Charlie Sandlan ([00:02](https://www.rev.com/transcript-editor/Edit?token=2WA3FLYGwnihLAelj0ArKi8WeP0L338ez7BhJ6z_sKim-3VZOZ6q2fN2S1imGNslzpJUIqQ6IxiDjV8MusVovhy9lxo&loadFrom=DocumentDeeplink&ts=2.56)):

In 1937, the artist Augusta Savage was commissioned to make a sculpture that was going to go on the grounds of 1937 World's Fair. As a female, as an African-American, it was a big deal. She was commissioned along with iconic artists of her time like Willem de Kooning and Salvador Dalí. She made a piece called The Harp, and if you look at pictures of it, it's monumental. It's gorgeous, and at the end of the fair, she didn't have enough money to cast it in bronze or to even move it to a different location so they had it destroyed.

Charlie Sandlan ([00:40](https://www.rev.com/transcript-editor/Edit?token=5S9xbqtgeZO7CWIFIfjeLEKzcdrydGwve-1rwzqDY_Vro0LTUNHXXGZgcQgbL26Tv1b-_wVYjg3DwYaMt0TMxyDt6oc&loadFrom=DocumentDeeplink&ts=40.87)):

She spent most of her life in Harlem running her arts and crafts studio, a community center where she trained and mentored and taught. She had this to say about her life's work, "I have created nothing really beautiful, really lasting. But if I can inspire one of those youngsters to develop the talent I know they possess, then my monument will be in their work." And, as a teacher, I cling to that every day. It's a solo episode, my friends, so put the phone back in your pocket. Creating Behavior starts now.

Charlie Sandlan ([01:23](https://www.rev.com/transcript-editor/Edit?token=pWDWW4eJZ6K4I2UH7XeY3GtEFzi34B_2Ya49WI6UhgDg-ZgFyG7jgVjTnxmEvEyFy6D9N4KlvEmG-BFbJwN1uonGnZU&loadFrom=DocumentDeeplink&ts=83.83)):

(singing)

Charlie Sandlan ([01:26](https://www.rev.com/transcript-editor/Edit?token=6nFxrXpnQ2GXkHWZBt5y6NbpOIvPdOp8rApDl64pHA_Ac7znvBihVWHW3YjCdYOoWso71vyNUN9y2RLxhaibRyv60yE&loadFrom=DocumentDeeplink&ts=86.06)):

Well, hello my fellow daydreamers. You know what's interesting about Augusta Savage? Now, I had no idea who she was. Never heard of her before until I read about her in The New York Times, and was fascinated by her life. This is a woman who ... we're talking about the 1920s, 1930s. Talk about misogyny, talk about racism. As an African-American female sculptor and artist, to carve out a life for yourself, this woman had a hell of a lot of grit. There's a particular anecdote that I'll share with you. She was accepted ... this was 1923, okay? She was one of 100 women awarded a scholarship to attend the Fontainebleau School of Fine Arts in Paris. That's pretty amazing.

Charlie Sandlan ([02:38](https://www.rev.com/transcript-editor/Edit?token=WZeRuOb3ylUzBA8deYinTjw7s56Qc4b4IxJwKfFly5ErP-XlRjkSbC3AQc6cWK4Nid6rzxzKVilDoPFVSrVGETf-uEM&loadFrom=DocumentDeeplink&ts=158.47)):

But when the admission's committee realized that they had actually selected a black woman, they rescinded her acceptance. This is what they said in a letter explaining the decision. They expressed concern that "Disagreeable complications would arise between Savage and the students from the southern states." Undeterred, the woman continues to create. She ends up getting commissioned for work in Paris in the late '20s and '30s. She ends up spending many years there ironically, having her work shown in galleries all across the city. I read this article and it just inspired me.

Charlie Sandlan ([03:25](https://www.rev.com/transcript-editor/Edit?token=dy6haCPWJT_nDhUSRSvA-hMe2p2IwGbne2NwuLhDYNd6Qv0tlHEKOGr7ziIDEILMsprY1oZNiDrhu05eBkWQ4WG3Nu0&loadFrom=DocumentDeeplink&ts=205.86)):

She comes back to Harlem. She opens up her own studio where she trains and teaches, mentors, and it was an exceptional life and a life that should be recognized. There are calls actually for The Harp to be recreated and placed out front of the Museum of African-American History in Washington DC, which I think would be a fantastic idea.

Charlie Sandlan ([03:57](https://www.rev.com/transcript-editor/Edit?token=jngR8i4cv69lUuq4bkxtU3rGUIgxxRBeCCGzPbZ2_MmASFrHHZQlBHLvQ3dMjGYZqtz5JNBPlTUYDyMq-MSpJUJI-48&loadFrom=DocumentDeeplink&ts=237.29)):

Just a quick update on the home front personally, got the J&J one-and-done vaccine last week. Trish got the first shot of Pfizer so we've taken a first step to reclaiming our life, hopefully maybe be able to reengage a little bit more consistently with the world, especially as we get in to summer here and you want to be outside and socializing with your friends and your family.

Charlie Sandlan ([04:27](https://www.rev.com/transcript-editor/Edit?token=FMs1IyUEKWG7wSrEAtWFdudzeUH_sS2arCnfOPGYGaW_e99bCUGUKHkr9XAgWhLaqQtP5QX4nl-yj0AJqS_bZrRpAwM&loadFrom=DocumentDeeplink&ts=267.67)):

I had about 24 hours where I felt like shit. I got the chills and I was fatigued, felt like I was hit by a Mack truck, but other than that, no problem. So all of you out there, I hope you are, despite whatever anxieties or reluctance you have getting the shot, I think it's the right thing to do.

Charlie Sandlan ([04:47](https://www.rev.com/transcript-editor/Edit?token=hCIMj1--yu0lE36wiXm356NfPjsUSxhuF4Y-RFs4nIz5jA5C0ZMzpdcpzTPH1Yeg8eCd12sD5w-umYbWrcsT4UfJ2sc&loadFrom=DocumentDeeplink&ts=287.62)):

Now, I got a lot of stuff on my desk. Some things that have piled up, some things I'd like to share with you so let's go through these and then we'll get out of here, okay?

Charlie Sandlan ([04:57](https://www.rev.com/transcript-editor/Edit?token=e7Q8BosbkwCqTR5nWaFw87r4KQNc0ggfyKZRYFTLi30GNokIMrUTRyFux-9Ra7v1czJCz0kfgB8qWrzYRNkm3G3LX6c&loadFrom=DocumentDeeplink&ts=297.79)):

I know that there are many of you out there, you're probably in your 20s, maybe your early 30s, just got out of school. You've trained and you're thrust out into the business. Some of you might have come to acting later in life, maybe gave up a career to pursue what you really wanted to do. Or, maybe you've just been at it for 15, 20 years, still grinding it out doing your survival jobs, taking your day players, your under five's, the occasional guest spot perhaps and thinking to yourself, "God, what's this going to lead to?"

Charlie Sandlan ([05:44](https://www.rev.com/transcript-editor/Edit?token=V7N3rGYpXfSQD6t4oug7ozrfJg5fcuXO94rfGoi8zJEnYZGEQUyDGivyF4V9GpLWyWAu074iEDXHjVp9hfjbLvfzTSw&loadFrom=DocumentDeeplink&ts=344.45)):

Most actors, they're going to quit after maybe three or five years. If I have a class of 20 students that I send out into the world, I don't know, maybe four or five of them are still going to be pursuing a professional acting career in five years. And for a number of reasons. It's a very difficult business. It's hard. There's a lot of rejection. There's a lot of uncertainty. You're going to deal with money and finances and paying your bills and at the end of the day, you just want to be happy.

Charlie Sandlan ([06:16](https://www.rev.com/transcript-editor/Edit?token=HRWJVLqOoTgSFaf99pYn8xmFRCFw5SRtXB21iSXxjwIJ3wP-mNMYExBWvFbLkTbfMKfCM1cuONQ6MUAM9sz_axTFfZU&loadFrom=DocumentDeeplink&ts=376.87)):

But you know what can happen when you get out and start pursuing your career is that there's this sense that it's got to happen now, that my career, my life is a sprint and if I'm not booking major work and seeing some big strides in the next few years then that must mean A, I'm not talented or B, it's just not going to work out for me. I'm going to be stuck waiting tables until I'm 50. And, it can be very discouraging. That's why actors are dealing with depression and anxiety because it is, it's a lot of rejection. It's hard to keep your heart and your soul in a good place so that you can do your work.

Charlie Sandlan ([07:15](https://www.rev.com/transcript-editor/Edit?token=xt1NBnTl0yN-ElxJa2qQkHm11gg6kONuXWKZR6P3XC8V9b597N2c-F_sLXjWBWSJ3WgFi-3UhTbd1LvUHgOsHKm1ELA&loadFrom=DocumentDeeplink&ts=435.4)):

And, this is why I am thrilled by the story of Paul Raci, nominated this year for an Oscar for his performance in Darius Marder's film Sound of Metal. Now, Paul Raci, he's 72 years old. He has been grinding out a career for well over 40 years out in Los Angeles. Day players, under five's, working in black box theater. Never without a survival job. He was working as a sign interpreter for the LA County Superior Court system. That was his day job. He grew up as a child of deaf adults, and so knew sign language very well, understood the deaf community. That's what he was doing by day, and then at night, he would be going to the black box. He would be working with the Deaf West Theater out in LA where he was able to continue to hone his craft and continue to work as an actor.

Charlie Sandlan ([08:20](https://www.rev.com/transcript-editor/Edit?token=9ioybn0PJFrc-Q_f0yLb2ml4a4szvMLLXM3R03Ys7yJAZD1XZ_kf5mm5PaS3GKvw4aDOjSPFVhzN60RSLeUhGaFmvL0&loadFrom=DocumentDeeplink&ts=500.75)):

And then, all of a sudden he's plucked out of obscurity. He puts himself on tape and Darius Marder sees it and says, "This is the guy. This is the guy." Now, you want to talk about perseverance, talk about believing in yourself and just enjoying the journey, I mean, look to Paul Raci. And, there's a particular scene in the film. It's the reason he got nominated. The kitchen table, he's sitting there with Riz Ahmed and he has to kick Riz out of the house. He violated some rules and he's got to go. What made it so painful for Paul's character is that he really grew to like Riz Ahmed. He became such a part of the community, was doing all the right things, had grown so much, was really looking to him to help take more of a leadership role and now he's got to kick him out.

Charlie Sandlan ([09:19](https://www.rev.com/transcript-editor/Edit?token=HM0Ty5zAXXjFdetqcOPLcUVoYOwwpd6UHHAUTtdGx30ZZWLnduyvB_WNM6_DONJnVtggdi_RHuUKqR2AEdJcpBuLXXo&loadFrom=DocumentDeeplink&ts=559.56)):

And, you could see the heartbreak, the pain, the disappointment in his face. Exceptional piece of acting. So, when you guys get caught up in thinking to yourself, "It's got to happen right now. I need something to happen today, this week, next month," look to him. Look to what his life is now and find some inspiration in enjoying the journey. I think that's really important.

Charlie Sandlan ([09:59](https://www.rev.com/transcript-editor/Edit?token=s3b5Nc4O5I7nbrKgfEj_0ZRakXZW_pCmjP8EXxHm5qBxDc2VRwaqKezCL5A3iv_iyZd9P97yKBIgkgwhc26W-qTgCBg&loadFrom=DocumentDeeplink&ts=599.05)):

Now, I was also unbelievably moved by an oped that I read in The New York Times by a man named Ian Manuel. Now, Ian Manuel, at 15, was arrested for armed robbery/attempted murder. These were crimes that he absolutely committed. He shot a woman in the robbery. She survived but he was facing serious charges, and his court appointed attorney said, "Listen, plead guilty and I can get you probably 15 years tops and get out on parole and have a life." So, he pleads guilty. This is a 15 year old kid taking the advice of a lawyer. The judge sentences him to life in prison without parole. This is at 15. Through some, I don't know, in-prison violations or whatever was going on in the prison, he was condemned basically to longterm solitary confinement. That lasted for 18 years, from 1992 to 2010. From the ages of 15 to 33.

Charlie Sandlan ([11:09](https://www.rev.com/transcript-editor/Edit?token=KHcinGrczvM-o2H4Pca8S0JKO8HTT2JIHyDi5RK5ZsHMYQTK_DysqadG7IdmjvtPrA5rwPQlut5YfxM6c1PfP-Dbq-w&loadFrom=DocumentDeeplink&ts=669.15)):

He didn't have a window in his room. He wasn't permitted to talk to fellow prisoners or even to himself. It was silence. Didn't have healthy, nutritious food. He was really just basically given enough not to die. He writes very graphically about what solitary confinement does to someone and what men and women in those situations are willing to do for themselves just to get some human contact. I'll just read you a little bit from the op-ed.

Charlie Sandlan ([11:44](https://www.rev.com/transcript-editor/Edit?token=MaSIKSuX69M0sjblxEuGvo8ccKmtt-GbMdC9AvCEAwHQgu5s8kr1tWF2x6Qk-peGeydEpLqRax44Qga2ASP08LomawI&loadFrom=DocumentDeeplink&ts=704.52)):

He said, "I also witnessed the human consequences of the harshness of solitary firsthand. Some people would resort to cutting their stomachs open with a razor and sticking a plastic spork inside their intestines just so they could spend a week in the comfort of a hospital room with a television. Just so they could have a semblance of freedom, just so they could feel human again." He also writes really eloquently about how he survived using his mind and his imagination. It was the only way that he could escape his reality. It's the only place where he could play basketball with his brother or video games with his friends, where he could eat his mother's cherry pie on the porch. It was the only place that he could remember what it was like to be a kid.

Charlie Sandlan ([12:38](https://www.rev.com/transcript-editor/Edit?token=AuGS2n0NAoz7jMEvq_0Jt3e0cP6kRWvCIQ1-seycoTX8vtP_OuJlntgJd4Eq4DU1MWieZzZo5kziGLn9Av_i0yVhzyk&loadFrom=DocumentDeeplink&ts=758.1)):

We as actors talk about using our imagination to create behavior, to craft, to envision what's possible in a script, but here's somebody that was using his imagination to just stay alive. And, I bring his story to your attention because of the man and the human being that has emerged from this nightmare. He was released recently. He had lawyers and some justice reform groups that found his case, fought for him and got him released. So, now this guy's in his mid-40s and he is reintroducing himself into a world that he hasn't seen since he was 14 years old. Just grappling with PTSD, with the terror of crossing a street and seeing bikes come at you and cars coming at you, learning how to use a cellphone. And, what is really special about this and why I haven't been able to stop thinking about him is, he's an artist. That experience did not crush the artist in him.

Charlie Sandlan ([13:46](https://www.rev.com/transcript-editor/Edit?token=xXaa97m7ScNWmNrRKqk0rx5fC69CG-RV3bdQOOkgSzliW1h0_dB9NO2fgjt2dbO-doYq1YBi7HYGXxT5bCXRBWbV-J0&loadFrom=DocumentDeeplink&ts=826.33)):

He's a poet. He's a writer. He's got a memoir. He's poured his whole story into a memoir. It comes out in May, and he is an advocate and a champion for prison reform, for ending solitary confinement. You should follow his Instagram account, @IanManuelOfficial. I'll put it on the links on my website. You'll look at his smile, the gleam in his eye and you think to yourself, "Jesus, man. I have to put my own shit in perspective." That's why I really love his story, and I think you guys can relate to this, you could become so self-absorbed with your own shit. You can also get caught up in stretches of victimization where, "Why is this happening to me? This isn't fair. Nothing's going right."

Charlie Sandlan ([14:43](https://www.rev.com/transcript-editor/Edit?token=rjNORB7Y-SUOIvQsv861L6HiSf9a-hoTBkFDGm4ByRlxYUvklJNo5hXy6atKg0M18VSFCeYhJOlWkN1yTj5ksszKB6M&loadFrom=DocumentDeeplink&ts=883.23)):

You can feel like, boy, everything is just conspiring against me. Read his story. Look at this life and look at what he's overcome. It will help put your life in just a little bit better perspective. When you can be reoriented just a little bit and say to yourself, "Wow, he went through all of that and still came out a productive and open and creative human being."

Charlie Sandlan ([15:17](https://www.rev.com/transcript-editor/Edit?token=7sDYlFBtdkTVHUirfPp97Qzn8BwT4-cPDKVizlUGzxvPn3KJlrSPr0lQCeQMusuisPuHKAFHZnP1xcw3DwI5JD4CeAE&loadFrom=DocumentDeeplink&ts=917.4)):

Man, we need stories like this. Stories that illuminate for us the indomitable spirit of the human condition.

Charlie Sandlan ([15:30](https://www.rev.com/transcript-editor/Edit?token=vS6axReQiMQ14kH0NRqxCejtQPBrjQYF7jMxsFvBBywe0ck7ZV8-xeeiUFVNAlAB5UTwJQmIXKSVnfJXw5B0j-PYClw&loadFrom=DocumentDeeplink&ts=930.95)):

One of my favorite musicians, the vocalist and jazz artist, Esperanza Spalding, has some music that just dropped that I would like to put on your radar. Her album, 12 Little Spells, if you've never listened to it ... I'll tell you, it gives you an idea of the healing power in music and what it can do for you. I wanted to bring her up because she has responded to the pandemic in a way that I think any artist should attempt and I'll just give you a quote. This is from an article, again in The New York Times. You think to yourself, "God, is that the only thing he ever fucking reads is The New York Times?" No, but there's a lot to be gotten from The Times.

Charlie Sandlan ([16:25](https://www.rev.com/transcript-editor/Edit?token=QI1hkysYIFOzhxk10FByI6P_OlZVqdnxEQmIqZhBF4xtFHnbie_kvshB-xvQN6GFziIDKH5QUj4nca0BhGAEaU7hpLk&loadFrom=DocumentDeeplink&ts=985.59)):

This is what she said about the pandemic, and I thought she phrased it really well. She said, "People use this weird, uninvited breath of the pandemic to start the things that they've been putting off. That definitely happened for me." I think that's just a great quote and I love these three words strung together, weird uninvited breath. Isn't that just a great way to look at the last year, to look at the pandemic? Certainly, uninvited and as actors, if you think about how important it is to take in, to take in the world, to take that breath, that spontaneous breath and put something back out into the world that maybe you didn't think existed inside of you. It's fantastic. It's so healthy, I think.

Charlie Sandlan ([17:14](https://www.rev.com/transcript-editor/Edit?token=kE4UCsSMe4-Mb9dymwXdpqJcGzFKY242o69G5mXTXmI92lLKmP60KoMl0jVCaaFW4pd-1BytTUv6nDYCyeAiEqwehKc&loadFrom=DocumentDeeplink&ts=1034.48)):

About a month into the pandemic, Esperanza and I think it was about maybe eight to 10 of her friends and artists, they went back to Portland ... because that's where she's from ... and she took 5000 acres of land and she created a retreat for artists of color to be able to go out and work and enjoy the land and have space to be able to produce art. I just think it's just a fantastic way to pay your life forward.

Charlie Sandlan ([17:46](https://www.rev.com/transcript-editor/Edit?token=QAZoUzRA2ux1Gu3zSthQK6kN4TJskxbw-WS-LlGhtn-beVfNc3LP1aZExYZVAjWnCtriNwYP-ugM0KjPwS4bbM7i2DA&loadFrom=DocumentDeeplink&ts=1066.67)):

So, I would recommend going to her website, SongWritesApothecaryLab.com. Listen to her latest drop. It's called Triangle. It's in three segments. She also shot some really artistic video to go with the music. So, when you find yourself late at night, you've got some candles lit, maybe you're burning a little incense, maybe you lit up, smoking a joint ... I don't know, maybe not. But if you are, pop on Triangle and listen to it. I think it will be a transformative experience for you.

Charlie Sandlan ([18:26](https://www.rev.com/transcript-editor/Edit?token=V6txZdAuZaYrr0DNaK0u3wE-eMM7qOjM8APCg4p0-DrznvkRXWcR9ZMWR4MOKfrqaAfUmMKJCSGvZf9TIexMXRAe_Bo&loadFrom=DocumentDeeplink&ts=1106.18)):

We've had some death in the last couple of weeks, some artists who have left us and there are three in particular that I just want to mention because they left an impact on me. The first is Craig muMs Grant. I'll tell you, I remember being in my 20s and going to the Nuyorican Poet's Café down to Third Street, down in the East Village, and listening to muMs the Schemer, this poet that would just drop some truth bombs on those of us that were listening to him. Blew me away. If you ever watched Oz, his portrayal as Arnold the poet, he was the soulful center of that great HBO show. He was a man of the theater. He was a hiphop artist. He worked in film, television. He was a mentor to so many people. I can't tell you how many students, friends, collaborators have had the opportunity to work with him. He dropped dead while he was down in Atlanta working on a show.

Charlie Sandlan ([19:34](https://www.rev.com/transcript-editor/Edit?token=zwOysGxliO1lCE_RzPzcABA4CBDQw61eu2MoMV2GbfiEmu_S8QhbnklC11yOwt79Yz1xukCeFE-pfPZAWMUm-u76_hs&loadFrom=DocumentDeeplink&ts=1174.8)):

If you want to listen to a really good poem of his, because he did a lot of Def Poetry Jams back in the 2000s, his poem The Truth, Part 1 and 2, I'm telling you, it is straight up revelation.

Charlie Sandlan ([19:51](https://www.rev.com/transcript-editor/Edit?token=xELA1VdYamRjsO1QwMYAxDwrfbB2lTC2_GorKfQM91bE0iRuByiKwRmbGG26WQZcYwFELLnIYbkVZ5SurmctoT14ckc&loadFrom=DocumentDeeplink&ts=1191.09)):

Jessica Walter passed a way a few weeks ago at the age of 80. A full life, a long career. I'm sure you know her best as Lucille Bluth in Arrested Development, which was a master class in comedy. If you want to see one of her early films where she really gets to show her range, it's a Clint Eastwood film called Play Misty for Me, back from 1971. She plays a stalker basically who loses her shit over the course of the film. It's an excellent piece of acting.

Charlie Sandlan ([20:27](https://www.rev.com/transcript-editor/Edit?token=iBX7vEvDX1u4nI5o_Iu22pVxGTglNqfVt1G5SnBgwDseQWcv038tNGoHY6xmpguN9MlkaZ78rtCtO74MxTjsgiJJ-3M&loadFrom=DocumentDeeplink&ts=1227.64)):

But Lucille Bluth, I'd like to talk about that for a second. What she could do with a tilt of her head, with a lilt in a voice, with a raised eyebrow, with a smirk, made her one of the mean worthy actresses in social media. I don't know how many of you have posted a Lucille Bluth meme, but I'll tell you, they're great. What I loved about her character is, she was able to combine two ideas for the part. One, she always seemed to be and responded to everyone in her life, including her children, who she would eviscerate every chance she got, but she would work as if she was the only reasonable human being on the planet. She was able to combine that choice with this sense of complete obliviousness, clueless-ness. It was a great combination for a character and I think she was arguably the best thing on that show.

Charlie Sandlan ([21:35](https://www.rev.com/transcript-editor/Edit?token=TA8iHM2_uosgKaeBS-JdfTi1vK29a_Q39XPlRkoXiWOo9UjEOtM7GwPuOAVDgPTmohspZaM4QmB9yX1vZR9f9k297Rg&loadFrom=DocumentDeeplink&ts=1295.4)):

And, Larry McMurtry passed away last week at the age of 84. He was one of my favorite writers. He had an unbelievable career, left an amazing body of work. He wrote The Last Picture Show, which Peter Bogdanovich made it a film in 1971, which I talked about actually a couple of weeks ago. Cloris Leachman gave a great performance in that film. He won an Oscar for his screenplay of Brokeback Mountain. Talk about a film. He adapted that from a short Annie Proulx story.

Charlie Sandlan ([22:06](https://www.rev.com/transcript-editor/Edit?token=T_RAiB7HlACThXieGVnwoJyfFG5lhSNqwuPVUAruba2eoiX8rciNxstsumCHh4WgqBTuuW737lQIuVAOrCCxyKJp5bw&loadFrom=DocumentDeeplink&ts=1326.15)):

But the book that left its mark on me, not just as an artist but as an aspiring actor was Lonesome Dove. Now, Lonesome Dove is an 800 page epic. It is a western epic, and it revolves around the story of two retired Texas Rangers, and they make this decision to drive cattle all the way up from Texas to Montana. This was in the waning years of the wild west, post-Civil War, 1870s, 1880s. It was made into a television miniseries in 1989. The cast is second to none. We're talking Robert Duvall, Tommy Lee Jones, Anjelica Huston, a young Ricky Schroeder, Robert Urich, Diane Lane.

Charlie Sandlan ([23:00](https://www.rev.com/transcript-editor/Edit?token=J0E_1dP7baiyh8p_dmY5N9nTP6kttljkmlRt63H0wiWzVeWKntK92J4mgxYZhDvvIAG0rdrsU6gTdvsskxNF3_Rtqww&loadFrom=DocumentDeeplink&ts=1380.69)):

My homework assignment for you guys, if you've never watched it, is to watch Lonesome Dove. It is excellent acting across the board. It is a great story and it is really well told. If you ever listen to Robert Duvall talk about his work, about his career, he always cites Lonesome Dove as not only his favorite character but what he thinks is the best work he's ever done. So, check out Lonesome Dove.

Charlie Sandlan ([23:25](https://www.rev.com/transcript-editor/Edit?token=3wJ9R6wZIRl0Gt3kBartSC_sb3a-hyAjzhoFmFrNJTFjmwXIdz_6f65LoVpzTZk9AfyN7x_4C9CWFtRT0lucqIKg_7Y&loadFrom=DocumentDeeplink&ts=1405.94)):

I just remember as a 19 year old kid watching this, not just transported into that time period, it was such an adventure, but the acting was so good and the friendship between Gus and Captain Call, who was played by Tommy Lee Jones is really special. So, watch it, okay?

Charlie Sandlan ([23:52](https://www.rev.com/transcript-editor/Edit?token=MmKTqyk9u4a7uz0DPNW1fWN3wmHYn1soo89v4REHd_2O-99yUi3Rj4sJmpdtVzQnJXQC8yjsMsyR0TqR0wF2vA13sLI&loadFrom=DocumentDeeplink&ts=1432.55)):

Rest in Peace, Jessica Walter, Craig muMs Grant and Larry McMurtry.

Charlie Sandlan ([23:58](https://www.rev.com/transcript-editor/Edit?token=QPXwSNr2bVnyKs-EPGQKuFcD68cN3Opfgia1zC2wA_w-DOR0K-Hn-14loC3LdIDcmeZngNlJLD2S29qhyif2YS8qBGI&loadFrom=DocumentDeeplink&ts=1438.98)):

Now, I have some books here that I'm piling up on my desk that I'm currently reading. I can't read one book at a time. I've got to have four or five going. I'll pick it up, 10 pages here, 10 pages there. One, of course, is Cicely Tyson's autobiography, Just as I Am. What an incredible storyteller. Love reading that book. There's a biography of the painter, Francis Bacon, that just came out written by the Pulitzer Prize winning authors of de Kooning, Mark Stevens and Annalain Swan. But this looks at the life of Francis Bacon and his art, and if you don't know anything about his art, I'll tell you, talk about working from your ID, painting from your ID. A lot of his paintings, they look like corpses hanging on meat hooks, sliced open. It's disturbing, it's vivid and it certainly reflects some of the darker impulses of the human psyche.

Charlie Sandlan ([25:03](https://www.rev.com/transcript-editor/Edit?token=BeE81i1O1PeU6KklLL99F4fJiq0a18Uo6cvGXBJ4IDCGkPZ2uS5FARmU_TDGxPGyuvrI5EKL9sc2Cg7AmvIjBqYwdmY&loadFrom=DocumentDeeplink&ts=1503.18)):

Anyway, it's a fascinating read. I'm also reading the latest memoir and collection of essays by the writer, Melissa Febos. Now, if you don't know Melissa Febos, she's had just an eclectic career. She grew up in New England. She was sexualized at a young age and her relationship to her body and to her sex, which she talks about in pretty much all of her books... Really led her into a life that took her a long time to get out of. She was a dominatrix, a professional dominatrix, for many years and now, she's a teacher, a writer. She's written a book called Whip Smart, which talks about her time as a dominatrix. A memoir called Abandon Me, which is about her childhood and this latest book, Girlhood, which really goes into detail about what it was like as a 12, 13, 14, 15 year old girl growing far faster than her classmates, being sexualized at an early age, not just by boys her age, but by men as well.

Charlie Sandlan ([26:18](https://www.rev.com/transcript-editor/Edit?token=IwW2wWRHZIfgDfGNlTLdAw2VQAB3kPhdn5Al_kqYm3wy0U3TREZTgkE9SjDLRUwjf0TCruwzp6EbsAbjyPqpw5fu9WE&loadFrom=DocumentDeeplink&ts=1578.73)):

I think it's an important book, and I just thought I would read to you a little passage to give you a sense of her writing. It's very vulnerable and it's very open, which I think is what any really good artist should strive to be. She said, "It was hard to know which half of myself to destroy; the versions of me that other people saw and created; the slut, a sullen daughter, the outsider. Or, the other one, who read until her eyes crossed and mind burned with ideas, who loved the power and possibility of her own young body, who glimpsed the cage of society and its open door. To have faith in the latter was tempting but a risk. She was so capable of being hurt. I tried to hide, to starve, to gorge, to detach, to escape, to deny but nothing worked for any length of time. Some days, I knew that the only way to find relief would be to destroy them both, and that I already knew how to do."

Charlie Sandlan ([27:26](https://www.rev.com/transcript-editor/Edit?token=gvC96Mbx2WkMJwDjtsh-dkkCWcpvGzMJFwVTLc4n2luct__zXsrRCJb7rrOK5OuRm3894By3tkTK5YgFBAd5oa9T0dc&loadFrom=DocumentDeeplink&ts=1646.61)):

So, you can tell she's got a voice and a style so I highly recommend Girlhood by Melissa Febos. There's also an important exhibition now at the Metropolitan Museum of Art here in New York City. It is a retrospective of the artist, Alice Neel. An exceptional career. She painted people really primarily. Most of her work is her friends, relatives, strangers, people that she would find interesting on the street. She would ask if she could paint them, and it's a body of work that really does say something about the human condition.

Charlie Sandlan ([28:12](https://www.rev.com/transcript-editor/Edit?token=cxC6M0b3Ie8OO6k-ZKr6ORbwzc4T03yEiodKimcvz-wbvX4_tj1muGV0sO56jFjgE-RbmajjeAJ9A8F-us4-yivrSTw&loadFrom=DocumentDeeplink&ts=1692.13)):

She called herself "a collector of souls", which I think is such a great way to not just describe herself as a painter but when I think of actors and being challenged with figuring out how many shoes you can step into, how many parts of the human experience can you illuminate, I think that actors, too, are collectors of souls. She said this about her work, which resonated with me. She said, "I have tried to assert the dignity and eternal importance of the human being." What a line, right? The dignity and eternal importance. Then she said this about her 60 year career, she said, "I like to paint people who have been ruined by the rat race in New York City. They're damaged and they're mutilated but they're still kicking."

Charlie Sandlan ([29:11](https://www.rev.com/transcript-editor/Edit?token=hJfhUL6t4J6EoeQdfVLTZzafV3caImLFkr118FNJFC0vfRQNI6NE0N5-6xiQ_mczqIse8SRuiORO92oPGYU1AEuXXao&loadFrom=DocumentDeeplink&ts=1751.39)):

I'd like to think that relates to all of us who have been gnawed at and chewed at by life but we get the fuck back up and we still kick, so if you get a chance, check out Alice Neel's work at the Metropolitan Museum of Art.

Charlie Sandlan ([29:29](https://www.rev.com/transcript-editor/Edit?token=YAl4llcZ9v8L-aD5yV3OzUeT3kxIz4f9vbsLv4HxTGkkXIoPAmi9Io470LUPKsNgAPGL4r5FjDxQmbLdAMgJEQIeero&loadFrom=DocumentDeeplink&ts=1769.6)):

Now, a few weeks ago over in France, there was a wave of protests throughout the country. We're talking about thousands of protestors were marching in the streets, demanding the reopening of theater. They marched by the thousands. They forced their way into locked theaters. They stormed the stages, demanding that arts workers and that the national theaters of France open up. You see, in France, they do not look at theater and the arts as inconsequential entertainment. You see, we don't have that tradition here. We have always viewed, I think collectively, actors, that kind of cultural work, stage acting, as child's play. And, in terms of this pandemic, the arts, the theater, all of the people, not just actors but everyone that's involved in bringing theater to life have been decimated by this pandemic.

Charlie Sandlan ([30:47](https://www.rev.com/transcript-editor/Edit?token=Gjm6RRXp2jtd2mWyorWZpCF_h-w3emSjcMT8BLcpSydUVlD5wjSfeF--hKHNheDIUPYfvIkQ99Amv-YbBbUC00ms_Ok&loadFrom=DocumentDeeplink&ts=1847.37)):

Do you know that France has six national theaters? We don't have one. It says something when at the Cesar Awards, which I think is the equivalent of the Oscars, this actress, Corinne Masiero, she was asked to present one of the awards. So, she shows up draped in what looked like a donkey carcass. It was bloody. She was naked underneath. She comes up on stage, drops the donkey carcass on the floor, and across her body is painted the words "No culture, No future." I just think to myself where are the protests in the street for reopening the theaters? As a society, we flock to it. We flood to the theater, but yet we don't want to support it. We don't want to support the labor that goes into maintaining it.

Charlie Sandlan ([31:50](https://www.rev.com/transcript-editor/Edit?token=c_Ujy-SsC5QUxux8gqD5Jk_1MqeJKIkZK-IalV9x8wJS5rCqgFAC7PoGNxRECmiHyo48DCDRFYPPdBtZQYLWDwY87JI&loadFrom=DocumentDeeplink&ts=1910.31)):

Biden just in the last recovery bill gave $470 million dollars to support the arts. $470 million. That's a pittance when Broadway alone brings in almost $15 billion dollars of revenue to New York City. And, I just think that for those of us that have skin in the game, those of us that toil and sweat to provide this kind of cultural nourishment to our society as a whole, where are we when it comes to standing up and fighting to getting our theaters opened back up, to get people working again? I think it's something that we need to consider.

Charlie Sandlan ([32:38](https://www.rev.com/transcript-editor/Edit?token=_jBIjAiZXML9tF2Lpsdeh2OZKcGuwqXzI4FKaRNAlsYzUZEc4YFtMF_8nalX_WKloP2ryChi8h-GyzrwFdqr39Da_xs&loadFrom=DocumentDeeplink&ts=1958.36)):

The SAG Awards came out a couple of weeks ago. I always like looking at those because I've participated in the voting. I think all of you that are union members, hopefully you gave voice to the performances that you liked. I, for the most part, I thought they got it right. A couple really stood out to me. The woman that plays the grandma, Yuh-Jung Youn, in Minari, what an amazing performance. You look at... She really was the heart and soul of that film. The way she relates to her grandson after she finds out that he pissed in her Mt. Dew, to be angry but yet also still understand that it's a boy, a child, and how she chose to deal with him after that, to deal with his hostility towards her, was really beautiful. I thought she deserved that. I thought Gillian Anderson deserved winning as well. What a transformational performance as Margaret Thatcher in The Crown. Talk about character work. Talk about behavior. My goodness, amazing.

Charlie Sandlan ([33:52](https://www.rev.com/transcript-editor/Edit?token=7C45ZBsWWZohctGt7J3HmfJytwN5YMcdGIYojHRnhJ5F8A6NlJoa_4aVlmrNb8TjNeI8PwaMfr9f6e5Y_5XFpANjRPg&loadFrom=DocumentDeeplink&ts=2032.92)):

I also thought that Viola Davis certainly deserved to win. She was fantastic. I thought it was her best work in Ma Rainey's Black Bottom. I did not think that Chadwick Boseman deserved to win. I know that his death, it changes a lot of people's opinions but honestly, how could you not give it to Gary Oldman. Mank was unbelievable. What? His impediment work, the drunk work, just the overall character of catching this historical figure. I thought it was worthy of a SAG award. And, I also thought The Trial of the Chicago 7 deserved the ensemble. Some really good performances. In particular, Jeremy Strong, he played Jerry Rubin in the film. And, when you put that up against what he does as Kendall Roy in Succession and you could see his range ... I mean, this is a theater actor. This is a guy who's trained, graduated from Yale with an English degree. He goes to Royal Academy of Dramatic Arts. He studies, he hones his skills in the theater, off Broadway, Broadway and now, you're able to see the range he has. Two distinctive performances. He is an actor to follow, for sure.

Charlie Sandlan ([35:16](https://www.rev.com/transcript-editor/Edit?token=1NXV0EvyBD_bCAzDPpZN5CL38QWOrga1yO_anuZbJb8aUxBSR13lSFtNv7WHQTZvvRaJ5nnvAzMDaV_d_kqmpUKjoek&loadFrom=DocumentDeeplink&ts=2116.47)):

And, I just wanted to finish this out today with just a little advice. My students have said this to me. I know it occurs to me in my own creative work. It's this fear that I am out of ideas, that I'm tapped out. I don't know where the next burst of creativity is going to come from. You're working on a part, maybe you've got four or five pages of sides. You've got to put yourself on tape. It's due tomorrow morning, and you're reading it and you just don't know what to do with it. They just look like dead words on a page or you're in rehearsal and you're struggling with a particular beat or a moment. You just feel dead inside.

Charlie Sandlan ([36:05](https://www.rev.com/transcript-editor/Edit?token=PL-Bt3eH_ga7DYt8faRyn7lZ1SCPqLm9CDmjOK130yA49OrDhoJZfic6_wXlMk2pN3lL0NNoNSybiUHaygzd4GzW7sQ&loadFrom=DocumentDeeplink&ts=2165.63)):

Don't allow yourself to succumb to the insecurities that that fear produces. You have to take in. You have to allow yourself to open to the world, and certainly what I've been sharing with you today and what I try to share with you every week is what I've been taking in, the things that have caused me to think more deeply, to understand something more profoundly about what it means to be human and it gets added to this internal library that I keep building for myself. You just never know when something that you've stored away inside of you is going to push its way to the surface and spark an idea for you, answer a question, solve a problem.

Charlie Sandlan ([37:07](https://www.rev.com/transcript-editor/Edit?token=6f-FdXdyEeozIhgGdsMVf2MqpC6olV75XEf5SEinJG5eD7V-op0DRkThlHN7slN0piXbzMz6If5Cd2UivTbEgZtIpms&loadFrom=DocumentDeeplink&ts=2227.41)):

Jessica Blank talked about this in our talk back in season one. She does not believe in the word inspiration. She thinks it's horse shit. You got to do the work. I think if you can take in, continue to feed yourself and do the work, something will come to the surface. Something will surprise you and you'll solve something. You have to have an appetite for the creative struggle. There has to be a part of you that enjoys that, because that's what it means to be creative. It means to struggle with something, to solve a problem, and the moment you start to go down the road of feeling like a victim, feeling despondent, allowing yourself to give over to this idea that maybe I'm just not talented, this inner voice, this inner critic that just wants to eviscerate your self-esteem.

Charlie Sandlan ([38:10](https://www.rev.com/transcript-editor/Edit?token=pBOiQvhnI1FP5Eo5-W2zLd6dKwA3xY7A3hKNHC7rg0RfXXssmBSS0U-E1JSXykncaT0vMmF5fsDjLE60amCXT0wYVMI&loadFrom=DocumentDeeplink&ts=2290.52)):

You have to intervene with that, and as the great Martha Graham said, "You must keep the channel open." If you can do that and hold on to why you're doing this with your life, hold on to that love of acting, hold on to the fact that you believe deep inside of you that you have something to say, that you have something to contribute. If you can hang on to that for dear life, then you've got a shot and that's all you can ask for.

Charlie Sandlan ([38:44](https://www.rev.com/transcript-editor/Edit?token=nOOKIC3sJwR1Mt4EBpj0VrHag8AiYoJfs0nmHF6CCQcLJ9SnKbD0am0YN6mTZbca_xHe_mrCFcYfNb_C50t4ArChIfA&loadFrom=DocumentDeeplink&ts=2324.47)):

(singing)

Charlie Sandlan ([38:47](https://www.rev.com/transcript-editor/Edit?token=cU4h1PksBlDRKFML_FqCrR3BcnSkux4fWuzuT5XVH42K6FOTPPtdg6E4WmdEBW2VNQFJwLSSdwBqjd2mUH2447JcxmA&loadFrom=DocumentDeeplink&ts=2327.87)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. You can subscribe and follow this show wherever you get your podcasts and if you've got a few seconds and you can jump onto iTunes and give it a review, that would mean a hell of a lot to me personally. You can also go to my website, CreatingBehaviorPodcast.com for the transcripts and links to every single one of these episodes. You can leave me a voice message, subscribe to the newsletter. You can also book me for private coaching.

Charlie Sandlan ([39:15](https://www.rev.com/transcript-editor/Edit?token=8ZuOkmfQO6DQuvCNGI32ZGRMPuqpWg9-iP6V0g9W6HgXfb6HtSkQS1VSw5qKD3JV_MHMdUNHJJi6xC7VzrJeJhiCAhA&loadFrom=DocumentDeeplink&ts=2355.72)):

You can follow me on Instagram, @creatingbehavior, my New York City conservatory @maggieflaniganstudio. Lawrence Trailer, thank you for the music, my friend. I really appreciate it. My friends, stay resilient, playful out with yourself, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Charlie Sandlan ([39:38](https://www.rev.com/transcript-editor/Edit?token=mRWdhbeLwYA6HZh5dy7EW7AFqWOUlRhtw_P-I2KEiPKFsr_bt-KAo4MrW6NwTCazBWhx_v5uLZIRZtL7bIH0jydtwHA&loadFrom=DocumentDeeplink&ts=2378.46)):

(singing)