1. **What should be your process to find the strongest actors for your project?**

The first step in finding the strongest actors for a project is to understand your project in full as a director. After that getting the word out through casting calls, promo and ads pick the actors that fit the roles

1. **What is the job of the casting director?**

The casting director’s job is to sort through the 100+ headshots and compile a short list for the director to review

1. **What is the best way to handle the audition process?**

It is best to handle the auditioning process as positive as possible and give actors room to create.

1. **What is the purpose of a table read?**

Table reads are for the director and cast to get more familiar with each other as well as the script.

1. **What type of language is most useful when directing actors on-set, and why?**

Directing with verbs rather than adjectives helps actors with their jobs. When using verbs, you are able to place the actor in the process allowing them to draw on characters’ emotions. Using adjectives is a result driven angle. It leads to general false behavior/ facial expressions

1. **Why is it important to understand the purpose of a scene BEFORE discussing it with your actors?**

Understanding the scene, the movements, and motivation helps you translate what you want from your actors

1. **What is the purpose of Uta Hagen’s “six questions a director must be able to answer”?**

The purpose of the six questions are to help answer the questions necessary to the background of the character. If you can answer them all you are that much closer to knowing the point of the scene and the key action verbs

1. **Why is it important that you as the director as well as the actor, understand a character’s background when playing a scene, even if that background is not explicitly stated in the script?**

It ties to the tone of the film and that particular character’s motivation. What is causing him or her to stress, fear, or look a certain way.

1. **How do you keep actors from getting bored of doing the same thing over and over?**

GIVE BREAKS, often. Have stand ins available for lighting and blocking so that the actors don’t have to sit through that.

**Write 500 words on your own philosophy of working with actors. How do you plan to handle them? What will be your process?**

The one thing that is consistent when it comes to the topic of working with actors is patience. From the start of the process I can only imagine what it would be trying to get someone to act the thing out that I see in my head. I would lean heavily on my casting director providing them with a concise picture of what I am seeing in my head. I will first get the idea on paper. From there put together visual cues that match the stories tone. It will be in the form of a treatment and given to the collaborators. Casting Call can be organized in the local area through ads, foot promotion, and radio. Looking careful at the headshot and experience the team will After securing a date and location I will hold the auditions.

Each auditiononee coming in would have to show me the heart of the story that I am telling is in them. I need for someone to know what 2pac in Juice mad means. Let’s go a layer deeper. If I were to ask someone to play the role of a Solider, away on his first term (what ever that cycle is) This story is based on the black out in Cleveland by way of Euclid in 1979) This Character is a is older than the other kids just by a year but still a lifetime. Put him on the same streets but moving waaay faster, (A whole Car Jumps the hump and peels out at night Time! In the car we see driver it’s the Fonz from Grease mixed mix MGK and Glasses. And Our Character. Its fear but Calm vibe in the passenger, They GET PULLED over. You have to remain calm, and at that moment I would act frantic or have an alarm or siren go off and see if he keeps his composure. If he remains calm, then he’s my character. Cause in the car that’s the situation.

91

U a Dumb Muthfuggin

19

OH what to do with the shit

91

What shit where is it.

19

Back seat

91

(Looks)

Ah man you good Leave it there

19

No! Grab it… Get it outta here

91

Throw out the window?

19

Yes Hur…

91

Man If You don’t pull over its gone be a high speed chase