

#002 Embracing Tragic Optimism (Transcript)

Charlie Sandlan (00:00):

Hello everybody. This is Charlie Sandlan and this is not the original opening to episode 2, which I recorded actually weeks ago when I first started putting this show together and it's been sitting in the can ready to be dropped today, but I needed to get back into this episode and talk about a few things that are certainly current and vital for us to discuss. And that is what has been gripping this country in the last two weeks since we had to watch again another video of an African American being executed on our city streets by law enforcement, the death of George Floyd. And more insidiously for me as a white privileged man, the video of Amy Cooper in Central Park.

Charlie Sandlan (01:09):

And they both occurred in the same week and it has been another match lit to this simmering gas soaked fire, this country that is just steeped in racism, built on racism. And we have a country now that is in the midst of violent unrest. And I guess what I wanted to say... and I want to speak right now directly to all of the white people, my white fellow artists that are listening to me, we need to do some serious self reflection. And it's been a painful couple of weeks, not just to watch and to see.

Charlie Sandlan (02:04):

Right now I'm doing all this from Guatemala, for fuck sake. I'm not even in the United States right now, but that video of Amy Cooper is so disturbing. It is so unsettling for me as a white man, as a white liberal, progressive, forward thinking man. And that is always how I have identified myself and I am sure that is how many of you that are listening to me right now think of themselves, certainly. That video, that moment in that video when Amy Cooper who was clearly put off by having a black man tell her what to do, to leash her fucking dog. She pulled out that card that she knows she's carried in the back of her pocket since the

day she was born, and she pulls out that phone and she looks at him with that sneering moment of condensation, you want to talk about actors who can read behavior and understand the meaning of a moment, that moment right there when the subtext, because... I'll tie it right back into acting.

Charlie Sandlan (03:14):

The subtext of that moment was, "Fuck you, black man. I am going to pull out my card and I'm going to make you pay." And she pulls out that phone and she says, "There's an African American man threatening my life." She knew in that moment consciously what she was doing, the power that had held, the relationship that she has with the police as a white person, the relationship that he has with the police as an African American man, and she uses it. And then she drums up all of that fear and that anxiety. She's on the phone with 911, not to mention the fact that she's strangling her dog, which is upsetting on a whole other level, but not the fucking point here.

Charlie Sandlan (03:58):

And what has been painful for me, what has been tearing me up is, I think this was the first time where I have actually seen a reflection of myself and a reflection of the racism that exists within me. Do you know, we can look at the Charlottesville protestors and the white men with the swastikas on their arms and the overt racists. Because we know that that's not us. And we're comforted by the fact that, "Oh, that's not us. I'm not racist," when really what we have to do, my white friends, is start to acknowledge, to confess, and to own up to our own racism. And what hurts me, what cuts me as a human being, as someone whose whole life is spent towards a greater understanding of empathy and identification, is that honestly, I'm capable of doing exactly what she did. And I know in my heart that if I was pushed enough, angry enough, upset enough at a person of color, that I would pull out that card because it's right there in my pocket. And that makes me sick to my stomach. It fills me with shame.

Charlie Sandlan (05:34):

And it has caused me over these last few weeks to start to look at all of the things that I do to... I don't know, justify the fact to myself that I'm not racist...these badges of honor that I wear proudly.

Well, listen, my two best friends are black. You see, I'm not racist. I turn around in my seat, at my studio, and I look at my class and I see sometimes more than a third filled with people of color, and I say, "See, I'm diverse." I turn around in my studio and I look on all the photographs on the wall and... where I hang my pictures of James Baldwin, and Ossie Davis, and Ruby Dee, and Sammy Davis Jr, and I think, "Oh, see! See everybody. Do you see I'm not racist."

Charlie Sandlan (06:33):

I sit in my office after I just hire a person of color to my faculty and I say to myself, "Great, great. See, see they're going to see that I'm not racist and I'm willing to hire people of color." I come out of a restaurant in New York city and I see throngs and throngs of people that have been walking the streets of Manhattan to protest the death of Eric Garner who was executed by police for selling cigarettes. And I hop in. And I walk and I pull up my camera and I walk for a block or two and I take some videos so that everyone knows that I was there. And so that everybody could say, "Hey, see I'm not racist."

Charlie Sandlan (07:21):

And then I have to admit, when I'm driving and someone of color pulls out in front of me, cuts me off, and there's that road rage that comes to the surface and the internal monologue I'm having with myself, the things that I am saying internally that I would never, ever, ever utter out loud. I'm saying them to myself. And I think about, "Oh well, I'll pull into a parking spot here," and I look up the street and someone I am in the car with, let's say, says, "Listen, let's park up there. There's another spot, two spots up," because in front of us, there's an African American man sitting on the roof of the car with his shirt off and his pants hanging off of his hips.

Charlie Sandlan (08:17):

And rather than confront that and say, "Hey, whoa, whoa, whoa, why? Why do we need to move? Because that black man is there? Are you uncomfortable?" I say, "Okay, yeah, yeah, you're right." And we go up a couple hundred yards where we don't have to be unsettled because a black man is sitting on his car and he's not dressed in a suit and tie. He doesn't fit what we expect and want from a black human being, in order to be disarmed. And it's embarrassing. It's humiliating.

Charlie Sandlan (09:00):

And I think what this time has done is, it made me really truly realize that I don't do a God damn thing. I haven't done the hard work on myself, which is what our African American citizens want and need us to do as white people - to step up, confront our own racism and become anti-racist. And I will tell you, before all of this went down, I didn't know what the fuck an anti-racist was, had no idea. And I was fortunate enough to come across a quote from Ibram Kendi's book, How To Be An Antiracist. And I will tell you Instagram has been a source of education for me and I hope that you're using it as a tool right now to educate yourself.

Charlie Sandlan (09:46):

This is the quote, I'm going to read it. "What's the problem of being non-racist?" And this is what he says. "It is a claim that signifies neutrality. I am not a racist, but neither am I aggressively against racism. But there is no neutrality in the racism struggle. One either allows racial inequities to persevere as a racist or confronts racial inequities as an anti-racist. There is no in-between, safe space of not-racist. The claim of not-racist neutrality is a mask for racism."

Charlie Sandlan (10:30):

And that is exactly I think what I've been hiding behind.

New Speaker (10:32):

The mask of racism is me calling myself a white liberal progressive non-racist. It doesn't mean a God damn thing. And

what I want for not just myself, but all of my students, my friends who are white, is to start to come clean and be really honest and stop hiding behind the "bad apples" that are out there. The bad apples in the police department, the bad apples that don't reflect all of us. It's all bullshit. I encourage you to investigate, to watch the videos, to read up on who Jane Elliott is. The third grade teacher who back in 1968 did an experiment with her third grade class where she separated the blue eyed from the brown eyed students and she instilled racist views in them based on their eye color. And it was remarkable, she said, how quickly the racism that was instilled in the students who were privileged because they were blue eyed.

Charlie Sandlan (11:45):

You should listen to her. You should take in what she's been saying now for the last 50 years. When she has an auditorium full of people, she would say to everybody, there might be 400 people there, she might say, "Everybody who thinks of themselves as white stand up." And all the white people stand up. And then she would say, "All of you who identify yourself as African American stand up." And then all of the black people stand up. And then she says, "All of you that think of yourself as brown, Latino, please stand up." And then they all stand up. And then Asians all stand up. And then American Indian stand up.

Charlie Sandlan (12:23):

And before you know it, everybody in the audience is standing up. They stood up when their tribe was called. And then she said, "I want all of you who think of yourself as part of the human race sit down." And then at the same time, collectively, the entire auditorium sits down. And that is what we need to understand. We are part of the human race. We have created racism. We have indoctrinated it into ourselves and we as white people must destroy it. We must not tolerate the intolerable. And that is what I wanted to share with you before we start the show. Thank you for

indulging me. Let's get to the show as I recorded it. Creating Behavior starts right now.

Charlie Sandlan (13:08):

(Theme music, Not Enough, by Lawrence Trailer.)

Charlie Sandlan (13:30):

Hello my fellow daydreamers. My name is Charlie Sandlan and you are listening to Creating Behavior. I'm still in Guatemala. I am going into week eight and I don't think that Trish and I are going to get out of here probably for another three weeks. I think we are targeting the 23rd or 24th of May United is sending some flights out from Guatemala for American citizens. We're going to jump on one of those flights, I think, and get the fuck back to one of the most dangerous places in America right now. And that's comforting. I'm still down here and I'm losing my mind. But that being said I've got the Zoom platform and have been spending all of my time with my students in Zoom. I'm sure all of you can relate to that in some way.

Charlie Sandlan (14:41):

My wife listened to the first episode and I'm looking for, of course, validation... and good job Charlie. And I'm so proud of you. She wanted to harp in on one little point that I said in the beginning about the fact that our wedding was canceled because, and I'll quote myself here, I said, "Our wedding party was infected with coronavirus." And she says to me, "Charlie, you can't say that. We weren't infected, technically." I said, "Well, okay." Three people were on a plane, our guests, three of them were on a plane, we found out the day of our wedding that they were on a flight with someone with coronavirus, which we were all very concerned about because we had been socializing with the three of them for 48 hours.

Charlie Sandlan (15:40):

To appease Trish, and I guess to be technically correct, our wedding party was not infected with the coronavirus. Our entire American contingent was at risk of having been infected. Trish,

that correction is for you. Thank you for keeping me on my toes. I have to tell you, I cannot wait to get back to New York really just for one thing primarily. And that is to get back to our fore babies, primarily our dog, Wally, he's half Beagle, half Shar Pei and he's just the cutest thing that you ever want to see. I'll get some pictures of him up on our website. And we also have a cat, Mia. Now, Mia came actually with Trish. This cat's been alive for 19 years. And she's nasty. She's mean. She hates me.

Charlie Sandlan (16:50):

I'm not looking forward necessarily to getting back to Mia, but I do miss my dog. And thank you to Austin, my second year student, who has been apartment sitting and taking care of our babies. All right, listen, let's get to the fucking nuts and bolts here. Our world has been turned upside down. We are in a time of crisis. I'm sure many of you are unemployed. Do you know the gig economy does support the majority of young actors that are pursuing their career? You're stuck in your apartment, you're quarantining yourself. Maybe you live in New York, maybe you live in Los Angeles, or various cities throughout the United States or throughout the world.

Charlie Sandlan (17:50):

You're either living alone, which is a tremendous amount of solitude or you're not... you have no solitude whatsoever. You're living with your parents, your grandparents, uncles, family members, roommates, lovers, boyfriends, wives, husbands, you maybe you have children that now you have to babysit and educate while you're still trying to keep yourself alive. There's a lot to juggle. And I know I have gone through this, the feelings of hopelessness, the feelings of depression. I think it's actually really very much the cycle of grief that we are all dealing with here. We first start with the denial. All this is just going to blow over in a week or two. It's a nice little extended vacation and we'll get back to the way things were.

Charlie Sandlan (18:45):

And we go through that denial phase and then we get to the anger phase. We start getting pissed off. We're pissed off at the government for infringing on our rights. We're just pissed off at the universe and whoever else you want to project your anger towards because of the injustice of what it is that we're dealing with. And then the depression sets in. Now we're talking about that phase of grief where the hopelessness, the pain, the heartbreak starts to wash over us, and then that leads us to acceptance. That's where I am right now in the grieving process. I am at the acceptance phase. Now the thing about acceptance is, you don't have to like it. You don't have to... it doesn't have to make you feel good. You know what it is you have to accept. But it does allow you the ability to be able to move forward. And that is what we as artists, as actors, as creatives need to do.

Charlie Sandlan (19:52):

I was really inspired by an article that I read in The New York Times a couple of weeks ago now by Emily Esfahani Smith, and she was talking about tragic optimism. It was a term coined by Viktor Frankl, who if you don't know who he was, he was a survivor of Auschwitz, and wrote an incredible book called Man's Search for Meaning, which I highly recommend. We'll link it up on the site. And he talked about tragic optimism, which is really your ability to maintain hope and find meaning in life despite the pain and the suffering of your current conditions. When you look at periods of crisis on this planet, you have to ask yourself the question, why are some broken by it and others thrive?

Charlie Sandlan (20:54):

And I think that a lot of that has to do with resilience, the resilience to find the good in your current struggle. And I guess the question I'm asking myself, I'm posing to my students, I'm posing to you is, how is it possible to say yes to creativity in spite of the fact that life, as you know, it has been completely upended? Some of the best art that this world has ever produced has come from an artist's ability to turn their suffering into creative

expression, an opportunity to bear witness to their own experience in their time of crisis. Whether that is during war, during economic and financial collapse, suffering under a totalitarian, authoritarian regime.

Charlie Sandlan (22:03):

Great art has come from these periods of deep pain and suffering. Now, Frankl says that you can't... and this is true, you can't force optimism. You cannot mandate that of yourself. And I think part of what we struggle with is as a culture, as an American culture, certainly, we're just told to be happy. Well, just try to do things that make you happy. Turn that frown into a smile. But this is what Frankl was talking about, that happiness can not be something that you just try to do in the moment. It's got to come and it must result from doing something that has meaning to you. And if you do something that has meaning and you put your time, and your energy, and your heart into something meaningful, the happiness is going to follow. It is going to ensue. Putting meaning into your time is what is going to give you the ability to cope with your suffering. And if not that, that's when you run the risk, really, of trying to ease and dull that pain with other things. Drugs, alcohol, it can lead to suicidal ideation.

Charlie Sandlan (23:35):

And right now as you are probably listening to this, you're jobless, your whole sleep cycle has probably been thrown off, your insomnia might be kicking in, you're up to four or five o'clock in the morning, you're sleeping till four o'clock in the afternoon, you're stressed out about money, about whether or not you can keep a roof over your head. This is real life shit we're talking about here. How do you stay creative? How do you feel like an actor, or feel like an artist? And the guilt and the shame that comes from feeling useless, or feeling lazy, or feeling unmotivated can be really crippling. Because you start thinking to yourself, "Why am I not writing that screenplay that I've been thinking about for the last 10 years? Why am I not writing a poem? Why haven't I

practiced myself taping? Why haven't I taken this free business workshop that's offered by some studio? Why am I not practicing my audition skills? Why haven't I read a play? Why am I not watching important films?"

Charlie Sandlan (24:54):

And you start feeling like a piece of shit, like just a waste of space. And it's awful. It's an awful feeling. And it makes us feel that our days are empty, that we're just wasting this valuable opportunity we have. And it makes us feel meaningless. It's just awful. How do you arrive at meaning? How can you as an actor, as an artist, arrive at something meaningful? Well, you have to do creative work. You've got to actually do the deed. You have to force yourself to find the heroism of confronting a big obstacle.

Charlie Sandlan (25:47):

And that gives you the opportunity of being able to turn what might be in your life a tragedy into something that's filled with triumph. And this is the thing that's very frustrating, our current situation where we find ourselves now in our life is unavoidable. We did not cause this to happen because of some poor life choice, our own stupidity or our own negligence leading us to being unemployed and homeless and all these things that are really being thrust upon us now. It's unavoidable. It's been imposed upon us. We have been forced to quarantine, to remove ourselves, to stop working. And if you can change your attitude around the fact that, "I'm a victim. And oh, woe is me," and figure out, "Okay, this was unavoidable. How can I tap into the well of resilience that I need in order to come out of this feeling better and more hopeful about my life?"

Charlie Sandlan (27:13):

And if you don't do that, you're really fucked. And Frankl talks about this in his book, very much like prisoners that are incarcerated for an extended period of time, 15, 20, 30 years, 40 years life in prison without parole. The ones that survived that have been able to put meaning into their days. And it gives them

positive feelings in the midst of just the worst possible situation. Which leads me to this Frankl quote, this is something he says, and I'm just going to quote him because I think it's great. And he says this, "Live as if you were living for the second time and had acted as wrongly the first time as you are about to act now."

Charlie Sandlan (28:10):

Well, I don't know about you, but to me that takes a hell of a lot of fucking courage to do that. A lot of grit, a lot of determination. And this is going to require a review right now, especially if you are in that hopeless phase, in this time for sure. But this is throughout your life as an actor, as an artist, you need to search for inspiration. You constantly need to be on the lookout and open for inspiration. And I think that... and I guess this is the advice for today, is to find the inspiration from artists who have risen up during times of crisis and produced something of value to the world.

Charlie Sandlan (29:14):

And I'll just go back to something that my mentor, Maggie Flanigan, said a few weeks ago when she was talking to my students is that there are a couple of things that you need to be able to do. One is save your life. That needs to be the first thing that you have to do. You're going to have to make some really hard choices, perhaps some painful, some heartbreaking choices in order to save your life. And then you have to save your art. You have to save, preserve, and foster the artist in you. And you have to fight for that. And the other thing that you have to do... and when she said this, it just really hit me, is you have to testify.

Charlie Sandlan (29:56):

And that is what really great artists do. They testify. They bear witness to what it is they are experiencing. I thought I would give you some artists that have been inspiring me during this time, artists that I have actually... some that have been inspiring me for years. And some that I have really discovered during this quarantine. The first thing that it made me think of was Picasso

and now it's an iconic painting. It's one of the most famous paintings in his entire canon. And it's a painting called Guernica. And Guernica is this very disturbing, of course, Cubist kind of abstract expression of war. He painted this in the late '30s when Spain was being indiscriminately bombed by Hitler and the Germans. And it was his response to the horrors of war. And it has become one of the greatest paintings created in the 20th century.

Charlie Sandlan (31:15):

I think about an incredible writer, Aleksandr Solzhenitsyn. Now, if you don't know Solzhenitsyn, Solzhenitsyn was a Russian dissident. He lived during the Russian gulags, the time of Stalin and into Khrushchev, and... my God, over 40s, 50s, 60s, we're talking close to 50 million people were killed in Russian prison camps. And out of that, out of that oppression, out of the pain, and we're talking suffering that we can't even understand. He bore witness to that. You should read his book, Gulag Archipelago. It's an incredible read. It was his testimonial, if you will, to what was going on in Russia during his life. And it's a seminal book and it's a great piece of art and it can inspire you.

Charlie Sandlan (32:23):

I think about W. E. B. Du Bois, how the hell can you find inspiration from him? He was instrumental in the fight for African American civil rights. He wrote an incredibly important book called The Souls of Black Folk, that out of the oppression, the pain, the suffering of bigotry, right in this country, he put out a seminal piece of work that laid the foundation really for the next 60, 70 years of African Americans' fights for civil rights. I think about Anna Akhmatova, go back to the Russians feeling really good about the Russians today. Anna Akhmatova, she was, again, born out of Stalin's Russia and the oppression, one of their greatest poets. Her poetry is born out of that time and is beautiful to read. And you might find some inspiration in that.

Charlie Sandlan (33:34):

Now here's another artist that means a hell of a lot to me. He was very impactful to my life when I discovered him, his name is David Wojnarowicz. David Wojnarowicz, he was an American artist, painter and writer. He lived and came of age in New York city in the 1980s during the AIDS crisis, he actually died of AIDS. His work, his art, gave almost this primal scream of the gay community and their suffering and their feelings of neglect and being overlooked and persecuted and ostracized when the entire world, and certainly the United States in New York city, was terrified by this pandemic of HIV and AIDS. The Whitney just did an incredible retrospective of his a few years ago. And he wrote a memoir called Close to the Knives. And he had a horrible childhood and had drug problems and was sick with that horrible virus but yet he was still able to create, he was able to bear witness and testify and out of his pain, he did something that had meaning to him.

Charlie Sandlan (35:10):

I think about Ai Weiwei, the great Chinese artist/dissident who has been giving voice to the people that are being oppressed in China, he's been arrested, he's been in jail. He's been exiled, he's been persecuted, and yet he still creates, he still steps up to the plate and does work that makes us think you should certainly know who he is. You might find inspiration from him. And somebody else that I've actually... I didn't know too much about before, I was actually down here in Guatemala and had time to start looking at artists. And that is Gordon Parks. Gordon Parks is and was, I should say, an unbelievable artist. He was a photographer, a writer, a poet, a filmmaker. He was a photographer for Life magazine for a couple of decades. He was the first African American to direct a feature length film called The Learning Tree. He directed Shaft. He created Essence magazine. He wrote, I don't know, God, three, four memoirs. And he left a body of work that gave voice to the African American experience during his life, the '30s, the '40s, the '50s, the '60s, the '70s.

Charlie Sandlan (36:58):

And I'm going to give you a Gordon Parks quote. He said, "I suffered evils, but without allowing them to rob me of the freedom to expand." I fucking love that. That inspires me. You should look at a couple of his photos. And all of this stuff I'm going to link on creatingbehaviorpodcast.com for you guys. There's this great picture called American Gothic that he took, I don't know, maybe early '40s. It's almost an ironic, sarcastic photograph that reflected the painting, American Gothic. There's two farmers standing in front of their farmhouse with a pitchfork that we've seen a thousand times. He took this picture of this African American woman with, I think it's a broom and a mop, and she's standing there. And he took it.

Charlie Sandlan (37:58):

And he talks about this at a time when he was really pissed off. He had just been thrown out of a restaurant and a bus. And there were a couple of things that happened to him that day, where he was just ostracized and discriminated against because of the color of his skin. And he took this picture right out of his anger, and it became one of the most important photographs he ever took.

Charlie Sandlan (38:25):

And the other thing that he did, one of the most important projects of his entire life was his photographic series of this young Brazilian boy named Flavio da Silva who lived in the Brazilian slums. And he... we're talking maybe three decades, four decades, I'm not quite sure, you can look this up, photographed and chronicled this kid's life. And the photographs that he caught of the suffering and the poverty, and certainly the resilient spirit of this kid, of Flavio da Silva, is just an extraordinary body of work.

Charlie Sandlan (39:14):

And when I read this and I look at these artists, it inspires me, it jacks me up. It makes me feel like, "Okay, I have something to say. I want to contribute something to the world, even though I

don't feel like necessarily doing anything right now, I know that I want to." How do we turn this back to you and doing things and finding ways of feeling like an artist again? Well, you've got to try to put your time... and I don't care if it's 10 minutes, a half an hour, three hours of your day into something that you know, deep down inside of you, is meaningful.

Charlie Sandlan (40:16):

Now, that doesn't mean that the act of doing it is going to be enjoyable for you in the moment. And Frankl talks about this too, to go back to man's search for meaning. It doesn't have to feel good at the time. I guess the best analogy... not the best, but one analogy is this idea of volunteering. Volunteering at a soup kitchen. That might be something that I do with my time. I know that it's meaningful to give of myself that way, but the actual act of doing it, of scheduling the time of actually going to a soup kitchen and putting that time in, and being forced to confront some uncomfortable situations, perhaps, seeing other people's pain and how lucky we are, the act of doing that might not necessarily make you happy at the time.

Charlie Sandlan (41:25):

And this is tragic optimism. The happiness is going to ensue after doing it. You are going to feel good and you are going to feel better about yourself. And you're going to be happier because you did something that had meaning. And that's what I want to leave you with today. Listen, I said this, I think in the beginning, you've got to find the heroism in confronting large obstacles. It is the obstacle that is going to define the way. And it is not easy. But you need to be taking small steps in the right direction. You need to be taking small steps forward. And sometimes that's all we have. And that's enough. If that means today you'll listen to this podcast and that's it, well, God damn, that is a step forward for you today. And maybe in a week, in a month, in six months, you'll look back at all those small steps and you will have crossed a long distance.

Charlie Sandlan (42:35):

You need to forge a path for yourself. We are in a crisis of solitude and my wish and my hope for all of you is that you discover something on the other side of this about yourself, about your work, about your art that you didn't think was possible. The fact that right now you might not have the energy, or there might be a day, or two, or a week that goes by where your attention needs to be on saving your life and going grocery shopping does not mean that you are not an artist, that you are not an actor, and it can be very intimidating to go on Instagram, to go on YouTube and to see all of these artists and these influencers and these personalities that are playing their ukulele and doing their standup routine and offering all of these spurts of creativity.

Charlie Sandlan (43:38):

And you sit there and you go, "Well, fuck, I'm not doing a God damn thing. I must not be an actor. I'm not an artist. I'm a fraud." And it's just not true. Especially if you are seriously engaged in trying to keep yourself alive and keep a roof over your head and keep your bills paid. If you don't have that struggle and you're really just confronted with an immense amount of time on your hands, it is easier to create. But all that being said, you have to remember that you are not a victim and you are going to have to find the warrior inside of yourself. And you need to have the grit, that determination and the resiliency of the underdog. And I'm going to leave you with that. Let's wrap up the show. Shall we?

Charlie Sandlan (44:40):

I want to thank you first for pressing play and sticking that phone in your pocket. Subscribe to the show, please, on any platform that you're listening to it. You can go to creatingbehaviorpodcast.com for any links to the artist and the art that I talked about today and on all future shows. I'll take your questions, please. I want to know your thoughts. I want to know what you're thinking. Email me, charlie@creatingbehaviorpodcast.com. Lawrence Trailer, thank you for the theme music. This is not enough you're listening to.

You can find him at lawrencetrailermusic.com. Thank you [John Bermudez 00:45:23] for the website. It rocks. Thank you [Mariana Monvodec 00:45:26] for the cover art. It has everything that I wanted. Thank you so much.

Charlie Sandlan (45:33):

Listen, my friends, we are in trying times. I want you to learn to adapt. I want you to stay resilient and don't ever, ever settle for your second best. This is Creating Behavior. I'm Charlie Sandlan. Peace.

Charlie Sandlan (45:52):

(Theme music, Not Enough, by Lawrence Trailer).