



## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

00:00

You have this unique thing that you are going to bring to comedy drama commercials stage, whatever it is, you need to figure out what that is and then lean into it so that your profile has two or three or four pictures that could show Oh, that's a you know, I can tell comedy drama, but there's a unique there's a through line between those pictures that is unique to this person, because and characters sometimes call it like, you know, the The Blair thing or the Brian thing or whatever, because they're, Oh, well. And I've heard casting directors say, Well, our job is to take this essence have a character on the page, and marry that to the essence of an actor and put the two together, and it comes out with something unique and wonderful. Well, if you don't have that essence, or that thing or that hook in their brain, you'll be forgotten.

00:51

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 Brooks character is your new favorite. Listen If you're done suffering for your art in second guessing every step of your yellow brick road. Hey, people, I'm so excited. You're here. And we have a very unique episode ahead because I've got two guests on the show today. Now you may have heard of these guys before Blair Hickey and Brian Wald are the creators and the co founders of casting about they also worked for breakdowns Express and actors access and still function as consultants there. And they are the mastermind geniuses at teaching you how to maximize your actors access profile, because they have the casting directors back and decide like they've seen exactly how they work with it. They interview casting directors to make sure that that product delivers exactly what they want. And so today, I basically held them hostage in a Zoom Room, lock them down and made them tell me all of the secrets. Now, you may have talked to them before, but that was before the panorama that was before the world went upside down. And so many more of our auditions are on self tapes. So there's a lot of new information in here. In fact, we went so deep that I decided to break up this conversation into two episodes. So if you're listening to this today on the day that the episode came out Wednesday, September 8, fabulous, I'm glad that you're here. Please know that I also think you should tune in to our episode, part two coming out on Saturday, September 11. And grab a notebook. There's so many juicy takeaways here. I want you to jot down all the great stuff that they're saying. And

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

let's hear from them instead of me. Let's get started. You guys today is a really big day because I have three people on the podcast. So I have Blair Hickey, Brian Wold and Brian Patacca. So BBB. And if you don't know Blair and Brian, what you need to know about them. I was just thinking about this. They're the professor Dumbledore and the Professor McGonagall of the wizarding world of understand which ones with Yeah, understanding actors access and casting him out. And

03:32

so I feel like it might be more Dumbledore and Hagrid, frankly. But, you know,

03:38

bribery, you're throwing yourself in the haggard bus just now. Yeah. Okay. And the reason I say that is because you are so delighted to share the information that you know about this. And you've told some of these things, I'm sure hundreds of 1000s of times to people. And each time it feels like you were just as excited to share it and to share this knowledge with actors. And I just really appreciate that about both of you. And it just, it's just a joy to talk to you to be able to hear this. It's better. Like, you know, when you've been or the teachers that I've said this 1000 times, they didn't ever feel that way when I'm with you not that you're going to be called teacher, but you get what I'm saying? Do you get what I'm saying?

04:11

Yeah. Now I really appreciate that. I mean, first of all, it's great to be here. So thank you. Thank you for that. And yeah, I think we'd love to talk about this because, you know, our little journey of being started casting doubt. And then working with breakdown services, actors access and working with you. It's all because we discovered stuff that, you know, helped my career as an actor and helped other actors. And the more we share, the more we learn. It's great. So I mean, having this opportunity is awesome. It is great. See you again after way too much time. Yes. And I've already registered by the way, you know, to Brian's and a Blair, I think it's a pilot. I think I will be submitting that writing that as soon as we're done here, I think it's a good title.

04:49

It's a it'll be Netflix next year. And

04:52

like I'm available for two brands in the player. So let's, let's get right to it. Let's get right to it. So first of all, I think every actor in the world knows about actors access. And then casting about came a little bit later. But one of the beautiful things that you have made clear to me and I want to ask you to make this point, again, is how these two work together. And for anyone here who



## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

doesn't know what casting about is, can you just give them the elevator pitch? understanding what it is?

05:16

Yeah, well, yeah, Actors Access has been around for quite a while. And I think we all are familiar with it. And Brian was great in helping me kind of learn because he comes from a sales and marketing background, you know, which is ultimately what we're talking about here. And, you know, I use actors access for years, and never thought of it in these terms, but basically, it's a sales tool, right? It is what you use to sell yourself for a specific role. And whether you're submitting yourself an actor's access, or your agent is submitting you through breakdowns, you are trying to sell yourself for a role. And it's great, and it's necessary. And there's ways that it works really well and ways that we can all use it to our advantage and ways that we can use it better. And I know, Brian, you're excellent at giving that advice. And what we realized is that and for my own career, too, is selling yourself as one thing but selling yourself to a stranger or to somebody you've never met or to somebody you don't have a relationship with. It's tough. It's it's spam. It's it's cold call, you know, it's it's like, hey, hire me, and the customer is gonna say Why? Why you casting out came out of my own. And we told the story a lot. But it came out of my own experience of getting dumped by an agency, you know, I was signed by this new agency, you promised a lot of great things. I had just a handful of auditions over the course of a year. And then they decided to cut capture clients to focus on series regulars. And you know, so I got the sad phone call. And I had done very little work in that year, you know, they kept saying we'll take care of you don't worry about it. And so suddenly, I kind of had to start over. Who did I know in town who knew me who knew that I, they could still contact me, but not to this agent, all that work. And so I became obsessed, I went into what we call revenge mode. And I started keeping track of every casting director doing TV in Los Angeles, every cast manager, every social, every assistant, and it was in order to you know, let them know, Hey, you can still reach me here. And oh, you're casting that. And I worked with you six months ago. And, you know, I like your new show. And maybe I could read for you there. And it became this database that all my friends were calling me about Do you know where this casting director is? Do you know, you know, what this person is working on and all that stuff, and, and Brian's kind of a genius and all things internet. And as the story, you know, we've told many times, and we went out for burritos one day, and I said, Hey, I got this database. And I think it could help actors and they want to use it. So what are they becoming is now in hindsight, we can think of it as the marketing side of the business, their sales, and there's marketing, you know, one is, hey, I want this job. The other is, Hey, get to know me, and let me get to know you. So later on, when it comes time for the job, we already know each other and everything happens a lot easier.

07:51

Yeah. On the marketing side of things, one of the things you realize is that the sales process happens really fast. So a roll is released. And within moments, there's already submissions from

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

agents or from actors, depending on how it's released, you know, within an hour or two, there will be hundreds, and within a day, there might be 1000s, of submissions. And so the casting directors are in this position where they're flooded with very good actors who are talented, who

are prepared, who have training, who who have experience on their resume. And you want to be one of the people who gets noticed in the midst of that sort of really dense cloud. So what you know, this is a relationship based business. So the the thing that you do is you say, Well, if it's a relationship based business, I need relationships, I need to build relationships with these people, and I'm not being their friend, I'm not talking about jumping out at them, when they're in the supermarket, when you find them on the street, whatever, I'm talking about being a professional with a professional relationship, because when a casting director first reads the script, they get to a role, and they look at it, and the first thing they're thinking is who know that can fill this role, and how great would it be to be that person before the breakdown is even released? Right? So sure, actors access is awesome. When you are you know, in for what it does, it is great for that and the mission services that are there you need those things, we are not proposing that casting about is is you know is that casting about is for way in front of that before you even get started. Who do I know who's casting the kinds of things that I that are right for me, how do I get involved in you know, starting to build and maintain relationships in that way. So that's what we've been all about since the beginning of it.

09:33

And one of the things I think is so important to make a distinction here is people might think like well is it IMDb and it's not at all because IMDb is like it's as if your IOC like IMDb is like looking at the in the side of a window of a shop like you don't have all of the details you don't know like how much is the price on that. How long has that been on the rack like and I'm guessing about as like this is the Associate on no this is the Assistant on that. This is what they're casting right now. This is what's on hiatus it's just so much more in depth and also in for those of you who don't know haven't checked it out already. If you're not already turning off this podcast or listening to while you're looking at it is, you know, it has all of the addresses. And it's got this beautiful functionality for you to check the boxes and write notes. And so that you are, like you said, having this other piece of Who am I building the relationship with so that when my face does come across their screen from actors access from breakdowns Express, like I already know who that person is, I was thinking of Blair, I was thinking of Brian, I was thinking of Kelly, Celine, whoever's listening right now, right? That they've already because they've connected with them in the past. So I think that's so great to think about how they work in tandem. So one of the ways that like, so people when they're talking to me who like, you know, I'll have dinner with my partner's, like, co worker, or somebody, and they'll be like, what do you do? And like, I want to try and explain what actors access isn't like, it's like, the LinkedIn for actors is the best way that I can kind of like, give them an idea of what it is. And in some ways, it's that but it is so

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

much more when you're describing it. You did a good job of driving earlier Blair, but how do you like encapsulate a little bit more of all that it does, is there another way to describe this?

10:55

First and foremost, it is the largest database of actors in North America, it's been around long enough, and everybody's in it, it is free to me to create a profile and keep it up there. There's no charges, you can upgrade for different things. But you can create a profile for nothing. And so it's, we're up to one point, something I've lost track, it keeps growing 1.3 4 million actors in North America, and you want to be a part of that database. So I mean, you just need to be there. Because so and sometimes people are confused. Okay, so the the company is called breakdown services, right? that's been around since 1971. They think of them as they're the middleman between casting directors and agents. It's how casting directors and agents talk mostly for theatrical projects, for 90 some percent of projects in North America and we'll talk all the major markets and all the regional markets. So the union TV and film and theatre and equity and the actor in the Canadian unions and the non union stuff as well.

11:54

So a glare Can I interrupt you, I need to interrupt, I want everyone to just make sure you disturb. It is the number one website in this part of the world for where auditions are listed for actors and where actors are to be found. For the biggest projects and the most professional projects that are out there. Like always want to be really clear, like for TV film, like every agency in the world, whether they're CAA or Joe McGee, is using break downs Express.

12:20

Yeah. And I think just to be you know, because we're primarily here today, talking to actors, I think, let's, let's, let's put it from that perspective, if you are an actor who wants to be cast, theatrically, you're going to need an actor's access profile, you probably already have one. But if you don't spend time curating that, that profile, keeping it up to date, working about it, whatever that is your resume, as if the utricle actor, there's another company in town that that does a lot of the commercial auditions. And so you're likely to have a second profile over there. And, again, if you're going to be a commercial actor, that's where you need to be. And so from that standpoint, it's at an absolute minimum, if you want to be a working actor or a working actor, you're going to have that.

13:00

And you know, just to be fair, I know, it doesn't sound like a commercial. That's there's, you know, some other services and things and actually got to check things out, of course, but it's just a breakdown started in 1971. It's sort of created this middleman between the two there was no middleman between the two. A lot of actors don't know this. But pre breakdown services. An agent spent every day driving to casting directors offices, and sitting on their couch and reading

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

the script and pitching their clients from a headshots in a bag. As they read the script. Wait, can we go back to those days? This is actually in the you know, in the free 71. If you're an agent, you're a door to door salesman, you are driving to a casting directors office, you are reading the

script going, Oh, how about this guy? How about Brian, hold on, I got the other Brian and about these guys. And then you get in your car and you drive to the other office, or you walk across the lot and you go to the other office, and it's just like, sounds like a nightmare to me, you know. And then Gary Marsh is the founder breakdown services. And he's the one who said well, wait a minute, if I break the script down into character descriptions, you know, and agents can then review that in the comfort of their own office and then have these headshots messengered back in the day to the casting directors office, it works out for everybody. So you know, he invented this space. And so since 71, we talked about relationship building since 71. The company has been building relationships with talent agents, with casting directors, what do you need? How can we deliver the information better? How can we create How can we write a breakdown that finds the best actor? How do we you know, not just just a name and an age, but what's the story? Right I mean, breakdown has a team of writers that break down scripts and they're going through hundreds of scripts a week, you know, breaking these down and over the many, many years they've been doing this they know how to really do it well and they work directly with the casting directors to say okay, this is what you need. And then so the right actors are delivered so so then Within this space after decades of doing this, then actors access came along, which said, Okay, well wait a minute. And the way that happened was, there were student filmmakers, there were, you know, low budget filmmakers who wanted actors and they would put a breakdown on a breakdown express the problem was agents get 10%. So they were looking at this project going well, I don't know, 10% of pizza is not worth my time. So I'm gonna, you know, they didn't give those projects the attention they needed. Right? So with actors access, like, Well, how about a platform where you could deliver these breakdowns directly to actors and actors could submit themselves? Yeah, right. And that, again, really reestablish this space. Now, of course, when something is done, well, then other people come along, and you know, copy the model. And now we've got different platforms, and you know, all that stuff that we navigate, but what I really appreciate as an actor is the relationships they have, and the fact that they vent this stuff, you know, sadly, there are places we can all go as actors online and find a casting notice that anybody can put up

16:01

Oh, yeah, it's dangerous, or can be a waste of time, or spiral you into wasting and wasting, getting feedback from someone that does not matter, because it's someone in their garage, like, and so it's not that the garage,

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

16:15

sadly, all that stuff really happens, right? The the the one that says, you know, come audition for this film, and then you do and then and this happened recently, you know, somebody gets a call that says, Oh, we wanted to cast you, we were you're, you're just we were so close, we couldn't quite joke. So you don't have the experience. But if you take our class, then you know, and so I mean, just all the stuff you can think of

16:36

Yeah, I mean, if you're in any major market, and you haven't heard that already, it's coming. Because that's, you know, that's the nature of things. And you know, we again, Blair and I are here to sell anybody anything today, but I have seen from the halls of breakdown services back when we used to be in the halls of breakout. This but but I have, you know, I've been in and outside of people's offices, when they have told filmmakers, we are not going to release your breakdown, because we don't believe you, or because of this problem, or you need to fix this or whatever it is. Yeah. So the two great things, if you're a young actor, if you're an experienced actor, if you're you know, a person who might be in a sort of, quote, unquote, vulnerable position, the two great things about actors access and the way breakdown runs, it is a they vet everything. And so you can generally believe that if it's there, it's pretty good and be if you have any question about it at all, ask and they will spring into action. And I've seen him do it, they will, you know, if there's a wait, I'm not sure you know, this looks sketchy. We'll research it and give you advice on it. And that, you know, as weird as this business can be, that is a nice comforting thing. Oh, yeah, we we love the idea that actors find work, however you find work. And so there's all these others that sort of appear and they pop up. And sometimes they disappear. Sometimes they stay in business, whatever. And look, whatever went your path to success? Yes, I celebrate that. But any anywhere else that you go do your due diligence, you just have to do your due diligence, because I say the same thing about virtually any of the other services that are out there.

18:14

And we say this and I say this, as you know, I'm an actor is my primary gig, right? So then we developed casting about because it's information I want. So and then other people seem interested, great. So people can sign up, and then it kind of took off. And it was Gary and breakdown services and actors access, who said, hey, let's talk about what you have. Because we all realized they had a great sales tool, we developed what turned out to be a great marketing tool, and the sales and marketing should go together. So the amazing thing is now as an actor, I sort of accidentally stumbled into like behind the scenes and breakdown services, right, I get to see this stuff. And to this day, Brian and I, you know, we oversee casting about and our staff, and that's our job as consultants. And I'm not in all the actors access breakdown meetings, but I get to witness it, I get to see it, I get to ask the questions and watch what they do.

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

19:08

Because my as an actor, they the consultant and a lot of things in terms of what's your experience, and so on. Blair was one of the people who helped test the new virtual edition systems, which Britain called eco cast live. And we'll talk maybe talk a little bit about that, too, given the way the world has gone, that's become a big reality. And Blair was one of the first people to get on screen and see what worked and what didn't work and so on, as they were kind of scrambling in the midst of a pandemic to produce a service that would let the industry reconnect safely.

19:37

Well, a long time ago, there was a question about can you sum up what it is and then obviously, I did not do a good job because we've talked for 10 minutes. did a great job. You know, I don't know if that was a summary are not also for

19:49

the three of us. every conversation the three of us have had ever it's just been like, Oh, it's half the fun Three hours later.

19:57

I'm going to grab the reins a little bit here, and I want to pick that up. Go into the question of so let's pretend I'm the actor who's like, yeah, I'm an actress access doc. I already know that like good like, cool. Yeah, of course I don't submit to lane projects that sound like sketchy like I get it like who's like Pooh poohing on this conversation right now? Is there like, Yeah, I know this already. The person who's saying that right now, what I want to know is, I see this, and I'm curious what you see, there are so many places that actors neglect, even at the top of their game, when it comes to using both of these tools. What are the things that are always a surprise to you're like? No, not a surprise, are always not a surprise to you. Like, yeah, every actor forgets that. And every actor doesn't do that. And yet, of course, you have been four guest stars, you have a series regular, and you still don't have that on your profile, like, what are those things, both profiling, that testing about that you like, here,

20:46

the thing that casting directors tell us when we're talking to them is please, please, please ask actors to keep their resume up to date. And in particular, because those of you who have done this before, you know, you kind of create sections, and there's a regular, you create a header, you put your, you know, there's a regular style that these things are. And you should follow that don't get weird with that this is not the place for you to be unique and creative. But specifically, the two things that casting directors talk a lot about, particularly in the Los Angeles market is one your education, where keep that up to date with what your education is, and to the special skills thing may be complete. But be sure that you can actually do this stuff that your special



## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

skills call for the thing with education in particular, you think of it this way, the casting directors advocating with their producers, they're online, the producers are in Romania or whatever. And they're they're advocating online, between actor a an actor B, actor a, they are not looking at your paper profile, which you just updated last week, they are looking for actors access profile. And if that one is not up to date, the producer goes, I don't know that it doesn't look like they've done anything for two years. And the passenger is like no, no, no, no, they've done stuff. Well, you are fighting uphill, if you don't update that

21:57

duty about the digital stuff, like Brian said is your profile, all of it, headshots, demo reel demo clips, we'll talk about that in a minute, the resume special skills, all that stuff with a click of a button that is forwarded to a producer from a casting director, right? So that, hey, check out that and they are there advocating for you. And when that is not as complete as it should be, or when it is bloated and overly complete, we'll talk about photos in a moment. It's not going to sell you right, this sales tool, it is not going to sell you in the best light. So your profile is your package or the product and not updating that and making it reflect who you are as a storyteller in the most streamlined, sort of slick way. And actors do not maintain as much

22:46

can I jump in for one second, you said packaged in the most slick way, whatever. Can I just rephrase that a second for people? Your job is to draw a line between your profile and the role that is being cast your job is to make it as simple as possible for the casting director to say yes to you. If you think about everything we're about to say, in that framework. How do I make it easy for them to say, yes, we're going to give you a bunch of suggestions on that. But it is all in that way. So when Blair is talking about people sometimes react to the word slick, and I don't want you to react to the word slick. I want you to make the casting directors job easy. Specifically easy for them to say yes to you. Is that an OK? Way to Yes, Reverend.

23:27

I like the idea of letting actors access take care of the slick part of it. So we take care of the clear and drawing the straight line part of it. And that because it is laid out uniformly, it then takes care of the like the what we're saying is the slick or the looking good part. And one of the things I want to make sure any actor who's hearing Yeah, but I don't have that many credit. So my job my thing isn't about updating my thoughts. Like that's all there is. I often think also actors suffer from this, like, it's a weird kind of thing. It's like a double edged sword of honesty where like, be honest, never lie on your resume. And then also, if you got cut out of a film, that's the film's problem, not yours. You can still say you booked that film, you can still say you had that role that is not your job to make sure that they can go find it like but it's not listed. I always hear this but it's not listed on IMDB. I don't know who is out there. cross checking your resume gets IMDb. I'm not gonna say you're being like you've got a big ego in that moment, but I don't think

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

anyone's Do I really don't think anyone's doing that. So those that there's that weird sliver of like honesty and like hyper honesty where like someone's going to find out that I got cut from that. So I just think that's also a place where when if anybody's hearing this and going yeah, but I don't have that much. Don't write off some of those things you've done in the past.

24:33

Yeah, Brian, you're absolutely right. And industry people know that IMDb is notoriously hard to update and so they get it totally.

24:40

I think this is related to to the fact that sometimes actors feel the need to list every credit they've ever had because you know they want to do that. And I love the idea in me say storyteller a lot. That's a big deal for me is because that's what we do. We're freelance storytellers. And what kind of storyteller Are you in other words, what I always think of it and I'm good days I think okay, when I go to an audition, what about my voice? What can I bring to this story? What am I lens into the story that is unique to me, right? So because that's, that's my job. So now when I start to build a profile, I'm building the profile that highlights me as a storyteller. And who am I as a storyteller right now, which is different than when I first got to La 20 years ago, I mean, you know, different storyteller. So. And I love the idea that a resume and I'll give her credit, Bonnie Gillespie, who, you know, wrote self management for actors has a great thing that I love, which is that a resume is not supposed to be everything you've ever done, it is instructions for how to cast you in the future. So in other words, look at me as a storyteller, these are the kinds of roles that I can tell really well, this is the story that I am good at telling that people hire me to tell this is the kind of quality I could bring to your story. So paring down the resume to reflect that trimming all the photos that you don't need, you know that because you pare it down to this is who I am as a storyteller. So, to go back to your question, Brandon, some of the things we see wrong in our wrong is a hard word, but things that people do into their profile that are not to their advantage, for instance, is putting up 30 pictures, because like, look at me, in a variety different ways with hat, no hat tie, no tie, long hair, short hair, glasses, no glasses, and not necessary, not necessary at all, it actually reads more desperate than it does professional.

26:24

And I think one of the things you just said two things. So I want to use the stories that you are going to tell as an editing tool for what goes on your resume, if you do have a lot of credits, or you do have a lot of training, or you do have a lot of headshots, who are you showing this that you're becoming? Or that you're telling stories now use that as the editing tool for if you've got a wealth of information I was called I was my version of what Bonnie said is your don't make your resume to passport and these look like your airline tickets. Don't show me everywhere you've been show me where you're going. Right? And I think that's the same exact thought, right?

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

26:57

Like in a lot. Yeah, very important. So in the sales tool, the actress acts as part of it almost trying too hard, you know, to be everything to everybody. And to show all the clips and all the pictures and the resume and all that stuff. I think the more professional honed in this is why as a storyteller is fantastic. You know, and I think with that as your guiding principle, it's hard to go wrong, you know, on the

27:20

casting about side, wait, pause the question I always get, how many? How many headshots player, how many headshots? I'm sure you get to? And it's the most annoying question because I feel like it doesn't have to always have the same or maybe you have a standard answer. Give us 10. We'll start with two.

27:35

I'm gonna say two. Wow. And the reason we say that is because every time we've talked to a casting director, the response has been

27:42

Ah, wow. Okay, so question. Sure. So so many actor, this is such a good little juicy part that actors always ask about is because their manager, their agent will say, I want you to have this and this and this and this and this and this. And I'm always like, fight with them. Can you get it down to six or four? At least? Can you really like? So when? Here's my question. So if I'm the manager agent, I'm choosing pictures that I submit, if I'm the casting director, I'm only seeing that photo that they submitted unless I choose to dig a little deeper, isn't that about? Is that correct?

28:10

Correct. You see this the photo that is submitted for the project, which is great. But we have found and love cast writers have told us that if first of all if they know you, right, let's go back to if you have the relationship and they go, Oh, Brian, great. Okay, you're done. Right. And that's so that's what you want. Now there are times when they don't know you, but they'll stop, you know, they maybe they've got a picture in their head, and your headset goes by and it matches that picture. And they go Wait a minute. That's interesting. I need to and what this boils down to is and this is another good I think principle for managing your profile thing from a casting directors point of view, which is I only have 30 slots to fill for this audition. Right? That's it. I can't I don't have the time. I wish I could see 100 actors, I can see 30 because I'm out of time. So because they do that they actually schedule auditions, you know, whenever, what, 10 minutes or whatever, five minutes, depending on the role. So you know, I've got three hours, I can see six actors an hour 18 actors. That's it, right. So I've 18 slots, or let's say 30 slots. Well, I already know five or six guys that off top my head that I'm going to bring in. So now I've got 20 some

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

slots left to go. So I stopped on this headshot I've never seen before. The question is, is this person worthy of one of my slots? Are they going to come in and tell the story because if I bring in somebody who doesn't maybe they give a fine reading, but it's not the story I need, I've wasted a slot. You know, so what they do is they say okay, that picture is okay, but now let me click and look at other pictures because Do they really look is that are they telling consistent stories? And we've talked to casting directors Brian what was one day they said they pulled up and all sudden it was like 30 pictures?

29:49

Yeah, and sort of as somebody who we were in obsession, we were you know, observing the customer. They pulled up this thing. And and she looks at and she goes Ah, you know, I see this a lot. This person doesn't know who they I don't have time to figure it out for them pass. And Blair and I were like, screaming a little bit inside our heads because you know, that is a person who missed an opportunity, because they thought that having more pictures was better. You know, I come from a marketing background and in the marketing world, you want to have specific focused, targeted marketing, right? You want to say, What is the message that I'm telling? And how do I tell that message over and over and over and over again, so that the message is constantly reinforced, actors do this thing sometimes where they're like, well, I got trained to be everything to everybody all the time, I can play any role you want me to play, so I'm going to get a headshot that does this, I'm gonna get a headshot that does this, I'm gonna get a headshot it does this, and they get a headshot that does this. And they think that the story they're telling is, I could be anything at any time, what is going to get you your next role is the headshot that matches that next role. Right? So so if you try to put all these other headshots out there, if you try to give people the I can be anything all the time, instead of getting the next role, you get no role, you become like, I don't know how to how to what to do with you. And that is a really dangerous place to be.

31:09

It's too generic. And it's so random and catch up. But I think this is it changed my career, which is, you know, can you want to be everything to everybody, and I can do lots of different things. But the problem is, think of the numbers. I mean, how many hundreds of 1000s of actors are we dealing with, you know, just in Los Angeles, and in, you know, 10s of 1000s in the Union. And so, when a casting director reads a script, and I want them to go, Oh, you know, Blair be good for this part? Well, in order for them to think of me think of the noise that I have to cut through, for them to think of me. And so that only happens when there is a thing, a hook of Blair thing as something that sticks in their brain, which is the unique thing that I bring to a script that nobody else can bring, because I'm me, and that's the gift that's a superpower that all actors have, we have this unique spin that nobody else can duplicate. So why not lean into an actress get wiggly on that's because they don't wanna be typecast and they don't want always play the same role.

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

And we're not saying that you have this unique thing that you are going to bring to comedy, drama, commercial stage, whatever it is, you need to figure out what that is, and then lean into it so that your profile has two or three or four pictures that could show Oh, that's, uh, you know, I can tell comedy drama, but there's a unique there's a through line between those pictures that is unique to this person, because and characters sometimes call it like, you know, the The Blair thing or the Brian thing or whatever, because they're, oh, well Blip. And I've heard casting directors say, Well, our job is to take this essence of a character on the page, and marry that to the essence of an actor and put the two together, and it comes out with something unique and wonderful. Well, if you don't have that essence, or that thing, or that hook in their brain, you'll be forgotten. It's too generic. It's too you sort of become like, you know, talented actor guy. And I'd much rather I'd much rather be Blair.

33:09

Yes. And one of the things that I want to build on top of Brian's like, is these things I think go together, which is if you're showing let's so let's pretend you're submitting to Celine Dion, the casting director. Okay. And how many times does Celine have a job? That's exactly right for you. So how many times in the course of a year are you saying, Are you being submitted to Celine? And if you're using a different photo every single time and she doesn't know you? It's not even landing that you're the same person over and over again, right? When you move to that place where she's like, I know Blair's name like she's your picture doesn't matter at that point when they know your name. Because Oh, yeah, Blair's right for this, they have no you own pictures. It doesn't matter in that way. But if you're at the point, when you're trying to get known by certain offices, and you're using a different photo, every time, you're almost not even making an impression, which is what I'm really taking away from this, and what you just said, Blair, I think it's so important because all of us because we can go into black holes here, the black hole is I don't want to be typecast. And then the other black hole is I need to figure out my castability, which you can spend in four decades trying to figure out what it is. And when I did, I did all these interviews with managers and agents before I created one of my courses, and half of them said, I can tell when I look at your picture with your castability I don't need your help and half of them said you can give me a little bit of help right? So I think what's so curious about that as an actor going down the rabbit hole and the black hole of like my cast, the black rabbit hole, right, right, is I always feel like if you're in an acting class where a teacher is talking about you're bringing that Brian thing that you're bringing that Blair thing to this that you find it and then you talk to a photographer and about that like that conversation is very different than what's what am I gonna wear? Yes. 100% then you get that picture that can be one of two and feel confident. I'm okay with two photos right now. Like you can actually stand behind it.

34:45

And here's the thing about the Blair thing or the Brian thing. It's there. It is there. There is a thing that you do that makes you you. So whether you lean into it or not, it still is a part of who you

## Ep. 18 - Get More Auditions With These Actors Access Insider Secrets – Part One - Transcript

are. And if you don't know what it is, then you Playing with the all the tools that are available in your arsenal, like how much better as an actor Can you be? If you know what your thing is? That is the you know, and you're able to sometimes push against the edges of that and sometimes go right down the middle of the land, like, how much better does that make? If you know what that is? So if you don't know what that thing is, those of you who are listening in that's your homework, that's your immediate homework, like figure out what is it that makes you unique, because I guarantee it's there, if you're not aware of it, and and either using it, or working, you know, to sort of expand the edges of it. There's an opportunity missed right there.

35:35

So that was part one of my conversation with Brian and Blair. They are incredible. Yeah. So we've got a lot more to say. So I split that up into another episode, which is going to come out on Saturday. So be sure you check that out, bring that same notebook, take all the good, juicy notes. One of the things I want to underline that they said today was that 1.3 million people use actors access. So when I hear that, what I hear is, we need to do our best to stand out on that platform. And that's why I'm so excited for you to listen to part two. Now, I also know that I've talking about this free training I've got coming up, give me give me more auditions, and you know, I can talk about it till I'm blue in the face. But I know it is so much more impactful for you to hear from an actor who's been through the process. So I'm excited to introduce you to Lisa who share what her experience has been like. And don't forget to grab your seat. Give me Give me more auditions, calm. There are three dates, it's going to be taught entirely live. People keep asking me how long this training will be. It'll be about an hour long. And within that there's plenty of time for you to ask me questions. So you know exactly how to apply this to your own career. Because at the end of the day, my goal is that you you listener are getting tons of more auditions, and I can't wait to do that with you. And we'll do it together. Again. It's gimme, gimme more auditions calm. Now let's listen to Lisa.

36:52

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 had a lot of stuff up there that didn't need to be up 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.