Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=joA63W08TuFEVyHXnR7zozMHiwDfHbyXY3e9El-DV_D6phWnZdff9jhMefezHe13ms2jIcXlHUwjLneDlki7FhW8uMw&loadFrom=DocumentDeeplink&ts=3)):

Authenticity, that's what we're going to talk about today my friends. The importance of being able to step into who you really are. To bring the fullness of your imagination, your personality, your creativity, your body, your mind, your temperament into your work. It's all you've got. I mean, what makes you different from everybody else? Why should we be interested in you? What are you contributing to this art form that is different from somebody else? What separates you from the 250 other people we've seen for this part? And when you suppress that, when you keep that hidden, when you keep that in the closet, deny yourself that, it can really sabotage your creative life and your personal life. And so that's why I'm really excited and honored today to bring on one of my former students Mackenzie Lansing. You probably know her best right now as Brianna Delrasso the bully from Mare of Easttown. She's learned a few things about stepping into her authentic self and we're going to talk about how that changed her career. So put the phone back in your pocket. Creating behavior starts now.

Lawrence Trailer ([01:25](https://www.rev.com/transcript-editor/Edit?token=vkcB64DhPa6UoGL2HessOQxF2RPqAFCKLSVYV-jwVDYUHnOVDsuFrHOjrsGmN5FH0bX3QflGvM-8PxaBIn5PPfJHrhc&loadFrom=DocumentDeeplink&ts=85.35)):

(singing)

Charlie Sandlan ([01:48](https://www.rev.com/transcript-editor/Edit?token=OYnzZWrLHhkezROehU5it9L4jvLHfY91GBqAUGZSo71ZeyMNrIwyDW4THaCbW_eQEXI2pUakQ6gbqM0YB6KUtarpCUs&loadFrom=DocumentDeeplink&ts=108.09)):

Well hello my fellow daydreamers. Happy Pride. I know we're closing out this month. I hope this past weekend if you were in New York City that you felt the love, that you hit the streets. It was an amazing weekend. I'll tell you, it's one of the better weekends to be a New Yorker. And it was the first time I think since before the pandemic where I had really felt the city just hoping. I mean, everybody was out, large groups of people celebrating, drinking, just walking arm in arm. It was just, it was full of love. And it's unfortunate that it only happens primarily one weekend a year. One month a year. And it reminds me of this, this Morgan Freeman quote that I read in an interview. He said, "I hate the word homophobia, because I don't think there's really anything that you're scared of. You're just an asshole." Yeah, that was a good quote.

Charlie Sandlan ([02:56](https://www.rev.com/transcript-editor/Edit?token=dPUeERBspsPrCZ6UWcH0v1Fau1XphP8UGeg_Nqs8OU214-xdCw5gGXj7g-H8fpbtiqpkmiCIeHxmNmZN1BfKfdw1WVU&loadFrom=DocumentDeeplink&ts=176.56)):

So that's why closing out this month I am really excited to share with you this interview that I had with my former student. This conversation I should say, with Mackenzie Lansing. Now Mackenzie she was at the studio, my God, I don't know maybe five, six years ago. And I remember certainly over the course of the first year of training thinking, "Wow, what a shy quiet girl. Young woman, who seems really scared of stepping into her full voice." And I remember just trying to give her space to be able to step into her fullness so to speak. And yeah, I mean, if you ask me, describe Mackenzie Lansing just based off my experience of her in the classroom: shy, quiet, unassuming. That's it.

Charlie Sandlan ([04:02](https://www.rev.com/transcript-editor/Edit?token=Hq9_mi38HCkds5QwfZ25oH7lxw8T3h8T-5IFuTaPMvd-i3-vyIy-R35vlQZrPNvt7KnSz0w4UDezaHI3lgtO2QcR1Oc&loadFrom=DocumentDeeplink&ts=242.09)):

Now what's crazy is that couldn't be any more further from the truth. She had started to carve out some small parts here and there. Some guest spots and day players. And then I remember seeing her on The Deuce, I believe season three. She had a nice recurring part, and I thought to myself, "My goodness, where did that come from." Just confident, a solid, really emotional scene with Maggie Gyllenhaal, which we're going to talk about. And then I'm watching Mare of Easttown and my jaw drops. I couldn't believe it. I was like, "Who the fuck is this woman? Certainly that's not the young woman that was in my classroom." That is an actor that needs to be dealt with. That's an actress that is formidable, that can hold her own on a major HBO series, who can hang opposite an A-lister. Are you kidding me? You're put in a scene opposite Kate Winslet and you go toe to toe with her. And I was shocked. Really truly shocked.

Charlie Sandlan ([05:27](https://www.rev.com/transcript-editor/Edit?token=GHGg47i_vRGgPiohq-JTeZMiTQZ-yyxy6__IOf06Y3f2AjEyL0J-fDd7iqX2e1GekL4hO87HB7CuUT780zqf67ZqKcI&loadFrom=DocumentDeeplink&ts=327.04)):

And so today we're going to find out where all that came from. It was always there. She was suppressing herself. She was closeted. She was trying to fit this Barbie doll persona that her representation wanted her to fit and it was wrecking her work. It was really, it was keeping her from doing the kind of work that she knows she's capable of, because she's not those things. She is a tough-minded, gritty, she's a brawler. She'll go toe to toe with you. And now this is how she works. It's changed the entire course of her career. And at the top of the conversation we just started talking about Mare of Easttown. You know what it was like when you read the script? Did you know that you had something really special here? And we're going to talk about the audition. We're going to talk about experience of being on set and the importance of stepping into the fullness of who she is. Here's my former student, Mackenzie Lansing.

Mackenzie Lansing ([06:42](https://www.rev.com/transcript-editor/Edit?token=IRwz_VN3vf-CIVsgH6SL7DMdyeOTdEDrArilhAZqaQJppBhLyvHDoXWlZetlrBXvc_vQwqZIxW_p-cyjCFIVODwlfOg&loadFrom=DocumentDeeplink&ts=402.92)):

I think I knew the show was going do okay, because the writing was so good. And I knew there were a lot of stars attached to it. I mean, you never know with these things, it could crash and burn, but the reception was pretty impressive. Yeah, it's my first time ever getting recognized on the street and stuff like that. That's been a bit weird. That's never happened to me before.

Charlie Sandlan ([07:04](https://www.rev.com/transcript-editor/Edit?token=URzY-TA68VwQrFjQnXfWK0WxgQOsTIbTifEasqOXwIOroGx36e_o0jh6rxT2Wb5YFafxIi2UGgZz7Y0wBLHFbSYoUnw&loadFrom=DocumentDeeplink&ts=424.75)):

Oh you fucking bitch. You bitch.

Mackenzie Lansing ([07:07](https://www.rev.com/transcript-editor/Edit?token=7JZwT0qIUA9tzdMRe6tfyoDwEwNTh3YUi9RJN3OsouIXz65RDXwlzA6YgSWmq9kwqFqrfo-ceURTJm5p5wafNvN6LbE&loadFrom=DocumentDeeplink&ts=427.44)):

Oh for real. Some girl in a bar, I was on an outdoor patio and she was really drunk and she was like, "I want to hang you with you. Wait are you Brianna from Mare of Easttown?"

Charlie Sandlan ([07:16](https://www.rev.com/transcript-editor/Edit?token=PgV45_fBh6lhl6Km3a-rbVdC1sRn_s7ot2pFn6ZnZLqYlc9M-O8Ol6Goww8beG1Lj8Le7g2zE35m_Z4_gHPw3np5qWQ&loadFrom=DocumentDeeplink&ts=436.16)):

Oh my God.

Mackenzie Lansing ([07:16](https://www.rev.com/transcript-editor/Edit?token=4Udsevn9YtZRwMyiKquh5WrrevOAXl4GAj5DiCvv-hMAMKnt4go0jtcOoyF6nz76I71N1se39a-r7aOn36ZPTZJ3Y34&loadFrom=DocumentDeeplink&ts=436.64)):

And then she was like, "Take a picture with me." And then she wanted me to pretend to punch her. But yeah, people are really nice for the most part. Except on the internet, because some people don't understand what television is. It's fine, I mean, at least it's getting reactions. I think that's what you want, right?

Charlie Sandlan ([07:31](https://www.rev.com/transcript-editor/Edit?token=2iyi4L48yS9hcwJaJxVBtpUbbqXb_xYkOmRaSTpV5ffz3sqT63xuuTkVLR-SfiUQ3u5_DN1bro8B9RvPFILxVoTAePk&loadFrom=DocumentDeeplink&ts=451.77)):

I saw you on The Deuce. You did a couple episodes there and then I'm watching in Mare of Easttown, and I just think, "This is not the shy, quiet young woman that I remember being in class." You are a formidable actor and you have a presence and intensity that people have to deal with when you are on screen with them. Where did this come from? I'm sure this is you. It's always been accessible in you. I just remember you being very quiet and very reserved and very shy in the work, and all of a sudden, here's this just hurricane of behavior.

Mackenzie Lansing ([08:19](https://www.rev.com/transcript-editor/Edit?token=SR8TtxdKHgTgKAbBwEMuz_gM3Hl2ySdZY9JxBlw5k3uIZf5Vtba8e7Qvp7V-kMr_eIodbRdKugiiB3kxE40fcRf7zXo&loadFrom=DocumentDeeplink&ts=499.47)):

I think that's who I really am. I think I'm a pretty intense person and I think that's part of why I liked training with you so much, because you're a very intense person. For me, I think that especially when you're a woman in this industry, you're told that that's wrong. That tenacity, anger, testosterone, ambition sometimes, whatever it is, is not okay or doesn't have a place, or it's read differently. So I was with a manager ... I think yeah, while I was Maggie Flanigan Studio, I was with a manager who was pretty terrible who had me change my entire appearance, when I signed with her, lose 50 pounds, and stay in the closet. So-

Charlie Sandlan ([09:04](https://www.rev.com/transcript-editor/Edit?token=yIQUXUvu57Kvw2yIB3j9YkjUN9KQhhx60sw2B4apPBYHhDqHijF32AD6WeSHvoJXKXnMBnXtT7X_CcPUqiOkqmxp2xg&loadFrom=DocumentDeeplink&ts=544.65)):

Are you fucking kidding me?

Mackenzie Lansing ([09:07](https://www.rev.com/transcript-editor/Edit?token=XZ1mH7GNCS8ZSEkEZkmOtQPTo_P01TRLORcStEydZJFv51lMag5tL0Zc5WOvLJFi54_qckifF84o8_v1H2sPdz_phEQ&loadFrom=DocumentDeeplink&ts=547.52)):

Yeah, so I mean, that's what you were seeing was I was being really unauthentic. She even had me go see a voice coach to heighten my voice a little bit so I talked more like this. So I was acting all the time.

Charlie Sandlan ([09:17](https://www.rev.com/transcript-editor/Edit?token=xFU7wxL8tQlYHdJWUK79i7Vb-GUBvtl7BXHLDy3QM20y0ZZjh2q6mlO7Jz9sTVxmZOxZWSvBU9Kq4TfQ8XOb-mAFj3g&loadFrom=DocumentDeeplink&ts=557.44)):

Well, that must have been very unsettling and upsetting. You have somebody that wants to represent you and is say, "Oh listen, I'll fight for you. I'll stand up for you, but I don't want you to be yourself. I don't want you to be authentic."

Mackenzie Lansing ([09:29](https://www.rev.com/transcript-editor/Edit?token=nZL5ukL5KaflD4AGSLO7Yrzerk6H5SvhjqGqTCU8OWM2T_ZO6SQThRvWVDUetOP_JZywettkxEC-WBD9IYpkO6GC4Dk&loadFrom=DocumentDeeplink&ts=569.05)):

But you've got to change.

Charlie Sandlan ([09:30](https://www.rev.com/transcript-editor/Edit?token=dZfu9rZCC3j81npLVkusgLwxBQElAib8DV5mypvKNY6ZaKvWwJIkml1E5KgulxaUrh0gOo3fIU2MzHA6onUPhwnN2IM&loadFrom=DocumentDeeplink&ts=570.61)):

Right. What was the experience like for you?

Mackenzie Lansing ([09:33](https://www.rev.com/transcript-editor/Edit?token=6PF4DVk827IS38G8IwCzrSHg7eJ-EMf6w-aXHumNmC1WLPnNlCuf3eHoW1iiUkjbNx79G7SyYv-HYyRkv4PEmCLF-f8&loadFrom=DocumentDeeplink&ts=573.54)):

I mean, I think that she's not a bad person. I think she had a misunderstanding of who I was. And I was already misrepresenting myself, because I had gone to previous training before Maggie Flanigan Studio, where it was this machine of turning everybody into five different types. Either you're the ingenue or you're the quirky best friend, there wasn't any stretch for anything. So I just felt like who I was wasn't okay. So my acting suffered because I wasn't ... You can't create any kind of behavior or character if you don't know who you are, because then you're not working from a place of truth. So yeah, once I left her and came out of the closet officially and basically had to start my career over, because casting directors knew me as basically a Barbie doll and I was going out for roles that I didn't even want, but I was like, "Oh I need to make it. I need to prove something to my family." So the names of the roles I was going out it was like, girl in bikini number three, or something.

Charlie Sandlan ([10:29](https://www.rev.com/transcript-editor/Edit?token=EGDu9lHhg0KXbyyWEP64uLkfVdHW05-ECuNGkKvirNGZtEoSpa3chJ31mjk0k2vJ1oWeoqizyB_eMsQ4BI8Nowbc3B4&loadFrom=DocumentDeeplink&ts=629.04)):

That's crazy, because what you put out and what you're getting work in is this blue collar, hard scrabble, fucking tough, street smart, gritty. There's no Barbie doll at all.

Mackenzie Lansing ([10:42](https://www.rev.com/transcript-editor/Edit?token=nIUyEQuSXLhtblai13rf6ObK8gqg--pT4Sfp-1ZTVuDhEbzvunsJyjQcM17h1ZjxNYQlN5WPEo-gF8L3wZ6MtrkmnxU&loadFrom=DocumentDeeplink&ts=642.65)):

No. Well once I did that, I started booking. It was like I already had the tools. I already had the ambition, I just didn't have any authenticity. So once I did that and I took a huge risk, I had to start completely from scratch in terms of quote unquote branding. Because the industry had-

Charlie Sandlan ([11:06](https://www.rev.com/transcript-editor/Edit?token=qTHkC9J0Tzz6O8ew-iKz2pJQmXOYN5nLvl9SvY9E4umiPmETpSKt4UPlb-K77cBwZTAYR28N2Ov6wI2gOf2pbdqclzY&loadFrom=DocumentDeeplink&ts=666.74)):

You'd left your manager? You'd dropped your manager?

Mackenzie Lansing ([11:08](https://www.rev.com/transcript-editor/Edit?token=F09d-scDfD4U9DdVxrJQswsFyc0bSOgy6b1mtkskFJ_pdezam2vbERH3K9Miff75DH9qefwehqPcImzD-B1hq6zdA0A&loadFrom=DocumentDeeplink&ts=668.13)):

... Yes, I did. And I started working with agents-

Charlie Sandlan ([11:11](https://www.rev.com/transcript-editor/Edit?token=aB9HMZb5NZFauoJAItAoym7q4pdROi-9rS4CUfQ_No_TXdQzLNFFcHo5l_71fV1RzkUmzFTeWnkU3NTNse6dSzxp2YA&loadFrom=DocumentDeeplink&ts=671.59)):

Was it scary?

Mackenzie Lansing ([11:11](https://www.rev.com/transcript-editor/Edit?token=7RbI449u2OJk4n3LCWXNfxRAxgmLjEoiNJA6MU5RtccW6LbbwjXsxBH3ccercbjD5EIWL0MuSQmoY_sd8pdjbu_yr2E&loadFrom=DocumentDeeplink&ts=671.62)):

... It was super scary, because I was suddenly ... I'd been with representation ever since I left school. I wasn't booking, but at least I was one of those actors that was reped. And then I met my agents at Cleartown Group, who I'm still with, and my agent just sat me down and he was like, "I'm going to be honest with you." He was like, "Whatever, I kind of didn't take this meeting seriously, because I've seen this before." But then he was like, "But then you walked in the door." He was like, "Don't take this the wrong way." But he was like, "You have grit and gravitas. You walk like a dude. You are intense and I don't know what it is that you're doing right now, but this is not it." And he was like, "If you're willing to let us help you be you, if you're willing to let go of all this shit and be more authentic." I cried in his office. It was really weird. Be we were very immediately meant to work together kind of thing, since he saw me.

Charlie Sandlan ([11:59](https://www.rev.com/transcript-editor/Edit?token=Fm4KCdgEdlHDJWIuY6oSKrG7c0AfobAFPfPTRMu4922TnZVr1iLxCXkiZh8jJ70JU0ubyiaHEDJUos2eoozjhMsAWVE&loadFrom=DocumentDeeplink&ts=719.74)):

What brought you to like in the office, what was it that you heard that made you emotional?"

Mackenzie Lansing ([12:06](https://www.rev.com/transcript-editor/Edit?token=ri7IzliWb7NeHKvMd-tfi4hM1xnCiOJO9VPxHXNGAToyLj0JJbmvZyk7A9zBi6fIf4KJ1gH9NouestNxikQKrdlQ4pg&loadFrom=DocumentDeeplink&ts=726.3)):

I think he just said something as simple as like, he's like, "Is this you? Is this actually you?" I don't even think he knew what he was saying when he said that. I don't think that he knew that he was talking to someone who was closeted, who had been lying for 10 years in the industry. But, that was who he was talking to, so I just lost it for a second. This person want's me to be me, and no one had told me that was an option, I guess.

Charlie Sandlan ([12:35](https://www.rev.com/transcript-editor/Edit?token=9UufaiKmWXS5i2RXlTIcZSwqd_fIZjeDUYzQbWkDrs7N-eXtNfzB2R265rD7R2LAs1Hj9P_3wg_vRWzmEfGByC6ALCg&loadFrom=DocumentDeeplink&ts=755.36)):

You stayed in the closet for 10 years, were you worried about family response or were you trying to figure out this like, "Am I gay, not gay?" I would assume you know. You know you're gay.

Mackenzie Lansing ([12:45](https://www.rev.com/transcript-editor/Edit?token=arUzyDh2hVSEDhDIQ1BWfHDXtdH0Jllx5kDecAKpyfLPIaCy_iZLoOndAP3sCrqD0HS4mWo2pOJU6ZXyW5XhhkfBiOA&loadFrom=DocumentDeeplink&ts=765.94)):

No. Not always. I knew and I didn't know. I think it's what a lot of people feel. All the evidence is there, you're just not ready to put the pieces together. You just know something is off. You're always faking everything. Because obviously, being gay is being gay, but then in order to fit in there're so many other parts about yourself that you end up changing as well, because you're already not being honest about this one thing. So it can be like a domino effect, I think. So it wall connected. It can seem separate, you're like, "Well who you love is different from the rest of the parts of yourself." But it's like yes and no. It becomes really easy to lie if you're already doing it so much to yourself. So yeah, I kind of didn't know. I kind of knew and I didn't know. I knew something was off.

Charlie Sandlan ([13:29](https://www.rev.com/transcript-editor/Edit?token=ZPMtFhpucLKDlxQxBu7jpiOVT9DcNFlH86w1CuAPtvccBehdPTtg2hLC5hUO4ZaYQpUm0QGooXSg-G94USYc4tKpf5I&loadFrom=DocumentDeeplink&ts=809.12)):

So how do you understand the meaning of authenticity now, as an artist, as a human being?

Mackenzie Lansing ([13:36](https://www.rev.com/transcript-editor/Edit?token=aVkWFD2z2QFIw-I8ufz9VQiKnOOWGZgJVo3FiUSoNjKrGmZ0fNoY-8zv7o-c6qKfLRJH8cOaF1NlwEoo2Y54_k-YJ4U&loadFrom=DocumentDeeplink&ts=816.01)):

How do I understand the meaning of authenticity? I think-

Charlie Sandlan ([13:37](https://www.rev.com/transcript-editor/Edit?token=zCmZHnbgUm0TCzqGrcNfXDF8zPvQ0952RDheK3QwoKDzwqFTetXpJqZJhTjU-mMfSYDwpuK7Oxm0Blm3M997msRuycU&loadFrom=DocumentDeeplink&ts=817.93)):

Yeah, because I mean, I feel like that was part of your journey early on was finding the authenticity of who you are as a person, as an actor, an artist. That was a journey it seems like.

Mackenzie Lansing ([13:49](https://www.rev.com/transcript-editor/Edit?token=1dWgJ3-cW3MiwoF6zpZOD7FUsr-7fE9vNFGjlK-P3oo__oONgFqh8M9UiwU0D7Xc_u4rzX3Ynk_JZItrRGncHSj4TA0&loadFrom=DocumentDeeplink&ts=829.74)):

Yeah. I don't know, after I started being truthful about that one thing, it was a domino effect and everything started to follow. And I'd been told, because I was like this gritty, heavy energy, intense for most of my teen years. That's who my parents knew me as and I moved to New York and I just changed myself for the industry. So it was a getting back to process. But I have been told that that was wrong. That was too much. I was too intense. Too ambitious for a girl, to gritty. I think at a certain point realizing some people are going to have a problem with this, but I don't. This is my favorite part about myself. It's what makes me harder working that a lot of other people, is this part of myself. So getting back to that and just being like, "I don't really care what anybody else thinks of this." And accepting that I would rather fail being who I am than be successful being a lie, because I think I wanted to be successful so bad that I didn't care anymore who that person was.

Charlie Sandlan ([14:45](https://www.rev.com/transcript-editor/Edit?token=TOnQ9yuvG0DsbkUlZoGehUIXxcksGmdWjVD1394yOPBgR8WRB4DmnOVr9pd8KVNvXCuhbs2n66za05ke1gaxRVynPdU&loadFrom=DocumentDeeplink&ts=885.93)):

Well, how did it change your work? How did it change how you auditioned and what did you notice about your work?

Mackenzie Lansing ([14:53](https://www.rev.com/transcript-editor/Edit?token=f3A8dQIvqH4cgbQhLUGZ5Fz1NNzcSb-6I6GF_Pzq7aVvylF0IjkICPIY9Hc9QYYn2oGOJVzz8SoNWEzCspDcj7FsuOU&loadFrom=DocumentDeeplink&ts=893.39)):

I started bringing myself to it. Comfortable being ugly. Just working for myself. Auditioning because I liked auditioning again, because I liked the person who was on the other side. She wasn't as girly or polished, but I liked her better. I was like, "That's someone I want to hang out with." That changed for me. It made me love acting again, because I lost that.

Charlie Sandlan ([15:14](https://www.rev.com/transcript-editor/Edit?token=77vK06859KTY7ZQbPqxV2MYkB8ktGoRuyich2xvSYnn9nPGzHuohkNpGtf6YPrtIYR2iRHpaAYDQ4OvvGrfBR2P9ANY&loadFrom=DocumentDeeplink&ts=914.37)):

Well what did Meisner'Technique do for you? What did that year, did it do anything for you that still resonates or that you still rely on?

Mackenzie Lansing ([15:23](https://www.rev.com/transcript-editor/Edit?token=8I9JsC0sQdSJWKgJEWEfk57FHhnk589buKD8oMdRFzQMvB3GqaGkHRDelfNI_Hfp8KAUz8curFXh72LhWAIbZN0gGZI&loadFrom=DocumentDeeplink&ts=923.54)):

Yeah, for sure. One thing first of all, I connected to you a lot as a teacher, because I felt like you were so intense and so ... You treated it the way ... So I'm from France and French teachers treat acting the way they do dancing or anything else. It's an art form and it takes work and there's this idea of showing up for it just like you would anything else. Which I really respond well to is that kind of attitude. But in Meisner itself, I think, because I still use the work. I mix it with other things obviously. I think a lot of people do. But I think what I learned the most from Meisner technique was how to be present.

Charlie Sandlan ([16:16](https://www.rev.com/transcript-editor/Edit?token=9kqaC5Da4UmrTfbzfXI_nxCmOBuFF3Gs-2hF31iaPAkYMrJe0cNef8uZ0gX0Mw3_KIqumYjQoD3v2O2qaHRuOqKZhkc&loadFrom=DocumentDeeplink&ts=976.25)):

Yeah, that's it really, or how to listen.

Mackenzie Lansing ([16:17](https://www.rev.com/transcript-editor/Edit?token=6Aenvh_bXvbWEAajA7v-V9zL5yuyiMdoKf61BIg_UmgqONzZNwKV_tEBE_KzIJZJTZL38om5GObDStRNxhkPZ6lo0FM&loadFrom=DocumentDeeplink&ts=977.6)):

Yep.

Charlie Sandlan ([16:17](https://www.rev.com/transcript-editor/Edit?token=yFjcOSrd5ozPEVhzs-T6KuOmURACZLGHO7uiqqvMjq4Xi8NC77zkg5z9nxHpUXF-tmJ6599VC09ltslTS1JbmZSD5iU&loadFrom=DocumentDeeplink&ts=977.6)):

How to put your attention on another person.

Mackenzie Lansing ([16:19](https://www.rev.com/transcript-editor/Edit?token=Nwx0-kjQteSYWcE8ztuAgnhKnuRUzVSwCfVXEdHA9Yu5CWrQPZeGGjHnEdP5AcRz0IvdVsQfnxHMpSeU6a1cWa4dcaQ&loadFrom=DocumentDeeplink&ts=979.2)):

Yeah, and how being present makes you authentic, but not because you're pushing, this is who I am, just because it's happening. And that's also a moving target if that makes sense.

Charlie Sandlan ([16:29](https://www.rev.com/transcript-editor/Edit?token=TR8fHriWVRbjp-IeaInlYuFG7xs00sgQ37Y17gTz8VoWpsa12_uC3m_gAdc7hGAOiQ1NNfefvPGCVJx1FOL1IN4glAU&loadFrom=DocumentDeeplink&ts=989.22)):

I think you have an interesting story about The Deuce. And I try to tell my students that you just never know what they want and what can come out of an audition. You might be auditioning for a small part, a day player, maybe one or two scenes, and no way is the part envisioned to be something more than just maybe a one off. And just talk about how that small audition for a little part grew into a recurring role and the experience of showing up on set having never met Maggie Gyllenhaal, in a very emotional scene. Like, "Hello. How are you? Nice to meet you." And opening your hearts to each other, it's amazing.

Mackenzie Lansing ([17:16](https://www.rev.com/transcript-editor/Edit?token=EdsDi-lAS3Ez9MkKjiGSn1UqyRr4c4cFR5eOTLYC-bF2IPcjDiQ0dA_6i0u59OFgLrI2MSGOBOHv69WDsoLs0CtmEWM&loadFrom=DocumentDeeplink&ts=1036.97)):

Yeah. It was this, it was supposed to be, I think the character was supposed to have, I think it was just an under five or something. Under five lines. The character was written sort of maybe a little bit nicer than I am. I'm not sure. She's no Briana, but I definitely decided that Maggie was going after me in the scene and I was like, "No, I'm going to hit it back a little bit." So I made some choices involving being frustrated with the director. And I think I ad-libbed a little bit. Which you can get away with if you're good at it. Don't always do that, but it's something you can get away with if you're good at it, a couple of words or something.

Mackenzie Lansing ([17:58](https://www.rev.com/transcript-editor/Edit?token=Q8DVMkeWoRYZuQPY-VRBoFQUnNcHW6goAbNpl1HaRT1CLMmT9cCzUHDKRhvk7kOB-6jFH-ETvrJQw-fx3a9Z-l0w1V0&loadFrom=DocumentDeeplink&ts=1078.33)):

And James Franco was directing and he was like, "I liked that. That was good." And he went and conferred with the writers and they gave me a few more lines. And he was like, "Okay, we're going to build off of what you ... you giving her some lip." You know what I mean, to give the scene more of this? Because to me that's what it needed. It needed a conflict. So that then it was stronger hopefully when she opened up, because she's not just doing it because she's suddenly remembering. She's doing it originally because she's trying to tell this young actor that they need to use their own experience and be present and she's frustrated with this actor. But in order for her to be frustrated with me, I needed to be kind of a shit, so-

Charlie Sandlan ([18:40](https://www.rev.com/transcript-editor/Edit?token=v8S5HfrFU0aT0chBToG2agEGvU5H1-LzbZA4DtjPcHiCKXEjLQER0My0bpJ8rA3MR-3d0BCgJlrwC5cakONwZXiWfhg&loadFrom=DocumentDeeplink&ts=1120.59)):

Yeah, a little difficult.

Mackenzie Lansing ([18:42](https://www.rev.com/transcript-editor/Edit?token=X6Ilbbp9ls2167lpEMPZk1oYJMdCsGPscioWmuSClEDEzbiC-0mtfHDcfmZaoWK9aOvWp6OgA8NUuyeoSYkM_Khd2Qs&loadFrom=DocumentDeeplink&ts=1122.22)):

... a little difficult to work with. A little bit like, "God damn it." So that turned into a few more lines and they liked my work. They added a few more and then I think a week later or something we got a call that they had written me into the next couple of episodes, and that was it.

Charlie Sandlan ([18:59](https://www.rev.com/transcript-editor/Edit?token=K0954QtyqEdxIiyVZCPrdJZCiLbCFc8js_Xhl4NpGdjwkiZ0bttez2zEO1hB6NnmdOFaTx6Jquieo9zVM3oo2tdGWPY&loadFrom=DocumentDeeplink&ts=1139.27)):

That's incredible.

Mackenzie Lansing ([19:00](https://www.rev.com/transcript-editor/Edit?token=MuZiCyWT8IuftJfc4tiVPvuei0w_CdJQcc4_INYTAP_5DRf_LwGRCZmwdqJhpUst4cmOCZwrKCjFEXF40_HOqFb7o4g&loadFrom=DocumentDeeplink&ts=1140.73)):

Yeah.

Charlie Sandlan ([19:01](https://www.rev.com/transcript-editor/Edit?token=CqvCe7wvfZQFpNHNf-KCTIJRv8Eg6eqXcNDAXPBrCKHK6mlLJ_oaB4fn1FzjdwXtdXVhWOZMc7Pqpu6XBir5aQdw5cE&loadFrom=DocumentDeeplink&ts=1141.53)):

You just never know what can happen if you show up and do good work. Now I'm interested, because you're a writer, you wear two hats. You're a story teller. You understand writing and you've written a number of plays. Does that play into when you show up on a set, you like, "You know what, something needs to shift here because this doesn't click for me as a writer"?

Mackenzie Lansing ([19:26](https://www.rev.com/transcript-editor/Edit?token=xlScd5BXFAEzZBnguEXMEMhiggJchvp75ZfZ-RTeI9K5FrIcD9F9H0meAYIBru6HZNhut3yjhitMxQOdAtscfSdK-XY&loadFrom=DocumentDeeplink&ts=1166.23)):

That's interesting, I don't know. I think that maybe it came ... I think that my writing comes from being an actor first, where I look at a scene and I think about how it needs to do this. I'm always putting myself in all the characters point of views and making sure that everybody is having an arc. But yeah, maybe as a writer, where I guess, yeah, there is the writer part of me that if I see that it needs something I'll ad-lib and I usually get away with it, because it still fits the tone of the ... And I'm not putting so much in that I'm being disrespectful to the person who wrote it. But yeah, I do that a lot in audition and even I think in Mare of Easttown, a few of my ad-libs made it in, because why not.

Charlie Sandlan ([20:06](https://www.rev.com/transcript-editor/Edit?token=nCAFb7qoVVgPoqMsH9EPH62c8OjUox-7sjUGyWmcBGVwg5gK0_rWy_hkeshDS3fK6EpZCwZGhnRzdSlCkPco5AVmxhU&loadFrom=DocumentDeeplink&ts=1206.82)):

They work. Well so what was it like working with Maggie the first time and it was an intense experience in terms of the acting that was required, and you hadn't met before and you were shooting?

Mackenzie Lansing ([20:19](https://www.rev.com/transcript-editor/Edit?token=0OVGOxW29Ns-fvbAlVdIng9LGVVwJE6Hc16tNE4v2qmVsfgiy7_wdzubjzp1HeTY4_K_IkQ6xrhwV399cUh1Nz13Ab4&loadFrom=DocumentDeeplink&ts=1219.55)):

No, and she was already in it.

Charlie Sandlan ([20:21](https://www.rev.com/transcript-editor/Edit?token=gN-QCyKIWx3ECc8oJwLXn1XTWf7CudZglmxH1J_q--O-iurDiEqbWxB7yvjr79j64lXuVqDrS5fzCrRA8e6oR8_e_jw&loadFrom=DocumentDeeplink&ts=1221.99)):

She was already prepared and emotionally centered and ready to work?

Mackenzie Lansing ([20:25](https://www.rev.com/transcript-editor/Edit?token=Coj7_0M4o9rQD5l7sD_t2ePiw9GyY2oI1r__OyTDmcSEXSvYTIsAagifT2mNdLiQlu4Va216xbHVeVV0Ct8otQXuGZc&loadFrom=DocumentDeeplink&ts=1225.92)):

Well she knew this scene. They did an article about this specific scene in Rolling Stone, I think, because that scene is the first time that you hear about Candy's backstory. So she's been through three seasons, an hour an episode of us following this character and we still have no idea how she got into sex work or anything like that. It's this big mystery around the character. So they were like, "Okay, end of the show. We're going to reveal it."

Mackenzie Lansing ([20:49](https://www.rev.com/transcript-editor/Edit?token=aU2kcf270QjlrX98kWghr_Bf02a-VzkISJVVqDqsD9YsabwS_w7rR958EY9Yj22O9n_p_yqZsLJrCpHtURDpYu2sI3U&loadFrom=DocumentDeeplink&ts=1249.43)):

She knew that that scene was pivotal for her and she takes her job very seriously, so she was already in it. So there were no, hi's, how are you's. You stand there. Talk to James Franco, get your blocking and then boom, next thing I know she's barreling towards me and gripping my shoulders and crying, looking straight at me, which was crazy. It was intense. She's everything, I think. How alive she was, was a master class in acting. It definitely took me from feeling here to be like, "Oh, okay. I still have so much to learn, because this person is like, there's not a part of her that is not in this in this moment." Do you know what I mean?

Charlie Sandlan ([21:30](https://www.rev.com/transcript-editor/Edit?token=v2WCZigIhY2yniszxw6d4aBPJT21RPraAAUyHugLhYG8vH-TJ9SzbMkLg4Ifm2O9tIpWSN0iW7gVmrjFyOcXokw65qM&loadFrom=DocumentDeeplink&ts=1290.95)):

Absolutely. I think every time you get a chance to be on a set, if you're an observant actor that cares about craft, you're going to learn something. What did you take away from The Deuce and working with someone of her caliber and her talent?

Mackenzie Lansing ([21:46](https://www.rev.com/transcript-editor/Edit?token=Ul0COb19JjNNA0t0w-55YLM9_OIMg-Mch3sXGqv2eq3mAfFoMmZ8Y3wSMQdzumPM4zSgC8e11fET74e75cOj8WTtY3A&loadFrom=DocumentDeeplink&ts=1306.61)):

This sounds a bit strange but, eye contact, she's really big on locking eyes with you while she's playing and staring into the depths of your soul. But I realized that I, I play a lot of scrappy characters, which means that I can get away with doing a little bit of looking around and doing things like that, but that I think sometimes I maybe fall into the trap of avoiding eye contact, because of how intense it is. But you can get stuff out of that. It was so simple, but it was just her locking eyes with me was her getting everything she needed in this scene from me. And that felt like a very big responsibility, that there was no ... Her homework was out the window. It didn't matter anymore. She did the homework, but it wasn't there. What was happening was everything happening in my face.

Charlie Sandlan ([22:33](https://www.rev.com/transcript-editor/Edit?token=uMHuAKaO2NU12pV2pGwnjX9cRqE0pdm04GO0V1uZYVsBApMYa1FGleaiS261_db1nxEgEHIyKgHHw39AKp5wN8XRaeU&loadFrom=DocumentDeeplink&ts=1353.13)):

And she was working off of you and-

Mackenzie Lansing ([22:36](https://www.rev.com/transcript-editor/Edit?token=qkOVyFGias4CMYyLSHc5bC-2cUqVKYJfiAOK9Vs71W-hFJGsoeYKUIc7m_B4-tQZaUBnAc9qhAo9LYYunN0jEFemvT4&loadFrom=DocumentDeeplink&ts=1356.21)):

100%.

Charlie Sandlan ([22:36](https://www.rev.com/transcript-editor/Edit?token=vkatir7U5kyCm7OK23jFKCmgxXwrfpRP8Z7KLMiRavS0yBLcpzIy3h1dBuFgGWMumTsw7CUV0wK_CwDdE1mXb_Lzbyo&loadFrom=DocumentDeeplink&ts=1356.23)):

... working off of what you were giving here. I mean, that's like a drug when you get moments like that as an actor. You'll never forget a scene like that.

Mackenzie Lansing ([22:45](https://www.rev.com/transcript-editor/Edit?token=vrwOnKQmDfOTzNVL0xFY8wzUv1IbagILbKQbo6zCi-AjfVYnKBDdsGvhY4jAX8aBI-lYSozRKEe8jJc-bUpuVWalzOs&loadFrom=DocumentDeeplink&ts=1365.02)):

No. I will never forget the way she looked at me and the way her nails felt digging into my shoulder as she gripped me while she cried. That will be with me for the rest of my life.

Charlie Sandlan ([22:55](https://www.rev.com/transcript-editor/Edit?token=yJzrSFDNfFZiVl-E2oMvG2mM_nFjI4Y3iqjMMyourTiMQ0RX43v9ExF7LBbICp8gIF4TWty3z7DMhIcy0MftTmZckvw&loadFrom=DocumentDeeplink&ts=1375.26)):

How many takes did you do.

Mackenzie Lansing ([22:56](https://www.rev.com/transcript-editor/Edit?token=ovSQL6EqtkEXtfJO38yRu8xf8u37r-rd8jbP77MZbnNCi67tYYiMp3JP-IUHEEjNbo6NBlLf8RiVfpFuXH2KVpRO2vY&loadFrom=DocumentDeeplink&ts=1376.76)):

From my over the shoulder, we probably did four. And for her's they did five or six. But they didn't even need them. She just wanted more. Because she's producer, so she was like, "I want to do another one, I can do better." So they gave her a few more, which is usually what happens. You get less takes if you're a smaller role and you have to deliver in less time, which is valid. You're a guest on the set. And yeah, she did something completely different every time. Coming from the same place, but I remember one time she did that portion where she's opening up our backstory and she was cry laughing and had me laughing too even though I'd already heard the lines 15 times. But this time they were funny.

Charlie Sandlan ([23:43](https://www.rev.com/transcript-editor/Edit?token=RCZ8EDRmO26tEJz3Em3uYWjFh9Y8ZYLwXZXh6DDMSLWRLeymFIAJ7yN6AdgLAKgwAMXkr2r0qZJL1t2vTDoHHM51v4o&loadFrom=DocumentDeeplink&ts=1423.02)):

What a great experience.

Mackenzie Lansing ([23:43](https://www.rev.com/transcript-editor/Edit?token=hBoRRsRKR-1OYxJppq7oNSE5-SJzkBPjGzN1RDWoMMTw4HjAmo3mlWmr3xP2vr9cDcN7KQAOmovZSz7k8SsxGbcLAbI&loadFrom=DocumentDeeplink&ts=1423.13)):

It was trippy. I've been lucky enough that I have worked with two to three of my favorite actors of all time at this point.

Charlie Sandlan ([23:51](https://www.rev.com/transcript-editor/Edit?token=jQbkOI0kG4llEpRJcRzXHOWi7FJv6By6OCg4WCtuAbxKGUS1PRGYGXKjm4wqWHGnU5C_D6pVrROl_rMM5aNX54iIvcA&loadFrom=DocumentDeeplink&ts=1431.17)):

Listen, when you get an opportunity in your early career to work across an A-lister, that's a pretty big deal. And we'll talk about Mare of Easttown. I mean, it's a huge success and rightly so. I mean, I think it's the best work Kate Winslet's ever done.

Mackenzie Lansing ([24:11](https://www.rev.com/transcript-editor/Edit?token=BjPQYc4l5bt5HDHFEliFLa9Hhor19cyI5ZAtUr6M7Uji8o0knUk7pB-rdUtMPl8HR9hi36sONTGtfqaMNBOa8rzRBI4&loadFrom=DocumentDeeplink&ts=1451.1)):

I think she'd probably agree with you.

Charlie Sandlan ([24:14](https://www.rev.com/transcript-editor/Edit?token=0OqChiNEYQeGSiGbyswqib3ZZ9D-OXUa46zZfiMXHfoRM_AK9AZ4pQprmLEJ0zDFLg-D_nZzmX4Eu8uXqWdYKLiQ_ck&loadFrom=DocumentDeeplink&ts=1454.56)):

Unbelievable, a complicated deeply nuance, rich character that to navigate the grief and the loneliness and the pain with doing her job and it was phenomenal. I thought the entire cast was stellar.

Mackenzie Lansing ([24:34](https://www.rev.com/transcript-editor/Edit?token=dZsu571PHZVhVjnxsUpOqx1GZVkViECbTg8sAbhLZGKolout9svVPFE8aAoQoIiWDE71j4m5Ka_h6dAbufiSgLrukPc&loadFrom=DocumentDeeplink&ts=1474.83)):

Yep.

Charlie Sandlan ([24:35](https://www.rev.com/transcript-editor/Edit?token=F-0ducyz7hMVfDY5FMTOLodcDX74wTYazR01tLFx6_E5szDsEzvE4IWZKnsaq46HJmwr7yRpz__PbqFfg2QmhyD-0pA&loadFrom=DocumentDeeplink&ts=1475.55)):

So what I liked about what you did, I mean, really a lot of appreciation for it is, you didn't allow Brianna to be a two dimensional just asshole bully.

Mackenzie Lansing ([24:47](https://www.rev.com/transcript-editor/Edit?token=8L4RhLzDG-KQdRcyz__q7ED4Jd7S39jHVIMs9-NO3wRndjj7xDOakvKMUGws5S13ytnpdkhrCY0wGN43dVWUmzBHyr0&loadFrom=DocumentDeeplink&ts=1487.42)):

I think that at Maggie Flanigan Studio I remember very clearly you talking about playing a villain and how we were doing ... somebody brought in their activity or something. And I think you had them have a really problematic point of view, and this person was like, "I can't do it." You got angry, rightly so. Where you were like, "If you are ever in a show and you don't authentically really embrace this as a real person and get behind what they think, you are doing a disservice to a positive narrative." So if it's a show about let's say second World War and you're playing a Nazi, if you play a caricature, you are not supporting the positive narrative because you are being harmful to the memory of how real and scary those people actually were. That's what's frightening about a villain is they're real people who think that they're doing the right thing. Not that they're-

Charlie Sandlan ([25:47](https://www.rev.com/transcript-editor/Edit?token=5DwXYsvRLBKAhpXh-QDx12wUCk9ZooDQfYlSqTInqUNo02aik09lua307VmlrR0gvoqmFfmxKC6U7PtmwKFYb9IkJ7Q&loadFrom=DocumentDeeplink&ts=1547.28)):

Nobody walks around saying ... I know that Brianna does not walk around going, "I'm an ass hole and I'm a bully."

Mackenzie Lansing ([25:51](https://www.rev.com/transcript-editor/Edit?token=rBBWZ3Jhi5mTTTaHhQhekkL_Kg_JAQoKo9Pgv3hjaZKF3Yi2ksq0b__ohmHy61TQ11l4xH5Dh5Yxerp_CRcidjk1bUw&loadFrom=DocumentDeeplink&ts=1551.95)):

... No, exactly.

Charlie Sandlan ([25:52](https://www.rev.com/transcript-editor/Edit?token=pvPOW3CbSW8U-wbeZ86D-wur0L7vVPBqeTvr2z34XLrwVGMNaj-iKcIuozP0wvgDa7EBucdarXVpB7B0UyvMxYoBVv8&loadFrom=DocumentDeeplink&ts=1552.52)):

No one thinks of themselves that way.

Mackenzie Lansing ([25:54](https://www.rev.com/transcript-editor/Edit?token=WVEYDMeuqI1SLvl2BSChQh-Se2Frumr9uxeSMk0pQbxTlzYV4djykEcDwnp7zG6LK5OdZ7FT-JXZfjKwStUoFW6GFR4&loadFrom=DocumentDeeplink&ts=1554.89)):

No. And that to me was actually when I went, "Those are the kind of characters I want to play." And I play a lot of bad guys.

Charlie Sandlan ([26:02](https://www.rev.com/transcript-editor/Edit?token=EXRruWPIr9r3zwwpkeoeZHaBHpnvawYp6F3e0jBGNoP1Za7pmggVGD_WKUiOJEgXQxXqM6ZbHFy-ZSmosAmUAlXWbaA&loadFrom=DocumentDeeplink&ts=1562.82)):

Absolutely. And you found her humanity and you had a lot of nice scenes that allowed that to happen. That scene on the porch, we see you get scared and vulnerable, and unsure about what your boyfriend is hiding. It's written all over your face. The subtext was so clear. And all of a sudden, here's this scared fragile girl who's grappling with self-esteem and her own insecurities and it was just a nicely nuanced character. It's really really well done.

Mackenzie Lansing ([26:44](https://www.rev.com/transcript-editor/Edit?token=0pPb4DObJC4clDa_uCK27BqrrV5Ah06UzElZ5V4M-S7zKmb4ZIhfiFCukQVT1S9B9pgrlH8l9KcogzDxEb4QpaiZvgQ&loadFrom=DocumentDeeplink&ts=1604.27)):

Thank you. Yeah, I think for me it was finding what would motivate her, and I came up with a couple of things. But one of them was Dylan. She is in love with him. He probably does not feel the same way. And she for some reason in her teenage brain thinks that he's going to be her ticket out of this town. And Erin's a threat to that. And it's that fucking simple. She needs to get out. She's stuck. He's the ticket out and this bitch is in the way. That's all it took really.

Charlie Sandlan ([27:19](https://www.rev.com/transcript-editor/Edit?token=hqAhuOty3pEDwxfQF5SQQaXQgNlV1Aie5rkSwvKGaIZb2VB4X-pHAkaWln0kAEWkYBXlST3jrMFscgFNipOsR0Xyw90&loadFrom=DocumentDeeplink&ts=1639.49)):

The word simple is key, right? You have to work in a simple way.

Mackenzie Lansing ([27:24](https://www.rev.com/transcript-editor/Edit?token=lWmtH-tfH-gVToXq8zfoc8YfhKLqsz5WcPaWrIVjM6JRxZBWt9cjDcq2qhVjAiCvovrnAAGnIJ5HzGcBXFvCaCiJIug&loadFrom=DocumentDeeplink&ts=1644)):

Yes.

Charlie Sandlan ([27:24](https://www.rev.com/transcript-editor/Edit?token=7MsRRbhilU8-Ht8sEiv8kcgVs3J7W1Wcar6dKCTNm7RnBieLFVMXHn4Kk9Oznl4WAr_icrQ_ORLRFx1zZWIrPqe10rQ&loadFrom=DocumentDeeplink&ts=1644.56)):

You start getting complicated with shit, it's just going to bog you down. And that's easily something you can wrap your mind around. She's a treat. She is going to keep me from getting out of this fucking depressing stifling Pennsylvania town.

Mackenzie Lansing ([27:42](https://www.rev.com/transcript-editor/Edit?token=n3J_J5ELTY-8Cy9M39GCGruhQZ_DSTh9mucM_BIf0UOUXl6sLxK_70nyWME1uES7NafTLy_3ouNfG2dHYuDNBIeRmPw&loadFrom=DocumentDeeplink&ts=1662.56)):

Charlie, when I was working on this character and I was doing my homework, I had your voice in my head when I was coming up with reasons why. Where it's like, "Can say it in one sentence? Is it gritty enough? Do you believe it?" In my brain I was like, "No, I don't. It needs to be even fucking simpler." Do you know what I mean? Because you can go like, "Oh, her dad's a bully and oh so she" ... Sure you can build that backstory. But in terms of the why. No, it needs to be this big. It needs to be so short and so simple that I can say it in my head and immediately be like, "That's what it is."

Charlie Sandlan ([28:15](https://www.rev.com/transcript-editor/Edit?token=IvVYvvSsalTr9pAEiSN_XvVPuDYHTVlZH13mkBAnsM7GvNKvX1HWBfUU-3VOIgP--kgb5Dhjh_4-3mgahFkbz4Fg6Rc&loadFrom=DocumentDeeplink&ts=1695.42)):

I spent all of first year, as you know trying to get students to be able to state things in a very simple way. Easily stated. Easily actable so that you know exactly what you need to do.

Mackenzie Lansing ([28:25](https://www.rev.com/transcript-editor/Edit?token=TAeRRLkQjCcP3yqPvFSFaOsPTAp4H4fUk1F6jotuYhknd0jfBusViCU4VMuXh6ISuM5Ze6_c2eSjbswVgkvSqz3zkMY&loadFrom=DocumentDeeplink&ts=1705.08)):

And where you feel it here when you say it.

Charlie Sandlan ([28:29](https://www.rev.com/transcript-editor/Edit?token=sLZdnY7S8109d-KqxkB5RaqmTQ7god4QRwEQartr6Q1IqXIAzqnSk1Mtg0oP1IzW-TEVeyXFPZrK_Qwa0qYq4MkQiXY&loadFrom=DocumentDeeplink&ts=1709.03)):

Absolutely. That's correct.

Mackenzie Lansing ([28:29](https://www.rev.com/transcript-editor/Edit?token=xJmMkAga8pC3B9u6VM8YVkmgSWtUChHqHGRWy1TyZtRr9yAlL4fmvlKP65RGBPQlU61GFXC6gW0vH7VlMRXlDLZjoKs&loadFrom=DocumentDeeplink&ts=1709.58)):

I remember you saying that. I literally touch my chest when I'm writing this stuff. And I'm like, "Do I feel it?" So if I don't feel it then it's not worded right or it's not the thing.

Charlie Sandlan ([28:39](https://www.rev.com/transcript-editor/Edit?token=4SGnF2b1r_KFrC3EIyCw-j815cipXj5AqUDB0goEPc3u96MJJiXmeVIBzpEkIVP0V_qVaYMcrzQc8Znaa4UNl9sb5CA&loadFrom=DocumentDeeplink&ts=1719.37)):

Was the audition a self-tape?

Mackenzie Lansing ([28:42](https://www.rev.com/transcript-editor/Edit?token=TKQZyvqiLuxf230EGbGnbYp4c9m6yBqBeOc67fSrq9WUQlkpKFx18855siIoS_V1c4TDFjuiF9DBMg5Oeggn5pZx42Q&loadFrom=DocumentDeeplink&ts=1722)):

No, it was in person. And I think there were three of four rounds of auditions. And they started with the forest scene where I beat her up, which was really interesting because when you do a scene like that in audition, you have to be really good with your camera work, knowing where the people are, what you're seeing, because you have one reader who's reading for 15 characters, basically. The scene was a bit more-

Charlie Sandlan ([29:12](https://www.rev.com/transcript-editor/Edit?token=i9BeT0QG7vgcdakiRwDRrWYrqYe9cnMko2qg0pj4YFahCK_8kdhPXdoO11YlfGE7soGqy_wC-IoCXNf8jDwL_lvP9Nk&loadFrom=DocumentDeeplink&ts=1752.93)):

Right, I mean, that scene was everyone is around you. You've got your crew. You've got everybody. Yeah, there's a lot ... So how did you prepare for it?

Mackenzie Lansing ([29:20](https://www.rev.com/transcript-editor/Edit?token=ol1K5X5P3tk_ELyNvKXYvqPe2EuLUiWgn7VLrfAYRkBgI3zKhFbTe-f0P0B4WHoGLKB9OmPW5hN7cdX4UycpvD77ivU&loadFrom=DocumentDeeplink&ts=1760.59)):

I practiced my eye lines over and over again. I visualized. I know some people are like, "Stay in the audition room." And I do believe that, obviously you should take in what's happening in the actual room. But if you're doing something especially a scene where you can't simplify it. Part of the scene is the chaos, you don't want to make it too complicated for yourself, but you want to give yourself three people to look at and one point that's the main person that you want someone from and that person is going to be right behind the camera and then the two others that you're working off of are here and here. Or at your angles or whatever. And then you want to literally create it in your mind, because especially a scene like that, whether other people know that they're doing it or not, she's being peer pressured. Her friends are there, that's why she keeps hitting her is because she's got to impress people.

Charlie Sandlan ([30:02](https://www.rev.com/transcript-editor/Edit?token=cfsjxyooERtTi-mNA2C8KzdSoNhGANJoHohCOeXLF7hnsYlYSqfnlSp87hZIFtbQZT8kx7wSyETweaP1-o8n2WDaSuE&loadFrom=DocumentDeeplink&ts=1802.21)):

Yeah. You have the front. You have the front, big time.

Mackenzie Lansing ([30:03](https://www.rev.com/transcript-editor/Edit?token=8ciy5tnoRrm-jk2CQOzKLERGgwaMptTk-Gk24VVEj3vJ4hANKvRMGNOHSXjFFfecrJHSIUJbRL0iVjgKNnGBz3HxErE&loadFrom=DocumentDeeplink&ts=1803.07)):

Yeah.

Charlie Sandlan ([30:04](https://www.rev.com/transcript-editor/Edit?token=lW1mko-r_LukpGWN2f2w7iQuUBHDOyRQw0DBF5y-HFFAgIxJoIyTZWXFbdyDUn8U97cJ7vWeAXKU1x1rzRbjIf6QzFY&loadFrom=DocumentDeeplink&ts=1804.8)):

Now did you use the reader, specific for one of the people in the scene? Or were just-

Mackenzie Lansing ([30:09](https://www.rev.com/transcript-editor/Edit?token=yCoUsReQeN3leezEKHVgshxV_UZ0SPrGe8_4P4_Ta65Hc2EF4eeJWAi4Uj5zObm2_KJPU2tF_QtIi1J9DbIEMK-ikCM&loadFrom=DocumentDeeplink&ts=1809.64)):

Yeah.

Charlie Sandlan ([30:10](https://www.rev.com/transcript-editor/Edit?token=L_XzoBX5au7L7KreXnZg7FkQRfLIkfbMsNx-lPJS9OhuzLL-cwCNJVFogpAfxDQieiAmXtO89DdZBekJnigoRHUu19k&loadFrom=DocumentDeeplink&ts=1810.02)):

... You were just listening to her words and had spots to look?

Mackenzie Lansing ([30:15](https://www.rev.com/transcript-editor/Edit?token=zNlVmhXKuKsEmbXIK5T76xX9G9W-l5q7zUovA8kuI7ryerzkZ7xiI1P33dfysbhsl7oiuM2RfBdhVSzpRqCZC8UfgCU&loadFrom=DocumentDeeplink&ts=1815.55)):

I can't remember what I did. I think I had to use the voice, because the reader was seated on the chair over on the far left. And I was like, "I'm not going to be able to look there, you're going to lose my eyes." So I looked, the casting director was standing behind the camera, but not reading the lines, which made it a little more complicated, so I put the person I'm talking to right behind her. So I was still looking towards camera, but not straight in camera, and also not dead into her eyes, because she's not reading, so that would be weird. So I had to, as soon as I got into the room, reassess and be like, "Okay, where do I put my" ...

Mackenzie Lansing ([30:46](https://www.rev.com/transcript-editor/Edit?token=nrzUs3PeejfKYcSKXjEBVAJeSyEj2-tUQikQ7-UV0M747bzrR6TFwB59zX5gDDHkm3jFcRZ1b9cKIHD4QWIZmK3Okw4&loadFrom=DocumentDeeplink&ts=1846.9)):

And I think it's really important when people are auditioning, you're allowed to take a beat. This is the space. You're expected to do that. Also, you probably should because they just had lunch or coffee or had another auditioner come in that they just got done talking about. Whatever it is, you want to claim your space and then if that's even just readjusting the chair an inch, even if it's already where you want it, I always move the chair. I'm here now, let's focus up. Because people need that, they need a beat to readjust to you.

Charlie Sandlan ([31:12](https://www.rev.com/transcript-editor/Edit?token=hcxPO1WqHJ-i2qZ1TQXMMFa2C6I1W2KS5FK4LFAkNZ8fMORo67IYE1z2cNATvjhSRbEZ2mvbs8wRVDzG4Oz1VxfRwnI&loadFrom=DocumentDeeplink&ts=1872.15)):

You have to take control of your audition.

Mackenzie Lansing ([31:14](https://www.rev.com/transcript-editor/Edit?token=jH3IF2GXsg8UnMhdzPrx1BdfICga_8FAWGmB55RT92-XkEh0ENOtFmcMbq-tv_R5_C0LKOSTXNqqLRi9TJpYs2y1sms&loadFrom=DocumentDeeplink&ts=1874.63)):

Yeah. Take control of the room.

Charlie Sandlan ([31:17](https://www.rev.com/transcript-editor/Edit?token=421yc07c_D_dJL2DqV27lQATNPzQNMJaDAT1sVUVyzPWOYcJBiHGaMJwvYjJucR-DTQzeDbUAb925eiuHntCFKz0DmY&loadFrom=DocumentDeeplink&ts=1877.42)):

How do you do all the physical when you have physical shit you have to do? I mean, you're punching or you're getting shot, or you're shooting somebody. How do you deal with the physicality of a scene like that in an audition?

Mackenzie Lansing ([31:29](https://www.rev.com/transcript-editor/Edit?token=HvlSd6XIGTy_Kdxe3j5aofP1khJPJn2xUAZEkxKUJZNzyAhtAVNIv4SLq8acjhqFOnPO6u6uq0vTHL4lF8sgw6Pm254&loadFrom=DocumentDeeplink&ts=1889.73)):

I practice with the camera flipped so I can do action, but I can make sure I'm never dipping out of frame and that it doesn't look like it's too much. So I don't practice the acting, because I don't want to see myself act, that's dangerous, but I practice the moves so that it's so choreographed and intuitive that I'm not doing it and suddenly dipping out of frame or something.

Charlie Sandlan ([31:49](https://www.rev.com/transcript-editor/Edit?token=8sZ2YfmogXkCCbO5Yq5snLSzOtqsFowF4O54AB26qlKICZ3mr_zu-taQGwGWeol6tS8vHFJ-oapUB3ZGWrcdlSiYpgQ&loadFrom=DocumentDeeplink&ts=1909.91)):

So many times an actor auditions for something, you read something, you're like, "Ah, all right. I've got an audition, it's good. It really doesn't sit on my well." But you've got to go do it because it's the audition. And then you get auditions and you're like, "Oh, this is fucking mine. This is me. I can nail this."

Mackenzie Lansing ([32:07](https://www.rev.com/transcript-editor/Edit?token=O07yIrMD6_R9wSWXAQ83CGqR3jIUqFt8KHRtq6_WAJY-AIH1jHa5-2MR27aysIwH_PxHQwbvRIRixtpmy0nF5B8sMZo&loadFrom=DocumentDeeplink&ts=1927.33)):

Yes.

Charlie Sandlan ([32:08](https://www.rev.com/transcript-editor/Edit?token=KtUke4ErXF8fj-BrDEhvWqH3SxxZWHNPknM_zyXOVv0bOqEGhqgpXmR-a3EoN78ZGEHer_dWTNBPPQ7jpBKtVJxUZ1Y&loadFrom=DocumentDeeplink&ts=1928.01)):

"If they don't book me there's something wrong." And my sense is-

Mackenzie Lansing ([32:10](https://www.rev.com/transcript-editor/Edit?token=yC4RQ-90v2JMDVkywIv_SqnZJBNxRm_w6WUVFdnwejR-Kz9yJSd8n1KaGQSl9VVmg-qmPXQSP5QxbXrwtp8KWbtEyRY&loadFrom=DocumentDeeplink&ts=1930.21)):

That's what I thought.

Charlie Sandlan ([32:11](https://www.rev.com/transcript-editor/Edit?token=g6O_LeHQoSL9gnzRhGwSZz0c88nZZMpNxilW0S3m5cxzTm59Qy-P8kcDLFDF0_hP9rVEtjzHehcWzAWjqFwVcC3Qca4&loadFrom=DocumentDeeplink&ts=1931.1)):

... My sense is with this particular part you thought this is my role.

Mackenzie Lansing ([32:15](https://www.rev.com/transcript-editor/Edit?token=NRHI5MS78G_IxofjACQnsuVmFmD3ggDutKcmXLTsloO5fPWp3vLQ0lGhvfC04nlxPmTodDNO8HmQWpmbL0f58X6Siso&loadFrom=DocumentDeeplink&ts=1935.46)):

I did, because I've been in a lot of fights, when I was growing up as a teenager. I was a rough teen. I was like, "Nobody else is going to know. There's going to be so many girls auditioning for this who are going to be actually 18, who don't know what it's like to be a teenager because they just got done being a teenager five minutes ago, who don't really know what it's like to be in that kind of a situation." It was like, I don't think you have to have the experience, obviously it's something you can craft. But it definitely gave me more confidence.

Mackenzie Lansing ([32:43](https://www.rev.com/transcript-editor/Edit?token=4Ta9VVq_Hj7yio4Rpcu-s0uZoxyFiC9SFRUPlsn0N6mYNVKWd45Z1hOWNR3Dq7BN5nIbl7LXZ5kPWuS6Y-3huwP_I30&loadFrom=DocumentDeeplink&ts=1963.31)):

And also, it doesn't matter about the fighting. I just have more grit than anybody. If you give me a role that's someone who's that aggressive, I will know how to do it better than most people. It's just a fact. So when I got it I definitely felt like this is mine, but it made me want to work harder, because I was like, "If I don't live up to this right now, there's something wrong. And if I don't book this, there's something wrong with them, because I know I delivered."

Charlie Sandlan ([33:07](https://www.rev.com/transcript-editor/Edit?token=BgRuYaxLOhgNo-m_-Sl38e44K7E-8zjfn7E5nGFx0RDfcfWqEbIoGYNx6sxQt5hz0mPPj7b3tuHphT2oqT0nSktb8NU&loadFrom=DocumentDeeplink&ts=1987.09)):

So you come in for the first time, you do you first audition. And how long did you have to wait for a call there?

Mackenzie Lansing ([33:12](https://www.rev.com/transcript-editor/Edit?token=71-mSO_Gs5I6YJ47c32izJDVLbIDMkUSsxOgs3cTB2-czF1XgvnSH1zMxbUpvC9HyCtirIrXZ-H_CUCNpxNgi89fzxw&loadFrom=DocumentDeeplink&ts=1992.87)):

A little bit actually, because they got behind on stuff. And I was like, "All right. Their mistake."

Charlie Sandlan ([33:18](https://www.rev.com/transcript-editor/Edit?token=nPgbVqYZ2JCoLqxO6tkF1DnNuS-X3nAtDJ0_g72iKuYHHQO0AnBBJo8d2WuFrryuILmu3GoWEXUlGbGC484kAnOBRGQ&loadFrom=DocumentDeeplink&ts=1998.92)):

It's this is what most actors do you figure, "Oh fuck, they hated me. It's been two weeks, I haven't heard anything. Fuck. God, what did I do wrong?"

Mackenzie Lansing ([33:25](https://www.rev.com/transcript-editor/Edit?token=d8fn7ONlcxrwVjmb-KCwKMqKQ32JTSR6iZo_SHWapig-xGJjarhlPPSAgkOB4fMlLGJJHfypcM4Khz41n9HqYSu3TwI&loadFrom=DocumentDeeplink&ts=2005.12)):

I know. You can't think like that. That is so unhealthy.

Charlie Sandlan ([33:28](https://www.rev.com/transcript-editor/Edit?token=ROKUfO2_-q6YpPbqGsYlWz5lnXpEp6ZAM7flKKNiJ3HaaBSL-pdcZbRgwJNBMAJXTrM4anxo4sbG60Qp4YIm1le-Wa0&loadFrom=DocumentDeeplink&ts=2008.33)):

That's right.

Mackenzie Lansing ([33:29](https://www.rev.com/transcript-editor/Edit?token=M3MYcNjQnwXU2n5mCZCTA_r4CeU9msloQ_JGdaI_QL78ffdTqNNh6rGN_uvnsQxElQVn04jxxmyD2EP3UCUXaa2T-m4&loadFrom=DocumentDeeplink&ts=2009)):

Yeah. No.

Charlie Sandlan ([33:30](https://www.rev.com/transcript-editor/Edit?token=wH5KW_7c9X9pMcFVdfzkBSf8a6O_AtKqyEG_teE-a3dP3IVRkX95zBYX7ubPIza9wOtv-hhMEZ_s5lGrbfcFecYGavE&loadFrom=DocumentDeeplink&ts=2010.17)):

Well how do you intervene with that, because that's a very human thing? How do you intervene with those kind of damaging thoughts?

Mackenzie Lansing ([33:37](https://www.rev.com/transcript-editor/Edit?token=iJvd9va5xPWdwJzdDGiyyhgdvHSdrrllVXoXhHR8gvE02cNwhO2ASGBLSwi0lh6oHs7D29gOU9QfzutW2aUxbMPACFU&loadFrom=DocumentDeeplink&ts=2017.4)):

Yeah, it is. You train your brain. People think they can choose to go get a cup of coffee, but you can't choose your thoughts. You can choose your thoughts, it's what we do in acting. If you can choose your thoughts in a scene, you can choose them in life. So when you're having a negative thought and you keep having it, it's a habit. That thought has become a habit. That's why it's happening impulsively. But what you have to do that exhausting and it's a lifelong work, is when you catch yourself thinking something like that you have to stop yourself, look at it and be like, "Is this serving me." And if it's not, you should change it. And it's really hard, but I've trained my brain literally over years. I used to be the kind of person who after an audition I would obsess over it. I would feel bad.

Mackenzie Lansing ([34:13](https://www.rev.com/transcript-editor/Edit?token=L6tz4-Ody4pcCxmes55pfTBg2JGSVmLftzuo87QZNMDjAkIdCyDxyYoeViTpuNUKNNJjrWYFuRQrbDOTBiO_WE9W5Bc&loadFrom=DocumentDeeplink&ts=2053.31)):

And I actually think that the debrief that you do in your brain is almost more important than the work. Not more important than the work, but more important than ... It's more important than the auditions. Do you know what I mean? Because if you don't know how to sustain yourself, if you don't know how to have good mental health around this stuff. How to pick yourself back up and stand up for yourself in your own mind, there's no way you're going to do it in a scene or an audition.

Charlie Sandlan ([34:39](https://www.rev.com/transcript-editor/Edit?token=1bhto9BppfVDUOBqyyHDVw9OKP1gRZGPbRXnmGr8tLZa9RqL0cib4Xcc-NETQbPlyarBjBgZpmQ5l1f3LMreqDDFxrM&loadFrom=DocumentDeeplink&ts=2079.25)):

And you'll be doing something else in five years, because you just won't be able to take it.

Mackenzie Lansing ([34:42](https://www.rev.com/transcript-editor/Edit?token=KQF6kumAxIGj1aD9n0f9CTg3haTFNyke-2_xxOo2fdpzLJkMmPuv5ZE1VdNL2DLICC0-Qa467KLSqgaCiHklx54qvBY&loadFrom=DocumentDeeplink&ts=2082.61)):

Oh yeah, that happens all the time. Your brain is going to get exhausted. People think that it's just one audition and they felt a little bad and they're okay. No, that's going to grate on you. If you let your thoughts run wild, it's going to catch up with you at some point and you're going to move home.

Charlie Sandlan ([34:57](https://www.rev.com/transcript-editor/Edit?token=zn-smyvPjjeIXdjcFVEN6voWStt7X0MXFxYcw79hIDqV0QhFxXtyqVNsVIccjuvgFljWaWUf-gz2ks35PXj6x2T4njQ&loadFrom=DocumentDeeplink&ts=2097.06)):

Yeah. That's right. So you get the second call back. Did they give you notes? Did they give you adjustments or did you just get the callback and went and did the same thing?

Mackenzie Lansing ([35:04](https://www.rev.com/transcript-editor/Edit?token=e9LO3V5MknVviw_k5xvKHqXgIulsN8EGXnXoYKi1mmYEFS3tl-huBRvifRF3mswb6hxXcKDbOE7CatHxtvqT0r20z6I&loadFrom=DocumentDeeplink&ts=2104.61)):

I think they gave me an adjustment in the room, which I always really like better because then you don't have time to overthink it.

Charlie Sandlan ([35:10](https://www.rev.com/transcript-editor/Edit?token=G1FbUg5csAa9Mjuk7AFf1xO1tPc_SaggnYVdfhsZqbRhO15Brl3fW76TjvjbK154USsbWKUXbwc7IQzG97Z-CmJCT0U&loadFrom=DocumentDeeplink&ts=2110.48)):

And you know they're interested if they start giving you notes, because like, "Okay, let's see if you can take this and"-

Mackenzie Lansing ([35:14](https://www.rev.com/transcript-editor/Edit?token=48iT2stOAD3RojYCRlWfwiovUrLWSnfM0xPWokbV85faPYJEY1y28hx9r4ysQ8CDWqEE2bHnpSYIHh3oKKI8lYDFVgo&loadFrom=DocumentDeeplink&ts=2114.53)):

Oh yeah, I love a good curve ball. But for me, when I go to a call back, if I know that there's not a lot of people at the callback I don't do the same thing again, because what they do sometimes is they re-watch your tape beforehand. And then if you come in and do the exact same thing, well one, you're not in the moment, because you're just trying to recreate an audition that already passed. And two, they've already seen it. It doesn't need to be a different motivation, but you need to give it something different, I think. Also, just to keep it interesting for yourself. Auditioning should be fun. If you're bored, they're bored. So I always try to throw something a little different even if they don't give me an adjustment, because why not.

Charlie Sandlan ([35:53](https://www.rev.com/transcript-editor/Edit?token=a2cVlEhRl8drn-PE1oTe5H9J_vYscgM3s_khlGmKGb9osgYGbZIYfq7ql1rDgjcib39jUqJ1ivPuppoAOjK0OEepXAc&loadFrom=DocumentDeeplink&ts=2153.82)):

So the third and fourth callback I would assume there's more people in the room. There're other producers-

Mackenzie Lansing ([35:58](https://www.rev.com/transcript-editor/Edit?token=BWiMCBH8PQBBgEsO1EQwgYutSdHU6HixQX_Qt6VoNZ5ltloiUwePpMJRiu3mdCrreXjQTQcHHFXeVmzDbbUUYN9x1JQ&loadFrom=DocumentDeeplink&ts=2158.48)):

More people.

Charlie Sandlan ([35:59](https://www.rev.com/transcript-editor/Edit?token=4YFgi8Aqa5cyMv5PRR-oH8dx8IueHQaZYTqN11FRnqTWKD-iMPVU6x-fmTqYJj-bmmE_J2u18c69rLHnGRJa3yyrCCE&loadFrom=DocumentDeeplink&ts=2159.41)):

... network. And there was Kate in there because she was-

Mackenzie Lansing ([36:02](https://www.rev.com/transcript-editor/Edit?token=uLALB9LPHN1YiI25jBXrt2YLcEXLr2VRZ7pLkNk7eNWsd0-exiSSnAWyFd1WjjlQtyYm4qb8Bn5LkAax0hJ1JpCoyag&loadFrom=DocumentDeeplink&ts=2162.1)):

Yep. No.

Charlie Sandlan ([36:03](https://www.rev.com/transcript-editor/Edit?token=C-tZT6zkFq39Rh_Muz--iM9p2PqLR7-ZLM6WHQPFe60z3_3Hlk_ilr59sGzzuYliVUZIYSkTli1o0PklBm18DIr6Xtw&loadFrom=DocumentDeeplink&ts=2163.18)):

No, she wasn't.

Mackenzie Lansing ([36:03](https://www.rev.com/transcript-editor/Edit?token=jrDHFDQ8JuV0s9G-QI3faa6sbv2fE0AVySONGNviOvqrf_UfvX3741Hnsm_BQgnC-mcyk4e-mvoLbGffNvQae1uqHEE&loadFrom=DocumentDeeplink&ts=2163.97)):

No. There was one person from network, I think, Bradly Ingelsby the writer, who I love. He's such a cool dude. He's great. And then it was a different director at the time. The director got replaced. A couple of casting people. And I think that what they did is, they kept releasing, so they did the fight scene first, then for the second audition, I think it was the fight scene and the arrest scene and then third audition curve ball scene with Dylan. Can you make this a real person? And I knew when we got that, that I had it, because I was like, even people who might have been able to match me on anger and grit, some of those people don't understand wounded. That's too far down.

Charlie Sandlan ([36:50](https://www.rev.com/transcript-editor/Edit?token=paHEfFz2OOEKx3MH3jaStJOTDjEiW8JwxCdAZXjnMy7UFVBpedBPm30nwGTR5naL0uRTCVy4-w_jNm2eViwSU6AuI6w&loadFrom=DocumentDeeplink&ts=2210.08)):

Well, some actors just don't have the vulnerability.

Mackenzie Lansing ([36:53](https://www.rev.com/transcript-editor/Edit?token=LGRtKGLemVTurw8Bn1yJ_1SMB-bFvyfqEdEemmaPn8FybNsuj09HsbxApp38F6GvE_b7BcZLuMIO22hvCaHRqEYwG-A&loadFrom=DocumentDeeplink&ts=2213.58)):

Yeah.

Charlie Sandlan ([36:54](https://www.rev.com/transcript-editor/Edit?token=rrV8m9tiRugPlrfjJpnqn-kQ9izlmLxgWaNXr2ebKpPeq2pD6qVXdmHrF4BGgdkpBWWeJbNWmO--35zfR-8h7CfyuLA&loadFrom=DocumentDeeplink&ts=2214.8)):

And I think that's another thing that Meisner really does, you're not just grabbing you in the present moment, but it sensitizes your instrument. It really does allow your vulnerability. Your humanity, your empathy to operate in your acting.

Mackenzie Lansing ([37:06](https://www.rev.com/transcript-editor/Edit?token=ljCm3ohxj4CZERv6lbqgllWJTOFbrfHKZLRjUOU5Sl4kCmZ5RPLI6A-XP7MTzzgmR05qkvHjL6Nrr-puWoq8-zD5-zc&loadFrom=DocumentDeeplink&ts=2226.47)):

Yeah. I remember you had a class once where we talked about how to live with an open instrument, but then still be able to pick yourself back up. You know what I mean? That work of opening yourself up in a scene, but also knowing how to self-sooth, so that you're not walking around raw all the time.

Charlie Sandlan ([37:27](https://www.rev.com/transcript-editor/Edit?token=8h5h0Pp6yov9RaTY8dXeg3MG3yDlbU9fWwMy_9VB_EJOHU4sb2yz38jkoy00KBuyefZwOYn5p0FpoT7UWrIglXx9c-0&loadFrom=DocumentDeeplink&ts=2247.31)):

You do have to find ways of keeping yourself healthy and safe. You can't walk around open and available in life. You get chewed up.

Mackenzie Lansing ([37:36](https://www.rev.com/transcript-editor/Edit?token=m0WIXSBAaecN16uFWmUks8BzzDEbJufkHWezYI4FAshbmQCseoJybMEpcXF0EtFz2uNqAfA4P9LxkhnV88AHP1GqcG8&loadFrom=DocumentDeeplink&ts=2256.5)):

Yep.

Charlie Sandlan ([37:37](https://www.rev.com/transcript-editor/Edit?token=rxFbewOTWVD3MmK9ciSWWR93lU7i5cxCCPe4qYsMdIoaWiIj4XCOfxVtRzHhzhY7401dhtrVXIlX5rZRPle1c1DVklc&loadFrom=DocumentDeeplink&ts=2257.77)):

So let's talk about working with Kate Winslet. I mean, that's pretty special. That's just special. What can you say? What did you learn from watching her, not just function as an actor, but I mean, she's producing, she's ... Talk about top of the food chain. My goodness.

Mackenzie Lansing ([37:55](https://www.rev.com/transcript-editor/Edit?token=cNTDXUvRuhvDuHdh_QUocCDe-_-hWUnaakYoMVQwXrDf7XZi0Zy33bFkDwTxV8yCfGERZLsLKoC-UDFHh2cKgzU9yF0&loadFrom=DocumentDeeplink&ts=2275.57)):

She is super kind. She's super interested in people. She wants to know about everybody. She asks questions. She listens to the answers. She's very present in life. And we hung out, off set. We talked, had conversations. She told me about her life, which is a huge vote of trust.

Charlie Sandlan ([38:13](https://www.rev.com/transcript-editor/Edit?token=mWwPW9aDUDnL8klkWM5_1FMUeF1PFLtpDfggdqH9pIEDq7V9XwXg5ahh6-9Hcj1rww17CgMhjIqc2bsuSbHfFjV6uLY&loadFrom=DocumentDeeplink&ts=2293.91)):

Big personal stuff. That's she's trusting you with private-

Mackenzie Lansing ([38:15](https://www.rev.com/transcript-editor/Edit?token=dOTgqTus0GxvnUjW1oauRMOLxc2-e436bENOuqJ94IST31gN9F6EWrTFMOhyboceGVHN-XJa_UzcinWXbl9qT_uQ49E&loadFrom=DocumentDeeplink&ts=2295.74)):

Yeah, I told her about the break up.

Charlie Sandlan ([38:17](https://www.rev.com/transcript-editor/Edit?token=8hbz3-nTDZ8DZsf3bqcr7WIWn0tK2bF_oroZ8rR2vG4K8ktgu3sX665KwTqwdAWTKmV2mbwRvkdfsEYlsq5nEBHA8Cs&loadFrom=DocumentDeeplink&ts=2297.64)):

... information.

Mackenzie Lansing ([38:19](https://www.rev.com/transcript-editor/Edit?token=pVC1CTuB1sJLD_VAEbfjyd1sEi6ElBPizXf0tLh3HQBd4IFVCSIHtsFNMvLz8XtMCewKwoZ9eIpoKG44QwFct9QCzQ0&loadFrom=DocumentDeeplink&ts=2299.05)):

Yeah, exactly. I told her about a breakup I was going through. She compared it to something else in her life. So we had a lot of those conversations. But she's so generous with her time and energy, because I really loved how sort of she knows that she's in charge. That she is not just responsible as an actor, but responsible as a producer and as number one on scene.

Charlie Sandlan ([38:43](https://www.rev.com/transcript-editor/Edit?token=FsdcjjL22hQ2eetEGew3bs0vtV-34Jw-SpPT6reTyHmJFU7wtkbVCUa7A3Cs6Um3rtK7pFS2JgqfdWRn1RNQRkb15D4&loadFrom=DocumentDeeplink&ts=2323)):

Number one sets the tone. Always.

Mackenzie Lansing ([38:45](https://www.rev.com/transcript-editor/Edit?token=_s5nhmVlncY_ZpuoFieQMBRt353EJcNme-tSeJRnsXcLxupRFFwFBJYJ2AwgsLguVIYhrRY_ptmS13QK0xp-1dAsMk8&loadFrom=DocumentDeeplink&ts=2325.57)):

Yeah, and she knew that. She's someone who's worked really hard to be good at every part of her job in this industry and that includes the way she is off set. The way she talks to people knowing everything about the camera and the lighting and all that stuff, so that she can talk with crew. She's fantastic. And when we had that scene in the police station, where I thought she was actually going to kill me, it was amazing to have her actually stare me down like that. And to feel myself not back down. I was like, "I don't care who you are. I'm not going to"-

Charlie Sandlan ([39:16](https://www.rev.com/transcript-editor/Edit?token=rJOjyP0vohLEFAegARRsomRBhXJyAi9gEYUu_BwMcZEmM991A2i_uHfOeZXDaML6MwBGYDC__-J252WCfM80Luw3Tgs&loadFrom=DocumentDeeplink&ts=2356.7)):

You went toe to toe with her. It was great.

Mackenzie Lansing ([39:18](https://www.rev.com/transcript-editor/Edit?token=b05rucmpHUkEfbLzR-E3ZoZ0jZGfXdWIehogSZFgnbhZHpN9q6QUzq-mgB3SCORnFLX_Kxa6Mi5BDLiku5twrbCI5yo&loadFrom=DocumentDeeplink&ts=2358.7)):

... Yeah. And she appreciated it. So I think she could tell. She was like, "Oh, you're not intimidated." Maybe in life, but not once for the camera is rolling. It was definitely a master class in acting.

Charlie Sandlan ([39:32](https://www.rev.com/transcript-editor/Edit?token=FlrSroxy4dLTHAvSjSmO37krgbdpfNYP8vdjz8wospSe5ns68WBRzuuf7mqdug432ISCelG9m6EKEeGRcG55PMU-yT0&loadFrom=DocumentDeeplink&ts=2372.01)):

She's so simple.

Mackenzie Lansing ([39:33](https://www.rev.com/transcript-editor/Edit?token=wKyczGwrekNs7ppyHMUd-ljorQCc8Bux4oEojOuej5i8gKWMhgQmUcS4exPklPIslKZ9rJp9RNAf2DlO_q0a8QD66z0&loadFrom=DocumentDeeplink&ts=2373.36)):

Yes.

Charlie Sandlan ([39:34](https://www.rev.com/transcript-editor/Edit?token=G5qv_Rccq2vKOBLHUyNI4Jhi1QzFr22O9x23SAsP9KHobP7_w2Ou0eAm0HH8Ux33FhS9jqSACUtstjS7vjgdXBKG1UE&loadFrom=DocumentDeeplink&ts=2374.03)):

Simple and vivid as hell. Fuck.

Mackenzie Lansing ([39:35](https://www.rev.com/transcript-editor/Edit?token=eed1qKov9ZWiijc_qeMOBBPKkUF1k77407SjOYsfJIIT-851kX9uC6ThGNhJEYBrT_CIXfvnPZ1WXf0BGWQhRWV4N0A&loadFrom=DocumentDeeplink&ts=2375.44)):

It was really interesting, because I was in some of those scenes with her, and she understands the camera so well, because there were things that she was doing that I didn't see, also because I was in my own world, that I didn't notice her doing. That then, when I watched it later I was like, "Oh my God, that choice was even smarter than I realized it was. Or more meticulous than I realized in that moment what she was doing." And then when she comes in to arrest me and my mom stops her and it was like, "table for two," or whatever. And they cut before that, so I'm not waiting. I'm hanging out, I'm watching it. And I was like, "Oh that is what it is." When I watched it, obviously when we were closer up, when it actually aired and I saw her do this little thing where she goes, "table for two," and she looks back at him in shock like, "This guy, no. Ooh." This very small thing that she did that was hilarious, but I didn't see it at the time, because it's so small.

Charlie Sandlan ([40:28](https://www.rev.com/transcript-editor/Edit?token=bROMdzFmSBtq4gZ0cUFK2IjKRmqcsO-HivUl4fnb39Q_B3WPYroGxzdPo3FjxMqN5digKd_UthYKNeun8rxlG23YJfk&loadFrom=DocumentDeeplink&ts=2428.65)):

Yeah, see that's wonderful. You know as just a viewer, we appreciate how good she is, but don't really understand the artistry, the craft that you get to see when you're on a set like that and go, "Oh my God, that was so subtle, it's so clear."

Mackenzie Lansing ([40:50](https://www.rev.com/transcript-editor/Edit?token=3AuRFZdqSzp2Y2bqVPDBUCbE98lYLFIlBxkiw3PJBIhP8tbPMi7Kca77CgTYAFAJE2CyGHDm2SS_bVVU_bnSxBDdSzA&loadFrom=DocumentDeeplink&ts=2450.27)):

And for anybody that is not about the homework, Kate Winslet does the homework. She has a binder that's this big. On my first day for rehearsals, I was little embarrassed because I showed up and everybody was hands in pockets and I pull out this massive binder. And I'm like, "Oh crap, this is embarrassing." And she has the exact same one with tabs sticking out of it and Post-it Notes everywhere. And I was like, "Oh, this makes me feel good that my idol is doing the same shit."

Charlie Sandlan ([41:16](https://www.rev.com/transcript-editor/Edit?token=OEOiuO4wVvmsApLHbLfURnO72hzztUBh61ai7NJDGPOLJ8PVVf1y5OD05c3Vj7OhBywhHmpZyjxQ38BakB4gW_gtXGI&loadFrom=DocumentDeeplink&ts=2476.97)):

Work went into saying, "Okay, first rehearsal, this is what I have to show up with."

Mackenzie Lansing ([41:22](https://www.rev.com/transcript-editor/Edit?token=Bhrku0o9b6x4XVORmmmdGGiyiIAvYkhzQ8maPvZ9YPtZ6JznXtuVpIieURT0IWqCI-ILJrD7OW10ckNE6XC8n5wbXs0&loadFrom=DocumentDeeplink&ts=2482.53)):

I just, I didn't know what they would ask, so I had everything. I had backstory, I had beats cut out. I had an arc for each scene and how that played into a bigger arc. I had thoughts on her past, on how she related to every character in the town. And obviously none of this is work that you necessarily actively use as action when you're in a scene, but it is work that feeds you and gives you everything. I had worked on every single scene individually and looked at all of them together. And I'd come up with a whole world. I knew her favorite color. I had a playlist of her favorite songs.

Charlie Sandlan ([42:01](https://www.rev.com/transcript-editor/Edit?token=6FLwHBH_scZmfMNWTZsUyedkhhblwWktQVsNIG-fTl44CaZDGRTjKW7bUzM56tHMhp8IjZk6T7-w8U_VvajxmWxlC90&loadFrom=DocumentDeeplink&ts=2521.87)):

How does that kind of preparation and attention to detail help you in the moment? In the living out of something? It's probably unconscious.

Mackenzie Lansing ([42:13](https://www.rev.com/transcript-editor/Edit?token=8euFUugIqSsJ0S6j7L_Qgd2DYimsxpK3OwoUsYtqYg-IW-0qDDCdwzi4-Qd1HelpCr6yIZpdPDZIhFvu2LXeYQRPjGA&loadFrom=DocumentDeeplink&ts=2533.4)):

It's unconscious. And some of it to be totally honest with you is anxiety soothing. It just, it makes me ... and it's more fun that way. I think the homework is fun and I think whether it shows up on the day or not, even if I decide it actually isn't relevant, it's fun to do. It's interesting to do. And even just something as stupid as we sat in that rehearsal and I sounded like an intelligent human being, not because I'm brilliant, but because I did the work. So I knew the answers to every questions and I don't think now you would know, but you probably would have at the time. I had anxiety disorder and I don't think on set anyone could catch it now, that's because that's part of the reason I do so much work from the beginning, because I don't want to be caught out in a moment where I don't know what to say.

Charlie Sandlan ([42:58](https://www.rev.com/transcript-editor/Edit?token=ODNfaVMGyd_ab1Sx_fW1ibB68XQaKjcsGU-7ChUZLrtgS9OKpO-nk77L6eDsESCVFbU-gq_QCP0y182kyw9Z3o43_TQ&loadFrom=DocumentDeeplink&ts=2578.76)):

Anxiety disorder is absolutely real. My wife, Trish who has been on this show, we did a show on anxiety last season. She's got generalized anxiety disorder, panic attacks, and has had her whole life and it's a struggle. For a non-anxious person, it's hard to relate sometimes, so I understand the struggle, the pain of grappling with anxiety. It's no joke.

Mackenzie Lansing ([43:23](https://www.rev.com/transcript-editor/Edit?token=Txywp9TjKe-IKfiIksalFC8_kw6w1pGrMxMesZUT4gjWSl3a56hfyuCnOosmw2RsP2zfjmTQbBNCdS9Em94jJu_4gf0&loadFrom=DocumentDeeplink&ts=2603.76)):

No. But that's why like mental illness is a thing, but you have to come up with your own coping mechanisms, your own things and they can be different for each person. Some acting teacher had taught me ... I don't actually use this for acting work, but object, where you put an object in your pocket. I don't use that as work, but one thing it did do for me is help with my anxiety, because I take something from home that means something to me and I carry it with me on set to remind myself that I deserve to be there. So I don't let my demons get in my head about being unworthy and why they probably just cast me because the other person bailed, or whatever it is that my brain is going to say on the day.

Mackenzie Lansing ([44:00](https://www.rev.com/transcript-editor/Edit?token=RJHPnNt0Lp2F5e1Q_sl1Ct6Jy1y9uuSrJsXYswVejD3zQ96x7zogV815ti9dItiry4YoPG4PWSHG29M_foo0p-EX_j4&loadFrom=DocumentDeeplink&ts=2640.4)):

I have something in my pocket. It's actually, I have it over there. It's a bracelet that my friend made for me. My best friend died when he was 27, in a car accident, or he was 23. Yeah, he was 23, not 27. I carry around this bracelet that he made. I'm from a rough blue collar town. And my best friend made me a bracelet out of these bottle caps. And I carry it with me on set because it makes me stand up for myself. Because he would want me to be here and I deserve to be here and I've worked hard to be here. And all those things live inside me, so I don't get intimidated and let my anxiety get the best of me.

Charlie Sandlan ([44:34](https://www.rev.com/transcript-editor/Edit?token=qgaJbfYKCCIuYpWKoSnwmCPrqrkehS_W_8VlOO8LH3MniwwWeSMfgFOp0z8U676bq5tdZNMnjNKVxLZaIurT_I8KJMQ&loadFrom=DocumentDeeplink&ts=2674.44)):

Do you have to struggle with that imposter syndrome like I'm a fraud, I'm going to be exposed as somebody who doesn't belong here? Do you have to actively intervene with those thoughts?

Mackenzie Lansing ([44:44](https://www.rev.com/transcript-editor/Edit?token=s6JmGBaqApe67Sq09zs_6KFMZHpHnTDDqi0ij4G1cjs6x_gcqKb6HlUh17ndfqOZCrVzIRX727bBRTB2u0ZZIgd7y2k&loadFrom=DocumentDeeplink&ts=2684.94)):

Not as much as I used to because I've trained my brain to no longer think that way. I can catch those thoughts before they start to happen, but when I first started yeah. And when I first started, I used to just let my thoughts run wild. I didn't realize how much so much of being an actor is not just that audition. It's what you do around it. It's your life. It's how you make sure that you're still enjoying this. And part of that is grappling with your thoughts and making sure that you're always on your own team.

Charlie Sandlan ([45:16](https://www.rev.com/transcript-editor/Edit?token=a3sQY5anSBMtmAqjvpoWQRNKjvYmFKBYcn2pPspa8j_W0xffoZdnshZ2yexUcLi7FRf9FJjH1jYEBkEM6XPrA7YRrJw&loadFrom=DocumentDeeplink&ts=2716.73)):

Can you tell when you're working with an actor that has no training?

Mackenzie Lansing ([45:20](https://www.rev.com/transcript-editor/Edit?token=vHGaYCOrVbJW7l-StM7lcnVjCdR6fmkmrlOCTOzP0Rq05P7zwBtlDpvYQzKSxl2qZNC5Q-YDnrSaLtOPNCfXLPYQ23Y&loadFrom=DocumentDeeplink&ts=2720.1)):

I think that there is 1% of actors that can get away with not doing work and not doing training and God bless them, that's amazing. How did that happen? But, also I think they're missing out because I think that the work is what makes this so interesting.

Charlie Sandlan ([45:43](https://www.rev.com/transcript-editor/Edit?token=ZpV-JFx8l-iXKbhlXFvciaQo9dxujEx0qMfYp1DmbR68EM4fK_hc-edRovsNKpSz6zw-tbzkpdnqasSQYQARVfo0IYY&loadFrom=DocumentDeeplink&ts=2743.05)):

Yeah, if you don't love that. If you don't love breaking down a script. If you don't love the craft of the art form you're trying to pursue, what the fuck are you doing? You're not serious.

Mackenzie Lansing ([45:55](https://www.rev.com/transcript-editor/Edit?token=vR_VgxNvqvVHj20zq5EN141QPU-1SwuoJduppUOlcNbOStEkdneRlfb1h037tUlOXC3NDNAHHKAUjBV6V4RSPeCmdNA&loadFrom=DocumentDeeplink&ts=2755.28)):

It's also just not art then, right, because art is supposed to come from pain. Toil. It doesn't have to be the image of the tortured artist drinking himself to death, it shouldn't be that, but it's going to be a little uncomfortable. It should be. Anything that's worth doing is uncomfortable. I talk a lot with one of my friends Jax, who's a professional dancer. We have a lot of the same habits, and I'm not a dancer. Nobody is going to check that I'm not stretching in the morning. But I get up and do the same thing every morning. I have habits. If I don't get an audition, I do an audition on my own every Wednesday. So I'm going to do it whether someone's there to check that I did it or not.

Charlie Sandlan ([46:33](https://www.rev.com/transcript-editor/Edit?token=dc2kBzp8BiLjTA4mBhiAxMy7pD1GNffaOGNiYFH-kcE6DtrOJ3UccHXF0iUkFgAx-eqY3TswqpzVnMCiKQqKjNMrGms&loadFrom=DocumentDeeplink&ts=2793.12)):

This is what I try to instill in every person that comes into the studio. There's nobody, and you understand this now because you're a professional actor, no one's standing over your shoulder saying, "Listen, you're phoning this in. This is your second best. You're being lazy." If you don't have a solid work ethic. If you don't have a standard for yourself, no one's going to give a toot.

Mackenzie Lansing ([46:56](https://www.rev.com/transcript-editor/Edit?token=89V7bvvPNKxplZjCN6yUTKt3nZhrj-Da0z2ApdGyh9CCuu9sV3UM2hCaUsTS7vEsyXoV9_UJ7cb-CFjvrLCCHR51qxs&loadFrom=DocumentDeeplink&ts=2816.03)):

No. And so many people in this industry don't have that work ethic. Some people make it a little bit along the way, because they know somebody. They have rich parents, it happens. But most people, people like me who had to struggle for a really long time to break through, but eventually did, those people have the craziest best work ethics you have ever seen. And they all do. We all have it in common.

Charlie Sandlan ([47:22](https://www.rev.com/transcript-editor/Edit?token=8dJgpQs80VlsGmQe8XNKEiICPh8VoOMdTLF9cefiW45CRnkGBX3l6BeS6IZOVsoHExRwAGXX21EuQO6nSg_TCJa-zAw&loadFrom=DocumentDeeplink&ts=2842.71)):

Because that's what separates the successful from the unsuccessful is how hard you work. 100%.

Mackenzie Lansing ([47:25](https://www.rev.com/transcript-editor/Edit?token=EOEb_CMgkeXnXXpeMS_HpJwVSpxt9d9jMwFcYZyav3IVJaySM0glR9KbJl5RddT7n8VudAd8bX9D3MON5a0DUz4dziA&loadFrom=DocumentDeeplink&ts=2845.32)):

Yeah. There's privilege and there's complicated things like that, but at the end of the day that's what's going to move you forward or not. And I think sometimes people get really caught up in ... you did an episode on this, excuses. They come up, "Well, I'm just not" ... And they think that they're being rational, but what they're doing is like, "Oh, I'm not thin enough, I'm not pretty enough, I'm not this enough and that's why I'm not booking." Maybe, but those are outside of your control. The only thing you can control is your work ethic. How hard you work. So just do that more. And if that is what people are thinking, you can't control that, so fuck them and keep working and eventually someone's going to take notice.

Charlie Sandlan ([48:05](https://www.rev.com/transcript-editor/Edit?token=VCuspB79bZXA2GNKTwwqYKyNdA_32_T7_05vtX1m2DYkjZRq14DSzXwexrBYQJxjQZbbXtUsLHbG3qb0UgPvaZo8Ax0&loadFrom=DocumentDeeplink&ts=2885.13)):

So I'm curious, you had that period of life of being a student and training and you get into the world. I'm curious what you now understand about what it means to be a professional.

Mackenzie Lansing ([48:17](https://www.rev.com/transcript-editor/Edit?token=9BsvrEme1ZpFI_SKqVY1e5_vFjwMUfN0RSkUoSO52gH-s-fZ49_pzMQHPAyHfxzDQRwac8L5vy89yBJlVlV_8EvSD2g&loadFrom=DocumentDeeplink&ts=2897.89)):

Just like in life, you have to live up to your own standards. You get to set the rules. You get to decided what that looks like. But like we were talking about in work, you have to decide what kind of person, what kind of professional you want to be and it should always be a little bit higher than were you are now so that you're working towards something. You should always be striving to reach that standard that you have for yourself. Not something that's put on by anybody else. Not a teacher, not a friend, not a parent, not society. Whatever it is that that looks like for you, that's what you should work towards.

Charlie Sandlan ([48:56](https://www.rev.com/transcript-editor/Edit?token=tLlf6hVDBhO07ICoWVFWm82QsfYQicyUS2gFy6VY0GRZ9yX-1pBuChpHHch0OBXqv_HpzYMQb7zCsxtac3_DJdUfGYk&loadFrom=DocumentDeeplink&ts=2936.6)):

I tell students you never want to be the problem on set. And I guess, are there any things that you would like to share, things that you should never do? Like, "Please, don't ever do this on the set."

Mackenzie Lansing ([49:12](https://www.rev.com/transcript-editor/Edit?token=Qln0-_6IGdzpKaRXMxs53K1TqzeYlw0EYcW-Jv7c-Kh0eZKClGer5AESR29zJArNZPMn0nKgwvxxMwgteM4PTGUTm0A&loadFrom=DocumentDeeplink&ts=2952.87)):

Okay. Well, there's a lot happening on set and it isn't about you, because actors we don't know enough about as much as we should about how everything else works. Be respectful, be nice to everyone. Do not get insecure. If a director doesn't talk to you, it's not because you did a terrible job. He'll let you know. But getting insecure and asking people what they thought, and turning to the grip guy and asking him what he thought of your performance, is stupid, because nobody is looking at you except for the director. Everybody is so nervous about getting this shit done and doing it right. They are looking at the lighting. They are looking at your hair. They are looking at the framing. They are not actually watching your acting. There's three people on set watching your acting. They're not looking at it at all. So if that can make you feel safe and create a bubble for yourself, do it. But don't go around fishing for compliments. Be secure that you did the work and show up and do it. And if nobody thanks you for it, that's the name of the game.

Charlie Sandlan ([50:06](https://www.rev.com/transcript-editor/Edit?token=7tcnOmN4Aby9j-rh3bVSwJzYuwFVxC-oJelTzWSU5VB3buzcFrqhYk6IF6Qhkd9nzjmoZ9jgzpaWRKRsAXe2PwsoG8k&loadFrom=DocumentDeeplink&ts=3006.68)):

What do you love about acting?

Mackenzie Lansing ([50:08](https://www.rev.com/transcript-editor/Edit?token=fjHu_kJWMJHohsjyJbJPoaInCTe5f-MhIA5QyzYCzJsYvI7INcCDXdQ1bvJwvkLq_HO0gxAYb2ZVnhT0FYp9eSNGfcE&loadFrom=DocumentDeeplink&ts=3008.42)):

I think I love that it's always a version of myself that I'm exploring. Just different circumstance, different why, different backstory or whatever. But I do feel like I get to live out several lives in one life. I get to be in circumstances and situations and feel things that I might never get to experience if I wasn't an actor. And I think that that makes all the work worth it. Because when you come out the other end, there's something very meta about it where I feel like my brain has stretched a little bit every time, where I get something I didn't get before. The whole reason we have society is because we're emotional beings. That's how we connect. So you only connect to ideas through emotion. So for me, if I emotionally connect as somebody else's circumstances, I leave that role and I understand life a little bit better. I have more compassion. I have more love for the world because I got to see it from a slightly different angle.

Charlie Sandlan ([51:15](https://www.rev.com/transcript-editor/Edit?token=aglK4-cvOX7a1VIr90FJ2r8Zia5OjIHIU7tayU1ZqSJ2EsEkFuM00d9J9UiwgZ2-Ge85QDF5cWqI5_gi5ApZ023Jh4c&loadFrom=DocumentDeeplink&ts=3075.31)):

What's some advice? There's a lot of people that listen to this, they're out of school or maybe they've just been at it for a couple of years, what's some advice you'd want to give given what you've experienced and what's been happening to you over the last decade that might help somebody that wants to live a creative life?

Mackenzie Lansing ([51:35](https://www.rev.com/transcript-editor/Edit?token=ktmwvP-IRXsPRJNyS3f9vxEPXkdWmx-mHQ0psoWiFsKeJie4TJ-n7_KT-4Rad-ZJKfJ61gqX7VovodBDqWhReQ_ug60&loadFrom=DocumentDeeplink&ts=3095.19)):

If you're meant to do this, you will do this. You'll figure out a way. Sometimes you won't know until you know. But that if you believe that that's you, you need to create a life and a work ethic that is, I wouldn't say you shouldn't be sacrificing your life at the alter of your craft, because then you'll do what I did and you'll lose track of who you are. And then it's like, "Why are you doing it anyway if you're not doing it for yourself?" But I think know yourself so well that you can create a work ethic, a habit, a way of being that everything is feeding into your craft. Set your own standards. Think if everybody did the work of figuring out how to look at every single aspect of their life and be truthful about where they're slacking off, where they're not pulling their weight, where they're not being honest with themselves. Is that something you keep doing? It will show up in your work.

Lawrence Trailer ([52:35](https://www.rev.com/transcript-editor/Edit?token=vUreRcpkiGziLFh-iiJc6tpgwxb5yvESMGyZ29D1yDKr7G4xHa93-5Yt4tHByWe_HWuf5K2wl_P3psk_Pe93edPXyAI&loadFrom=DocumentDeeplink&ts=3155.08)):

(singing)

Charlie Sandlan ([52:35](https://www.rev.com/transcript-editor/Edit?token=XtpmWaPk-7J3FJbxUMlXuDFPKecKyR_Vryq-guGNRFOScUlozmc-1W1OMcHpxyaKpa-OeArpkXgqAbSUhIrvpFxhurQ&loadFrom=DocumentDeeplink&ts=3155.64)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. Please subscribe and follow this show wherever you get your podcasts. If you have a few seconds and you can leave a killer review on iTunes, I would love it. You can go to my website creatingbehaviorpodcast.com for the link and content to every episode. You can book me for private coaching, read my blogs, sign up for the newsletter. You can leave me a message on SpeakPipe, just press that red button, ask me a question, leave me a comment. If you're interested in training yourself as a professional actor, please got to maggieflaniganstudio.com and get in my classroom. Follow me on Instagram @creatingbehavior, @maggieflaniganstudio. Lawrence Trailer, thank you for the music my man. Mackenzie had it right you guys, be honest with yourself, develop work ethic, habits and a high standard. Oh, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Lawrence Trailer ([53:36](https://www.rev.com/transcript-editor/Edit?token=Y8HUGSeuJTY-kRIYD6tOSFV1XDAqSdaAUYuYgsmDAPMdHp7S3z9WyxCiGw9IX76-NCC9LgvQC7388M72459BDTljfvU&loadFrom=DocumentDeeplink&ts=3216.24)):

(singing)