

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

00:00:00

All right everybody I am so glad to have John Rosenfeld here today John do you know that we've known each other since 2010 April April of 2010 I did the math so John Rosenfeld as you guys heard..

00:11.59

John Rosenfeld
Since 2010 yes

00:19.83

BRIAN

I think one of the best acting teachers out there and I know his work intimately and I know the actors that work with him and all that he's created so without me telling too much about it. John can you tell a little bit of the story of your studio so people get a better understanding in case they've never heard your name before.

00:33.84

John Rosenfeld

Ah wow you mean like the genesis of the studio. Well you know I yeah I taught my first class in 9094 while I was in grad school. Ah you know then again acted and then I started teaching in la at another studio in about.

00:36.38

BRIAN

Um, sure Yeah, the genesis. Yeah.

00:51.89

John Rosenfeld

2002 and then ah you know basically I initially started teaching because ah you know it was a great way. I loved teaching I Just loved coaching. It helped my acting and it was a great way to supplement my income ah during the waiting. As we you know you all know like how do you deal with the waiting in between jobs in between auditions and that's what I did and and it was very fulfilling and then ah when I started ah the studio Ah, in 2010 you know I really anticipated it just. Being a couple of classes and you know because when you're teaching you you truly have no idea how many people you touched or you know what kind of ah ah energy was you know sent through the universe and then ah when I did start it. All of a sudden a lot of people started reaching out and then it just became this. Ah, it felt like this enormous amazing opportunity to kind of to create something that was a reflection of a world that I would have wanted to exist in coming up and I always. Ah. I Never felt I had ever been in that perfect environment that I felt was ah really in service to my Needs. So I wanted to create a place that was a reflection of what I would have wanted.

02:06.50

BRIAN

Ah. Yeah, and if I can say like um of an observer on the outside is the amount of care that you take even with what class does an actor get placed into now so you started off with what was like 3 or 4 classes in the very or 2 or 3 and then now it's how many classes is it like 16.

02:24.54

John Rosenfeld

Oh god ah I mean between all of them. Ah between that and actress salon and all that I'd say it's 20 some classes. Yeah.

02:34.60

BRIAN

Oh my god wow and you have these wonderful ah disciples I would or like not decide whatever like coaches that really understand your methodology who can share it with other people and one of the things that I notice is they all carry that same heart that same heart of what you just said is that where you would have liked to have landed. You create an environment where like this is not. You know so many people hear horror stories about being with an acting teacher who is not kind to them or isn't creating an environment where they can flourish or become be more of themselves and I find that whenever I talk to any actors come to the background of your studio. They have that inside them. So if you were able to like describe a little bit about. The methodology or like where the you know if the John Rosenfeld method right? if there was going to be a book. What would you? How would you describe that or what would you say it's based around or.

03:24.12

John Rosenfeld

Ah, you know you were part of the original. Ah ah slogan that we came up with which was ah you know, ah cultivate the constitution of a happy working actor and you know I think that umbrella.

03:37.45

BRIAN

Yeah, yeah.

03:41.52

John Rosenfeld

Is rather large because it covers a lot of different ideas. Um, you know you when you talk about ah the teachers that work with me who I consider you know they're partners. Ah there I've known most of them a minimum of 10 years and you know. And they came they became teachers because they demonstrated exactly what you want to see a true ah a really connected head and heart. Um, a. I felt and just incredibly smart. A comprehensive understanding of what the obstacles are to being good.

04:19.43

BRIAN

But I love the way to say what are the obstacles to being good because I think that really connects to cultivating the constitution of a happy working act because I think we think of constitution a lot of times people think of a mission of an acting studio as just book jobs and just nail the audition and what those languages are not the languages or that the constitution is like. How are you taking care of yourself. What's going on in your mind and your heart like that piece of it seems like such an integral part of where your studio I think makes a difference compared to others.

04:45.22

John Rosenfeld

Well I just don't see how you ever can be a really good actor if you don't really understand yourself and I think that sometimes people when I went to grad school. There was no discussion of self or the way you process information. It was just follow these rules and be good.

05:04.45

John Rosenfeld

But then if you're not processing that through your own like obstacles and your own awareness of self then you just keep on getting surprised when things aren't working rather than getting really curious about each wall that you're hitting.

05:13.49

BRIAN

Say all that again I need just say that again say that again because wait here's what I went right? was like well John then how come you came out and you know what you were doing because you were booking and you figured things out. Do you think that like having a background of self-growth or self-awareness as a youngster and going to college then or going to your grad school like. You are bringing that so you were interpreting the lessons you were getting differently.

05:31.40

John Rosenfeld

I love that's a great question I will say that it was accidental what happened to me when I was in my first year of graduate school I had an amazing teacher named Nancy Lane who after a month of class looked at me. She pulled me aside and said. I need you go see a therapist and I went what why it felt like an indictment of of. Yeah, even though my mom is a therapist and my stepfather to see stepfather. They're all therapist but it felt like an attack and I and I wanted her to explain why and she wouldn't tell me she.

05:51.84

BRIAN

Ah, of course you're in trouble go to the Principal's office right?.

06:07.98

John Rosenfeld

Which was I think great because she she she didn't feel like she needed to justify it. She's like I have a really good eye I know what you need and it's not like she was saying to do anything that was unhealthy. She wasn't telling me to go smoke crack. She was just saying go to a therapist.

06:10.73

BRIAN

Um, right?

06:25.52

John Rosenfeld

And then I just went to this therapist and after one day I had all these discoveries and I went to class that afternoon and I did really good work for the first time like since I had arrived and my teacher ah asked me what did you do like? What did you do that I taught you in this last month that suddenly made sense and my secret was nothing but that I had just gone to therapy and it just allowed me to be present and and it it took away something that I was bringing that I was um, projecting onto this class and. That became a thing I didn't even tell my teacher was my secret little thing of being like I'm just going to keep on going to therapy and then go into class and I found that the 2 things were going hand in hand and so I had to go outside of graduate school to get that supplementary work and now what.

07:19.79

John Rosenfeld

I brought in is um, get you know the idea of if you're as an actor worse is about empathy, right? at the end of the day. It's about empathy. How can I put my feet in the shoes of another of another human being and then. But in order to do that. You obviously have to know what shoes you're standing on standing in and then also thinking about it to have that empathy. You start to know where those parts of you exist. It's not going outside of yourself and you know what I mean it's actually finding where that person exists within you look if we had.

07:47.68

BRIAN

Yeah, yeah.

07:55.44

John Rosenfeld

If more people had empathy. You know everybody took a good acting class I don't think the world would be the way it is right now. A good acting class. Yeah, but I I will say I think there are certain people where it's like they're like look I just want to come into class and I just want to do the work I don't want to like I don't want to be so psychological I don't want this to be therapy.

BRIAN

A good acting class. We got to make sure.

08:15.27

John Rosenfeld

I don't want it to be therapy either I want it to be let's fit all acting classes is let's figure out what are the obstacles between you getting where you want to go and I think that you can feel Brian you know what I'm talking about when someone.

08:15.71

BRIAN

Right.

08:33.13

John Rosenfeld

Walks into a room and they're they've done the work they're prepared. They're really with you. They're not. They're not apologizing they they know what story they're telling you feel that there's an expertise that there's a sophisticated and comprehensive understanding of themselves and their process.

08:36.88

BRIAN

Just assist.

08:49.83

BRIAN

Right? yeah.

08:52.65

John Rosenfeld

But then you can also tell 1 person who just has a has a good take in them versus someone who's actually having a really strong point of view in a story. They're really excited to tell.

09:01.66

BRIAN

Yeah, and when you say that John what I just connect to is the difference between playing at something in the difference between creating art because you just described is you're in the art. You know you're bringing it and there's playing at something like and I think there's a this is kind of daring to say there's some actors might play at being a good actor. I'm gonna stay in this little corner because this is a little safer than looking at that thing I can't do or when you're in a class and you see someone an actor is really struggling right? What where do you go? I'm not an acting teacher. You know when I'm coaching someone I know where to go and you're act and

you like they're really struggling with this. Where's like what goes on inside that brain that you like. You can figure out like I even know I'm not giving you a great example I'll give you really broad strokes here but can you tell like maybe a story of someone that you saw really you know hitting a wall and what what how you feel like you helped.

09:52.94

John Rosenfeld

I can say that every single one of my teachers who every teacher who's become a teacher has gone through exact that where they are so frustrated that they're not seeing it.

10:05.10

BRIAN

Next.

10:09.95

John Rosenfeld

That they're like how do you know this or like why I mean I think there's so many different types of examples of what you're saying and to to them who I see all this talent and all this hunger I'll I'll just say just keep showing up. You'll.

10:16.90

BRIAN

Yeah.

10:27.60

John Rosenfeld

You'll figure it out because I think it's the willingness to tolerate confusion and I think you know and you've heard me say this like you're only willing to be really confused or bad at something if you love it.

10:38.62

BRIAN

Yes, you have to love something that badly. Yeah.

10:42.16

John Rosenfeld

You have to love it that badly because you like you know I mean we get good at things that we should never be good at because we just spend so much time at it you know, but I think you know with but what I what I what I respected about all my teachers was.

10:52.25

BRIAN

Um, yeah.

11:00.96

John Rosenfeld

They did have a fundamental belief that they should understand this stuff and that they should become experts at telling these stories and I think you need to have that fundamental belief but then also have perspective on hitting the wall but then at the same time Sometimes you'll out. You'll have an.

11:08.43

BRIAN

Yeah.

11:19.58

John Rosenfeld

An actor who um like I'm thinking of 1 right now who just is so programmed to want to get it right? and so and the bear.

11:28.28

BRIAN

No one listening to this podcast will ever see themselves in that description at all. No one. What are you talking about? of course. Yeah.

11:36.20

John Rosenfeld

And so they're so ah, they get so cerebral and you know and then it's about trying to first help them try to help them understand where like from a you know? ah. You know a family of origin place. How is How is this developed. Let's like take a real good inventory that this is not don't be shocked that this is happening because I because I think sometimes we get shocked by things that have been happening for years and now you're just suddenly seeing evidence of it or it's being pointed out and it can feel. Ah.

12:08.33

BRIAN

Ah, yes.

12:16.11

John Rosenfeld

Shameful when it should not. It's actually a thing I feel like everybody's habits what we have to recognize. They've also served them in a great way. But then eventually it ceases to serve.

12:19.76

BRIAN

Um, yeah, Well Also don't say do actors ever get pissed off like why is this showing up here in acting class like is there ever like a disjunct between I. Yeah I know that about myself but this is acting class like that's not for here like we don't need to talk about. Do you ever have that kind of pushback or that kind of like um lack of desire to look at it or or force like no way that can't be about me that can't be what's happening right here like just a full.

12:44.28

John Rosenfeld

Yes.

12:51.82

BRIAN

Nope That's not what's happening like when that happened I'm I I'm giving you really tough questions here're done. So thanks for saying it.

12:53.60

John Rosenfeld

no no I think that's good I had a recent thing of that where they just you know that that's not what they wanted class to be and then but here's here's the problem I had 1 actor recently. Ah confide to me. Ah you know privately. Ah. About feeling. You know, not adequate like when working on a scene and like in a middle class and then I tried to address ah with with them. Um I go you should bring that up in the moment.

13:32.20

John Rosenfeld

And I go that should be like if in order to be moment to moment in a scene we have to be moment to moment with what's happening in our experience and then they said I would never do that I would never bring that up and I go well then but the problem is that when I address it. You go you just go I'm fine I'm fine but then everybody in the room can see. You're not fine and so then it's just trying to avoid to ignore the elephant in the room and then because you're just so in a place of trying to Suppress. You're not able to.

14:01.89

BRIAN

Yeah.

14:08.69

John Rosenfeld

Be present in the scene so it just becomes this domino effect.

14:11.59

BRIAN

And you have multiple bad acting classes where you hate yourself every day like I'm not good enough and you're not and it's It's this little bridge to go across or this connection point.

14:18.84

John Rosenfeld

but but I think it speaks to something you said Brian like what's the philosophy like the philosophy is look every acting methodology I believe in I just think too often. What happens is we just have to remember that every acting methodology is a product. Product of what that teacher needed to learn or with that that that that was for that particular teacher. Whether it's Stanislowsky or meiser or strasburg or you know I mean all of these people this worked for them and it worked for their brain and they're all valid.

14:45.64

BRIAN

Aha.

14:54.85

John Rosenfeld

Just think now having but I think too often. What happens is it's like you Brian suddenly like taking on a particular you know nutrition plan that really doesn't work for your body but you're like but it worked for Brad Pitt you're like well yeah.

15:01.55

BRIAN

Ah I should keep doing it. They be yeah, let me just keep doing it and trying all the different ways and making it about there's something wrong with me. There's not wrong with this and I could see it. Yeah yeah.

15:12.20

John Rosenfeld

As you're getting hives or you're feeling tired or you're feeling fatigued and I think too often. We're fake actors are treating acting like academia and it's about like executing the methodology rather than just becoming an expert in the way that you're functioning and having a myriad of tools.

15:29.46

BRIAN

Um, yeah, right.

15:31.62

John Rosenfeld

That are available to you and I think that means being a then you really have to allow yourself confusion is you have to you have to allow to yourself to be like I don't know what this is let's try a few different things that will actually trick my body into ah into being present within these circumstances.

15:35.70

BRIAN

Right? Yeah what? if.

15:48.38

BRIAN

Yeah, what you just said just reminds me of how you know, ah you got to have a few bad acting Classes. You can't come to acting class every time be like I knocked out of the park I knocked out of the park and I go like okay well maybe that's not the class view anymore like there's got to be space for like dang I didn't confusion is a part of the. The journey. The diffusion doesn't have to be painful. But I think the confusion can be there. Do would you agree with that.

16:12.52

John Rosenfeld

Um, if you're not having a bad acting class ever then I'm doing something wrong I mean like you're no.

16:18.67

BRIAN

Ah, and also wait full disclosure. We're not saying these to be painful or needs to meet you leave to leave crying I'm just saying like you should I think there's you like damn that was I couldn't figure that out tonight. There's got that has to happen once in a while.

16:29.70

John Rosenfeld

All I'll ever say is like we have we've had that so big different classes. We're just like and I just try to get them to get excited I go guys. This is great. We just uncovered material. That's really challenging for you which means we get to focus on this material. We get to dig in. We get to problem solve and that speaks up. Do you remember.

16:40.57

BRIAN

Oh.

16:49.39

John Rosenfeld

Um, ah we had an actress in the studio Elizabeth who came to the studio and's like I want to quit acting I want to quit. Do you remember that she was scares I just want to quit acting but you could tell that she didn't really that was it.

16:54.33

BRIAN

Ah, okay I don't know if keep going I'll probably well. But why was she there. That's so why did she show off I'm coming in to let you know I'm good to today. Ah.

17:13.36

John Rosenfeld

That's a really good point I I think because she ah clearly had a um, just a bad relationship with acting and what it was making her feel so sometimes that's what people do like fuck acting where you're really just saying fuck the way it makes me feel.

17:17.81

BRIAN

Okay, oh no. Right? Yeah, oh that Really cuts. That's really good one to hear. Yeah.

17:29.39

John Rosenfeld

You know, um and I just saw her and she really talented. She was not doing the scene she brought in very well just because she was bringing in all this animus about just being there acting and all I said to her is I go listen you may quit acting.

17:42.36

BRIAN

Right.

17:49.31

John Rosenfeld

I go I don't believe you really want to so let's why don't we just heal your relationship with these last few auditions that you've said were so tortuous and I say let's bring them all back. Bring them to me. Let's.

18:07.17

John Rosenfeld

Let's make them good experiences rather than bad experiences so she brought in the last 3 auditions that she said 1 terribly and with each one within half an hour we made them great and she's like ah.

18:07.83

BRIAN

Yeah.

18:16.20

BRIAN

Um, I mean that was terrible. The first time like did she actually bomb. Those first did she actually done a crap job.

18:21.17

John Rosenfeld

It wasn't crap. It just wasn't the story that was written and she didn't know how what her point of view was really it was just it was fine. It was just a little it. It would never have gotten to the park and it was just a little vanilla.

18:34.77

BRIAN

Got it. Yeah yeah, okay.

18:38.57

John Rosenfeld

And there were parts that were actually really good for her and then within half an hour we made each audition pop. It was great and she got very excited and even though and she just suddenly became like and she was you know she was as I'd say in her ah early to mid 30 s but she just became this joyous.

18:55.20

BRIAN

Oh my God Of course.

18:56.36

John Rosenfeld

Teenager and then she booked a series on her next legitimate audition and and I think that just goes to show you that like this is not your brain is not something that can just be like bypass or ignored and that's why we say cultivate the constitution of a happy working actor Like. We got to figure out what our obstacles are for happiness if anything because we can just feel that person who's coming into the room even when it comes to a self tape. You know, Okay, please.

19:21.51

BRIAN

Wait. Let's talk about self tapes so we haven't had a big we you and I haven't had a big conversation about self tapes. So The world's I mean there were self tapes for a while and now it is the way it is Dereur. It's what's happening. What's the big.. What do you notice? What's the biggest thing you notice actors doing that is like. Don't or like what are you seeing that's working Well what can you share.

19:41.53

John Rosenfeld

Um, one of my clients is a writer on a Nbc show and and she's been in class and she actually texted me in the middle of of class. Ah well she she texted me and said by the way I've been watching. A lot of tapes this week and let me just tell you the actors were considering their tapes. They're really like they're going all out the ones we like they're going. They're bringing it. Good lighting. Good. You know you know they know what they're doing they figured out their tech.

20:07.16

BRIAN

Ah, ah.

20:19.30

John Rosenfeld

And they're they're I think we're living in a day and age where you're heres remember when you got into the room and it was like Brian don't bring in ah don't bring in your backpack that looks needy. They're like oh or like only bring in remember all those rules only bring in what would be on your person.

20:29.72

BRIAN

Um, ah, high as. Right? Yeah, yeah, you can't have any props you can't have anything if you need a phone you can hold a phone or a water bottle. You're done. That's yeah, that's the actor Diet. You need to be on for your audition. But yeah.

20:45.65

John Rosenfeld

You're at home. You have a kitchen you're at home. You have all of this stuff. So my thing is you know? Luckily our actors are working a lot but I I think that it's It's also over this over this.

20:49.60

BRIAN

Yeah, yeah.

21:03.53

John Rosenfeld

Pandemic people have really had to take an inventory of like Okay, what's they've had time too of like what's my setup because this is my it used to be splintered like ah taping I don't want to tape I Just love being in the room and like well guess what? that's that's not happening but if anything it's.

21:06.80

BRIAN

Know what? yeah. Yes, of course, but you can keep loving it but so having and yeah.

21:22.76

John Rosenfeld

You have to illustrate within 10 seconds 10 seconds that you are you fully are understanding the world. The text you're popping you are ah um.

21:41.21

BRIAN

Oh.

21:41.26

John Rosenfeld

Take risks you know and I think if anything the the way of taping right now is it's just too easy to go to the next tape you know and no, it's easy for the casting director just to move on to the next person because if you're gonna phone it in.

21:50.18

BRIAN

You mean your next audition or do you mean like oh right? Yeah, yeah, yeah.

22:00.65

John Rosenfeld

They're They're not going to. Um, they're going to phone in watching it.

22:03.18

BRIAN

Right? Well I mean like here's where I get the Challenger I know so many actors who will say yeah but I never phone it in but there's this other distance that this person who called you is talking about which is like are you seeing people like shoot them in their kitchens. Are you seeing people use their things inside of their home. Are you seeing them like go a little bit more in the distance that way. Even.

22:19.70

John Rosenfeld

I mean like I I look at you know like Ryan Garcia 1 of our teachers was up for something and he went it was to play some like you know punk whatever something and he went full makeup and all that stuff and and and he needed to because otherwise if he just would have been Ryan.

22:22.71

BRIAN

Death.

22:36.90

BRIAN

Yeah, you wouldn't have seen it Handsome look handsome guy. Yeah yeah, right? Yes, So what I hear you saying is like.

22:38.75

John Rosenfeld

You know with that with no because he's like this you know he's a very handsome handsome man who you would never ah see as punk. But then when you see him with all that stuff and then the acting's great then he's you know, then he's under consideration. Ah yeah.

22:53.73

BRIAN

What do you need to show that you can fit the story. Everybody does have to do it in their kitchen. But maybe you to make this work. You need to be in your kitchen or you need to be wearing that or you need to have that proper that kind of scenario.

23:03.80

John Rosenfeld

And I think this is where things get tricky because now you're also talking about taste and I think um, that's something that gets developed over time. So for example, if you are someone that feels like I don't know is this good.

23:08.78

BRIAN

Yeah.

23:21.11

John Rosenfeld

Then you really have to make sure you are surrounding yourself with people that actually you do trust and that you do feel are maybe perhaps have more experience or have more evolved a more evolved understanding of what's working or what not working and I think too often people like but I should know.

23:35.24

BRIAN

Come on what you should know is such a painful place to keep your and self so tortured and safe.

23:40.90

John Rosenfeld

Let's not deal with what you should like. Let's not.

23:46.34

John Rosenfeld

It that but that's exact but sometimes people are comfortable in that to truth and safe and you got to get them and that's you know that's our that's your my job is to get them. You know, ah to get them uncomfortable. You know.

23:49.87

BRIAN

Um, that's true.

23:58.58

BRIAN

Well, it also reminds me John and you I'm sure you agree with this but like an actor would never I mean this is not true but an actor would never take their own head shots. But let's just say that and because edge a photographer has developed an art for taking great headshots and capturing people right to. So that's so much for auditions like why would you think that your own skill alone should be the only thing preparing you for an audition like why are you not talking to a teacher or a coach who's seen a million auditions more than you have to say yeah the edges aren't sharp enough here I don't see you coming through that there's someone else there who is. And a more advanced like you're like has developed more taste or seen more It's almost like 10000 hours like they've just seen more than you have in terms of this so they have something to say. Do you ever find like when an actor comes to you and they can get resistant to coaching.

24:47.50

John Rosenfeld

I I will say I don't typically get ah people who are who people come to me I don't get them to be terribly resistant to coaching I think um I think people come to me just. With a certain level of confusion and not knowing how to express or articulate that confusion you know and they feel a little just kind of like I don't have a compass and the more I can just say I witness your experience I think that this is what you're saying and then as long as they're feeling seen you know because I think sometimes they're.

25:11.60

BRIAN

Yeah.

25:26.58

John Rosenfeld

Again, Comparison is a form of you know masochism and I think often people don't want it. It's so much easier just again, go back to that like I can I will I will myself rather than accepting like okay I'm just a little lost right now which is honestly isn't that why people initially come to you and I.

25:28.37

BRIAN

Yeah, yeah.

25:45.14

John Rosenfeld

Is because they feeling like I just I know I need help I don't know what the help is and then we just help you know piece through it all.

25:50.18

BRIAN

Yeah I always come back to the thought that I steal from recovery which is my your own Best thinking, got you here. You need someone else's thinking, get someone else's thinking in there. Yeah yeah, um.

25:57.94

John Rosenfeld

Yeah, oh I love that. But I think but to speak to the tapes I think it's like you know, look where we have to recognize that in this it right now you have those actors who are always going to Be. Series regulars coming off series or are normally in the Mix. They're always going to get those 4 auditions. Do you know what? I mean and there' go their tapes are going to be watched and and.

26:23.23

BRIAN

Yeah, yeah.

26:31.90

John Rosenfeld

The people who are not auditioning as much as they are I promise you they're going to be envious of those people yet eat but my actors who are in that category are envious of the people who don't have to audit so it's like it's always the grass is always greener.

26:44.49

BRIAN

Ah, yeah, right, right.

26:49.38

John Rosenfeld

And you know like I like a client who's on a show who's like losing at you know is always every part she's losing is to Elizabeth Olson or you know it's like it's name after name after name after name. Um, so they're all.

26:59.31

BRIAN

Yeah.

27:06.50

John Rosenfeld

Trying to figure out like how can I make it stand out. You know what can I do? What can I You know how can I and so you know we're working on it. We just kind of determine is this is this going to do that What you want is this tape going to serve that at least put you back in the running.

27:07.22

BRIAN

Um, ah a half.

27:18.57

BRIAN

Right? right? What's in yeah, does the kind of so that are the questions for me comes up is does that conversation that you have in that coaching change because you know that about just opportunity for that actor that like Elizabeth Olson's tape is gonna be right up against yours.

27:23.80

John Rosenfeld

Will you get it. We have no clue.

27:38.30

BRIAN

Versus the actor we met come in with a similar scene who is not competing at that level I put in quotes if we want to believe in levels does the coaching change in that space. How does it inform you I guess as the better way to ask that question.

27:50.47

John Rosenfeld

Well, the 1 thing I will say is that I think that you know when I'm coaching those types of roles I most likely other actors aren't getting an opportunity to audition for those roles. Do you know what? I mean in all likelihood they're not getting called in for that.

28:05.96

BRIAN

Right.

28:08.17

John Rosenfeld

Because if they're going to cast Elizabeth Olson they're probably not going to go for someone that you know we we haven't heard of before we've never heard of before but I think that the conversation like for example in this pilot season right? Ah well I think you know sometimes you'll get ah.

28:11.34

BRIAN

We've never heard of her. Yeah yeah.

28:19.53

BRIAN

Yeah, let's talk about Pilot season. Everyone's gagging for information one to know everything.

28:28.80

John Rosenfeld

Like I have a client who's 21 she's with like innovative and the big management company and she was expressing. Um, you know worry because she hasn't she's hasn't been getting jobs or callbacks.

28:47.44

John Rosenfeld

She's Brand. She just came to us. But I said to her I go are you going out for any co-stars or guest Star. She's like no so you're only going out for leads of movies and the lead of a series. She's like Yeah. So I'm trying to get calm her down realizing that that's a different game. That's a different You can't gauge it by whether you're booking the job when right now you're 21 you have no credit yet. The reason you're with this amazing team is because you're really good.

29:06.32

BRIAN

Yeah.

29:18.77

BRIAN

Yeah.

29:21.66

John Rosenfeld

You know you're really good and now we just have the only thing we can control right now is that your work that your tapes are just really freaking good and you're just try all. We need you to do and I said to this I this night what I asked her I go are the same casting directors calling you back in.

29:28.88

BRIAN

Yeah.

29:40.67

John Rosenfeld

She's like yeah they're all calling me back in I Keep on seeing them and I go then we're doing a good thing I I go the I go The problem is if you're going to all these auditions and then you hear nothing from any of these casting directors for a very long time for like you know you lost them. That's not happening.

29:43.14

BRIAN

Yeah money in the bank money in the bank lady.

29:58.17

John Rosenfeld

And that's really hard because I remember when I came out here. You know when I came out to L a and it I was never told I was auditioning to make a fan of a casting director I was told I was auditioning to get the job and that I mean yeah and that's.

30:11.82

BRIAN

Get the dang job. Yeah.

30:17.40

John Rosenfeld

And then you know listen I think on top of it which is a and I have a pilot season and all this stuff look not not a single person got into acting you know going one day I'm going to act in front of a Zoom camera. And one day I'm gonna get to put myself on tape and read with my roommate. So I think we are dealing with an additional obstacle of people feeling so isolated which makes it so much more important for them to figure out a way to actually.

30:38.64

BRIAN

Ah, ah.

30:52.53

John Rosenfeld

Go out and surround themselves with that right? kind of like board of governors that are going to help them right now.

30:54.89

BRIAN

Yeah, well I also think what you just said just made me and I don't think I've ever thought of this before is when we think about an acting career. Even if we're eight years old everyone who's alive thinks of going to auditions and going into a room with people so that's a huge part of the like like. If. You're an actor that's going to be part of your path and that path being wiped almost off. We don't see it really rarely in a say oh wait one of the things that I imagined about the fun or the expression of an acting career was to go into a room and tell a story to people that that is in many ways taken away so to have to put that into yourself. Tape is a. Is a little bit of a mind fuck.



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31:34.98

John Rosenfeld

I think it's a huge mind fuck but I will say I have noticed that um I can't tell you how many actors who've been like literally went with me from in person to over zoom in March of oh my god.

31:49.81

BRIAN

You know we don't talk about it anymore. Yeah.

31:52.98

John Rosenfeld

2020 but those who just stayed at it. They have all expressed at 1 point for a callback or whatever or a reading have just said I am so freaking happy I've been in class during this time because i. I was so prepared I was so equipped and I was nervous. But then all of a sudden I'm like I've literally been doing like I've lived been doing this every week and wildly aware when people have not been and they have they feel like they have ah a leg up to a certain extent. Um.

32:16.10

BRIAN

Ah I put in all my hours on this I Know what this looks like? yeah oh sure, Sure sure. Yeah.

32:31.25

John Rosenfeld

And I keep on noticing that when I get new people like coming in for consultations. Um people who've kind of been like you know I'm just not a big Zoom fan or whatever it is um, well no, but I and and listen I get it I have so much empathy for it. But you're witnessing.

32:40.15

BRIAN

Become one I mean.

32:48.82

John Rosenfeld

That they're still dealing with things that I wish they would have dealt with twenty one months ago of knowing that like you you still have to adapt because we know this is not going anywhere I mean Brian two years ago ago if you if you if I were doing a podcast with you we we would have gotten together somewhere.

32:58.16

BRIAN

Right? right. Who been in person. Yeah, 100% yeah, yeah, yeah, so let me I want to circle us back just to kind of really zero in on pilot season just a little bit more and can you because I know people really want to hear what's happening. What are you seeing because I know and during pilot season. You're really busy. You're seeing a lot of clients and you know this is maybe our first.

33:10.66

John Rosenfeld

Great.

33:20.85

BRIAN

Pilot season in 2 years ish so I don't even know what is it. It's early in the in the end pilot season. But what does it feel like here you're seeing people are things starting to come out. What are you noticing.

33:30.20

John Rosenfeld

Yeah I think listen I've been fortunate to work on you know to be a set coach for a few different shows right now and so I talked to the casting directors and the reality is pilot season is still year-round. And even a casting director said to me a couple of months ago they're like with pilot season now I go is there a pilot season they're like oh I mean yeah, ish in a ad yearrant. What.

33:55.39

BRIAN

Yeah, the way can I tell that pisses me off so much can I tell you why they pissed me off because for some because every actor in the world is buying into the lie that well during pilot season I have to just this is how I have to be during pilot season and also agents and just like you said casting directors are buying into an idea of something that kind of doesn't exist in the same way anymore. And so collectively we all just act like we still need to like be different during this time is in. Are you saying like we're just saying numbers. It. It does It's Yearround. It's not like that. There's our a little bit of an uptick. Okay, so.

34:25.44

John Rosenfeld

It's your rent. It's gonna be. It's definitely been an uptick and you know and right now I will say as far as the like who are the who are getting the series regular auditions. It's the familiar crew.

John Rosenfeld

It's you know it right now. What always happens during pilot season. We go to the actors that are with industry entertainment. We go to the Cia we go to the people that are you know are been on showss doing all that you know and I typically what we would always say is that if you're not very if you're not well known or if you're with you know. Again I don't like to make you know a scale of good of agents. But if you're not with one of the big people like your pilot season typically starts at the end of March right? or they you know and you get involved when they can't find when you can't find the people and I think if anything.

35:00.55

BRIAN

Sure sure sure. Yeah.

35:08.10

BRIAN

Right. Because I've accepted other pilots or they churn it down for a different pilot and all that kind right? yeah.

35:17.90

John Rosenfeld

Right? and all your job right now and this is the hardest thing is you just have to be ready and it it. You know we always talk about just if those people are auditioning all the time they're they're being um.

35:35.62

BRIAN

Yeah, right.

35:36.22

John Rosenfeld

Forced to stay in Shape. They're being forced to flex those muscles. So I I would just encourage actors to to not sit there and wish their lives were different I would encourage them to simulate that life of the auditioning actor be reading all these pilots. Ah, read the stuff that you actually and get excited about material that you'd really like to go in for um, rather than just letting your next audition. Be The thing that you're excited for you know I think the more use get excited about material. That's putting you in a different direction of like this is what I would love to be in.

35:58.17

BRIAN

Right.

36:14.36

John Rosenfeld

And then all of a sudden that changes your relationship to the audition that does come in like okay I'll go ahead on this but I still would love to be seen for this thing. Um, so I think people you know, live the life. You love like you know you want to live not necessarily the one you know that you're living right now.

36:29.48

BRIAN

Um, yeah, well yeah, and what I just got to there is like when we're talking about goal setting and with actor operating system. 1 of the programs that I run and we talk about how.

36:31.81

John Rosenfeld

And I think if you want to be acting a lot. We got to be acting a lot.

36:42.77

BRIAN

Stealing this from James Clear he's a guy who wrote atomic habits I'm going to butcher the quote but it's like you know you don't rise to the system. You don't rise to your goals you fall to the success of your systems or the success of your habits and like if you you have to like it's not like these fancy actors I'm gonna call them fancy. Actors are getting all these great auditions and they're like and I can just phone it in like they're having to deliver because they're competing against the next fact. Yeah. Fancy actor and they are at a level They've been going to the olympics nonstop so you suddenly get dropped off at your Olympics at the end of March and you haven't been doing it. Of course it's not going to compete at the same level I hate to use the word compete but that's it's just not going to perform at the same level.

37:14.38

John Rosenfeld

I think you're speaking to something really important also which is um the main difference that I see between actors that are working all the time and newer people is the people who work all the time they're just able to actually. Process material at a much greater pace so they can typically get those 3 auditions in a week and not necessarily feel the overwhelm whereas you might have an actor with much less experience who's so talented but just doesn't have that skill set yet.

37:49.00

BRIAN

Right.

37:52.26

John Rosenfeld

And that's what we're needing to work on. So sometimes you're getting the opportunity that should be the opportunity. You're able to take advantage of but you just don't yet have that skill set and especially when you're being asked to have that quick turnaround you know so you as you end up.

37:59.90

BRIAN

Um, yeah for sure. Oh yeah and I see many actor gets overwhelmed with like I got a big audition. Oh my God My life has to stop and oh my God like in that you're like oh well, this one's not gonna be the one your book like you can just see from the outside.

38:15.52

John Rosenfeld

Yeah, and I think you know I'm sure you talk about like if auditions are events in your day. You know we really need to work on that not being the case.

38:24.66

BRIAN

Yeah, yeah, so listens I don't want to keep you too much longer. There's there's such a great conversation I love talking to you first of all and so thank you but I would ask 2 questions one is what when you you've been through some pilot seasons. You've been through. You've been teaching acting for a while here. Um, what? what are some like.

38:30.84

John Rosenfeld

I Love talking to you.

38:43.85

BRIAN

What are you excited about for this particular pilot season or do you have any predictions around this one.

38:53.80

BRIAN

Or what you're excited about either one.

38:54.00

John Rosenfeld

Predictions about this pilot season. Um, one thing I'm excited about is I think that the the writing is getting better and better and we're being able to see stories that have never been told before.

39:07.94

BRIAN

Awesome.

39:10.78

John Rosenfeld

You know and I think um, you know, ah they're they're finding all these diverse voices and um and I know it's you know it's a weird shift in the industry. But um, you know it used to be if you're a writer you're like I want to write a feature I Want to write a feature.

39:16.22

BRIAN

Ah.

39:30.28

John Rosenfeld

Ah, now people are like that's too. That's never that's too hard I want to write in Tv I want to write in tv so that these extraordinary writers are coming to television. So and and I also think that because of that and new voices and oh that I think.

39:34.96

BRIAN

Yeah.

39:48.80

John Rosenfeld

There is going to be a lot of opportunities for people that have not necessarily had had opportunities to at this point yet you know age wise youth wise I just think that there's going to be um, where where I feel like Tv is skewing towards.

39:54.90

BRIAN

Yeah, yeah, yeah.

40:07.42

John Rosenfeld

Ah, away from some of the traditional you know, ah Network ah entertainment and skewing towards like real. You know we're going back to like real people do I mean.

40:21.32

John Rosenfeld

And I think that you know you remember what it was like ten years ago if you were a real person. It was like oh I'm sorry and now I feel like we are like remember when someone like Philip Seymour Hoffman was like an anomaly now I think he's kind of.

40:27.00

BRIAN

Ah, yeah.

40:33.67

BRIAN

Yes, yes, normal I mean not normal. But yeah, like is what we're gonna see.

40:41.10

John Rosenfeld

Nor no, but I think we're just like okay that guy. Yeah, like we we there's such a place for that for that brand or whatever. So I think if anything this is a great time I think you're just going to see some people that I think you're going to see some people book shows that we have not seen book shows before.

40:45.44

BRIAN

Yeah, right.

40:58.79

BRIAN

That's cool I think what I'm hearing you also say is like Tv isn't trying to be aspirational like this is what this is trying to be like a commercial look how young and thin you are when you're 50 years old on television versus like let's be real what it looks like I love that. So yeah.

41:04.61

John Rosenfeld

Yeah.

41:13.44

BRIAN

Yeah, that's that is exciting I think a lot of people would like to hear that so our last question for you all the work you've done with actors and taught them What is it? What does it taught you.

41:23.64

John Rosenfeld

What has it taught me. Um.

41:31.86

John Rosenfeld

Be kind yourself I think ah I think what you just said about atomic habits. Um, you know you you really have to build your foundation. On solid ground. You know don't build it on sand don't be on a rush. Don't be in a rush. Ah you know I've been doing this for 30 years and I got into it because I loved it and I got in it. With no expectation of it giving me anything back and I think that if you can just remember to get back to that childlike place of knowing that look there is some but there is somebody who. Works at a bank and does community theater in suntown and is really happy and if you can remember if you can divorce if you can divorce the the other stuff like all these expectations just remember that the joy it brought you to beginning that childlike glee that cops and robbers.

42:27.46

BRIAN

Yeah.

42:43.96

John Rosenfeld

Ah, it's really gonna serve you and I think I need to constantly check in and go back to you know, remember that how much joy that it brings me um and I think when you're without that joy you really have to take an inventory of like what.

43:01.77

BRIAN

Yeah, yeah, that's beautiful and I just appreciate you saying that? especially as we're on this cusp of pilot season when it's so commercial feeling right? like great. This is great now. Can you have some fun this time let me go through it like remember how you like to do this again. You figured it all out now. Can you do it fun. Can you like it can you like what you're doing right? Yeah that that's a reminder.

43:02.60

John Rosenfeld

What's the core root of that.

43:21.49

BRIAN

Even at the highest level I'm sure you have to give.

43:22.55

John Rosenfeld

Yeah I look at the end of the day when someone says did you have ah had like how did that feel you know like Brian if you're doing a scene and it's like you have to go through an awful experience I want it to feel awful but good.

43:36.19

BRIAN

Yes, yeah.

43:38.97

John Rosenfeld

And the fact that it was an authentic experience like that was that's what that's what rewarding I had an authentic experience in something and that shows that that just is a revealing that you have a skill set to be able to do that and that should be a reward I think and also I think at the end of the day that's when Brian look.

43:50.69

BRIAN

Right.

43:57.48

John Rosenfeld

You are so good at what you do and it took you a lot of years to get to a place where you felt entitled well entitled to to to take this place in the industry because you knew you had earned it and when you are so walking around.

44:03.90

BRIAN

Um, like it was the thing. Yeah yeah, um, totally.

44:16.75

John Rosenfeld

With a feeling of like front like I'm not there look everyone has a little bit of imposter syndrome. That's just normal but at the same time you get to a place where like I I know I have a voice I know I have a lot to offer I know I put in the work.

44:20.31

BRIAN

Sure yeah.

44:33.25

John Rosenfeld

You know and that's a different way I believe of walking around the world I Think when you walk around that world. We can feel that that's palpable. That's formidable. But when you're walking around and I'm ah an actually a majority of your thoughts are I'm not ready or I haven't actually put in the work.

44:34.85

BRIAN

Yes.

44:51.87

John Rosenfeld

It's really hard to you know they say fake it till you become it or all that stuff I think that only applies in certain ways. Yeah.

44:53.33

BRIAN

Yeah, yeah, yeah, yeah, yes, totally agree with you totally agree with you. Um, John I'm sure that a lot of people are listened and would like to know how do they. Become part of the studio or how do they train with you or how do they study with some of your teachers. What's the best way for them to do that.

45:11.25

John Rosenfeld

Oh ah and go to the website Ww Www John Rosenfeld Dot Com and they can schedule a consultation or get and that's right there on the website or they can just literally email call and if they need a coaching. We have all these wonderful coachings.

45:28.77

BRIAN

Great, awesome awesome and you guys know I'm such a huge fan and I love the actors that I work with with John Studio so I always can trust that they're getting awesome training and getting awesome coaching. So thank you and and John just thank you so much for bringing just all of yourself to this conversation and I just appreciate.

45:30.76

John Rosenfeld



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45:38.93

John Rosenfeld

Now. Thank you friend.

45:48.13

BRIAN

Everything had to say today. Thank you so much for being here.

45:48.34

John Rosenfeld

Any time. Thank you for having me.