has so much to do with, like, we just talked about so many other factors, right? So

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when you're an actor were to give, I guess, not the best performance and an audition. Where what, when they come in the room or when they leave? What do you want to be able to feel? Or what do you want that to be? Like? I'm not saying this question, the best way, I hope you understand what I'm asking, like, when an actor comes in, what's your biggest hope for them? Well, my

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biggest hope is that, you know, everybody is going to give a, you know, a opening night performance into the room, which is not always happen. But there, you know, there are times when people have bad days. Yeah. And, you know, that's where I can be an advocate for actors, because I have had situations where somebody came in and did not do their best work. And I knew they were capable of so much more, and I can turn to the director and the writer. And hopefully, by that time, I've established relationship with them where they trust me, and I say, Listen, I know that was not, that was not impressive. But I promise you give them another chance. Because I know they can they can do it. I know they can nail it. and nine times out of 10. They'll agree to it. And I'll bring him to callbacks. And then

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I'm almost always right. When that happens. Do you like to advocate for that person? Do you like say, hey, Carol, that wasn't your best? You know, that wasn't your best, right? Come in here and nail it in the in the callback. Do you like to advocate for the actor in that way? Oh, yeah.

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Okay, here's what you got to do. Yeah. Okay. Yeah. You know, but also, you know, and sometimes that's backfired. Because then maybe I'll don't get in their head, you know, because they think, Oh, my God, I was so bad, the casting director had to call me and give me notes. So I tried to do it with some finesse, you know, and try to give them the confidence to say, I know, you got this, I know, you can do this. And you know, and there have been a couple of times where I say, hey, do you want to come in early and just run through it, and just see if we can find those moments that maybe we're missing the first time. So you know, and there's, that's another thing, too, is auditioning the art of auditioning. They're just, they're great actors out there who audition, we're just not good at it. There are actors out there who need the rehearsal process, in

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order to turn in a really good performance and just kind of don't have that, you know, it takes a minute, you know, just sort of get into the skin of the character and like, really tell the story. It just takes them time.

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How do you as a candidate, find that after that journey, because if you haven't experienced them as a good auditioner? How do you find that? Is it someone because you've had a history or you've seen them? it's usually

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because I know, I know, the person and I've had history and I've seen them audition many times, and I know what their I know, their traps and, you know, and their defaults. So I can, you know, be, you know, be one step ahead of them. So, you know, it's, again, like I said, auditioning, it sucks, you know, and it's like, for some, it just does, it's like an IRS audit, you know? I mean, but that's, but you know, I try in my audition room, I try to create a really safe and supportive place where you can come in and feel supported and feel like a collaborator and that's why I tell actors, you know, that's what you have to do. You have to come in like you're a collaborator and your consultant and not like, you're somebody coming in to be judged. And I think that is the fault so much of our industry that we have created that myth that that's what it is that, you know, you're going to come in and you're going to, you're going to just like destroy your dreams. You know, kill your spirit. And that's not what we want to do. I wish there was a better way to have the audition process. And I have to say with COVID, and people self taping, I think it's been incredibly empowering for actors, because they can take their time to sort of get the take that they really want us to see, and the tape that they feel best about. So I think in a way, that's been kind of the good thing about COVID and not being able to audition in person, and I'm hoping that maybe, you know, they'll that maybe actors will sort of be able to empower yourselves in the same way. Once we get back into the room and say, Okay, wait a minute, no, I know how to do this. Now.

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You're saying can you speak to this a little bit more? Because right now is play with rises auditioning for things that are coming up later in the year? And are you having to do them online? And as self tapes are? Where are you at in this process? Right

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now? Right now? It's all self tapes. So we are, you know, gathering self tapes for different productions, sending in the directors. And then the directors will review them and pick the people that they like. And then we do like a zoom call back and I have 1000

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questions. Can I interrupt you when asked? Yeah. So Celtic for TV film always feels like we know the middle year we're working in the medium we're working on is a screen. And the script I'm holding on to is built for a screen. Whereas theater, it isn't like be big. And while we're not talking about, you know, doing Auntie Mame over here, but yeah, and when they're doing theater, there is a

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different, completely different and what do you what is your advice? Yeah, what advice would you give thinking, I think with film and television, and they usually I've seen actors come in with like a list of rules, you have to have a certain color background yet. Theater is about your version of a story. It's about your you are presenting text. So you want to come in and like you want to really physicalize and activate the scene that you're working on within that little frame. And it can be done. You film and television is different because it's in what do they say? It's the director's medium, where theaters the actor's medium. So with film and television, you know, you have to sort of like keep it very contained within that space. This is a story had an an actor who I love, and she does a lot of TV and film. And she was auditioning, putting yourself on tape for a play. And I said, Okay, and I said she had no idea how to do that, because she knew how to do Film Television. She didn't know how to do. She didn't know how to do a play. And so I said, Well, why don't you just do it, send it to me, and I'll give you some, I'll tell you what I think. And she said, I was like, Oh, I said, Call me because I was like what are you doing in this plate? You said, well, the breakdown said she's lovely. And so so the whole thing was her going? So lovely. You know, and it was like there was like nothing going on. It was so boring. And then she said, but the breakdown said she's lovely. And I was like you are lovely already, you know, tell the story. The story is about a woman whose husband left her and she's alone with her child. And she's trying to like instill this power in her kid that you are now the man of the house. I mean, it's like, it's so compelling. And so she's in a place of just she's a mama bear and she's ferocious and like, it's just like, there's so much happening here. It was like, lovely is not an action. And we had a good laugh about it. She was like, Oh my God, I've done TV and film so so for so much because it is it is so much about imagery. Right where again, I'll say it again, you know theatres about the story. I had one girl who gave a great audition where I now also that's another thing with a tape. You can get away with props. Okay, that's what I was talking to me. Yeah, you can get away with it. Yeah, you can't really with you know, can't bring a pillow to an audition and live audition. Because then people are like, what does she because then your brain is going to carry that on the subway. You know, just you go to bed bath and beyond before she came here. So your brain is going, but you know, but if I'm like, you know, I'm frustrated. I'm like, with my pillow. I can do that and get away with it. But I had a good actress who she was supposed to be hiding behind a tree and she had a houseplant. And she was like doing hiding,

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like appearing behind it. And we were hysterical laughing It was so entertaining and fun. And you know, and so yeah, you have so much more creativity. Yeah, I

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hear you're saying Yeah, they're a little more freedom. And and also, what I'm also hearing is, especially for playwrights horizons, where we are presenting a new play where creativity is

really going to be honored from the actor like then please use this. I'm sure that every casting director in the world might not say what Alaine is saying right now but what I mean when you're talking about a new play Chances are someone wants to see what you're going to bring to the table in a big way. And I think that sounds really has anybody ever gone too far? Or you're like, Oh, no, no, no, no, no, no,

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not sure. Sure. Yeah, I mean, you know, I hope she's not watching this but not giving any names. But then actress and she was supposed to be playing a prostitute. And I saw her in the hallway and I waved to her. And you know, she went into the bathroom. And then when it was time for her to come in, she walked in and she was wearing like, this very dudes wearing scanty lingerie into the audition. Okay. And, you know, and I'm sitting there were these two, these guys didn't remember her audition at all. There was sitting on the other side of me. Well, I was trying to, I was trying to get well, it's like, let's get past the fact that maybe that wasn't the right choice to wear this. skimpy lingerie, but let's, let's talk about what her audition It was like, we don't remember it. Okay? Remember, upstaged her her outfit, or her by Upstate. And that's why we say, you know, trick the eye. You know, she could have worn like, a nice pair of jeans and in a sexy camisole. Yeah. And you know, and like maybe even like a, you know, a soft sweater and it could we would gotten the idea, right. And it's, you know, like somebody who comes in auditioning for a cop and they were of complete. policeman's uniform don't do that. Because again, because then you're like, is that your uncle's? Is your uncle cop? Is everyone

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watching you? Yeah, we're not talking about you perform. Yeah, we're doing this other thing. We're like, where'd you get the outfit?

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Great. But you know come in with like a cat that looks you know or, or a blue shirt or something? Like again, just something just as kind of give us a little taste of what that would be. Yeah.

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Hey, actors, I'm gonna get really real with you for 90 seconds, looking for representation is one of the most disempowering disenchanting and can we just say it dysfunctional parts of an acting career, it feels like a one sided conversation. Everyone's got an opinion about what you should do. And even your friends get weird when you ask them for referrals. So I want to shut down all of that noise. Join me for my free masterclass, make agents want you the three biggest lies that stop you from finding the right representation go to make agents want you.com to register, the class is on demand. So you can watch it right away, or schedule your own private viewing. And since you're a Brian brakes, character listener, I just want to warn you right now in your big, beautiful, gorgeous heart, this class might piss you off, because you've been fed a lot of crap over the years that has actually been keeping you out of rooms, you're going to learn why a target list is the worst strategy you can use to find the right match. And agents aren't worried about your credits, half as much as you are in your reel is a giant waste of time and money. So before you go off and write a story about any of that, I want you to get the juicy learning inside of this class, snag your spot now and I will see you there make agents want you.com or text agentgoals, one word 244222. And I'll send you an invite. All right, let's get back to the show. So I know you've cast TV and film in your life and theater, all these things, is there a big difference for you in the way you approach breaking something down for TV or film,

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you know, TV film is just so much more immediate. And again, it's very specific about what they're looking for. They usually have a very, very, very specific ideas of what they want where with you know, theater, especially new plays, it's a little bit more broad. And like I said, I can kind of throw those wildcards in and just for just to kind of teach us something. But you know, like when I was used to work on Ed, you know, I would get these calls it you know, 10 o'clock at night saying, okay, we need a Korean actor, he has to be overweight, and he has to juggle and ride a unicycle. I'm not kidding you. I'm not kidding you. And he shoots he's got to be on the bus tomorrow at 6am. And you know, because he should smile. You know, what do you do in that moment? Like as much as put on my shoes? You know what, I had somebody, I had somebody I was, I was like, I know who this is. He's not overweight, but we can be dogmatic. We, you know, we can do it. And yeah, he got a job. He was doing it the next day. So while you know, that's a difference. They're just like they have their the director has his vision. And it's, it has to be what because he doesn't have time to sort of rethink it. Because usually you get the script and the next day you're shooting,

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and it's one more fun for you than another for different parts of your brain and

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you like both. I am a theater girl. I love theater. But I have to say I've been working on podcasts for Marvel new media. Yeah, and that has been a blast. Oh, it's so theatrical. I know if y'all want to subscribe to Old Man Star-Lord and serious. Yeah, I know that. Yeah, it's so much fun. It's like 10 bucks. Westfield and Danny Glover and Vanessa Williams and I'm giving I'm giving them a plug. You love it? Yes. Yeah. It's the stories are so much fun. And the cool thing is, is marble new media, most of those people, they're either comic book nerds or they're like theater geeks, theater people, people that have, you know, are, this is kind of their, their, you know, side hustle, working for these podcasts. And the stories are so well written. And they're so much fun. And there's so much fun to cast, and also theatrical. Like, there's lots of things. And you know, it's so cool when you can you know, when you can say, when you like, say, if you say it in the name of a theatre actor, and everybody gets excited with film and television, that doesn't always happen, you know, you say a theater and they go, whoo, you know, that. Yeah. So it's been a blast to work on. And I'm going to be working on more of those. So I just finished one, I've got three more. Oh, and they're they're up there series, their different series of focusing on on superheroes, so you're casting a voice over talent for them narrative podcast. Yeah. But it's like, but it's really done in a very theatrical way that the first director I worked with is Kimberly, sr, you know, she was a Tony nominee. She's amazing. But she's very theatrical. So all the directors are like theater, people who just know how to make it through theatrical with the route through an audio medium, make it that medium and it's so cool. That is so cool. And so

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as you're casting that in the middle of, you know, coming out of pandemic, but voiceover never as necessary. It's not always an in person audition anyway, are the scripts. So like, pop out? That's another like, Is there such a heightened layer to it that you find our actors really able to deliver it? Have you had to give a lot of notes of like, get in the pocket of what the genre is like, what is that?

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Yeah, you know, it's it's funny, you say that, because I've learned how many Marvel nerds there are in this world since I started working on it. And I'm a convert to that world. Because I wasn't before. I was just amazed at how many people understand the sort of shorthand and the lingo and the and the style of it. But you can tell right away if somebody doesn't, and if they don't understand it, it doesn't usually work. But that's, you know, that's where you do your homework as an actor, right? No, I did my homework. As a casting director, I just, I'd never watched a Marvel movie. I mean, all the way through anyway. So I had to get, you know, I had to get on Netflix, and you know, pay per view and start watching them, so that I can understand the whole world. And it's fascinating. That is awesome.

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That is so cool. Fun. I think that's really fun. I love that. I love that. So question for you kind of in a different direction here. So I know that you are also a fabulous teacher, and you work with actors, to get grounded and beautiful way that I think helps actors return to why they're doing this in the first place, and what the craft is all about. And so what do you say to the actor who is like, Well, let me say, in a different way, are there ways that actors kind of break through, and they get auditions for playwrights horizons where they get auditions with you that feel like I don't know, the non traditional route? I'm just trying to speak to the actor who maybe isn't seeing those auditions? Or is trying to get them when they don't have representation? Is there something that you actually catches your eye? Or that you notice that actors do? Well? Do you mean as far as like, meeting them outside of the audition? Yeah, of the audition room, or like going to open calls or sending something or like, what are you waiting, you

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know, going to see, you know, sometimes it's like, just, you know, seeing the day player on ball, you know, and going, who is that? I don't know, that person is, you know, and then you look them up and you go, oh, okay, you just, you know, school showcases but also, you know, through classes I've cast, you know, I have a lot of success stories of people who've taken classes with me, and I know they're trustworthy, I know that they can, they'll come in and deliver. So I'll bring them in. And you know, and it's, it's happened. It's happened many times, I was, one of my favorites was Adrian Moore from oranges, New Black. I was teaching a class with Scott Frankel who wrote scree gardens, and she took the class with us. And at the same time, I was casting milk like sugar, which was a co production between La Jolla and play with horizons. And I brought her in and she got the part. She was so good. The director said, Just tell her to show up to tech. She was that good? Oh my gosh, amazing. No, I love that I love when that happens. And you know, and now she's got you know, that launched her career, and it's really exciting that that happened. Vanessa Chi, also who's on the kung fu series was I pulled her out of retirement. She didn't want to act anymore. And I was like, Oh, just take my class. And and then ended up casting. I've cast her in so many plays. And now she just got the series and they've just been renewed for for another season. So I mean, yeah, you know, it's like a lot of different places. EPA. Yeah. Allison case. I met Allison case at EPA, she was right out of Columbia. And I was sitting there, right? Well, I met her and then afterwards we did a joint EPA with the public. We did a, you know, collaborative EPA. And I, she was about to come in and I said, Okay, you guys, you're casting here, pay attention. And she came in and she was in hair she wanted she got a Tony nomination for that while

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so what I'm hearing and I think everyone should just see this as Alaine, you're so accessible to actors, because you teach I try

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30:30

to be with her job. It's, it's, it's how you know, it's the best way to you want to meet people in there's a lot of different ways you can meet them.

30:39

I love that. I love that it's you make it so I can say make it easy, but in some ways you make it easy when you're there, we need to just show up with you if you really weird. So in terms of so those are actors you would have met or you would have known. Is there ever time other than one one representation send you someone because I'm assuming you probably I trust this age, and I trust this manager by era, obviously, that happens. But is there ever time you would What do you need to see if an actor you've never met before? That makes you say, Yeah, I want to see them. Like when you said from ball. I was like Oh, that's a good example. Like when you would see someone doing a day player on a TV show. You'd be like, Oh, interesting. They did a great job there.

31:13

Is there any other ways that you kind of like, do like seeing people's reels. Do you like seeing do i do reels are really helpful? I really do like them. I've watched them when people send them to me, I watch them and grateful for you know, technology where people can actually do that. You know that that's available? And also websites? Are you? Wait, wait, wait.

31:34

I'm a huge person who's like, don't have like, Don't do this. Okay, so right, let's have a fight here. Or maybe want to have a fight. Okay. So I always say, yes, you can have a website, but spend your time on getting your profiles on actors access and casting networks cleaned up before you're going to spend more time on them. Oh, absolutely. Is that the same direction you would take?

31:52

Yes, absolutely. I agree. All of the above. Absolutely. In fact, and also, you know, I learned a lot of people from Instagram, sometimes I'll see owner from Instagram, you know, and I'll look on their Instagram and I learned a lot about people. What So

32:06

what's a mistake they make on Instagram? Or what's something that you see on Instagram that helps you know about them? Is it ever just like I want to get a sense of who they are? or? Yeah, okay.

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32:14

Yeah. You know, it's I don't think there's ever been anybody that did something, you know, that turned me off hanging off. Great. That's awesome.

32:22

Yeah, I mean, I think what's emerging if you guys aren't picking up on this is it. Blaine is just curious and fascinated by actors and loves them and wants to get to know them better. And that's what I think is so an underlying river underneath Oh, Guy

32:32

cyberstalk? Yeah, we all do. We all do love it. We get really curious about certain people, if we really love somebody, we're like, Okay, do they have a girlfriend? Have they have a boyfriend? You know, like, you know, Where are they from? You know, we get really, really creepy. Great, so just don't, we're not that kind of stalker. We just like get excited about people, you know, and you want to like get to know them better, because you want to obviously be an advocate for them.

33:01

Right. So okay, so I want to talk about that. So in the room when you've got artistic director, writer, your playwright director, the four of you essentially in the room, and I get that right, the numbers right, essentially great,

33:13

right? That's a lot of personalities. And the director, they write in the drone. Yeah, they write or maybe new personalities. And you guys already know each other, like, who do you become in that negotiation? Like, how do you see yourself? It's always different. You know, it's always different. I am finding more and more and more that directors and writers want like myself to create a warm and welcoming environment, because they've learned as I learned a long time ago, that if somebody does your best work, it's going to only benefit you, because you are going to get to see what you need to see. So yeah, if you were if you were creating, you know, that space for them to do good work, they're going to do good work. But it really depends on and every team has a different personality. And I've had teams that were hard. I've had teams that were just, I mean, their energy was not conducive to creativity, let's just say that. You know, and then I always feel like then I become overly like, gregarious in those situations. Like, that was amazing, you know, oh, my God, it's so wonderful to see you. And I'll engage with them and say, oh, ice, sometimes it's like, they're really awful. Sometimes what I'll do is like, I'll look on the resume and see something. I've seen the men when they come in and say, Hey, oh, I saw you in this play. You were terrific. You know, and then I'll do like a little icebreaker small talk. And then sometimes, you know, the other people that table like, Oh, what? Oh, they were they were

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good in something. Okay. So I can sort of like, you know, warm things up for them. Yeah. So, can so so yeah, turn up the thermostat like that. And then also maybe give that actor a little umph of like competence and You know, empowerment so that maybe they will kind of be dazzling and they won't be distracted by, you know, the Politburo. I'm sitting next to, you know, yeah, you know, and also we get tired, you know, people get tired. I had a director once who like he was, so he got tired. He was like, I'm leaving. And then I had to like, reschedule everybody for the rest of the day. It was so embarrassing. Oh, my gosh, oh my god. So, um, you know, and it's very intense. And it's like, very draining, you know,

35:35

to sit there all day, seeing the same thing over and over again, I'm sure. And then also, Are there times when you're like, the director and the writer, you're getting the sense that like, oh, they're not a good match. Oh, boy. What's this gonna be

35:47

like, boy? Oh, yeah. Oh, really? Oh, yeah. Yeah, that happens. And then you just be as sweet as pie try to warm

35:56

up to start it, then you have to kind of broker between the two of them, you know, between the two, the director and the writer, sometimes they're the chemistry doesn't work out most of the time, it's fine. But every once in a while, whoo. It's not good. It's not good. Yeah. And again, you know, that's a place where you can be that mediator, you know, that person to kind of like, you know, helps, you know, normalize and smooth things over between the creatives in the room in, you know, that's Yeah, we have a lot of jobs where we have we are psychologists. More than anything? Yeah. And it's but you know, human nature. It's human nature. Not everybody sees idi or gets along.

36:38

For any of the writers that might be listening. Is there anything that you know, I'm sure that many playwrights are, you know, dreaming of playwrights horizons being more that their their plays get produced? And so Was there anything you would say to them in terms of that journey, or what you see happening there that you're excited about?

36:54

Oh, well, you know, it just being able to introduce emerging writers to the world to the community is such a, it's such a rush. And I'm really excited about a lot of the writers who are coming up, you know, and, and also, you know, established writers, writers that, that have had a home in our theater for years, like who I adore, who I think are still at the top. Now we're at the

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top of their game, like Craig Lucas, and Sarah rule, and Teresa reback and these people who are still writing plays, and you know, still getting it done. You know, it's funny, because I don't think she'd Mind if I tell you if I say this, but I had a conversation with Theresa Rebeck a couple weeks ago, and she was talking about I was like, wow, you know, you just so prolific. You're constantly writing you're constantly get being produced. And you know, you're always busy. You know, she's doing she does film, she directs films. Now. She's doing everything. And I said, What's the secret? What's the secret of your longevity? She said, you don't fuck with the Muse? What did you take away from that? Because it's like, you trust your gut. You don't compromise. And you don't give in. When you know something's right. When you know, this is the right thing. You don't get Ben. Yeah. Yeah, that was like, Okay. Yeah, I

38:20

mean, are you like, yeah, I knew that when we were in that audition room the other day, you were really opinionated? Like, do you see this is a way that she performs in the world? Well,

38:27

you know, she doesn't what I think is so great about her is she just, you know, she's never sold out, you know, and I said, but you've gotten so beat up over the years. And she said, and she said, yeah, it's okay. Because she's still standing, you know?

38:42

Yeah, yeah. So and I love the way you said that. I think it's a beautiful place to kind of put a cap on this conversation. Because if there was a wish that you had for any of the actors and the creatives that are listening, what would you want them to hear from? Because, you know, they might like, put a lien on a pedestal and play with horizons on a pedestal and I know that you are so much more grounded than the pedestal that they might put you on. That sounds weird when I hear that, but Okay, yeah. Well, they're like, Oh, my gosh, one day, people on pedestals get knocked off. So okay, let's forget that inside. Okay, guys. So they might a different level, they might think to themselves, what would you What's your wish for them? Did you want to leave them with,

39:18

it's just to love what you do, and be honored and humbled that you've been chosen to do this work? You know, because I do think that this is a calling. And you know, those people that

answer the call, I think they are the bravest people on earth because it's not easy, you know, it's not, it's 5% of actors in this country make a living. So it takes a lot of courage to take this path. But the great thing about it is, is and I always say you know, define your success based on your commitment to the work I always say that, so that's what it should be. It should be I love this

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work. I'm gonna just dive in and do it and not worry about anything else. And then you know, you have to have those side hustles obviously, that helps support your, your art. So it just find something, you know, that creates revenue that you also are equally passionate about, and just, you know, it's your baby take good care of your baby. But I think what I wish for actors is just that they love what they do, you know, and that you you're following your bliss, I know it's, it's disappointment, there's a lot of disappointment in this business. And I would hope and wish for them to have, you know, resiliency, and you're never going to die of a broken heart in your hearts gonna get broken a lot in this business you does. But you can never let your heart shut down. That's the most important thing, it's just don't shut your heart down, or close it off. It's because and I always hate that, I always hate that term, you have to be have a tough skin, you have to be you have to be hard. And you you know, hard is brittle and brittle breaks, you have to be flexible in it just you have to have really good coping skills, and you have to engage in self care. And you know, have a VA, okay? And have a process that when you do don't get a job that you really thought you really thought maybe you had a shot at and that just wait that you can you have a process in which you can take care of yourself. And so that you can, you know, so that you so that you, you know, you can suffer that heartbreak, you know, you're allowed, you're allowed to have a pity party. But then you can like the next day you can like, onto the next thing onto the next next project or never and like creating your own work, you know, and doing and not waiting around for a casting director or an agent to call you or a director to call you. So I guess that's what I would wish for anybody is that you know you love it. You love it and relish it and are proud that you've taken on the mantle or have taken this on or answered the calling.

41:55

It's beautiful. And it's so beautiful. I love what you said success defined as your commitment to the process to the craft. Is that what you said? Yeah, yeah, whatever. Right. Yeah, that's such a and that that way you can have a pity party. But was I committed to it? Yeah, that my success there because I was committed to Yeah, I think that that's such a beautiful way to kind of leave things and kind of leave an impression. But Alaine, I wanted to make sure that this audience knows about both the packets that you're producing, and we get the name exactly right. So everybody can hear that again. Tell us the name of barn.

42:24

Yeah, it's Old Man Star-Lord. Right. And it's Marvel new media. Right. And this is the first one of many. So I'm really, I it's really fun. It's really fun. And it's a lot of cool theater actors in it. I love it. So and also playwrights horizons are soundstage. So you can also download and subscribe to And I'm working on season two. Awesome. One is still out there. But season two is now started to drop. So Ms. Phoenix Rising is hilarious. So I hope you all get to watch that one too.

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42:58

Okay, great. We will make sure that we link to all these things in the show notes for every one so that if you want to check these out, you can find them there. Or you can certainly Google and find them super easily. Alaine, I'm just so grateful. It always feels so good to see you. I wish that was

43:09

realized too. And Brian, this is such a cool thing you do so yeah. I mean, you know you are answering the call. I feel like I am trying over here. Thank you. And you're like so it's such a valuable, you know, tool for actors. So thank you for what you do.

43:24

Thank you so much. I thank you so much for what you do. And I will see you again soon. I hope. All right. Okay, sounds good. Bye. Oh, my goodness, thank you so much for tuning into Brian Breaks Character. Look, I know you have a lot of podcast to choose from. And a lot of different ways you can spend the time in your day and that you have spent it with me means the world to me, I poured my heart and soul into each of these episodes. So thank you so very much. If you haven't already done so, please subscribe to the podcast on Apple. And that way you won't miss a single episode. And if you're feeling extra generous, go ahead and toss us a review. It means the world to me It can because it helps to boost the episode and gives me the chance to meet more creatives out there who are suffering and get them into action. And if you actually want to go a little deep On this episode, or any of the episodes you've listened to, we post the video of us recording this episode to my YouTube channel. It's uncut. It's unedited, it's a little more casual and a little more messy. So if you want to see those little spicy videos, head on over to my YouTube channel, and know that every Wednesday I will be delivering a new episode to you. And on Saturdays, the bonus episodes come out. We have a lot of great guests coming up and I cannot wait to share their brilliance with you. So thank you again, I am so grateful to be on this path with you to be on the planet with you at the same time. And whatever you believe your function is whatever purpose you are fulfilling on this day and in this moment. I hope that you feel the resolute peace of mind. Joy, celebration and alignment that I hope that this podcast can provide to you. So if I've noticed you along in your inspiration today, if it's pulling You're a little bit closer to what you want to accomplish in the world than I've done my job. If you know a friend or know an actor or creative who could use that kind of nudge, I hope you'll spread the word as well. Take good care of yourselves. I'll see you soon.

45:11

Wait, no, I won't see you but you'll hear me soon. Okay. Be well.