



## Hometown to Hollywood

### Bonus Chapter: Top Hollywood Acting Teachers Interview with Victoria Moroles & Audrey Whitby, actors & acting coaches

Bonnie Wallace: I'm talking today with the Founders of *Acting with Actors*, Victoria Moroles and Audrey Whitby. Audrey is best known for her work on *The Thundermans*, *The Standoff*, *Liv & Maddie*, *Betch*, *So Random*, *Awesomeness TV*, *Townies*, *Guilty Party*, and *In the Vault*. Victoria is best known for her work on *Teen Wolf*, *Liv & Maddie*, *Down a Dark Hall*, *Here and Now*, *Cloud Nine*, and *Snow Falls*.

With a combined 100 plus episodes of children's and network television under their belts chances are they know the casting director or the show runner on most projects, especially if it's under the Nick or Disney umbrella.

Multi cams and sitcoms are Audrey's specialty. Victoria has starred in multiple teen dramas and features. Both have experienced teaching, coaching, and working with kids. Audrey and Victoria, welcome to the podcast.

Audrey Whitby: Yay, hi, Bonnie.

Victoria Moroles: Thank you for having us.

Audrey Whitby: We are so excited to be here.

Bonnie Wallace: I'm so excited to see you guys. This is so fun, and I've known you both for long enough now that I'm just like, "Yay, I get to see you and talk."

Audrey Whitby: I know.

Victoria Moroles: Long overdue.

Audrey Whitby: It feels like we're just going to sit on the couch and chat. But it does feel like we're right back at Video Village on *Liv & Maddie*, just hanging out and talking.

Bonnie Wallace: It does. It's sweet, except we're doing it COVID style, through our screens.

Audrey Whitby: It's so refreshing to see your face but it's so crazy how quickly we got used ... or I'm not, I'm still not used to it, obviously, but you know how you ... how quickly we got used to seeing people virtually and I'm still as, obviously, as excited as I would have been to see you in person, too, but...

Victoria Moroles: It kind of tricks your brain, right?

Audrey Whitby: Yeah, I've noticed that scheduling Zoom calls makes me feel like maybe I'm going out and about. I'm like, "I have to be in the living room at 3:00, Joey, so don't bother me when I'm in there, because I've got lots of stuff to do."

Bonnie Wallace: I know. I washed my hair for you guys.

Victoria Moroles: Yeah, I did, too.

Audrey Whitby: Little things, it's the little things. I managed some dry shampoo so...

Bonnie Wallace: Now, you guys both got your start as successful child and teen actors. Did you have somebody who inspired you?

Audrey Whitby: Well, my older sister went to this really awesome school called Interlochen in Michigan and it's this arts boarding high school and then also a summer camp and just being there and being amongst the young creative atmosphere, I was totally drawn to it and I thought, "I know I want to do this."

Victoria Moroles: I fit in here. I mean, I want to be these kids.

Bonnie Wallace: These are my people.

Audrey Whitby: And I'm 10.

Victoria Moroles: I want to feel this cool. I mean, I have a few actors and people who've inspired me from film and TV but mainly it was just being surrounded by artists growing up. Even though the artists I was surrounded by weren't working in the medium that I am now. You recognize that drive that they have and I felt like, "Oh, that's cool, I feel like I might have that," and I see what they're doing and I'm going to do that, too." So at obviously, a crazy young age, but it's kind of how I feel like I was inspired, at least when I was younger.

Bonnie Wallace: Well, so then how did each of you get started in the industry, because it's one thing to decide when you're young, like, "Oh, this is my path, this is what I want to do," but then there's the whole, "Well, then how exactly do you do that?" How did that happen for each of you?

Audrey Whitby: Well, I just did a horrendous amount of community theater where I was from. I think I did over 15 musicals by the time I was 10. It was my life and I then started auditioning in Chicago and I was just all about it. I was an American Girl Model, pretty big deal. I know, right?

Victoria Moroles: It is a big deal.

Audrey Whitby: So there's that. That was my first job, actually. I aced every minute of it but my mom was always like, "Well, we still ..." We lived in Indiana, it was an hour drive to

Chicago, but my agent told us, "Well, you know, you should really go out for pilot season in LA," and my sister had just turned 18 and I was 13 at the time and my mom said, "You know what, well, we'll go get Maddie acclimated. We'll make sure she's got a great place to live and friends and she's all settled. We'll stay for two months, three months, and then we'll go back home." Of course, three months, three years, 10 years, and here I am now.

Victoria Moroles: And the rest is history. Yeah ... I think I mentioned this before, too. I went to a convention in Dallas ... I grew up performing on stage for dance recitals every year and that was a huge feed into why I just wanted to generally perform and so I started doing a few things at Corpus Christi. I mean nobody even knows where that is, just print stuff and we thought, "Okay, we've got to go to a bigger city," and the closest place that was offering those kinds of opportunities was Dallas. We went to Dallas and we went to this convention and I think I was 11 at that time and I found an agent through that convention.

And, I mean, it was kind of a typical story and we came out here and met with our agent and then started gradually coming out here, right? For pilot season and episodic season and stuff and then my sister also was going to FIDM, the Fashion Institute and so my mom said, "If you're doing that, well, why don't we just all ..." My sister was 18 and, "Why don't we just all go out together." So that's what happened, we permanently moved out here when I was 13 and we just stayed.

Audrey Whitby: Weirdly parallel.

Victoria Moroles: Mm-hmm (affirmative), I know, right?

Victoria Moroles: My mom was like, "Yeah, I don't want her to be alone," and you know, it's a bigger city. And then she ended up going back and I ended up staying here.

Audrey Whitby: Same ... Thing with my mom, she's back at home now. She was like, "Yeah, LA was fun and all for a few years."

Victoria Moroles: And then obviously the rest just kind of happens and you learn and grow and make mistakes and learn from those and keep going.

Audrey Whitby: Luckily, we all ended up at *Liv and Maddie*.

And got to know each other and you know *Liv and Maddie* has been such a source of amazingsness in my life, so many amazing people and experiences out of it and all of my best friends. Yeah, I just feel so lucky...

Sometimes two months turns into your whole life and that's fine.

Bonnie Wallace: Let's talk about that for a second. Because *Liv and Maddie* is an especially extraordinary example of what is really true in my experience in the industry, which is that you can get cast in something and you have no idea what it's going to lead to. And it often leads to lifelong relationships and creative collaborations and all

kinds of things. Here's you two, you're starting a company together and you met on the set of *Liv and Maddie* years ago.

Audrey Whitby: I'm so lucky, meeting Victoria and us doing this together has been such a fun and creative collaboration. I met Jessica (Garcia), who was then on *Betch* with us for four seasons and we were so lucky to be graced with her presence. She made me look so good. "Oh, Audrey, you brought Jess?" And it's through awesome projects like *Liv and Maddie* where you do, you make those connections and then, you know, my favorite jobs aren't the ones I get off of the initial auditions. My favorite jobs are the ones where I get to know people and then they hire me later, because they trust me or we just were pulled together and I always feel like that's really gratifying feeling as a creative person.

Victoria Moroles: Yeah, definitely, to feel like you are supported and comfortable in your workspace, that's such a huge thing ... and then on top of that to feel like a family. But I think, especially for actors to be able to feel like we have that support system around us, that was like what drew me to everybody at *Liv and Maddie*, because it was like, oh, my gosh, these people are rooting for each other and so incredibly talented but also just good humans and ... it's wild how one thing can just lead to ...

Audrey Whitby: Another.

Victoria Moroles: And it's so crazy, too, because I met Colton (Tran) on *Cloud Nine* and Colton and I are still working together. So we've always felt like if you meet people who you work well with, then that's the dream.

Audrey Whitby: I think Amy Poehler-- whom I definitely should have said is somebody that inspired me growing up-- says, "Do work you're proud of with your talented friends," and I love that quote because it's definitely a huge driving force in my life. That is something that's so fulfilling to me and I feel so lucky.

Bonnie Wallace: It really is the dream. So by the time we all met on *Liv and Maddie*, you'd had a fair amount of training and a fair amount of experience, and you were both teenagers then, amazingly. How important has training been to each of you in terms of your success in the industry, do you think?

Audrey Whitby: Well, I'm super lucky because when I first got to Los Angeles, I really did ... We keep talking about stumbling, but I really did stumble across Millikan Middle School and that was such a great avenue for me. I was a part of the musical theater department, which was a smooth transition from my community theater days. And then that led to me going to LACHSA, which was LA County High School for the Arts, and it was really crucial and I enjoyed that. I was only there for six months and as much as I enjoyed that school atmosphere of creative learning, I think where I really thrived and learned the most was through studios and private coaches. I think I was lucky enough to stay in school and that kind of kept me in LA but then once I found the right studios and the right coaches, that's where I started to really grow.

Audrey Whitby: Like Cynthia Bain was a great ally for me as kid. I loved her. I learned so much from her. Definitely all of my technical multi cam work was through her. She's great at that and I just feel like that's where I got the most benefit from.

Victoria Moroles: I was thinking about this, too. I mean if I think about it, from the time that I moved here ... so the time since I was 13 or 14, I've been to so many ... I mean you go to workshops and you go to different studios and I was with Dennis Lovell for a little bit and then I went to Lesly Kahn. What I feel that I've benefited from is the variety of teachers and with that you can find your own technique.

Audrey Whitby: Yes, you take a little piece from every teacher you have.

I feel like I've done a smattering of all the teachers and you kind of take what works best for you from each person, and then you kind of make your own way of doing it. And I think we're lucky enough now that we've been doing it for so long that's where *Acting with Actors* came from.

Victoria Moroles: Right.

Audrey Whitby: Like us working together, because we've kind of taken all the techniques we've learned over the past decade and created this really safe space behind my ring light ... to do these self-tapes and we just found ourselves enjoying it so much and kind of learning and having fun ... It's like our joint twin force powers.

Victoria Moroles: Yeah, we put them together. Seriously, it's beneficial, too, for everybody to learn from different people. I think that a lot of people are always afraid to try out a bunch of different coaches and teachers, but I think that's kind of the point, right? To just find somebody who you personally connect with, like going to Zak at ZBS, I mean I've been with him for six years. And so once you find somebody who you feel like, "Okay, cool, so you get me, and you can instill that confidence with me then..." Then that's your person and then you can have your own little training tools that you've used yourself.

Bonnie Wallace: Totally, and I think about this a lot because I have a lot of friends who are acting coaches and I'm a really loyal person. But at the same time, if you're an actor, wouldn't you want to try different acting coaches because you're going to learn something different from everybody?

Victoria Moroles: Yeah.

Audrey Whitby: Mm-hmm (affirmative).

Bonnie Wallace: And sometimes somebody can say something to you 10 different ways, but it's the 11th person who says it where it finally clicks in your brain. You think, "Oh, oh, I get it now," and you want to expose yourself to that possibility of having those light bulbs go on.

Audrey Whitby: Yes, the industry is changing so much and has changed so drastically since even we

were starting out on Nick and Disney and stuff ... Used to be we'd go to an audition and then a call back and then a second call back and then a producer's session. And now, everything is kind of home theater style, right? I know people that get tests off one audition they send off.

And then that tape just circulates, gets emailed around and then that's how they make their decision and so in some ways, it's not great, because I love being in a room and reading a room. But another great way, it's been amazing because it's kind of brought people like me and Victoria and Jessica (Garcia) and Joey (Bragg) together to just learn from each other as friends. I feel like I get something different out of reading with all of them.

I feel like, "Oh, this is actually kind of fun," and we enjoy this and we want to share this with other people.

Victoria Moroles: Yes, and how can we do this more? I think it's hard to find a safe space as an actor to feel like you're creating in an authentic way. And I think the more that we feel like we can provide that, the more we feel like we're giving, where we're providing something really substantial to people.

I mean if we can give that to just one person, then that would make me feel really good.

Audrey Whitby: I think we work well together because we both understand what it was like to be a child actor and the insecurities and anxieties that can come along with doing something so hard at adolescence.

I feel like I want to be able to give back and tell young myself what I know now.

Bonnie Wallace: Well, you guys are still pretty young. I mean you're in your mid-20s, right?

Victoria Moroles: I know, but you think about all of the experiences and auditions ... I was thinking about with the both of us, how many auditions we've been on together as a whole. I mean, hundreds.

And so if I could have somebody, a little voice in my head as young Victoria, 13 years old going to her audition ... obviously everybody needs to learn themselves, too, but it is nice to have that connection with somebody who feels the same way as you do.

Bonnie Wallace: Yes, who's truly been there and not only that, you guys have some serious chops and you have some serious experience, both of you. It's a very cool nexus of true walking your talk, deeply rooted experience, and knowing what you're doing.

Audrey Whitby: Aw, yeah, it's been so awesome and my experience across the board with Nick and Disney is like, sometimes I forget which ones I've been on ... But I've also gotten the chance to work with a core group of people within that. You know, the same people that did *So Random* were the same people that did *The Thundermans*. So

I've worked with the same people from when I was 14 to when I was 22 and there's something really special about that as well. I just feel so lucky to have been able to do what I've been able to do.

Victoria Moroles: Same.

Bonnie Wallace: So what do you think that experience as successful young actors brings to your coaching business? Because they're different things, actually, aren't they?

Audrey Whitby: Yes, well, luckily, we know how to send in a self-tape, because we're sending them in all the time, so that was on a technical aspect I have been helping some clients with, "Get a ring light, this and that." And sometimes it is just the basic stuff like that that you need anybody to lead you in the right direction on. So we're happy to make a tape look really professional and really great ... but besides that, I think we're fresh because we're really doing it, so that helps as well.

Victoria Moroles: I feel like as far as our experience working, as much as I don't want to say that that plays a part in preparing for auditions, I really feel like it does ... You prepare to get to set and you're there on the day, and then all of these other things come at you, and there's a whole different environment. I feel like that's what I learned while I was working, and it made me dig even deeper into characters and into connection with the scene and just the work in general. Because you just get thrown so many different things when you're working and there are a lot of different aspects that go into it.

Audrey Whitby: Preparing them for that and then alongside the audition technique, because obviously we've been auditioning since we were 13 and there's certain little tips and tricks and they seem super minuscule but they actually make such a huge difference. It really is tricks of the trade that we've picked up over the past decade just auditioning. We know most casting directors. I know most of the show runners... if it's a Nick or Disney pilot, I kind of know the rumblings of what's going on and I feel like that has been really useful in how we interact with our clients.

Victoria Moroles: We don't know everything, but I think we both have basic core beliefs on what works for us and what doesn't and what has helped us and what hasn't helped us. And so those are the things that we have to remind each other to focus on and so that's kind of what I feel like somebody could really benefit from.

Bonnie Wallace: Can you guys describe how you approach coaching an actor? What does that look like?

Audrey Whitby: Well, that's really fun. We've actually found a really nice Yin-Yang, too, about the technical side, versus the connection to the character side. We start by getting loose, getting in our bodies, because that's super important, especially for younger kids in embodying a role, and we love to start with cold reads and then marinate on it a little bit and then get more into the technical aspects of it all.

Victoria Moroles: Right now, we like to meet clients together and do sessions together because I feel

like we both bring two different voices to it, and that's a good way for us to just go ahead and get to know the client that way. Whenever we do one-on-ones with somebody, we'll both know what kind of direction they take best. So that's something that I think is a little unique because I've never been able to have the opportunity to hear two different sides of something as an actor, while I'm in a coaching or anything like that. So that I think is pretty cool.

Audrey Whitby: We normally start with breaking down the breakdown. We like to look at the entire audition notice and see what's going on, and talk about that. Because people don't realize so much of getting into character is formulating your own thoughts as that character. Even if it's Nick and Disney, even if it is multi-cam, so much of what we like to do is loosen up. One of our favorite activities to do is just take the basic premise of a scene but improvise it, because you never know what you're going to get out of that and how that can really help, especially a young actor, connect to sides that maybe they aren't fully connecting to, yet.

So we spend our first half of a coaching like that, just getting into it, getting to know the character, the who, what, when, where, why of it all. And then the second half is all of the little things that ... You have clients who are turning all the way around and it's like, "Hey, well ..."

Victoria Moroles: Technical things.

Bonnie Wallace: What would you say is the difference between coaching and training?

Audrey Whitby: Oh, oh, my gosh. If it's training, we learn from watching, more.

Victoria Moroles: Oh, yeah.

Audrey Whitby: And then with coaching, you learn from doing more. I feel like the direct attention as opposed to learning from watching a big group. They're so different.

Victoria Moroles: I completely separate training from my work and audition life. Training to me is more of that, feeding that artist, that actor soul that like just wants to do fun things and make mistakes and learn new exercises.

Audrey Whitby: Test your boundaries.

Victoria Moroles: Yes, and test it out, see what other tools I can get but with coaching, that's more like we've been working on a character or upcoming project or performance or something that you're going to do, and we need to kind of hone down and dig a little bit deeper and also see how you can bring yourself into it, because it's more personalized obviously.

Audrey Whitby: I feel like when you go into an audition, you really do want to put your strengths first, and that's what coaching is about. Finding your strengths specifically, and then emphasizing those, as opposed to if you're in a class you get to try new things. Maybe you're flexing a muscle you don't normally do but you're just building your



different kind of strengths, whereas coaching, it's like, "No, brass tacks."

Victoria Moroles: Get to it.

Audrey Whitby: Best foot forward, and let's do this.

Bonnie Wallace: Well, and often with coaching you've got a specific objective called, "Get the callback," or "book the room."

Audrey Whitby: The time constraint on coaching is a little bit different and there's not really one on one training because it's an ongoing process.

Bonnie Wallace: Agreed. Who would you say is your ideal client?

Victoria Moroles: I always feel like ... I was saying yesterday, young, multi hyphenates, people who are improvisers, who are young writers who are actors, performers, comedians ... We do a lot of across the board work and I think it's fun to cultivate a group of young Hollywood that is ready to write their own parts, that is ready ... So much of the time, you get an audition or for an open call that's like, "Hey, by the way, make your own character," and preparing people for that as well as just getting the sides ready is kind of ideal. People that want to do a little bit of everything.

Audrey Whitby: Yes, people who want to be just as present as we're willing to be. I think that's kind of the key and also how willing are you to grow, too. And especially with younger artists and just younger people, it's really refreshing when we work with somebody who's excited to be here just as much as we are.

Bonnie Wallace: What's the age range of people that you guys coach? Maybe a more appropriate question is what's the youngest person that you can, see yourselves coaching?

Victoria Moroles: Seven would probably be the youngest, I think. I've never worked with anybody younger than seven.

Audrey Whitby: As long as they're excited about it, then we're excited.

Bonnie Wallace: And you don't focus necessarily on just coaching kids and young people?

Audrey Whitby: No.

Bonnie Wallace: Do you feel comfortable coaching probably just about anybody who's eager to work?

Victoria Moroles: Yes.

Audrey Whitby: Really. Anywhere where we can help, we're like willing and able.

Victoria Moroles: I think in the beginning, I've just personally worked with younger people as far as mentoring and the kind of teaching experience that I do have. So that has been

rooted in younger artists, I've always been drawn to younger artists. I think our investment in the younger people's time is valuable to us. But obviously, we are just the same age and we learn stuff from each other all the time, as well as our friends.

Audrey Whitby: Yes, I think we've kind of realized that it comes down to instilling confidence, and confidence is always going to be the basis of somebody who is successful doing this and that's what we really to do. We're just figuring this out and so that's what we're really trying to do and that's why I think young people appeal to us so much because we want them to put their most confident, best self first because that's what they deserve. If you're a kid and you're auditioning and you're putting yourself out there, then I mean you're already awesome.

Victoria Moroles: You're doing it.

Audrey Whitby: If you enjoy it, you should be confident about it and that's really what Victoria and I are here to help with.

Bonnie Wallace: Oh, that is lovely. This is a really broad question, but just do what you will with it. Any basic auditioning advice and then I'm going to follow that up with any more specific self-tape advice?

Audrey Whitby: My favorite auditioning advice and I'm sure this video has been passed around a lot but Bryan Cranston talks about this ... I did see a huge shift in how I felt and what I was hearing back from my auditioning when I realized that it's not my job to get the part. Nobody is your direct competition. There's one role and a ton of girls, so when you look at it that way and what it's all about, what can I bring to this and truly how can I do the best version of what I can bring? It's not about what do they want and how do I get this part and how do I get the call back. But when you just make it "this is my best self," I think that's what made me realize about auditioning, "Oh, it's not my job to get the part."

Victoria Moroles: Right.

Audrey Whitby: It's my job to ... cheesy as it sounds ... to do my best.

Victoria Moroles: To show up and do my best and to leave ... and to enjoy it. For so long I did not enjoy auditioning. It made me nervous and it just brought me anxiety. I don't know when it happened, but there was a shift that happened when I was like, "You know, what would this look like if I really had so much fun and enjoyed this process?" Because when you're auditioning from the time that you're 14 years old, it gets a little old and it gets repetitive.

Audrey Whitby: You become a little numb to it. Like people ask, "How do you deal with rejection?" And I'm like, "I don't know. Not much."

At this point, it doesn't matter. I know, this isn't everybody's technique, but I find, when I go to an audition, I take an Uber, because I don't want to deal with parking.

I am always my most prepared. I really like being off book, especially, even if you don't have time, like the first and the last line. It's always start and end looking up. It's really funny, because I always say, "You have to hold the sides, if you're in an audition," but in my self-tapes, I don't ever ...

Victoria Moroles: You don't hold the sides.

Audrey Whitby: Ever have the sides, because I just fully try to immerse myself in a part, especially if I'm in my living room.

Victoria Moroles: If we're talking about self-taping, it's a whole different ball game now ... The ball's in our court a little bit.

One thing I always do, I give advice to myself, "Don't run it into the ground." We can be incredibly critical on ourselves and I feel like the downside of self-tapes for me was that I would just hone in on every single technical thing that I wanted to do, but you kind of have to meet in the middle. How I would go in and do it in the room and what can I bring that was something different that I didn't do in the last take and just maybe focus on that.

Audrey Whitby: Play around with it if you have a self-tape and then watch them back. That's another huge thing. Do a version like this, do a version like that, and then see which one keeps your focus and attention the longest. I even sometimes send one or two to my team and I'm like, "By the way, how do you guys ..." Not more than two, because then that's just too much, but I'm like, sometimes I'll send a couple and be like, "Hey, what do you guys think about this versus this." I know there are specific self-tapes I've gotten that said, "Send a conversational version and a character version." I've gotten stuff like that, too, so push your limits and do it as small and as big and then see what feels best.

Victoria Moroles: Yeah, you did. I mean we haven't ever gotten the opportunity to do that, so go ahead and take advantage of it.

Audrey Whitby: Yeah, because in auditioning in the room, the most important thing is just to let it all go. You just kind of have to let it all go and feel confident and ready. You can't change your last minute choices or anything like that.

But that's where the freedom of tapes comes along.

And ring lights are the all around winner, you know. It's lighting for beginners. No matter where you look, or where you put it, it's going to help.

Bonnie Wallace: And just a simple backdrop if you can. You know, one thing you guys mentioned at the top of the conversation was that sometimes a single tape will book somebody. Well, if you're taping against a really cluttered, extra interesting background, you know, that might be up on really big screen and some executive suite with 40 people looking at it while they're making their final decisions. You want to be mindful of that, right?

Audrey Whitby: Yes, you never, ever know where a tape is going to end up when you send it off and who's going to watch it and see it, so I think it is super important that you kind of create a space for yourself that is clean and ready and where you feel ... It can't be cluttered because then there's just no room to imagine anything, really.

I think, too, that especially darker backgrounds work, too, sometimes, like blues and greens and you can get those backgrounds online really cheap and fast.

And you will see the world of difference. Designate a certain wall, and that's your self-tape wall.

Victoria Moroles: I think just simplifying it as much as possible, too, because we don't want anything to distract from the performance that you're going to send out. Because I think that that was a big thing for me was to say, "Hey, I want to feel really good about this." And to not question it and I always feel it's the best one ever, right?

Audrey Whitby: Watch it once or twice but don't want it 20 times, because that is a rabbit hole nobody wants to go down.

Victoria Moroles: Leave it.

Audrey Whitby: And judging every blink you make.

Victoria Moroles: Send it, leave it.

Audrey Whitby: Forget it, delete it. And move on.

Bonnie Wallace: So we're in the COVID lockdown still, some things are opening up but largely we're still not really going into audition rooms and you're coaching people remotely.

What does that look like?

Audrey Whitby: We were not really sure how we were even going to feel about it, but so far, we've been doing everything through Zoom and it's been great. Like I said in the beginning, we're able to connect.

And the kids who we're working with too, they've all done their last few months of school on Zoom, so they're all pretty Zoom savvy.

It's been pretty easy and still, we can't wait for the day that we can start working in person with people because that will be great.

Victoria Moroles: We've been doing with clients who are self-taping, if they don't have a reader or like the parent or somebody isn't comfortable reading and they want somebody to be there to watch over or read with them. We've done self-tapes and they've sent them back and ...

Audrey Whitby: The timing sounds fine.

Victoria Moroles: Yeah, and the sound sounds good, as well.

Audrey Whitby: So we can make that work. We've been helping our clients make sure that their self-tapes look good, that they're in the right frame. That they've got the right lighting going on, and we can and have done that remotely. You just have to place us in the right ...

Victoria Moroles: You've just got to do a little bit of figuring it out but ...

Audrey Whitby: But we can help as much as we can.

Bonnie Wallace: I love that. Circling back to the question about how do you handle rejection, that is really one of the biggest ... It's a big thing for young actors, for beginning actors, it's a big thing for parents of kids because they want to shield and protect their kids from painful feelings. Nobody likes to feel painful feelings, but how do you guys deal with that? I mean it's obviously just part of the deal, but is there any self-talk that you use or any little tips for that?

Audrey Whitby: I just try to tell myself how un-personal this business is and I mean it is. It's like a mantra. I just like keep saying, "Don't take this personally. Don't take this personally." And half of the time, when you see somebody else book a role, you see them performing what you've auditioned for in front of you, you kind of go, "Oh, I get it." Everybody brings something special and unique to it and you will audition a 100 times and get one. That is just the same case for everybody.

And so realizing that, alongside of my special thing just wasn't aligned with this special thing, and that's just accepting your strengths and realizing that not getting that part doesn't take away from what makes you great.

Victoria Moroles: It's hard to understand, especially as a younger person. I think that your heart hurts a little bit when you put so much time into something and you don't get anything in return, so I kind of stopped thinking about it that way. I stopped thinking about it, like Audrey said earlier, we're not going in there to book the job. We're going in there to book the room for ourselves and going in there to show what we can offer and bring and then we leave and we know that we did what we could, and I think that helps a little bit with when you don't hear anything back.

Audrey Whitby: And then you hear stories of, you think you did horrible in an audition and then all of a sudden you're working with the producer from that project and they say, "Oh, my God, I saw your tape for that and I thought you were great."

And then you realize, it really isn't about me. My sister is casting a Nick pilot right now that she wrote and she talks about how it truly is hard to pick actors, because they like so many of them. There's so many awesome kids and that they wish that they could put them all in and if you look at it as an opportunity to show people how great you are as opposed to an opportunity to get the role, I think that's when

you start to flourish.

Bonnie Wallace: It makes sense. Think about it, especially given that you ultimately want to establish relationships with the different casting directors and the different producers, you want them to be thinking of you when new opportunities come up and it may well be that you're in front of them for something that's not a great fit but they just sort of fall in love with you and then they start looking for places to put you.

I talked to a lot of casting directors and they're like, "Oh, I champion actors. It's what I do."

Audrey Whitby: Those relationships are so important, I mean, you're going to hold onto those for as long as you are continuing in the business, so that's almost more, a little bit of a goal than booking a particular role.

Bonnie Wallace: It is, because a single casting director can cast you in many different projects over the years.

Victoria Moroles: Yes.

Bonnie Wallace: You just don't know. Even after you start to establish a name, and some credits, everybody goes through periods where they're not booking or it's not going the way they want it to or you have those moments of self-doubt, what have you told yourself when things are hard, when it's challenging and you need to keep going? What have you done for yourself to get up and memorize another set of sides?

Audrey Whitby: I think I was sharing a horror story with Victoria the other day from my past where I was 14 or 15, and I had booked my first pilot, right after my season of *So Random* and it was kind of either, "Well, my pilot's going to go," or "*So Random's* going to have another season." And I think within the span of two weeks, I learned that they were both canceled and I also had the flu and I was just like ... I think I was 15 and miserable and it was a super dark moment but I just kind of told myself, "You know what, I've come this far and I've learned so much from these invaluable experiences, like my first pilot or *So Random*." People who I'm still friends with, people I still work with... John and Ron, actually, from *Liv and Maddie*...

They were on *Bad Fairy*, my first pilot and so I knew them before I went in. That's what, they were warning me, they were like, "That Joey Bragg kid, stay away from him."

Bonnie Wallace: And look what happened.

Audrey Whitby: And it did take time, so I'm not going to say I woke up and I was like, "It's fine." It took a lot of years to realize that everything has happened for a reason and I'm exactly where I should be and the pilot's not getting picked up or if they call back and you don't get the job, it's not a failure, it's just another inch forward.

Victoria Moroles: Yeah, I think it helped when I heard other actors talk about the highs and lows of this industry and it's true not only for actors, but I feel like really everybody who's in the industry.

Obviously until you make it to a certain point, but there are people who have gone through the same thing that you're going through and that really refreshes me.

Audrey Whitby: Right? And then all of a sudden, it's one thing and you're right back on track.

Victoria Moroles: Yes, and during those times, I try to say, "Okay, well, what do you really want to do?" And at the base of what we really want to do is connect with people through story, and if I can do that in another way, in the in-betweens and figure out something else that's going to bring me that fulfillment, I think it uplifts my spirit and kind of counteracts that feeling of being defeated.

Audrey Whitby: You've got to have other things in your life.

Victoria Moroles: You've got to have life.

Victoria Moroles: I mean if you're emoting life, you need to go out there and live it. It's not that you have to have a back up plan or anything like that. It's just that you have to have people in your life that support you and make you feel good about yourself and will be there for you ... Luckily we found so much community through *Liv and Maddie* and I feel so grateful, too, when I'm in those downtimes to have people around me that remind me, "Hey, you know what?"

Audrey Whitby: You're amazing.

Victoria Moroles: No, you're amazing.

Bonnie Wallace: You're both amazing! Any advice for young people who want this life?

Audrey Whitby: Oh, my gosh. Just do it, do it every day, even if it's in a little way. That's how I found my way in. I was like: school, drama club, great. Community theater, great. You might feel silly at first, but just keep at it. You also can't be too self aware, this is an industry where you've got to get silly, you've got to kind of expose yourself and your most vulnerable self, because that's what being an actor is so you have to be prepared to let down some guards, not care about what people think of you. That's been a huge lesson for me, because at the end of the day, that's only going to hinder what makes you special.

Victoria Moroles: Yeah, yeah, and, yeah, even if it's writing something in your bedroom, writing something with a friend. Putting together a little film at home, I mean those things sound so minuscule, but we can only control so much. I mean especially as younger people. I was grateful to have a mom who wanted to uproot her job and move over here, but I think about it, for especially for somebody who is in another city or they're still wanting to go to school but then they want to work on acting as well. I mean, I have to remind myself to work on something every day that is connected to

the bigger dream of wanting to be an actor. So I would definitely say to get involved, if it's in your community, through school, or try out a new class. If it's something right now, maybe go online virtually.

Audrey Whitby: There are plenty of intensives. I know TVI's a great resource that I used when I first moved out here to get in front of agents. There's a lot of resources, you just kind of have to put yourself out there and that's what's so scary at first is initially putting yourself out there, but then just do it and rip off the Band-Aid and then you rip off the Band-Aid a thousand more times.

And then it hurts a little less every time and then you learn a little more every time. And keep going, and be patient with yourself, and have fun.

Bonnie Wallace: That is fantastic advice, both of you. Any advice for actors during this special COVID shutdown to stay sane and happy?

Audrey Whitby: Well, what we like to do is get dressed up. We all get dressed up. I'm exposing us right now.

Victoria Moroles: You are exposing us.

Audrey Whitby: Me, Jessica, Joey, Lucas, Shelby get all gussied up and then we'll have a Zoom party.

Victoria Moroles: Dance party.

Audrey Whitby: Zoom dance party where we can just basically karaoke at each other, a lot of Disney songs.

Victoria Moroles: A lot of Disney songs, yeah, and then everybody has their own song ... I mean you need to get creative.

Audrey Whitby: All in formal attire, but that has really given us all something to look forward to and give any sense of normalcy.

Victoria Moroles: And as actors, we learn from experiencing life. We learn from people watching, we learn from going to the grocery store. We learn from going to the park. Every single thing we do is something that we can learn from. So obviously we're going to feel immensely depleted right now because we aren't able to physically be around people. So I'm just trying to remind myself that if I'm feeling like, "Oh, I feel a little sad today," It's like probably because ... I've never missed auditions so much in my life. I will admit, I've never missed just being in class and physically being with somebody and doing that, too. So connect and find creative ways to connect.

Audrey Whitby: And also, you know what, I'm not ashamed to say it, TV is my hobby.

If it's on Netflix, I've probably seen it. I just digest TV at a really fast rate and so quarantine has been obviously very not helpful in that aspect of my life. But I look for people that I admire, like Phoebe Waller-Bridge and I inhale everything she does



... I see people I align myself with and that I am inspired by and then I just watch. And it's not mimicry, but it is learning. It is possibly lazy, but I've decided it's learning.

Victoria Moroles: It's learning. It was so hard for me to sit down and watch even an episode of something. I have major TV ADD, I don't know why. It's getting better, this quarantine has definitely helped.

Audrey Whitby: More practice. Watch more TV.

Victoria Moroles: More practice, but it's true, maybe the shows that you've been going out for a lot, put those on. Just you can see the timing, the way the shows works ... it is beneficial to you so you can allow yourself to indulge in that right now, for sure.

Audrey Whitby: Maybe go over the classics. I've been doing a lot of classics.

Bonnie Wallace: Actually, I tell people that a lot. I honestly think that making a little list for yourself of say the past X decades worth of Academy Award Nominees, not necessarily winners, but if you're nominated, you could have won, right? So we're talking outstanding film and outstanding acting. Expose yourself to that quality of work.

Anything else you guys would like to share?

Victoria Moroles: I'm just so grateful that we got to sit down and talk with you.

Audrey Whitby: I think we talked ourselves out. Victoria and I really know how to do that.

And, yeah, we're so happy and grateful to be on your podcast, thank you so much, Bonnie.

Bonnie Wallace: Aw, it's my great pleasure and I really am excited to help get the word out that you guys have hung up a shingle, *Acting with Actors*. So let's end here with saying how people can find you.

You've got an email and it's [ActingWithActors@gmail.com](mailto:ActingWithActors@gmail.com).

And your new FaceBook page is [@actingwithaudreyandvictoria](https://www.facebook.com/actingwithaudreyandvictoria)

Victoria Moroles: We have a phone number as well. Our office phone number is 818-254-9650.

And since we are in the early days of creating this and we can only grow so much, especially during the pandemic, easier ways to contact us are soon to come.

We're also the type of coaches and teachers who you can text us, you can call us and text us anytime. We are super available.

Audrey Whitby: We're just happy to help.

Bonnie Wallace: So until you have a website, people can reach out to you with that email or with that phone number, texting or calling and then let's say where people can follow you guys on social media, Instagram?

Audrey Whitby: I am mainly on Instagram, it's the only one I can keep up with.

Victoria Moroles: Yeah, me too.

Audrey Whitby: I'm a visual learner. Okay, I love Instagram but my Instagram is [@AudreyWhitby](#), very creative.

Victoria Moroles: I know, mine's also very creative and it's [@VictoriaMoroles](#).

Bonnie Wallace: And both of those I think have a little blue check mark, you're verified, so that we know it's definitely you.

Bonnie Wallace: So, for now, the best way for people to follow you is on Instagram and they can email you, phone you and text too.

What a joy, what a serious joy to see both of your faces. I really am so proud of you for hanging your shingle and getting entrepreneurial and doing this. I know you're going to help a lot of people.

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