

Epstein Ep 6

[00:00:00] Hey everyone, Charlie Epstein. Sitting here and welcome to my Yield of Dreams Podcast. This is the show that asks the questions. What does it take to pursue your life's passion? I mean, to really go for what you've always dreamed about to do what you truly love and why so many people sell out their dreams and aspirations for job they hate and a paycheck.

[00:00:22] That's less than fulfilling during the show. I'm going to interview different people about how they've strived to go for their passions in life. And how do they balance that with the need to earn that paycheck. We're going to hold up in the light, your myths about money, not to try to change them, but to illuminate them to have you begin to discern, where did this come from and how do they impact your life in the distance decisions that you've made and to see if you'd be willing to just let them go.

[00:00:52] And maybe replace them with a new money strategy that will produce a better result and ease your pain and suffering [00:01:00] about your money. So let's dive right into today's show.

[00:01:09] Welcome everybody. This is Charlie Epstein. We are alive here at Yield of Dreams. The podcast that asks the question, what are you living for? What are you most passionate about? And are you working for a paycheck? Are you working for what you're really passionate about? And today I'm so thrilled. I'm so excited and I'm grateful to have **James Barbour, a great Broadway actor.**

[00:01:32] Who's done literally every major role on Broadway. What I would consider. James to be a motion only disturbed man on Broadway. Would that be the way to kind of, I call them the DBGs, the dark brooding guys. It's great. Yeah. I mean, it's, it's fantastic. Did the Phantom for three years on Broadway limits overall, Billy Bigelow in carousel.

[00:01:59] One [00:02:00] drama desk awards were nominated, just incredible. And I am just grateful that you've agreed to be on here to yield the dreams in our podcast. Thanks so much pleasure man. As I was researching, I just can't believe the connections. I'm an actor, a member of actors equity. And, when you went into the arts.

[00:02:21] I went into the business world and then went into the arts and last time you and I are chatting, we were talking about that. And that's really what I want to talk about today. Yeah. **Which is how you live your passions? How do you pursue your dreams rather than a lifestyle and how do you make that happen?**

[00:02:38] So let's dive in, but before we do, I have one really important question to ask. How does a baritone hit the B? I can actually hit a tenor CS. I have a strange, strange do it. You gotta do it. Oh, dude. On zoom. I was doing it this morning. What is [00:03:00] it? 10 o'clock recording. You're rehearsing. Rehearsing. No, I was singing.

[00:03:04] Sign

[00:03:12] Sing

[00:03:21] Wow. Wow. So my mother was an opera singer. She studied at Julliard and Hart school of music, and she was on her way to the meet until she stumbled on my dad who was an entrepreneur, and that he destroyed her career by having a family of three people. So let's just go back a little bit and talk about. I don't know about you.

[00:03:41] You know, I was a performer. I was in school. I was an economics major Colgate university who live in the theater. Yeah. But how far back did you start knowing that performing is what you really wanted to do and not anything else? Yeah, it's a great question. So I was raised in [00:04:00] Southern New Jersey and early on, I went to private school and then I went to public school.

[00:04:05] So. During the private school times I would come home and I wouldn't know anybody in my neighborhood because they all went to the school. Literally the school that I would go to was behind my house. Wow. but I didn't know anybody in my neighborhood cause they all went to a different school. So I used to go in my backyard, which is about an acre of woods and just create these imaginary places.

[00:04:27] And I would become all of these different characters. And I could get lost in them. And, you know, my sister went to the same school I did, and she actually started singing and started dancing. So my mother would drag me to all of her classes. So she was older. Yeah. She's three years older. Yeah. And I would sit there.

[00:04:45] I mean, we actually wrote a show about it with my buddy Hershey Felder, but I would sit there on this wooden bench. And so many people had sat on that bench. It smelled like, butt I mean, it's like, literally, like I'm sitting here as a kid. But by osmosis, I [00:05:00] sort of took in all of this stuff, this art stuff.

[00:05:05] **And we always had music in the family.** My father, my father's family had music like my uncle at the time, who was no longer with us when he was younger, he had a band with Roy Clark. I mean, he grew up in the South. My mom sang on the radio in the fifties. So it was never really pushed or not pushed. It was sort of like, what do you want to do?

[00:05:24] So. I also like sports. The thing was, I wanted to do so many different things and I realized that as an actor, I can actually become these things and learn about them and then go become something else and learn about that. So it was sort of like the dream goal. Like I could become an archeologist and astronauts, whatever.

[00:05:45] Do you remember when the switch really went off? Cause when you're young and it's play and you're in the woods and then you're performing and junior high and high school, right. It's play. Yeah, but when did the switch go where you said [00:06:00] pursuit not play? Yeah. Well, the first inclination I had was when I saw the film of Oliver with Ron Moody playing Fagan, and there was this marriage of acting and music and I was sucked in.

[00:06:17] And for some reason that show in particular that Dickensian. Genre sucked me in and I just started pursuing it. And then the real, **the real kicker actually came during my first Broadway show. And I was standing on the stage. We were doing Cyrano at the Neil Simon theater and the doors of the Neil Simon opened up onto the street.**

[00:06:41] And it was a huge production. I mean, we had aircraft carrier elevators as part of the set. And there were a lot of technical problems and we were half in costume. I was in this Gascony outfit with a rape. We and you know, stopped because there was a technical issue in one of the rehearsals, but the doors open and people were [00:07:00] walking by on 52nd street, just pedestrians.

[00:07:03] And they would peek their heads in and they saw that like, Oh my gosh, there's a Broadway show. Like the magic behind the scenes. And it was at that moment that I really why's, that I was doing. What thousands of people only dream of doing. And that kind of went, Oh my gosh, I'm actually doing it. And you were, how old at the time do you remember?

[00:07:23] That was a, when was that? That was 92 93. So I'm 54 now. Suck at math thirties. Yeah, exactly. Yeah. Early thirties. Yeah. And as you were saying that I was thinking about the work that it took to get there though. Yeah. You know, I can remember when I started, I didn't go back and acting until I was in my thirties.

[00:07:46] Actually it was in my late twenties. Because I didn't have a secret garden in 92. I turned 26 lowers on the tour. Okay. Yeah. So people used to say to me, how do you remember all the lines? Like, that's the hardest part. Isn't that amazing [00:08:00] people say, you know, but it's the work. Yeah. And yeah, I coach financial advisors and I say in our business, people are winging it all the time.

[00:08:10] Like they're not doing the work and you just made a point, you looked out on the street and you said, wow. I'm like, I'm like doing this. And there's thousands of people that aren't. Yeah. And you and I were talking about this. So for our listeners, the average equity actor, well, I remember a stat 96% of all echo reactors are unemployed at any given day.

[00:08:33] And the average is making what 15,000, if they're lucky, **there's 69%, the majority of professional stage actors, which includes stage managers make \$15,000 a year or less, or Texas, I think it's 79% or 80. It's almost 80% fall under the \$50,000 mark.** And I wrote this book called artist survival guide, and that's the reason I know the status.

[00:08:57] Cause I went to equity and looked [00:09:00] at the statistics **and you have 69, almost 70% of the people making \$15,000 a year before taxes. It's a daunting profession. These are professionals.** Yeah. Yup. And in all aspects of life where people are afraid to pursue their passion, they end up working in a job for 10, 20, 30 years.

[00:09:19] And then someday one day they think they're going to make or do what they're really passionate about. So roll that back. What did you understand that you had to do differently as you were being incredibly successful? Yeah, so, you know, there are schools like a Juilliard or an NYU or a Yale. When you go to these schools, at least it used to be, I think things have changed a little bit.

[00:09:47] When I was coming up, you were part of what they would call a mafia. So people going to Julliard would be working with people like Tony Cushner, the top people in the industry, you know, writing plays [00:10:00] and writing movies. You are working with these guys and gals and you would come out.

[00:10:05] And you would have agency meetings where you would audition for agents and things like that. So there was sort of a leg up for lack of a better word. You were already set. You had already been around people, working in the industry and people knew you. I didn't have that. I went to a university called Hofstra University, which is on Long Island.

[00:10:26] I know it. Well, yeah, people go Hofstra, where'd you go Hofstra. They go, go bless you. I'm like, no, no, it's your daughter. No was like, Oh, I got a tickle in my throat. It's a business school, but a massive Shakespeare program. And I stayed, I mean, my background is acting. I didn't actually fall into music. So when I graduated all the way, I stayed Shakespeare in London.

[00:10:47] I wasn't connected with anybody. **There was no connection. My university didn't set you up. We didn't have auditions for agents and casting directors. So I had to do the traditional pounding, the pavement thing, [00:11:00] and, and I realized very early on, there was this attrition rate where I would get up at five o'clock in the morning and show up at an audition at seven o'clock.**

[00:11:10] The doors didn't open, went until nine. By the time I got there, there were already 75 people ahead of me in line. By the time the doors opened, there were 250 people in the line all going in for an open call, which is you just sign your name up, you walk in and they go, you, you, you, you, the rest of you leave, they just type you out.

[00:11:28] So, people that I was coming up with would eventually start falling away because they didn't necessarily want to put in that work or it was too much. Or they felt that they were going to be rejected. So I learned very early on, there was a work ethic and, you know, I think my parents taught me that as well, my father and my mother, but I also had to look at it in a different way.

[00:11:52] And I looked at it as I am my product. I'm not that I'm not selling iPhones. Right. I am my [00:12:00] product. So I had to be able to not only get myself in the door, but then sell the product. Right. Yeah, this is, this is me, but like I write in the book, I'm not going to play Muhammad Ali in a film. I'm just not or I'm not going to play a guy who's five foot, two I'm six foot four.

[00:12:22] So you go in, you open the door, but then you have to deliver. And **I started to apply marketing tools and branding tools to the business. Like how can I get known? Ethically to people. I would send out postcards. I would send out, I wouldn't do the cold call thing because that sometimes created a problem.**

[00:12:41] They would like, Oh, you're cold. Call it. And then they don't want to call you. That's what you're told. But **I tried to learn all of these marketing and branding tools from people, the business side of things, by reading and studying. And I applied those tools. To just try to get myself more known so I could get in more doors and [00:13:00] then plan my wares.**

[00:13:02] Yeah. You know, it's interesting. You're saying something that I try and tell people, which is you get to expand the scope of what you're taking into account in life. Yeah. And then discover for discovery sake. And so if you're an artist, there's a lot of artists that will just focus on their art and not the business side.

[00:13:18] And then people in business don't focus on the marketing side of their business. So it's applicable to both and, and, and this expanding like in our organization, I tell all my employees, we've got 12 employees every day. I want you to discover something new and it may have nothing to do with business about yourself, about the people in your life and your world, you know, raising that consciousness level.

[00:13:43] Yeah, I'll tell you a quick story. If you don't mind, please. Secret Garden was my first big national tour. I mean, the cast was incredible. It's Audra McDonald. Her first show multiple Tony when it got six or seven Tony's Douglas Sills. I mean, amazing people went on to play the Scarlet Pimpernel. And so [00:14:00] when I was on tour, I had met this great cast or guy named Vinny lift, who has since passed away.

[00:14:04] But Johnson lift associates were the casting agencies for Broadway musicals, Les MIS miss Saigon. I mean all the Phantom, all the big shows. And I had gone in and I sang for him at one point and what I did cause he seemed to respond to me. Right. I didn't get the show at the time, but he seemed to respond.

[00:14:21] He's very nice guy. And I was on tour with a secret garden. So what I did was it was like, Oh, this would be fun. And I think how can it be fun and be genuine? Can I ask a question just for our listeners? You're on tour with Secret Garden, big role, small role. I was in the chorus. That's what I wanted people to understand.

[00:14:42] So it was in the course I wasn't road grinding it out. Yeah. And I understudied in that, in that show, it was my first big show. Right. And again, it's not like I was like, Hey, boom. Lead. No, you're in the chorus, Kayla. Yeah. [00:15:00] And so, you know, eight shows a week, six days a week. And I understudied five roles. In addition to the role that I played, including one of the lead roles.

[00:15:10] Right. And so what I mean for them to break their leg? Well, no, well, here's, here's, I'll go back a little bit. So in the rehearsal process, right? Six week rehearsal process, I'm like wide eyed and here I am, you know, and I had done some work, but I hadn't done anything this big, this was a Broadway show on tour.

[00:15:28] I had done a couple of off Broadway shows and things like that. Yeah. But yeah. I was in rehearsal and there was myself and another guy were understudying. One of the main leads, right? So there's always two people understanding leads, maybe three. And so I just got prepared. I learned the role. And so one day Douglas Sills, who was playing that role called out sick, or it was a Jewish holiday, took the Jewish holiday off.

[00:15:57] And so they said, Oh, well the director's coming [00:16:00] today. We gotta, we gotta do a run through. Who knows the role. So they turned to the other guy, a really great guy who was older than me, who had been doing it for years. And he's like, I didn't learn it yet. Because we were in rehearsal. I was like, mom, I went home and learned it and they're like, well, can you sing the song?

[00:16:14] I'm like, yeah. Yeah. I'll. And so he plugged it. I can sing it backwards. That's how prepared I am. Well, I just, I just did the job. And so I performed it with a script cause we were

still in rehearsal, in a rehearsal. And from that day, I was the first guy, nice day. So anytime he was out, I mean, we would switch on and off, but I was always the guy they went to.

[00:16:38] Yeah, I was in the ensemble, literally five, 10 costume changes running around crazy. But when we were on the road, I thought here's a cool idea. I would get postcards from every city. We would go to dear Vinny. Hope you're doing well. Here we are in Cleveland. You know, blah, blah, blah, blah, blah. And I'd send them to him.

[00:16:57] People would poopoo me in the casual, like, what are you doing? I'm like, no, I think [00:17:00] it's fun. But I also had an idea that it was keeping me in their mind. It was keeping them aware of what I was doing in a fun way. I thought that was, um, pushing buttons and pushing them away. It was like just sending out a postcard about six and a half months later.

[00:17:15] We're in Toronto doing the show. And Miss Saigon is about to open in Toronto. Up comes Vinny lift from New York to go to the opening of Miss Saigon. Now there were two or three people in our show that had been in the Broadway company of Les Miserables. So Vinny comes to see our show while he's there to see these people.

[00:17:37] And up the stairs to the end of the show, he comes and there he is. And he goes, Hey James. And I said, Hey Vinny. And he goes, great job, man. I mean, it was in the ensemble. Right. Great job, man. And I'm like, I'm like, what are you doing? He goes, Oh, I'm going to see. And we're Nelson, who's another, what's an actress in the show.

[00:17:51] I'm like, Oh, cool. Well, thanks for coming. He walks down the hall and just as he's about to turn into a dressing room, he turns to me and he goes, Hey, by the way, [00:18:00] thanks for sending those postcards. I love them. Keep them coming. And I went, that little tiny effort made all the difference in the world. Yeah.

[00:18:11] They're the people that cast Phantom, three years. You remind me of a story on a smaller level. I'm at the theater at Monmouth. So I graduate college. I have two choices. I can move to New York and be a starving actor with all my acting friends or go into the life insurance business because I met a guy in the business back here in Western Mass.

[00:18:32] I'm a coward. I go into life. Insurance business would have been easier to go be an actor. Right. I know I was going to be auditioning every day, trying to sell life insurance. I'm 21. I don't know anybody. I have no friends. Right. I'm not going to have any friends. Oh. And I scored the lowest score in the history of Mass Mutual's aptitude test.

[00:18:50] I get a two and it's not at a 10 it's out of a hundred. Okay. But I have a mentor. I jokingly tell people the reason I went back into acting is I wasn't getting [00:19:00] enough rejection and life insurance, you know, so I do this for about seven, eight years, and then I decide maybe I can take the summers off and, you know, do summer theater.

[00:19:12] Yeah. I drive to Boston to the open call for all the New England theaters and I get. I get cast by one theater, the state Shakespearean theater in Monmouth, Maine, Dick Sewell, who's running the theater. It's a theater that's been around since 19 hundreds. Fantastic. I'm 31 years old. They're going to pay me \$25 a week plus room and board.

[00:19:34] And you know, if you feed an actor and give them a place to sleep, we'll work for anything. Right. And the average age for our listeners have an intern. Is 18 years old. Now, during that summer, I was telling you this story, Marianne Plunkett, who won the Tony award for me and my gal is up there with her boyfriend at the time, trying to create a Janie or show.

[00:19:53] So we've got some cachet going on. People are coming in to watch the show. I get to play the [00:20:00] old footmen on the 12th night. I get to play an outlaw. I played the Duke of York in Richard the second God awful Shakespearian play, right? The park, the spy and the children's play, huh? Yes. So, the point of this story is the review comes out for 12th night and halfway during the review, the writer points out a young actor who he says does a phenomenal job as the old footmen.

[00:20:27] And then the outline is talking about me, but he doesn't use my name. He uses the other actor's name, who is also one of the Outlaws. And this gets posted, you know, in the office and all the union actors who are my age in their thirties are having a great time at my expense. Right. They're just, they're loving the fact that I got screwed.

[00:20:52] So I write a letter to the critic. And I'm in the office typing up this letter and an old clunker. And they're [00:21:00] all like, why are you wasting your time? And the letters basically, dear Mr. So-and-so, I'm writing to you to say how wonderful your review was for Edward Jones. You know, the other actor, you must be wondering why Charlie Epstein is writing to, cause I say that was me, right?

[00:21:14] It's in the name, Mr. Jones, everything shakes. So I write a Melissa letter and I say, you gotta get it right. Even though actors say they don't like reviews, don't we like reviews. Come on. So I send it off. This is in July. Okay.

[00:21:32] Tobar I get a letter from one of these Shakespearian actresses who was there. She's checking in on me. She later cast me next year and the lead in the one of the children's show. And she says, Oh, I don't know if you saw this. And the guy writes a review of all the theaters in Maine and halfway through the review.

[00:21:50] He says, I owe a young actor, an apology. And he corrects the review and rewrites it with my name. [00:22:00] And I have that hanging up in my studio with all the photos from there. And it's just what you're saying, everything matters. Yeah. And you know what I'm trying to get my listeners to really learn about and understand in this notion of Yield of Dreams is everything you do matters, no matter how big or small, and it's all those small things, like you said, that just.

[00:22:23] Perpetuate, but I also think it's about the confidence it created in. You talk about that, right? Because you actors feel like they're not in control of their destiny, which is why they write, they try to do one man shows or one woman shows. And there you were doing something that kept your mind in control of your destiny about that.

[00:22:46] Yeah. You're you hit the nail on the head. I call it the starving artist mentality. Right. And so. It's this sort of feel, and look, I went through it too. It's you sit there? And you're like, when's my next job going to come? What if they don't cancel it? [00:23:00] I've been in big, big shows where people are going.

[00:23:03] These are secure shows. That'll be around for a little while. People are like, I don't know if I can, don't take that job. It's so, and so theater, it's a really great role. It's like 650 bucks a week. And so. It pains me pretty much. That's more than \$25 a week. So I would do that job. You didn't get no, I know.

[00:23:21] Okay. Big money. The thing for me is that I want artists in our situation right now. You're looking at a massive horrific situation. Andrew Lloyd Webber has just written a thing. He said we must come out and make this happen. **The arts industry, specifically, the live performance industry, is being devastated, decimated.**

[00:23:48] And so I try to say, how can you take control? How can you be in control as much as you can in your life? I work with a great guy, Ted McGrath. We have, you know, we're [00:24:00] building stuff together. And he looked at me one time. He too has a one man show. He said, I have a question for you. I said, what's that as we were starting to where he goes, why do actors audition?

[00:24:09] Like, what do you mean. Cause. Why do actors audition? Like, well, that's the part of the gig dude? He goes, no, no, but why don't they just create it themselves. Right. But he's an attorney mastermind for those of you listening, Ted McGrath mastermind, right. His one man show. Yeah. And so I truly believe that I truly believe that as artists, we can go and create that's what we were born to do.

[00:24:33] The disconnect is that we were never taught how to actually get it somewhere. And so when we think of it about it, what, like I talk about the power of a list. I had a friend that it was on the West end doing a huge show. And, but this holds true for anybody. And you understand this when she was done, she was doing it for three years.

[00:24:53] I said, what are you and do? And she goes, well, I think I might preach the concept Dolly. I'm like, well, where are you going to do it at blah, blah, blah. Like, well, how are you going to sell tickets? She's [00:25:00] like social media. And I was like, well, do you have a newsletter? She cause a watt. And I explained to her that she has a funnel, a funnel.

[00:25:09] So that's what I'm teaching people. Yeah. I explained to her, listen, you're in front of at least 1600 people, eight times a week for three years, let's just take one year, 10% of those people opt into your newsletter. You know, you get a little email list, then you have emails. And I said, if you sold a \$45 ticket and I did the numbers for her sitting, we were doing a concert in the Caribbean last year.

[00:25:34] And I just did the numbers for one, a piece of paper. And I said, if you sold a \$45 tickets, 10% of those people, that concert you'd make \$265,000 US, horizon. Like what? And so not that everybody is in that situation. But even if you have a hundred people, 200 people look at Birdland. If you go to Birdland in New York, it's 125 seats, 130 seats.

[00:25:58] When I do my concerts, because I [00:26:00] built a list and I built some marketing, you can fill it. I push a button, it's gone in two hours. I sell VIP tickets and they're gone in an hour. Not because I'm this guy. I mean, I have cachet behind me. I have some, I don't want to call it. I have, yeah. I mean, I've done some stuff.

[00:26:19] But there are people out there. And I show this all the time that if they have an idea for a product, they do some steps and they're successful. And so that's what I want for artists, because it's possible. And they can make money with their art right now, as I listened to you. And we're talking about artists.

[00:26:37] Yeah. But there's the rest of the world that aren't artists that are working in the job that they're working in. And all of this applies all of this, all of the golden midnights, I call it the hidden artist within you. If you're an accounting, teacher, you know, whatever, or it's someone working in an office thinking, how do I get ahead?

[00:26:58] You know, what's the [00:27:00] magic to getting ahead. And the first is making a commitment and being conscious, right? it's being at a conscious level where you actually say, wait a minute, I'm not a victim. I actually. Have a voice beside, aside, no decide. You have to make a choice, and you have to choose.

[00:27:20] Yeah. Commit. And then when you make that commitment, what happens is your confidence level goes up immense confidence, and then you get to have courage. Yeah. And then it's what you just talked about is what are the capabilities? What are the tools out there? And this is what's amazing about the era that we live in.

[00:27:37] James, you're talking about this. It's all there. That's that expanding the scope, the technology, the, how do you create your own course? How do I find a better job? Yeah, but folks it comes back to what's burning inside you. That you're going to go for here. I am. 62. Oh, no was beautiful. My mom just turned 93 on Monday.

[00:28:00] [00:28:00] Unbelievable. Thank you. And she's just all there. And 62, writing a one man show. **Doing the whole thing when the theaters are dark and going, all right, how do I create a theater with a zoom environment? Like we're doing now where I can just put the show on that way. You know, it's like getting in the sandbox, totally creating your own sandbox.**

[00:28:26] So that was looking at your website and folks, you really should go to James, his website, you should link into how can they access you on your site. The best way is the social media handle. And it's the same for every platform. And it's @JamesBarbourNow. And it's James Barbour Now like right now.

[00:28:48] Brilliant. So everybody you want to sign up, let's talk a little bit about somebody else you're talking about, which is intentionality. Yeah. Creating something from nothing. Yeah. [00:29:00] Talk about that. Well, that's light, isn't it? I mean, I realized that. Early on people like, well, I'm working with a guy that graduated, university and he's like, he's an actor.

[00:29:13] And he goes, but I don't have any I'm like, well, sure you do you have the history of going to school? Like I told him, I said, how many people want to be in an acting school? And he goes a lot. You've been through it. Yeah. So guess what he's doing? He's creating a course on helping people. Navigate the process of getting into an acting school and all that kind of stuff, because they don't exist.

[00:29:35] But it's the, to me, it's I say, create something I have t-shirts they create something on it because that's so we are, **we are born no matter what profession you're in, no matter if you're a stay at home mom and stay at home, dad, we're creating continue annually.** And I think when we get stagnant, which I think this COVID thing has pushed people to do.

[00:29:57] Now's the time to create now's the time to think outside the [00:30:00] box and intentionally go after something, go after that dream, you're going to hit bumps. You're going to hit obstacles. But the cool thing for me is that **when they hit an obstacle or a problem, I think about how I can solve it, which is what that's creating, creating solutions.**

[00:30:16] And it really is up to your imagination. I mean, anything that you envision, as long as you put action behind it, I think you can achieve. But a dream. Let's say that a dream without action is just a dream. You have to do something. Yeah. The power of the mind I used to, when I was in sales still am I had an expression, which is no, never means never.

[00:30:38] It just means not now. And my commercial agent was Don Buchwald and associates and it took me 60 auditions. So we look at my first commercial. Wow. And luckily at the time, because I have this financial planning and consulting business, I didn't, I didn't need the money. And people would say, why do you keep auditioning?

[00:30:58] I said, it's not for the [00:31:00] money. It's I was trying to figure out and you know, you walk in, there's a card, you read it. They've already discounted you in the whole process. And I was trying to master this process of that short time period of how do you, how do you kill it? How do you get the work? And wouldn't it be great?

[00:31:20] You said something which I think is vital because I had this other business. I didn't need the money. And it allowed you the freedom to pursue that, which was your goal and your dream. Totally sit there. And I'm like, imagine if right now people who are listening to this, people who have these dreams who may be worried about, Oh my gosh, you know, my business is closing.

[00:31:44] The restaurants are closing. New York, they're shutting down all indoor dining. What if they had this other thing that allowed them, that residual income to go? I'm cool. I still have to work at it. I'm cool. I can [00:32:00] pursue this. That's a vital thing that you said, and I think it's really admirable that you're able to create both of those things.

[00:32:06] Yeah. I appreciate that. And that's really what you're teaching. So aren't you working on a program like that? We chatted about that. Can you talk about what you're putting together right now, or are you doing it with Ted who you're working with and, well, I, I, we, I do a lot of stuff with Ted, so Ted I'm directing his one man show.

[00:32:23] Good Enough, which is his true life story about overcoming adversity. We're now making that into a feature film. And ironically enough, a good buddy of mine from college who is president of the Dallas Film Festival, he's rewriting and directing the script. It's pretty onus personally, during Phantom, I started reading like I have friends like Grant Cardone is a friend of mine and he put this little booklet out called the Millionaire Booklet, and I read it and there's this little thing.

[00:32:46] It says a 5,000 people pay 17 bucks a month. That's a million bucks. No way. Yep. And so I went out because **I want artists to survive. Right. I want them to thrive and [00:33:00] I started serving people and I said, well, what's stopping you from reaching your goal. And I thought it was finances. And the number one thing is fear.**

[00:33:07] Doubt. Yep. So I started writing this book called Thriving Artist, not starting ours, the thriving artist, and I got most of it done and then coven hit and it was all about how do you create sustainable residual income? It's not the, this is how you act. This is how you saying the cellular camera. This is how you paint.

[00:33:29] It is the business of business tools, the marketing, the branding, the thing that businesses use to flourish and succeed, which was never taught to any, it's not taught to artists. And so I changed the title to the artists, survival guide, and there's a whole program that I'm doing that we're piloting right now, the books coming out and probably I have the final edit literally on my computer right here, probably I would say within two weeks, And it literally is a program to teach artists how to be able to create sustainable [00:34:00] foundation with their art, if they choose to, which will keep them going.

[00:34:05] Even when the downtimes were there, like you said, it took you 60 times to get that, that commercial, you could be doing a show or a film or television show, and then that ends, and you don't know when your next gigs are going to come. So you've got to go get a job as a waiter, or is it temporary?

[00:34:21] Is it this. Well, what happens if the business that you're creating around your art is able to sustain you and sustain you even while you're back performing, because it makes money. It's like that mailbox money. It makes money while you're sleeping. So I'm teaching those skills to artists so that they can flourish and sustain capabilities.

[00:34:41] Totally. No, you just said something about doubt. And I think the single biggest thing besides which fear is connected to synchrony is. People doubt, 79% of the people I surveyed said it. Right. Yeah. And, you know, having both done Shakespeare and studied [00:35:00] Shakespeare it's to be, or not to be that as the question and there talk about a doubter.

[00:35:05] I mean the biggest doubter around who never takes action, right? I mean, that's Hamlet. And I say to people, you want to doubt something, why not doubt your doubts? Like people think their doubts are real. I have people, in the show that I'm going to do, you'll have Yield of Dreams. I have the audience close their eyes, and I say, Hey everybody.

[00:35:29] And I know you'll know this, given your background. I say, just do me a favor, listen to that voice in your head. And then I say, you know, the one that just said, what voice. I don't hear any voice. What is he talking about? What voice? I don't understand. I said that one. It never stops. It's like, you know, it's like the monkey.

[00:35:48] I mean, that's Buddhism, right? It's, it's, it's chained the monkey and that voice is constantly **doubting** everything you do. And I just simply say to people, why don't you just doubt your doubts? You made them up [00:36:00] anyways. It's a made up game, right, Jerry. Right. So what I love, what you're doing is not only for actors, but I would say.

[00:36:10] The thing that I discovered working cause I coach financial advisors or the 401k coach, and then working with my clients with their finances is it goes back to this winging thing. And I think what you do, what you do with your craft, you could teach to so many people in business, the art of performing the art of rehearsing, the art of marketing, the art of, you know, those three things packaged.

[00:36:39] Boom. Just a thought. Yeah. Well, I hear as you're doing that. Yeah. Thanks, you know, it's funny. Cause it started out with a thing called Your Star Power and it was traveling around doing events like click funnels and X growth con and I'm around all of these entrepreneurs and I would have these conversations.

[00:36:58] So the ultimate [00:37:00] goal, and this is how my mind thinks is that we spoke a little bit about this is that I'm not going to come out and go, Hey, I'm going to teach you how to sell cars. Because people are like, well, wait a minute. You're this Broadway guy. Okay, good. So what I'm doing is I've built this entire program, teaching artists about business, and then what I'm doing is I'm taking that and I'm going to teach business about art and not just, Hey, I want to play the drums.

[00:37:26] It's how do you become the star in your field? How do you take the skillset that I've had for almost 40 years? Translate that to communication, to building a brand navigating, you know, you're gonna fall. You're gonna, like, I built my brand, it crashed and I had to build it back up again. What are those tools that you're going to use to do that?

[00:37:45] And you're exactly right, man. That's where I want to go. Absolutely. My producer's giving me that sign. I love that sign. I just gave it back to her, you know, it's going on right now? So [00:38:00] you were talking about some other projects. With some other folks that you're working on and then you want to share about, well typograph.

[00:38:07] We got good enough, there's a platform called Got Dreams that we're working on, which is pretty cool, which you can go to. I think it's gotdreamscommunity.com. My book is going to be available. You can get a free chapter by going to <https://jamesbarbour.com/asg/>. And then you'll be on the list to get the book, but I'm just out there, man.

[00:38:27] Anybody needs help. You need help. I know. And I know Broadway is dark. But are you, uh, being called on for any show that I'm doing a yeah. Well, I'm writing a show called the Ghost of the Majestic I've been working on because Robert Goulay at CEO Pinza and John rate all made their Broadway to views at the, at the majestic theater.

[00:38:46] So Gourlay played Billy Bigelow in the carousel, which was my first starring role. I'm sorry. Uh, John rate played Billy Bigelow. Goulay played Landslide. And of course that's your Pinza was the middle of back in the South Pacific. So I'm writing a show about the three of them and [00:39:00] it's pretty tortured emotional men.

[00:39:02] Totally. Except for John, John Ray was a cool dude. Like when you research and he's like, everybody loved him. He's happy. He didn't have any problems. but I'm doing that. I'm writing that, which is a really cool thing. And then I'm doing a lot of virtual stuff I'm doing, um, uh, reading. I don't know if I can talk about it, but I can say the cast is Pantalone.

[00:39:20] Kristin Chenoweth, Judd Hirsch, Henry Winkler, myself, couple of lightweights, a bunch of people, or we're doing a presentation of a new show, actually the second week of October on zoom. because it's all about creating in the moment. I mean, that's what an artist does. Moment to moment to moment to moment. We could have talked about Sandy Meisner and Meisner training, which I was trained on, but that's what life is living moment to moment to moment.

[00:39:44] And it's all about expanding the scope of what you're taking in account and discovering for discovery sake. That's what we're about here at Yield of Dreams Podcast. And if you want to learn more also about Yield of Dreams, you can look me up directly. Just contact me at cdepstein@the401kcoach.com

[00:40:03], we'd love to hear your comments here about the Yield of Dreams Podcast and James I'm so blessed and grateful to have you done. I really appreciate it. Looking forward to seeing you on that Broadway stage. I think what May, 2021 Broadway is going to open up again? We got it. And when it hits Broadway.

[00:40:22] Oh, you're going to be there. Absolutely peace out everybody.

[00:40:31] I want to thank you for listening to my podcast, Yield of Dreams and learning how you can create paychecks for life to ease your pain and suffering about your money. Begin to pursue all of your passions, dreams, and aspirations. You're listening to Pedro Martinez, jazz music. Amazing sound. Be sure to look him up as well, and be sure to click the subscribe button below so you can be notified when new episodes become available and you can reach me directly at cdepstein@the401kcoach.com

[00:41:01] Look forward to connecting with you and being of service to you in the near future. Peace, everybody.