

## NOTES ON CASTING

Casting is the “directors’ draft

Auditions:

### **Ask Yourself:**

Do you get a clear “read” off the actor?

How does he/she “move to the ball”?

Does the reading change or is it always the same?

Is this actor memorable?

Is this actor forgivable?

Is this actor “light” or “heavy”? “Absorptive or Reflective?”

### **Remember:**

Beware of lightning in a bottle - beware of what I call the “lightning in a bottle” audition. That’s when an actor gets lucky on one reading. If an actor interests you, make sure you see her do the scene twice. Trust your instincts. If you believe in an actor – go with him. If an actor worries you – it’s probably for good reason.

### **My version of typecasting:**

You can’t make an actor do what they don’t want to do...

You can’t stop an actor from doing what they want to do

Find actors who want what your characters want

Cast actors who mean something to you

Make the fiction your own through highly personal casting choices

What does this actor “mean” to you (how does he “read” to you)

If you see it – you can show it