

# Lessons Learned as an Actor

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Hello everyone, and welcome. Thank you so much for joining me in this presentation, which is lessons learned as an actor. And those lessons are ones that I have learned over the past 25 years. My name is Joel Bishop, and I've been a professional working actor for a long time.

I've done over 1000 videos, commercials, and voiceovers as well as TV, film, and live performances. You may or may not recognize me.

Maybe you remember that commercial, a long time ago, where a little girl comes up to her dad and says, "Daddy, can you read to me a story?" I was the daddy, just to clarify. Or maybe you've seen me in the Select Health Prize Patrol campaign or the Sinclair commercial campaign.

Or maybe you remember me from that one video where a preacher kicks a young Joseph Smith out of his wagon and tells him to not tell anybody about what he saw.

I get recognized for that sometimes. Or maybe as Brother Pratt in the recent movie "Trek: the Movie," the leader of this group of young individuals going on a trek reenactment.

Regardless of whether you recognize me or not, I'm totally okay with it. So just know that I've done a few things over the years, and I've learned a lot of lessons. I want to share with you some of those key lessons because I think they'll be valuable for you, whether you want to be an actor, whether you are an author or publisher or editor, or simply someone who's curious. I think the lessons I have will be helpful.

Now because I'm an actor, I get asked a lot by people who say, "Hey, my brother or my sister or my friend or my child or my child's friend or my brother or sister, they're really good looking. They're really talented. They've got a great voice. They want to be an actor. What can you tell

them? What does it take?" Well, if you stick with me for the next 40 minutes, I'll tell you exactly what it takes to be an A-list celebrity in Hollywood.

Spoiler alert. That last part is not true. If I understood that, maybe I wouldn't be here, and I would be on Hollywood with a lot of blockbuster movies under my belt.

Then again, maybe not. Because over the past quarter century, I have learned a few things, learned some things that made me a little bit different than the guy who graduated from acting at BYU in '96.

1896? No, 1996. I'm not that old. Although, here you see me about 96 years old as Jacob, the prophet in the Book of Mormon videos you might have been watching recently.

Well, I digress. I'll stop sharing that for a minute and just say that, listen, I want you to get something out of this, even though it's not a get rich quick thing or it's not a gimmick.

And I'm not necessarily going to go into all the nuts and bolts of how to get an agent or how to break into acting. Though if you're interested. I am more than happy to email you a list of, I think, really important things that would help you in that regard.

Or your daughter, or your son, or your brother or sister's brother, whatever. Let me know, and I'll send that to you.

Either way, I hope I can give you something that inspires you and helps you. So, feel free to take some notes, jot down some questions for the live Q&A at the end, put on a smile, and let's go.

Okay, lesson number one: you have to know who you are. Now that may seem like, of course I know that, but I want to reaffirm that because it's such an important lesson.

You are a child of God.

That should dictate everything you do, or how you do it, or the decisions you make. Unfortunately, I've had a lot of friends over the years lose their way because they forgot that valuable lesson. A lot of acting and performing friends who just forgot, or they didn't make the right choices because they didn't remember that they have far more potential and far more worth than what they're giving themselves credit for.

And because you have a heavenly origin, your potential is infinite. You've got the ability to make choices. This is nothing new. I know you get this, but you are more valuable and more important than you can imagine. Don't shortchange yourself. Know who you are. Know that you can choose what you can choose. Even if your opportunities are limited, there is always a choice. You can improve. You can be better.

Now regarding choice and understanding the importance of it, something we learn maybe as early as Primary but I remember most vividly from seminary, is that if we don't choose what we will or won't do before the opportunity presents itself, it will be infinitely harder to make the right choice. Isn't that true? We make the choice once and then when the opportunity when the opportunity presents itself, you don't have to make it again. It's easy; it's something that sounds super, super easy, and yet, when we fail to prepare, we fail to succeed.

Make the choices about the hard decisions before you have to make it in the moment. Does that make sense? So, for example, for me, I get presented scripts, opportunities to audition. And so the script. I like to look at as much as I can to make the best informed decision.

And a lot of times I get scripts for things that I think are junk or things that I don't want to do. I'm not comfortable doing this or saying this, so I'll pass.

You know what, you can say, "No." That's okay. In fact, it's far better to say, "No" to auditioning upfront, rather than going through the whole audition process, getting cast and then saying, "Oh no, I don't want to do it." That doesn't work very well for your career. But for me, I know there are things that I will and won't do, and it makes the decision when a script comes my way, it makes it a lot easier to know, "Yep, let's let's try for it," or "No, we'll pass on this one." And working with a good agent who understands and respects that has been really helpful. They don't push me when I've said, "No, thank you." Additionally, when it comes to choice, again—choice being connected to knowing who we are and making the right choices—if you don't make a choice, the world will make choices for you. If you don't know who you are, they will tell you who you are.

And rarely are those things going to be in your benefit, certainly not your eternal benefit. The world will never say, "Yes. You know who this person is? They are a child of God." That just doesn't happen, unfortunately, so you have to know that. And you get to decide what you will and won't do.

In eternal matters, certainly, you need to make choices, but even in the day to day matters, remembering who you are, making the right choices will go a long way towards your success, or at least certainly your fulfillment, as you live your life.

And just maybe one other little thought here. As an actor you bring a little bit of yourself every time to your roles.

So if you don't know who you are, or you haven't chosen certain things, then what are you bringing to the role? What do you have left to give? You have to know who you are to be a good actor, in my opinion. And you have to be true to yourself. Said Polonius to Laertes in Hamlet, to his son, he says, "To thine own self be true." Meaning, don't deceive yourself. Be true to yourself. You know this. You've probably heard it before, but if you don't stand for something, you will fall for everything. Know who you are, know what you stand for, and do it.

The next key thought I'd like to share is that acting is all about communication. What are you trying to say? What's the story you're trying to tell? As an actor, we have to be aware of, specifically, what it is I, as an actor am trying to convey and how that supports and strengthens the story.

You, as an author, of course, you want to know what it is you're trying to say as part of the challenge of the creative process. As an actor, we get to understand and be aware of both the verbal and the nonverbal forms of communication. That's really important.

Look, I get a script, and they're just words on a page. My job as an actor is to help bring those words off the page to give them life, if you will.

Right. So here, here's a quick example. I'm going to go and pull up a script that I got recently for an audition. Here are the words.

So, while we may have several important things we want to accomplish, discipline one teaches us to focus on the one or two things that are wildly important, even amidst the whirlwind of school. In fact, if everything is wildly important then nothing is important.

Okay, now let me bring a little bit something to this right now. You may or may not like it, but I'm making some choices here.

So, while we may have several important things we want to accomplish, discipline one teaches us to focus on the one or two things that are wildly important, even amidst the whirlwind of school. In fact, if everything is wildly important then nothing is wildly important.

You see the difference there? So I get to make choices as an actor. You get to make choices in your life. Make good choices; make positive choices.

If you're making choices for your characters in your story, make them strong choices. So the choices need to be bold, clear, and strong. If you're auditioning, if you have not made bold, clear, strong choices and commit to them, you're just going to be like everyone else; you'll be oatmeal.

I think in your life, sometimes we can be the same. We don't make bold, strong, positive, right choices. We might just be lukewarm. And we know that being lukewarm really isn't the place to be.

Make sure that you are making the right choices. When you're an actor, it's not just simply about emoting something like look sad or angry or I'm really, really happy. It's not just emoting, but it's making the connection and making those choices and then committing to them.

Right, you know when you've seen actors who are not committed to what they're doing, or they don't believe what they're saying.

Often we see that in maybe community theater or places where there's not as many experienced actors.

But you see the movies too, if you don't believe what you're saying, we're not going to believe you. So as an actor, make choices. As a performer, make choices. Make bold strong, clear choices, and that helps I want to get back to that and share one other thought before I do. Okay. And it's this: when you're performing, whether it's an audition or the actual movie or play that you're doing, don't apologize if you make a mistake. And I mean verbally and non-verbally. People do this all the time if they're giving a talk, "I just got this today, and I am not good at speaking. So I'm going to say stuff. I hope you like it." What have you just done? You've just given the audience a chance to go, "You're right. You're not very good," or "I'm going to tune out now because what they're going to say doesn't have any value for me." Or you give people little choice to come up with their own opinion: you've already handed it to them that what you're going to say or do is not worthwhile.

Physically, we do the same thing. Sometimes we say, Oh, I'm not very good at this. Or maybe we're performing or singing. We hit a wrong note, and you do this. You let everyone know that you know that you made a mistake. That is a mistake. Don't apologize for your performance.

In fact, most of the time—and it is so true—If you own it and you sell it, people won't even know that a mistake occurred.

It's only when you tell them, "Oh, this part was wrong," or "that's bad," or "ooh this could have been better. Oh, I could've practiced more," that you give people the opportunity to also judge you harshly, unnecessarily. Don't apologize for your doing. Own it, sell it. It's all about, "Yes, and." It's about taking what you've been given. And going forward, doing more with it. Does that makes sense? So, for example, When, when I had the opportunity to be Parley P. Pratt in Joseph Smith: Prophet of the Restoration—Joe Bates was also in that movie—and we were filming the scene with Joseph and the others in Richmond Jail, and the jailers were using horrible language, and they're talking about the terrible things they've done to the saints.

Well, that's a powerful scene, and Nate Mitchell, who played the older Joseph Smith, the adult Joseph Smith, every time, because of his clear choices, bold choices, and his commitment to them, connected us to the story. And I think is one of the more powerful scenes in that movie, and it connects the audience because of those choices.

And what it brought out of the rest of us is the emotion and feeling of what it would have been like to have been in that situation. The tears that you see on film were real because an actor, Nate Mitchell, committed to choices that were bold and strong and connected us to it.

So make choices. Communicate what you want to communicate, and don't apologize if what you said or done wasn't as perfect as it could have been. This presentation that I'm doing isn't going to be perfect. I hope it still has value because I think what I'm sharing is still worthwhile.

Okay, so actors make bold clear choices and commit to them. A person makes positive, inspired choices and commits to them.

An actor must be real and present in the moment and connect, and they will be believed. In life, we must be present with what we're doing. We must be in the moment and connect with others on our journey.

Be specific with your choices. Be deliberate. Be clear.

Okay, the next thought is this: and it is the concept of “Yes, and.” You might have heard of that. If you’ve done improv. Over the years, I performed in at least four different improv groups from the Guerins at BYU, to Chez Comed  in Salt Lake, to the Skinny Lincolns with Lincoln Hopper, to comedy sports.

I’ve done a lot of improv. Improv, just to clarify, is where you make up unscripted scenes and scenarios on the spot, usually from suggestions from the audience.

You’ll see that at comedy sports, or you might see it on BYU TV show offs. A lot of good friends there that are doing phenomenal work. Sometimes it’s in game format like Whose Line Is It Anyway.

But improv is one of the best and most important skills that I’ve happened to learn to help me be a better actor.

And at the forefront of that, the number one rule of improv is “Yes, and.” What that means is, let’s say the scene starts, and the fellow performers come out and say they’re in a zoo, and the cheetahs are over there and the monkeys are over there. And someone has opened up both of their cages and you’re in it.

The “Yes, and” would be to go with it, even though you may not have any idea of what should come next. But you go with it.

Nothing stops a scene. Nothing stops forward progress better than denying. Nope that’s not what’s happening. I’m in space, and I’m a woman.

You can make a different choice. But if you stop the forward progress, nothing can progress. So “Yes, and” is more of an abundance mindset. I will take what’s given, and I’m going to add to it. It’s a wonderful way of living life. How often do we get stuck in denial and say that “this isn’t happening to me,” or “I’m not going to do that,” or we fight against some things. Some things probably could and should be fought against, but I think too much of life we look at and go, “No, not going to do it.” And we spend so much energy and time rather than accepting things, and improving it, moving forward. There are wonderful people that live by that principle. You might know good friends of mine, Lisa and Chris Clark. Now they’ve had a lot of issues in their lives, including Chris’s battle with ALS, which ultimately took his life about a month ago.

But they took that prognosis, or diagnosis, along with everything else, and they said “Yes, and.” They lived in abundance, positive mindset.

No matter what your circumstances, think more about “Yes, and,” even in the business setting. Are you the negative person, or are you the one who’s always gone, “Okay, here’s an opportunity. Here’s some ideas or solutions.” Start living more. “Yes, and.” For me, when—I was still acting full time—but in 2010 after the recession that we had gone through, I was still working as much as anyone else, but my bills were getting bigger because my family had gotten bigger, and expenses were larger, and I wasn’t able to provide like I had been.

And when an opportunity presented itself, which was to take a full-time job. I actually agreed to it. Normally, I wouldn’t. In fact, with this particular job, I’d said no to it years before, but it was working full-time for OC Tanner as a professional speaker and trainer, which offered me phenomenal opportunities. I was willing, if I had to, to go pound sand to go provide for my family. Fortunately, I didn’t have to go do that.

But I was hoping that I could continue to use my skills and abilities, and Heavenly Father honestly presented me an opportunity where I had the income I needed and I was still able to act and do things. I did a ton of movies and commercials and voiceovers and things while I still had my job. And that was a blessing. But I wouldn’t have had that full blessing if I hadn’t accepted what was given me and said, “Yes, and.

Let’s go for it.” Practice. Practice is a key component. You can’t become better unless you have practiced, but a lot of people make it harder on themselves because they think that “I don’t need to practice much,” or “practice has to be amazing. I’ve got to be perfect the first time.” A lot of us are perfectionists. We want to do the best. Nothing wrong with aspiring for better and better. But please remember this: practice is a chance to fail.

Practice is a chance to fail. The first time you’re practicing a scene, don’t think it all has to be right, that the words have to be memorized, and that you have to connect and right way and emote just this one way.

That’s not what practice is for. Practice is a chance to learn and to grow and to experiment. BYU was a bit of a practice opportunity for me before I went into the real time world of acting full-time.

It was a safe space. So practice, you should have a safe space to try new things.

BYU is a safe space for me to realize what it is I’m going to do, or what I won’t do. Some of my friends that I’ve mentioned that have lost their way, I don’t think took that opportunity to experiment and realize and make choices about what they will and won’t do. And therefore,



when they got out into the world, the world told them what they are and what they should be doing, and they left some of the great blessings that they could have.

Back to practice. Practice is what an actor does. An actor loves to act and get paid for it. But most of the time you are waiting, my friend. You are a waiter. I've never actually worked at a restaurant and been a waiter, but I'm a waiter.

I wait to hear from my agent. I wait to get an audition. I go to the audition. I wait to do my part. I audition. I wait to hear if I got cast. I get cast. I wait until we shoot. I go on set and you wait a lot. You wait a whole lot. So if you haven't taken the time to practice and be prepared when the camera rolls, you're going to blow it.

They expect you as a professional to know your lines and to do your best.

That's what practice is for. Practice is the chance to memorize and prepare, make the choices as a character, what are your objectives and tactics. And use all of those. And prepare, and know your blocking and your songs and all that sort of thing before you get to set. Practice, practice, practice. But understand that it may be kind of weird for some other people watching you practice. Actors tend to practice their lines wherever they are; they're out in public, they're on a park bench, they're at a I don't know, anything. And you see them practicing their lines, and you go, That's a crazy person. They're kind of weird, you know. They're practicing the line, "May the Force be with you. May the Force be with you. May the Force be with you." Now, I've never had to use that line, but they're trying to figure out the right way to say it. And where's the inflection? What is the intent? Right, so crazy as it is, practice, practice, practice. Whatever you're doing. Practice is the chance to fail. Give yourself a safe place to do so.

Don't insist on being perfect. Is perfection even achievable? Well, some of the best acting is being in the moment, even though you've got the choices made and the lines down, but you got to be present in the moment. I'll share a little bit more about that in a moment.

Improv, I have found, is one of the best ways to free up one's acting ability. That helped me to stop putting structures and walls up so that I couldn't move beyond them. Improv requires you to think on your feet and to be open to new opportunities. Yes, and I'm going to do this.

Right, there is no shortcut for the hard work that you have to do to be a professional. So do the work. Now here's a quick example of taking something in the moment. All the time as an actor, when you audition, if the director is there, they may stop you and go, "Thank you. That was great."

I want you to do something completely different, or I want you to try this.” And if you’re not able to shift gears or willing to shift gears, you are not going to show that director that you are directable, that you are versatile. And so you need to be able to practice. I had a class from Lori Hare Purser at BYU. This was an auditions class. I had a particular scene that wasn’t going super well. I wasn’t connecting like I wanted to.

And I had the lines memorized, and so she said, “Okay, Joel. Do those lines again, but this time I want you to picture yourself as a ball of taffy with ants crawling all over you.” As bizarre and out there as it was, it helped me to break free from the things that were stopping me or holding me back, right. I was able to move forward, which was awesome. And I came up with something better.

So allow yourself the chance to explore, and you will find, perhaps even better ways to achieve or express what it is you’re wanting to.

That happens to a good practice, and understand that you’re going to try some things that may not work. There is a difference between rejection and failure.

This is important. If you’re going to be an actor, you are going to face so much rejection, you better be okay with it. But even though you are rejected over, and over, and over again, it does not mean that you have less value or that you’re a failure. Remember who you are.

You’re never of no value. Don’t tell yourself that. Don’t accept the rejections that you get, inevitably, and think that you should just quit, pack it up, and be done.

If you’ve got the skills and ability and desire and willingness to try and improve, you can.

And go as far as you can. Accept yourself, accept the situation, accept that things aren’t perfect and that’s okay. That’s totally normal.

For me, when I was first getting started, there was a TV show being filmed in Salt Lake, Touched by an Angel. You might remember it. Now, I had some friends getting cast on it.

Well, I got audition after audition, and I would get called back, but I just wasn’t booking any of those roles, and I was getting a little frustrated and worried.

Now, I knew it wasn't because I wasn't talented, because I was still getting work as an actor. I was still getting good feedback. I'd won awards as an actor.

But I have to work through that, and that's okay. We can work through the difficult times, the difficult rejections, but sometimes you, well not sometimes, you do need to develop a thick skin.

Don't believe your press—the good and the bad and somewhere in between. But if somebody says, "You're not worth it." You don't have to accept that. You know you have value. So keep with it. Also, when it comes to thinking about rejection, don't over-analyze all the reasons because there are far too many reasons that you will never fully understand that goes into casting—producers and directors and who else they've cast and everything else. There's so many moving parts and components.

Don't worry about it. In fact, you've got to go in, you got to prepare, right, and then do your best. That's all you can do. That's all you have control over. And then when you leave that audition room. You got to do it. My friend Elsa says, "Let it go, let it go, can't hold it back anymore." But hold it a little back. "Let it go, let it go. Turn away and slam the door." Well, don't slam the door on the audition. Just lightly close it.

"I don't care what they're going to say." Good advice. "Let the storm rage on! The cold never bothered me," or the audition never bother me or the rejection never bothered me "anyway." That was probably an awful song, but I'm okay with that.

There's some good advice, though. Just you got to let things go. Do your best. You don't have control over everything. Rejection's normal; it's going to happen, but it does not mean you're a failure.

Build your own personal armor against rejection. And by the way, when it comes to those negative feelings, don't fall into the trap of this next point, which is don't self sabotage.

We do this so often in our lives. We sabotage ourselves by saying, "Oh, we're not good enough. Oh, that wasn't good. Oh, why am I even trying. I shouldn't," right? Don't let yourself do that. We've got to change the mindset.

Listen, here's something that that one of my professors, again, Lori Hare Purser, she taught me, says, "You can't listen to the Yaba Yabas." What are the Yaba Yabas? Well, the Yaba Yabas are the voices in your head, right. They're talking to you all the time. When you're acting, you'll have one go, "Oh, that was a bad choice. Ooh, you stumbled on that. Could you not articulate a

little bit more. Oh. Everybody's looking at you. They think you're an idiot." We have Yaba Yabas in our life all the time. Don't listen to these self-directors. They are negative, and they're not helpful.

When you go into an audition room—this might be helpful if you've never done it—you'll walk into a room and there's a bunch of other actors.

Maybe another couple dozen or a few dozen whatever depending what the role is. And you're in and you look around the room and you might go, "Oh no, so and so's here. Oh no, so and so is here too. Oh no, they're all here and they're better than me." Right, we're immediately shutting ourselves down and thinking that we can't succeed.

The truth is this. There's always someone who is better. Better looking, smarter, taller, more intelligent, faster, whatever That is okay.

Because there is always going to be someone that may be better. That doesn't mean that you won't get cast. You know why? Because you are you.

And only you can be you, and you're there to do what you can do. So do that because no one else can do you like you can, so don't try to do what so and so or they're going to do.

You do your best. Don't sabotage yourself or say, "Oh, well, I'm better than them," or "I'm not better than them." Don't do that. Don't get into that mind game.

And also in that regard. Don't judge your worst against someone else's best. This whole judging and critical self-awareness is never as prevalent and challenging as it is nowadays, right, as we have social media. Please don't get into that.

Everybody's putting up their favorite best picture of themselves and all the cool things they're doing, and then we judge ourselves. Oh, but I only had a tuna fish sandwich.

Don't let yourself do that in life. Don't let yourself do that as you perform, as you seek to be successful. Don't sabotage your potential.

Don't sabotage your success. What you have control over is being professional. So like I said, practice and do the best that you can.

TC Christiansen at last year's LDSPMA shared a few things about he only wants to work with professional people, good people. And what he talked about were people who come prepared.

They memorize. They know what they're supposed to do. They know they're blocking they know their lines, and they get to set on time. Or better yet, early, never late They're good to work with. Don't be a diva. If you want to be a professional actor, there is no reason to be a diva and demand certain treatment.

People will be nice, but we're all people. So be professional. Don't badmouth anyone on set, right? That lowly Production Assistant that's over here that you don't think has any value? Well, down the road, they might just be your next producer or director.

So you never want to burn bridges and bad mouth, and I've seen too many friends do that as well. But you got to be careful, be professional. And what is great about being professional is that's your best way at getting more work. Now I've done talking head work, which is this: you stand in front of a camera. You've got a green screen behind you, and on the camera, you've got a teleprompter. It has all the words that you're supposed to say, and you're supposed to read while looking into the camera. And you're supposed to make these words that are often gobbledygook and not written very well, you're supposed to make them conversational and comfortable and interesting.

Well, I happened to get a job, a couple of years ago. Yeah, two years ago, and I was grateful for the work.

But after doing those few jobs, I thought, okay, well, what's the next thing? Well because I had worked and practiced and honed my skill as a teleprompter actor, as well as an actor for other things, they liked what I did to the point where they called me back again and again.

And now, over the past couple of years, I've done over 50 jobs for that company because I try to be good to work with, I am professional as I can be, and I do my job.

You want more work? Be professional. That's your best calling card and your best opportunity to get more work. A couple final thoughts before I wrap myself up with these lessons learned, and it's understanding what success is. What is success? You get to determine that.

Here's some harsh reality: only 2% of all the actors in the world are making a living at acting, and only a very small fraction of them are your A-list celebrities, the big movie stars that you see. I recently had a friend, I'll call him a friend. It's a high school kid that said, "Hey, I want to

be an actor. I want to do this. I want to be successful. I want to be the next Spider-Man.” And I said, “Well, that’s awesome. Have lofty goals. Nothing wrong with that, but also understand that there’s a lot of room for success in between being an actor and being the next Spider-Man.” You get to determine what success means to you. And you look at that 2% are only are making it as an actor. Well, not everyone has to be a working actor to be successful.

“Never tell me the odds,” said Han Solo. Well, those are the odds, but the odds of being successful in some form or fashion are much higher.

So is it for you—if you’re an actor—I just want to do a play a year, or maybe it’s a play a few times a year, or I want to do a film once in a while, or I’d like to do a couple of commercials. As an author, I want to publish one book in my lifetime. Maybe that’s success for you. Or one book a year, or I want to make a living and provide for my family as an actor. Well, you get to determine the success.

If you’ve watched Seinfeld. You know who George Costanza is. The actor who plays him, his name is Jason Alexander, and he spoke to a number of us when we were in college at an ACTF competition.

And he said, “Listen, not all of you are going to be able or be given the opportunity to have a great successful show like what I’ve been on. But you can still be a success. Do you know what that is?” The best actor he said he ever worked with was a guy doing regional theater in Iowa.

He worked all the time. He wasn’t making tons of money, but he was working. He is a success. According to himself that is successful. What is it for you? You need to know your type. For me, I know my type. I’m a dad, or I’m the professional comedic or serious type. I’m not really the romantic lead type and that’s okay.

But you can still be successful. And for me, I’ve been blessed to be successful. No, I don’t want to be a successful star out in LA or New York. I don’t want to live in those places. Sure wouldn’t mind some greater opportunities, but I’ve been making a living as an actor for 25 years in Utah.

I have been blessed. I am so thankful for that. Which brings me to my last point, and that is to be grateful.

Be grateful in everything, especially at this time when work is scarce, be grateful for every single job that you get.

I am grateful for my first professional radio voiceover for Murdoch Chevy, to being Jacob the Prophet in the Book of Mormon videos, to being a blind alien protecting cyber security, to being a dog show announcer in Disney's "Life is Rough," to being Andie MacDowell's husband in a movie, to being stunned by 100 bees just acting, to being a doctor on TV, over and over again—in fact Prescription for Love is available right now on prime video—or to being a tank commander in "Saints and Soldiers: the Void" and honoring my grandpa by taking his name as my character name.

Every single one of those jobs. I have viewed as a blessing and I am grateful for. I'm grateful to Heavenly Father for allowing me to use the skills and abilities He has blessed me with.

And I hope you use the skills and abilities you've been blessed with to be successful. You get to choose that. Make the right choices because you know who you are. Thank you so much for participating. Let's transition to the live Q&A