

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

BRIAN (00:00):

Hey people, Jo. Hey. Hello. Oh my goodness. Hi. How are you good to see you!

JO KELLY (00:45):

Good to see you too.

BRIAN (01:03):

Thank you so much for spending this time with us today. Um, thank you and I really, and I appreciate everyone who's here. Um, be, and we, you know, Jo and I met before we share a lot of the same ideas, but one what Jo does so well, and I really wanna talk about it today is it seems like everyone should talk about Jo and no one does. And you're the person talking about it. That's what I really, which is like the magic that each of us hold that we don't know how to unpack and understand. And can you, I'd love to just toss you the mic and have you share a little bit about how this came to you and what you see it do for actors. Can you start us there?

JO KELLY (01:44):

You want me to start with me?

BRIAN (01:46):

Yeah. Well, why, why don't you start us off with like what? I better tell us what it is. Tell us what it is that what?

JO KELLY (01:51):

Think I'd rather tell you what it is. Yeah, let's do that. It's it's actually not about me at all. That's why I don't, I, I can talk to you about me in the end, but it will do nothing for anyone. Yeah. So what the, this is is, so you're an actor and you're passionate and you're putting so much time in everything that you do and you love it. And you're running around from one audition to the next and you're investing time and money and energy, all of that good stuff. And then they say action, and you go like this inside, right? You sh shrink. So, so many actors come to me and say, I have tensions. I have bloats. I'm sweating. My throat turns off. My instrument shuts down. I just become such a small little thing. And I was in my room on my car or whatever.

JO KELLY (02:39):

I was completely fully expressed and open and present. And I hear the word action, whether it's in an audition room or even when you're doing your own tapes nowadays, and you start going into people, pleasing mode, you start going into controlling. You start being stiff. Like you feel it in your jaw, in your stomach. I mean, the list is endless of what people think and feel in that moment. And there's a word for it. It's called resistance. So it's not that you're doing anything wrong and that you need to learn new tricks to not feel that way. Absolutely not. It's resistance to your natural flow, to your natural aliveness, to your it's like you are born free and then you start resisting it. Like when you were a child, you were running around naked, screaming, yelling, laughing fully in your instinct, fully present and all of the time.

JO KELLY ([03:41](#)):

And then you start resisting that moment. You start resisting your presence, your instinct, your freedom, all of that good stuff that you actually go into acting for in the first place. And so the, the question really is why am I resisting? Because I've got everything I need. I am fully alive. I'm a human being. I'm a human freaking being <laugh>. So if I have all of this aliveness and all of this passion, why do I feel like this? When I'm shooting, whether that's a 10% feeling or 99% feeling, and the range is, you know, big and it's different for everybody, but there is one thing that keeps coming back, no matter what level you're at, the bigger, the opportunity, the bigger, the opportunity knocks, the more you'll shrink, the bigger the blocks, the bigger the tension. So it's complete. It's a huge paradox. It's like, oh, I final could have my big break. This is the type of role I want. This is for a bigger show or a bigger role, et cetera. And because I have that opportunity and you want all of that good work that you've put to come and pay to. You wanna take that low hanging fruit? No, you'll run away. You'll hide even more. Right? So why are you resisting is not your fault. It's nothing that you need to learn more. It's not, it has nothing to do with acting nothing. Absolutely nothing. You're resisting. Wait,

BRIAN ([05:14](#)):

Wait, Jo, I just wanna make we underline what you just said. It has nothing to do with acting

JO KELLY ([05:20](#)):

Nothing.

BRIAN ([05:20](#)):

And what I think is so, and I think one of the places where we get, so people get confused is, well, this is about me fixing something in my acting. That's why I'm not showing up the way I wanna show up. So I just really just wanna underline that for us as we go through what you're describing.

JO KELLY ([05:31](#)):

Definitely. That's why I need another workshop. That's why I need a script analysis. That's why I need to audition techniques. That's why I need character work. No, it has nothing to do with your acting zero X. Wow. So what is it, right? Yeah.

BRIAN ([05:46](#)):

Yeah. Give a, give us a secret.

JO KELLY ([05:50](#)):

Let me give you an analogy because since everyone is in it, cuz that's just how we were raised. Um, it's difficult to see it when you're in your own. Do-do it's difficult to see, but so let me take it somewhere else. That's really, really graphic. So it's very understandable. So what, what the resistance is, is conditioning. It's programming it's education. So here's the analogy. Imagine that you're born in a world where, um, people will tell you, you can't use your legs. Don't use your legs. We'd be like, mm, okay. Well, but my instinct wants to, I have legs. So I'm pressing on them and like, you know, you see a baby, they're all they're doing is pressing. I mean, I think from the first day that they're born, they're pressing and everyone around them, family, nanny, siblings, everyone, friends school, we go, no, do not press on those legs.

JO KELLY (06:47):

It's wrong. You're bad. Let me punish you. Let me humiliate you. Let me validate you at school. If you're using your legs, no leg, it's wrong for you. It'll hurt people. It's terrible. Do not do it. And so inevitably you drink the Kool-Aid because it's like, okay, well if every time that I do it, I get punished. Humiliated people take, take the love away from me. I don't get the validation or the connection that I want with people, because look at me like I'm not good enough. Well, okay, I'm gonna do what they say. I'm going to use my arms cuz everyone is dragging themselves around with their arms and okay. So I'm gonna I'm I'm I'm gonna make sure my arms are really strong. I'm gonna make sure I really please them because I do want the love. And I do want the validation and I do want the connection from my family, from my friends, from school, from the culture, from my community.

JO KELLY (07:43):

Right? So I get these huge arms and I manage to drag myself around everywhere to put, press on my arms to see higher. But then one day I'm in my room and I press on those legs and I'm like, oh my God, I feel this is, is so amazing. I'm my gonna do it again. And I'm gonna do it again. And one day I rise on my legs and suddenly I see much farther away because I'm, I'm using my height. And suddenly when I wanna go from here to here in my room, it takes no effort. It's just, I can just do boom, boom. And I'm there. And so I go to my best friend and I say, oh my God, I press on those legs. It's amazing. And they'll go, no, you're crazy. Don't do it. No one does it. You shouldn't do it.

JO KELLY (08:26):

It's wrong. Your back, blah, blah, blah. So you're like, okay, all right, I won't do it. Then comes the marathon. Right? So you start buying those little pads to not rub your elbows and it'll pads for your fingers. You go workout hard because you want these muscles to be good and you buy some cream for your joints. And so, you know, the list is endless. Yeah. You're still gonna do the marathon like this. Right. Right. Okay. So if I told you, Hey, those legs, you can use them. And you're 20, 30, 40 50. Be like, no. And then I would explain, yeah, you're you're born with them. You can use them. They're they're actually really how you're supposed to move around. They'll they'll give you so much more power. So much more velocity, so much more opportunity and potential. It's just, everything's gonna be easy. If you start believing me and you start wanting it, you won't be able to use those legs because those arms are so wired into your system. So conditioned into you to please everyone and to get everything that you love, that they'll they'll pull before you push on those legs. So now take this analogy, bring it to your instrument. So your instrument being what you play with all of you, your heart, your energy, your impulses, your instinct, your mind, everything

JO KELLY (09:50):

Like you were born with an instinct with emotions and right from the first day we told you no, no, no. Brian, no crying. No, no, no. Brian, you're not angry. That's bad. And if you get angry again, I'm gonna show you no, Brian, you're not eating at four. You're eating at six. Oh, Brian, you sit down and you shut up and you do what you're told cuz you're at school and you don't know. So you are raised out of your instinct. You are conditioned out of your instinct. You are programmed, wired indoctrinated out of your instinct from the first day on, from everything that you specifically specifically are, you are asked to repress that and walk away from that so that you can please people and fit with everyone else so that you can think like everyone else behave. Like everyone else feel like everyone else.

JO KELLY ([10:53](#)):

Yeah. And then you choose, you choose to be an actor. <laugh> right. And, and that don't work. You can't no, it's the, it's the art of being fully alive. And the second that you start being conditioned, all your aliveness goes out the window so that you can become a good little soldier and sit and we, no one is looking or impacted by not even you as an actor are looking to be like everyone else. We're we fall in love with an artist. Whether it's an actor, singer, paint, whatever, because they're themselves because they're unique, right? As your responsibility as an actor is to actually remind us what it's like to be a human being. What it's like is that it feels it's that it uncontrolled, it's unplanned. It's alive. It's fire. It's, it's just, it's flow. It's freedom. And you cannot control that. And the second you start being into people, pleasing mode, those arms that you've trained.

JO KELLY ([11:53](#)):

So well, your people pleasing capacity is so well trained. Like you check the text and be okay, what do they want? How can I be better than the other people that are gonna audition? And that's what you do. You walk in with your arms like this. Mm. Not using your legs. That's how you walk in an audition. Mm-hmm <affirmative> <affirmative>. And, and, and you can't like if, if you go into the marathon and there's a thousand people using their arms and one of them using their legs, well, the guy using their legs is gonna have a, an amazing time. First of all, is not gonna hurt themselves anywhere. Right. And they're gonna be first. Right. And everyone's gonna be like, oh my God, look, get this guy. It's, that's the stark quality that everyone's talking about. You don't even need to read you open the door.

JO KELLY ([12:39](#)):

And it's like, there's a human being. They're really being themselves. They're not trying to please. They're not trying to guess what we expect or try to fit what the box they think is no, they're just fully alive. And that is magnetic when you have that. Yeah. First of all, you are having a blast, right? Cuz you're being yourself. You're actually living your life, walking your path. Not trying to people, please everyone else's path. You're actually living what you came to live. Second as an, an artist, you are enjoying the perfume of your uniqueness and blending that with characters, you're able to show up for a character because you're actually whole, if you're not being yourself, if you're repressed and resistant, how can you show up for a character? You, you can't, you're not there. You're not present you yourself. So what are you gonna show up with for the character, this, and by the way, this that you're showing up with is your ego. It's none of your truth. None of it. It's that little part that wants to survive. That wants to look good. That doesn't wanna get hurt. That doesn't wanna get rejected. That wants to go into the result and do well and be better. And book, none of that is what you signed up for. None of that is fulfilling to you. None of that is in the moment and present. And none of that can impact anyone you can maybe get by and book. It

BRIAN ([14:12](#)):

Also sounds like it just sets you up to be reprimanded. Again. It sets you up to say, oh no, no, don't do it like that. Do it like this. And

JO KELLY ([14:18](#)):

Exactly. And, but you're gonna fool yourself because that's, you know, it's kind of the system and everyone's in it. So every, you, you don't see any other. Yes.

JO KELLY ([14:27](#)):

You'll try and be better. You'll you you'll make sure you're not reprimanded. So you're just still like in trauma in the world and in real life, you're just still just trying to not be traumatized again. That's that's all you're doing. You're not actually alive and present. If you are not present, you are having a sucky time. You are not there for your character. You are not impacting anyone. And you are not doing your responsibility as an artist, which is as an actor, which is to remind us what the human experience is about. Cuz you're not there in the first place. You're, you're not whole as a human being. And again, I'm not saying that there's something wrong with you and you're, you're not good enough. No, we're all perfect. All of us are perfect. And then conditioning comes and goes, right? And then

BRIAN ([15:18](#)):

You're like, what? I'm also like as the actor, you wanna be able to play with that conditioning and make it part of the, what you're the instinct, this person that this character I'm playing had this way of grant. So I get to use that as a close to I'm just the same as every person walking in the door, like correct. I have no idea what I'm doing.

JO KELLY ([15:35](#)):

Yeah. Correct. And for that, for you to be able to play with your resistance, you need to be able to know about it, to have worked through it, to get comfortable with all the sticky parts, with all the shadowy parts inside of you. If can't deal with those emotions again, not cuz you're not good enough, but because you've been trained to repress all of them so that you would always be a good person and look good and be right. Mm-hmm <affirmative> if not there were consequences. Well, yeah, you, you, you're not comfortable with them. You're afraid of these parts of you. So how can you possibly will be whole in the moment if you're negating all of you to look good and then how can you bring all of that depth for a character? We can't even talk about character. If you're not free, you're not, you're not even there. Why would you? Right.

BRIAN ([16:27](#)):

Why would you try? Yeah. And also you all know, we all know. I think when we see an actor who's acting the way you just described, we feel so taken. Like you said, it's magnetic. We are, we are, it's like, I think UDA Hogan says like I would rather watch the cat on stage because I don't know what it's gonna do next. It's the same.

JO KELLY ([16:44](#)):

Exactly. But that is the, the legend is true. They say don't ever put a child on stage because no one will look at the actor because the actor trying to look good and be right. They're trying to act, which is why our company's called to be or not to act. And we don't teach acting. We don't poach acting whatsoever. The only thing we do is we have a structure to make sure that you unlearn the conditioning. Because if you don't, it'll take over before, you know it, it's your it's in, in the mind, that's left. It's the only safe way to move. It's a survival skill. Right? So we undo that and parallel to that. We wake up those legs, we wake up the instinct and go, oh, you're there, you're inside. It's your core. You're born with it. It's on missable with in the way that you can't destroy it conditioning just puts resistance on it.

JO KELLY ([17:39](#)):

That's it, it just puts a mask on it and says, okay, just be a clone of everybody else. Just fit. Just be quiet, shut up and do what you're told. So we work through this. Then we wake up this guy and then we muscle it to make sure you can run that marathon. Right? Cause it's not just about walking. It's about your, you decided to, this is your profession. So you wanna be able to show up under pressure, under extreme pressure and the bigger, the opportunity, the more pressure or less time, the more, you know, ego onset, the more people, the more challenges, blah, blah, blah. The more you wanna be able to lean into everything that you are, the light, the dark, the sticky, the easy. If you don't have that and you can't flow with it and integrate it, all you're gonna do is try to defend yourself or try to be confident.

JO KELLY ([18:31](#)):

That's one of the things that I see most actors do is of course they try to fix those blocks and tensions and fears that they feel. They try to fix it with confidence. They try to, oh, okay. I'm feeling terrible. And so much fear. No, I need to be confident, but that's just trying to put a bandaid on a bleeding wound. The it's not gonna stop from bleeding. The problem is not the fear. The problem is why it's it's conditioning. You need to go under that and undo that conditioning. Wake up your true self, your instinct so that you can actually show up and just be you and not act. And it become so easy.

BRIAN ([19:13](#)):

And Jo, then it always, it seems to like then, so maybe you had a good audition. It was an accident because it wasn't from this place of knowing yourself and knowing that you were able to be free when you were in that audition or on that set. Like mm-hmm, <affirmative> maybe when I get to set, I'll be able to do that again. Who knows? I have no idea what like that, like the, in that you're saying. And so that's um, and so if anyone doesn't know this already stay with us now, but in the link in my bio is to this training that you've offered to us, it's free. And it's the, the intuitive actor. Can you tell us instinct? Did I say that right?

JO KELLY ([19:43](#)):

Instinctive actor

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

Instinctive. Yes. Yeah. They both work in my brain, but you understand what I mean? So tell instinctive actor. So tell me, uh, tell us a little bit more and you, you give us kind of an insight around kind of how this begins. We can a little bit more about what that is about.

JO KELLY ([19:56](#)):

Yeah. We go deeper into exactly the mechanisms that created this. Cause I don't want anyone to ever feel this, something wrong with me cuz that's what the industry makes everyone believe like, oh, you need 10 years to learn. And before you do all of these classes and you, you can't. So actors end up running around, spending all their money on another mentor and another, oh they have the secret recipe. They have the eight point method that will make me book everything. No, I do not want anyone to believe. They need to learn anything from anyone they don't. Right. So we go deep into the to make sure that actors realize they are not the problem. It's just culture. Yeah. And then we, we explain deeply how, how are they showing up? How are actors showing up because of that? And so actors can recognize themselves and go, oh my God.

JO KELLY ([20:49](#)):

Yeah. I, I actually, it's true that I do have moments of real presence and freedom and they are orgasmic and I want them again. But I have no idea how I got there. I can't. So in a way it's not professional, right? Because you just sit and hope you can't around from one mentor to another thinking again, there's gonna be an external authority better than me. That's gonna tell me how to do it. No, that's not how we do art. None of the arts, by the way. Mm-hmm, <affirmative>, that's not how we do art. It comes from the

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

Bad art. I mean, that's how you do bad art, if you wanna.

JO KELLY ([21:25](#)):

Right. That's how you can fade and copy and pretend and be shallow. Yeah. Yeah. But so we go deep into that and then we show them the mechanism because the problem is I could talk all day long. No one will get anything from my talk.

BRIAN ([21:42](#)):

Sure. Okay.

JO KELLY ([21:43](#)):

I can't teach any, I, I have nothing to teach. And again, I eat with people every day and talk or we could do an intensive for a week and I would go on and on. It would make no difference on the moment that they would show up and their instrument would still close up. I don't have your power. Your power is there. There's just a layer of sorry. Excuse my French on it. That's all. It's it's the conditioning. So it is in your power to undo that mm-hmm <affirmative> and in order to restore, reset, what was there in the first place. So if it's not me that can give that to you. I don't have that authority. I don't have your power in my hands. I don't the secret it's inside of you, then you need to undo. So that's what we go through in the webinar.

JO KELLY ([22:35](#)):

And you see exactly how we do what the, the, the mechanics is actually a, a short version of it is that if you can't get it from me or from understanding or from even wanting to starting to use your legs and not use your arms, cuz you're blind to all of that, you need a structure. And that becomes a little bit of neuroscience to kind of create new little tunnels. It's called neural pathways. So if I've used my arms all my life, it's like when you break a leg, you can, you can stand up on it. It's not gonna work even if you really want to. Right? So you need to reeducate little by little exercises every single day. And this momentum that gets created and little by little, the muscle builds. Mm. So the way that we work with people is we've created a structure for a month for actually 33 days, which is enough time for neural pathways, for the plasticity to reverse its course and to go back to what you actually were in the first place.

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

Oh, I love that. And I love what I love. You're saying about this, Jo. I always think so many people because we're actors and we think really creatively, we can sometimes abandon science, cuz it must come to me through the colors of the paint or a metaphor or an animal or whatever. And to just hear like there's some part of this, which you're really relying on changing the way that our brain like to unpack. This is not gonna be some easy. Like it's gonna be all fixed by tomorrow. Like that. We really need to lean into the science that we understand about the human being to be able to do that I think is so reassuring and can give you the sense of, oh, I'm gonna do some deep work. But part of what I can trust is there's science backs this up. I know that in this is, this is meant for my humans who I'm

JO KELLY ([24:16](#)):

Yes, there is. There is. It's like, um, it's a little bit, the difference between information. I can give you all this information over and over and you can listen to me. It's fine. It's more information. That's all there is actually. But transformation for you to actually this is more like reform is more than you're not going into something new. You're going back to your childlike. Free space needs you to do the work and you to be stent with it. Just like if you broke your leg, you would have exercises to do every day mm-hmm <affirmative>. But on top of just having broken your leg and exercises to do every day, these guys, if you don't UN educate them, if you don't unlearn the conditioning, they will take over before you even have a chance to press on your legs. They won't let you because they have been programmed just like a computer since day one to do that. Right? So all these little pathways are just going for the arms and there's no energy left to go to the legs. Got it. So that's why the structure is really providing the necessary. Um, I don't have another word then structure. I think

BRIAN ([25:33](#)):

I I'm having an image that comes to me, which is like, I'm gonna go look into myself and I can get real messy in here so that you have a structure where I can walk. Here's the, here's a path for you to walk along. So you can notice the trees that you need to notice and not stop by every

JO KELLY ([25:49](#)):

That's

BRIAN ([25:49](#)):

It on the ground. These are the ones you need to pay attention to.

JO KELLY ([25:52](#)):

That's it? Because the thing is that in this, um, programming and conditioning and resistance that we're of that, we've all been raised. We are blind. We have become blind to our power. So if you were to say, oh wow, I totally get this. I haven't used those legs. My instinct in a million years, I'm gonna do that. You can't because your neural pathways are like this. So you are blind to the things that you don't know. So what the structure does is it holds your hand and makes you take some of the tunnels in there that you would never go into because you don't have act access to them. So you go into them with the exercises, not understanding what you're doing. And if you're looking at on our various platforms, there's a lot of interviews of people who reset themselves to be free and instinctive again.



JO KELLY ([26:40](#)):

And when they finish their journey, they all say it was challenging. I had no idea what I was doing or it was really the most difficult thing I've ever done. And yet it's not the most difficult thing that everyone's ever done for some people. It is. I don't wanna dissuade people yeah. To, to go back to their truth. But it's so it's like if I asked you to, <affirmative> walk on your hands all the time, because it's because it's a, it's a, I'm telling you, it's good. I it's gonna work much better. You're gonna be like, <laugh> no, I can away. I can just walk. It's gonna be much easier. You know, like ditch that I'm gonna do it my way. But with the, with the structure and the accountability and the code every day, et cetera, people are creating some momentum, which at one point they taste the instinct and the freedom so much that they can progressively let go of those on and of that resistance.

BRIAN ([27:35](#)):

So it almost it multiplies on itself is what I'm meant to say. If you start to yeah,

JO KELLY ([27:40](#)):

Correct. Yeah. We start with the resistance in a way and then going freedom. And at the same time we do it in parallel. So every day they'll have some exercises for the resistance and some exercises for the instinct and freedom. And so, you know, it's like, you, you kind of replace one with the other.

BRIAN ([27:58](#)):

I love that. And I just wanted to say to everybody, who's listening right now, all the actors are listening. I know that summer is a time when we can tend to back off on our practice or tend to back off on our acting. And why wouldn't you say yes to something that might sound a little new to you that you're obviously you're here for a reason. You're, you're, there's a reason. I believe there's a reason we're all collected at this moment together. And so what Jo was saying, and so, uh, to, to the instinctive actor, that's in the, the link in my bio, you could have, Hey, here's a structure for me to start. If I'm not doing something now, or even if I am doing something to cuz this is what she's saying, does something, it's bringing something up for me. So if it's doing that, don't resist that because that is saying like, oh, I probably need this. Like this is, you know, and so I just encourage everybody who's listening, uh, to do that. Oh, thank you so much for popping the link in there. Thank you so much. Y'all uh, perfect.

JO KELLY ([28:44](#)):

Then did that I think, yeah, yeah. That you'll, you'll definitely have resistance because this is, um, yeah, like for the first time saying, oh, okay. I I'm, I'm not gonna rely on all of these outside forces and tricks. I'm actually gonna be responsible for myself. I'm actually gonna reconnect with my power, which means, you know? Yeah. Like all my stuff is now on the table. So you can get scared even if you know, and this resonates, you're like, okay, yeah, this is the missing piece. This is what I don't have. Whether you are a beginner or whether you're all the way up, we have all levels doing this journey because, because of course you can be all the way up and not that's the most. And saying, I hear from all the way up is I am not enjoying myself anymore. And this has become so hard that I, I, I don't know why I got carried away, but I'm not me anymore.

JO KELLY ([29:38](#)):

And then they reset themselves and they're like, oh my God. So that's when you can start again, whatever the level you're at, ha it doesn't just have an impact on your acting and on your audience. It has an impact on what you are really great at. It has an impact on the business side of things. Oh yeah. This is when you start booking without call by for major roles in a show. This is when people are actually seen in a workshop and don't have an audition for one of the lead roles. This is when people are seen and they don't correspond, but they're like, we don't care that you don't correspond. Don't move. Let's take this role, which is completely opposite. Change the type of a raise in the age and the gender it's yours. Like yeah. People will not want you to leave their office because it's so rares. Everyone's like taking selfies and trying to get likes. That's the world you're in.

BRIAN ([30:35](#)):

Right. Right. And it just, and so what I, that I'm hearing the way it works so well in the businesses, you will be, this is a steal from Steve. Martin is you'll be so good that they can't forget you.

JO KELLY ([30:44](#)):

That's exactly it.

BRIAN ([30:45](#)):

They, they ignore you.

JO KELLY ([30:47](#)):

It's a, it's, it's a, it's a magnetism, you know, that you, that they say that a lot for a star quality when you hear those, you know, wonderful stories of when. So, and so was discovered like they came in the room and it was just like, I knew it. Of course, you know it because it has nothing to do with acting. It has to do with presence, presence. If you, I could have a debate about presence for outs and outs. It's actually, you are there. You're not trying to manipulate the future and the outcome. You're not trying to sell yourself. You're not trying to protect yourself from past fears. You are here, you're in the room. And so they feel you a ton more than anyone who's stuck into protecting their past fears, or who's trying to manipulate the outcome you are there. And when you're there, whether you're in an agent meeting, audition on set, whatever, I'm even hearing stories like on set of, of a recurring character for a season that's supposed to die at the end of the season. They're like, no, we're not killing you.

BRIAN ([31:51](#)):

<laugh> oh my gosh. That's amazing.

JO KELLY ([31:52](#)):

We're just rewriting because, so you're, you're changing the rules of the game because everyone is playing the game like this. Yeah. And so what is known is the time that it takes the marathon to go like this, but when some of you start running, it's a different marathon that people talk are talking about. So it's the same thing. A hundred people will walk into that audition room or send that tape. And we'll be all controlled people pleasing, trying to look good and be right about their choice or be better or whatever. And the, then there's one person that's just, Hey <laugh>.

BRIAN ([32:28](#)):

Yeah. And you know, you and we have all experienced when we are with someone who is that present how wonderful that feels. Oh, it's I think that any actor who doesn't like rely on that gift that you have when you walk in the room, which is the gift of who you are, which is why you were made manifest in the universe right now, anyway, like exactly. There's, it's such a gift to just be in the room with them. Right. And this is what you're saying is, and this is how we can almost rely on ourselves to show up that way every time. Right.

JO KELLY ([32:57](#)):

That's yeah. It's a, it's a it's for every party involved for you. That's what you actually came for is to live your life, not to live, what you imagine that people expect of you. So you're actually fulfilled when you're yourself a hundred percent. Yeah. Yeah. And when you're 90%, you're not fulfilled. Right. So you really wanna be yourself a hundred percent. And then you impact the people who are, are in front of you, and then you impact a story. And then you're actually making that character, soul have a chance to really do their work. And that story. I mean, it's, everything is impacted in, is such a beautiful way when you're really fully alive and present, it's a game changing

BRIAN ([33:38](#)):

It's and a gift to the, the rest of us. Jo. I'm just so grateful that you spent this time with me today. And to spend time, we have a lot of great comments. I wanna make sure everyone knows here, um, to go further with this, there's a link in my bio. It's very easy to click it's right at the top that says, Jo Kelly's class, you can click on it. And then you'll be able to take advantage of it's free. If you're here today, there's a reason why. So I encourage each and every one of you to go check that out. Um, and Jo, and go head over to Jo's profile and get to know her more and more. And I'm just so grateful for this time.

JO KELLY ([34:06](#)):

I'm very, very grateful for spending this time with you. I love your energy. I love your presence. Thank you. So it's, it's, it's a delight. Yeah. Thank you. Thank you so much. Speak

BRIAN ([34:15](#)):

With you. Good. I will see you soon. Bye everybody. We're so glad because I love you. Bye.