

Charlie Sandlan ([00:03](#)):

I love actors, I really do. I spend most of my time with them. If I'm not with Trish or Wally, I am in the classroom, I'm coaching, I'm training, I'm mentoring. If you spent the last 31 episodes with me, you understand that. But I love the serious actors, the actors that play full out with themselves, the actors that operate outside their comfort zone, the actors that are willing to put in the time, and the hard work to learn, craft and technique, the actors that understand that if you want to consistently be able to create organic, vivid, fully realized human behavior, you better have a way of working. The actors that put their soul on the line, that operate outside their comfort zone. The actors that are obsessed with human behavior.

Charlie Sandlan ([00:59](#)):

On that note, I thought I would start us off today with a quote from one of my favorite actors, Daniel Kaluuya, who said this, "I don't think I'm entitled to your attention. I have to offer or channel or shape something that's going to make you want to give it to me." On that note, I hope I can do that for you. So, put the phone back in your pocket. Season Two of Creating Behavior starts now.

Charlie Sandlan ([01:23](#)):

(music)

Charlie Sandlan ([01:49](#)):

Well, hello, my fellow day dreamers, welcome to Creating Behavior. My name is Charlie Sandlan. I did not know when I wrapped up season one back in December, when I was going to get back in front of the microphone again. I just thought, you know what, I'm going to wait. I'll just see when I'm inspired, when I feel like sitting back down here and talking to you guys, and the time has come.

Charlie Sandlan ([02:13](#)):

We're heading to spring, and I don't know about you, but I look at everything now pre-pandemic, and post-pandemic. Everyone was talking about heading into 2021, oh, this is going to be great new year, we can shake off 2020, it really sucked. I'm sorry, this has still been one big shit burger, as far as I'm concerned. We're still dealing with death, and virus and masks. I don't even know what social interaction is anymore.

Charlie Sandlan ([02:41](#)):

I spent so much time with my fucking wife, Trish, because we both work from home all day, every day, it's unending. Thank God we like each other, or it would be really, really rough. But you can only spend so much time with somebody. It's me, Trish and Wally, that's it. We spent a month in Guatemala over the holidays, and we're grinding it out. I've got my studio online, I've been teaching, I've been coaching, and I have a lot of stuff pile up on my desk. I thought well, now's the time to get back to you guys.

Charlie Sandlan ([03:18](#)):

On the personal front, everything's good, Wally is doing great. Trish... Oddly enough, Trish's episode, A Face of Anxiety, Episode 30 was the most popular and the most downloaded episode of the entire season. There are 1000s of people that I guess, really need help with anxiety, and it was really, really helpful. I will definitely bring her back on this season. But let's just get to some stuff, shall we? I mentioned Daniel Kaluuya in the opening, and he's worth talking about.

Charlie Sandlan ([03:57](#)):

I don't know if you know who he is, if you don't know who he is, educate yourself here, watch Get Out, which probably most of you have seen, watch Queen and Slim, an incredible movie, great performance. Most recently, Judas and the Black Messiah. That quote came from an article in, I believe, it was Entertainment Weekly. But, what I love about it, is that he understands that the audience is really the most important part of the cinematic theatrical experience. We've paid good money to sit and consume what it is you're putting out there, and it better be something that's worthwhile, something that's worthy.

Charlie Sandlan ([04:40](#)):

The article talks about this table read that they had, they were trying to get an extra million dollars in funding for the film. So, there was a table read. All the actors and the guest producers and a network and studio and everybody that's involved on the money side, sitting around listening to this. There's this really great scene in the film where, he's in front of the entire crowd, and he's speaking and it's this really just charged moment where he's really at the top of his lungs, "I am a revolutionary, I am a revolutionary, I am a revolutionary."

Charlie Sandlan ([05:21](#)):

Shaka King, who was the director of the film, said that everybody was sitting around, they were reading a screenplay, but he was reading a play. In that moment, at the table read, he stood up, and it was as if he was talking to a roomful of 500 people, right there at the table read. I love it. Shaka said, "He played it, like he was performing in the theater for 300 people, and he had to reach the back row." To me, that's an actor working, not somebody that's just sitting at a table, reading their lines into their script, and referring to the people that are standing around them, but somebody that's trying to bring something to a table read.

Charlie Sandlan ([06:02](#)):

Certainly, when I'm training and teaching actors, that's how I think you should approach everything you do, is to make contact, to get it up off the page, and to breathe life into the words that are written there. I'll give you another quote, because I have a lot of respect for him. He was talking about all the work he did on his body, to be able to take on the part. He worked with a voice and speech coach, he worked with an opera coach to help him get his breath down in the body, to help him function from his diaphragm, to keep his larynx and his vocal cords from getting shredded.

Charlie Sandlan ([06:49](#)):

He said that he was consumed with honesty over imitation, and that's really challenging when you're playing somebody who actually lived in life. At the end of the article, he said, "I gave it everything I had. I gave, and I gave." What more can you ask for from an actor? Lena Waithe, writer, and one of the producers of the film said this about him, "He was in another place, he was allowing himself to find things that aren't on the page." That's what you want to be able to do as an actor, that takes imagination, your ability to read a script, and to intuit, to imagine through your own creativity, the behavior that's possible, and then to do the homework you need to do so that when you hear action, or you walk up on that stage, the craft shows up, the homework shows up, it's there, it's in your spontaneity, it's in your deep understanding of the character, of the issues, and that's what he can do.

Charlie Sandlan ([07:53](#)):

He is carving out a hell of a career. You should watch his films, you should know who he is, and you should follow him because he's one of the best actors I think that are working today. Now, it's also Oscar season. The nominations are out, people are talking about particular performances and films. I just thought I would talk about a couple of the performances that stuck out to me. I will just say that, when you are working on a script, what you have to be able to do, I think, there are four big things, you have to be able to justify text, you have to be able to create impulses, implant meaning and do actions. This is what goes into breaking down a script.

Charlie Sandlan ([08:44](#)):

There are a couple of performances where this kind of homework is really well done. The first performance I want to talk about that has stuck with me, is Andra Day in *The United States vs. Billie Holiday*. Now, first of all, I have to tell you, I did not know how much the United States government went after her, really destroyed her in many ways.

Charlie Sandlan ([09:15](#)):

Her iconic song, *Strange Fruit* about the lynching of a black man. The government didn't want her singing it. So they framed her, they set her up, they put her in prison. God forbid a black woman sings about lynching, they thought she was inciting violence. That was news to me. I knew she had died young, 44, from the effects of heroin. Andra Day's performance is revelatory in many ways, I think.

Charlie Sandlan ([09:53](#)):

First to take on an iconic part, somebody who is woven into our cultural fabric is a daunting task, and I can only imagine how scary it would be to take it on, to want to do justice, to certainly her life, and to what she stood for and what she meant and means to so many people. There's a moment in the film that just, it really got me, it stuck with me. I thought, man, that is some first rate homework. The subtext was clear, and it was a real revelatory moment.

Charlie Sandlan ([10:35](#)):

It happens later in the film, *Billie Holiday*, she's in a hotel room, and it's a scene with her and the FBI agent, Jimmy Fletcher, played by Trevante Rhodes, and she wants to have sex. So, she automatically gets on all fours, her ass is up in the air, you can tell immediately that this is how they have always been having sex and how I think she's been probably having sex her entire life. When you look back at the earlier sex scenes, they're incredibly violent. She's being fucked from behind, her throat's being choked, she's being smashed up against a mirror. She's probably been having really violent sex most of her adult life.

Charlie Sandlan ([11:25](#)):

They start having sex, and then there's this moment where he stops and he turns her around, and she doesn't know what the fuck he's doing. You can see, in this moment, when I talk about implanting meaning, and what moments mean, this was a great example, the look of fear in her eyes when he turned her around and started to gently caress her face, and lay her back on the bed and actually kiss her on the lips, she was so deeply troubled and unsettled, you could tell in that moment that she had probably never been made love to in her life, that she had never really experienced tenderness from a man.

Charlie Sandlan ([12:15](#)):

It was heartbreaking, because you saw how bereft she has been her whole life, of affection, and tenderness. It was a great moment, it was a great piece of acting, and it was really revelatory to the character, and to who she was. It was just a great acting moment. If you've already seen the film, go back and watch that, and be aware of it. Also, the credits, the song she sings at the end of the credits, it's so alive in her, it's so deep. The meaning is there for her, it's another just excellent piece of acting from Andra Day.

Charlie Sandlan ([13:04](#)):

Now, I also want to go back and talk about Vanessa Kirby. I know I mentioned her last season briefly. Pieces of a Woman, I don't know if you know about the work that went into the first 24 minutes of that film. But that's done in one take, and she did that scene six times, all 24 minutes of it. The energy, the commitment, the burying of her soul, it's one of the more vulnerable, one of the more visceral pieces of acting that I've seen. It was excellent, and this is coming from an actress who is not a mother. She's never given birth. But she did her research, talked to a hell of a lot of mothers, she actually watched a childbirth. She has said many times that she wanted to do justice to the experience, and she did the right homework, and she committed fully, and it's an excellent, excellent performance.

Charlie Sandlan ([14:15](#)):

Now, if you want a really good example of what listening, answering and responding is, what working with a point of view looks like, then you've got to watch One Night in Miami, Regina King's directorial debut, an excellent, excellent film. It's really well written, it's compelling. To see these four men; Malcolm X, Muhammad Ali, Jim Brown, Sam Cooke, in a way that you don't normally see on film, to see a different side of them, to see them separate from that iconic presence that they put on for the world and to hear them talk and engage in serious issues, each with a point of view, and the ability to listen to each other, it was just an excellent example.

Charlie Sandlan ([15:09](#)):

Certainly a Meisner teacher, somebody who really believes that listening is the bedrock of acting, it's really well done. Leslie Odom, Aldis Hodge, Eli Goree, Kingsley Ben-Adir, those four guys, great work. What's interesting about Kingsley, if you didn't know this, he replaced the actor that was originally cast in that part, and he only had 14 days to prepare for that, 14 days to put that together. What can you say other than he did a hell of a job, a hell of a job.

Charlie Sandlan ([15:49](#)):

That film overall, I just thought it was really great to see black men possess vulnerability, and to be able to see their humanity in full operation. I just thought it was a great film, worth watching. Frances McDormand in Nomadland, I think it's the best work she's done, I think it's better than Fargo. It's an incredible example of ease, simplicity. She just exists. Why I think it was even better than anything she's ever done before, most of the people in that film, and this is what Chloe Zhao, the director, she does, she uses non-actors in a lot of her films.

Charlie Sandlan ([16:41](#)):

Most of the people that are in Nomadland, are not actors. They are real people. For her to blend in, to be still vivid, to be deeply nuanced and alive, but yet not get caught acting, first rate, and just real ease in that performance. I think it's exceptional. Gary Oldman in Mank, I swear to God, this fucking guy, he is, I think, just one of the most transformational actors that we have. This guy, every single thing he does

is a completely fully realized human being. His portrayal of Herman Mankiewicz, the impediment work, the drunk work, wow, talk about ease, and fluidity.

Charlie Sandlan ([17:34](#)):

He had the voice, the walk, his comic sensibility, it was well written, it was well acted. You can just see that this guy is acting and operating on a completely different level than everyone else. Amazing performance. Now, I did not particularly like Ma Rainey's Black Bottom as a whole. I thought it was a little bit too theatricalized for me. But Viola Davis, she's operating on a different plane. You can just see it in that film. She is going to places that those other actors just can't go to. Exceptional work. What a great character, fiery, fierce, and again, playing somebody that actually lived. She really caught something there.

Charlie Sandlan ([18:32](#)):

I didn't think Chadwick Boseman did that great of a job, didn't blow me away. I think he's getting a lot more credit because it was untimely passing. But hey, it was a good film. I didn't really love all of the performances. George C. Wolfe directed it, he's a theater director, and it's got that theatrical sensibility, especially since, of course, it was a play first. But it's worth seeing for her performance.

Charlie Sandlan ([19:02](#)):

There are some films that, of course, always fly under the radar, that don't get nominated, that do not get the recognition that they deserve. I wanted to bring your attention to some films that I think you got to see that are not getting the Oscar buzz, but I thought were still great films. One is the film, Residue. It's by the director, Merawi Gerima. First time director, grew up in D.C., and it's about this African American family, this young guy comes back home, he's living in LA, comes back to D.C., stays at home for a little bit.

Charlie Sandlan ([19:43](#)):

It's his experience coming back home to a neighborhood that started to become gentrified, and what that's like to have these privileged white people, just taking over their neighborhood slowly. But it's a great film. It's really well told. The way that director uses flashbacks. There's this one scene in particular, where Jay, the main character is visiting his childhood mentor who's in prison, and the director takes that scene, which you could have actually shot in a prison visiting room.

Charlie Sandlan ([20:32](#)):

He imagined what it would be like for them to be in the woods, taking a walk on a sunny day, and having this conversation. It was just a great piece of storytelling, it was imaginative, and it made that scene just far more moving and more painful as a result. So, residue, great film.

Charlie Sandlan ([20:54](#)):

Next is this little gem of a film called Charm City Kings. It's based off of a documentary that came out in 2013, called 12 O'clock Boys, takes place in Baltimore. It's about these motorcycle gangs, and the unbelievable skill set these guys have of poppin wheelies and just going 50 miles an hour down the streets on one wheel, and hopping up on their seats. It's about this world, and the drug selling and just life on the street. Certainly, if you watch The Wire, you'll have an appreciation for the world of the film.

Charlie Sandlan ([21:43](#)):

But it was directed by Angel Manuel Soto and the lead in this film, this kid, his name is Ahi Di'Allo Winston, he plays Mouse. I tell you, he captures so many sides of what it means to be an eighth grader; being kissed for the first time, wanting to be treated like an adult, getting fed up with being a kid and just being torn between two worlds. The world of growing up to pursue your dream of being a veterinarian, and the pull of making money and riding bikes and selling drugs.

Charlie Sandlan ([22:24](#)):

It's just a really great film. Meek Mill's in it as well, he plays a paroled guy on the street, drug dealer, who's trying to change his life, turn it around. You realize how he's connected to the character of Mouse in the film. But really, it's great storytelling, it's vivid. The actress that plays the mother as well is first rate.

Charlie Sandlan ([22:54](#)):

There's a really good film by the writers, Julia Hart and her husband, Jordan Horowitz, it's called I'm Your Woman, and it stars Rachel Brosnahan, who you know as the lead in Marvelous Mrs. Maisel. I tell you, she does a 180 in this film. It's a thriller, it's an action thriller. The whole idea of the film, the premise of the film, Julia Hart talked about it in an interview was this idea of, what's usually these movies that you see where it's all about the man, the crime boss, the world of the mafia, and the women in these films are often just side notes. You see them briefly. They're stereotypical, and not really rewarding when it comes to the acting of it.

Charlie Sandlan ([23:49](#)):

But Julia said, "Well, what if one of these movies followed the women instead of staying with the man?" That's what's interesting about this film, I'm Your Woman, because Rachel Brosnahan, she plays Jean, her husband is involved in some serious, organized crime, and he is not even a secondary character, he barely is in it, it is about her and her experience and how she survives ultimately a hit taken out on her husband.

Charlie Sandlan ([24:26](#)):

She's got a really great moment in this film, my talk about implanting meaning, and the meaning of a moment and doing homework, so that something vivid can happen to you. She is having a hell of a day being shot at, running in the rain, being lost, being separated from her child. She's just at a low point, and it's pouring down rain, and there's this scene where she walks in and she sits in this laundromat, just to get out of the rain and she's just sitting there.

Charlie Sandlan ([24:56](#)):

Then this old woman is sitting on the bench next to her and she just slides over, because you can see that Jean is really troubled. The line that the woman asks her is, "Are you okay?" You just see Rachel, her character come to life, she starts laughing, and then that laughing just transfers over to this deep well of pain and grief. It's just a great moment. It's emblematic of an actor that's done some homework and is doing something interesting, creating some behavior that's not really there on the page. It's a really good film, worth watching.

Charlie Sandlan ([25:42](#)):

One final film recommendation for you is the film Baby Teeth. It's an Australian film, and it's directed by Shannon Murphy, and it stars Eliza Scanlen, Toby Wallace, Ben Mendelsohn, and Essie Davis. It's a story about a terminally ill teenager who falls in love with a drug addict who lives on the street. A kid is number of years older than her who she meets on a train platform.

Charlie Sandlan ([26:16](#)):

It is about how she navigates the remaining months of her life and this relationship with this kid when he's a young man, and how she handles her mortality. Ben Mendelsohn plays her father, Essie Davis plays her mother who's got a drug issue and has some great impediment work. It's a really great story. It's endearing. It's heartbreaking, and the acting is exceptional, and it's worth watching, a really good film.

Charlie Sandlan ([26:50](#)):

Those are my recommendations for films that are under the Oscar radar, if you will. Now, we've also had some deaths that are worth noting, some really exceptional artists that have passed since the last we spoke. Three in particular that I'd like to point out. One is the great Cicely Tyson who passed away at the age of 96. I'm sure you're all aware of her. We talk about Sidney Poitier being an icon for a black actor and broke so many barriers, but Cicely Tyson is right up there, a seven decade career, and she was very adamant in not taking any roles that would be demeaning or stereotypical of the black experience; prostitution, drug dealing, marital violence, any kind of racist tropes that our film and television have trafficked in for so long, she wouldn't do it.

Charlie Sandlan ([28:00](#)):

She didn't work as much because of that, but I'll tell you, she opened up so many doors and was a role model and a source of inspiration for so many actors and actresses that came after her. There are a couple of performances that you should be aware of, some films that you should see. I think the first is a 1972 film called Sounder, I think is probably her most well known film. This came out in the era of those blaxploitation films, and this was the complete opposite of that.

Charlie Sandlan ([28:38](#)):

It's a period piece, it takes place in the 1930s. She plays a woman who's really forced to save her family after her husband, who's a sharecropper, gets arrested for stealing food. It's a film about resilience, about grit, about heart, about family, and it's just a wonderful film. The other one is a television film, a made for TV movie called The Autobiography of Miss Jane Pittman. She plays this woman who's 105 years old, grew up a slave, came out of that all the way up to the civil rights movement.

Charlie Sandlan ([29:22](#)):

She plays her as 105 year old, all the way back to her younger self. The physical transformation, the vocal transformation, everything that she brought to that was exceptional, especially in 1974 when this movie was made, it's my favorite thing that she's done, and I think it's something that if you can find it, and you can stream it somewhere, you must be able to do it.

Charlie Sandlan ([29:52](#)):

The other thing that you should watch is Roots. She plays Kunta Kinte's mother. When that mini series came out in the '70s, it rocked this country. It was such a visceral look at slavery and the atrocities of it. It's worth watching.

Charlie Sandlan ([30:19](#)):

Cicely Tyson, and her autobiography just came out, which you should get. It's great, it's called Just As I Am. She wrote this in her 90s, and she is sharp as a tack. Her personality just pours through the pages. She's a great storyteller, and it's compelling. I'm about 40 pages in, 50 pages in, it's worth adding to your library.

Charlie Sandlan ([30:50](#)):

Chick Corea, the great jazz pianist passed away at the age of 79, a couple of months ago. He's one of the best jazz pianists of the last 50 years. His band... Well, one of his first bands, Return to Forever put out a lot of great albums. If you find yourself late at night, you've done a couple of self tapes, maybe you've worked on your script and you need to unwind a little bit, two albums that you should listen to, one is Tones for Joan's Bones, and the other one is Now He Sings Now He Sobs. They're considered classics in the jazz world, and worth listening to. He was a real force.

Charlie Sandlan ([31:31](#)):

Played with Miles Davis too for a long time, a couple of songs, Bitches Brew and In A Silent Way, are two of his collaborations with Miles Davis that are just... They're really fucking great. So, Chick Corea, rest in peace.

Charlie Sandlan ([31:53](#)):

Cloris Leachman passed away while we've been on hiatus here. Cloris Leachman had such a varied career. She could do serious drama, she was funny as hell, if you watched any of the Mel Brooks films that she's been in. My favorite is Young Frankenstein, she plays Frau Breuer. Every time you said her name, all the horses in the neighborhood would scream out. She was very funny. She was on The Mary Tyler Moore Show, and there was a spin off called Phyllis. She was just really, really talented.

Charlie Sandlan ([32:40](#)):

But there was one performance in particular that I want to talk about with Cloris Leachman, and it was really, I think her iconic performance. It was in the 1971 film, The Last Picture Show, which, to appreciate the history of film, you should definitely get this one watched. Peter Bogdanovich directed it, and it stars a really young Jeff Bridges. She plays this housewife who's lonely. Her husband, I think died or left her. She's alone. She drinks, and she ends up having an affair with a high school kid, a teenager.

Charlie Sandlan ([33:30](#)):

There's this scene at the end of the movie, it's the last scene of the film, and her character's name is Ruth Popper. In this last scene, and you can get it on YouTube, I'll link it also on the website, so you can watch this. It's the scene where, he comes back after having left her, abandoned her and he shows up on her doorstep and knocks on her door.

Charlie Sandlan ([34:02](#)):



It's about a three minute scene and the journey that she goes on. First, it's the shock of seeing him when she opens the door, and she lets him inside. Then this wave of anger and she's throwing dishes and all of the rage that she's wanted to unleash on him for leaving comes pouring out of her. Then from there, it's just the sadness of being broken and isolated, and you can just see how world weary she is. By the end of the scene, she's sitting there at the kitchen table with him, and they're looking at each other and she puts her hand on his arm. After all of it, it's the last words of the film she says, "Never you mind, honey, never you mind."

Charlie Sandlan ([35:02](#)):

It's just a really first rate piece of acting from a really good actress. Rest in peace, Cloris Leachman. Now, before we get out of here, a couple of things. One, I am now officially on the Free Britney bandwagon, okay? Let me tell you I did not know what the fuck I'm in, I kept seeing this hashtag Free Britney and I rolled my eyes. I was like, what are these fucking kids, what are they talking about? Then I watched Framing Britney Spears, The New York Times documentary that you can stream on Hulu, and I was unbelievably disturbed.

Charlie Sandlan ([35:42](#)):

It's completely fucked up what is happening to her and what has happened to her. They show all these clips of her starting out and her fame and her music and how the news media, pop culture, how all of us just took a big shit on her. Some of these interviews are so upsetting. In particular, Diane Sawyer and her interview with her, talking about, how do you think mothers should feel and what you're doing to their children? How can you live with yourself?

Charlie Sandlan ([36:21](#)):

You look at how Justin Timberlake talked about her, and how everybody really dealt with her, just obsessed with whether or not she was a virgin, with how big her tits were, of how much flesh she showed. She's a 20-something artist trying to make music, just trying to live her life, and brutal. Now, to be in your mid 30s and not have control of your life, of your personal decisions, of your finances, it's fucking crazy. Free Britney, please.

Charlie Sandlan ([36:53](#)):

I want to wrap things up here talking about an actor that I mentioned earlier on Kingsley Ben-Adir, who most recently took on Malcolm X in One Night in Miami, and did an amazing job, with only 14 days of preparation time. There was a really great article in The New York Times that featured him, and he says some things that I think are really important. Here's the first quote. He said, "I felt like I was just making it up as I was going along, sometimes hitting, sometimes missing. Then I saw something I had done on television, and I felt so depressed by the work, I was like, "Is that it? All of the work that went into it, and that's what it was?""

Charlie Sandlan ([37:41](#)):

I think that, I know, certainly my students can understand that and appreciate that experience, and I'm sure a lot of you can, especially if you don't have a solid way of working, you can put a lot of hours, a lot of time into a script, on a couple of pages and produce nothing. Have a director say, "That's no good." Have a teacher say, "What the hell is this? You have nothing." You say to yourself, "God, I spent so much time working."

Charlie Sandlan ([38:14](#)):

Kingsley talks about his training. He went to the Guildhall School of Music in London. It's probably the equivalent to a BFA program here in the States. He thought it was very stiff, he thought it was a very stiff, technical education. He said this, "The training I had, and the training I dreamed about, were two completely different things." I think that there are so many actors that understand that, you take a class, you put a hodgepodge of stuff together, spend a lot of money. You're like, "I still really don't know what to do. I don't really have a real clear way of working."

Charlie Sandlan ([38:59](#)):

He credits finding a really good coach out in LA, his name is Victor-Villar Hauser, and he gives him a shout out in the article, and I want to give Victor a shout out as well, because Victor trained with me and Maggie as a teacher. He's studied under Maggie as an actor. He's an incredible coach. He moved to LA a number of years ago and has been coaching actors out there. Kingsley credits his work with Victor with booking that job, getting him through that job, and just helping him with a process that will connect him to humanity, and a way of working.

Charlie Sandlan ([39:41](#)):

This is a guy now who is really in the game, he's got offers coming at him, he's got scripts to read, he's got agents and managers and PR people working for him. He is carving out a career, but he still treats himself like a serious actor. I want to leave you with one more quote of his because it put a smile on my face when I read it, and hopefully it will spark something in you. He said this, "Yesterday I had a teaching session at nine o'clock on Zoom, and then I had a singing lesson, four hours of script reading, and two movies that I had to watch. How lucky am I?"

Charlie Sandlan ([40:29](#)):

Well, my fellow daydreamers, I hope that that is a question that you ask yourself often. Thank you for sticking around, keeping that phone in your pocket. It's been a few months and it is good to be back with you. Thank you for starting season two with me. Subscribe to the show wherever you get your podcasts. If you have a few seconds and you can review this show on iTunes, it would be fantastic. You can go to my website <https://www.creatingbehaviorpodcast.com> If you'd like to work with me privately, if you'd like the transcripts, or the content to all of these episodes, you can follow me on Instagram @creatingbehavior @maggiefaniganstudio, Lawrence Trailer, thank you for the music. I love it.

Charlie Sandlan ([41:11](#)):

My friends, stay resilient, play full out with yourself and don't ever settle for your second best. My name is Charlie Sandlan, peace. (music).