



# The Music-Preneur Mindset Podcast

## EP24: Music-Preneur Spotlight: Lesley Barth



You're listening to Episode 24 of the Music-Preneur Mindset Podcast.

Hey there! You're listening to [Episode 24 - Music-Preneur Spotlight: Lesley Barth](#).

I'm your host, Suz - a mindset coach to help music-preneurs build sustainable careers in music by setting clear goals and creating time management systems that enable them to work smarter, not harder.

Now, we've had some fantastic guest on this podcast so far. [Episode 13](#) spotlighted our first guest and them-song creators, Sub-Radio, as they shared their secrets for working together as a band.

[Episode 17](#) spotlighted 1/2 of Broken Luxury, Mr. Zach Golden, discussing his work/life balance. Then we had [Episode 20](#), featuring the NYC legend Cipa Sounds, where he taught us what it takes to build a solid reputation through the years while building your own blueprint.

I don't know about you, but it's about time we had a female guest up in here to shed some light on what it's like to take that leap so many of you have considered taking: quitting your day-job to do music full-time.

Last year I had the pleasure of meeting singer-songwriter, Lesley Barth. I honestly don't even recall the circumstances surrounding our first encounter because she is just one of those people who you feel like you've always known.

But, as I've gotten to know her over the last year I'm always amazed by her quiet confidence, her immense talent, and her willingness to try new things. Almost two months

ago she told me she was leaving her corporate day-job and I told her I wanted to be one of the first appointments on her newly-clean-slated schedule.

In the middle of her second day as a full-time music-preneur she sat down with me to discuss what brought her to this point and what she was most looking forward to in this new chapter.

We covered A LOT - so much so I had to cut a lot for time - and I want to get right to it. I've left a lot of great info about Lesley in the show notes so I DO hope you'll visit [www.therockstaradvocate.com/ep24](http://www.therockstaradvocate.com/ep24) to get to know this amazing woman's full story, and check out her latest music from her album, *Green Hearts*.

**But without further ado, here is my chat with Ms. Lesley Barth:**

**Suz:** Tell us a little bit about your story and how you got your start in music.

**Lesley:** Sure. So, I grew up in a pretty musical family. My father is an opera singer, and he and my mother met when she was choreographing a show that he was in. So music was kind of around me all the time. I was very nerdy, very into poetry. I think I kind of came into songwriting as an area of music through poetry, through being obsessed with like 1800's, like Irish and British poems.

So, I've been in New York for a little over seven years. And before that, I was in Philadelphia and, after graduation, moved back home. My mother lived outside of Philly, and I found an apartment in Philly and was there for about a year or so, teaching music lessons and working in retail like you do. And I met my now husband down there, and he also is a musician and was teaching music lessons, that's kind of how we met.

We love Philly; we love going back to Philly. Every time I go there, like, it feels like a part of my heart is still there, it still feels like home. Even though I grew up in the suburbs, Philly was like the city for me. You know New York is New York, but the city was Philly. We just, I think, didn't see the opportunities in Philly to have kind of a full life of music that didn't involve a lot of teaching. There is obviously not as much industry

there, and also, it's a smaller city, so just in terms of being a gigging musician, there's less going on.

Because, you know, I was a recent college grad and so I thought okay we'll if I'm ever going to get into the corporate space now is the time. Sending my resume to agencies up there, and applying for jobs on Craigslist nonstop. And finally, I got a job in New York, and I moved up here and a few months later after Chuck finished, my husband, finished teaching he moved up.

And so, the past almost seven and a half years, I guess, almost eight years I've been in the corporate world. And I worked with a lot of people that are fantastic, and I've made a lot of friends there, but I've had very much of a bit of a split life between, kind of, what I do at night and what I do during the day. And I'm grateful for that because I think it's what's allowed me to sort of take this jump now and like try some things because I definitely was able to save in a way that I probably would not have if I were teaching lessons for example.

But yeah the timing was just right to take a leap and I think New York is a big part of that because just the energy here and the number of musicians that actually look at making music as a career and look at the business side of it. And I feel like I've been learning and practicing, practicing in air quotes haha, but I've been learning a lot about the business side the past few years and started to put things into practice.

And I realized that I was just too, I think, creatively drained from the work that I was doing, and it was really hard for me to kind of go full steam in two different ways. You know it's sort of like I took that promotion at work and maybe in hindsight shouldn't have. Although, I'm actually glad that I did because I learned a lot about sales and marketing and that's always valuable to have.

**Suz:** So, it sounds to me like in your journey, you know, sometimes I see people kind of it just organically grows into this and other times, myself included, I feel like your journey was more like I know what the end goal is and I'm going to make a plan to get there. Like you have the plan to, okay, New York is where we're going to end up and

corporate gigs are gonna come first and then, you know, it sounds like you kind of had that vision awhile back.

**Lesley:** In some ways, yes. I definitely think New York; it was clear to me that we had to be in New York to do what we wanted to do. I think I was drifting a little bit with some of the corporate work and wasn't quite sure for a long time. You know, I was playing shows, and I was releasing music, but I really didn't understand, anything about the music business. I was young enough that I just I guess I didn't feel like any huge time pressure to figure it out and you know life just happens.

But I do think the past few years it's been incredibly intentional. And my saving has been you know very intentional with this in mind because I think that, there's so many, so many ways of approaching quitting the day job and there's like one path that's the, "Well you want to make sure you replace sixty to seventy percent of your income, and then you can quit."

And I was looking at my income and looking at the time that I had to do music, I was like I don't see that, and I mean, barring like a miracle, I just didn't see that happening. So certainly, that's not where I'm at, but I thought okay, "What do I need to save?"

You know, how many months savings do I want to have before I take the leap? And how can I be as resourceful and kind of cost-effective in what it is I'm doing which is making music and promoting my music. So, I learned, you know, how to do my own PR and my own web design and like little basics around graphic design. I have a lot of my friends they're much better at it, then I am, but it is the ability to whip up a poster really quickly, stuff like that. But the more that I got into learning how to run this is as business, the harder it was to have a day job; the harder it was to focus at work.

**Suz:** Did you feel like the tangible this of this dream started becoming more like, you're like, okay, I know how this operates now I can see this as a living more so than just a dream or a creative hobby?

**Lesley:** Yeah, the steps started to become a little bit clearer in my head and I think part of it, obviously too, was seeing Chuck, who is a full-time musician, go through that process and he's been, I mean he's been, just a full-time kind of gig musician in New York for, I don't know, almost since we've been here so six-seven years. And I know, it's funny because my husband's a musician, my father is a musician like that was his job, that's how we lived, and it still didn't occur to me that you could do it full-time. I still saw a block for me.

But then, yeah, with the learning and when it became kind of more tangible, it's like, "I can do this." And when I started to see results from me cranking things out in spare hours and doing stuff that late at night, I was like, "Wow, what if I had a little more time to put into this?"

And so, I was fortunate enough in August to go part-time at work, working kind of typically three days a week, that definitely helped with the transition because I think I was able to prove to myself, "Okay, what can you do with two days a week?" I see it and I believe in it in a way that I didn't before.

**Suz:** And it might end up, you know, morphing into the fact that like the hours were spent at the office you're spending in home office doing the "corporate work," but for your own music career. Like you might just end up seeing, like, "Oh, I can do the creative work and I'm stressed out less because the time I'm 'on the clock' or in the office, it's stuff to support me."

You had said that, you know, not everything was always so intentional. So, was there a point in your journey so far... did you ever kind of get persuaded into like another passion of yours where you thought, "Oh, maybe this is my path?" What was that kind of journey like up to the point until where you're like, "Now I'm going to intentionally take steps towards a music career?"

**Lesley:** I don't think I ever saw an alternative. And I guess, I guess what I was intentional about when I was younger and working corporate jobs you know in my early twenties was the craft of song writing. I was very intentional about that. I think what I didn't real-

ize at the time that was like the journey is not over then. Once you've felt like you've written some good songs but, there's a lot more to do.

So, I think, I think I was very intentional about that and being disciplined about making time to write and putting things out there. But the first EP that I put out in 2015 I literally one day, just posted online.

**Suz:** You Beyonce'd it.

**Lesley:** I Beyonce'd it. And what was funny actually, I think because I didn't have, no one knew I was working on it except for like maybe close friends, it actually had a pretty decent reception. So, I was like, hmm?? Beyonce' has a lot of points, but maybe there's something to that. You know I think we can definitely get to the point where there's so much, like, hype beforehand that, like, no one actually cares by the time it comes out. You're, like, "Hasn't that been out? You've been talking about it for six months."

**Suz:** Yeah, I definitely think there's a balance between promoting and letting people know that you're working on it and then actually sharing it and doing it. I think that's a balance that a lot of people struggle with. I mean, I find also that there's, it's important in the way you share it. You know, so people are always just sharing the album cover, sharing the album cover, sharing the album cover, people are gonna think your albums out.

You know but if people are showing themselves in the recording studio or going on Facebook live or Instagram stories and explaining the process, you know. I think the way you did it with just saying, "Okay I'm just gonna put it out. I feel ready."

I really do think that there's no true right way to do it. There are couple wrong ways to do it but, I think you have to do what's good for you and do what fits for you and and experiment, and I think the greatest thing out of you putting your EP out and just putting it out is that you know even if it wasn't perfect even the strategy around it wasn't perfect you put it out.

You know it wasn't like, "Oh I didn't tell anybody about this, and I haven't promoted it, so I'll just sit on it."

**Lesley:** Yeah, and that's exactly how I came to that point. My boss, my first boss at the last company I was working at, he was a Brit, and we were over in our London offices a fair bit. We were over there and his sister is a songwriter in the UK that's had a fair bit of success and we went over to her place, and she was nice enough to kind of just have some wine and chat about this whole thing.

And at that point I knew I had finished the album, everything was done, the artwork was done, and it was literally a question of like publish to get it up online. And she told me three things that I think are still so incredibly relevant and that I come back to all the time, which is:

- 1) write the music you want to write, write music you want to listen to;
- 2) work with people that you get along with;
- 3) and put a lot of stuff out.

And, like, it's sort of, there's obviously the whole marketing side of it, but I feel like those things, if you don't have those in place, stuff can really go awry. And so, she told me that, and I remember the date because it was the day before my birthday so, July 14th, 2015. We had, we had some wine and then the next morning, I think, I was flying back to New York, and I was like, "You know what? I'm gonna just put this out."

You know, I had like an hour or something the night before to just prepare it all online. Didn't go through any distributors but, just put it up on SoundCloud and kind of re-released it that way and later did the distribution. But I just put it up and I think because it just surprised everybody people were curious. Like, "What's this about?"

So that was an interesting exercise to compare to some of the data from that and like an album I put out which was crowd funding and a lot more social media.

**Suz:** But the key word in all of that is that you collected data. You know, you did something. You took an action. So, it's data points. You know I think people put a lot of pressure on, "Will this be a success? Will this be a failure?" No, it's gonna give you data.

You know either way you're going to get stuff to compare it to other ones. Like your friend had said, put out a lot of stuff, share a lot of stuff and that way you know when you have all this data, and you realize, "Okay, this worked for me. Other people, this worked for them, but this worked for me, and I know that because I've tried a couple of different things." And it's not this pressure of, "Okay well I followed this blueprint and this better work." And, you know, just try it.

**Lesley:** Yeah, I think so many times and I've done it so many times, but I see it a lot. You probably have downloaded some checklist on what you need to do around your release. I know I did and I know I was like, "I need to do all these things, I need to have this merch." I just spread myself way to thin, and I tried to do everything.

And I was like, "I want to make three music videos, I want to do this, I want to do that." And... two things: One is that the quality can suffer there. You know, because quality obviously has to be there in the music, but I think sometimes what's tiresome to people that are creatives is that the type and quality has to be there in the marketing, too. And it's better to have less stuff but higher quality then to constantly post selfies of you with thumbs up being like, "New music coming-cool." Which I still probably do.

**Suz:** But you know I feel like in the short time that I've known what I like about your approach, to your music and your social media and just everything in general is that you are just as creative in your music as you are towards your marketing.

Like, I feel like you take chances and put your creativity into your marketing and to your social media and what's always got me with many musicians is that they're so creative and they're not afraid to experiment musically. But then, and I think it's about like very fear based, they turned to the business side, and they just see it as the stuffy rules and boundaries and like you've said checklists. So, they throw their creativity out the window.

And it's like, you're the creative one and marketing is creative! And I think a lot of musicians could be better at marketing than they give themselves credit for, and I feel like you're somebody that's like, "I have this creativity let me transform it into something different now."

**Lesley:** I mean it's nice to hear, and I'm certainly game to try. Like I think that's what's gotten me to where I am, which is not necessarily all that far, but I am very willing to fail publicly. I feel like that's the only way I can approach it and kind of keep my sanity, which is like, "You know what? I'm gonna do it; I'm going to do the work because if I want to be a songwriter, I want to be a musician and nothing's stopping me from doing that."

I don't need anybody to give me permission to, like, come up with something weird marketing wise to write a song or to put it out there. Like it's so easy today. The other thing I think about social media is Twitter, Instagram, Facebook they're all different languages. And when you're learning a new language, like if you're learning French, you don't just memorize a list of common French sayings. You don't just, say, ask yourself, "What do French people typically say and I'll learn that." Like, you have something to say, and then you translate it through that language.

And it's like before I post something, like, "What do I want to communicate here?" You know, Instagram with the stories and the emojis and hashtags.

**Suz:** You're like how can I use those tools to communicate that?

**Lesley:** Yeah, but like start with the communication and neutralize it because sometimes it feels so heavy to, like, do this stuff. Because no I have some stuff to say and, like, these are some business tools.

**Suz:** Exactly, no, I think that is such a wonderful way to look at it and like you said it's heavy and to lighten that load, start with... like I always say with goal setting - start with the why. So, when you are marketing start with you know why are you doing this? What

are you communicating? What's the purpose of this promotion or this launch or whatever that is? I think that's a wonderful way to look at it. Yeah, they're languages. And some of them I will never understand.

**Lesley:** I know. I am not on SnapChat, and it's not going to ever happen. Too old.

**Suz:** So, when this airs you'll have been, you know, a full-time Music-Preneur for a month and a half because this will air in May. You said your husband is a full-time musician and I hear a lot from clients, and in the Rock/Star Collective, a lot of musicians bring this up that their spouses or their family members or whomever it might be, they don't get the support, they don't get the understanding when they pursue something creative like this.

In fact, on [Episode 16](#) I had talked about that and addressed those things. What is it like for you living with somebody who does get it and who is a full-time musician? I'm curious as to what that dynamic is and how do you feel you guys show up for one another?

**Lesley:** Yeah, I mean it's fantastic because we get it and were both songwriters and I think we think of ourselves first and foremost that way. So, we have very similar approaches. We have different strengths when it comes to how we work. I tend to do too many things to be a little scattered sometimes. But I can kind of move stuff forward and Chuck is very good at like focusing in on one thing, which I think you sometimes find with men and women.

But so it's helpful to see that, you know, there's different ways to approach this for different things there might be better ways of how I work on stuff. You know rather than being like, "I wanna get ten demos out today," which is an insane thing I've said to myself before. It's like, well no just get one done that's really good and work through it and take the steps that you need and so I've been trying to slow down.

Some of the stuff that you've talked about the mono-tasking and just bigger blocks of time is really, really helpful. Because I think especially when you're diving into the busi-

ness stuff it's really easy to be overwhelmed and feel like you've got to do a thousand things. And I went through that journey and I was like, "Well that didn't work because I am burnt out. I'm not happy with the way I did everything."

And so, I think, you know, we can really support each other in that way. There's also just balance, you know? We don't... There have been times where we've had conversations around, like, "Wouldn't this be easier if we were just one project?" Just two people pushing one project than two people pushing two projects because we are both singer songwriters. And there's so much rational logic to that, but I think we have a healthier marriage having sort of separate projects.

**Suz:** You know you try it, and you learn.

**Lesley:** Yeah. I just think, like, we would talk about it and there's some logic to it. But both of us would be like, "But we don't want to do it, right?" It's great because we both play piano and guitar, so we can kind of accompany one another in different ways. And then, when it comes to my family, I was at some point in my late twenties talking to my dad who is an opera singer and I was telling him about my corporate job, and he was like, "I don't understand any of these terms that you're using." He's like, "So what is it you do? What is it you do?" And it's like, "I couldn't tell ya."

And he's joking but also not joking. And I get that. But I think in that same conversation my dad said to me, "When are you going to quit your job and try to do music?" And I was like okay, okay, okay, but apparently, the answer is... yesterday.

**Suz:** I think like what you said it comes down to, you know, languages. It really is just different approaches, and when they can't understand it or can't see it they can't make sense or process like why this would be your decision.

And so, you know, I think that's important for a lot of people to hear because I know that's a very common struggle for people trying to pursue a career in the creative field. When other people like you had said, you know, years ago you weren't sure because you didn't know about the business.

“Well, how do I make money if I'm not teaching lessons?” Like teaching lessons is one way to make an income stream and some people do that, but if it's not what you want to do, there are over like 45 income streams in this music industry just, you know, that somebody could list just sitting down and I'm sure there's many more on top of that. And if you're not familiar with those things it's it is a foreign language like well then, you know, why would you do this?

Like you know people have that preconceived notion of the struggling artist and even artists themselves, as you had said, you know, that's that notion like, “Well if I want to do this, I have to struggle.” Or, “If I want to do this, I have to, you know, not want nice things or not able to live the way I want to live.” And yet it's all about learning and understanding the full picture.

**Lesley:** And I think the more and more I do this the more and more there's a very clear delineation between the creative side and the business side. I think it really helps me to, like, have a lot of clarity around what my focus is. What I've done when I sort of had two days to myself working part-time was more or less try to have one day that was kind of creative stuff and I do some co-writing and some demo-ing and writing, playing a little guitar, or even creative stuff around some marketing ideas. And then the next day was like the business side.

**Suz:** I think it makes a lot of sense. I mean I've heard many people who do it full time say that. And you know I'm not a musician, but in terms of the creativity in my marketing or in when I created a program or anything like that it's important. It's hard to, as you said, switch those gears because you're using different parts of your brain. And you know it's a lot of wasteful energy when you constantly switching because it takes energy to switch.

**Lesley:** It's exhausting, yeah.

**Suz:** So, I definitely agree with you that, you know, if you can block out, you know, time to really allow yourself to fall into that space, fall into that like little pocket there where you're in your zone, I think that's really important.

**Lesley:** And I think the guiding principle in terms of, you know, what is a good structure looks like for me is one that, like, maintains my energy. Like I feel like energy and mind-set are kind of at the top of my list every day. I think I tend to do my best creative stuff in the morning, but, like, I don't know that I've really been thoughtful about testing that out. I'll think of it as a lab.

**Suz:** Exactly, put that lab coat on haha. Another thing that we often talk about, and this came up in the Rock/Star Collective too, is knowing when you're ready. A couple of months ago I was interviewing Willie Green, he's been doing music full time for a long time. And one of our viewers said, you know, "I want to quit my job and how will I know when I'm ready?"

And he just kind of laughed and said, "You're going to hate this answer, but you'll never be ready so just do it." And sure enough, two weeks later he left this job. What was the pivot? I know you said like a couple of months ago you went part-time. Was that intentional in terms of weaning yourself off this work? How did you get yourself to make that leap?

**Lesley:** Yeah, I do think it was intentional, and I'm very thankful that my boss and the company was really on board with that. You know people who are good at their jobs have more control in the situation than they feel the moment. But every few months had to check in with my boss and be like, "Okay, how's this working for you? How's this working for me?"

For me it happened like in a day basically. And I'd obviously been thinking about this for a few years, but like another annoying response to that is like, "I just knew."

**Suz:** I know but, it's true you have to trust your gut.

**Lesley:** Yeah, I just knew, and I think the reason I knew was because I realized I felt that I was no longer getting out of it more than I was putting in. I feel like I'm just at pivot point and I want to, like, put all my weight behind it.

You know, cause when you're burning the candle at both ends and when you're in a day job that's maybe not your dream, and you've got this other thing on the side, it's easy to feel like, "Oh screw you guys this doesn't work for me. I don't want to be just a cog in your machine!" Like I don't know it's easy to get in that mindset, but like they've been good to me, you know I was able to take this leap because of this company.

And what it really does come down to is it has nothing to do with the job, has nothing to do with the company, it has to do with what I want, and so, I made it about me. And they got to pay the role 50% and get out of it like 95% of what they were getting. So, kind of a win-win.

**Suz:** Right, exactly. You showed them the opportunity, and I think that's really important. You had mentioned wanting to find a routine and having a little bit more structure around your day now that you're full time. You know when you said that you just felt it and you knew that you wanted to leave your day job, do you feel like certain practices like yoga, or even meditation, do you feel like you're in tune with listening to your body?

**Lesley:** Yeah, I think that's the biggest thing that I get out of it is just being a little bit more present and a little bit more mindful and getting out of my head a little. I did yoga in college and everything and I think for me then it was just like a work out, I did not get that other side of things. And then when I had an injury two years ago, I kinda eased back into stuff with yoga.

Especially after not being able to kind of run or swim for a while, just getting, like, feeling present in my body and managing some of the stress I was going through, I was like, "Oh my God I need to do this every day." Yeah, so that will definitely be a huge part of my routine.

**Suz:** It struck me when you were saying it because I think when a lot of people say, "How do I know when I'm ready?" It's you know, to me that screams out, and I say this because I've been there, that you're not listening to your body and you're not used to trusting and hearing.

You know because your body will tell you, and like you said that you knew there was just shift. And I think a lot of people ignore that shift, like when you were at that job and you said, "I just felt that shift and that I was giving more than I was getting." And I think that shift happens for people all the time and they miss it.

**Lesley:** Yep.

**Suz:** So, when you had said that I was like hmmm, I wonder if it's because you know you're somebody that's been more attuned to listening to yourself and being able to feel that shift? Because it can feel, it's subtle it's not going to hit you over the head with a frying pan. I think a lot of artists are waiting for that moment like this big, big sign from the universe that it's like, "Do this now!"

**Lesley:** Totally, yeah and like, it's so motivating to finally be 100% behind myself. I realized for a very long time I did not have that confidence. And I think part of it was my own issues with self-worth or whatever and a lot of stuff that people can relate to. But I do think part of it was also, always becoming a better songwriter, you know, and being way more critical of what I release.

Instead of writing 5 songs in putting out 3 of them, it's like writing 60 songs and, like, put out 8 of them. I think it's that and learning more about the business and being able to see a path forward and break it down into very doable concrete steps and know people that have done it, that's huge too.

**Suz:** I think all of this is so amazing and our listeners are going to get a lot from it. And so, we've now come to the point where I ask you my four questions that I ask everybody. They always hate me for it but you know as somebody that listens themselves, I say just let whatever answer comes out come out.

So you have one extra hour in the day what do you do with it?

**Lesley:** I think I go swimming.

**Suz:** Nice. Yeah, what does that do for you? Do you feel it just...

**Lesley:** It's similar to yoga, but it's more energizing and physical somehow. But it's definitely like I get a lot of clarity. It's just me. I'm not listening to music. I'm not doing anything. It's just in the water, super repetitive motion, totally tire myself out. And it's one of those things that it's like a little bit of a walk to get to the pool and so in the winter I'm like, "Nope!" Even though it would feel amazing.

**Suz:** I love that. So, my next question is you have an opportunity to collaborate with any musician. We'll make it easy, they have to be alive, we'll keep it with people who are still here with us. So, you know, you can join a band on the road, you can song write with somebody, you can be in the studio with somebody. Who would that be?

**Lesley:** I think it would have to be Bruce Springsteen because he was the soundtrack of my childhood and I idolize him as a songwriter, and I am trying to figure out how to go see him on Broadway. I'm like, "Should I do a Go Fund Me to get there?"

**Suz:** Haha the next question is... we always talk about big asks - making requests because otherwise, the answer will always be no. So what's a big request that you would like to put out into the universe as it relates to music? What's something that you would like to see happen?

**Lesley:** I would really love to join a tour as like a solo opening artist. I think I'm not quite sure who that would be. It's probably a short list of artists that I could maybe think of, but I just, I want to hit the road, and I want to learn. I want to learn and I've worked up over the past year what I think is a pretty good solo show. I used to play a lot more with a band, but again like putting business cap on, that doesn't make a lot of sense financially. So...

**Suz:** Anybody out there who needs a solo opener, we've got a great one for ya.

**Lesley:** Yea, some folksy lady singing, lemme know.

**Suz:** That's awesome. And the last question is... each week I like to give our listeners an actionable. I usually give them a free download or something to do at the end of this podcast. So, as it relates to your music and your career or not, some people just have, you know, whatever. Doesn't have to be... but what would you like our listeners to do?

**Lesley:** Oh man, I feel like I gotta say something that serves them now. I'll say 2. Well one is to sign up for the mailing list because I talk a lot about things that aren't my music and I always find it interesting.

**Suz:** No, I love it. Guys, definitely go sign up for [this mailing list!](#)

**Lesley:** And I think the other thing is just stop being so hard on yourself. Like, I just think, so many times people that I know, myself included, it's like man if anybody else treated you the way you treat yourself you would cut them out of your life. You would just be like never again. Delete their phone number. Try being kind to yourself.

**Suz:** That's awesome. Thank you so much. This has really been great, and I know our listeners are going to get a lot out of it and thanks for sharing this with us. And best of luck! You're going to kill it as a Music-Preneur!

**Lesley:** Thanks for having me, this was really fun.

**Suz:** Awesome, thanks!

Wow! I had so much fun chatting with her, if you couldn't tell. In fact, I had to cut a lot out as we went a bit off topic on some great stuff, but there's only so much time! Every time I'm with her it's like talking to an old friend.

She has such great insight and I love how open she is about her process. I SOOOO encourage you to sign up for her newsletter, as it's one of the good ones! I read it each week and always take something great from it.

You can access it through a link in the show notes, [www.therockstaradvocate.com/ep24](http://www.therockstaradvocate.com/ep24), or simply by going to [www.lesleybarth.com](http://www.lesleybarth.com) and signing up.

If you enjoyed what you learned today, you can access all current episodes using your preferred podcast app, including iTunes & Spotify, or by visiting [www.therockstaradvocate.com/podcast](http://www.therockstaradvocate.com/podcast).

If you're looking to get clarity on your next steps, find time to balance everything on your plate, or if you'd help figuring out a plan to ditch your day-job, let's talk!

**As always, feel free to email me at any time: [suz@therockstaradvocate.com](mailto:suz@therockstaradvocate.com).**

Until next time, Rockstar! Have a wonderful week and I hope to see you back here next Wednesday so we can get grounded to get rising! Take care.