

Ep. 15 - 'Book the Room' from Your Living Room with Christine Horn - Transcript

FYI: Timestamps listed here are not correct, but know that all of the content from the interview is here.

00:00

Hey gang, I am so glad you're here today. Today's guest is Christine Horn and to scroll through her IMDB page is either going to make you realise you've watched her on TV a million times, or bring up a lot of envy because she has done it all. She has been in tons of feature films, and she's been on every television show you can possibly imagine. And what I love about what she shares with us today is not just her acting background, but the great gifts she gives us as a coach for actors. She's the creator of the booking magnet Academy, and also the Facebook group Hollywood Bound Actors in both of these spaces. What she does for the actor is hold their big dreams and help you lay it all out on the floor when it comes to an audition room. So this conversation is full of takeaways, grab your notebook, and let's get started. All right, everyone, I am so excited to be here with Christine Horn, I just want to thank you so much for spending this time with me, Christine.

00:55

Thank you. Thank you, Brian, good to see your face, like in real time and talk to you. So thank you for having me.

01:03

So Christine, I just want to start a little bit with just some of my crush that I have on you. Because Christine knows how to talk to actors in a way that is so loving, and also as like shut down the weirdness in your head and get that noise out of here. And you know, there's many people could say, well, yeah, she's a straight shooter. And I think that sometimes it just by saying someone's a straight shooter they tell you like it is misses the heart of what I think you bring into your work, which is I want you to shine your best light in the world and do so well in that audition room. And that's really where you've, like honed in on this, I want to say it's magic. But it's not magic, because it is a skill that you're actually teaching, but that you've really grabbed on to it. I wanted to ask you, you know, after all these TV credits and all the work that you've done, what led you to understand, oh, I'm doing something that I can share with other people, or I've got this like knack for helping, can you help us understand a little bit of that story?

01:56

Yes, absolutely. Well, you know, I would like to say this all started out of necessity out of people actors raising their hand, I moved back to LA for the second time in 2017. After trying for the first time in 2011. I wasn't prepared. I didn't know what I didn't know, I thought I was doing all the things. I mean, I submitted on Actors Access right now waiting. Right? Right. So coming back, as I like to say, as a woman rebuilt, more grounded more in tune with myself and what I had to offer. I just really started

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sharing on Facebook back when Facebook Live was a new thing. And I was just like, I don't know, I'm gonna go on Facebook and just say I was this is my audition that day. And what I found was people started asking questions, and wanting more information. And as I looked around, I saw that no one was really offering that kind of tangible, real talk, no fluff, hey, this is how it went. And because I am an actor, first, I'm able to talk to my peers in a way that is our language in a way that is easy to understand. And people just kept raising their hand brand asking more questions. And I saw there was a need. And I saw that when I share tips, and I really broke it down. People would try them and then come back to me with testimonies and DMS and telling me Oh, my gosh, that worked for me. And thank you so much for just telling me the real deal. No one ever talked to me about the money. No one ever really spoke to what I like to say the soul of the artist. And that's actually why I really feel connected to you, Brian, when we met in Portland that time, and I saw the work that you did and how you spoke how you speak to your audience. I felt connected to you because I don't feel like there are enough coaches who teach beyond that craft who teach beyond the technique. Yes, that is extremely important. But who's speaking to the soul of the artists when they're when they're in the quiet of night when they're dealing with rejection when they're dealing with fear and frustration, like who speaks to that part of us. And I just found that that was resonating with people. And it resonated with me, I show up as a fully 100% authentic version of myself and people, people who like it, like it and people who don't know, and that's cool. So yeah, I just realised as I saw people getting results, and they kept basically asking for more, I just kept going and allowed myself honestly, to be obedient. And just keep showing up. And I kept saying, My purpose has to be bigger than my fear. I don't know where this is supposed to go where it's supposed to lead. I'll get help along the way from a coach coaches of my own. And here we are, Oh,

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I love that so much. And one of the things you just said that I just grabbed on to is you were obedient to your purpose. That's such a great use of that word that like I just listened to. I there's a feedback loop here that what I'm doing is making a difference and I listened to it and that that purpose became bigger than any fear around like, what about showing up or being seen or thinking that I know more than someone else that we became louder that that desire to serve became louder and I'm curious about because like you said, You're an actress first how has being this kind of an expert affected who you are as an actor. Do you look at auditions differently do you look at going out in the world differently being on set, tell me how this how they two Like, bounce off each other? Oh,

05:01

absolutely. Well, you know, I always say be exceptional and all that you do, I don't care if you're a cashier or a waitress, or you work a nine to five at some fancy Corporation, like be exceptional. And all that you do so because I teach this, it only forces me to, you know, the teacher teaches themselves. So it only forces me to keep my expectations high. Because now I know, people are also watching me, even when I pre pandemic, going into waiting rooms and knowing that I might see people who I'm coaching or who know me, but we've never talked to each other, like, what kind of example are you

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leading, but also, in addition to that, the connections that I've been making with casting directors, with other coaches in the space, it just, I think they, I would like to think that they see me as an artist who takes themselves and their craft seriously to the point that I'd be I would be audacious enough to try to tell someone else. So give them tips on how to be better. You know, and I think, you know, the first time I lived in LA, I felt a very much a lack mentality amongst my peers, where people didn't feel like they were, they weren't sharing anything. Okay, once they made it using air quotes there, I felt like no one was sending the elevator back down. And I just, I'm a big student of law of attraction. And as you already know, so I just feel like, you know, it's just impacted me and just forced me to be more professional and everything that I do,

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but I love that it's forced me to be more professional. I just love that. And also, what I hear is, you know, my eyes and my ears are receiving for me, and also my students, anytime I'm out in the world, like, I'm receiving what, like, I'm not just listening as me in the room for the audition. I'm also, what is the lesson I'm also there's some, what I always find is when we take the focus off of ourselves, and it's about how we're serving, like, we suddenly can hear better, we certainly can receive better. So really, when it comes down to even in the audition room, Christine? Are there places where you know, as the booking magnet, where you come to you like, Oh, I'm a little nervous, or like, you're there are places where you feel that little that itch, that little sneaky voice that comes out at their places where you still feel that?

07:07

Oh, yes. However, you know, I like to think that I have tools. And that's, you know, and that's where I coach from. So you know, just the way you were just saying about having an audition, when I go on set, the first time I did a multi camp or Disney show, the first thing I did after I shot was come to my students like, Oh my gosh, guys, this is what I learned. Yesterday at Disney, I didn't know this, don't put your script down, never put the script down to the final, the final run through like little things that I really didn't know. So I show up in an exploratory way, like ready to be a student and a sponge. But then my students love because I come back and give them all the teeth like Oh, I didn't know that either. I'm like, Hey, I never pretend to know more than I don't. I'm like, I'm learning too. So I'm gonna learn. I'm gonna teach you as I learned. But as far as nerves, I personally don't like to even give nerves that title. I talked about that a lot of my book playing small, I turned nerves into excitement. I understand that when those feelings come up the bubbly stomach, like anxiety, however, whatever you want to call it, I understand that's happening because I care. I want to do a good job. And that is to me, but something that I teach after having horrendous auditions. Let me be clear, I mean, we've all had some bad ones. And I share many very openly to my community. But there was one in particular one horrible audition. It was many years ago. First time in LA the whole I didn't know what I didn't know what time it was for pilot, they ended up being a successful show. Don't say the name. And it was a horrible audition, I let my nerves

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take over. I let the look on a casting director space, intimidate. I let the people in the waiting room because I knew some of their names and television intimidating. And I remember leaving that audition very clear. I didn't do a good job. And I remember sobbing, sobbing in my geo prison. But I remember after the pride after the tears were over, I made a commitment to myself that I share with my students. And I say to this day, even when I have those feelings, no one, no thing, or no feeling will prevent me from telling my story. Because at the end of the day, I've been given the scripts, I've been given an opportunity. And I'm going to tell the story no matter what the heck is going on. And that has changed my life.

09:15

Wow, that is so powerful that no I love that it reminds me This is such a weird thing to be reminded of. It's like, they can't take that away from me like the song like there's no matter what they can't take that away from me is that I'm going to get to tell my story I have to tell my story to so what I also hear and that is there something in this I think speaks to the soul of the actor you were talking about sort of the soul of the artist is even though everyone's doing the same script, there is the story is yours. And I imagine that that's something you really work on with your students and the actors you work with. Can you speak to that

09:43

a little bit? Well, yeah, you know, I love to just focus on without getting deep into brand and type. We are one of a kind, unique beings never duplicated, right? So I don't care if five of us have the same audition. Each one of us is gonna put our special sprinkler Lowery's on as I like to say, last season and stuff, our own version of that, you might come with the garlic powder, he might come with the garlic salt, the lousy, no onion powder. Like, at the end of the day, it's all gonna taste good, but only you can be you, you know. And so I rest in that. And I am grateful for that. And so once you really start to understand that you can never be someone else and no one can ever be you. You showing up by the mere fact you show up, it will be different, it will be unique. So then yes, your job is yet break down your script, no your Bs, no script analysis, basic things like that. But the I think is that owning I think that's the part of that empowerment. There's so much you know, this industry, Brian is this. So many actors we are in it, because it's years and years of banging over our head of what not to do. This one says don't do this, this one says don't do that. And it leaves actors in a state of confusion. And when you really start to say, hey, you're empowered to make a choice, you're empowered, like just know, they sent the script to you, it's already going to be great, because you're going to show up as this character. And just when you were reminded of that, it just you makes you show up to the work in a different way. Like, wow, I do all kinds of mental work, they're gonna be excited to see me I visualised casting watching my tape on actors access, saying, Hey, come here, you got to do just secrecy. You know, I'd say play it, play it again. Like I go through the whole visualisation of like, they are so lucky, they get to witness my work again. I'm grateful to all him. And they get to me.

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I love the way you say that, Christine, because right now we know I just love I'm beaming right now, because I love you know, so much of auditions are now becoming on tape. And I don't think actors knew how much they loved the energy in the room until this moment when they discovered it. Because so much of us in the room was like, Well, what are they going to read after after? How am I going to take the adjustment there? And now we've been starved of that because so many actors are having to do self tapes. Now, this new way of relating to the work and I love what you just said is like, I imagine them saying come over here and watch my tape and look at this and look at Chris but Christine gave us it like that is so powerful. I think everybody got their money's worth listening to this episode. Right?

12:10

I think that is so huge. You know, and it helps you just feel like, check. book the room like booking the room, you know, as I you know, is such a it's an it's an inner game. It's an inner understanding. It's an inner feeling. You know, when you submitted a tape that was garbage, but you know, you waited to the last minute you procrastinated, you were barely up. Look, you didn't dress the part, you would be reading in the wrong tone. That's the wrong you even with the CW vibe when it's an NBC vibe. Like, if well, if you know, you know, you know that there's a standard. There's that feeling, Brian? Oh, when you send that to me, like, I don't know who they are. But if they don't take me whoever they paid better be bad, because that was amazing. Yes,

12:54

yes, totally. Yes. And what I love is you're saying you can bring that for yourself at home, regardless of someone being in the room like Now, one of the things I think is come from self tapes is without becoming perfectionist. And I wonder if you have a thought here is because you could tape something 30 times before you send it off. But like how you can now say, Oh, I'm I booked the room with that shot like that was my take? That was my take? Do you find that a lot of actors now that they have this self taped free rein, I put that in quotes up to like record a 35 times that it becomes a new challenge to let go of getting it perfect.

13:27

Yes, absolutely. And what I how I help my students around that I remind them of how being on set works. Because see the tips and like the way I teach. It's not Yes, it's for auditions. But I'm always very clear. You can use everything that I'm teaching you on set I need you to because when you're on set, depending on the show, depending on the genre, the network, the director, you may get three takes, and then they're moving on. Especially if your co star maybe one day, yes, that goes to hear for you. And somebody told me the other day, it took me five hours. I said, Ah, no, you're not ready. I can already tell you don't have a process five hours for what? Nobody should have been five hours. Now

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once. So you got to get back together. So give us I always tell actors, give yourself a cap. Give yourself three take max. And from those three takes, you should have it. And if you don't, if you repeatedly do not, you know, part of your process is not it's not on par.

14:27

I love what you're saying. Because what I'm hearing you say is your processes leading up to flicking the camera on like your processes. And then you're doing so when you turn the camera on and you're recording you've you've done all the work you're going to now it's time to fly. Let's fly now.

14:38

Yeah. And that's helpful because listen, if you're an actor and you took five hours, or you did 40 takes, and I'm not trying to be funny, like I hear these stories. If you did that, then you happen to book that role. Your competency is really going to be shaky when you get to set and they say Hey Brian, we're ready for you on set. Alright, let's look at rehearsal. Okay, great. Great, right. Do it one time. all right now let's do it for marks. Okay, let's shoot. And if you in your head, you're used to your process because you're you're just solidifying your process every audition. So that's why I love self taping because I'm getting better every take every tape. But if you have it in your head, it takes me 40 takes, you're not going to be happy on set, you're not going to feel like you got it. You're going to panic when that time and it's going to do that, why they're going to do that mid shot. And they're going to do that close up. And if you don't feel confident and secure in your process, it's going to show in your eyes and like I always say the camera is a lie detector in the eyes of allies. And so we will all see and then you'd like well, I must think you could you were rich.

15:40

Oh, that cut that hurt. And I think it's deep. And it's so good. Because what I hear you saying is yes, I'm preparing for the audition, but I'm really preparing for who I'm going to be on set that day. Yes, that's why I'm preparing for three takes I'm preparing for this is on the studio lot. This is me on set that I'm not preparing for my audition because I need to put in a perfect self thing to get the job is so different than how you're going to show up to set. And so I just love that. That's how you're preparing mindset wise. So wait, there was a part of your story that really captivated me, which is I came to LA I didn't know what that guy was doing. And I went back to New York so tail between your legs.

16:11

I went back to Atlanta, I went back to Claire's basement. Hello. Oh, okay. Broadway, The Lion King for five years. Right? And I was in LA in 2000. I left the Vegas company drove on New Year's Eve night rented a room from a sweet Jewish lady named Debbie. We're still friends. And I was just here. Like, Hello, I'm talented. I have Broadway credits gotten. I did a couple of films. Not enough. Not enough. I was on the wait and hope plan. We know that plan doesn't work. Yeah, well, yes, I pack things up. Because of my state savings started to dwindle, I was like, it was time for me to get a jlb again. And I

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was like I didn't come all the way up here to get to just go back to work and still not have time to to audition. So I was like, You know what, it's all good. I knew. And this is why I'm very transparent why people connect with me so much because they can see themselves in my story. I knew that I was being broken down. And I also knew I was confident I was going to be built back up. But it's just like a building. Before you build a new building, that first building needs to be demolished and cleared away. So we can start building a new foundation, fresh foundation. So I moved back to Atlanta to my mother's basement, grateful that I even have a place to go. Right. And I paid her some money. It wasn't like he was kicking around. But it was it was dark. And you know, my boyfriend at the time I moved back and broke up because the man I married is not who I was dating at the time. And I just went deep, deep deep into personal development. And that's one of the biggest things I pass on to anybody. Get to know yourself. Get to know yourself work on your mindset. Every single day, I did that I went back to working my old job at a nonprofit that I would talk about a lot. And I just studied I got a private coach, I took a group Meisner class, I just was like, okay, there's clearly a disconnect between what I did on Broadway. And what is happening on this screen. The notes I keep saying getting Are you too big. I'm like, okay, that's not clear. Somebody break it down. And so I just started to study TV, Brian, I study TV, like it was my day job. And my night job. I studied every network I studied to tone, the pace in which people talk, then I would study film based on directors. And I was like, Okay, if I'm gonna do this, I'm gonna study it. And that's what I did. And then I started to book book, book book book, right can help it. And then I realised, Okay, I'm ready for more. I ended up getting married fast forward, and I ended up I said, Okay, once I convinced my husband, I was like, my manager, I looked as a series regular in 2006 15, for ABC, a single cam comedy, you know, and the show didn't get picked up, but that my team was like, sure, you don't want to come back, we think you might be ready. And I was like, yeah, that was grateful for the work in Atlanta for anybody in Atlanta listening. Yes, there's work there. But I knew I wanted to be the star of the show. And I knew there weren't enough opportunities to be the number one or even the current guest star or, and get paid what I was wearing in that market. And so here I am, Christine,

19:10

there's so much in that story that I love. And just I know that when that dark night of the soul of like, I gotta pick myself up here, I'm being broken down, and I need to almost see you saying, and I leaned into, I need to break down so I can put it back together. Like I need to demolish this build that I need to be willing to say humble myself to this craft that I know some part I don't know, because it's not landing the way that I wanted to in the room, right? The part that I can imagine all your student gets excited about is this competence around. This is what I want. And I knew that if I was going to do it, this is where it had to be, or this is where it had to go. And that term, that decisiveness that you're kind of describing, when you talk about this with your students, how do you how do you help them get to that place? Can you give us a little insight?

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Yeah, absolutely. You know, I just always reverse engineer I'm really great at planning. Right? I'm the person you want. Like, I just took a vacation. I'm the one you want. Making the making the plan, right? Because in the today I asked people, what do you want? And you know, it's the hardest question to ask anybody. What do you want that done? Not just what do you think you can have? What do you want, and start to really get clear on that, because I've talked to people who live in a small town here, a small town, they are even a big city, but they're not happy or satisfied, like aspects of what you want live your life by design. And when you're clear on the what, then we can reverse engineer the house. And that might mean it's going to take a year of planning and saving, that's okay. Because at least you're clear. It might be, hey, I want to get this, I want to stack this many credits before I do this next thing, fine. But at least we're clear on the what. And what stops people is they don't know the half, I say show it with full expectation that you will get what you desire, which is why I encourage people to do personal development, study the law of attraction, understand that you can create this life, and it doesn't have to follow anybody's formula, you know, that. Just because something happened one way for one person doesn't mean is going to happen that way for you. So I really just helped people really get clear on the vision of what they want their life to look like. And then from there, craft a plan to get there. And then be real. I say, look, you know, a lot of clients in Dallas, like in Texas, and like I said, I'm not getting enough auditions. I'm like, well, the work a favour. We can't make work come out of nowhere. But we got to be realistic also. So you can either decide that, hey, my quality of life is more important. And I love it here in Dallas. I'm using Dallas as one example insert your city or country here. And that's okay, if that's what you choose and make sure that is what you're choosing. And understand that if you're choosing this as a quality of life, then you understand that you accept that that may come with less opportunities on a larger scale. You're okay with doing some commercials, some indie products and some short films. But if you're not, then I got you got to get clear on what you really do want. And I don't like to be unfair to people like that's just it is what it is.

21:52

Well, yeah, cuz otherwise, you can see that actor spinning and saying I should have more opportunity in this market. It's something that I'm doing, and I'm doing it wrong. And now let's face facts here, Dallas is not the mega market that LA or New York is in or Atlanta, so we just have to be a little more gentle with ourselves. And if that's what you want to make a plan. I love that the way that you say this is like, I love that it is like you said the hardest question to ask is and I think that is such a permission. Yes. That you give people by asking the question that way. So Okay, with that Martin TV shows we did Broadway. So tell me can you tell us a horror story? No, you give us that that that audition horror story? What what's what's the time when you were like, Oh, no, no, no, no, like, and let me give me more specifics. A job when you wish you hadn't take it.

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I got that for you. MacGyver, CBS no shade to the show. And I share this, this video is still on my YouTube channel. And it's like the worst audition I ever had or something like that. Right before we moved to LA. In 2017. I was still working. My day job. I worked my day job until it was time to go. Because I needed them when I was working my day job. And I was in the process of having garage sales every weekend packing, planning, figuring out where I'm gonna live in LA. Like all that stuff. My husband knows nobody in LA, I'm dragging him along. It's just a lot of pressure you can imagine. And I ended up booking MacGyver. Now, in hindsight, I understand now that I was just stressed out from all the responsibility and change in the moment. The question, I was like, What the hell's wrong with me? I booked MacGyver. And the way the scene was, I was just very, like official Africa, even what the title was, was one of those things where, you know, government, people are talking to each other at a screen, you know, from one place to the other. And what I didn't know, because I didn't get a book for the audition. I just, you know, type my lines out, read them like, Okay, let me just do this audition really quick and be done. I book it, they needed me to tape as soon as possible. I get to sit and realise I wasn't a book. all happened so quickly. I wasn't a book. When I arrived to my trailer, I wasn't a book in the makeup chair. And next, you know, they're calling me to sit and I'm still not book and I'm starting to get nervous and like, get in my head. Now, I've been doing this a long time. And I booked many jobs before that, but something about this day, the words would not stick. And they came time to film. And I thought the scene was me talking to three other people. I thought we were like, in my head. I thought we were all going to be talking to each other and they were like, no, they bring me to one area of the soundstage and it's just one camera in my face. Like in me doing a whole monologue to the camera. I think time and time and take and take again and then I got my head with each one started thinking about how many people were on set watching me fail like flounder. And then, you know and the director, God bless his director was so sweet. He came up to me He's like, Look, basically when I opened my mouth when I got aligned, right, he was great. And he finally said, Look, we're just going to piece this together. Just hang He was so generous. But when I tell you it's that moment where you can tell everyone can see the tear starting to well up and like you can't cry and made it ended up. I can't even say the word. The story is so rough. I got through it line by line. Literally, it was the worst day I've ever had on set to this day. It never happened again. And then when you watch those of you who are curious if you go to my website, Christine Horn, calm on the My main homepage, I have this clip, and you would never know. I got so many compliments after I was done. Oh my god, you remind me Viola Davis. Oh, that was powerful. That was so amazing. You've got you've so captivating. And I'm like, Yeah, you're Adela just trying to make me not feel bad. But it ended up looking again, when you see the final clip. You would never know this. But it was the worst day. And then after I talked to my mom and cried husband, people friends reminded me Christine of a lot going on, like I was moving like in two days. So I was just really stressed. Which brings me to why I speak to that part of us as artists. When you feel like you have a bad audition, or you feel like you've tank the room, or whatever the phrases are we want to use I always ask, I say what were you going through that day? Before you say what's wrong with me and question your talent, your worthiness and she just quit? Check in? What happened today? What was going on with me today? and nine times out of 10? You were verse that whole day. And you're right

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there. Right, that was the moment. So I understand. It was because I was stressed. grateful for that director. They didn't cut me It came out great. That's one of my worst stories. today.

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What and so what I love about it is you learn things from it, you kind of gave us a great shape for us for what we would want to take, right? So when you have them you say reverse engineer, like go back and look and see, you know, went wrong on that day or whatever. Are there ways that you think about actors preparing on the day of auditions that have to do with? We can't have a perfect life on that day. But when you're talking about the audition day, are there certain things that you always share? Like, here's some go to as an audition day that you're really set you up so that that day you can be who you want to be in the room? Is there anything you would share about that?

27:07

Oh, absolutely. I would also add on the day of audition, or on the day of shooting, I have what I call my get books playlist. And I have multiple playlists based on the kind of character I may be portraying that day. So this is kind of a fear sexy character I have fierce confident sexy music like Beyonce is of course on all playlists in some way, right. But there's a playlist for that if the character requires something that's a bit more sombre, and sad, I have a playlist for that. So that's the main thing I just get in the zone, the headspace I need to be in for the day, like you said, You can't start you may not necessarily be able to start with yoga, meditate and have your tea and you know, do all the things if you do have the time, then do it. But if you don't have at least a succinct process, and for me, music guides me very much so. And that's what I focused on. And I personally, if I'm able to have the leisure of the time, I like to prep like prep the clothes the night before, right? For my ladies who can relate prep your wigs and I before I have all the things out so that if you know that getting ready takes a little longer. And that's the thing that stresses you out, like know what your stressors are, you know, try to, you know, prep for those as much as possible. But for me, the biggest thing is music. And always tell yourself, you have to be on set, or at the audition spot 30 minutes early that you have to do not play the late game, being late is an unnecessary stress. If you're causing yourself, I don't care where you live is a joke with my husband, especially in LA, you know, like, Oh, it's five miles away, that'll be 42 minutes. He's like, Okay, let me just prepare to be, you know, I just prepared to be early, I rather be sitting in the parking lot at Basecamp or sitting in the parking lot or my spot for an audition 30 minutes early than to be rushing in the room. Because then you bring all that rushed frazzled energy into the room.

28:55

And I love the way you say this. Because the way you're talking about this is an element of self care. It's no the places where you get stressed and take care of them in advance or have a plan for them in advance. Because if you know, as you're walking out the door, you're always stressed about grabbing that coffee, get the cup out beforehand or whatever, like start like and this is all the way it's like

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parenting your creative self or parent to your artists so that you can have a day that you want to have. And like you said, it's this privilege to be able to tell the story that you want to tell. So why wouldn't you give yourself the gift of feeling the best you can on the day. But there's this other side of this, Christine that I want to ever talk about where it's like, the audition becomes an event. And so it's so big that there's so much energy put around it that it almost like does the like you've gone past the mark of helping yourself ever talk about that?

29:40

Yeah, I think in general, I'm always like, Don't make them so precious. That's how you know sometimes some of my students will say, Okay, I'm getting the CO stars but how do you prep with the guest star, like the same? What about McGregor where it was like 12 pages, the same? Like it's the same and the more you remind yourself two pages 10 pages. is the same, that's when they stopped becoming so precious. Number one that's just a period and a mindset hack on the right word, this is what I do. It goes back to what I imagined, I visualised beforehand. I imagined that when I walk in the room, in really your castles, like oh, my gosh, she's here. I hope she's alone, because I just we've seen so many people, she needs to be it. The way that I envisioned casting rooting for me, is ridiculous.

30:27

Oh, Christine, I just love it. Can I just picture the people, like, you know, when you go to see a play, or Beyonce concert, and it goes dark before it starts, it's like, that's what you Brent, you're like, in that room? For me. That's what's gonna happen when they open that self tape. And you're the part of it That's so crazy. This is an adult right now. Like, I have all those feelings inside, because I just picture that it is such a gift to give someone that feeling to give them the benefit of that to believe that you can offer that feeling and how much freer does that make you feel like that like that, like intake of breath? Right? It's such a gift.

30:57

I love that analogy. Just because I you know, come from the theatre, I know better excitement when those lights go out. And that curtains about to rise. Right? So yeah, that's the inner work that I do. So if I'm doing all of that, I don't have time. I tell people, you know, use your imagination as a tool, not as a weapon. Our jobs use our imagination for our work. But instead too many times. We're using it to imagine the worst case scenario. And it goes back to the question I asked earlier. Is that what you want? Do you want a trip? Do you want to forget your words? No. Well, what do you want? Well, I want to do the job. Okay. Well, how would you do that? Why would that be so for you? Well, because I'm going to prep, I'm going to be ready, I'm going to feel confident, okay, great. Just keep focusing on what you want, what you want, what you want. And only put that out there. And I know it can be a tug of war. But you go into this battle, knowing it's a tug of war, and be determined to win, win on the side of what's positive and what feels good. Because that's obviously doesn't feel good to think those thoughts about you messing up and taking no, lean toward what feels good. It's like plants, plants always lean toward

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the light, be that mean, just go to our what feels good. And when you show up to an audition on set with that kind of energy. So that's why people like Gosh, Christine, there's such a light about you. I'm like, I know. I work on this like every day, you know what I mean? Like for myself? So I'm not surprised that you feel it.

32:24

Yeah, I love that. And I love what you just said also, an actor's job is to or any creative job is to hone their imagination. So why would you pull out your best, most beautiful tool and start to use it against yourself and start to use it to go the other direction. And I always think about this and I have this definition of fantasising versus imagining and fantasising being what's the paycheck? Am I going to get to match with Brad Pitt? Who else is going to be on set with me? And what about when the car picks me up? I can't wait to wear those clothes, which is different than what I imagined this character like the clothes are going to feel like on this character and what I think her hair is like and that it's in it's in the craft as opposed to in the wind I put in quotes are almost like the dirty version of the wind. Does that resonate for you? And the kind of way you talk about this?

33:09

Well for me, because I'm here for craft. I've been doing this for me. I've been doing this since I was a kid and they say what do you want to be when you grow up a firefighter astronaut. I was like singer, actor dancer. I knew since I was very, very, very young. So I did it for free for many years I used to perform here in Los Angeles at the 99 seat theatres post Lion King for \$11. A show. Like I love this thing. So everything else is bonus. Yes, I love my trailer. I love getting picked up. But I love this work. I love this work, and I will do it. I'll be like Cicely Tyson up here. And when I go on the ground, that's when it's gonna be over. Oh, yes. So Christine,

33:51

I know that tonnes of people listening are going to be like, Where can I get some more? And you have this really incredible thing coming up. Can you tell us all about it and how we can get involved in I'll make sure of course, I'll link to it in the show notes. But can you just tell us all about it so we can all learn more and learn more. We just want to suckle at the teat of Christine's magnificence.

34:12

First and foremost, and I thank you for that. Well, first and foremost, if you just want to connect with me, my wonderful community is called Hollywood bound actors. We have an amazing free Facebook group. So nothing else come join us there. It's always a party there. And I'm always going live and sharing great information. But the big thing that I have coming up that I'm really excited about his booking magnet live, and that is happening on Saturday, August 28 2021. From 8am to 6pm. Pacific Standard Time. No matter what country you're in what time zone you're in all registrants get access to the replay. And you can just watch it it's going to be a full day Brian of panels and workshops everything from

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improv visual brand experts. We have a casting director panel with casting directors from some of the top pitch shows out here that on network television right now. I also thought it was important that actors, especially, depending on where you are in your career beginner or super advanced that you hear from working actors, and not just in LA, but in New York, and Atlanta, and hear what they think it takes to be a booking magnet. Our goal during this whole workshop in this, this panel is for you to leave feeling empowered, and energised. So if you want to learn what it takes to book more roles in film and TV, if you want to boost your confidence, like we've been talking about your virtual auditions and your self tape auditions, you're going to love this, because I'm going to do a whole afternoon on how to book more TV, you know, that's my sweet spot, Brian, right and how to sustain a successful career. You know, some people who were on the panel have been on shows for eight years, some would do a bunch of guest star, some do a lot of CO stars commercials, you know how to show up to being a booking magnet is not just about not just about the number of things that you book, but it really is a mindset. And so it's not just oh, here's this ring light evening, this backdrop, like yes, that's important. But I want to get to the root of the things even when I talk to the casting directors on the panel, we're going to get pretty deep about what they feel what they see. So I have all these made up stories in my head about how they feel about me. But I'm curious to know and pick their brain about what they think makes an actor standout beyond just what your brand and your type is like, what is it that working successful actors really bring to the table. So I'm super excited about it. It's such a nominal fee, it's going to be a great event. I'm so excited about it.

36:26

And it's all day. And what I love is Christine, what I know that we can trust is that you're not going to settle for the light answer because Christine gets to the heart of things. And so that's why I think this panel the entire day will be like yeah, and also let's make sure we have wonder there's gonna be so many incredible takeaways just because of who you are, that you would never want anyone to attend not to have all that good, juicy stuff. So I can only and I love that it's in one day, like, can you give it to me all on one day? You can awesome. I'm there like, please, right, Brian,

36:53

I'm not a fan of breadcrumbs. And that's what I always tell my clients, like, people come to me and they take my course and they're like, Wow, you really just laid it all out. And I'm like, yeah, I'm not here for you to sign up for one on one and then class to a one new class three, a one. Here it is digested, digested at your pace. But here it is. I want you to take it and go forth. And then you might study with another coach or another class you should, learning never stops. But you know, everyone who I've invited, I was invited for a very specific reason. And I believe the more actors can be empowered in their work, the more they can stand in confidence and stop searching for external validation for every audition that you have. Because when you're uploading auditions, and you're still questioning, and wishing someone could just look at it to say that was good. You have to have an internal knowing you

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do. And that's my mission. So I hope you will join me if this resonates with you join me because it's going to be a an amazing day. And it's just the beginning. I've been doing live events for the past several years. The pandemic caused us for 2020 so we're gearing backups. We're gonna we're putting our foot in the water with this virtual interactive event because it will be interactive. And so yeah, that's what's That's

38:09

awesome. Christine, I'm so grateful for I mean, even today, I feel like we got such a masterclass and kind of a mindset. And so I just appreciate that there's a place for us to go deeper with it. And I'm so grateful to you for spending this time with me because you're a busy lady helps a lot of people. And this was such a gift for me and for this audience. And you've got and I want to just say from the bottom of my heart, I learned some really beautiful new language to talk to people that I work with. And it really I think helps to have someone who does the vibes that you're on that I'm on and to have language I think is so much of what an actor's processing is how to think about things and sometimes like you said those thoughts or those bumper some of the cars I'm like bumper sticker thoughts sometimes you need a bumper sticker thought to grab on to to get yourself out of the hole or to stop the car that's driving towards crazy town. And just that you had some beautiful moments of that and and so I'm just so great that we are with a capture that and spend the time together. So thank you so much for being with me today.

39:03

I'm so happy and we share a lot of same clients, you know, like oh my god, Brian, is awesome, right. And I think what we're offering this community is a gift and I'm grateful for it and I'm so glad we're connected and and the more people we can help, the better. You heard it. Preach. Thank you.