



delisicreative

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AUDITION INSTRUCTIONS & TIPS

IMPORTANT PLEASE READ CAREFULLY

Please note, current Cast It Talent members should log in and submit their audition from the Roles section of the CIT web site. You will need to upload your audition video (using the instructions on the following pages) and submit it as part of a package.

Project: Ready Player One

Role: Wade

Hello from the "Ready Player One" casting team!

The following CONFIDENTIAL NOTES are from the RPO Casting Directors:

We're excited for you to submit! This document should answer your questions.
Best suggestion is not to overthink it. Just do your best!

We want you to be yourself! We're not looking for someone to "act" this.
It shouldn't sound like a "character." It should be in your own voice.

Make it come alive without over acting. We can't stress enough – this isn't theater. Please don't make your audition too "big." Film is intimate. Your challenge is to avoid "overdoing" – it should be conversational, like you're in a room talking w/someone using your "indoor voice" vs "projecting" theater style.

How to PREPARE & SHOOT your audition:

PREPARE:

YOUR SIDES: Sides for WADE are included at the end of this email (NOTE: You'll be reading the part of EDWIN for this audition). Please don't distribute, they're for your purposes only. You'll read the sides on camera (all below).

YOUR DELIVERY: DON'T "ACT" THIS! "Be" it inside. It shouldn't sound artificial (not like community theater where everything is exaggerated). **Being on-camera is intimate** – like you're in a small room having a real conversation w/ someone. It needs to sound like it's coming from YOU, not a "character." Pretend the camera isn't there. It's like a private conversation, not a "show". Keep your head up as much as possible. Resist the urge to keep your head down in the page. Don't stand & just read the lines. Make it come alive.

ACTIVE LISTENING: Don't just say words & check out. **A CRUCIAL PART** is how you “take in” what happens around you. LISTEN to your scene partner, especially how they respond to you. How does it make you feel? Affect you? Great actors act w/their eyes & face. This doesn't mean going overboard – nothing exaggerated. Listen & let it affect you. **TAKE IN what your reader says & what it means to you.** Acting, like life, is a mutual connection. You don't need to speak to communicate. We communicate as we listen (we need to see this).

PACING: Keep it real, natural. Don't rush your words! Take your time, especially in between moments. Concentrate on the meaning. **Try to feel a connection w/ your reader.** We must believe it!

INNER WORK: It's important you understand who WADE/EDWIN is as best you can. Understand why he's saying what he says. What's his objective? Obviously, you don't know backstory! **But you'll have a stronger audition if you make a choice about the scene (your OWN choice; right or wrong).** Then you won't say the lines for no reason. Identify what you want & how it makes you feel.

SHOOT:

TECHNICAL notes: Treat this professionally, like you're in the room w/our Casting Directors. This doesn't mean paying for professional services – it's not necessary. Your cell phone camera is fine if that's what you have. Be prepared.

- **CAMERA/SHOOTING** – Shoot against a plain wall w/great light, so we can see your facial expressions. Don't have anything distracting in background. Medium shot is best (chest to top of head w/small amount of space above). Don't zoom camera in & out; stationary is best, to focus on your face.
- **LIGHTING & SOUND** – Natural light is best. Try not to rely on overhead fluorescent lights, unless only option (often creates facial shadows & yellowish tint). Sources can be tabletop lamps, floor lamps, window light; anything to SAFELY light your scene without overlighting (so you don't look washed out). You may want to test your sound before you send clip.
- **YOUR READER** – Have someone read other lines off-camera (no one reads stage directions). You'll communicate w/them, reading your lines in response. They should stand next to or behind camera so your eye-lines match & is equal to camera lens. Your reader should not appear w/you on camera. **DO NOT LOOK AT THE CAMERA!** Look slightly to right or left of

camera lens (at reader) while standing (helps energy). Don't move around & "act" the scene. Best if you're energized, but NOT moving around.

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YOUR VIDEO AUDITION: Should include 2 elements: Scene & slate. First, you'll read the scene (notes above). Then pause for a few seconds & "slate" (below).

- Wear something comfortable, not flashy or fancy. No all white, all black, or distracting logos. Don't wear a color that blends into your background too much. A simple shirt is great (texture is best). We want to concentrate on YOU, not your clothes. Please don't "costume" yourself. Be comfy!
- **SLATE** – This is where you say your name/height, where you live, age if minor – a quick intro. If you're agented, only mention them if they're the ones submitting you; otherwise it'll confuse slate & how to contact you. For "slate" you may look in the camera (BUT NOT DURING YOUR READ). The camera may zoom in slowly during slate ("close up" of your face, profile) & pan up/down slowly (to get a feel for your size, height, body).

LAST NOTES: Bring your "A" game! Acting is living truthfully under imaginary circumstances. LET GO! Know the scene as best as you can, we prefer you not rely on sides. You're playing a character (as an actor); you aren't representing any person, place or thing. ***Be emotionally present.*** Have fun; don't be nervous!

These are general notes, which have helped many! You may receive differing notes/direction – more specific, less specific, etc, if you advance! However, we find these initial notes help many relax & do well.

WHAT HAPPENS NEXT: If there's further interest in your audition, our Casting Directors will contact you. There is no need to contact us & inquire about your status. It doesn't "help" by inquiring – we appreciate you following directions regarding this. We're unable to contact people to say their audition isn't going further. **We will only pursue you if your audition continues.** If so, there will be callbacks, meetings, requirements, etc. No one is cast on this alone! You may email us at delisicreative@gmail.com if you have non-technical questions that aren't already explained &/or if you would like casting updates/notices (put your name & city/state in subject line). Please note: We're unable to reply to every inquiry. Connect w/our social media accounts for casting updates:

Facebook: [DeLisi Creative](#) | Twitter: [DeLisi Creative](#) | Instagram: [DeLisiCreative](#)

Thank you! Sincerely, RPO Casting Team

Ready to Upload: How to Submit Your Audition

- Follow the instructions for Windows or Mac to digitize the video (instructions can be found on the main page of the open call web site)
- When you are ready to submit the audition video, go back to the open call web site, select your role and click "submit". You will need to fill out your information when prompted in order to upload your video, headshot and resume

Having technical problems? Email talentsupport@castittalent.com!

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AUDITION SIDE

INT. MUSEUM HALLS DAY

*PLEASE NOTE:

THIS SCENE IS FOR
AUDITION
PURPOSES
ONLY!

EDWIN (Late teens) wanders through the photography exhibit with WENDY (late teens). She wears an antique film camera around her neck.

START

WENDY

Not gonna lie, definitely did not expect this.

EDWIN

What?

WENDY

I didn't even know this place existed.

EDWIN

It's awesome, right?

WENDY

It's totally awesome. I've never seen so many actual, original, film prints.

EDWIN

Right. Well, I knew you liked photography once I saw your Olympus there.

He indicates the camera around her neck.

WENDY

Oh, this old thang? It was my Gramp's.

EDWIN

Cool.

WENDY

I don't really use it as much as I should.

EDWIN

Can I see it?

WENDY

Sure.

She takes it off of her neck and hands it to him. He points it at her, she tries to cover her face.

WENDY (CONT'D)

No, no! Don't, I look terrible.

MKLK

1/3

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EDWIN
Um, I disagree.

WENDY
Oh whatever. I don't even have
makeup on. Give it back.

EDWIN
Makeup? But... real photography
isn't about looking perfect... It's
just the opposite.

WENDY
Really? But it takes so much
planning to get a good shot.

EDWIN
Right, and I get that. But I guess
I just... I don't know, I'd rather
have something truthful and
imperfect that is absolutely real,
you know? Like, let me see a
portrait of someone who isn't
trying to look good, who isn't
lying for their instagram or
whatever. Someone that looks like a
real person. Taken in that exact
moment in time where they bare
their-- their... Nevermind.

WENDY
No -- what?

EDWIN
No, it's dumb.

WENDY
No it's not. What were you going to
say?

EDWIN
I guess... I just like to see the
truth of someone's soul in a
photograph. Digital stuff has kind
of ruined the purity of capturing
someone's soul on celluloid. But
that's the thing -- film is
forever! It's captured and burned
into a chemical process that is
eternal, and... I guess there's
just something magical to that.
Something worth keeping.

Pause. Silence for a moment.

MKLK
2/3

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EDWIN (CONT'D)

Aaand you're looking at me like I'm
a crazy person. Sorry, nevermind.
Sometimes I go a little--

Wendy suddenly kisses him ^{on the cheek.} Then quickly backs off.

WENDY

~~Wendy~~ Sorry... That was...

EDWIN

Um... What did I do to deserve
that? And, how can I do more of
whatever that thing was?

Wendy smiles.

WENDY

Sorry, that was just so... I don't
know. Honest. And -- beautiful.

EDWIN

But... you kissed me... aren't you
still with Mike?

WENDY

Mike Shmike. Right now I'm with
you. I mean, that's what you're
talking about, right? This moment
is the most important thing.

Edwin takes this in. He raises the camera, points it at her.
This time she doesn't cover up, just looks right back at him.
He takes her picture.

EDWIN

Perfect.

END

MKLK

3/3