



Bonus Ep. - Mia proves that agents aren't worried about your credits half as much as you are - Transcript

Speaker 1: ([00:01](#))

Because when you're meeting a manager, yes. You're showing your brand, but you're also trying to talk about the future you're talking about. Yeah, this is me, but what I would really like you to help me with is to reach that point over there. And there was this wonderful moment of, okay, I'm going to be authentic and vulnerable and honest, if that turns her off, then it's a no, but it didn't. And I remember talking to my parents about that and they were like, wow, we had that took a lot of guts. It took, it's scary to level with someone who feels isn't they're miles above you. And that, you know, there is that authority, there is that power dynamic. But if you can be real with them and say, listen, I'm hesitant to sign with you because of this, this and this. What do you have to say to that? And they say this, this and this, and you say, okay, let's go.

Speaker 2: ([00:52](#))

Whether you're an actor, creator, butcher baker, or candlestick maker, if you believe that creatives can save the world, then you're in the right place. Hi, I'm Brian Patacca. And this is Brian Breaks Character where we slay the suffering artist myths. So you can attract the right attention, get out of your own way and become so aligned with your spiritual purpose, that abundance in all its glorious forms finds you welcome. You're listening to a special how they did it. Series of bonus episodes with this series actors I'm talking to you, I believe that acting is your calling and your purpose on the planet. You use your voice and your body and all that. You are to tell stories that remind us what it is to be human. You have the power to change lives. And we all know that having great representation makes that impact all that much more possible, but let's not get it twisted.

Speaker 2: ([01:48](#))

Looking for an agent or a manager sucks. It's not straight forward. There are tons of people telling you the best slash only ways to do it. And it can leave you in a constant state of anxiety thinking to yourself, is this ever going to happen for me? And that's why in this series of Tello interviews with my agent goal's students, you'll hear how they did it. Each of these bonus episodes is very different because each of these actors want different things from their careers. Some want to be on Broadway, others have their sights set on TV and film, and still others are creators. And they want to land reps that are excited by that. So listen for the data. How many meetings did they get? How many offers did they get and how did they ultimately choose their rep? Sticking to the data will help you shut down any limiting beliefs that might get in the way of you taking action or believing that this isn't possible for you to in the wizard of Oz Glinda. The good witch says to Dorothy, you've always had the power. My dear, you just had to learn it for yourself. Listen for the places where these actors learned, how to understand themselves better so that they could capture the imagination of agents and managers and ultimately land with fabulous representation. I can't wait for you to hear how they did it

Speaker 2: ([03:09](#))

And welcome. I will Mia Wurgaft to, uh, the special edition of Brian Breaks Character, how they did it, uh, because Mia has, I want to say it's a magical story of finding representation, but I also want to say like, totally not magical because everyone can do it. So like it's a both. So, um, thank you so much for being here today.



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Speaker 1: ([03:30](#))

Whores I'm so, so happy to be here and give some closure to this whole process. It's awesome. It's really, really awesome.

Speaker 2: ([03:39](#))

But I appreciate you saying that and I love that you used the word closer because I think so many actors when you're reaching out to representation can actually feel like, is it ever ending? Or they can be on like an endless loop of reaching out all the time and never feeling like it ever is solved. And it, that loop can go for years and years and years. So before we get too deep into exactly how it unfolded for you, can you share are your results with us? Like I have your exact numbers, but I think it's better to hear it coming from you.

Speaker 1: ([04:04](#))

Sure. Let's see if I can remember the numbers off the top of my head. I got like 35 people responding. That was a combination of I'm not taking any new clients. This looks great. Let me think on, it would love to hear more. Let's take a meeting. It was really quite a wide range, but everyone was really kind. I got a response from one person that was, um, we don't work with actors anymore. We work with famous chefs, but you look great. Your tapes are great. And I really written for you. Love that one. Great one. Um, and then I took meetings with around 11 people, 10 people got offers from seven of them and landed with one.

Speaker 2: ([04:49](#))

Awesome. And there's some big news we can also share now, too. Right? That's the newest news. What's the newest news. I'm

Speaker 1: ([04:54](#))

Going to Julliard for grad school.

Speaker 2: ([04:57](#))

This is so exciting,

Speaker 1: ([04:59](#))

Which it's funny because it has nothing to do and everything to do with agent goals.

Speaker 2: ([05:06](#))

Tell us what you mean by that.

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Speaker 1: [\(05:07\)](#)

Tell us about it. Um, I was prepared to send by email, uh, having not known that I got into school. It was, I was ready to go. I had full faith that something would come back. That was good for me. And that I was excited about the fact that I could then add into my email. Hey, PS, I got into grad school at Julliard was a sort of wonderful addition, but I didn't need that in order for things to go well, secondly, in my Julliard audition and in the process of the interviews and the many, many rounds of whatever, because of the foundational work that agent goals gave, I felt so good about myself in those auditions. And I know you said this was in the commercial for agent goals, but I knew I was going to say this anyways. So I just felt like I knew myself really well, which is what grad schools want to see. They want to see you. And that's what managers and agents want to see too. So I felt really prepared and really solid my whole mindset throughout my entire audition process. And agent goals process was, this is me take it or leave it.

Speaker 2: [\(06:21\)](#)

So my next course will be how to get into Julliard and work on that.

Speaker 1: [\(06:27\)](#)

So

Speaker 2: [\(06:28\)](#)

How did you relate to yourself in the business differently before this process? Would you say,

Speaker 1: [\(06:34\)](#)

Whoa, so differently, so differently? Um, the questions that you Brian posed to us are questions that I think many people who have gone to acting school or acting training of some kind have been asked it's, you know, what kind of shows do you see yourself in? What rules do you like? What's your dream role, all these sort of type, quote, unquote type questions. What felt different was that there was someone holding me accountable on the other side. And, uh, there was also, I don't know, I just felt like I really wanted to find the true answer to those questions rather than the quick answer that would, you know, be the response I could give in two seconds, you know, instead of someone asking me that on the fly and me struggling and scrambling, I actually had a set list that I, I know where it is in my office. Like I have the list and that's just a really good feeling. It's very calming. So before I related to the industry as a theater actor, only as someone who did not understand where I fit into the film and television industry, but knew that, you know, if I was just talented enough, it would happen. It would just happen to me. Right.

Speaker 1: [\(07:57\)](#)

And, uh, after this, and after having many meetings with people, I can tell you, you know, what role I could play in the middle of the night, you know, just rolling out of bed and doing it. What I would like to do, what I would

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like my career to look like. Um, the response I have gotten from every single manager I have met in my meetings has been, wow. I'm very impressed with how well, you know yourself.

Speaker 2: ([08:28](#))

Yeah. I want to cry. That feels so good to hear you say that

Speaker 1: ([08:33](#))

It's been really cool and they're like, wow. You know yourself so well, I'll hang up the meeting and be like, who am I? But, but it's true. Like, I feel so much more prepared and calm because I know the information is written down somewhere and it can change Nick and adapt. But, um, yeah, it felt really good. And

Speaker 2: ([08:55](#))

So it makes me so happy to hear that you felt good about it. And he made you feel what I'm hearing you say is I'm relating to myself inside of the business differently. And they picked up on it. They picked up on the way that I knew myself. And also you said like, these are questions we've probably heard before, but the way that I wrestled with them in the way that maybe I asked you to, or something was different enough, that it was a different conversation you were having with yourself. So it wasn't, I sometimes things when actors are asked to cast themselves or understand their cast ability, it's like a frantic I need to know and must have it figured out energy, which I think we removed from the, the heat, the crucible of that

Speaker 1: ([09:34](#))

Really hard. I think it's also because it's a similar game to like the Zodiac game. It's like, I'm such a Leo, I'm such, we just want to be, we just want to be told who we are and what to do, because life is really hard. And so I really struggled with the castability and what kind of actor I am. And I think a lot of theater actors pride themselves in their range because that is what is asked of us. And I had to really sit down for many days, many hours wrestling with, okay, how do I pick only three actors that might resemble me? And it's okay if it's not all of me. That's okay. Um, and once though that I'm excited to be reminiscent of. Um, but yeah, I think what was even more helpful was just writing down shows that I really liked shows that I really wanted to be in because when you're meeting a manager, yes, you're showing your brand, but you're also trying to talk about the future you're talking about, yeah, this is me, but what I would really like you to help me with is to reach that point over there.

Speaker 2: ([10:48](#))

Totally. And what you just said is so import, cause I think a lot of times an actor is going into an agent manager meeting really with the idea of their past being, what's going to get them a, yes is look at everything I've done so that you can say yes to me. Whereas I get, actually we need to talk about where you're going, because that's what we're going to do together. Your past is going to maybe verify that or not that I need to know where

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you are right now. So that's such a beautiful way of describing, like these are conversations about future. Your, you know,

Speaker 1: ([11:14](#))

I think if you're going in saying, listen, my goal is that you can join me or not. You can join me on this ride or not. I think you, it would be really great to have you along for the ride. I would really appreciate your help, but this is what I want for myself. This is where I truly believe I can flourish and where I can go. And that confidence is not, um, it's not being pompous.

Speaker 2: ([11:39](#))

No, I love what you're saying because I'm sure there's actors listening. They'll say like, yeah, but I'm confident. That's not going to get me a man. Like that's not enough. We're not talking about being delusional where we're going to walk in and say, I'm meant to be serious regular tomorrow because I'm this talented. It is both looking at the evidence that you have on your resume. Like this is how far I've been able to do get on my own or what I've been able to book with. Some of the managers I've had in the past. And so as I look forward into my crystal ball, this is where I think you had some magic here, mute, not Matt, we're calling magic, but not magic right then the magic, but not magic Mia. Right. Where you said, here's what I see. What's next for me, based on where I've been so far and that the manager can get on board. And what I like about that is the offers that you got, I'm imagining where people who could imagine the same thing for your future, or they wouldn't have made an offer to you.

Speaker 1: ([12:26](#))

Yeah. That was a very interesting conversation with many managers. I found out that I got into school maybe a week before I was planning on sending these emails. So I had to quickly edit and adjust my emails to put Julliard kind of at the front, um, rather than hide it in the back. And many of these meetings were, listen, your materials. Great, awesome. That you got into school. What am I going to do with you for four years work like, like walk me through this. How would we work together? And I, you know, it took a couple of meetings to get my pitch. Right. You know, I'm sure it did.

Speaker 2: ([13:09](#))

I don't really know yet. Oh, let me think. Let me think about

Speaker 1: ([13:11](#))

This. So, you know, around the fifth meeting, my patter was down. Like I knew exactly what I was giving. Um, and it was that I want someone with me long-term I want someone with me for the long haul. And I, wasn't afraid to ask that the phrase that I've kind of used for a long time in my life and one that I will use, I think forever, that makes me feel, not pompous about my goals. Kind of back to what you were saying is my goal is to be among the best of the best. That does not mean I want to Oscar. It doesn't mean I'm going to be nice, but

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like, it doesn't mean that I want a certain level of success. It means that I just want to be around people who have good integrity and good skills. And I think that's something that every artist wants.

Speaker 1: ([13:58](#))

Everyone wants that that's not something that's, you know, delusional at all. So yeah. But so yeah, the conversation about Juilliard in school was, was hard, but a couple of people were really into it. They were like, no, that's a great story. Like, that's a great story for me as an manager, you know, that you just graduated from school, I'm with you all the way. And you know, I see your shows and then we hit the ground running when you graduate. I see it. I see it. And I want it so that yes, we're where we aligned. And that was great.

Speaker 2: ([14:32](#))

You just tapped into is they need to grab your story. You need to be able to say, I can believe in that story. And that's such a really beautiful way. And like, I just think that I want to make sure anyone who's listening, who doesn't have the Juilliard thing to also add to their story, doesn't write like, well, I don't have Dulera to, this will never work for me. What you need to hear. Is it Mia saying I got them on board for a vision of what I see next for me. And that is where they got to say yes. And all the stuff you've done in your past, I just think is your way of like the street credit approve, like, oh, we can at least have this conversation. Like I've done enough training in my background and worked enough for you to know, like, I, we can have a conversation that's educated.

Speaker 2: ([15:06](#))

Like I can be in the boardroom with you, or that's kind of what that is. And then you pitch the story, then you make the story more clear. So if I love the way you're describing this and I want them, and I just want to make that clear for anyone who's listening. Who's trying to say, well, yeah, but she had Juilliard. Well, like me has said she was ready to send before Julia. And I remember we had a conversation because you were concerned like, should I tell them that I'm auditioning right now? And I was like, well, let's leave that out until it's booked, because then it doesn't have to add another dynamic. And then when you got the thing, I was like, let's add it because I remember we, we did kind of back end it and then now it was like, okay, now we're going to add, right. And what's so important about, I want people to just take away from this is how you tell that story in that first email is so clearly it's important enough that you, you wanna, you wanna wrestle over those things. You want to wrestle over. Should it be there? Am I giving too much information? Am I over-explaining myself? Because I need to be able to say, did I just get the trailer for me? And do I want to go see the movie?

Speaker 1: ([15:59](#))

I put some God, I put so many hours into this email. I thought night and day about it. Something that was really interesting to me, which I hope is helpful to someone out there is that the email is sort of birthed in this course out of a deep dive, into your own personal history as an artist and as a person. So for me, uh, the beginning of my email opened with the fact that I was not born in this country and that I moved here at a fairly young age

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and found theater as my sort of coming into my own as an adult right now, I feel slightly far from that. I feel a little, you know, that was so long ago. Like I have no accent. How would they detach from that? And I had to really remind myself that this is the trailer for me.

Speaker 1: ([17:00](#))

And this is it's all about the story and the perspective and the perception of it. It is who I am. And it's true to me. But even though I am not fully, you know, attached to that and fully like immersed in that person, um, that is where I came from. And that is something different about me. And that, that is important. It is important to kind of find your unique qualities, even if it's something that maybe you've hid or maybe you've pushed away, or maybe you've completely dissociated from, these are the things that make you interesting and then make you unique. And so that was something I actually really struggled with for a couple of days. I almost emailed you. Brian was like, I'm going to get rid of him, literally got rid of it. It's not who I am anymore, but it is who I am. And it's a really interesting story. Why not?

Speaker 2: ([17:56](#))

And part of what your tip tapping into me. And I think I want to make sure when here's this, so that doesn't sound delusional because it can't be like I had a sad life and then I became an actor and everything was happy again. Like that's not what you're saying. And that's also not the way to write a good email. You sound kind of cuckoo. Right. But what, you're what, you're what I love about the way you're saying this is you have to give us the dignity of experiencing your story. So you may be so far past whatever that thing that happened or that part of your story, but it's, if we were going to write the biography of you or we were going to say like, here's the thing, that's a little bit like if you're going to have the five, 10 bullet points of your life, like it probably would be there and maybe it does, maybe it belongs in your email. Right. And that wrestle you had with it is what I love that you say about this is I couldn't a hundred percent stand behind me feeling like that's who I am right now, but I understood that they needed it to understand my story. So I still felt competent in presenting that because I get, it was like a gift to them or like a way for them to be able to have a way in to understand how I've become who I am. Right.

Speaker 1: ([18:56](#))

Yeah. And I, I say that also, because you were talking about this sort of the story that the managers and agents want to latch onto for the future. And I would have these conversations with managers like, oh, wow, I love the story of, you know, foreign and not born here, gone to Shakespeare stuff, which is where I was after undergrad goes to Julliard graduates is working with me like this kind of through line that they really liked. And I was like, yeah, that's me, baby. Like, that's me. So that was really important to give. And, um, it's, it's definitely one of those things where you should lean into your differences and not shy away from them, which is hard, but

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Speaker 2: ([19:40](#))

Totally, totally hard because it can feel like why should I even bother to tell them that all they care about is if I booked a CoStar on lone artist,

Speaker 1: ([19:46](#))

I have never worked in film and television ever. I have never been on a sat.

Speaker 2: ([19:56](#))

Everyone, please hear that because there is someone listening, who's going to say like, if I haven't booked this much or I haven't done, like they're not going to want me. And so what Mia beautifully illustrated is her vulnerability and her story outweighed her experience. Right? And that, and what you want is that kind of representation who is like, I am in for it. You don't want to be a fly by night. There's my agent who sucked for a while. And there's the manager of blue for awhile. And this one didn't like, like, you want to be with someone who is there for the longterm. That's the image that we want to have of someone.

Speaker 1: ([20:25](#))

And I feel, yeah. And I felt really confident in my theater training and I felt confident that that could translate. I knew it could. And, um, I had been told for years, if I wanted to meet a manager, an agent I had to send in a reel, I hated that I load it. I never wanted to deal with a reel, I would send him like really crappy recordings of old theater things. And I would get radio silence back. I was like, oh, I have to spend all this money. I'm like the production of the real element. God. And in the end I ended up picking three scenes also really agonized over, which seems to do, which is, I think, many actors, least favorite part about being an actor is like picking material for yourself. It sucks, but eventually did it. And what the managers that I met with kind of the order of response was yeah. Juilliard was in the subject line. So that caught them. But what it really was, was the opening of being born, not here. Ooh, interesting foreign, different than Mia experience, experience, experience, let's watch the videos, the videos were good. Great. And then they reached out to me. So even if I had never booked, I had never booked anything on film and television, but I knew that what I was sending was high quality. And, um, that felt really good to say, show them that

Speaker 2: ([22:01](#))

Well. And that's where, that's where I think I've ever would. If there's one thing anyone takes away from this today is that if you can show evidence that you did, your work is good, your training and stuff kind of does that matter. Like here's the evidence. I always say, this is becoming an evidence-based business where we say, let me see a self-tape before I even have you in for a real life audition. Or like, let me see her do this character in a different role, in a different film so that I can decide if I'm going to see her for this role. Right? Like if you can show the evidence that you can do it, then we're going to believe you in the work when you share the work, Hey, sorry to interrupt the conversation. But I get that. You might be getting excited about how this actor landed their representation. And so I don't want you to miss out the place where it all started is with a very special

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training, go to www.makeagentswantyou.com where you can watch the training for free on demand or schedule your own private viewing. Once again, that's www.makeagentswantyou.com. All right, let's go back to the show.

Speaker 1: ([23:01](#))

And evidence does not have to be a CoStar or a guest star or whatever that does not need to be edited. It's my evidence was that I had been, um, you know, hired consistently at a Shakespeare company. My evidence was that the New York times saw a show that I was in and gave me a good review, which is pretty awesome. And then these tapes that I had a coach work on and, you know, that's where the time to be invested in. And, um, that felt really good to, I mean, you have said this a lot, Brian, that you want to feel like what you're sharing. You're excited about sharing. And I think that reads through whether

Speaker 2: ([23:41](#))

That's the bottom line. If you're excited about sharing it, like getting out of the head of like, they need to look, it makes it look this way. There's it. Right. The one thing that I also want to make sure anyone who tried to write a story about how Mia has a review in the New York times, I don't have that. Just pause for the cause. The review is all about her Shakespeare, just so we're real clear. It is not about the TV film queen that she's showing them that she can do. And if we're being very honest, I think that your Shakespeare credits are good, but not like, look at me at the public theater and doing Shakespeare in the park. No, it's not. And I'm saying that very, in a very humbling, like your work is kind of,

Speaker 1: ([24:15](#))

Well, I grew up, God bless my mother. God bless my mother. I grew up with her being just this, not sneaky. That's the wrong word, being a really good editor and writer. She reminds me a lot of you, Brian, you would love each other. Um, she's very good at taking the truth and making it really pretty. In other words, corn dogging things term in agent goals, which if you sign on you'll know, but it's basically taking something and making, adjusting the word order, the word choice to make it seem a little bit more sparkly and a little bit more eye catching. So, you know, my new full transparency, my New York times review was this one sentence. It was Mia were gaffed as Desdemona was particularly effective period. It could be particularly effective in a bad way, in a good way, but that was enough that I can say I got a really good New York. I got a positive New York times review and that clicks people's brains on. And they're like, wow.

Speaker 2: ([25:30](#))

And if I can give a mini corn dog lesson, just because you said it so beautifully. So corn dog is not spin. Corn dog is not making fake news out of it, corn dog truth. And using words that are, that I like to think of it as the wing man who is obsessed or wing person who is obsessed with you and the way they would describe you in the language they would use, if they had a really great vocabulary. Right. Right. And so what you're saying is like the, the words New York times are words we know because we, oh yeah. New York times, we understand

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what that is. So it lets us trust you more by saying, by dropping specifics in your career, which is what you did so beautifully.

Speaker 1: ([26:06](#))

Yeah. It's really, it's truly taking word order. It's making it, you know, really good grammar using tax good rhetoric. It's, you know, the things that you learned in English class, it's really basic writing skills that you Brian really help and, and the whole community, when you're a part of this group helps you kind of tweak and edit and adjust. It's truly just writing a good quote, unquote essay slash email.

Speaker 2: ([26:34](#))

And I, and I'm going to, I'm going to piggyback and say, I think it's one more thing where the steroids are added. The steroids are added. I think where it makes it a little bit better than good writing is because are so skilled as an actor in understanding dialogue is that we are writing the way that we talk. We're not just writing the way that we write, which is, and even using the punctuation to help us. And I think that is why people read through your dang email. That's not four sentences long. It's a little bit longer. So if you were going to say like, so thank you for making that distinction there. If you were going to say there's one specific part of agent goals that helped you the most, what would you say that that would be?

Speaker 1: ([27:08](#))

I truly would say it was amount of attention and worksheets and time given to figuring out who I am as an actor, because that I have taken with me past signing with a manager, my manager organized a meeting it's called a general meeting when you get to meet a casting associate. So I got to meet with the casting associate at New York theater workshop, which is awesome. And we talked and she goes, all right, tell me a little bit about you. And I said, blah, blah, blah. This is what I'm doing. And she asked, you know, what kind of roles do you see yourself in? And I was like, bam, bam, bam, bam. She goes, oh, oh, oh my God. That's so cool. Okay. Like she was just so impressed with how easily I answered that question. I didn't flounder. I wasn't like, oh my God, I don't really know.

Speaker 1: ([28:01](#))

Like, it was just nice to feel relaxed and confident in my knowledge of what I could potentially play, could potentially bring. Um, so that truly after every call with any person in this industry, when I hang up, I go, thank you, Brian. Because that has been such a stepping stone for me, I'm met with some really fancy schmancy agent at UTA, right after I graduated college as sort of not even to meet, to represent, it was a friend of a friend and it was just, you know, I'll give you some advice. So I met with this guy, sweetest guy, but I came in not knowing anything about myself. And I just thought he would see right through me, see the talent and just take me. No, he was like, you need to figure yourself out a bit. He was like, yeah, I think I do. And I was really crushed and you know, disheartened, they're like, oh no, like I'll never get an agent. I'll never get a manager. I

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don't know who I am. And this is something that takes time, takes experience. But also maybe someone to give you a little kick in the butt to tell you this is important and you should figure it out.

Speaker 2: ([29:18](#))

I love that. So it makes me so happy to hear say that me, because I think actually a lot of actors think when they're asked that question, they're going to have a really great answer. And it actually takes practice. And inside of the course, I make you practice it many times because you're also sure maybe you'll have the language, but you're also going through all of the feelings through your body that are happening in that moment that are like, am I even inside of my body while I answered this question? And after the meeting you go, what did I say? I think it was a good answer right

Speaker 1: ([29:43](#))

Here.

Speaker 2: ([29:46](#))

And that's what I think it needs some, that's why it has to be so prepared, not memorized. Right? Not memorized. But in you believing like the language,

Speaker 1: ([29:54](#))

Do you memorize lines for a play when you feel really good afterwards, it's not that you've memorized it. You there in your body, it's truly that. And then you're able to improvise. You're able to spin off of it. I really thought it was going to be really cheesy to like practice interviews with agents and managers. I was like, I don't need that. You know, I'm better than that. I did it though. And it gave me another kick in the butt. I was like, okay, that was nerve wracking. And I need to do that again. So nice. And it felt great. But yeah, I also recommend, you know, maybe your first meeting is with someone that you're not so intimidated by and you know, it's, you know, slowly go into it and um, give yourself that time.

Speaker 2: ([30:38](#))

Yeah. I love the way. I'm glad. I'm glad that the interview, this practice interview is humbled you a little because I very much

Speaker 1: ([30:44](#))

So very

Speaker 2: ([30:45](#))

Much so, because I think what happens, and this is where I just want to make for a takeaway for everybody who's listening is the reason why I focus on practicing is, and I make, and my wish is that you stay in character the entire time is because you need to sit somewhere and have all those chemicals going around inside of your

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body that are saying like, do I deserve to be in this room? And do I belong here? And what do I think about this person? Do I like what I wore today? Did I have good right answer while you continue to answer questions and act like a human being. So I don't just say throw yourself to the wolves and practice, but we prepare beforehand. So you can start to see how do these words feel in my mouth when I say them out loud in front of someone else.

Speaker 2: ([31:18](#))

So that, because what we don't want to happen, this could have been, this is worth there's. Something would really get screw in me. I'm so glad that wasn't your experience, but we don't want you to get to the end of this process, take a bunch of meetings. Go. I don't remember any of them because I wasn't even in the room. I don't even know. And then you can't make a decision about who's right for you. The last thing we want is you to be like, I was, I'm kind of a dummy, I don't know. I don't know who, I don't even know what I said. Like that's the worst situation.

Speaker 1: ([31:39](#))

Yeah. I mean, and I know that I am someone who actually dissociates quite often under pressure. So I had like, had to take notes and it was interesting because the ones that I didn't take as many notes on were clearly the ones I wasn't that into. I was like, but then there was some that I really was not into and had to keep writing down notes. No, like there were a lot of moments where I felt pressured in, within myself to take a meeting with the manager because they had a high rating on IDB because they were really, you know, uh, talking me up. They were like, oh, get you here. And I can promise you success. And I had to really trust my gut. That was very difficult, um, to trust my gut and say, I really didn't feel okay with this person. And that's fun. They're not for me. I, and I need to trust that. So.

Speaker 2: ([32:33](#))

All right. That's good. I'm really glad you say that because a lot of people come to that position at the end of agent goals where they're wrestling with a few offers in front of them. And that's what a beautiful abundance problem. First of all,

Speaker 1: ([32:43](#))

I mean, yeah, that was the other thing, like how lovely I could just have my pick, but, um, it, it definitely was confusing because my dad and I created like an Excel sheet where we gave each quality of an agent, uh, numeric quantity. I dunno, we got really technical about it. It was really unnecessary. And it was what was funny is we had this numeric quantity graph thing, and I kept asking him to adjust certain things so that my favorite would come to the list. And he was like, oh, why are you even doing this? And if you know your favorite, then just take the favorite. And I was like, but, but okay.

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Speaker 2: ([33:21](#))

Oh my God, I love it. And it sounds like it's working out really well. You had this general meeting, I'm sorry.

Speaker 1: ([33:25](#))

Yes. Yes. I actually met my manager for the first time in person this weekend. I traveled to New York and we got to hug each other and I got to hug her assistant and it was really awesome. Um, and I'm actually like one of she has another person that she signed in the pandemic and she's like, it's just so crazy to not have been, like having not met you in person to now meet you in person. Um, it was really great. It was really cool. And you know, we've had a lot of discussions about what these next four years will hold with Julliard and where my priorities are. And I, uh, have had a lot of conversations with her where I'll get a little suspicious because I'm nervous about trusting someone with my career. And I'll say, w so like, you know, it's okay that I'm going to Julliard, right? Like you're not going to abandon me. She goes to me like my Mia. She goes to my Mia. I don't even do not fret. Like I believe in you. I think you're incredible. I you're, she is just so kind and honest and authentic. And I didn't think I could find a manager that really believed in my career as much as I did.

Speaker 2: ([34:40](#))

Cool. And I want to just point out that, like we will, even though you've done this journey, you've done this work on herself. We are old stuff about managers and agents is going to creep up. And I always say like, if we never had parents, this never would have happened. But since we all had parents and we were raised by them very well probably, or maybe not, we bring our baggage to this relationship because we want them to believe in it. And I just want to just say that you showed up so beautifully with putting yourself out there. That that is why you were able to attract someone in that way. And also that you had such a beautiful start to this relationship that you can say I'm freaking out over here. And I think you're going to drop me and she can put you to arrest. You wouldn't have been able to have that place. If the relationship started today, I'm dreading the day that I don't book something for them, because they're going to drop me in that, like you would, if that was where it started, I never would've been able to be.

Speaker 1: ([35:29](#))

It was really important to me to have a relationship with a manager that wasn't all about the top layer of professionalism and the industry. And she happens to be quite astute. And she could tell that I was sort of holding something back and our couple of last minute, she goes, okay, like, what's the hesitation what's going on. Talk to me. And there was this wonderful moment of, okay, I'm going to be authentic and vulnerable and honest, if that turns her off, then it's a no, but it didn't. And I remember, you know, talking to my parents about that and they were like, wow, that took a lot of guts. It took, it's scary to level with someone who feels as if they're miles above you. And that, you know, there is that authority, there is that power dynamic, but if you can be real with them and say, listen, I'm hesitant to sign with you because of this, this and this. What do you have to say to that? And they say this, this and this, and you say, okay, let's go. It was a wonderful kind of moment for both of us that we really clicked into each other and intense honesty. And it was the sort of agreement of

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like, all right, let's go like blood agreement. We're on it. It was, this is very intense moment. It was wonderful, which was also hard to trust.

Speaker 2: [\(36:44\)](#)

Can I trust this? Am I allowed to, cause this is seeming kind of nice and easy and a little bit. Okay. Am I allowed to be friendly? Like, am I allowed to be right? Sure.

Speaker 1: [\(36:52\)](#)

It's weird. Um, but it worked. And I actually think that my, this was another huge thing in my meeting with this manager that I signed with, I had hesitance and she also had hesitance, not because of me, but because she, someone who is not going to sign someone Willy nilly, she like, we had three meetings together.

Speaker 2: [\(37:14\)](#)

Yay. Please have three meetings with me so that you don't say yes. And leave me in the lane pile for two years. I'd rather have you be really astutely making a decision about working with me then I would rather have you say yes, blindly.

Speaker 1: [\(37:26\)](#)

Exactly. And that's what really got me. I was like, whoa, you're being as careful about this decision as I am. You're not just like, oh my God, you're amazing. Sign up on your contract. Let's go. She was like, no, no, no, no. I'm going to meet with you three times. I want you to send in tapes for me. I want to see that we're on, you know, the same professional bar that we can get along. That you can be honest with me. And we ended up signing a three-year contract. So,

Speaker 2: [\(37:51\)](#)

And I want to make sure everyone doesn't hear this as this is not a Cinderella magic wand story because the person having won Mia was lifting throughout this process is looking at herself, seeing what she was bringing into this journey, what she had to let go of bringing into it, and then getting a clear story of who she is so that she can show up the way that she wants to show up in this relationship. And I just want to be clear because I think a lot of actors don't expect this. This was a longer process. She had three meetings, which means while she was taking three, these three meetings, undoubtedly, she was also balancing the yeses that might become knows from other people at the same time and saying, I don't have an answer for you yet. So a lot of times I think actors think like once I get the meeting, then it's all going to, like, it's all going to work out.

Speaker 2: [\(38:34\)](#)

I actually really want to devote energy and save energy for when I'm in meeting mode so that I can still show up full and be really smart about making a decision. So when you think about reaching out to reps, just be sure that you get the, the, you know, one of the things we talk about in every single lesson of agent goals is self

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care because the crappy thing would be if we were to show up in these meetings and be like, oh wait, I did all this stuff. And now I have to show up to meetings with whom I like, we have to be able to be ready for that. And so I just want to make sure if anyone's thinking about representation, that we kind of give ourselves the gift of, oh, and then I get to go to these meetings and how do I want to be there? So that said, there are probably a lot of actors right now who were, where you were at the beginning of this whole process. And if you could, what would you just say to them in terms of, oh, I live with that. What would you say to that?

Speaker 1: ([39:20](#))

Kind of what you were saying before I want to do, I want to make it very clear that it was a difficult process. So it was hard. And it was a lot of thinking. It was a lot of brain space. So it wasn't, you know, a lot of hard writing, but it's a lot of brain space. You are talking about your career. This is really overwhelming stuff. There were many crying fits had. There were many long hours in front of the computer just staring at scenes on YouTube and being like, no, no, oh my God, I'm never going to find a scene. Oh my God. Like it w it's a toll on the brain. So what I would say to someone who was potential is potentially in the position I was in at the beginning of this, I would say like, don't give up, just do it.

Speaker 1: ([40:02](#))

Step-by-step bird by bird. But to truly not give up, because it gets really hard and you want to give up many times, you're like, Ugh, I'll just do it a different way. Or I just won't have an agent and manager and I'll be fine on my own, which you probably would be fine on your own. You'd be just fine. Just because you get an agent and manager does not mean you will. All of a sudden, I definitely had that preconceived notion in my head. I was like, I'll get a manager and then I will work for the rest of my days and it'll be fine. No, that is not the case. So I would say though, if you need a break, take a break, but just come back to it, keep going, just keep going. Keep going. Just time spent on figuring out what you want to do with your career is not time wasted.

Speaker 1: ([40:49](#))

So if you are, you know, binge watching TV and you feel gross about it, no, you do not have to feel gross about it. This can, this is can be research. It can be enjoyable and fruitful and it's all, you know, fodder for the fire. It's all helpful. It's all helpful. So take time and invest time in just figuring out what makes you, you, what makes you happy? What kind of plays? What kind of rules, what kind of movies you would just die to be in and write those down, write it down, write it all down. That's it.

Speaker 2: ([41:29](#))

It's a beautiful start. I want to thank you so much for sharing this with us Mia. It means a lot to hear. And also, you know, we don't, I, it means a lot to hear actually the nitty gritty of some of your journey, because some of it I got to see and some of it is off you on your own during it. Right. So I just really appreciate getting here those, but I think that your success is so well-deserved. And one of the things that I hear inside of it is, you know, the work that you put in attracts at a certain level. And so even as you're just saying like, well, this part was, you

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know, it was a brain, took a lot of brain space in this moment. I know I was staring front of my computer like that, that work paid off and that it attracted what you actually wanted because you were sitting with it. And I just really appreciate you giving that story to it. I am sure there are going to be people here who would like to be able to follow you on the rest of your journey. Is there anywhere that they can follow you or look for you?

Speaker 1: ([42:14](#))

Yes, I guess I'm on Instagram, I suppose, which is my name. It's just me at me at work app. Yeah. So that's that. And, um, uh, yes, and we start school in the fall and we'll see what happens.

Speaker 2: ([42:29](#))

Yes. And we will be watching you on TV once and we will link to your, uh, Instagram of course, in the show notes that people want to follow along on your journey. And I just want to thank you again for saying yes to reaching out to representation in a new way, and your willingness to look at yourself as part of the journey and not make it only about what's outside of you. And I also just want to say that there's some secret joy inside of me that your family was a part of this that also gave me this part. I just love that so much. I just love it.

Speaker 1: ([43:00](#))

They are always not far behind.

Speaker 2: ([43:04](#))

All right. We'll have a beautiful time at Juilliard and we will thank you so much.