

# #006 An Interview with Eden Marryshow(Transcript)

Charlie Sandlan (00:03):

Hello, everybody. This is Charlie Sandlan, and I've got a hell of a show for you today. We're going to talk to Eden Marryshow. Well, not only is Eden a former student of mine, but he is truly one of the most inspirational human beings I have ever met. He has been working as an actor for well over a decade in both film and television. He can now add Broadway to his credits, making his Broadway debut in the hit show INK, which ran last year. He is also an award-winning filmmaker, having won the Grand Jury Prize for Best Director at the American Black Film Festival in 2018 for his movie, Bruce!, which he wrote, produced, starred in, and directed. We're going to talk about how he made that happen. We're going to talk about acting, about art, about how he uses failure as a motivator. I think we're all going to learn something. Let's get to the show, shall we? Put your phone in your pocket. Creating Behavior starts now.

Charlie Sandlan (01:29):

Hello, my fellow day-dreamers. This is Charlie Sandlan. You're listening to Creating Behavior. I've been in Guatemala now,, I don't know, 63, 64 days. I have never eaten better in my entire adult life, I tell you. Trish's mom, my mother-in-law, Carmen Barillas, has been cooking dinners every single night. Chicken stews, lasagnas, pastas, meatloaf, empanadas, tostadas. She's just been unbelievable. I just don't know what the hell I'm going to do when I get back to New York City because Trish does not cook, I am the cooker in the family. I think Trish's allergic to the kitchen, but she does clean like a beast. I got her a Dyson for her birthday.

Charlie Sandlan (02:13):

You would have thought that this came down from God Almighty Himself. She took pictures with it. She caressed it. She holds it close to her heart. We are compatible in that way. But I tell you, I just have never eaten better. It's going to show in my waistline. But that being said, let's just get to the show, shall we? This is a great interview. You might even need a pen and a paper because, sometimes, Eden will just say something that you're like, "Fuck, I got to write that down." Here's Eden. Welcome, Eden Marryshow. How are you doing, buddy?

Eden Marryshow (02:47):

I'm doing all right. I'm doing fantastic, actually, Charlie.

Charlie Sandlan (02:50):

I would expect you to say nothing less than that. You're always doing great. That's why I love you so much, man. I know I said this to you off the audio here, but you are the reason why I have started this podcast. We did that talk back for the studio and what you were just saying about moving forward and risking something and putting yourself out there. I had to face my own hypocrisy. I'm doing this because of you. I just wanted to thank you for that.

Eden Marryshow (03:26):

Oh, man. Well, I also said offline, I guess, was that some of my debt has been repaid, then.

Charlie Sandlan (03:36):

Just a small, small, small [inaudible 00:03:39]. Listen, I wanted to get you on here because I just think you're a remarkable human being, and I just think your story's inspirational. There are a lot of people out there that are starting out their careers right now in these times, and grinding it out for years. You get to these points

where like, "Do I continue doing? Do I continue? How do I move myself forward?" You've lived a life of example here, an artistic life of example. You started out as a teacher, right? A paraprofessional.

Eden Marryshow (04:23):

Yeah. I was paraprofessional, yeah. I was an assistant teacher.

Charlie Sandlan (04:25):

T-256.

Eden Marryshow (04:26):

T-256.

Charlie Sandlan (04:29):

Ten years, a decade.

Eden Marryshow (04:31):

I was there for 10 years, yes. I was there from 18 to 28. There was one three-month kind of hiatus where, when I was 20, I might have just turned 21, but I was like, "That's it. I'm going to hard. I'm going to do this acting thing. I'm going to make movies."

Charlie Sandlan (04:50):

Life takes over, sometimes.

Eden Marryshow (04:55):

Yes. I'd go out there. Public access was kind of the only avenue you had to make things really independently at that time. Me and my boys in the neighborhood, we made three movie of the week kind of deals that we would put all public access.

Charlie Sandlan (05:13):

You're spending 10 years in the New York City Public School System, but you wanted to be an actor. How did you get from 10 years as a paraprofessional in the New York Public School System to jumping off the cliff, saying goodbye to that life, and just saying, "I'm banking on myself and my talent?"

Eden Marryshow (05:37):

Well, I think it was two things, well, three things. One, I kind of had a seed in the back of my mind. I never gave up on it completely. There was always this thing. In my mind I thought I gave up on it, but it would always kind of pop up. I always dreamed. I always believed in my kind of Disney thing. I always was wishing on a star. I always believed in dreams. I was the type of kid that will watch the end of the Disney movie, like Aladdin, and watch Tinkerbell go over the Buena Vista sign. I was kind of obsessed with it. I was like, "Man, that's a real thing." I was always telling my kids, my students. I wish we all call them our kids, that dreams are real and dreams were possible, and the first step was believing in them, and that you could make them come true.

Eden Marryshow (06:33):

Then, we've talked about this earlier, I realized I was being a hypocrite. I realized that they might not have many examples of that. I've read a lot. You realize that part of this is having an example. It's monkey see monkey do. Humans operate off in mirror neurons. It's literally the reason we've evolved so quickly, is because we could see. We don't have to have all that information given to us through genes. We have an ability to watch another human do something and mirror it.

Eden Marryshow (07:22):

I started to realize, "Well, they can't. They don't have many examples of it. The way that I could show them that it was

possible was if I was to leave, and then, do it." That was in my mind. Then, with the dreams that, one day, they would contact me, I didn't know that Instagram would be a thing, or Facebook would be a thing, but I thought that, one day, they would see me in the street or call me on the phone and they'll yell, "Marryshow, man, you said it. You said you're going to do and you did it, and I believe in it."

Eden Marryshow (07:54):

I think the real big thing that pushed me to do that was I had a student, Peanut, who we talked about earlier. About a week after her 18th birthday, I was driving in to work with my dad, actually. He's on the phone with our really great friend, [Cheryl Jones 00:08:14], who's like a big sister. My dad's face changed. I think I just remember him saying, "Latina's been." I don't think I remember what happened after that. All I knew was something in my heart, something in my spirit, shifted. I was like, "She's not here. She's dead. She's not on this physical plane anymore." That was really stoic. That's really stoic.

Charlie Sandlan (08:51):

She was shot, wasn't she?

Eden Marryshow (08:56):

[crosstalk 00:08:56].

Charlie Sandlan (08:56):

Is that what happened?

Eden Marryshow (08:57):

Yeah. She was shot coming home from braiding her cousin's hair in the projects in Far Rockaway, just caught in a drive by. I knew in that moment, she was dead. Everybody around me was crying. I think people were trying to figure out what's going on with me,

because they know how close we were. I don't know. Maybe, it's because I'm a Libra and I try to balance things out, or whatever. I was in complete shock.

Charlie Sandlan (09:29):

That was the inciting moment that kind of just catapulted you into the rest of your life. It's such a huge motivating force in your relationship and your commitment to her and to her name, and what she stood for.

Eden Marryshow (09:46):

Yeah. Just the thing with Peanut was I would get this thing called release time where, as a paraprofessional, they wanted you to get college credit, so you could eventually become a teacher which, honestly, was never my goal. I knew if I became a teacher and I had my own classroom, I would never leave. At least, as an assistant teacher, my word wasn't always the final word. That was kind of my fail-safe mechanism. Shoot. She would always tell me, she would always be like, "Marryshow, where are you going?" She would get upset that I was leaving for the day, because I'd have a half day on Wednesday. I was like, "I'm going to learn how to make movies." She was like, "You're going to make a movie someday. You're going to be famous. You're going to be on TV." I would say, "Believe me honestly." I would say, "Yeah. One day, that's what I'm going to do." She will always say, "I believe you." It was kind of a ritual that we had.

Charlie Sandlan (10:40):

You made a promise to her, really.

Eden Marryshow (10:43):

I made a promise. I made a vow. If this was acting and I was in Charlie Sandlan's class right now, I've made a fucking vow that [crosstalk 00:10:54].

Charlie Sandlan (10:54):

Well, how did that vow take you to realizing that you wanted to take two years of your life and train? A lot of actors don't do that, but you did.

Eden Marryshow (11:06):

I think it was just the idea of, one, I wanted to make sure the whole world knew who she was, and that she was a person who lived. That was a big motivator for me. I wanted to be great. I had this kind of drive to be great at what I was doing. Then, I could prove to her and I could prove to my kids that dreams were real. That was always kind of the motivating force. Then, when I was in a scene study class for about a year, which was, as we all know, was about two years, which was awesome. It's, also, to my partner, Cesa, she was at the program. Her kind of motivation the whole time was like, "We will go into this directing actor," not directing act. What would you call them, the casting director workshops?

Charlie Sandlan (12:06):

Yeah. Like those one on one.

Eden Marryshow (12:07):

Cesa's pure objective was just like, "I want to know what the best training is." That was the only reason she was going there, to ask casting directors. She was paying money. The studio that kept coming up over and over and over again was Maggie Flanigan Studio. Then, I started to run up. My agents were actually like, "Don't do it. You have this rawness, this kind of believability, or this naturalness [crosstalk 00:12:42]."

Charlie Sandlan (12:42):

Right, and training is going to fuck that up. I love when people say that, "Yeah, that's going to take away your identity and who you are."

Eden Marryshow (12:50):

Yeah. I was reading a lot. I was reading Chekhov. I was reading Stella Adler. I got Elia Kazan. I was reading all these cats, and I just was just like, "Yeah, man. What's going to happen when I'm in a situation and I can't fall back on the naturalness? What's going to happen when I run into a problem? Any kind of pursuit that's worth pursuing, there's a craft to it." I was like, "I have to be a craftsman. I have to learn how to do this." I'm way more interested in not reinventing the wheel and being taught. That was kind of-

Charlie Sandlan (13:37):

Well, you put two years in. You trained. You busted your ass. You get out. How has your view of acting and your craft changed over the last six years, seven years?

Eden Marryshow (13:56):

It's been a lot. It's funny because I think you have big leaps when you first jump into something. Then, the growth is kind of incremental. The cool thing about that is that you're kind of looking at the minutia and looking at these little things. It's like you can just make this one little adjustment and I get as excited as I would have about the huge leap that I might have taken six or seven years ago. I think that that's what I'm more focused on, is kind of the deliberate practice. What's this one thing that I'm trying to get better at? Am I trying to look at a scene for 10 minutes, and I got to go in for an audition? I'm going to look at this scene for 10 minutes and I have to make choices. I have to have a point of view. What's that going to look like? Those things that I wouldn't have done earlier on, because I just didn't have that skill set-



Charlie Sandlan (15:01):  
The artistry.

Eden Marryshow (15:02):  
... the fundamentals.

Charlie Sandlan (15:03):  
The artistry.

Eden Marryshow (15:04):  
The artistry. We were talking about the last dance before we jumped on the podcast, right?

Charlie Sandlan (15:09):  
Right.

Eden Marryshow (15:10):  
To me, that's all Jordan says and that's all his trainer said. He was like they worked on the fundamentals. They worked on the fundamentals of basketball. They worked on the fundamentals of his body every day. I was listening to this podcast with Tim Grover, his trainer. He was just talking about how those kind of crazy ballet kind of moves that he did on the basketball court, he never practiced. He practiced the fundamentals. For me, as I kind of translate that as an actor, it's working, again, on fundamentals, even working on the five questions, the five things that you ask yourself.

Eden Marryshow (15:52):  
It's working on actions. It's working on all of these little things that people take for granted. They just jump into script and they're just like, "This is my character, whatever." It's working on those fundamental things. It's preparing, so that once you get on stage, you're not thinking. That's how I translate it in my mind. It's just

like you can just be free. I've heard it a million different ways. Once you get on stage, you just let go and forget the homework. I feel like, for me, it's easy for me to see it through athletics because Jordan gets on the court and he can let it all go.

Charlie Sandlan (16:27):  
The talent.

Eden Marryshow (16:27):  
He could do these crazy things.

Charlie Sandlan (16:29):  
That's when your talent comes to the surface, right? You master the fundamentals.

Eden Marryshow (16:32):  
Yeah.

Charlie Sandlan (16:32):  
They're second nature in you. that when you get on that field, get on stage, get in front of the camera, then it's time to fucking rip, man. Let's just leap. Let's go. Let's improvise.

Eden Marryshow (16:40):  
Yes. I think that a generation of basketball was hurt because, one, we didn't have all these other outlets. This is kind of, I think, becoming an obsession in my life and kind of a mission in my life. Well, I'm obsessed with failure and showing the fuck ups, because people just think it's a ready-made product, and people always want to fall back on the fact that, "He just had talent." No, man. That's disrespecting this man.

Charlie Sandlan (17:08):  
That's right.

Eden Marryshow (17:09):

That's just disrespecting anybody who's treated any level of greatness, the fact that you think that, "They were just given this." Yes, of course, they've been given talents. You could point to 10 basketball players that have more guts. I can point to Derrick Coleman, who, if anybody knows basketball, I can say, physically, I think was more gifted than Michael Jordan. There's just a difference. His dedication, Michael Jordan's dedication.

Charlie Sandlan (17:31):

Nobody worked harder.

Eden Marryshow (17:32):

His dedication to his craft.

Charlie Sandlan (17:33):

Nobody worked harder.

Eden Marryshow (17:35):

That's it. For me, I look at this situation, I look at this man on the basketball court, and he's just able to release and be himself and play full out.

Charlie Sandlan (17:52):

That's what you want.

Eden Marryshow (17:57):

Yeah, man. That's what I feel like craft can get you. You can get over. You can get over for one year. You can get over for two years. You can get over three years. You get over for a decade. It's coming for you.

Charlie Sandlan (18:12):

Real. You'll be doing something else at some point.

Eden Marryshow (18:16):

Yeah. Also, there's a respect. There's a respect that you won't have for what you're doing, you know?

Charlie Sandlan (18:31):

Yeah.

Eden Marryshow (18:33):

You will never be fulfilled.

Charlie Sandlan (18:35):

I agree with you 100%.

Eden Marryshow (18:37):

You won't. There's no way. You have to, again, going back to this. The thing is people keep seeing these finished products and they're just like, "I just want this. I'm just going to do this. I'm just going to replicate De Niro's performance in Taxi Driver."

Charlie Sandlan (18:58):

I could go ahead, give that a shot.

Eden Marryshow (19:02):

Yeah, exactly. Again, you can mimic, but the foundation won't be there.

Charlie Sandlan (19:10):

It's hackish. Those are the hacks. That's certainly not who I'm interested in. I know it's not what you wanted to be. You want to be an artist, and you understood that. All right. You get out of school. You're working, man. You got a recurring role in Jessica Jones. You're booked in New Amsterdam. Your great little spot and White Girl, that great little indie film. The Normal Heart, which was a great adaptation of that.

Eden Marryshow (19:37):

I remember, I worked with Victor Villar-Hauser on that part for The Normal Heart.

Charlie Sandlan (19:45):

Great coach, by the way. Great coach, great teacher.

Eden Marryshow (19:48):

In retrospect... I mean, next level. The funny thing about that part was, I think, I have three lines. But again, in retrospect, I went so hard on that part in working with Victor, I remember. Nobody wants to nobody wants to play a villain. I feel like these people could look at this part as like it was a villainous part, because I was the person who the characters of the partner, he dies of AIDS when there was all of this hysteria and I put the body in a bag and bring it out to the front and get money in exchange for giving this guy, his partner, his deceased partner, in a bag.

Eden Marryshow (20:47):

I remember the crafting. We were talking about craft. Again, it doesn't matter how big or small the part is. I was like my crafting around it, what we came to was the idea that I had a Christmas tree in the house until late January. No, no, no, it was early January and I was getting it ready for sanitation, but we'd already had the Christmas tree for two months. It had all these leaves, all these branches on it that would stick you. I'm trying to stuff it into the bag. It was pissing me off.

Charlie Sandlan (21:21):

What an idea.

Eden Marryshow (21:22):

That was the crafting that I bought to. It's like I'm using this human body and I'm stuffing it into this bag like a Christmas tree a couple

of weeks after Christmas. I remember telling Maggie that because I was in school at the time. There's a lot of fun. There's a lot of fear in it, but there's also a lot of fun in working and pounding on a craft. There's something about human beings needing a pursuit. There's a lot of fun. There's a lot of fear in it, but there's also a lot of fun in working and pounding on a craft. There's something about human beings needing a pursuit and needing a passion that helps with fulfillment, fulfillment. Well, I made up a word.

Charlie Sandlan (22:15):

I want to talk about Bruce!, because it's such a great story, what you accomplished. This is a movie that you wrote, you directed, you produced, you're starred in. You got it into 25 cities and national release. You won Best Director at the American Black Film Festival in 2018. How the hell do you make something like that happen? Everybody says, "I want to write a film. I need to do something. I got this idea," but you did.

Eden Marryshow (22:51):

I think the first step was, yeah, everybody says that, but people are, most of the time, too scared to fail. For me, what helped me was I've written a script called Peanut with my boy Charles C. Neal, who was kind of dedicated to Latina, to Peanut, my student. We had a bunch of meetings. We had a bunch of meetings in LA. I was sleeping on my boy, Carlton's couch who is a Maggie Flanigan alum.

Charlie Sandlan (23:20):

[crosstalk 00:23:20].

Eden Marryshow (23:22):

Let's get it.

Charlie Sandlan (23:23):  
He did?

Eden Marryshow (23:24):  
Yeah, yeah, yeah. Yeah, man.

Charlie Sandlan (23:27):  
[crosstalk 00:23:27].

Eden Marryshow (23:27):  
We had these meetings and they got canceled. I felt like a victim. I don't like feeling like a victim so I called Cesa on the phone. We had an idea at the same time, which was we should make Hitting 30, which turned out to be Bruce." Anytime that happens to me, I'm like, "That's somebody. That's something from the other side saying, 'Do that thing,'" which is the reason why I'm making this quarantine film now, which I guess we could talk about a little bit. I had \$2,500 in bank and the idea was just these people, they don't care I went to film school.

Eden Marryshow (24:06):  
They don't care about anything. LA is just different. I'm from Brooklyn, so I keep my word, usually. They're not like that. They cancel meetings. I just wasn't used to that. I was like, "I got to make something to show these people that I know what I'm doing." We had the script called Hitting 30, me and my boy, Jesse wrote five and a half years earlier. They had gotten slammed by a few friends. They tore it up. It was 143-page first draft. I don't think it was that bad at all.

Charlie Sandlan (24:38):  
Oh, my God.

Eden Marryshow (24:39):

Again, it didn't work. I just didn't feel like it was constructive criticism. Maybe, I'm wrong. Maybe, in retrospect, if I went back and read emails, I'd be like, "You know what? Actually, it was, I don't know." It's like, "Let's make that. We have that." We wrote it as a low budget kind of film. We had \$2,500 in savings. However, they say we had \$2,500. Period. What I learned at Guirgis' workshop that he did, Stephen Adly Guirgis's workshop that he did at Maggie's, was he said he gives himself deadlines. The way he gets himself to work sometimes is he will have written no pages but will tell his friends that he's reading a couple of scenes and wants them to read a couple of scenes this weekend, or in two weeks. He was like, "Actors act." Actors be actor's always going to want to act. They'll show up. Then, you can keep yourself accountable.

Eden Marryshow (25:39):

Some of us do have that kind of internal accountability thing where they can be accountable to themselves. Then, others of us have to be accountable to others. If you just say, "I'm going to do this," then, it's, "Shit I got to do this." It was one of those. Came back home, called everybody up. Ismael Reyes actually has photos of it while he's got a bunch of my Maggie people, my Maggie family. It was about 15 of us sitting in the apartment, on the floor, on chairs, on tables. We read this 143-page first draft. Then, at the end of it, I said, "Next month, we start shooting."

Charlie Sandlan (26:13):

Were you planning on saying that or is it coming into memory, just like, "You know what? Fuck this. Bullshit."

Eden Marryshow (26:21):

No, no, no. Once we did the thing, once we decided to shoot it, I was like, "This is how I was going to go." I was like, "We're going to make this thing now." Then, I had a month. I was doing all the



pre-production. This isn't for this thing, but I always keep this book that I got from the Board of Ed. Then, when I work on something, this is all the pages and stuff, all the prep that I do, because, if I was going to act in it, I knew that I had to do a lot of prep before, so I didn't have to think as much on set. I could just refer to my notes or the kind of script breakdown, and all of the things that I did.

Eden Marryshow (27:02):

Then, I got Sasha Lewis, who was also in my Maggie's class. He was talking about making films. I was like, "Hey, man. I think you can help out." I thought I was helping him out. I'm like, "Come on set." Then, he was like, "I have some equipment, if you want to check it out." I go to his placement. He's got a fucking mini production studio. He's got equipment there. Then, my boy, Juan, who is a really great DP, he agreed to come in and do what we had been talking about it for years. It was this three-man crew. Don't let anybody tell you you need this, you need that. It comes to a point where you just have to make it. There also comes a point where, if you're willing to wait for the time to get that money, to get to \$2.5 million, then, everybody operates differently. I couldn't. I needed to make this film.

Eden Marryshow (27:48):

\$2,500, friends, family. If you look at the credits, you'll see this is 25 assistant directors, because anytime somebody came to act, they're misleading and they would do one of the stuff and helping out. Then, we got the dailies and Gene Pope who's also Maggie alum, watches. He plays my dad. He was like, "You mind if I see some dailies?" I was like, "Cool, man." He enjoyed what he was seeing on set. I showed him the dailies. He's like, "I want to put some money into this." He's like, "I want to get my editor, Maria, to edit it. If I like the cut, we work on the cut, then, I'll pay for all of post-production."

Charlie Sandlan (28:33):

Did your jaw drop, or you were just like, "Ah, what?"

Eden Marryshow (28:36):

Yeah.

Charlie Sandlan (28:37):

You want to do what?

Eden Marryshow (28:39):

Yeah. It was weird, because a big part of me was kind of like, "What? What you're saying right now?" Then, the other part of me was kind of just figuring out how all of these works. It was just like, for some reason, people don't get on the train at the train stop. They have to jump on a moving train. That's what I realized. I was like, "The only way this happens is because somebody sees that I'm actually doing something and not talking about it. I'm being about it."

Charlie Sandlan (29:11):

That's everything out there.

Eden Marryshow (29:12):

People want to help people like that. It doesn't matter, necessarily. Bruce is not the greatest movie ever made. It isn't. That's fine. That's another reason that helped me make it, was because I realized I was like, "Man, this could be a piece of shit." The minute that I got comfortable with the potential of it being a piece of shit, I could allow myself to make it. The only reason I was able to do that was because, with this film, I had a growth mindset. I tried to tell everybody about this book, Carol Dweck mindset and learning from his do Tom Bilyeu. It's basically these two mindsets, a fixed mindset, and then, there's this thing called the growth mindset, which is that you believe you can get better at

something. The idea was just, the minute I got past the fact that this will be the only thing I ever make until, "Whoa, whoa." I was just like, "I have to make something to get better. This is not the end."

Charlie Sandlan (30:15):

Have to. That's what I feel about this podcast. I think this could be a complete piece of shit, but I'm going to get better.

Eden Marryshow (30:19):

That's it.

Charlie Sandlan (30:20):

I got to do it.

Eden Marryshow (30:22):

If you keep doing it, you're going to get better.

Charlie Sandlan (30:26):

You finished this film. You put it together, you shoot it, and all of a sudden now, here I am with this film. What the fuck do you do with it? Where did you go with this? How did you take it from this finished product to where it is now on Amazon, which everybody could stream?

Eden Marryshow (30:43):

You can stream by now. You can also go to Tubi, T-U-B-I, and stream it for free. I think, for me, it was a tough time, but I had this vision board, man. It was called Hitting 30 at the time on the board. Then, I had ABFF Grand Jury Prize winner on it. Then, I also had a Urban World on it, Urban World Film Festival. I also had AMC Theaters. Then, I had Netflix.

Charlie Sandlan (31:21):

All of this on the board.

Eden Marryshow (31:23):

On my vision board, man. I would look at this shit. I looked at this thing. I had this thing called An Hour of Power, that I was really hardcore with, man. I was just working on my mind, body, and spirit every day for an hour before my day started. One of the one of the things that I would do is I would stare at this, I would stare at that part of my vision board with Hitting 30. Then, I would just picture myself at the award show for ABFF getting into Urban World taking pictures. I would picture all these things, man. It was an experientialization. I was daydreaming.

Eden Marryshow (32:03):

If you get craft from a place like Maggie's, it's just, again, you learn how to make dreams come true, because you literally daydreamed. I felt it with everything I had, man. It was like, I would just picture myself sitting there, hearing my name called, jumping up in the air, hugging my dad, hugging Cesa, going up to the podium, giving a speech, talking about Peanut, all these things. I was experiencing this every day. It's for two years. I just was there for a year and a half, two years, just from the day I decided to do the film. I think that was part of the direction, because, now, my mind, this thing called your RAS, your reticular activating system, is looking for any way unconsciously to kind of manifest this. You've made it a reality in your mind. There's this thing called structural tension, where your mind can't handle the fact that this thing you're daydreaming about is not real. Unconsciously, it has to look for ways to make it real, to make it real to you. I believe that's what was happening. What do we do? I submitted to ABFF. I submitted to Urban World.

Charlie Sandlan (33:23):

You got to do those two things, right?

Eden Marryshow (33:25):  
You got to do these fundamental things.

Charlie Sandlan (33:28):  
At the very least.

Eden Marryshow (33:30):  
Eventually, we had a distributor who reached out to Netflix. I get the call. Our household dog had passed away, and my mom was having a rough way to go. I was helping her with that. I had gotten on the phone with her one day, and I was talking to her. Then, I get this email, and it says, "ABFF." I just fucking froze, man. I froze. This Cesa, I believe, had to click on it because I was like, "Whoa." It said, "Congrats," because there's many other thing, too. That's why I post all my film festival rejection letters in any kind of perceived bad shit because you've got to get used to it. Then you just see, "Congratulations." I started crying. My mom's voice turned into Charlie Brown's teacher like, "Wah, wah, wah, wah." Literally, that's what happened. Then we go to the festival. We're there for the awards show.

Charlie Sandlan (34:35):  
Not only was it accepted into the festival, but you got nominated for Best Director.

Eden Marryshow (34:38):  
Yeah, I got nominated for Best Director. All I dreamed about was a Grand Jury Prize Best Film. This year, the Grand Jury Prize was for the Best Director. The Best Director, the Grand Jury Prize is \$25,000 from Cadillac, the sponsor, whatever. All I heard was, "The Grand Jury Prize Best Director." I'm completely blacked out, man. Completely blacked out. I came to, because I could hear Cesa's Alyssa Chicarello voice trained, just go "Ah." I was like, "Wait. What was going on?"

Eden Marryshow (35:24):

Then, I was in Sasha's arms, Sasha Lewis, who then got gained 25 pounds from when we were in school. He was able to lift me up.

Charlie Sandlan (35:33):

[crosstalk 00:35:33].

Eden Marryshow (35:33):

Cesa says, "You got to call your dad. It's Father's Day." I was like, "I'm not calling my dad until I find out about this award." Then, I'm on the phone with my dad, walking on the stage.

Charlie Sandlan (35:49):

While you're walking up on the stage [crosstalk 00:35:50].

Eden Marryshow (35:50):

I'm talking to him on the phone. I'm just like, "Daddy, we did it. We did it." The gentleman from Cadillac held the phone. Then, I got to give my speech, which was about 256 and Peanut, and how to make a dream happen. The craziest thing was the reason why I went to ABFF was because I had been to the festival a couple of times in the early 2000s when I was still working at the Board of Ed. I submitted three films, each one getting rejected. It was just such a beautiful place. It's the pinnacle of black filmmaking. I was like, "One day I'm going to get in there." That's why it was big for me. Then, Urban World was huge because, in my city, it was on 42nd Street at the AMC. It also was when I was selling my DVDs. After I left the Board of Education, we made this film in 2005 for 300 bucks. I was on the street selling a DVD. I sold 3,000 of them, me and my boy, Sean, in the streets.

Charlie Sandlan (36:59):

Yeah, This Thing Called Love.

Eden Marryshow (37:00):  
This Thing Called Love.

Charlie Sandlan (37:00):  
This Thing Called Love.

Eden Marryshow (37:01):  
Yeah. We're selling them in the streets. We were selling outside of Urban World Film Festival, outside the Magic Johnson theater. We're like, "Film makers come here. People will buy it." You just see all of these beautiful people of all ethnicities walk into this film festival, or celebrities, whatever. Just seeing the glass doors close repeatedly on me, I was like, "One day. One day." Then, the crazy thing is not many films that get into ABFF also get into Urban World. It was kind of this, again, I believe, because it was I was focusing on the idea that this film got into both festivals. It was just this great night.

Eden Marryshow (37:44):  
Again, the kind of drive, when you think about passion, part of it was I just want my friends to get on. I want people to see how awesome my friends are, which is crazy, because there was a moment when I booked ink, because we were supposed to go on a month tour across the country to promote Bruce, where, for a second, I was just like, "I don't know, man. I don't know if I'm going to do this Broadway thing because I committed to doing Bruce." In the back of my mind, I had all my people who I kind of decided I was going to do this for. Then, of course, cooler has prevailed. Family, of course, was like, "You can't do that." I was like, "Yeah, that's insane."

Charlie Sandlan (38:25):  
Can't say no. Can't say "no" to Broadway.

Eden Marryshow (38:28):  
Yeah.

Charlie Sandlan (38:29):  
You also submitted it to Sundance, and did not get into Sundance.

Eden Marryshow (38:33):  
Did not get into Sundance. Didn't get into Sundance.

Charlie Sandlan (38:38):  
What you did to crash Sundance is, I think, a story that everybody needs to hear, because, A, it was brilliant. It was courageous. It was brave. It was risky. You get rejected from Sundance. How'd you crushed?

Eden Marryshow (38:59):  
Cesa and I was spending time at Lisa LaMattina's house who, again, a Maggie alum.

Charlie Sandlan (39:05):  
Absolutely. Shout out, Lisa.

Eden Marryshow (39:07):  
Shout out, Lisa, my lady. Greatest family. I was like, "Oh, shit." It was the first time I was like, "No, man. I think Bruce deserves to be there." We came up with this thing called Crash Dance. The idea was that, again, one of those things where two people had the idea at the same time. Lisa was just, because we were like, "How can we have a screening out there?" The idea at first was get a U-haul, put chairs in the back of it. Then, put a screen in the back of the U-haul. Then, we'll have a mobile theater where people could sit down and watch our film. It's like, "Oh, no. That's [inaudible 00:39:47] we're worried about fucking permits and stuff."



Eden Marryshow (39:52):

Then, at the same time, it was like, "Why don't we get a Sprinter van, one of those Mercedes luxury Sprinter vans?" The idea was, and what we exited was, we go to Vegas because the vans are cheaper down there. We got a van, a Sprinter van, a 15-seater. We drove to Salt Lake City to one of Lisa's friends' houses where we shipped these huge three by five magnets that said, "Bruce is an asshole," on them, with the information to watch the movie. We took these three-by-five magnets and put them on each side of the vehicle. Then, what we did was we drove around Sundance and we put water and popcorn and flyers to the film on the flyer to the film. We were like, "If it's going to be a film festival, people have to be able to screen it." We set up this online screening from 2:00 pm to midnight, or something. It was 6:00 p.m. to 2:00 a.m. where people could watch the film, so it was a film festival.

Eden Marryshow (40:52):

Then, what we did was, because we realized that Sundance and Park City, that all the screening centers are far apart, so a lot of people will use transportation. We would just drive in to bus stops, anywhere, picking up people. Then, we had this 32-inch screen that was showing Bruce, so people could sit there and watch Bruce.

Charlie Sandlan (41:14):

So you were a free shuttle service to anybody that wanted to climb in to your rented Mercedes van?

Eden Marryshow (41:21):

Yeah.

Charlie Sandlan (41:21):

They watch Bruce! For however long they were in.

Eden Marryshow (41:24):

That's right. Sometimes, what would happen is people missed the screening or the screening was too packed, so they would hop in the van, we would pull into a gas station, into our headquarters. That was our headquarters.

Charlie Sandlan (41:36):

Did anything come of that? Anybody pop in that van, you're like, "Holy shit, I can't believe you're sitting here" or?

Eden Marryshow (41:40):

Yeah. A lot like the producers that we're still in contact with. The lawyers for our film, the lawyers that ended up being the lawyers for Bruce, represented 14 films at Sundance. I was just one of them.

Charlie Sandlan (41:55):

Because they get in the van, they watched a little bit, they say, "This is brilliant, what you guys are doing. I want to be involved."

Eden Marryshow (42:01):

Yeah, man. People were coming in. One of the producers from Idris Elba's film that he directed that was out there, her and the lead from the film, just drove with us all day, because they couldn't get in there. They joined. It became really cool. They watched the majority of the movie in the van. And so like yeah, man-

Charlie Sandlan (42:22):

I just think it's so great, man. It's such a great story.

Eden Marryshow (42:25):

Yeah, and I realized I feel like that just comes from when you feel like you're doing things for others, sometimes, we get lost and it's still effective, but you get lost in the idea of like, "I'm doing this for

my own personal enjoyment." You're just willing to do more. It's kind of a human directive. It's evolution. It's just like, "I'm trying to keep humanity alive, so I'm looking out for my fellow men." I feel like that is a motivator that gets overlooked. When you feel like you're doing things for others or you're doing things for the greater good, in some way, whatever twisted way is in your mind, you're just going to do more, you're going to risk more, because it's not about just you.

Charlie Sandlan (43:12):

You did something else that I thought I respected a lot. Was it the Hollywood Reporter that totally ripped up Bruce? Was that review? You posted. You posted it, you know what I mean? Most people would be so devastated. It's not to say that you probably weren't, you know what I mean? Just to put that out there and say, "Hey, listen. This also happened." I just want to ask you, why did you do that? Why did you decide to post that? It was brutal.

Eden Marryshow (43:44):

It was brutal, man. It wasn't just The Hollywood Reporter. It was Hollywood Reporter. It was the LA Times. It was Variety. Because I feel like it goes back to what we're talking about earlier. It's important. It's important that what perceived failures are posted, because then, I could also say, I'm like, "How many people have been reviewed by the Hollywood? How many people have had a film that has a production value of \$2,500 has been reviewed of Hollywood Reporter or Variety?" For me, it's just, one-

Charlie Sandlan (44:15):

A badge of honor?

Eden Marryshow (44:17):

Yeah. At first, I was like, "Oh, yeah. What up?" But then, it's like something, man. So what? It's an opinion. It's also too, part of it

could be like, "Oh yeah, the movie sucked." The other part of it could be like people just don't understand. Part of it could be somebody's own inherent bias, bias that they're not aware of. For me, it's just really important to post what people perceived are failures, so that you keep going, because there's no other way. There's no other way [crosstalk 00:44:46].

Charlie Sandlan (44:46):  
No success is built without a foundation of failure.

Eden Marryshow (44:50):  
That's it.

Charlie Sandlan (44:51):  
It has to be built on that.

Eden Marryshow (44:54):  
If I was to write a book someday or do a podcast, or something like that, it would be called Failure: The Only Road to Success." I feel like that's-

Charlie Sandlan (45:07):  
You've got to copyright that.

Eden Marryshow (45:07):  
I feel like it's very important for me to show when things don't go the way you want it, so that people don't do the Michael Jordan thing. They don't see all the shots that he missed. I want that to be very clear. People could look at the thing-

Charlie Sandlan (45:29):  
Well, you talk about and I'm interrupting you. Sorry. That's my poor interviewing skills at play right there.

Eden Marryshow (45:35):  
No, no, no, no. Yeah.

Charlie Sandlan (45:37):  
You just talked about things not going your way, and it just made me think like the times we're in right now. We're in this pandemic. Our lives have been thrown completely off balance. Everyone's dealing with some serious life issues, saving your life and how to survive, and how do you stay creative, how are you finding and holding on to the artist in you right now, while our lives are being completely just [crosstalk 00:46:04]?

Eden Marryshow (46:04):  
Oh man. This is when they need us, man. This is when they need us. It's like, "I'm not an essential worker. I'm not an EMT. I'm not a fireman. I'm not a policeman. I'm not a doctor. I'm not a nurse. I'm not any of those things." What I've been pounding out for years is telling stories. I believe in my heart that one of the reasons why we've evolved so quickly in that we're all right now because of story. I don't know if anybody's ever read Sapiens by Yuval Harari. You know Yuval Harari?

Charlie Sandlan (46:39):  
Great book.

Eden Marryshow (46:40):  
It's a great book. What he talks about, he talks about gossip, and gossip being one of the main reasons why we were able to evolve so quickly, the idea that once you get past a tribe of 150 chimps and great apes, they fall apart. After you get past 150, you don't know who you can trust. You don't know who has your back and who doesn't. What makes humans, what makes our version different is we have gossip. We can ask somebody, "Hey, who's that person? This person will be cool with my kids?" Because

we're all trying to live. We're all trying to write. We're all trying to grow the human race. That's what stories are. That's what stories are. Stories are gossip. Stories are about dramas. Stories are about telling you the right and wrong thing to do, stories about inspiring people.

Eden Marryshow (47:28):

Now, for the last 70 years, this is a generalization, but, especially here, people have been able to tell stories that have dark tragic endings and are about tragic characters. I finished watching the movie and I'm just like, "What the fuck is this? Where is the hope?" Now, we're at a time where we don't have that advantage. We don't have that entitlement, because fucked up shit actually is hitting close to home for some of us. Now is the time for it's a wonderful life now. Now is the time, right? Capra makes that. He's making propaganda films for the government. He's filming concentration camps. He comes back home and he's like, "I will never do anything like this. I am going to put love into the world." Then, you get a masterpiece. It's a wonderful life. Now is the time for us, for creators, to just say, "Man, we're here to spread hope. That's what we have to [crosstalk 00:48:22]."

Charlie Sandlan (48:24):

How do you intervene within? I'm dealing with this right now with my students who are struggling. They're unemployed. They're worried about their rent. They're worried about how they can survive in New York City. How am I going to pursue my career? How do you intervene? What's your advice to people that are struggling right now and feeling, "Well, what's the fucking point?" There are a lot of people out there like, "What's the fucking point? I'm trying to survive."

Eden Marryshow (48:51):

[crosstalk 00:48:51].

Charlie Sandlan (48:51):  
Right?

Eden Marryshow (48:51):  
Yeah.

Charlie Sandlan (48:51):  
How do you combat that?

Eden Marryshow (48:55):  
I think, for me, it's trying your best even though it's really hard, even though you're going to fail at it a million times. It's trying to connect yourself to a greater purpose. I was reading Grit, Angela Duckworth, earlier today. She was saying how there's a story about a bricklayer. There are these three bricklayers. He asked the first bricklayer, "What do you do?" He's like, "Hello, I lay bricks." He asked the second bricklayer, "What are you doing?" "I'm building a church." He asked the third bricklayer what are they doing. "I'm building a house of God." The idea, that's the difference between having a job, having a career, and having a calling.

Eden Marryshow (49:37):  
You have to trick yourself. If you feel like you have a calling, maybe, there are a couple of hours of the day that you can take out. You feel the best in your life when you're volunteering. When I volunteer, like God's love we deliver, or I'm helping somebody out. You have this oxytocin, this heart hormone that gets transmitted to you. You're doing good for the other person. They feel great. At the same time, you feel great because, again, we're trying to grow the human race. If you can start to look at this thing that you're doing as important, not only for your own enjoyment, but for the greater good, you'll be motivated. You're still going to think about the other things, but there might be... It might start off

with being only 15 minutes in the day, where you can say, "I'm going to do something today, because it's not just about me. I'm trying to cheer somebody up. I'm trying to give somebody else hope."

Eden Marryshow (50:27):

For me, we're making this quarantine film right now where we're making a feature film in quarantine, where we have about 11 stories that are interweaved with the other ones. The reason for doing that is twofold. One is just to try to inspire other artists that we can still make things. We can't be stopped. Then, secondly, Claire Ganshert who was also a Maggie alum, I had this idea of making this thing. Then, she hits me up with an email, asking me about it. Then, saying that she has an idea she wants to do. I was like, "Okay." I sent her email. I was like, "Look, I really love this. I actually am working on something now but I got to work on these other projects." Then she hit me with another email a week later. I was like, "Okay, Universe, I'm listening. We're going to make this thing." The goal is very simple. It's just to give people hope, to let them know that they're not alone, and when this thing is over, or even during it, we could still live our lives.

Eden Marryshow (51:39):

Finally, it's a tribute to my boy, who passed away last month from COVID. All those things. I feel like if you can make it bigger than yourself, if you can make it about somebody, you could have somebody that you're threatening their life, or whatever, would you jump into that pit right now? I'm like, "No, we'll never do that." But then, you say to them, "Okay, it's you or your kid," or, "It's you or your partner," or, "It's you or your best friend," or, "It's you or this." "You know what? All right. Fine, I'll jump." That's why it's important and why it gets overlooked. To try to make things about more than yourself. If you make this about other people, about



your craft, about whatever, you're just going to be more inclined to do it, and you'll just be more motivated.

Charlie Sandlan (52:31):

See, this is why I wanted to have you on. This is why I wanted to talk to you, man. You are a source of inspiration. I love you.

Eden Marryshow (52:41):

I love you, too.

Charlie Sandlan (52:43):

This is just great. Now, we're going to wrap this up. Before we go, I'm going to give you a little quiz.

Eden Marryshow (52:48):

Here we go. All right [inaudible 00:52:52].

Charlie Sandlan (52:54):

Let's see what you remember. Let's see what you've come up. What is the definition of acting?

Eden Marryshow (52:59):

Oh, my gosh. I'm so scared. I can't even think straight. The definition of acting is doing... I was like, doing under imaginary circumstances. [inaudible 00:53:14].

Charlie Sandlan (53:16):

That's right. No, that's good. That's it. You got it. The ability to do truthfully under imaginary circumstances.

Eden Marryshow (53:20):

Under imaginary circumstances. [crosstalk 00:53:22].

Charlie Sandlan (53:24):

Where's your placement of concentration?

Eden Marryshow (53:25):  
On the other actor.

Charlie Sandlan (53:27):  
Where should it never be?

Eden Marryshow (53:28):  
On yourself, which is also good for life. It gets you out of being  
anxious.

Charlie Sandlan (53:34):  
Amen. What's the smallest unit of acting?

Eden Marryshow (53:39):  
What's the smallest unit?

Charlie Sandlan (53:42):  
You can break down a script into an action scene and the beats.

Eden Marryshow (53:47):  
An action.

Charlie Sandlan (53:47):  
No, the smallest unit.

Eden Marryshow (53:48):  
The beats? Huh? Beat.

Charlie Sandlan (53:51):  
Don't take advice from Cesa. She's wrong.

Eden Marryshow (53:56):

Yeah, she's wrong. Wait, wait. I'm like, "Why don't..."

Charlie Sandlan (53:57):

You can break a scene into a beat. Then, what do you break-

Eden Marryshow (54:00):

A moment.

Charlie Sandlan (54:01):

Yes.

Cesa (54:02):

[inaudible 00:54:02].

Eden Marryshow (54:02):

Yes, yes. Then, it's like the pearl. It's like a pearl. It's like each pearl is a moment on the necklace.

Charlie Sandlan (54:09):

That's right. You're stringing pearls.

Eden Marryshow (54:11):

Yeah. For some reason, I don't know. I don't remember hearing it like that. I'm sorry.

Charlie Sandlan (54:17):

An unanticipated moment to unanticipated moment.

Eden Marryshow (54:19):

Unanticipated moment.

Charlie Sandlan (54:21):

You weren't listening in class? You'll never work in this business, Eden. It's over.

Eden Marryshow (54:24):  
I might have missed that class.

Charlie Sandlan (54:27):  
Listen, man. Listen, I just want to thank you for doing this.

Eden Marryshow (54:31):  
Thank you.

Charlie Sandlan (54:32):  
We've talked for a long time here. This is really great.

Eden Marryshow (54:35):  
This has been fun.

Charlie Sandlan (54:37):  
Bruce!. We can watch Bruce! On Amazon. You can stream it for free where?

Eden Marryshow (54:41):  
You can stream it for free on Tubi, which I would encourage everybody to do, since money's tight right now.

Charlie Sandlan (54:47):  
Absolutely.

Eden Marryshow (54:48):  
It's T-U-B-I on the app, or just online, you can watch for free.  
That's commercial [crosstalk 00:54:54].

Charlie Sandlan (54:55):  
Just watch a good film. Watch what passion, love, determination, and grit can produce, man.

Eden Marryshow (55:01):  
Let's get it.

Charlie Sandlan (55:02):  
Listen, thank you for coming on.

Eden Marryshow (55:05):  
Thank you.

Charlie Sandlan (55:07):  
Tell Cesa that she's been banging around her spoons and her fucking cup for the last hour and 43 minutes, and it sounds like a diner.

Eden Marryshow (55:16):  
He says it sounded like a diner in here for the last hour and 43 minutes. Banging your spoons and your fucking cups.

Cesa (55:30):  
Yeah. He's full of shit.

Charlie Sandlan (55:30):  
Listen, Eden...

Cesa (55:30):  
That was beautiful.

Charlie Sandlan (55:30):  
Thank you, buddy. I appreciate it.

Eden Marryshow (55:31):  
I appreciate it. I love you, man.

Charlie Sandlan (55:34):

Likewise. All right. Take care.

Eden Marryshow (55:35):

All right. You got it. So long.

Charlie Sandlan (55:39):

Listen, I hope you enjoyed that as much as I did. Thank you for keeping the phone in your pocket, sticking it out with me. That was a long episode. Subscribe, please, to this podcast on any of the platforms that you are listening to it. You can check out any of the links to the art, the artists, the guests, on every episode at <https://www.creatingbehaviorpodcast.com>. You can email me all of your questions, concerns, comments, [charlie@creatingbehaviorpodcast.com](mailto:charlie@creatingbehaviorpodcast.com). Lawrence Trailer, thank you for the music.

Charlie Sandlan (56:09):

Listen, my friends, we are still just in precarious times, right? We are on an emotional roller coaster. Be creative when you can. Be good to yourself. Really, don't ever fucking settle for your second best. I'm Charlie Sandlan. Peace.