



Ep. 26 - How to Get An Agent with Guest Host Jo Kelly - Transcript

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What is the most effective tool to get reps, to actually watch your

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You're going to hate this. Everyone, the most effective tools to be super vulnerable and how you reach out. So the most effective tool is to say, I'm only who I am as an actor. There's a reason I haven't had rest till now. There's a reason that I'm reaching out right now. And let me tell you the things that are boring. Okay? This is going to be so hurtful, but here, no one cares how much you love acting. No one cares how much you are persistent. No one cares how much you have been diligent. And let me tell you the truth. I care. Joe cares. We care. Every actor in the world can say that. And so it suddenly becomes dissolved to the lowest common denominator. So what I always say is this is no Frank revelation show. Don't tell so by telling you the actions of your life story, you are showing me how you showed up for this.

[\(00:55\):](#)

Whether you're an actor, creator, butcher baker, or candlestick maker, if you believe that creatives can save the world, then you're in the right place. Hi, I'm Brian Patacca. And this is Brian Breaks Character where we slay the suffering artist myths. So you can attract the right attention, get out of your own way and become so aligned with your spiritual purpose. That abundance in all its Laureus forms finds you each episode. We'll go behind the scenes with people who proudly walk, the path, least taken inspiring activists, artists, creative folks, plus working actors and solopreneurs who will offer down and dirty advice. And lots of laughs all while sharing how to bring home the bacon and make a living and a life in a creative field. Brian breaks character is your new favorite. Listen, if you're done suffering for your art and second guessing every step of your yellow brick road, Hey people, I'm glad you're here.

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Listen. A couple of months ago, Jo Kelly, who is this incredible acting teacher? Well, she reached out to me and asked me if I would come on her Instagram live to talk to her about finding managers and agents. Now, listen, if you're a listener and you're not a manager and you're not an actor, stay with me here because I want you to hear why this is so important. At the end of the day, this conversation I had with Joe, it was about what is it like to put yourself out there? What is it like to say, what you really want? And so they thought this conversation was so valuable. I didn't want to hold out on you listeners. So in this Instagram live, Joe really comes at me with the approach of how do actors, land managers and agents, which we all know is a really dysfunctional cycle. And I know that it appeals and applies to whether you're looking for a manager agent or you're looking for a job. So grab a notebook and let's get to listening. Now, before we jump right in, I want to let you know, this was originally recorded as an IgG live. So the sound quality isn't quite up to snuff for us over here, brand breaks character, but I didn't want to hold out on you. So I hope you enjoy this episode. Hi

[\(02:52\):](#)

Guys, this is Joe. We are going to be talking with Brian [inaudible] today about finding aligned representation. So I'm very excited for you guys. I'm going to see if he is now joining our live. There he is.

[\(03:11\):](#)

Brian is my favorite person to talk to. So I can't wait.

[\(03:15\):](#)

I'm going to be here.

[\(03:17\):](#)

Yes. I'm so happy to be here just before you joined. I was just saying, you're my favorite person to talk to?

[\(03:22\):](#)

Oh, well I that's such a huge compliment. I appreciate that so much. I also appreciate that we're wearing really good colors together today. Cause that was not even planned.

[\(03:30\):](#)

Oh, you are going to talk about one of actors, favorite subject, which is finding aligned representation. And so excited that we'll be talking about that because I, lot of stories that actors are navigating about representation, about finding the right representation about how to go about it. What can you do about it, all of these things. Then I think that actors can really, really use for help because there's a lot of negative around it and perceptions that are not empowering.

[\(04:03\):](#)

Yes. So one of the things that I know is we've all had parents, or most of us have been blessed with parents. And so we bring all of those lovely parental psychologicals stories to what an agent or manager can be way too often. Give me validation, tell me that I'm good at what I'm doing. Tell me I did a good job or teacher, or we can have a relationship with them. Like their teacher, like tell me I did a good job, validate my acting. And then it becomes bigger. Like prove to me that I chosen the correct lifestyle for me. And the money that I spent on college was good. And that I'm doing that. I moved to the right city. It gets bigger and bigger. Just keeps expanding. And what I find is, well, first of all, none of that is true because inherently, if you were called to acting, you were called to acting and that's the truth of who you are and to the end of story.

[\(04:46\):](#)

But it's very hard. It's a very slippery slope because agents and managers are a cloud of silence for most actors where you are. So it's. So the reason why we ascribe so much story to your interaction with them is because you have so few interactions with them and very often your responded with silence. And so that silence is okay, so I'm going to make up a story about what's going on because I'm not getting the truth. And what I find that actors tend to do, and it's heartbreaking is then, you know, a lot of actors will like get it up to, like, I got it up. I'm going to, I'm going to reach out to managers and agents. And I like do like a one push or they'll do like a showcase or they'll do like, I'm sending out a bunch of emails and okay.

[\(05:25\):](#)

And I didn't hear back from people. So my career means nothing. And then they do that one time and then nothing happens. And then for the next 3, 6, 9, 12 months were butt hurt from that experience. And so then you don't do it again. So from that experience of not getting response, we make up a thousand stories about why it didn't work. So it's

because you didn't have enough credits. You didn't have the right experience. You didn't have the right training. You didn't have the right headshots. You didn't have the right real. And then we run off and spend money for all of, and time and energy for all of these things to try to solve a problem that we created in the first place. So the perception is where the problem began. It's not the truth, right. And what I'm gravitating to and learning more. And this is almost a learning curve for me too.

[\(06:11\)](#):

Right? I did all these interviews with managers and agents to ask questions, to actually get the real story here. And we have to remember that managers and agents are buying into your future. They're not buying into your past. And so the past is where it's so past, meaning your resume, your credits, your training, your past is how they say, oh, do I understand who this person is becoming? And that's a very different way to look at reaching out to managers and agents and approaching managers and agents. Because most of the time we're like, let me show you my ID. I'm 21 years old. I belong in this club. Like, let me show you that there's enough on my resume. I'll never forget. We got this long time ago, went to this acting studio and we got this call from someone who said, my resume is full as a way of like saying like I was experienced enough.

[\(06:56\)](#):

And I don't think that to make fun of this actor, but I feel like my resume is full is sometimes the, we relate to my resumes. I'm just telling you that my resumes full, therefore we're meant to work together as opposed to are the stories that I know how to tell the best, the ones that are being stored told right now on TV, film, theater, whatever I've chosen as my vision. And do you see that for me next? So that's kind of the big learning that I've had around this. I think that, and that's to just in that way, it's such, I think most actors out of the idea that there's one manager or agent who can understand them the whole, like there's only one patrol person that you can ever love for your whole life that you fallen from. Like, I don't like to use romantic analogies when it comes to managers and agents, because I want to be very clear. This is the business. Right. But I think it becomes very similar in the way that we relate to it. Right. Yeah.

[\(07:41\)](#):

Attachment a lot of mum and dad's stories thrown at it. Yeah. Same as a romantic story.

[\(07:48\)](#):

Yeah.

[\(07:49\)](#):

How do you see actors struggle the most before they come and work with you? Where do they bang their head against a wall?

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

So the place where they banged their head against the law is of course the place where the night also find the most satisfaction afterwards. You know, I think that's not surprising as I say, I think it's a breakdown to breakthrough sometimes. And so one of the things that I noticed is one of the things that I think is important is we have to own up to who we've been in our life thus far. What I mean by that is so when you were 6, 7, 8, 24, 45 years old, you were like, oh

my gosh, I'm meant to be an actor. And I think that in that moment, time and space, which don't exist, disappeared. And you were like, I am home. This is who I'm supposed to be. And you've got that intelligence, wherever that came from, whether it was in feeling, I'm getting the TBG BS, as I say this, right?

[\(08:35\)](#):

Like whether that's a feeling or you heard a voice or whatever it is, you got that at that moment. And then from that moment forward, you began to organize your life to step into that calling. And so as you organize your life to step into that, calling, you know, the moments you made a good move, you chose that college. We chose that training program. You went to go get those head shots, like all those. And then along the way in that vulnerable journey to become what you are destined to be already, things happen. A teacher says something to you and you just hear it the wrong way. Or a teacher actually, isn't being their best self and says something to you when you hear it the wrong way, or you didn't get that part that you really wanted, or you get some feedback in the room and it just got a little past your skin.

[\(09:19\)](#):

It just got in a little bit and it left a mark and it left a scar. And you suddenly, the way you were organizing yourself to walk towards being an actor suddenly changed a little bit or the way you see yourself as an actor change a little bit. And that's when I think where we have to own up to those moments. So the way that I start with actors as often owning that piece of your story, where those things came in and diverted your path. So you can then find like, who did I become? What story did I pick up and do I still want to hold onto that story? And so that's where they bank a lot. Yeah.

[\(09:50\)](#):

He is going to be, can you sum it up as the story where we walk around feeling like a victim and therefore entering this is like a victim.

[\(09:58\)](#):

Oh yeah. They're walking into offices and they're in, they're bringing that with them. And so, because they're bringing that with them, there's like, I want to be in this meeting and I don't want to be in this meeting at the same time. Cause I'm afraid you're going to see who I really am. And I'm holding on to that story of who I really am. So what's what, what is so interesting is through the journey of capturing your story and then figuring out how much of that and how do we put that into an email or into whatever method we use to reach out. And my program, we use an email is the first step. How do we put that into an email where first it doesn't sound delusional and you're like, not spilling all the beans. And like, why are you telling me this about your life, right?

[\(10:30\)](#):

Where it still feels professional, but we're still owning up to who I've been so far because the belief that I have to plant inside of you is, and in the manager agent is there is no better time for me to be connecting with you than right now in my life, because I'm this much more prepared. So that's where they bang their head against the wall. I was like, wait, you're telling me, I have to look at who I've been. I don't want to do that. And then what happens is they look at it like, and they just, this whole new sense of their shoulders become relaxed

[\(10:57\)](#):

From hiding that stuff to opening and being with and owning it when you own it. And you can share it. It's true.

[\(11:06\):](#)

Right? Yeah. You connect with truth. And what I think is so powerful about what you just said so much, Joe, and the work that you do, and this is true. We want to be in a room where someone sees you for who you are, because what you don't want us to be in a room where like, you're kind of puffing yourself up and trying to be perfect. Because then what I think happens is you actually are not at the top of your intelligence. And so you leave that meeting and you're not even like someone says, how'd the meeting go. And you're like, ah, I think it went well. I don't. And then you have to make a decision about, am I going to work with this one? Or am I gonna work with that when you're like, well, the person who's making the decision is the person you weren't even in that room because this other version of you,

[\(11:40\):](#)

We talk a lot of force presence. And if you're hiding all the stuff that you're not owning up to, you're basically not there. Right. You're doing something. Yeah. You're over here. If you're not there, how can they possibly connect and see you? It just can't work. Right? Yeah. You have, you have to be there.

[\(12:02\):](#)

And one of the ways I like to help actors is like, let's be selfish about this for a second. Like, look, you're going to do a really good job, making a decision later. If the real you doesn't show up. So make it about you. If that's going to get you your objective clear to really show up in that room. The other part that I think is like I realized is, uh, I've recently had this realization, which is, I have this belief that I think I pass onto my students, which is if it's meant to be, it's going to work out. And if it's not meant to be, please, dear God. Say no that you don't want me and let me walk away. So I don't give you any more energy. So if we kind of walk into every meeting as though I'm a yes person, who's like willing to work with you so that I can, instead of show up with the question in my mind, the whole time I'm there. Because when we have that question in our mind, we're not present. We're just asking the question. Is that the right thing? They said that I liked the way they said that like that's instead of, okay, let's meet each other. We have,

[\(12:50\):](#)

Yes. It's also between presence. We work on presence, never on confidence. Yes. Find, look good while you hiding your in the back. This is just like, okay, here I am. And if I'm here, we can. Yeah.

[\(13:07\):](#)

And one of, and what I love the way you said that, because I always feel like confidence is about trying to make the other person feel the same way. It's not about me. We experience it as what we think competence is, I think, but what we're really doing is trying to manipulate that person into seeing us a certain way, pure

[\(13:21\):](#)

Presence.

[\(13:22\):](#)

And then I think, you know, part of what, and I mean this, you know, a little different from the way that you teach for acting is I do think that it can help an actor and maybe it's similar. You'll tell me what somewhat for an actor to like, let's

run through like, what are the top 20 questions you're likely to be asked so that you guys felt the words come out of your mouth so that you're, you're not going to memorize your answer, but this way, at least you'd like experienced yourself to answer those questions a few times and then you can be on the day. Like I always say like, when we talk, don't play your homework, but be able to be there and respond to them. Right. And so that way you just be a little easier. Cause I often think that, um, actors will be very like, I'm good in a room.

[\(13:58\)](#):

Like once I get in that room like that, maybe I'm going to be flat. Great. I'm sure you are so good in the room, but on the off chance, you start to get weird and try to manipulating them into thinking you're confident or you're over here thinking how things are going and you're not present. Let's just practice this just as like a fail safe. So you can be weird on accident for a second. You can just kind of, right. So I often talk about that. You said that consciousness is where presence comes from. I think that you're conscious that you're, you're consciously in the room because we've already talked about that. Yeah.

[\(14:27\)](#):

At what you're also offering is creating a little bit of structure before hand so that you can flow because if you have no structure, flow can be a little scary. Cause you don't know going, but if you structure, we also talk about asking you some questions because you're also, it's an equal level relationship. It's not the agent. Is there, there make sure that person is the right person for you. If you have things to ask to.

[\(14:55\)](#):

Yeah. And I, that's a really good, I'll just give everyone like a great question that I was thinking is a good one to use in the room because it is so important that you don't leave that meeting and feel like I don't know who they were. I didn't have a sense of who they were. Right. So I always say have a few questions that you feel like you can ask anyone just in your back pocket and you may or might not need to use them because you'll be there and you'll feel the moment. But one of the questions that I always think is a helpful one is okay, pretend I'm the afternoon ready? So I would say, you know, no matter what way, right? No matter what way this goes today, I just want to thank you because it's great to hear from an expert who is sitting on your side of the table.

[\(15:29\)](#):

And so looking at my career and knowing what you kind of know about it, if you were to kind of look in your crystal ball and look at what you think is next for me, what do you imagine might be next in my career? I have to pick your brain a bit. And what it also does is it makes them agent or manage your career for five minutes. So they're actually doing what their job is and it gives you a sense that way, when you leave, you get their answer. Oh yeah. Their answer to that question did sound like what I think I want to go forward. Right. And then I always think the question to ask is where I was like, did I like them? And what were they like? And how old are they? What did their office look like? That all these questions.

[\(16:03\)](#):

How did you like yourself in the meeting? How did you feel about yourself? Did you like who you were able to be with that person? And I always think that now one of the things I'll just say as a fault of the way that I work with actors is they

tend to end up with more compassionate managers and agents because we are using empathy and connection as one of our guidelines for judging someone, right. Judging, I put in quotes. So if you were looking for a shark who isn't gonna, isn't acknowledging you, or if that's it, there's a different kind of, there's a different energy that, right. So I am drawn more to the manager agent who sees you as an artist and understands their artistic life. Right. So that's kind of that's I would say that's a not fault, but what you might perceive, the way that I do the work with my Christmas.

[\(16:46\)](#):

Yeah. Totally makes sense. So you so many actors secure, great aligned representative. So what would you say we've talked about presence, which is probably the biggest missing piece. What is the, what are the screenings that actors should know about in order to get any representation? Because that doesn't do anything but the one that you need to be with.

[\(17:14\)](#):

Yeah. Allow some people not to like you at the house. Important thing. Like the way it says, hope that some people say no gray for some nos is what I say because what we need. And the reason why I say that is if you were to get, if you didn't get a single email address, I will say to my actors, I hope that you'll get an email that says you did this wrong. I don't like the way you emailed me. Or I don't like what you've sent me. If you got that email, then we know you put so much skin in the game that you were seen by someone. Right? So I really, so to me is a very important that we don't play the surface. It's going to feel vulnerable. You are going to have to put something in that email that feels a little, I would say, depending on where you're at in your life might feel a little unsafe to say I'd like to own really where you are in the process right now.

[\(18:03\)](#):

I want to be careful because this can be, I like said this earlier. Like we don't want to get delusional. We don't just share to overshare. We don't have TMI the way I always like to think about the person reading the email. The first email I always find is a clutch part of this process. So that first email, like, it should be fun to read. It should not be like, I don't want to worry about you when I read it. Right. And it should reveal something. I should be able to see what's next for you. You should be able to have an imagination about that. And you need to imagine me as a person who is working at home with two kids running around who might've been homeschooled for the past 18 months, who's barely reading your email while they make their peanut butter sandwich on my phone.

[\(18:37\)](#):

Exactly.

[\(18:40\)](#):

That's kind of why the course is like, that's where we kind of help you. Right? And the other thing that I think every actor needs in this journey, and I think I'm answering the question here is you got to have structure that's without your own creation. And the reason why I say that is your own, like some is going to happen. That's going to throw you off. You need to know what's my next step. Without having to like look up around, go, what, how do I feel? And like, here's your next step. This is what you're going to do next. And then you're going to do this so that when those things start to come up,

which should begin to pull your trip, I'm going to, oh, you know what? I keep thinking about my email. I want to make a change to it is different than should I send another email?

[\(19:12\)](#):

Should I not? Like most actors will send one email and they bail on the product. Like I didn't hear back. I'm done in my program. We make you send three emails. And I got to tell you, it's weird. This is a very weird thing that I'm able to like pick up on. Now. There's like a seasonal thing where all of a sudden I'll be like, oh, it's weird. Everyone's responding on the third email right now. Or they'll be like, oh, everyone's responding in the first email right now. And it literally is like, oh, it's the summer. So this past summer, all of a sudden we were masked with all the, for a moment there, we were able to go write 30. Now was the first time anybody heard back from anything in the fall, first email people heard back. So just, it's interesting to be on the receiving end of this many working with, as managers and kind of catching the trend there and not ascribing a single dang feeling to whether they responded to your first or yours.

[\(19:56\)](#):

Yeah, no meaning behind. Yeah. I think that sometimes what I feel is helpful. Sometimes I make analogies with other, like, let's say you're a baker and you open your shop and you start making a, you gonna just quit the shop. If no one buys the, all the bread and the fridge. No, it's, you are an artist. You have a business. And so he to be determined and committed when you want something, you show up for it. Right. I like to talk about rejection is an inventive bird that you get damaged. Things is complete perception. And so yeah, if you're professional and if you want it, you want to be able to up with those three emails. And I know that your program goes over, follow up two and getting eight hours. And so maybe you can say a little bit about,

[\(20:47\)](#):

I also think there's something to two pieces that I just took a picked up from what you said, which is let's pretend you had an experience where you reached out to a thousand managers and agents and no one responded. Okay. So if we knew that they opened your email, which is one of the things in the program, we have a way of tracking. If they opened your email and they never responded well, then you got a few places to look, did my email suck? Did my material suck is the way I wrote my email suck. Did I change you to change what I've sent them? That you get to actually go back and look at how to make the changes, right? The other piece I want to take from what you said, instead of making story about what that's about. Like, no one likes me.

[\(21:23\)](#):

They're not looking right now because you can also make stories up about that, which I think does not. Right. I also think there's something to be said for, if a manager agent can be found, like if you can find their email address, then there's a reason they can be found. It means they're open to being found. So there's a part of me that believes if you can't get to them, there may be a reason why you should be able to get to them. And so instead of focusing on those four or 5, 6 1 where, you know, there's like an email address that doesn't work. Why don't we say let's just cast a broader net and let go of that process because they're probably not going to be looking as much. And so what we want to do, and this is why I think target lists are a disaster.

[\(21:58\)](#):

I love the idea of a target list, being high and investing time in getting to know someone and all of that part makes sense to me. The part that doesn't make sense to me is you have no way of knowing. That's what, that's a big fat lie. There's no beautiful art museum of managers and agents or encyclopedia or library of Congress, where you can read all about their life and what their children are and where they live. There was a whole black hole called IDB and your friends, rumors and experience that they can share with you. So when you make a target list, what happens is you're gleaning. Like here's a little information, here's a little information, oh, my friend gets auditions, great. I'm going to make this list of the 12 perfect agents. And now when I'm perfect, I'll reach out to these perfect agents.

[\(22:35\)](#):

And what I have found time and time again, is when we cast a broader net, we let go of the idea of a target list. Someone you never imagined coming forward and says, I love what you've got going on there. The way that I like to think, because this is not a lot of people's I say, make a target list. And I just find that a target list is if I'm going to be real, Reverend Brian Pataka for a second, here it is. If you imagine looking at the sky and there were all these stars in the sky, and you said, look at all these stars, I'm going to blackout all the six stars. And I'm going to focus on those six stars, which first of all, sounds like total other worldly, alien UFO, not the best on one level. And the other is I believe when you create a target list, you're tying the universe is hands.

[\(23:17\)](#):

So it cannot provide to you who, the person who could be your perfect matches. So that's a big leap for a lot of people, because a lot of people really believe in target lists and time and time again, what I found is by abandoning it, we have such better experiences. And so many actors inside of the program then have this. I think it's one of the most beautiful experiences is when they have to say, I have to tell some people know, and it's for some of them, it is the first time they've had that experience in their life because we're always like, do you want me to work on your job? Or are you going to pick me? Am I going to get your job? Like, it's us look, it's actors looking for the, yes. What you're

[\(23:52\)](#):

Saying. Doesn't prevent target list. No,

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Not at all. Sure.

[\(23:57\)](#):

If you want to create that relationship with them or talk about specific things, because you do know them that doesn't prevent you either to continue.

[\(24:05\)](#):

And I'm going to say, great, let's add them to what we're doing. Let's not keep them out. Let's write, you might give them a little tiny bit of special treatment. Cause you have been catering to them, but you're not going to zero in on only them. I think of this actress who went through the program, she had 35 meetings from her process, which is like super huge success. Or I think that's a little off like a little spectacular Vermont. Right? And, but before anybody out there, like write some story about like, she's like must have every credit in the world. She didn't. So I just wanna make sure no one makes

her too special here. But what she said was, you know, who she ended up was with a manager. She never would have imagined in the history of the university she even knew about.

[\(24:41\)](#):

And there have all these great clients and she didn't, she knew who the clients were once she finally looked, but she never would have found them by like making a target list. And so that just is this to me, a target list is like, if you're using Tinder, you just swipe right on people just by looking at their profile. You're like, okay. Their profile. I like, which is kind of what Tinder is. But like these eight people are probably the ones that I want without having more ever knowing more about them. And that's why I think it's more beautiful to allow them to choose you. Yeah.

[\(25:06\)](#):

What a refreshing idea. Right?

[\(25:08\)](#):

Wild, wild idea. I think it's, I'm like super like who is this radical, crazy person over here, but it's worked. So that's why I feel like it's a good one.

[\(25:15\)](#):

Yeah. And so can you explain a little bit for people who are interested, what is like an overview of the process? You put them through the steps, or maybe you have something that you can resource that you can share with them or webinars on both.

[\(25:34\)](#):

I'm gonna do both. So if you're getting excited about what I'm talking about today, there's a free training that no matter what will change the way you think about representation and the URL is so easy to memorize, it's make agents want you.com, make agents want you.com. And if you think about the name of it, that's what my goal is through this process is that they are choosing to want you, right? So overview of the process is kind of how I started, where we kind of go into your story of how you've shown up in your life. You dig a little bit deep into that. We have a process where we walk through analyzing as a strong word, maybe assessing who you've been, where you've showed up. If there's some places that need to be healed and you kind of just unnoticed them, it doesn't mean we're like, let's sit here and go to group therapy for three weeks.

[\(26:15\)](#):

And now talk about it. If that's something you want to do, you can, but this is where we really discover some of those places where you might have picked up an old story that isn't serving it. Right? And then from that, we start to discover what I like to call, meet your reader, which is meeting the age. Like, what do you imagine about them and what is the truth of them? And then we start to get into this process where I always say that one of the byproducts of this program is that you become a better writer because there's a good portion of this program, which is around how are we going to present truthfully authentically, not pumped up, not trying to tell some secret story or hide behind something and authentic story of you that will also capture the attention of someone standing in line to Starbucks.

[\(26:53\)](#):

So there's so that writing that writing portion is really fun. Cause I teach you how to copyright and how to use language that really captures you. And a lot of people have used that same thing to like run off, write newsletters, write to casting directors. So that part of it's kind of gets fun because it's creative. And then we move into a very clear and simple structured part. We're saying, here's how you'll reach out. And that's where it's like, here's one, here's two, here's three. We walked through how those emails are going to look. And then I give you a database for whatever market you're in. And then you put that through this beautiful program that tracks who's opened it. Who's not opened it. And how, and then I give you what I think is so important is that's a moment where you've done all this beautiful work on yourself though.

[\(27:29\)](#):

Then you're ready to reach out. And then now the vulnerability comes back because now people are going to see me. And so there there's this, I think it was a really beautiful lesson that is around how we interpret silence, how we interpret no or not yet how we interpret a yes. How we interpret someone saying, I think your agent, you, I can't do any better than you're doing on your own. Like what are our responses to that insight internally? And what are our responses physically to this? But that parts they get it like reinforces the juicy, like discoveries about yourself. And then we have this other section called GPS, which is the great partnership scale where you learn how to pick someone. I'm gonna get all these meetings. Who do I, how do I pick my person? And then the top 20 questions, like I talked about to prepare you for those meetings. And then you're kind of off and running at that point. Hopefully you're signing with sadness representation. That's the experience that we're having. And through the process I'm alongside you. I like to see you every other week for the whole thing.

[\(28:22\)](#):

Hey actors, I'm going to get really real with you for 90 seconds. Looking for representation is one of the most disempowering disenchanting. And can we just say it dysfunctional parts of an acting career? It feels like a one-sided conversation. Everyone's got an opinion about what you should do, and even your friends get weird when you ask them for referrals. So I want to shut down all of that noise. Join me for my free masterclass. Make agents want you the three biggest lies that stop you from finding the right representation. Go to [makeagentswantyou.com](#) to register the class is on demand. So you can watch it right away or schedule your own private viewing. And since you're a Brian break's character listener, I just want to warn you right now in your big, beautiful, gorgeous heart. This class might you off because you've been fed a lot of crap over the years that has actually been keeping you out of rooms. You're going to learn why a target list is the worst strategy you can use to find the right match and agents. Aren't worried about your credits. Half as much as you are in your reel is a giant waste of time and money. So before you go off and write a story about any of that, I want you to get the juicy learning inside of this class, snag your spot now, and I will see you there [makeagentswantyou.com](#) or text agent goals, one word to

[\(29:42\)](#):

42, 2, 2, and I'll send you an invite. All right, let's get back to the show.

[\(29:48\)](#):

What I see in actors, usually the store is they're carrying around when it comes to representation and finding the right representation is I have no idea how any of what you're offering is a real structure that can hold them accountable. Step-by-step I believe some programs in the database like they can get in there and get where they need to then express themselves fully.

[\(30:15\):](#)

And just so beautiful. Like the structure gives you the sense X power to be yourself in this journey. So you don't have to take care of every piece of it. And one of the things that I think is that you kind of pointed to is making the decision about reps is such a messy moment. Cause like I liked this about them, what is their IDB score? And so some people will join the program and go straight to the great partnership scale because they're in the process of divorcing or separating from an agent and trying to figure out who they need to become as they go into the next relationship. And so I think that I liked the way that it can meet some actors in that position where they're like, I think I'm ready to leave as well. So that's helpful,

[\(30:50\):](#)

But we'll see a lot of actors we're working a lot or not, but also the ones who were working a lot who are feeling a little bit in a sticky place with their agent, even though they're working like the communication is a little off, there's a lack of authenticity. And they also feel a little bit like, well, I can't, there's a lot of fear tied into that. A lot of attachment and again, Rowan mommy and daddy. And there's definitely no matter what level you're at, it's really, really important for actors to feel empowered into those relations because under the agent, you're your collaborators, right? So you want to be able to show up authentically and fully that's then what they can work with. If you're not really showing up again, if you're not, they don't really know what to do with you.

[\(31:41\):](#)

Well, yeah. And one of the things you just said, you know, I'm a firm believer in love first. And so I always say, I'm like, do you need to renew your vows? Or is this time for divorce with your reps? And so a lot of times someone will start the program and say, I think I'm going to leave my agent. And I want to look for a manager say, okay, can we great. We're going to use this program to look for a manager for you because your agent is working out maybe. Okay. And you're not sure. So can we talk about who you've been as a client? And sometimes we go, oh, my side of the street could be a little bit cleaner. And so sometimes what we do is we'll say something like, okay, great. For the next two or three months, you're going to be like the most in it to win it client who was with it, going to just have the best generous and positive assumption about your reps for two months.

[\(32:19\):](#)

And you're going to really be there. And you're going to see if that makes a change. And if it doesn't, then you're going to be able to have what I would say. It's a come to Jesus conversation with your reps, where you get to say, I from a very non triggered position, I'm looking at the numbers over here and it feels like things aren't happening. Do you feel like they are in, am I having a weird expectation? And so I think to be like, oh, actually we're so many like crazy. And we're living like, you need to give them, I think a position to the space to say, I agree with you.

[\(32:48\):](#)

It goes back to romantic relationships, pulling back and keeping everything and wanting to leave them without having had an open conversation. Or you can leave that agent or that relationship and get to the next one, have the exact same problem because you didn't work through what you have. Yeah.

[\(33:03\):](#)

Yes. So I mean, Joe, that's all my belief is yes, you're going to keep working at that same. I would say it's also like the thing where like you're mad at your roommate for never taking out the garbage, but you never asked them to take out the garbage. I think a lot of people can relate to that one from college or whatever. So like, you can't get mad too. You say something. And so I feel like, can you have a generous and positive assumption about your agent? And then ask a new question?

[\(33:22\):](#)

Yeah. Actually asked, meaning, not asking as a victim, as a triggered person. Who's hoping to be saved. But as a business partner, who's coming with fact and his ideas on how to move forward.

[\(33:37\):](#)

And I want to retire the question, what can I do to help you make to your job easier. Let's retire that question. It went away in 1998. We're going to have a lot of weed questions. What do we think we should do? What do we think is going on here? I'm sure. You know, what you think is going on. Like no more. What can I do to make your job easier that go to say that in your retail job, let's say it's through your agent and manager. It's going to be at, what are, this is a we relationship. And so I think, you know, if we're going to underline this conversation, the big thing is where we want to have a human relationship with our representation. And I always think that the, the magical place to live is having a positive and generous assumption about everything that they're doing. Because then if you need to have it more critical, like, can we look at this? And I mean, the critical, I mean, analytical, not like you're doing that kind of critical, right. Then you can have it from a place where no one is emotionally too triggered, right? Because then you can look at the real numbers and then, you know, data, not drama, what's going on with their numbers here.

[\(34:30\):](#)

And then I also that when you come from a place of being in a way that you've taken responsibility for your stuff, if there are emotions, but that are that a consequence of the discussion and you're open, then it's credible. But if the emotion is what is getting you in their office to have the conversation, then you know, it's, it's, it's a difficult conversation to have art or an artist so that if you're coming forward, empowered as an adult to have the conversation,

[\(35:09\):](#)

Like I'm just looking at how Manderson and it kind of feels like it sucks over here. What do you think like that is showing emotion, but it's not saying, what can I do? And like, is this manager that's such a different conversation? Like, there's a sense of humor of like, what do you think is happening? Like this sucks. Like I want to be going out like crazy. And I I'm sure you're submitting me. So what do we think is going on? Like, it just becomes very like, there's a heat to it. That is a, let's get under the hood together.

[\(35:32\):](#)

Yes. It's alive. It's on the edge. It's constructed construct having to move forward and not blame, you know, people fall in love with you for that

[\(35:43\)](#):

And that even, and, and that's what I think we want the manager agent to do right. To cause what we do. I also think that like, I really want to get mad at eight actors with representation. That's going to stay with them for years. Cause I don't want you to get back on this track again, of having to look again or always looking, because I know so many actors who were always lucky, they're not doing good enough for me. I need to find somebody else. And it becomes this distraction to like, what's the thing you're doing is looking for representation, your other passion beyond acting because you're doing it a lot. So can we like, let's get somebody great. So we can feel like,

[\(36:14\)](#):

And because also I think getting somebody needs you to be at that level too. Right? So you need to work.

[\(36:21\)](#):

Yeah. I mean, I would love it if an actor was like, I feel like I intimidated them. Like I would love for like, and what I'll say is that some of the actors inside of my program will go, like she was pitching to me the whole time. So like my goal is that when you reached out that you're so on the page, you're so vulnerable in the work that you're putting towards them with both email and then the tapes or the real that you're sharing with them, that when you're getting called in for a meeting, the meeting isn't proved to me that you belong here, the meeting is can I verify my suspicions that we already should work together? I want you to yet. I'm a yes. When you sat down and now I just need to confirm that what I read and what I saw is who you really are. I want you to be. So that's why I find like when people get multiple meetings inside of the program, it's exciting. Cause I go, those are pretty much yeses that are now just making sure that what they saw is what they think they saw.

[\(37:07\)](#):

Yeah, no, that's great. So what is an Inn that people are joining as we go? And we've touched on this a little bit. What is the big mistake that actor make in terms of finding an aligned?

[\(37:23\)](#):

I think the big mistake is saying yes to anybody and giving power to Joe, blow agent, giving power to Mr. McGee manager, anyone who writes them back, whatever they say is more powerful than anything. I thought about my career. I thought about myself, anything that they're saying back to me is bigger. So like sometimes I'll have somebody to get us a response from a really fancy agency. And I recently had an actress have this experience and she got a bunch of meetings, but she had a really fancy agency, wrote her back to just say, I love everything you're doing. You're not right for us right now, blah, blah, blah, blah, blah. And she was like, that really meant a lot to me to hear from that agent. And I want to say yes and awesome. And also we're not going to give that too much power because also you were great before they said that.

[\(38:11\)](#):

And so we have to just be very, I think be careful around the power we give to the stranger, the stranger, we don't know the made up person. Right. And that is to say, everyone's out on an incredible human being citizen of the earth. That's not what I'm saying. I'm just saying that in this very semipermeable package of the artist, which is hypersensitive, that we don't allow it to distract us from our purpose, which I think is the big thing. Right? So the big mistake, I see people who say yes to whoever knocks on their door. And then they're like going into a meeting already saying, I hope they pick me. When in fact I went to the, go to the meeting and say, let's see if we pick each other. Let's see what let's see if this is. Yeah.

[\(38:48\)](#):

And the bigger the agent, because happens the same way with the bigger, the opportunity, the bigger, the audition, bigger, the names, the bigger the agent, the more actors may have a tendency to actually lose their, weigh the power. So you definitely want to make sure that you're aiming for those juicy managers and agents and that you are not rumbling in the moment that you actually have that meeting because you see that they have more power than you or something.

[\(39:19\)](#):

Yeah. And so that mistake that I see the actor make is one, the reason why this, this hurts, I think the most is it takes away your ability to be discerning. And so then that's where you end up in that process of, oh, I had a lot of reservations about that agent, but I couldn't find anybody else. So I worked with them anyway. And so then you're in this weird rest area where you're stalled, because once you say yes to an agent, I just know like the actor's not going to leave for at least six months because I don't know if I should, and maybe they need more head shots and make that like, and it becomes this whole journey when in fact maybe it just wasn't a match in the first place. That's a danger zone.

[\(39:53\)](#):

Yeah. A lot of actors are there. Yeah. So many actors being in that position of being like in between two chairs

[\(40:02\)](#):

Between two firms. Yes.

[\(40:04\)](#):

Okay. What else do they want to ask you?

[\(40:07\)](#):

This is a great thing, Joe. I just want, thank you so much. I really feel like you're really the Oprah up to my Deepak's today. I'm down.

[\(40:14\)](#):

Okay. So let's say what is a little thing that you could give actors who are ready to go there in this region, in this community that say, they're reset, they've done their real, they've upgraded. They're real. They're really ready to send it. And they're home. What is the most effective tool to get reps, to actually watch your material?

[\(40:38\)](#):

You're going to hate this. Everyone. The most effective tool is to be super vulnerable and how you reach out to them. So the most effective tool is to say, I'm owning who I am as an actor. There's a reason I haven't had reps till now. There's a

reason that I'm reaching out right now. And let me tell you the things that are boring, okay? This is going to be so hurtful, but here, no one cares how much you love acting. No one cares how much you are persistent. No one cares how much you have been diligent. And let me tell you the truth. I care, Joe cares. We care. Every actor in the world can say that. And so it suddenly becomes dissolved to the lowest common denominator. So what I always say is this is no Greg revelation show. Don't tell. So by telling me the actions of your life story, you are showing me how you showed up for this.

[\(41:21\)](#):

Right? And so the way to get them to watch it is to say, look how I've shown up, not look on shown up, but with a sense of humor, a sense of humility, right? Look how I've shown up. And so that the way I like to think of it as it's almost like when you're reading a menu, it's like when you're reading a menu and you go, oh, this sounds like something that I'd like to taste of. So you have to give me enough of the ingredients on that menu for me to get that like, oh, I like those flavors,

[\(41:49\)](#):

Right? In other words, truth means vulnerability ranks. You have to put your truth on that paper by to look good. It can't want to look confident. It has to be your truth. And that's the only thing another human being can connect

[\(42:03\)](#):

And Britain, the magic here, Joe, what you just said is, so if you're going to tell me these are the four ingredients or five ingredients in this item, then when I look at your materials, I sure better taste those five ingredients. Right? So I believe that our business is becoming so much more evidence-based right now, because we were already moving into a world where we do self-tapes and now we're moving into a world where 2020 happened. And so now thanks, 2020. We're really kind of setting off tapes before we get to meet people. And so if you say you can deliver this kind of funny, you better show me you doing this kind of funny, right?

[\(42:33\)](#):

Yeah. The first ingredient is for you to be your most incredible actor in the first place. Right. Cause if you're going to run around the city and you're not ready for an audition and your real is wonky, you're setting yourself up for failure, right? Yeah. That's for the main ingredient at the end of the day.

[\(42:49\)](#):

And then I think that also, when we think about this, like think about the way you relate to him and he would just kind of, I think this helps that I separate yourself from the story a little bit. There's certain menus where you see like, oh, I don't like blank. I never ordered blank. And it has nothing to do with hating the chef. Right. I just don't, that's not, what's on my roster. We don't have tomatoes on my roster. So I'm not going to order that. Right. Like I am obsessed with yuzu. It's my favorite flavor in the world. If there's yuzu in anything, I will order it. I hate raw tomatoes. So unless I can have them removed, I won't have that. Right. So like, it's just, that has nothing to do with you. So this is where we get to have a little bit more.

[\(43:23\)](#):

But the trick here is, and I think this is where actors really here. Now you're this, if you're listening is you have to show up in that email and this is where we get to, we can suddenly become puffed up and be inauthentic. And I know we've said this a few times, but this is where it needs to be more than just a laundry list of what you've done. I always think that the letter is the email. The first reach out is the place where you fill in the blanks between your resume because so many actors want to reduce themselves to their resume. Well, what about talking about how you got called into that casting office? Who cares if you booked it, but like their client isn't getting called into that casting office. Holy cow, you got in for that job. Wait, you were called back for that. My client didn't get a call back for that. Those are almost so how do you, and this is what I teach inside of the course. How do you dress up those? Almost not to sound like losses, but audible wins that you are tracking along the way that they would care about. So that's one of the things I think is so important.

[\(44:19\):](#)

Yeah. Yeah. Really shedding light on how uniquely you're showing up and then they can see that in your resume and then they can see that in your real. And then when all of your pieces are aligned, they want to see you. They want it

[\(44:32\):](#)

And also don't confuse me. Like that's like, I want to make sure we just like, get that for a second. Don't confuse me. Don't say don't like talk about UCB and Groundlings and you're funny and blah, blah. And then you've got like two dramatic scene. Like, why are you could buy a confused mind, says, no, we've all heard that before, but like, don't care if you confuse me, I'm like, thank you so much. My kid wanted a grilled cheese right now. I gotta go. Like,

[\(44:52\):](#)

And it's really because they're not just looking at your submission today or this week, they need that. If you're not hitting the nail on the head, is that the expression on the head all the time, again, it's a story that's wonky. You need to be harmonized, consistent align. And then they get the little essence of you. That's so special, so unique. And that makes you different from everybody else. Right?

[\(45:18\):](#)

Yeah. And Joe, one of the things you just said that I think I would love everyone to take away. This is because you reach out so vulnerably and inside the program to kind of really share who you are. Many times you'll get a response from someone that says I loved your email so much. It's there's no, I don't have room for someone like you right now, but I wanted to thank you. It's so nice to get to know you. And if I can't read your email and feel that way that something's missing, like I should feel like there was some, you should, I would say when you're clicking, send, there should be sweat on your hand. Cause that's a vulnerable. It should be a little scary for mama. And one of the pieces that we haven't talked about, but I'm going to just really underline this throughout my course.

[\(45:52\):](#)

And then anyone who's reaching out to ages. I want you to hear this. You need to double down on your care in the time when you're reaching out to agents. Because what you forget is in the moment that you have the thought of, I want to reach out to managers and agents. Your body already starts to let little energy come out of your mitochondria. Each of your cell is starting to go, yep. That's what I want. That's what I want. And that can leave you at such a deficit where we don't want you to end at the end of this process and have all these meetings and you feel a little like that was a lot. Oh

my gosh, I can not have to go to meetings. So it's so important that through this journey, you are nurturing yourself to know I'm about to really put myself out there so that you have a relationship with that part of you that expands that presence that you talked about so that you can have the faculty to be present, even, you know,

[\(46:38\)](#):

And in a way about this and what you just said before. I also want to hear a little for actors. If you want to write that letter Eric way at scene route or the right way. That's not what anyone is looking for. They're looking for you for a human being. Who's opened a alive free of. So whether it's writing that letter from your heart, whether it's walking in that audition room or making a tape, actually risking as an artist to do a point of view on something, do it, right. It's not school. It's not homework. It's actually something you've chosen. It's your art. And what people are looking for an artist is their own unique opinion. Yes. It's scary. Yes. You can fall flat on your face and that's the only way to have fun at it. Yes. To give fun on the other side, right?

[\(47:27\)](#):

I want to say it's I had heard someone. It's not my analogy, but I've heard someone use it. If you're not doing that, it's a little bit like trying to Hoover the whole house and not plug the Hoover in to every room. I did send every letter to everyone on I, me, I did, I did have a headshot and I said everything. I put every single house and look, I did the corners a few times. You can see that you're like, but you didn't plug the hole. There was no, there, there was no electricity. There was no power. So I also want actors to hear, I love hating the word hard to work and make sure that actors know that it's not the hard work. It's your honest and truthful work. And along in that meeting or in that audit, it's not the hard work hoovering without bug is hard, but it won't do anything.

[\(48:27\)](#):

One of the things you're saying, Joe is so good is because I think the word's hard work. Like you're saying it's a kind of dispel. That is where it is. I think a stretch is we're going to ask you to articulate how you really feel when you're expressing yourself. And actually putting words to emotion can sometimes be like, I've got a vocabulary of five words, happy, sad, and cranky, like whatever. And so I always will be pushing, like, let's increase our emotional vocabulary a little further, our experiential vocabulary so we can describe something.

[\(48:58\)](#):

Yeah. So that you can, the way that you're conveying your experience and they can expense you. Yeah, yeah. Such a true thing. If you're not showing up, if you're, if your engine is not turned on your specific, unique, vulnerable, wonderful human open self is not in there

[\(49:17\)](#):

And paper. And also I'll just say like an actor inside of one of your classes probably gets like, I didn't show up all the way. I wasn't really there. I know. Right. And then saying, how do you take that? And put it on paper. Writers will kind of like, know how to do that. So that's why I say that a huge portion of this is like focused on the writing. Like let's build your vocabulary around explaining your experience. I would say like, if you're the actor, who's just gonna puff themselves up and talk, like you said, the Hoover that's not plugged in and you're just hoovering all there. We're just going to, I'm just going to list it and write this email very simply and blah, blah, blah. You are reducing yourself to only your credits in your

tape. You're not letting them bind to potential. They're going to have to make the assumption about your potential based on only that. And by having an email or a expression of more of your story, it allows us to see where's this person headed. And I think it also gets you probably the manager agent more understands what you want.

[\(50:07\):](#)

You said that, and it's also the manager that you are an actor that you can convey life that you can read that you can touch on. Right. If you're all dry in generic,

[\(50:21\):](#)

It's so weird because actors are usually so super expressive. And I think like 1998 called, and it wants their cover letters back where you're being super professional and not interesting. And like give it back to them because now we need to bring interest in. Remember that we've I, if 2020 gave us one good thing, let's just pretend for a second suspend disbelief that it gave us a sense of our global humanity, I would say. And so if we're going to believe into that, then why would we not be human in the way we reach out to people?

[\(50:50\):](#)

Yeah. The way I frame our PR, but it works for what you do. Totally. And what you just said is let's stop trying to be in pain and be interested in this moment. Right. When you entered that room, make sure you're in this moment rather than trying to be interesting because then you're not.

[\(51:09\):](#)

Yeah. So good. So good. So, so, so good, Joe, this is incredible. I'm so I felt like, I feel like it really was real today and I loved it. I'm like sweating over here. I'm excited. This is like my favorite thing to talk about. I love it so much. So I'm just so grateful.

[\(51:22\):](#)

I would love if I were an agent, I would definitely work for you of your, and I love like everything that you're explaining about your program and the structure. I'm sure it's also so helpful and so effective.

[\(51:36\):](#)

Thank you. Yeah. That's fun. That's surprises that it's fun, right? Yeah. I appreciate you saying that. That's the price. And then the other thing is here's the secret. I'm really just trying to make actors with more presence who feel more sure of themselves and more worthy the end. The by-product is you get a manager agent. Like that's what I always say. Right?

[\(51:51\):](#)

Definitely. Well, so I hope that everyone checks you out. Let's put the

[\(51:56\):](#)

Links, go to make agents want you.com eight

[\(51:59\):](#)

Agents want you. Yeah, let me see if we have any questions, questions.

[\(52:04\):](#)

I love it.

[\(52:06\)](#):

And we have some love. Okay. Oh, love you both so much. Thank you gift. Thank you, Brian and Joe, great stuff. Some thumbs up some love.

[\(52:18\)](#):

And it was a question I'm very open to share whatever. So you all, if you have a question, feel free to pop that up there and we'll talk to you.

[\(52:23\)](#):

Yes, definitely. Definitely can pop the question in the comments and I think, no, we're just getting some love. We were. So you were so clear that isn't okay. Yes, guys, definitely check out Brian's the best at what he does. And

[\(52:40\)](#):

Thank you, Joe. Thank you so much for having me today. I really appreciate the subs. I'm glad we're connected and wants to do more fun things. Yes, let's do it. All right. Take care. Bye. Everyone love you to keep acting at people by,

[\(52:54\)](#):

Oh my goodness. Thank you so much for tuning into Brian breaks character. Look, I know you have a lot of podcasts to choose from and a lot of different ways you can spend the time in your day and that you have spent it with me, means the world to me. I pour my heart and soul into each of these episodes. So thank you so very much if you haven't already done. So please subscribe to the podcast on apple and that way you won't miss a single episode. And if you're feeling extra generous, go ahead and toss us a review. It means the world to me because it helps to boost the episode and gives me the chance to meet more creatives out there who are suffering and get them into action. And if you actually want to go a little deep on this episode or any of the episodes you've listened to, we post the video of us recording this episode to my YouTube channel.

[\(53:36\)](#):

It's uncut, it's unedited. It's a little more casual and a little more messy. So if you want to see those little spicy videos, head on over to my YouTube channel and know that every Wednesday I will be delivering a new episode to you and on Saturdays, the bonus episodes come out. We have a lot of great guests coming up and I cannot wait to share their brilliance with you. So thank you again. I am so grateful to be on this path with you to be on the planet with you at the same time and whatever you believe your function is, whatever purpose you are fulfilling on this day. And in this moment, I hope that you feel the resolute, peace of mind, joy celebration, and alignment that I hope that this podcast can provide to you. So if I've nudged you along in your inspiration today, if it's pulling you a little bit closer to what you wanna accomplish in the world, then I've done my job. If you know a friend or know an actor or creative who could use that kind of nudge, I hope you'll spread the word as well. Take good care of yourselves. I'll see you soon. Uh, wait. No, I won't see you, but you'll hear me soon. Okay. Be well.