

Episode #025 Transcript

Charlie Sandlan (00:03):

I love training actors. And I think the one thing that satisfies me the most is seeing the success of my students once they leave my classroom. And that's why I'm happy to share with you my conversation today with Rebecca Knox, my former student, my friend, who has been carving out a very eclectic career for herself. And we're going to discuss why being kind to everyone is important. We're going to talk about her film, Cavity, which you can stream on Amazon, which she wrote, produced, and starred in. And how she took a one-line audition for Orange Is the New Black and turned it into 13 episodes as the Oxy addict, Tina Swope. So put the phone back in your pocket, Creating Behavior starts now.

Charlie Sandlan (01:20):

Well, hello, my fellow daydreamers. Well, I don't know about you, but that was the longest fucking week of my life. Good God, Tuesday night I went to bed so despondent, I finally fell asleep around two o'clock in the morning.

Charlie Sandlan (01:38):

So between Tuesday and Saturday the only thing that I was able to accomplish really with any real efficiency was flipping between John King and Steve Kornacki. That was it. I went down to CNN and MSNBC wormhole, as I'm sure, probably many of you did. I don't know, I couldn't sleep, couldn't eat. It was a long four days, Jesus, but there was nothing better than on Saturday, late morning, seeing those results, hearing the projection and knowing that we succeeded, that we got this motherfucker out, that he is no longer going to have the strings of power. That's what we accomplished. And it was the most important thing.

Charlie Sandlan (02:24):

We can talk about the Senate and we can talk about losing seats in the House, and the really well positioned place that these Republicans are in now. And we also have to look at the fact that 70 million people voted for Trump. That we've got 70 million people in this country that are scared shitless that think that the government's been stolen from them, that this election has been stolen from them. And thank God we have someone, a man and a woman now that are going to go into that White House, that are going to hopefully help alleviate those fears because we have to do that. We have to calm things down. We have to work to reach out to those people that think we are out to hurt them, but we did what we needed to do, we got them out. And I will tell you Biden understands the importance of arts and culture in this country.

Charlie Sandlan (03:29):

Now, I don't think he's the biggest arts consumer, right? You don't see him going to the opera every other month and going to the theater constantly, but he understands the arts place in our culture, the economic engine that we drive, the community building that art does for us, the political action triggers that art can provoke, all very important.

Charlie Sandlan (03:58):

Trump for him, it was just celebrity. You know what I mean? Let me hang out with Ted Nugent and Kid Rock for fuck's sake. Stripping all the funding for the NEA the NEH. He didn't think that government had any responsibility in propping up and helping arts flourish, but Biden, he does, and that's important. So I'm just going to give you this quote, this is a Biden quote from an interview he gave years ago, but it's important.

Charlie Sandlan (04:25):

And he said this, "The future of who we are lies in the arts, it's the expression of our soul." And now we've got that man at the top level of our government. So it's really exciting, really exciting. Before I get into my conversation with Rebecca, I did want to pass along this really great piece from the New York Times that came

out October 26th. And the title of it is, Transforming the Pandemic into Art. It is a written and visual piece by Emily Rueb, R-U-E-B. It's a spotlight on a young man named Ansel Oommen. He is a clinical lab technologist at a New York City hospital. And he has been on the ground level here of all of the trauma and the anx. Just the worry that this pandemic has been bringing to all of us, right?

Charlie Sandlan (05:25):

He's in the lab, he is getting those results as they come in. And what he did is he found a way to be creative with what he does. He began making art from the sticky red and orange biohazard labels that you see on everything from doors to lab results. And it's really beautiful. And I just thought it was fascinating to see how he was able to find a creative outlet to deal with his anxiety and his pain. And I'll just quote him here. He said, "To metabolize trauma and grief, I resort to the arts, because it's a way to convert something intangible and make it into something that has form." And he even talks about where he got some inspiration, a source of inspiration for him was a book that he had recently read, a book by Rachel Carson called Silent Spring.

Charlie Sandlan (06:33):

It's a book really that talks about the dangers of pesticides and the way we deal with our food in this country. But anyway, he read this book and it gave him this idea for this piece called Silent Spring, which has this human shaped relief, right? It's this white human form on the paper. And what he built around it, what he cut out of it in such a fine detail, these biohazard labels were cut into flowers and butterflies, and it's really pretty. So you should check it out. I just think when we can find fellow artists who are figuring out how to contribute something during periods in our life, where we are feeling traumatized and anxious, I think is very inspiring. So check that out. And now I just want to say a few words about Rebecca.

Charlie Sandlan (07:35):

She is just a really lovely human being. She's a good person. She's that actor that shows up on set that is nice to everybody, everybody in the crew, she understands and appreciates everybody's job. And that goes a long way when you're working professionally. And we're going to talk here about what she's learned over these many years. This is a young woman, I mean, she's still in her 20s and she has already started her own music label. She wrote, produced and starred in her own short feature called Cavity, which was very personal and very vulnerable thing for her to put out into the world. She's going to talk about that. And a lot of the things that she's learned just from knocking down doors, building relationships, going into a room and auditioning well, we're going to find out what she's learned. And so we're going to start off our conversation here, just talking about the pandemic and what those first few months were like, how she navigated through the depression and the anxiety. I think that we all were feeling to kind of reclaim the desire to create again. So here's Rebecca.

Rebecca Knox (09:01):

Well, at first it was difficult. I was a bit depressed and anxious and came back to New York, stayed with my parents for the duration, most of it. And yeah I didn't feel good living back at home as much as I love my parents, I didn't feel inspired. Everyone was anxious. The whole world seemed like it was crumbling. It was really gray and cold in New York. I didn't do anything. I wasn't productive. I'm not going to bullshit and say I was, because I wasn't.

Charlie Sandlan (09:33):

Well, it's hard. It's hard to be productive in a time like that especially with the murder of George Floyd and all of the protests and the pain and the anger. All of it just happening at the same time. I think all artists are struggling to kind of reclaim that artistic spirit.

Rebecca Knox (09:59):

Yeah. The universal pain thus far has just kind of, it's been so heavy. It has felt in a way selfish, or I don't know, gluttonous to kind of focus on my story when there are so many other stories that need the spotlight at the moment. But at the same time, I have figured out a way to kind of forgive myself and say, no, but my art too, and my story and what I want to put into the world is still important. And for my sake, as an artist, I need to use my voice. So I guess the beginning of quarantine was difficult, very difficult.

Charlie Sandlan (10:45):

Well, it's hard going back to live with your parents. I mean, I have so many students that, people who are in their late 30s and have to move back home because they can't afford to pay rent.

Rebecca Knox (10:54):

Yeah, that was hard. So I went back to New York and then I didn't have a routine for a while. And then actually what saved me mentally as an artist and got me back on track and inspired was making a routine, a daily routine.

Rebecca Knox (11:11):

So when I wake up in the morning, I meditate for 20 minutes. That's something I've been doing every single day, I don't stop. I always do it. And what I've noticed after doing that for the last month and a half is that I'm much more inspired as an artist again. I have this new found excitement for life, which a few months ago, I didn't. I was like what is going to happen? Am I ever going to work again? Am I ever going to be working on projects?

Rebecca Knox (11:40):

It was all really, really scary. And the meditation has really helped me and every day just doing that and then sitting and forcing myself to write a page. And also I'm someone who uses physical activity to help with any kind of anxiety. And it was difficult for a while to know that I couldn't go to a class. So I've gotten used to doing things from home. And the meditation has given me this new found, I feel grounded and I feel much more capable of

writing, which before I just felt I don't want to write anything. I don't feel inspired. I don't know what the hell is going on.

Charlie Sandlan (12:24):

That's a big habit to a creative habit to kind of instill so that it becomes something that you do every day. Was that easy to just build that into your life?

Rebecca Knox (12:35):

Well, I've actually been meditating on and off for the last six years, but I stopped for a while and I also was on tour. I mean, my schedule was not very steady the last year. I am actually engaged now, I don't know if you knew that.

Charlie Sandlan (12:52):

Congratulations.

Rebecca Knox (12:53):

Thank you. But yeah, my fiancé is a touring musician. So I was actually touring with him and filming the band on the road and in Paris and Amsterdam and Brussels, and also on the West Coast. And I made this set of videos for them, a music video. And I didn't have any kind of routine. And even before the pandemic, it was starting to wear on me. But now that we've kind of settled into the reality, both of us, because his life has completely changed as well. And he's not going to be on tour for, who knows how long. The routine has helped tremendously for both of us because we do it together and we run together and we drink our green smoothies together. And just having that daily, just even that one thing has changed my mindset and I'm not a pessimist and I never have been. So I don't know. I'm feeling excited again about being an artist.

Charlie Sandlan (13:54):

Well, I mean, you have a hell of a work ethic. You were in school with me when? I want to say 2017 maybe.

Rebecca Knox (14:02):

Yeah. I think it was that 2017, a bit of maybe 2018.

Charlie Sandlan (14:09):

And you left because you were getting ready to do Orange Is the New Black?

Rebecca Knox (14:14):

Correct.

Charlie Sandlan (14:15):

Talk about getting thrown into an inferno. I mean, that was a hell of a part to take on as a young actor, drug addict and going through withdrawals and all of the things you had to contend with in that script. As an actor, what was it to show up there? Certainly in a show where they've been together for what, six, five seasons?

Rebecca Knox (14:45):

Five, yeah.

Charlie Sandlan (14:46):

They're close, they have the relationships and you come into this world. What did you, as an actor, take away from the experience?

Rebecca Knox (14:54):

Well, I didn't have any trouble making friends, but that's because I think I didn't go in there trying to... I wasn't sucking anyone's dick. And I don't mean to be harsh when I say that, but I wasn't sucking any... I wasn't sucking up to anyone. I wasn't like, "Oh my God, hi." I was so honored to be joining this cast, but at the same time, I also knew my place and I knew my part in the cog.

Rebecca Knox (15:24):

So I wasn't trying to garner too much attention when I had to do something small on screen. I was just doing my job and I was doing what I had to do, but also I was kind and chill. I wasn't chill inside, I was freaking out. I was nervous to be around Natasha Leone, especially because she's a tough cookie and she knows what she's doing. I just went there to do my job and I was kind to everyone, doesn't matter what part of the set you work on, the gaffing, the costumes, the makeup, just everyone is actually an equal part of this project. So that's what I learned. Well, what I

took away from it, I'm so grateful that I was able to be a part of that machine.

Charlie Sandlan (16:12):

Well, I think that actors also to think that way, it takes a lot of pressure off of yourself because you're really not the be all and end all. I mean, it is this huge thing, this huge organic living, breathing thing, this set, and everybody has their job and being nice to people goes a long way.

Rebecca Knox (16:28):

Yeah. Being nice to people goes a hell of a long way. And also every single person that's there... Actors are treated much more elevated and we are catered to. And I think that's probably why a lot of actors end up turning into monsters because, hey, I mean, it's nice being taken to and from your dressing room and being given food and asked all the time how you are. I mean, it's weird having someone hold all your stuff for you and cater to you all the time. It's a very weird thing if you're not used to it and I'm still very much so not used to that.

Charlie Sandlan (17:08):

I heard actors say that when they get onto a set and they've got a big part that their training can go out the window and they forget stuff and they rely on bad habits just because it's easier. I mean, did you find yourself because you trained a lot, you worked with Susan Batson, you worked with me. What did your training offer you when you find yourself on set and you hear action and all these people around you?

Rebecca Knox (17:35):

What I actually took the most from any of my teachers is actually from what you taught me, it actually helped me the most. And I stuck to it the most, do, just do. What are you doing in the scene and just do it. If you're folding laundry, fold the laundry. And that always helped me get out of my head. Honestly, it is difficult, it's not that I'm going to be... I didn't have to prep this crazy scenario, before we went on screen. I didn't have to be in this devastated

state or anything, but there was a level of understanding I had to have. And the detail that I took, I took from your training actually. Paying attention to the detail about what exactly and why and how it is I am the way I am. But when I'm actually on camera, the biggest thing was just do really.

Charlie Sandlan (18:37):

Well. There's a level of concentrations you've got to have. Right. I mean, film has a way of just distilling your concentration because A, you have to be simple, but you still have to be able to be vivid and tell the story that you need to tell for the good of the whole, right. I mean you got to do what is written on that page. Did you guys do a lot of takes or were you guys like a one, two take kind of thing?

Rebecca Knox (19:05):

It really depended on the director. Some directors were adamant on getting every single angle of the scene. So we had the same scene done 20, 30 times because the camera was shifting, or there were some directors that were very... My favorite director on the show was Andrew McCarthy. He was actually an actor originally.

Charlie Sandlan (19:34):

Absolutely.

Rebecca Knox (19:34):

He was in *Pretty in Pink*.

Charlie Sandlan (19:36):

Part of the Brat Pack back in the 80s.

Rebecca Knox (19:39):

Yeah. So he was my favorite director to work with on *Orange* because his style was, he got there, he was very energetic and he was very specific about what he wanted to do in terms of physicality and where he wanted us to stand. And so for me personally, that was helpful because we would get there and then he would take each actor one at a time and say, "Okay, so this is what you're going to do. You're going to be doing this and you're

going to be mopping the floor here, and then you're going to move to this mark. And then you're going to be taking this thing off here, and then you're going to go over there and you're going to say to her, but you're going to look that way. And then you're going to do this while this camera's over here."

Rebecca Knox (20:10):

He was very specific and you had to really prick up your ears to catch it because he was so quick, but it kept me present. And the fact that he was so specific with what he wanted us to do helped me get out of my own nerves and also my acting came out stronger in my opinion.

Charlie Sandlan (20:31):

Is there anything about the experience that you didn't expect. You have this idea of what it's going to be on a major set like that. Is there anything that maybe surprised you or was not what you would imagine or fantasized?

Rebecca Knox (20:46):

Well, I didn't expect to be there that long. When I first auditioned the role was only written for two, three episodes.

Charlie Sandlan (20:58):

So they wrote you in for more based off of what you were doing?

Rebecca Knox (21:03):

Pretty much, yeah. I auditioned one line. I said one line in the audition room, "Hey daddy, look at this." That's all I had to say. "Hey, daddy, look at this." And it was supposed to be a small character for three episodes, two episodes a little blip or something. And so I went in and I was like, "Wow, it's awesome, I just get to be here for whatever a couple of days." And then I just kept getting called back and all of a sudden two seasons go by and well, that was very unexpected truly.

Charlie Sandlan (21:37):

So what was it about that audition that was different than the other ones?

Rebecca Knox (21:41):

Right before I went into the room. I mean, first of all, I didn't have any makeup on, my hair was disgusting. I wore just gross baggy wife feeder, and I sat there, something I always do before I go into auditions is I don't look at any of the other actors. I don't make small talk. I have my headphones in, I usually have a recording of the other person's lines.

Rebecca Knox (22:02):

I don't look at anyone. I go, I find a seat and I sign myself, but I sit down and I just focus. And so what I was doing before I went into the room was okay, so this chick is an Oxy addict. So what I was doing was sitting there imagining being completely drenched in very heavy honey and I'm very happy, but very heavy, honey. I was just thinking about honey dripping down everywhere. So that's all I did. I sat there and I really focused, honey, honey, honey, honey, honey. And I'm happy too, I'm giggly and honey, honey is nice, it's sweet. Have a little taste of it. So then when they called me in, I felt I was a little high, I was giggling. I made the casting director laugh because she was like, okay, she's really enjoying those lines.

Charlie Sandlan (23:01):

Those actable metaphors are perfect for impediment work.

Rebecca Knox (23:07):

Yeah. And it worked for me. Ever since that audition, I've been auditioning actually during quarantine. I've had quite a few, which I'm very fortunate to have had, but my new approach to auditions, because I still always memorize everything and I study the-

Charlie Sandlan (23:23):

Actors have to do that.

Rebecca Knox (23:25):

Yeah, that's first and foremost. So just, so I can really do the work, but something that I've taken away from that audition. And I've actually, I think in my opinion gotten much better at is going in and really being prepared, but also saying fuck it. And having fun with it. I don't care if I get it or not because I'm not going to die and I

can create my own work, which I do. And if they love me, awesome. If they don't, someone will, but I know nowadays going into the auditions or lately it's been tapes, I like the work I put out. I love the work I put out. I think it's great. I think I'm getting better, I know I am. So at this point it's out of my hands. I put myself out there, I sparkle for them. And if they don't like me for that role, I think they probably still like me.

Charlie Sandlan (24:25):

If you do good work, if you can go into a room and just do good work, they're going to remember you. You might not book that part, but it's not about the job. It's about doing good work and leaving a good impression. Because they'll go, you know what, you're not right for this, but I'm going to call you back. But most actors they don't get a call back and they automatically assume it's because I suck. But seriously, your way of looking at it is what's going to keep you in this game for a long time. Because most people can't handle the rejection, they quit.

Rebecca Knox (24:56):

Well, you know what, that rejection it's out of sight, out of mind, that's the way I try to... Because I have a lot of actor friends obviously, and some people get really bogged down, even if you do get a call back and then you still don't book it. I mean last year that happened to me. I was four callbacks for the lead of a Netflix show. My last audition was in front of the writers, producers, director. Didn't get it. But I got that close.

Charlie Sandlan (25:26):

That's amazing. That's a success, that's a success

Rebecca Knox (25:27):

Yeah.

Charlie Sandlan (25:27):

Huge success.

Rebecca Knox (25:27):

That's success. I've learned to just enjoy these auditions. They're fun. They're a little moment where we get to do the job that...

Something I miss about being in your class is that I was able to practice the craft every day. I was there weekly. I was working, I was doing scenes. Then once you're out of school, you don't have that privilege anymore. So these auditions are small snippets of being able to go out there and try something out and have fun and do a little dance. And that's a gift, that's fun. So if you don't get the job, that's fine, it's still auditioning.

Charlie Sandlan (26:08):

This is true. This is very true. And one of the reasons why I wanted to talk to you in particular, and one of the reasons why I just think the world of you and have a lot of respect for you.

Rebecca Knox (26:17):

Thank you.

Charlie Sandlan (26:19):

Well, it goes back to working with Andrew McCarthy. I mean, he was an actor, he's a director, he's a producer and you're just not an actor. You don't have all your apples in one basket, which is what a lot of actors do. Right? It's all acting, acting, acting. Every audition is like this life and death thing. But you've done so much. You started a record label, you toured with Beirut for a couple of years. I love their music. You write, you direct, you directed your short Cavity. I mean you produce. Can you just talk about the need for versatility and having other things other than just acting that you're passionate about?

Rebecca Knox (27:07):

Well, thank you Charlie by the way. Well, I think it's the need to consistently be in the world that I love so much and to be in the arts. So obviously my dream would be to be the lead number one on the call sheet for an HBO show, putting that out there into the universe, hello universe. But no, I think it's just the overall joy and love that the world of film brings me. I love the music world too. That was my world when I was in my late teens, more so than now. Even though I'm directing music videos, all of a sudden. Yeah, I just love to be active in the community. I love even if it's

helping out a friend set and being a PA, I don't care, I get to meet other people that are making really cool work.

Rebecca Knox (28:06):

I get to meet directors, I get to meet other producers. I get to meet other actors and set designers and makeup artists and people that are just as passionate as I am. And I love learning about what goes on behind the camera, because those jobs are just as important if not more so. I mean, they actually are out there standing in the cold for the full 12 hours while the actors get to sit down and chill with heating pads and snacks. And I like to know the struggle of the other side. Now that I've been directed enough times, I do really like directing because I love actors and I know what has worked for me and what hasn't. And so now I'm still not fully confident in all of it, but am becoming more confident in my own direction to other people.

Rebecca Knox (29:07):

And I just love making art. So I am actually starting to find my own style. With my film Cavity was my first project where I had this vision and that was all my vision. I brought together a beautiful, amazing team and we got it done. Now, it's on Amazon Prime, which I'm really excited about and it'll probably be made into a feature. But now I also have these other shorts and features that I'm writing, but I'm starting to figure out that I do have a style now and I do have a vision, and I do have specific things I like that I've learned from consistently trying and working, so am-

Charlie Sandlan (29:52):

What's your style?

Rebecca Knox (29:56):

Well, I don't know if I'd be able to pin it down into one word or something, but I'm kind of discovering this through. I'm actually working on this music video right now that I wrote a treatment for that has a really cool storyline to it. And it's very stylized. I love color, my style is always dark. I like dark, but I like-

Charlie Sandlan (30:28):

Yeah, well, Cavity was dark in that sense, but that dinner scene. There's so much color whether it was what people were wearing or the set itself. You were in a great house. Was that Stephanie's house you were in?

Rebecca Knox (30:45):

It's actually my house.

Charlie Sandlan (30:45):

That was your house? How about the dinner party. Where was the dinner party?

Rebecca Knox (30:51):

In the same house, we started it all in one apartment.

Charlie Sandlan (30:51):

Are you kidding me, oh my God, it was a great.

Rebecca Knox (30:53):

It's my grandma's apartment. It's not mine, I don't own it, it's ridiculous.

Charlie Sandlan (30:58):

No, it was very colorful and you had so much going on, and now I know Ian Adelson directed it and you had this, I loved how you shot the history of this relationship. You had this montage of images that were over in this corner and then on the other corner. And it just showed the escalation of the abuse, psychological, a little bit of the physical. Who came up with that idea? Because I thought was a great way to show months and months of a relationship in a span of 20 seconds.

Rebecca Knox (31:31):

That's actually what Alec Baldwin said that he loved.

Charlie Sandlan (31:33):

It was my favorite part. Yeah.

Rebecca Knox (31:35):

That's what he said his favorite part was when he said he wanted to steal it from me. I was like, "Wow, steal away."

Rebecca Knox (31:44):

Well, okay. So when I wrote the script, I had this idea of kind of, I wrote it out in that way. All of a sudden it's kind of maybe overlapping and foggy and kind of time-lapse sort of thing. I wrote out this kind of long paragraph of how I wanted it to go. So then when I got together with Ian and Fitz the DP, we sat down and we kind of explored ways of how we would be able to do that in a short time, because short films you really have to condense things.

Rebecca Knox (32:19):

I don't know if it was Fitz or Ian, but one of them came up with this idea of why not? Oh, we actually came up with on the spot actually. We were in the apartment and we had to shoot and we ran out of time. So I believe it was Fitz and Ian together. They were like, I think what we're going to do is we're going to set the camera in one place and we're only going to be able to take one take of each moment. Okay. So let's practice, but we'll shoot it and then bring the camera up to the chandelier and then stop the camera, reset the scene.

Rebecca Knox (32:56):

And then we'll rehearse that next bit. So when the camera comes down from the chandelier, you'll be doing something else, finished that it goes back up to the chandelier and then comes down. And that was a way for us to, we only had one chance to shoot at all, just because of timing. But that was kind of the smart clever way of going through time and changing the scene in that same room. I just love my team that I put together and they're just... I love working with them, they're also creative and wonderful.

Charlie Sandlan (33:30):

And it was also very personal. You wrote from personal experience, it's a very vulnerable place to go, to put that on screen. What was that like to kind of bury your soul in that way?

Rebecca Knox (33:46):

It was perhaps one of the best things I could have done to get over the pain that was still kind of inside of me, not just from one

relationship, but from a series of relationships that where I wasn't treated the way I should have been treated, and where I kind of was complicit and toxic bad self patriot as well. It really helped me heal and kind of move past this dark period of my life where therapy has also helped with this, but now we're on that. I know what I'm worth. I know what I deserve.

Rebecca knox (34:35):

I'm grateful for all of the pain I have experienced throughout the years in all different forms, because that gives me this depth of feeling and this wealth of inspiration, but I also am much more direct with what I need and what I want and how I want to be treated. And if I don't get that, then hit the road, that's it. So I'm glad it's out there because I've actually gotten messages on Instagram from people I've never met saying, "Hey, I watched Cavity and you have no idea how good it was to see something like this, because I know what it feels like. That's exactly why I made it.

Charlie Sandlan (35:16):

What is it, 14 minutes? And in that span, that first 10 minutes, I found myself just getting upset with you. I'm like come on, this woman has no self-esteem whatsoever. And it was upsetting. It was upsetting to watch this guy treat you that way. And in this short film, have this journey happened for you. This kind of apifany, this light bulb go off. You told so much in such a short period of time. I can understand how there were a lot of women out there that are moved by it and maybe forced or challenged to think about their own complicit kind of acceptance of how they're treated.

Rebecca knox (36:06):

Right. And also Instagram really, you put out there what you want people to see. So I have all of my hot picks and I'm looking good and looking happy and looking like everything is amazing in my life. And even when this stuff was actually going on in my life, you would not have known that from my Instagram. And what I think is

really important because there is such a facade. I think it's really important to just kind of splay your guts out for people and show that you're not this perfect, always sparkly, happy, chipper, productive girl, because I go through very dark periods and I've also not been an angel really. I have been very, very insecure and still to this day sometimes Instagram makes me feel full shit.

Charlie Sandlan (37:06):

It has a way of doing that, doesn't it?

Rebecca Knox (37:06):

It does, but I've actually also gotten to a place now where, and of course this is probably going to change again because it's a roller coaster. Right now, I'm like, I don't give a fuck if I lose or gain followers, I'm going to put out there what I like. And I'm actually going to focus on work. And not that because I'm not going to be an Insta, I'm not going to become famous on Instagram to get a career. I'm going to get a career and then probably get followers after that. That's the way I'm envisioning [crosstalk 00:37:31].

Charlie Sandlan (37:31):

What sucks is that in this business, I mean, they do care about how many followers you have, especially when you're auditioning at a high level they're to want to know how many followers you have. It can determine if it's between you and one other person, it might just come down to how many followers each one of you have, which is bullshit, but it-

Rebecca Knox (37:48):

That's true.

Charlie Sandlan (37:49):

It's part of it.

Rebecca Knox (37:51):

You know what though, that is true and that did used to bog me down a lot. But I also booked Orange Is The New Black with not that many followers. I also booked other jobs with not that many followers. And I know I do good work and I'm going to continue to do good work and I'm getting called into rooms.

Rebecca Knox (38:11):

So they're going to see my work. And there are opportunities for actors that don't have that following to get a job, it happens. That's how people are "discovered" and a lot of people who have a ton of followers, aren't very good actors. It's like there's a lot of bullshit behind that. And if you really want to be a part of a production, that's going to see your followers and then cast you. For me, that's cool. If you want to do that, that's good for your production, fine. I don't know, I don't really worry about that because I'm putting good work out there.

Charlie Sandlan (38:46):

Well, you're also, one thing that I respect about you is your ability to build relationships. How important is that? Because you've collaborated with a lot of people, a lot of friends, your work Cavity for sure was just built off of relationships and the people you have met and known. I tell my students a lot of your success is going to come from your ability to maintain, establish, and create relationships with talented people, people that inspire you.

Rebecca Knox (39:16):

Well, I think the thing that's helped me the most, because I've really garnered a lot of good relationships with really, really up there people that have careers that I aspire to have. Something I've learned is humility. If you're really awestruck by being around someone, just be like, "Hey, I'm going to be real. Your work has changed my life." But I think humility is the biggest thing. And also I always follow up with people. I always get everyone's information. That's what I've learned from also just not just acting on set, but being even just a production assistant is getting to know everyone who's there, because you don't know what other things they're doing. It's incredible once you start building a community, it's incredible the kind of people that you get to meet and collaborate with.

Rebecca Knox (40:22):

I'm much more established in New York. I have a very big team in New York, but in LA I'm actually starting to build that community. I am so excited and thrilled that I have met and garnered relationships with the people that I have because I'm starting to really it feels like put my feet in the ground.

Charlie Sandlan (40:44):

Do you find that your Meisner training has helped you writing because Meisner deals with previous circumstance and acting relationship and objectives and actions and all these things. Do you find writing easier because of the training you've had?

Rebecca Knox (41:00):

Yes. Something that I have found to be very, very, very important to my writing and just actually all of my work that I've learned from Meisner and also being in your class is the attention to detail and also finding holes in crafting, because it doesn't mean just holes in my crafting before I'm going to go and audition or go and be on set. It actually also, it applies to my direction when I'm directing something or when I'm writing. The details have to be there. And I want to paint the picture. I want the audience to know what world they're being dropped into. And it all boils down to the details of the relationships and where they are, what the room really smells like and looks like and feels like. And yeah, it 100% plays a huge part constantly.

Charlie Sandlan (42:00):

You've been at this now, how many years, five, six years pursuing your career. You get your whole life ahead of you still, but you've accomplished a hell of a lot. What's your advice to people that are coming out of school at this time in this pandemic and they think God, I've got nothing on my resume. I don't even know where to start. I don't know what to do. You were there once. What have you learned that you think you would be important for other actors too to hear?

Rebecca Knox (42:39):

That's actually something I haven't thought about. I haven't thought about what it must be like for the actors coming out of school right now. A big part of my success was being able to do student films, I do a ton of them. And then also go and do scenes in front of casting directors, which is what I did a ton of as well. I believe that you're still able to do that. And I think any opportunity that you can practice scene work and audition technique classes, that is a muscle that is not actually trained as much in schooling when you're learning Meisner or Strasberg, Adler or whatever. I think it's actually getting used to the audition technique, that is a whole other [crosstalk 00:43:30].

Charlie Sandlan (43:30):

It's a whole other art form, auditioning.

Rebecca Knox (43:33):

It is, it is. And I think that there's going to be a new world in terms of auditioning. I don't think we're going to have an in-person auditions for a while. I think it's all going to be Zoom and self-tapes. But I think if you can practice doing audition sides, if you can practice those and also it is nice of me to say, oh, hey, also if you feel like writing something, do it and shoot it with your iPhone, not everyone has that desire and that's okay. This is a great time to watch every single movie that has been made and make a list of 100 movies and your favorite ones.

Rebecca Knox (44:17):

And then decide why they're your favorite? What scenes you liked the best out of it and just make a log? That's what I've actually been working on. If you feel making something, use your iPhone, I have shot things with my iPhone. You can edit things on there, but if you don't have that desire, that's fine. Still take this time, you can just watch all the work.

Rebecca Knox (44:39):

There is a plethora. Yeah. Just study other people's work. I love that. Sometimes I'm just completely awestruck, I'm like, "Wow, I want to do that kind of work, holly shit, that's awesome."

Charlie Sandlan (44:51):

It's also the source of ideas for you down the road, because you go, "Oh, it's this from that movie, it's like that moment. Or it's like this moment or it's like that character."

Rebecca Knox (45:00):

Yeah. And also if you can afford to take a class, even if it's Zoom and be with the community of other actors that really helps.

Something that has helped me tremendously is the community I've built. And the people that I have in my back pocket that I can call and we can study lines together or we can just talk about how shitty this time is and talking to other artists. We're all in the same boat. Being an artist right now is really hard. I love my unemployment checks, I got to say.

Charlie Sandlan (45:38):

Well, my fellow daydreamers thank you for sticking around and keeping that phone in your pocket. Please subscribe to the show, follow it, spread the word, share it with your friends, review it on iTunes. That all would be fantastic.

Charlie Sandlan (45:50):

You can go to my website, [https://](https://www.creatingbehaviorpodcast.com)

www.creatingbehaviorpodcast.com for all the content, all the links to these episodes. You can leave me a message through

SpeakPipe just press that red button and let me know some of your thoughts, your opinions, any questions you'd like me to talk about on the show. You can follow me on Instagram

@creatingbehavior You can follow my studio

@maggieflanaganstudio Lawrence Trailer, thank you for the

music. And yes, it is hard to be an artist right now. Be kind to everybody, play full out with yourself when you can, and don't ever settle for your second best. My name is Charlie Sandlan.

Peace.