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Okay, so I'm reticent to ask this question because it's my first time asking this out loud. My question is about, I guess leveling up, I've built up like this body of work, and I just want to like, kind of like, go up to the next level. And this is something that is new for me. You know, like, I just, I don't know if this is even something that's in my hands. Like, this is all weird. I feel weird asking.

00:22

I think I get in my own way. I know I get my own way. Therefore, I sort of keep myself from really starting. And if you have any thoughts or advice or encouragement, I guess for those of us who took another route and are trying to figure out how to get back to it,

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I have not done a casting director workshops since the pandemic. So where are people doing those workshops,

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I'm struggling right now, through sending out to agents and managers I've felt kind of like I'm falling behind. I feel like I'm getting disconnected with this path that I was on of getting an agent and manager.

01:07

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. In this is Brian Breaks Character, where we slay the suffering artists 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 glorious forms finds you. Each episode will go behind the scenes with people who proudly walk the path of 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 in second guessing every step of your yellow brick road. Welcome to Brian breaks character. Now as you can probably guess from the introduction to today's show, today's episode is a little different. Because today's guest is you sort of I invited my entire community to a live q&a coaching call, so that I could help you move the needle on the stuff that holds you back. And in this episode, you're going to get a front row seat as we dig deep into questions about how to be a great client to your brand new agents about how to get more auditions when you feel like you're doing all of the right things. And also, if you're in a market like Boston, where who knows if you need an agent, what's the best way to use you all this pent up energy, or maybe you're feeling a little distant from your purpose and you need to reinvest in why you do this stuff in the first place.

Then you're going to love the section where I talk about creating an altar to your creativity. So grab a notebook, grab a pen, this episode is packed with tons of takeaways. And bonus, if you really love this episode, and you find that it's helping you create a game plan for yourself. Go back and listen to the part one of this episode, because there's plenty more for you there. Alright, let's get started. I'm coming over here to Amber. And then Sierra Amber, what is your question today? I see you nodding your head. It makes me so happy.

03:16

Brian, your energy makes me happy so much for this. You're absolutely amazing. My question is, how can I get more than five auditions a year when I work at Actors Connection at night, and I own my own self tape business. And I've been in the game for a long time. And casting even sends notes to my rep saying she's great. And I can't get beyond this weird, strange thing that I've had happened the entire time I've been in New York.

03:48

Yeah, wow. First of all, I'm sure that's very painful. So what I just witnessed, like you are doing all of the right things, and it's not happening. And I just want you to feel my hand on your back and say that I'm here for saying you're doing all the right things. So whatever we come up with in this little container that we have right here is some different ideas to add to the mix, not to say that anything you've been doing up to this moment is perfectly aligned. Because I can tell by what you've said, you're really in front of casting directors and managers and agents all the time and actors connection, you've got to be self taping this. I'm gonna imagine your acting is incredible, all of those things. So let's put let's brainstorm where we're not going to say yes to anything for a second. Let me throw some ideas out. Do you ever hear anything about your essence or branding or type that feels like it could be in the way not in the way too specific? not specific enough? I just want to check that.

04:38

I don't hear feedback regarding that. Okay. But I mean, I do have kind of like a broad like I can do white collar and blue collar and the drug addicts strippers hookers to the CEOs and lawyers and secretaries. So there is kind of, I don't have I have certain headshots for certain things. I have A whole bunch of clips for these characters in life a lot of media for like, specific characters and such like that,

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then it sounds like it actually sounds like that's not an issue. So let's not make it one. Let's just want to look there for a second. And then you have footage that you said that supports the different castability that you would lean into correct. That's what you said. Yeah. Okay. And are there certain casting directors that you know, and you guys, this is so fun for me. I'm sure it's not fun for Amber, but fun for me to do this with you. And I say that, because at any point in your

career, I'm sure you've been like, why am I not getting the auditions? I should get right. And so we can have to go to different areas to look at this. I'm assuming you're an incredible client. Yeah, yeah. The part that I wanted to go to is

05:39

casting directors who have cast you in the past? This is true. We've been booked before you've had jobs before.

05:45

Yes, either. Yeah, I've had a lot of success in theater. And so I've been trying to break into like, the whole TV, you know, aspect of it. And so, yeah, I mean, I I'm always early. I'm, I run my own business. So I'm not worried about it all. Yeah. Question. Are your reps? Are they the problem? I don't think so. I mean, I have, I have reps in Atlanta, I have a reps in New York, I have, you know, a lot of I have a lot of people looking out for me,

06:14

or your do your reps have actors who are working? Currently and on TV, and in the places you want to be working? Just making sure. Okay, I'm gonna throw an idea. That's a little wild. Is there a casting director because of your relationship with actors connection that you like, know, well enough that you could have a conversation with them?

06:31

Oh, yeah, actually, yeah. But I've been holding back on that. Because, you know, it's a weird thing to bring up like, yeah.

06:39

So I think that, can we can we let's spit ball a little bit of how to position it. Can we try that for a second? Could you pick a casting director that you also know, just so y'all know, in case you're not catching this, y'all? How cool is it that amber has someone she can talk to that way, because she got a job at a good place where she can connect with people in that way? So I'm always a fan of that kind of world. So I just want to put that out there. Is there a casting director who you'd happen to know likes your representation? Yeah. Great. I would choose that casting director. Okay, because then no one has to be made a bad guy. Like, we're not gonna mess up the conversations about my representation. The conversation is about, hey, as casting as an expert, if maybe they allow you to pay them for a consultation, or maybe they just have this conversation with you. I would just be like, I really want to get down to brass tacks. I'm not looking for something to do. Actually, I'm looking at I want to take a good look at what do we think is getting in the way? Is it just I'm in a category that has got a lot of ladies in it, then they have more? They have more credits, or no? Is it not just that because if it's not just that, then I might have something to do? Does that make sense to amber? Absolutely. It might feel a little

unsatisfying right now. No, no, not at all. Yeah. Amazing. Other thing I wanted to say Amber, and this is something I want everyone to think about is I need to see you act, I need to see you act, I need to see you act, I need to see you act to fall in love with you. So let's just pretend Amber, that yes, your reps are doing their job and they're submitting you. But no one's watching your actual tapes are not enough people actually seeing you do your thing. And I'm assuming an actress connection, they're getting to see you do your acting thing. But just in case, maybe you could come up with a here's a to do item, you can say yes or no to you'd have to say yes or no to now, no commitment needed, but make a list of three or four. That's it. Casting offices that should be calling you in right now, because of the shows that they are casting in this moment already did. Great. And the good. I knew you would have. And I would try to ask them the question.

08:35

I love that. And actually, that's one of the casting directors that you that popped into my mind is the top that's on. So yeah, this is wonderful. And I would make a really, really, really safe space for them. And y'all,

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this is important, because you need to say, I'm okay with you saying it's my acting. I want to make sure you hear that and I camera, that's probably not it, but you want to make that much safety for them. Like I'm okay, you're talking about my acting, I'm okay with you talking about my body, I'm okay to talk about my hair color. Like this is a conversation where I'm willing to put a lot of skin in the game here, and to really hear honestly, and I'm not making you the God on a mountain that knows all the answers, like I'm guessing in your experience, what holds you back from me coming to your office more often? And they might say it's because CAA submitted people all the time, because like, just whatever that is, right? We want to just take it and we don't want to say here's the thing we're not going to do. That's not the only answer. That's their answer. And so we might say, great, I'm gonna take a kernel of that, and I'm going to take some action based on that. Does that sound okay? Beautiful. Actually, I would be down for you to ask us like three different people, since you have some relationships that sounds like you can lean into I would do that. And then that way, you can say I'm having conversations with like three casting directors, you know, Celine Dion and Stevie Nicks and Madonna. Well, so I'm just trying to get a little bit of feedback from them. So I can see what's going on. And I'm like, not anxious about it. I'm just trying to figure it out. Right. So like, let go of them feeling like I have to take care of pediatric disease because if they have to do that, I'm not going to give you an honest answer. Right? Right. So I cannot wait to see what you find out. I think it'll be surprising. And it will give you some probably it'll give me some peace. Okay, I love this so much. Thank you so much for sure. I'm so glad you're doing you have to do it, do it. Okay, great. Car. I'm coming over to you. And then I'm coming over to Jess car. What's your question? Hi. Where are you? Hi. Um, 10:26

first of all, thank you, Amber, for your question and your vulnerability? And then Brian, your answer was amazing. I just want a little bit clarification on her answer this three to four casting directors list? Do they have to be

10:44

casting directors that she has a relationship with? or could they be like Target casting directors, it could be either, it could be a target, she could be choosing target people that she like, wants to be on their shows, or could be people that she knows here depends on her next action, right? If she's actually going to knock on their door and say, Hey, I'd love to get some feedback from you. I think it needs to be someone she already knows. Because otherwise, there's hazard actors are knocking on characters doors every single day. So she wants to have that entryway. The reason why I want her to make the list though, is even when she's meeting with let's say she only had to she could reach out, you only have one you can reach out to you can still bring up those names of those other people to that casting director you're talking to, because that person will know the work that they do as well. So that conversation becomes a little bit broader. Does that kind of help Sierra? Hey, Yeah, I think so. The difficult part here, I think in most of us, some of you may raise your hand on this as like, if you don't have relationships with a specific character, this is a little bit of a harder ask, I want to be very mindful of that. And I get that. And it also can't be like, I'm not disparaging anyone when I say this, it just can't be the cast director who randomly has like a coaching business on the side, and you can randomly hire them. It needs to be someone who's actually seeing actors every single week that you can check in with, does that make sense to you, Sierra? Hmm. So it may mean it may mean like about building relationship before you can ask that question and may mean, oh, Amber, his journey is not the one I'm going to take because that's too many steps away from where I can ask the question. I'm going to start to do this part of Mike, I'm gonna start making sure the character just know who I am right now that I've read before. I'm going to go to that phase.

12:11

Yeah. Okay. Cool. And I'm really excited for you, Amber. Yeah. So my question is, I feel like there's a ton of classes and information on how to get an agent and get representation. But there's so little information has so little information on how to how do you then be come a great client for your reps? And so maybe this is a seed I'm planting? You can teach this?

12:42

Okay, can I cover some of it right now? Sure. Okay, who else needs to know this, anyone else here need to know that I just want you to listen in a great client is not weird. So what I mean by that is, you don't set yourself up to make stories about your manager, an agent, you find out like we talked earlier, when we're trying to stop now we talked about getting clear on asking questions. So you're not allowed to become vigilant around stories you make up about that, to talk to them. But great client, I believe, should be in touch with their manager agent at least

every two to three weeks in some way or another. Now, that doesn't mean every one of those has to be like, what are you doing today? How are you I'm checking it, it could literally be an audition, that's good enough. But I'm just saying at least every two to three weeks you are in contact with them. Three weeks is a little bit of a stretch for me, I like to better but it depends on what you're willing, you might feel like so held by your reps, that you don't need it, I'm just kind of making that space there. They need to see you in real life fairly often. Now, right now we're in pandemic lives. So that's a little bit tight. So it might be more like a zoom call or something. Remember that they are thinking of you from the first meeting they had with you. Or the second time they saw you, if they're not seeing you more often, unless, of course, you're submitting tapes to them regularly, which is the next thing I think every actor should be doing. Your managers and agents whether or not you have an audition, should see a tape from you. once every two to three weeks, here's something I'm working on on class wanted you to see it because they need to love your acting and know how to submit you. If they can't do that just based on that first meeting you had with them. And I think too, we think too much of our managers and agents at times, they're human beings. So that's part of it as well. Your communication is always clear. That's another thing that I think is really important that you have to take control over. And I bring a positive and generous assumption to Well, I bring it to every conversation I have, but I would bring it to a lot of the conversations I have time management agents, because I know I am likely to get a little cuckoo around stuff. So I'm going to not always trust my own intuition. Or I will question it and then get quiet and talk with it some more. Right. But I will at first bring a positive and generous assumption about them before I start to say they're not doing good job. It doesn't mean you can't trust her intuition. I want to be very clear. I very much believe in that. But what I mean is sometimes our intuition is off. bringing our baggage from our parents the reason why religion with the agents or managers is rough is because we all had parents, that's the problem whenever our parents would be perfect. So we have to just acknowledge that we're showing up as human beings, we brought some stories with us. We want validation we want so much for managers and agents at times, and sometimes are very easy breezy, and we don't want it but then we go through a pattern of wanting it, let's just comes Oh, I'm in a season of really needing validation from my manager. Okay, let's get real about this. So those are those are some of the behaviors. And then I also believe, if everyone, if you were to draw a triangle on a piece of paper, and at the top of that triangle, you put your name, and on the bottom left corner, you put agent and on the bottom right corner, you put casting director, you have control of only two of the sides of that pyramid, you to your agent, and you to casting you cannot control the relationship between your agents and casting. So it is your job to take care of both sides of that pyramid. And trust that the base is working. So I do believe it is about getting casting directors to get to know you. I also do not believe it is about getting 100 casting directors to now you don't meet a million casting directors meet nine and get them to love you meet seven and get them to love you focus on a very tiny list. You don't need 15 jobs. I mean, Jenna Fisher taught us that she had one casting director that really loved her kept calling her and calling her and that's how she got her job and the office, right, so we have to let

go of the idea of everyone needs to meet me or treating casting directors like roulette, or like a lottery. But I kept doing workshops and I'll get the one who likes me No, stop, pause, you're wasting money, pick the few you're going to focus on and do a bang up job at those workshops, or those auditions, do not go there to learn shit. workshops are not classes, we have to call them classes because the law makes them call us classes, a casting director is there to cast people. If you learn something that's just icing on the top, you got to go there to be at the Olympics to perform. So if you don't feel like you are in the pocket on that night, cancel the workshop, take the hit of the 35 bucks, because you're not going to get your money's worth that night, I promise you. Which is why I always say to actors, you're either in that mode of loving up on workshops, and you're really like doing scenes you love and you feel good about you go to three or four a week or you're not you take a break or I can usually get it up for like two a month. So I only signed up for two. So be one place we overestimate ourselves is our ability to show up. And I want to be really clear on that we do so much self care to do that. Because you're you're on the line in those moments. So that's that so that the way this all peels back to managers and agents, which is what your question was, is being sure that you can show up for them in a way that is building relationships. You're not just throwing money down the drain. So that's a start. Does that give you a start, Sarah?

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Yeah. And then I would just love I mean, this question is for everyone. I have not done a casting director workshops since the pandemic. So where are people doing those workshops,

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and I'm gonna just refer you straight to the chat and let people blow that up. there clearly is the actress connection, she can probably tell you a lot about that. And then we also do one on one they do next level and they also do actors Launchpad. I would just also say to you like it's an I don't think it's that worth much worth doing a workshop that's in a different city than you're in right now. Like home fires first, then focus on other places.

18:16

Cool. Great. Thank you, sir. Great, thank you. coming over to Jess and then Emma and then Laura. Jess, what is your question?

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My question is I'm struggling right now through sending out to agents and managers I felt kind of like I'm falling behind. I know that the only behind is a sexy behind. But I do feel like work is starting up again. And like all of these things and I'm I feel like I'm getting disconnected with this path that I was on of getting an agent or manager. Right now I'm looking at I'm trying to get these two scenes together toward for myself tapes, and I'm kind of like struggling with that. I'm like kind of stuck. I just feel very stuck and overwhelmed. Because Because I do feel so behind

you like that feeling? No. Part, you know, what would it feel like to commit and again, exciting I also feel I also feel like there's so much because I feel so behind there's so much bear that it feels overwhelming to commit. The commitment feels overwhelming.

19:21

So can we commit to one action by May 11? Oh, yeah. Days may 4. That's seven days from now. What's the one action between now may 11? I think I should be revisiting a lot of like the videos and like the How about you just put your damn self tape on? Oh, do do one self tape. Yeah, I here's what I believe. Okay, I bet you guys, I don't know if anybody's ever done this before. We can become a little fascinated with the process that we're in. And it becomes a little bit more entertaining to us than the work and just you're a great actor. I've seen your acting before. Put yourself on tape. Make the tape. Yeah, we're united With that energy anyway, because I think it will follow you it will get you reignited around this process anyway, because you'll be acting. Let's go to the acting exercise first. Does that make sense? Yeah, yeah, I saw that big site. And the other thing I would do is connect to one person that you can be accountable with, okay. 100% fine, one person, let's be accountable. You don't have to be working on the same thing at all. Right? Well, you can even say let's text every single day at 9am. I'm going to tell you one thing I'm going to done. Okay? Something is said I want you to bring someone else into this journey with you. So you don't allow yourself to be come up with full transparency just as inside of my program agent goals, what I don't want you to become is babysat by the program. Yeah, make you feel like you're doing something just to watch it. Right? We need to be in action right now. Which is why I want another person besides my course to be with you. You want somebody else from your course? It could be it doesn't have to be it can be a friend of yours who also wants to be accountable to working out or whatever. But like, it might be helpful. If it is that's definitely I leave that to you. What I don't want it to become cuz here's the thing, because you could become fascinated by it. If it's someone from the course. Well, what are you doing today? How are you working through that? What are you doing for you're saying like, it could become a conversation that isn't helpful to accountability. Right? Maybe easier if it's someone who's not doing the course. But that's where I would just don't get too weird about choosing the person. You can literally post on your own Facebook wall. Any friends want to be accountable to anything and check in every morning like 16 people will write you back. The whole wide world is asking for this right now. Yeah, but it could be a corner. It could be a corner. That's what we call them. Oh, yeah. I immediately thought of somebody that that's the person don't second guess that the universe provided you the perfect person. Yeah. And put your thing on tape that next week. Don't do anything else. You can think about other stuff. But your job is between now next week to put the thing on tape. Okay, that's it. That way, all of your creative energy when you're washing your hair in the shower, and you're walking your dog or you're going to the grocery store, like you are thinking about the energy around this tape. Not all the other things you need to do. It's just that. Yeah, okay. Yeah, that sounds great. Great. Thanks, Jess. Thanks, Brian. Hey, actors, I'm gonna 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 make agents want you.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 Breaks Character listener, I just want to warn you right now in your big, beautiful, gorgeous heart, this class might piss 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 Make Agents Want You calm or text agent goals. One word 244222. And I'll send you an invite. All right, let's get back to the show. Laura, coming to you and then Charlotte and then mix. Hi.

23:39

Okay, so um, my good friend Amber sent me off, she forwarded me a video for this program called hashtag agent goals. And it was about an hour, I would say it was you know, very, there's awesome you star in it. And you just talk about everything I think and feel and nodding my head and I watched it twice. So and you talk about you know, there's there's an investment, which, of course, you put a lot of work into it. My question is, once you know what, when I sign up and give, do the do the program? Is there an ongoing like coaching thing with you? That's part of it? Or?

24:19

Great? I'll answer this question. And I want everyone else who might not be interested in the answer to this to just stick with me for now because I want to give Laura an answer because she deserves an answer because that's a great question. So there's four months of calls that come with the program. So that's four months, two calls a month. So there's a and then after that there's two months inside of my membership program where there's four more calls. So we're together for six months, I see you every other week.

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And is that include the membership or that's just

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includes those first two months of the trial membership if you decide to continue, okay, I did \$67 a month. So if you want to go more than six months with me, that's when it changes, but that includes the six months, the price of agent goals includes six months of calls.

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And if I go more than six months, then that's 67 That's the 67 and then that's like I'm locked in for a month a month. Month. Yeah Now, but I Well, I want to be if I want to be dollars, I guess Yes.

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And then there's more. And there's also just just to not make you confused. I don't wanna get confused. There's more bells and whistles that come with that program. But I don't think I don't want to confuse this moment of the agent goals decision for you.

25:19

Okay, cuz I need more of Brian in my life. Oh, Laura. I love it. I would glad to be there for you. Thank you for this question.

25:28

If you have any other okay. email you? Yeah, yeah. Okay. Brian, Brian@brianpattacca. I'll see it. I'm in. I'm in.

25:36

All right. I love that. Thank you so much, you guys. I swear I didn't pay Laura to ask that question. She totally just raised her hand and did it. Charlotte, I'm coming to you. And then Migs. Charlotte, what's your question?

25:45

Hi. Hi, Brian. Thanks for doing this. I'm up in Boston. And we're a strange city in that your traditional agent thing. There's a couple of ones for models, but it's actually not a thing, you can go directly to the like three or four casting places. And I have relationships with all of them. I've known them for like 20 years, they know me, they've called me and when I'm right, for a role, I'm very specific. You know, I'm barely five foot, I've got the accent. You know, I have a certain look. But I do get called in. I've got caused by them. I'm on their radar constantly. I don't call them that often. My thing is, I don't have the desire to have an agent, because in this market, new said, cultivate your own market in my market where I am right now I feel that it's not necessary. And I want to feel like, Am I wrong? I have worked and made my living as an actor. And the only time I haven't is during this pandemic.

26:43

I'll say I like that you're asking the question. What the moment I can't trust myself to know the Boston Market well enough, but what you sound like you've been there for a while, you know, what's happening, you get called in, it all feels great. I would challenge you to speak to two or three actors who are represented, to see if they have the same experience you do that are kind of in the same position you are have been around for a minute, are they getting more opportunities? Is there something that they like about having an agent, the one thing that I also just want to add Charlotte, in terms of having an agent is it's nice to feel protected. And you're not having to be the one to advocate for yourself. Now, you might not have had any situations where like, I didn't really need protection, there was a contract, it was equity, why would I care? Like, super easy, right? I find that it's nice to have somebody else who's the interplay between you and wanting to negotiate for more money, or negotiate for more accommodations, or for a higher per diem, that part of having representation is nice to rely on. It may not in your market be worth giving the 10% or the 15%, it's a manager or whatever it is to them. So I would just, I would very without any anxiety around this, because you're working as much as you can anyway, it sounds good. Like be a little bit of an inquiry around this. And I'd be curious, I'd say you know what, I'm going to be curious about this. Between now and the Fourth of July, I'm just going to be open to receiving information about what it's like to have an agent in Boston, and on Fourth of July, I'm going to make my decision if I'm going to care anymore. And then I'm going to

27:59

I've actually done that. And the people that I know who have agents are more model types. And, and I've approached a couple of them. And I was like, okay, they they weren't that interested in another one. I only dealt with non union. I mean, both unions, so I use my union a lot for my protection.

28:24

The one place that I go to for this and you can tell me to pound Saul is when a big film comes to Boston. Do you get seen

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if I'm right from roll, because I'm very specific I got called in for don't look up. And that's another one of Mike's sort of semi questions is I was relieved. I didn't get cold because they filmed don't look up in December, when the numbers were really high everywhere and before vaccinations. So I'm kind of glad I didn't land a role, but it was a big five page audition. Just in the beginning of self tapes. I don't think I did a great self tape. But I know that when more stuff is in I did Chappaquiddick I was the mother. So I've had some pretty good things. Yeah, sure you're getting the right opportunities, I

29:09

wouldn't let this I wouldn't let and what I want to be careful of even in a room like this is that we don't get contagious of other people's goals. And it sounds like you've got a real clear head around how things work in Boston. So it doesn't sound like representation is necessary. It does sound like you need to remain present in the community kind of the way you're describing is like I need to be able to make it to auditions and see them so that they know that I'm here like that would just continue to do whatever you're doing to keep that Lifeline open. Because your auditions are coming to you. It sounds like in the right you're not saying I'm not getting enough audition. That's not how you started this conversation at all. So I would let go of an idea that you have to have reps there at all times. And revelations and all that great good action you're getting I love

29:47

that one tiny little thing. Advice of like, moving back into being in person on the set. If you have been having a what I call a very strict quarren time.

29:58

I love it. We've had those To at my house. So here's what I'll tell you. I was one of my dearest friends last night, she's on the show good trouble. And she is a recurring I'm good trouble. And she has to get tested every third day to be able to go to set, it's very strict protocols, they are using the exact same port right now, even though people are vaccinated, they are using the same protocols they were using like two months ago, which is the same number of people are allowed to be on set together hair makeups and zone B or whatever, like all that stuff is still happening. So your union has you protected. And I would lean into believing into that and just know, first time is going to feel weird. First time is gonna feel weird. Last night, when we were with her, we went to pick up dessert somewhere. And we went into the place to pick up dessert and she was like, Oh my god, this is wild, like she'd never done right. So like, we are going to have to have our new experiences around this and a different new, weird anxiety will show up with people on set. And in meetings. When you eat a bowl, suddenly, your meeting is outside and not in person or whatever it is, right. So we're just having to lean into just a real, I think a sense of humanity around ourselves that it's going to be there, right, we're going to have that anxiety show up in its own special way. And just to be really kind when that comes up. Just kind in our heads that this is everyone's going through this. And also one thing that I will say who if you haven't had the chance to be on set yet, during the pandemic, I want to share this with you. It doesn't feel the same way. And people feel like they are there to do a job. And part of that is because we have masks on we're talking less we have zones we have to stick to. So the normal like oh my god, it's a fun to be here and talking to the person. There's just a lot less of that right now, as we're still in the pandemic. So I just want to be really clear. If that energy is something that you thrive on, on set or you know what makes you comfortable. Just walk yourself visualize, okay, the set is going to be a little different than I'm used to. And it's in no one doesn't. Everyone still likes me? It's not a story of them not liking me, it is a story of that's where we are right now.

So just humanizing that things are going to feel different. So you can show up as the actor you're meant to be Charlotte, I really appreciate that question. I want to assure you and I want to show everyone here, I can't promise you, it's all going to be healthy, right? It can't be I can't promise you your health, I can't promise you, you're all going to be off and no one's ever gonna get COVID again. But what I can promise you is people on sets are trying to do a really good job for this. And I think the union sets are obviously going to be way better for this. So just protect yourself and be mindful. And my wish for you is that you can have a really joyous time when you get back to set if you haven't already. Okay, thank you, sir. MiGs coming over to you. Hi. Hey, Hey, nice to see you. Good to see you, too.

32:33

Okay, so I'm reticent to ask this question. Because it's my first time asking this out loud. My question is about, I guess, leveling up. I'm, like, grateful that things have been going like, Well, for me for like, for a while now. I'm like a working actor and whatever. But like, recently, when I started out, it was all like, I was grateful for whatever work came my way. I My name is MiGs. I'm like I speak Spanish. So it was very much like, you know, you're gonna be like the drug dealer or like the cop, or like the high maintenance, like a boyfriend. Those are like the three things that I always got called in for and I was grateful for them. I built up like this body of work, and I just want to like, kind of like, go up to the next level. And this is something that is new for me. You know, like, I just, I don't know if this is even something that's in my hands. I like this is all weird. I feel weird asking.

33:16

What I hear you saying is I'm afraid to ask the universe for something more than what I've had so far, because I don't want to ruin what I've had. Where I'm not allowed to ask this for any permission to ask this. Yeah, your gratitude does not get buried. Because you're saying that you want more. Your gratitude does not disappear. Because you say that you want more the the miles you put on your odometer, I think miles you put on your odometer doing the roles that you've done so far, have given you great gifts and knowledge and skill to be able to tackle things at a higher in a different at a higher level, whatever that means to you. Right? Yeah. And so I'm going to encourage you to take up a lot of space in owning this for yourself. What I get from you Meg's is a great humility around like if your agent called was like, hey, they want you to do this coaster? would you do it? You might have to say no, you might have to say yes. Is that kind of what you're kind of thinking about that kind of world? Or like I want to give you for this smaller? Like what give me a give it let's get down to brass tacks movie. I

34:16

mean, I've done I've done all the co-stars and like, I've worked my way up like doing like guest stars and like recurring roles. Right. So what do you want to say no to? Yeah, like this, my manager just kind of as a kind of guy that just does like a shotgun kind of thing. You know, it's

like anything that comes your way, you know? So I've had some things where it's like co-star where you have like one line, and I feel bad, like saying no to anything or whatever. Or like saying like, hey, I'd like to go for like bigger things. You know? He's usually like, yeah, sure, no problem. You know?

34:44

That's a little test. The university has given you a bunch of tests. You sure? You sure you want that? You? Cool. Anybody else ever get tested like that? It's really fun. Right? So meds. take up space. I want you to imagine you're like, this is my 500 pound Greek Wedding. I don't know if that means, but like, I just want you to, like, just like imagine yourself as this person who is taking up a lot of space. If a co star comes in, you're like, you know what, I would love to do that freakin show? Sure I'll do it. Yeah, yeah yeahs around the decision, as opposed to if I say yes to that it has all of this meaning about me being big or small, right? I would love for you to have freedom inside of claiming the space you're taking out? Yeah, by the way, you're not going to miss out on anything by saying no. Okay. I will share with you one of my clients, one of my first clients who booked a series regular, she felt really good to say that by the way. She she had been called in by the same casting office over and over again for a co star. And then she was like, they fucking hate me. Like, they don't like me. And they said she was not because she wasn't booking any of them. Yeah. And they said, We were waiting for the role to be good enough for you. Because we didn't want to waste you on that. You are the casting director in that scenario. I don't want to waste myself. Yeah. So I would just encourage you to have a little bit of awareness of that office hasn't seen me in a long time. Maybe I'll go in on that one. Right. Yeah,

36:07

I'm pretty good about that. Yeah, for sure. I think it's thinking about like my language going forward, like in your class, like reaching out to people and that sort of thing. It's like a thing that I'm kind of like, vaguely and reaching out to casting directors and things I don't want to be like

36:20

so here's the thing, I think it makes us make it really clear distinction. I want everyone to listen up, it's much more difficult to say to a manager that you've never met before. I only want to be seen for recurring roles and guest stars. And it's much more weird to say that to a casting director that you're just emailing Hey, checking in with you, by the way I want to be seem to Matt Brett ever, you will not need to say that as much MiGs The more that you start to occupy this space. Okay, great, because it will be clear from your resume from your material from your behavior. Okay. Now, I do think it's a little weird to say in the beginning, because it's almost like saying, meet me, but don't I don't want that kind of I don't want to do that either. You know, yeah. Yeah. So we have to just own a little bit more of the like, I'm the way that you are showing up is going to tell them like you are Anne Hathaway in Devil Wears Prada, when she finally starts

wearing the clothes. Right? And then Meryl finally notices her. Yeah. Okay, so you just gotta start wearing the clothes, and they're gonna start treating you differently. Cool. Let's not make the business into Amanda Priestley. You get what I'm saying? I totally do. Yeah, okay, so makes here's the thing about this, this is not the kind of thing that is going to feel settled right now, I would want you to create something in your life where you take up this space. So let me give you a few ideas. You don't have to say yes to any of them. Okay, you might create like an altar in your house. That might sound really, really weird and woowoo to you. But you know, I have crystals right here that I love to hold on. I'm talking to you guys. And by the way, I'm not like I know nothing about crystals. To me. The point of the an altar is there's a place in my home. Remember, altars have been around for 1000s of years. So they have to work, they wouldn't be here anymore. There's a place in my home that I dedicate to this thought or belief. So when I walk by that altar, it gets some of my energy. So there's an altar in your home that is dedicated to the bigness of your career. And you might find different words for this. And you might put things that have meaning for you, here's a photo of me in that play that I did. And here's this and like, by you taking the conscious action to dedicate yourself to that by building the altar alone, it starts to make it have this manifest energy going around it. And so that's why taking up the space can be like, Okay, great, I'm gonna take up space, the next time I get that weird audition, like it doesn't feel real yet. So we have to make it real by giving action to it. And the ultra doesn't have to be there's nothing formal about this. You can decide you want to go crazy, but like literally like this table, this part of my dresser. Yeah, like it does need to feel a little bit sacred. So the all of the objects that are there means something to me, there was a reason why this is here. I'll just share with everyone here, we sent out our anti racist like commitments to the world. And we knew we were going to get hate emails on the day we did that because we do. And so great, we get to get rid of those people, thank goodness. But on that day, my assistant and I lit a Palo Santo and we set a prayer and we knew that the people who got it would be the right people to get it right. Like That was our that was our message. Right? And that we would have the fortitude to handle any annoying emails that came back. They don't really hate but like, by kind of emails, right? Yeah. So that to me, is we have to build to me the lighting the Palo Santo like, what the heck does that mean? That to me, it was like, great. I'm just adding some sacredness to the mindset I want to bring to this. Yeah, I would love you to do that. When you create an altar. Do you like the altar idea? Yeah, like,

39:24

Yeah, all of this is just I guess my question isn't practical so much as like in here, you know what I mean? So that's, that's a helpful kind of thing to to hear.

39:33

You put action to it production to a production. Okay. Thank you. I love that question. Thank you so much. So Sheshe Dance. I'm coming to you. And then Mya Chamberlain

39:42

and his session. My question is, pandemic has been great for auditions. And they'll say it's been really weird, but it has been great. My question is, how do I utilize those self-tapes to benefit me more, right. And I think

40:01

So here's a few rules to use them, okay? Remember that if you're going to share, so people, someone who doesn't know the script, I need to be able to understand what's happening in that scene right away. So some of those self tapes might not work. Because if I'm watching the whole time trying to figure out what's happening, then I'm not watching your acting. So that's going to eliminate some of those right away. The other is, are the self tapes high quality enough to feel like I'm using this as an emblem of my work, we just want to check that at times, just make sure it really feels like it really shows you the right way. And then the other piece of it is it doesn't always have to have this. But sometimes it's good if the self tape has a beginning, middle and end, so that the person watching it can watch you fight for something within the scene. So I believe self tapes that can be used as pitch clips, which is kind of what you're doing here is you're using a tape over and over again, we need to have the actor in that scene needs to usually not always, but be the one who wants something, not the one who's reacting. If you're the one who's reacting to things a little bit longer for us to get who you are. That's not to say always, but if you're using in this way, I would just those are the ways to use them and then how to use them. You could add them up to your Actors Access profile, just ask your reps if they're okay with that plenty of people use their tapes there. Sometimes then I would give a description when I posted up on Actors Access, like what the scene is about to help the reader want whoever is going to watch it understand. And then also, if you have a subtype that you love that like it's okay to share, and it's like 90 seconds, you can send that in an email if it's okay to share and say hey, I was really proud of the self tape I wanted to share with you. It's a character that I get to play all the time, but I was laughing and rolling afterwards and thought you might enjoy it. Here's 90 seconds to make you smile. When you don't do is try to disguise it as like, here's a tape of me acting and like you don't really give any background like, like you want to be like, Well, this was an audition and I really like you want to give like your personal enthusiasm around the tape. So I understand why the heck is she sending this to me? Right? Just kind of given me a narrative to go with it. Okay. All right. Love that. Congratulations, having a busy pandemic. I love that. My I'm coming over to you. And then it's going to be Jay nickel. And then Dally. Hi.

41:58

Oh my god. It's been wonderful listening to you. I love your intuition and clarity. So I'm basically starting off I do acting I'm trying to get into film. I do voiceover and modeling. And I want to know, is it important that I get a website? If I make a website? So

42:13

no, no, no, no, no, no, no, no, no, you don't need a website to be an actor you need to know how to. Okay, I'm going to be your short circuit. So Maya devote your time to training fabulous headshots, not model headshots. I have commercial headshots. Okay, great. So, training, getting credits, fabulous headshots. That's the word you need to live in and take right now. It's the kind of labor I would take, take any job you can within COVID safety protocols, and blah, blah, blah, get experience on set, get experience on stage, get all the experience. And that's your time. A website is like a down the road moment for you. So I totally believe that actors can benefit from having a website. But until your actors access profile is fire. Why are you bothering, like and I don't mean a ton of credits. I mean that it is gorgeous, that it is clear that you're spending money on footage, you're getting those real tapes, that your website doesn't matter until you've done that, because remember, the number one place to get auditions in the world is Actors Access. And then like Backstage, and then like la casting casting networks, those are the right and I'm not going to go to your website also unless I have to. So I just want to lean into that being a it feels like a vanity task for me sometimes rector's because it does feel good to have one. And I totally get that. And if you've got time to burn great, but I want the the priority to be that your profiles look amazing. And that you're acting you're getting out there. Right. So get those things clear. And then go there. Does that help you? Yeah, thank you so much for your honesty free be released from this, please. Okay. J Nicole. Hi. Hi, Reverend Brian, is that what that says? Thank you. Hi.

43:53

I also want to just thank you for having this number one and number two, for standing in solidarity even with haters, for the racism, the anti racism so thank you so much for that question is a follow up to what amber asked about earlier. I would love to know how I would position that conversation so going back to Andrews question about your response to your first question about having conversations with CDs, target CDs and or CDs that that you have a great relationship with? How would I position this when trying to set up the conversation like should I question via email or should I email them to set up as a phone or zoom call? And if the latter what would the language look like in that email to

44:36

set up the meeting? Great, such a good inarticulate question. I'm gonna do the best I can First things first. If you have a relationship with this person where you would normally text then you should tax like I'm assuming you have a closeness with this casting director. So you should relate to them in the way you normally would. Maybe Ammar is gonna see him walk into one or actress connection one night she's like, Oh, hey, like in the days when we are together. The way I would ask the question is the problem is a solution. Hey, Celine Dion. It's been a minute wanted to reach out to you. And I wonder if you'd be open to having a very honest conversation about a question that's been on my mind in my career. And it's kind of weird because I know I'm doing all the right things right now, it's not that it's a little bit more specific to how things look,

when you're sitting at your desk, would you be open to hopping on the phone with me, or a zoom call, where we could just talk about this a little bit of promise, I'm not gonna be putting you on the spot. It's actually just trying to understand a little bit more about what happens in the casting process when I'm being in kids when I'm being considered 1015 minutes, 1015 minutes tops. And I've just read that, again, I'm assuming you know them. So this may be even more formal than the way you would say it. But that's kind of the language I would say when I have a very honest conversation with cool, Great, thanks. Yay, love it. Let's see Sarah Murphy cats. Hi, what is your question? Hi.

45:46

So I need help formulating my question. I'll just give a quick background as I can to get to the actual question. I started my life loving performing, being a performer, you know, only moved from kindergarten to first grade, because in first grade, I got to do the play. Okay. So that just gives you the, the sort of basics, um, but then, at a certain point in my life, I sort of let the fear of it get in the way. And so I took like an adjacent route. And I am a creative executive. I work in TV, I am a network current executive. Sorry, I'm sweating and shaking. And you're doing so great, right now we really appreciate your vulnerability. Okay, thank you. I've missed it. My whole life. I have missed it. I've managed to keep singing and doing some things I've been seeing with a vocal coach my whole 10 years in LA, but like, I kind of just do it for me, I joined an acapella group last year, I've like been trying to get back into it in the actual performing like for people, not just for myself, and I joined an acting class January 2020. And then the pandemic happened. So anyway, all that to say, I think I get in my own way, I know I get my own way. And therefore I sort of keep myself from really starting. And if you have any thoughts or advice or encouragement, I guess, for those of us who took another route, and are trying to figure out how to get back to it.

47:25

Yeah, I love this question. And all of us, I think, really appreciate you asking Sarah. So I really just want to thank you. And even starting with your kindergarten to first grade journey just brings us all back to why we love acting in the first place. And so it's so beautiful to hear you say that applause for your courage and bravery and saying it out loud. And for going to voice vocal class and kind of doing it for yourself and joining acapella and joining the acting class. And like, I'm sure each of those decisions came with its own wrestling that you did in the dark around. Should I do this? should I? What's the point of this? Why am I doing all those thoughts? Right? There's a, there's a limiting belief. I think that sneaking around in here. And it might be around I'm not allowed to do this while I have this job. Hmm. So I have to quit this job to be able to be an actor. Hmm,

48:10

yes, I think that's in there. And I also think I'm one of those people that like I get really devoted my my topic with my job. And I find it hard to then take my focus off of the shows I'm working on and being sort of like in that creative role to focusing my creative energy back on myself also, if that makes sense.

48:33

So yeah, so first of all, I believe in a positive, generous, universal always provides what we need. That is I'm saying that from a privileged, white cisgendered. Male position. I want to be very clear on that. So I did not believe I don't believe in privilege. It does. That's my bigger spiritual belief. That being said, Could you begin to entertain the idea that if I chose acting, I would still be provided for tired? No. Yeah. So I would like for you to live with that a little bit. What's a practice we could create around you being with that thought? I don't know. I have an idea. Okay. Tell me. Okay. If anybody's wrestling with anything, you can all do the same idea. This is what I think I want you to take a piece of paper Not right now. But I'll tell you what it is I want you take a piece of paper, current also applause for you staying present in this conversation and really going there right now. I like I say applause and don't applaud, I think. Okay, so take a piece of paper and write at the top of this piece of paper. The story I tell myself about saying yes to acting is and I want you to write stream of consciousness. This is a three phase process, just so that you know, so you're gonna want to set aside like 2030 minutes for this, okay. There's no phones allowed during this process? No computer, no phones. This is a great time myself about saying yes to acting. Right, right. Right, right, right, where we let it all go. Then you're going to ask yourself some questions. This is phase two. What are my one of the thoughts that come up because of that story? What are the beliefs that come up? Because of that story, what are the feelings that come up because of that story? Because those may feel a little esoteric and almost abstract in addition to I want to be clear of that. And where do I feel the story of my body in don't skip that one. It's the hardest. And it's the one everyone wants to skip. And don't get weird and be like, my chest, no, the top of my chest above the left ventricle of my heart, like really be with it and find it. Okay, this can work for anything you guys are stuck on. Last question. What are the facts of this story? That's a tougher one. I think for in this particular question, it's a little bit tougher, but the facts are acting doesn't always pay money right away. Great. That's kind of a fact. Cool. The facts are my rent is this amount of money. The facts are I'm one to have the kid I'm making shit up right now. Right? So whatever it is, okay, just like kind of walk away from the paper, walk away from the paper between each of these phases, like after the first phase, and you write the story, walk away from the paper, come back, ask the questions, walk away from the paper, get a glass of water, do not get on your phone, look out the window, whatever. third phase, what's the story that I want to tell about saying yes to acting, then then be really good to yourself with a lot of self care. And don't tell anyone about this, because it's still moving, the mitochondria in your body are still rearranging to say yes to this new idea. Okay. And often times something shows up in the next 24 or 48 hours, that is going to challenge or go with your new idea. So just really allowing yourself to go there with this. I'm

going to just share with you something I'm not supposed to do as a coach, I'm gonna tell you anyway, so in my own life, I worked at an advertising agency in New York City, my clients were Broadway shows, I loved my job. And then one day had to walk into my boss and say, I don't want to be when I grew up, we need to make an exit plan. And then I was acting, and I acted while I was at the business at the same time. And I slowly, slowly, slowly left, because I had to take unpaid acting jobs at the beginning, because that's what acting was in New York City at the very beginning of my career, and I wasn't equity. And, and I was able to do both in my light days were long and whatever it was. And slowly, it became ready for me to say yes. So what I don't want you to it's kind of like we talked about moving earlier with Rita. We can't expect it to suddenly be like, oh, and now acting is the answer. And everything is exactly as it should be. Right? We're gonna have to feel into this. through this journey, I would just give yourself a long leash and a lot of self care. But can you start with this exercise? Yes. Beautiful. Beautiful. Thank you. Thank you, Sarah, for what you said today. I want to thank everyone, for being here today. It is so unique. As you can tell, this is like my favorite thing to do in the wide world. So thank you for giving me the gift of being to fulfill on my purpose today. I had therapy this morning. I was like I'm feeling cranky about this, this and this and this, but I have this great thing to look forward to today. So that was you. Not possible without you in the room, even if it's an electronic room. So I appreciate you being willing to show up and share your hearts. Stay connected with me. I love Instagram. I'm there more often. Thank you so so much.

53:04

Before we call it a wrap. On today's episode, I just want to extend a giant debt of gratitude to these incredible vulnerable and courageous actors who asked these questions so we could get to the heart of the matter. If this call in coaching episode was exciting to you, and you would like to participate. Shoot me a DM on Instagram I'm at Brian says that or you could check the link in my bio on Instagram and get on my mailing list to make sure you get an invite. Thank you so much for being here today. Know that I intend to make these call and coaching shows a regular part of Brian breaks character so that I can get to the questions that you want most answered. Thanks so much. I'll see you soon.