

- Transcript

Speaker 2 ([01:40](#)):

So anyway, welcome Brian Patacca. <laugh>. Thank you. We've known each other a long time and I'm just so happy because so many actors that I know are looking to either level up their, that level up their agents or looking to find great reps for the, for the first time or they've ditched their reps. And this is totally your zone of genius, Brian. And because I've, I mean, I'm, I'm such a fan of you, but I'm becoming an even bigger fan of your work just because so many of the actors in my community who work with you have such great results and such great success. So it's just such a, such a beautiful thing to bring you in and have you talk about this. So thanks for, thanks for coming. Mm-hmm.

Speaker 3 ([02:25](#)):

<affirmative> for sure. And it's really, you know, it's always Sarah whenever I'm working with one of your students. Um, and also can we just be very transparent, I hate the word student and I hate the word client sometimes because we're all adults here and I think sometimes students makes us feel like kids. And actually we can be students while, right. So actors, right. So all of your actors, I agree. Um, right. So all of your actors are always so prepared and I think there's a special facility that comes with being that aware of your instrument mm-hmm. <affirmative> that you're able to discuss it and talk about it so much more clearly. And I just think that's a really beautiful gift that a lot of your actors show up with, particularly because at the end of a beautiful journey to meet a, a fabulous manager or agent, that's a really good match for you. Or both, it's about you feeling like an authority on yourself and not looking delusional and also taking up as much space as you're meant to. And I just think a lot of the actors that I see coming from you have so much of that groundwork laid to have a conversation because we all know it's different when you're working on your craft than when you're in front of someone or in a meeting or in a zoom room. There's a little different vibrancy there or frequency that can show up for people. Yeah,

Speaker 2 ([03:23](#)):

A hundred percent. Yeah. Thank you Brian. Yeah, yeah,

Speaker 3 ([03:26](#)):

For sure.

Speaker 2 ([03:26](#)):

Yeah, mutual love. And we're be, because we're gonna be hosting three live webinars for our community, um, with, with Brian, uh, leading these, this, this incredible workshop, three big lies that stop you from finding the right reps. So yeah, if you, you know, you can easily sign up for those free webinars that the link is right in our bio right now. So that's super easy to do. If you haven't done that, um, go to the link, but I wanna, I wanna ask you a bunch of questions. Yeah,

Speaker 3 ([03:55](#)):

Do it. Let's do it also, because here's the other thing I wanna make sure everyone was listening, maybe thinking about joining or they just wanna get pumped up to join for the free masterclass. Yeah. This is the perfect time for you to decide if it's meant for you to be there. Cuz I don't want you to waste your time either. Obviously the link is in your bio. They can click in R C P and show up and hopefully you will. But if you have a question about it, now is the time for us to like hash the written. Sarah and I are gonna hash that out for you. Yeah,

Speaker 2 ([04:15](#)):

Yeah, yeah, yeah. I have a million questions. Great. Let's do it. <laugh>,

Speaker 3 ([04:20](#)):

- Transcript

I cleared my schedule. We're ready. Yes.

Speaker 2 ([04:24](#)):

So you, uh, is the number really at this point, like 542 actors that you've helped? Is I I'm sure it's greater than that because I it's, it's,

Speaker 3 ([04:30](#)):

It's higher. I mean here's the truth. I get an email, this is not, this is full integrity. Yeah. I get email every day. Yeah. Or someone posting an Rx Facebook group saying they've signed with a manager agent or I have an actor who's already, who already went through the program and was like, you know what, I also want reps in the southeast and they're telling me again, or you know what, I'm in LA but I think I deserve reps in New York and they have reps in New York. So the number goes up every single day. Keeping an official count and changing on all of the multiple websites would be exhausting for me and everybody who helps make me make this thing deliverable <laugh>. So, and the other thing,

Speaker 2 ([05:03](#)):

Hundreds and hundreds and hundreds

Speaker 3 ([05:04](#)):

Of, the other thing I'll say is like some actors I don't find out till like a year later. Oh Brian by the way. So like, depends on how vocal an actor is ready to tell me. Right. Yeah.

Speaker 2 ([05:12](#)):

Well I know of a few, I know of several of them recently, so I know that that number's gotta be higher. So what if you had to kind of summarize like in a little tiny like nutshell, cause there's so much, you know, so much to what you do, but what do you feel like is like some of the keys that are leading to those amazing great results?

Speaker 3 ([05:31](#)):

Great. So first of all, I wanna jump just, just like intellect the result land that you're kind of talking about, like what is going on with them that actually attracts this in is where I wanna start. Yes. I think you, you've teamed me up for that. So the first thing is a quality which is non delusional. And what I don't mean by that is holding ourselves down that is the opposite of delusional. Actually. There's a great delusion in reducing yourself to the credits on your resume that is actually delusional. I think living only by your receipts is delusional because what you're not allowing a manager agent to discover is how close you got to an audition or how when you got a call back and someone else didn't. And you have to remember like, remember that agent's client didn't even get the audition that you got in for.

Speaker 3 ([06:12](#)):

So these these other pieces where if you look at your resume, I know that you struggled or wrestled or didn't work to get each of these gigs on your resume. And I also know for everyone there, there's 15 that you got close to. Yeah. And so those are the kinds, that's the kind of traction that a manager agent is also wanting for their clients. And so that non delusional quality that's both like I kind of know where I stack up and I know what I'm bringing to the table, which isn't just my credit. So when I say where I stack up, I think that feels so blanket stigma. So let me drill down just a tiny bit there. Mm-hmm. <affirmative>, what I mean by that is I, there was an actor I was working with the other day and he, we were working on some of the messaging he was putting out and he was like, I just feel like I don't have everything on my credits on my resume. No one's gonna care. And I was like, that is why they will care. Okay. Let us figure out how to say this now until we landed on saying something like my training and experience, my resume does not reflect the training and experience. Uh, my resume does not reflect the training and experience, which is why I'm in your inbox today. Which

- Transcript

is why I'm reaching out. Part of what happens in the non delusional space is saying exactly where you are, you can think of it this way,

Speaker 2 ([07:16](#)):

Probably been around conclusion solution, right? What the problem is a

Speaker 3 ([07:20](#)):

Solution, the problem is a solution. Totally. Yes. Yeah. We think of it this way also as like if you've ever been around someone who like isn't cool to say their age, right? Mm-hmm. <affirmative>. So you can't talk about their age with them because they're not cool to talk about their age. If you're an actor who isn't saying kind of where you're at in the business, I as a manager and agent, I'm not gonna feel comfortable saying to you, well based on your resume, I think we need to get some casting directors to new, it might be CoStar land for a little while. I won't feel comfortable enough to be able to have that conversation with you. Mm-hmm <affirmative>. So I can say this person doesn't know where they are, I can't work with them cuz I'm never gonna be able to get them what they want cuz they're not allow land.

Speaker 3 ([07:53](#)):

Yeah. And so there's a little bit of the dance we have to do if I'm allowed to take up all this space because of my potential of what I can book. And I'm aware that like sometimes there are a little bit of hierarchies in the business and like I'm gonna believe into that only as much as I need to to help this conversation move forward. So I wanna be very mindful. I don't believe that like you gotta book a co-star then you must book a guest star anymore. But we wanna believe a little bit into the idea that that trope is out there. Yeah. So we can lean into a manager agent going, oh, this person kind of gets in. Which doesn't mean you couldn't have the guest star a pilot be the first thing to book whatsoever, but we wanna kind of show that we get it. That's the first this non delusional quality. The other is an awareness that you are an actor no matter what anyone says.

Speaker 2 ([08:38](#)):

Yes.

Speaker 3 ([08:39](#)):

And that is a really big one. And part of part of why the work that we will talk about this in the masterclass, but part of why the work starts with you and I say, what is the story that brought you to acting? Where have you showed up for acting in the past? Where have you resisted acting in the past so that we can start to heal the parts of ourselves that we might have orphaned off. Um, and bring them back into the folder the the, the private tech is wayward school for, uh, school for wayward actors to bring back those orphans back into ourselves to say, oh, during that time of life my grandpa was sick and I needed to set acting down for a minute cuz I needed to be there with my family. And so we can start to heal those moments and be appreciative of who we needed to be in that moment. And that might sound like, what are we talking about? Agents and managers because that person shows up in that meeting. That person feels like they weren't an actor. That person who was knocking on the door during that time in my life, I wasn't really an actor. It can show up in the meeting and it's the last thing we need. And then the other piece of it I think you need is like, what'd you say?

Speaker 2 ([09:35](#)):

I love that. It's such a good

Speaker 3 ([09:37](#)):

Point. Yeah. And then I think the, the other thing is you need a fricking strategy because, uh, you and I both know like it's so easy to like, well no one wrote me back. I'm not gonna send another email. Or

- Transcript

Speaker 2 ([09:45](#)):

Like, like that was embarrassing

Speaker 3 ([09:47](#)):

<laugh>. Right. Or like Totally. Or like, maybe my subject line was wrong. How am I gonna fit? Like, or, and

Speaker 2 ([09:52](#)):

I sent eight, I sent eight emails,

Speaker 3 ([09:54](#)):

I I sent eight emails, which is one of my, I wanna say like that is really good job. You sent eight emails if you want apple picking and you pay picked eight apples. You'd be like, that was not a great apple picking experience. Like what? Or like the, the, the target list. So let's not get into target list for the moment, but just the clarity of having a strategy. Uh, here's why I think a strategy works, not because you go the strategy works. So that's why it works. The strategy works because it keeps us out of negative thinking. We go, I know what my next step is. You know, they say something, I think they say this in recovery and they say that uh, you don't have to believe that this will make a chocolate cake. You just have to follow the steps and there will be a chocolate cake at the end.

Speaker 3 ([10:36](#)):

Mm-hmm. <affirmative>. And so there's some great gift in knowing that if I take the steps, I will get some kind of results instead of having to cobble things together on your own or try to maybe do what your friend did or rely on the referral. And I just think that makes your world so small. And I also think it doesn't give the managers and agents who would love you exactly the way you are right now. Exactly. With the amount of credits you have. Exactly. With that reel. Exactly. With that headshot to the dignity of choosing you.

Speaker 2 ([11:06](#)):

Yes.

Speaker 3 ([11:07](#)):

And I think we choose them first out of some perverse desire to create a target list because then we can engineer small risk because at least only eight people saw me fail. Cuz that's what we imagine is gonna happen instead of really putting skin in the game and reaching out to a broader net.

Speaker 2 ([11:24](#)):

Yeah. And what are we really basing that target list off anyway, right? I mean

Speaker 3 ([11:28](#)):

The random stuff that you can get off the inner like it killed. Wait, I'll just, I'm just gonna say right now it makes me, so I wanna, when a manager agent will be like, you really, like when you researched me beforehand, I really wanna say, you know, that we all know the same amount of informa. Like there's like, I'll research you all of, it'll be inauthentic. If you would like me to fabricate a connection with you, I can do the same one that every neighbor on my street can. Let's all do this. It sounds great. Yeah. Which I think is why we feel dishonest when you reach out in that way. Or we feel like we have to hide something or puff ourselves up in some weird way.

Speaker 2 ([12:00](#)):

Yeah, totally. Totally. Well, so talking about the reaching out part, what do you think is there like a most effective way to get these agents eyes on, on actors material?

Speaker 3 ([12:12](#)):

- Transcript

Totally. I'll tell everyone one thing to stop doing right now just as a lit like a, this is a little bit of a preview what we go into, into the masterclass. So this will get people pumped up for, right? Which is don't send attachments unless an agent sends se unless an a an agent sends back to you. Please can you attach your headshot a resume? Which is totally fine in the day of Russian bots, no one is interested in strangers attachments. So that's like one, like that feels like a simple, but I just wanna put that out there.

Speaker 2 ([12:36](#)):

That's Yeah, totally.

Speaker 3 ([12:37](#)):

Yeah. And the other thing, and I talk about this more in the masterclass is your website is probably beautiful, but unless it is the most boring website in the world, you shouldn't use it to reach out to reps. The reason why I say boring is most people wanna celebrate themselves on their website and you totally should. And it's a great tool to use for casting. But when it comes to representation, if you give me the entire Thanksgiving dinner, but you really want me to taste the cranberry sauce, I might never get to that end of the table. That's what a website is like. It's gonna, you get to take 'em out, they get to look at anything they want to, you lose control of the narrative of what you're trying to tell them. And to me, the whole point of reaching out with this much thoughtfulness, which is what we'll talk about in this masterclass of course, is I need to let you see where I've been and more importantly where I'm going.

Speaker 3 ([13:25](#)):

Mm-hmm. Because I'll bet there are people listening right now who have agents they don't love or, or when they've, they've been stuck with one who thought was kind of lame and didn't know what to do. And we don't wanna manage your agent who like digs where you are right now. We wanna manage your agent who's like, I can't wait to go with where you're going. Yeah. If they dig with where you are right now, you might kind of, you could probably get those auditions on your own. Yes. So we've gotta have them fall in love with this potential and that's where the narrative comes. Which is why I think the narrative where you're going isn't always told on a website, most often the narrative of a website is look at everything I did,

Speaker 2 ([13:55](#)):

It's look at everything I did make. Oh my sense. We get to narrow the focus, we get to narrow the focus and and really like control the narrative is is the perfect way to Yeah.

Speaker 3 ([14:03](#)):

Another way to think of, it's like if you were on stage giving your Ted talk about why someone should work with you, you might not mention the commercial you did for Taco Bell cause it doesn't make sense. Like you wouldn't like, and also by the way, this Taco Bell commercial, but it'll be on your website.

Speaker 2 ([14:15](#)):

Right.

Speaker 3 ([14:15](#)):

Which is like, well, oh, I wanted to look at that. That was interesting. What else do I have to do today? Like I we all

Speaker 2 ([14:20](#)):

Stop dance. I got dance. Yeah. <laugh>. Totally.

Speaker 3 ([14:24](#)):

But wait, I can sing. Did they know I can sing like all

- Transcript

Speaker 2 ([14:27](#)):

Question. Yeah. Hold on. Um, okay, here's something that I see a lot and I'm curious what your thoughts are about this. Of just about the, and it's so easy to do makes so much sense have sort of this negative mindset about the whole process about what it, the experience of it's gonna be like. It's, it's a little bit kind of like when actors go get head shots where it's just like, ah, you know Yeah. Head shots. Ah, it's like looming out things happens I think with agents and management as well. It's just like I, I feel sort of stuck with my current one or I don't have one and I just feel like I don't, I I don't even know what to do. It's too big. I can't start. So what, what do you, what do you have to say? I know you have said

Speaker 3 ([15:07](#)):

Yeah but I also love what you just said about head chest because I rose like I feel so much um, empathy for when someone says ah, head shots. Cuz I'd be like, oh my God, you get to spend money on taking pictures of yourself, which should be fabulous. Let's try to reorient ourselves in this moment. Right? Yeah. So one of the first, first of all, reaching out to reps is dysfunctional. It's upside down. You choose, they're choosing you so that they can work for you. We have to just acknowledge that like this is a little wild and a little bit bananas and it has nothing to do with me. First of all, that part has nothing to do with me. And I'm gonna be really conscious of the fact that I am choosing to tread into a marsh. Like there's a little bit of stickiness around here that has nothing to do with me. This, that's what the weather is like in this neighborhood. So we have to separate our thinking from what's going on here. Right. And then the ghosts of acting teachers and actors past who have told us the way you're supposed to do it and the way you have to do it would say, thank you so much for all your advice. I'm gonna be where I am right now.

Speaker 2 ([16:02](#)):

Yeah. And so fast and so much.

Speaker 3 ([16:05](#)):

Yeah, totally. So one of the things I think is so important is this, and this is, this might also be why I think people who work through this program are dangerous and I love this. Mm-hmm. <affirmative> is if they're not your person, screw off. Please don't pick me. Don't pick me. I love someone getting a no and grabbing onto this mindset I think can elevate you where you say, I'm gonna present exactly how I am and where I'm going. So the person who is in love with that and is excited by that can reveal themselves and hopefully the people who aren't are moving on and not wasting my time with the meeting because they're not gonna go where I want to go. This is like when an actor will come to me and say, well I also do a voiceover. I also wanna be a writer and say, okay great.

Speaker 3 ([16:45](#)):

Is it important to you that your, in this case, let's say a manager, uh, wants that, is it important to you that your manager will represent you for that and you've got a road to path, you know what road to tread, you know what I really want them to believe in my writing as well or I don't care, I just wanna get theatrical work. Great. We now get to decide what the messaging is gonna look like. So we know that the people who reveal themselves will say they will care about your writing because we've included it. The perverted way to do this is to say, I need to make a list of all the managers who like to work with actors who are also writers. I'm sorry, I don't know what kind of time y'all have <laugh>. That is you are going down a black hole where you're never gonna have the answer.

Speaker 3 ([17:20](#)):

Cuz I could check, I'm a manager who works with actors. You know what, it's three o'clock and now I work with both. I could check in the moment by the time you created people up. Right. So instead of that, why not give people the dignity of discovering you in, in a very honest, we're not like I'm Marilyn Monroe walking down the street, which is exactly,

- Transcript

exactly what happened. But like, like, I'm gonna allow you to discover me because I'm gonna put so much of myself into this and clearly, like we said a minute ago, give you the narrative of where we're going together. And then what happens is they will self eliminate and that's what we want. What I think everyone's trying to do is I need to, I need to reach out to people so that every manager in the world loves me and know you don't want every manager in the world to love you actually

Speaker 2 ([17:59](#)):

And then want yourself into their box when you get the meeting and being like, okay, what do they need? Let me be that. Yes. So dangerous because that's not the career you

Speaker 3 ([18:07](#)):

Want. No. And then also it's suddenly it's also like, okay, they really want me to book this and I have to like, act like that's what I wanna do. They changed my headshots and resume. Like, and it can be years of energy and time wasted with a, a bad match.

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

Totally. Totally. Yeah. Can can we talk about, um, I know a lot of actors ask me about this and I have some thoughts, but I'm curious about what, what, what about follow up strategies?

Speaker 3 ([18:31](#)):

Yeah, you have to, how dare you think you get to send one email? I mean that's my first response.

Speaker 2 ([18:35](#)):

<laugh>,

Speaker 3 ([18:36](#)):

I don't know who you are, Sarah. Let's just paint a picture of your inbox right now. Are there some emails you're like, I'm gonna get to that next week. I'm positive that they're, if they're not, I'm gonna be a jealous of you. Are you

Speaker 2 ([18:45](#)):

<laugh>? A hundred percent yes. Okay. I'm proud of it. You know? Yeah.

Speaker 3 ([18:50](#)):

So there's that piece of it. And then the second piece is of you have no, so a course in miracles, I think most people know, maybe they don't, but I'm a non-dominate, non-denominational reverend. So I have a training background in spirituality. All spirituality, no religions. All religions. Yes. Good way to think of it. Right? Miracles. So a course in miracles is the tradition that I was trained in and in there's a, there's a line in it that says it is uh, dangerous to ourselves to try to understand the motivations of others. I'm gonna say it again, it's dangerous to ourselves to try to understand the motivations of others. So if you are gonna make a story about when no one responds, when someone says no, when someone says tell me more, when someone says, uh, not right now, then you will be pulverized by your first email.

Speaker 3 ([19:32](#)):

Okay. What we need is a system. So you don't get to think too much about that where you know when you're sending the first email and the second email and a third email if that's what you're gonna do. Right? So the really having a process to continue through it. And I will tell you, I just had a client do this, uh, and she sent email number one and she say email, no, she was getting some meetings and she goes, I don't know if I need to send email number three cuz I already got a bunch of days. Go, why don't you send, let's see what happens. Then she got as many, she got from her first

- Transcript

two emails on the third email that she sent. She, I've got all these people to choose from now. And so to believe that one email is enough is some backwards way of relating to an inbox.

Speaker 3 ([20:08](#)):

You, you make up a big story there. You don't relate. I promise you, you deleted the last email you got from Bad Bath and Beyond. Do not even try to talk to me. And remember there are hundreds of actors reaching out every day, right? So to cut through the noise, it just takes a little bit of persistence. I remember a client in New York, she sent email one, she sent email number, but two sent a third email and in her third email they wrote back and they said, we really appreciated that you reached out to us three times. We've been really busy and if your, your tapes have been some of the best we've seen in a long time, we would love to meet with you. Thank you for nudging us again. And we just have this like, I I I don't wanna bother them. Who are these strangers you're bothering? Who are these people? Like I like who are these? These Bo like the person who's gonna respond to you energetically is gonna cut, it's gonna cut through the noise this way.

Speaker 2 ([20:53](#)):

Yes. Yeah. Yes. They're gonna be offended by email too though. Not

Speaker 3 ([20:59](#)):

Exactly. Right. Right. And also I also wanna paint takeaway. There is a, there's a difference between being noisy and being classy. So just knocking on the door again and again and again. I think that's our fear that we're gonna become that person and that's not what I would be asking you to do. It is much more thoughtful and a lot of it hinges on that first messaging that you put out because it is so thoughtful. There's so much skin in the game. There's so much of you in that very first email that the tenor of the conversation changes that we know there's a real professional on the other end of this. And the conversation has begun. And I will then as the manager agent get to decide if I wanna say yes to meeting with them. That's just you continuing the conversation instead of it feeling like doing it all over again. I'm doing it all over again. Right.

Speaker 2 ([21:42](#)):

Continuing the conversation. A great way to think about Ira, I don't know if you've heard this, but Ira Glass talks about how persistent he was at the beginning of his career and I actually know someone who gave him his first job and he talked to us about how he was just like, God I gotta give this kid a chance because he just won't leave me alone. <laugh>

Speaker 3 ([22:02](#)):

Got it. I don't that I will promise it won't feel like that when we do the way I'm talking about. But what I love you're saying that is we have to just like persistence isn't a bad quality, especially as an an actor. We know you're gonna have years when you work a lot and years when you don't.

Speaker 2 ([22:17](#)):

This is a persistent, hardworking, dedicated person who takes this really seriously. Yeah. And who knows what they're worth.

Speaker 3 ([22:23](#)):

Yeah, yeah,

Speaker 2 ([22:24](#)):

Yeah.

Speaker 3 ([22:25](#)):

- Transcript

And knows the business is a business of numbers. I think also like it also the business. I understand this business has numbers, so it's normal for me to have to do this more than once. You did nothing wrong. Cause the wrong thing days. Did you get my last email? We do not start email number two saying things like that. That is not the way to <laugh> like embrace or graciously welcome someone to the conversation again. Right. So that's, that's not what you're saying.

Speaker 2 ([22:46](#)):

That's a good point. So once, okay, so when actors do land reps, how do they know or, or maybe they already have reps right now. How do they know if it's the right fit or not? I feel like, you know, I, I also have again thoughts. Yes I know yours.

Speaker 3 ([23:03](#)):

So first I wanna just say anyone who's listening, who already has representation, who is thinking to themselves, I don't know if I should leave re reflection, I just wanna reassure you should come to the class that we're having. Yeah. You will learn something that you will take with you in that relationship regardless if you stay or not. You don't have to make the decision now in order to come to the class to have value for you. So I just wanna put that out there for you. Okay. Also, if you already have reps and you're listening and you're not sure yet, I love it when an actor goes, I can't tell about this agent. We've been together for a while. I like the relationship when they're in that mixy place. Have you ever thought of adding a manager first before you make that decision?

Speaker 3 ([23:36](#)):

And that's suddenly that new energy can shift everything around. And so I just want to advocate for that space for people to occupy as well. And if you have the thought, who am, am I to think they deserve a manager? Who are you not to slap yourself in the face, you deserve a manager because you're an actor. End a story. Cuz I think a lot of people might be like, don't you have to be J lo before you get a manager? No, Benny Medina is not the only manager out there. So yeah. In terms of making the decision, I go pretty deeply into this in inside of the program I call the GPS the great partnership scale because you need to know how to communicate and how to navigate with that person. One of the things that doesn't get talked about enough is when you leave a meeting, whether that's on Zoom or in person or on the phone with a manager agent, what kind of feeling did you get?

Speaker 3 ([24:20](#)):

Did you get a good feeling letting go of your baggage of how they saw you? If anything showed up, any autopilot showed up cuz you got nervous for a moment. Did you have a good feeling? And to not write that off and to let it weigh into your decision making. Cuz we tend to wanna run straight to I D B, which yes we're gonna do that too, but at least allow that feeling to show up because we have to imagine there's gonna be a time when you're gonna be on set and they're gonna say, you have to smoke a C cigarette, you're gonna be topless. We're asking you to do a third spot, we're not gonna pay you any more money. And you're gonna need to call that person and say, I need some help. Help. Right? Like I like to imagine the worst case scenario for yourself for a second so that you can like really feel what I feel safe enough asking that first super help knowing what would come up for me.

Speaker 2 ([25:03](#)):

Glad you brought that up. Cuz so many actors don't actually then go think about that, what that relationship is gonna look like later. It's like I, I just, I'm so focused on getting the job. Yeah. That like I'm not gonna think about all these, these really important like scenarios I'm gonna be in that these people are gonna be like your lifeline.

Speaker 3 ([25:19](#)):

- Transcript

Yes. And that they so well said because they also have to see the vision that you saw. So in that conversation, in that meeting, one of the most important questions, I'm just going to everyone just to list run, jot this down or come back to this, is to ask the manager agent. At some point you get to ask questions too. It's your decision. Let's not forget something like based on everything you've learned about me and you've taken a look at my resume and my reel or my materials, you know, and you know whether or not this works out and we decide to work together, what do you see next for me in my career? And then shut the hell up and let them talk. Because you're gonna get a lot of what, what they have to do in that moment is think about sitting at their desk and working for you.

Speaker 3 ([25:59](#)):

Mm-hmm. <affirmative>. And I think it's such an important moment for them to then say, well this is kind of what I see happening next. And you'll get to see them think and that is what you want to know because you're not gonna be in the room when they're doing it, when they're doing their job. You're not gonna be in the room when they're submitting it. So that question I think also helps. And then of course, do your due diligence. Look at imdb, do they have no clients who are working? How recently have their clients worked? Being aware the 2020 was a thing. Like just kind of timing wise, that's another piece. Um, and then kind of, and then I would just, the way that I work, I don't wanna get too deep in this lead, anybody astray, but this is kind of how you would get started on deciding if they're the right person for you.

Speaker 3 ([26:32](#)):

You know, I had a client who had 16 meetings, 16 offers. So you can imagine that sounds really positive and exciting, but also like what am I gonna do? And you can get Right an offer. Yeah. Right. I would fall back into the trap of what if I get this wrong? And so it's so important to me that, you know, I would be a really crappy coach if I was like, here's how you get agents. I'm not gonna make, I'm not gonna take care of you when you get your meetings. Like see you later. Right. So part of what I think in this whole process is we have to, there's so much, there's self-care built into the kind of the process that I do. Yes. Because when you're in front of that manager or agent, I need you to be so full of yourself. Literally not grandiosity, but just full of yourself so that you are not an autopilot. So you can listen and hear and sense who is this person and are they right for me? And I think a lot of times our decision making skills can be turned off when we've drained ourselves in some way or another. So that's part of what I think also goes in that process.

Speaker 2 ([27:25](#)):

Look at stuff that doesn't matter. I see that actors will then go to their imdb and look at their clients and try to figure it out that way and get into this really heady space. Yes. Really. You know, if you sit quietly and listen, the answer is there, right?

Speaker 3 ([27:38](#)):

Yes. Yes. And I think the difficult part actually it becomes, I feel really good about four of them. And so then we need to go get technical, then we get to get a little bit technical or like, let me look at their roster and see if there's anybody like me that is their job. Please don't do their job. Yeah. That they will, they will deal with it. You don't know if that lady, you don't know if that person got pregnant yesterday, you know anything about them. Right. They're not gonna take themselves off the market for a minute or going on on big behavior, booked a job. They're gonna be serious regular for two years now. They can't work any like you have no idea.

Speaker 2 ([28:03](#)):

That's a good point.

Speaker 3 ([28:04](#)):

Yeah. Yeah.

- Transcript

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

This is, I could talk about this all day long.

Speaker 3 ([28:10](#)):

<laugh>. Yeah, me too. I mean obviously I love to talk about this.

Speaker 2 ([28:13](#)):

Wait, can I, can I ask you a question about communication? Like what also in the agent meetings, like I feel like that's also something that I see come up where, you know, I, I have uh, a dear friend who's a longtime working actor and he said, you know what, I don't need to, I, I have a basically I never communicate with my agent and it, it works really, really well. Wow. And I have some actors who really, really, you know, they are, they have a lot of relationships, really strong relationships. And there were the days when actors were all looking at the breakdowns, right. Let's face it. And everybody's looking at breakdowns and they would see and they would go through and they would tell their agents and managers like, Hey, here's all my relationships. But what some actors have been able to work out is a slightly different system where basically their agents and managers are sending them their daily submission report and saying, Hey let's do it this way. You tell me after I submit it. So do you think some of those things are valid to kind of bring up in some of those meetings and to figure out, um, the communication style? Or is that something you deal with once you're kind of

Speaker 3 ([29:13](#)):

I think that, here's what I think talking about communication can be helpful but watch the communication you're actually given because it's right in front of you.

Speaker 2 ([29:22](#)):

Right.

Speaker 3 ([29:23](#)):

To be my, so I could talk, anyone could talk a big game around whatever. Yeah. So be mindful there. The other thing is I think that to insinuate something you had with another manager agent, like we had this system worked out. Baba, baba blah put you a little too much on their side of the desk. Mm-hmm <affirmative>. And I think the better way to have their conversation is, you know what, with my old representation, we had this really great feeling around knowing that I was being seen for all the right things. And the cast director they knew, they always knew about the cast director. Me, is there a process that you like to use or that would, would, would you want to institute together? So we made sure that would be happening is very different than saying I already have the solution because if I already have the solution, I'm on your side of the desk and that's not your job. Cuz their solution could be a hundred times better than the one you used to have. So I think as long as you're coming with like, here's a result that I think we could benefit from. I don't know how to get there. Can we talk about it? And then maybe you'll bring up, well my old agent, we did this, you could bring it up. But to come in and say I know how to do this is I think unfair.

Speaker 2 ([30:17](#)):

Yeah. That's a really, really good answer. I like that. Um, something I've heard you talk about also a lot is, you know, and this has come up today just talking about actors sharing their story mm-hmm <affirmative>, what's really, what do you see as the difference between actors sharing their story versus like not being delusional <laugh>.

Speaker 3 ([30:39](#)):

So I also be mindful, like inside of the program I ask you to share your story, but it's not like put on a one person show. That's a very different story. <laugh> very different. Right? So sharing your story is a way that I believe we need to be

- Transcript

witnessed for some of the moments in our life where we really showed up. And also to maybe find moments where we needed to drill deeper and say like, oh I missed this. Or I rushed by this moment. I didn't discover all that could have been learned from that. And so the delusional piece I think comes in, you know, one of the things we do inside of the story is I ask them to think about what their future might look like. Mm-hmm. <affirmative>. And I don't say like, let us now manifest that is a different class.

Speaker 3 ([31:13](#)):

That is not who I am. I'm down to suck on a crystal and lights and Palo Santo. I got it right here. But that's not what I'm talking about. Right. When I'm saying imagine your future, I'm saying if I built a crystal ball out of your past, out of your past, what you've achieved, what you've done, what you haven't done, who you've been, where you've lived, where you went to school, and then I looked through it, what is one possible path that could be ahead of you that you'd be really into? If there's, if we can believe in a positive conspiring universe and this is what's likely to be next for, you know, for Sarah Gabori on her path, what do we imagine that is? Right? And then you start to see what that would look like. Because I mean you've always had the power of my dear is kind of where I want to, that that thought comes from.

Speaker 3 ([31:51](#)):

You know, like that. Like you already are everything you need to be. And instead of us saying, well I should get a co-star and I should be that we tend to dream small instead of having vision into what, because then I see actors say things like, I'm shooting in Bulgaria a film for six weeks and you know, what led me to that was doing the series that we shot in UK for two. Like that they suddenly have this different vision and it is not, I do this and then I do this and then I do this. It is more, there's more presence inside of it. And the re I love you said like what is not delusional about it. That vision may or may not be the thing you get to say in the meeting with your manager and agent because typically they're gonna be looking at what does the next five years look

Speaker 2 ([32:29](#)):

Like. Yeah.

Speaker 3 ([32:29](#)):

Right. And so I think that knowing what you imagine next allows you to have more facil, having said it out loud in front of other people, allows your, your chompers, your skin, your eyes, your body to have been through the chemical process of saying that what you want for yourself out loud. And it has to have happened somewhere else other than the crucible of the manager agent meeting the Tez history of all the drama. Right,

Speaker 2 ([32:51](#)):

Right. Totally. So that makes a lot of sense. Okay, so if I'm an actor, I've, let's say I'm trying to level up or I've never had an agent, I'm stuck. What, what steps would you recommend I take right, right away to start to see progress?

Speaker 3 ([33:09](#)):

You better Sure be in an acting class, you better be working on your craft. It is the most important thing. Put me outta business. Go to acting class instead like that. I mean honestly the most often an actor will come to it when they were unhappy. I say, how often have you acted in the past week? Have you been taking your medicine? Which is your acting? Have you been doing the thing you were called to do the thing, your whole body was made to do that. That if you've been doing that, you're gonna have better thoughts so that if you've been on an actor diet where you've gotten a low calorie acting experience when need to have Thanksgiving a little bit and feed that piece of it. The other piece is at the end of the day, we want a manager who agent and agent in multiple cities across the world, of course Right.

Speaker 3 ([33:50](#)):

- Transcript

That are in love with your acting. Yeah. And so all this storytelling, all the narrative controlling all of this, creating this follow up system, all of this is to direct them to watch you act. So all of this is around like what are you then presenting of you're acting And that should be the most delightful, joyous piece of this. Yeah. And a lot of times I'll see actors and Sarah, you and I have talked about this, where they're challenged, like I gotta find the perfect material. And that is the same as creating a target list. Yes. Perfect material is the same, it's engineering. Some I wanna protect myself. If I choose the perfect scene, then if my acting kind of blows, it won't really matter. No. Like let's get clo let's get, let's get like in the neighborhood of Perfect.

Speaker 2 ([34:29](#)):

Let's get started. Let's get

Speaker 3 ([34:30](#)):

Started.

Speaker 2 ([34:31](#)):

Yes. Like I'm gonna pull and like I'm just buried by all these scenes and shows and let's pick one. This seems pretty good. Let's go, let's go.

Speaker 3 ([34:40](#)):

Yes. And

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

Then, and also I just do you, do you wanna see this? I like, I wanna just a little word of caution here cuz this is the thing that of course gets me like all super fired. It's just, I think because they are so different, right? The craft side of things and then all this other different brain stuff. Um, some actors get a little cozy being stuck in their kind of marketing because it's not as it's not as,

Speaker 3 ([35:05](#)):

Yes.

Speaker 2 ([35:06](#)):

You don't have to trudge through all the emotional stuff. You don't have to be as vulnerable. I mean you should be, you're gonna be vulnerable on that side as well. Also it can be a little comfy to kind of hide in like my tech and my emails and my

Speaker 3 ([35:18](#)):

Totally. And Sarah, you're saying something also, let's remember it's you can whip up your laptop at 2:00 AM and start working on your acting career. You can't do that in an acting class. Or you might believe that you can't do acting at 2:00 AM You may, it's so much more convenient. Like the business becomes a little like convenience crutch at times. Or like, I don't have to pay any money cuz I'm not in an acting class to feel like I'm in the business because I can go submit myself online. And we just remember that like Van Gogh was not only painting paintings when he knew they'd be hanging in a gallery he painted cuz they needed to paint. Mm-hmm. <affirmative> if that makes you feel weird cuz they use Van Gogh as an example. Pick somebody else, but just, I'm gonna make sure like, like we need to be do our craft is so vital to this and like none of this will work if the acting isn't there.

Speaker 2 ([35:57](#)):

Yes.

Speaker 3 ([35:58](#)):

- Transcript

You wanna say, right. And I wanna make, I wanna caution that doesn't mean you have to have 65 credits on your resume. Yeah. It does not mean that in fact you could be at the very beginning of getting credits on your resume, but you're putting in the work, in the acting craft right now and there's a rep will be excited about you. So I really wanna make sure no one's writing themselves off from that.

Speaker 2 ([36:14](#)):

Absolutely. You can go, I, I see you see this too. Actors with a couple of really excellent high quality self tapes where the where the managers go. I got it.

Speaker 3 ([36:24](#)):

Yes.

Speaker 2 ([36:25](#)):

Yes. I got, I I know what we can do and I see where we're headed. Let's go. Yeah.

Speaker 3 ([36:31](#)):

Yeah. And you know, and this is where people can dream small I think too. Cuz people like, well I need to do like a tiny scene cuz I wanna book a coast. I'm like, no, we, no one wants, look it, every manager and agent in the world wants you to book a series regular. They gotta put their kids to parochial school. They gotta buy a mansion in Beverly Hills. Like they get bills to pay, they want you to book a series regular. So please put yourself in the space that you want to be in when you're putting these things together.

Speaker 2 ([36:52](#)):

Yeah, yeah. Yeah. Brian, it's so good to chat with you. Yeah, thanks. You want us to, to to know anything that I'm not thinking of? I feel like I really could literally sit here and talk to you all day. Sure. But I do, I would, again, I would love for, again, if you're like even remotely on the fence, go do this free class. You can just click the link right in the bio. It'll take you right there. We made it super easy. I I, again, I wanna reiterate, I love the work that you do so much because you really do pick up kind of where I leave off and vice versa. It's such a good fit. And and yes. And what you do is so different than, than what I do. And I love recommending your work to actors because so many actors have so much success and because if, if, if they're doing all this work in class and then they go over and they work with you and they can put that beautiful workout into the world, it's just, it's so great that so many people are ending up feeling so good about themselves at the end of this process of working with you. Like really feeling like there are all these people who want me. Yes. They want me, like all these people who like really get me and want me. And I am like, I've never thought this was possible. You know?

Speaker 3 ([38:24](#)):

Yes. And I was, if I, if I can leave with this Sarah, cuz I think that's so important. You said it is part of the reason why I think people will, can say yes to something called make agents want you is some secret belief if I try that, that won't work for me because I am so different or I have such a different story. There is no way that that can be true for me. I just wanna encourage you to enter into the space that we will create together where some of that myth, mythology, or lies will start to break down for you. And no matter you know it, when I'm there, one of the things that I love is that I'm gonna stay through the, until anyone has a question and that's when I get to know the people who are there.

Speaker 3 ([39:01](#)):

And I get to like, yeah. So Kelly, who's listening goes, this one part, I couldn't figure out how to make it work for me. Let's talk it through. My goal is that you leave that class with action to take in a mind that has been changed or at least started to change about how to reach out to reps. And so if you're on the fence at all, sign up and get all the good juju and show

- Transcript

up and then we'll talk about it there, wherever you're stuck. Cuz I think skepticism is so important. It's one of the ways that actors are smart. Yeah. And so use your skepticism to your advantage. And Brian, I didn't believe this. Let's talk about it in the q and a. Like write it down and let's talk about it so I can help you apply it to yourself. So I just can't wait to meet more of your people there,

Speaker 2 ([39:38](#)):

Sarah, thank you. I know, I'm so excited for them. And I'm gonna, I'm gonna pop in and and say hello on at least a couple of those. So I'm, yeah, I'm, no, I'm so excited. Thank you for doing this. Thanks for talking to us and I can't wait to see you all over the next few days.

Speaker 3 ([39:51](#)):

Great. Thank you. Go to Sarah's bio. She's got the link.

Speaker 2 ([39:55](#)):

Bye being here. Bye-bye. Bye.