Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=i6t0f21H_RSueifr5qoNLaOur1Zw81_8_3VbdrsLa1c0Y3DpTnrPuW0_T-pVL0FQFaRI2zqhjmFA0hd3RBz-utJClWQ&loadFrom=DocumentDeeplink&ts=3.5)):

My friends, I think you might all agree with this, that our life is peppered with trauma and tragedy. We deal with life's blows right out of the womb. We grapple with a broken home, physical abuse, emotional abuse, sexual abuse. We deal with bullying and name-calling in grade school and high school. We grapple with low self-esteem, mental issues, suicidal ideation, bipolar, anxiety. We grapple with the death of those we love. It's part of our collective humanity. It's what makes us human. How do you navigate those blows that bring you to your knees when you're trying to produce art, when you're trying to create? How do you channel your pain and use it, put it in your toolbox, make it a little piece of gold for you as an actor? We're going to talk about that today. It's a solo episode, my friends, so put the phone back in your pocket. Creating Behavior starts now.

Lawrence Trailer ([01:18](https://www.rev.com/transcript-editor/Edit?token=JzHHshKNJG04x3B-hJ0XbGMi_MupIjBnHwFlYNsmxCxb0MOsMoW1dfRMb5KQWW5MoOa62-fJdVsIddpETndWFPWUyGg&loadFrom=DocumentDeeplink&ts=78.79)):

(singing)

Charlie Sandlan ([01:40](https://www.rev.com/transcript-editor/Edit?token=meO2w9ASiFG4b9jOir99g7yNyawM4cgeka1C5UCdtqBQNTUADJePVQJKdeXc6Dw2txAdb1ogZYCcapLy_8WltjmcBNw&loadFrom=DocumentDeeplink&ts=100.91)):

Well, hello, my fellow daydreamers. Welcome to May. Can you believe it? Now, I don't know about you, wherever you are in the world, but certainly here in New York, you can feel the energy. People are just ready to bust the fuck out. Man, I mean, aren't you guys ready to just get back to life? Hopefully you're all vaccinated, and if you are reluctant and haven't yet, work through your shit and get the shot. It's the right thing to do. That's my PSA for the day.

Charlie Sandlan ([02:16](https://www.rev.com/transcript-editor/Edit?token=Kl9-rVnZ8drX4BwepmZGhmGV8IExgx-6nBgBOKKa2v9PuGUikeloAIGd6e9jO--W_WgJwRifnT0g9aWJnTBlBvPdvFc&loadFrom=DocumentDeeplink&ts=136.04)):

Trauma and tragedy, I just thought I'd spend a little bit of time with it because I had been reading and watching some work that has been born out of tragedy and trauma. It's an important topic because your art, your career is not going to be set up in a convenient way for you. Things that are going to happen, shit's going to happen. You're going to fall in love. You're going to break up. You're going to get your heart broken. You're going to go through a divorce. You're going to bury your parents or other loved ones. Death is going to happen in unexpected ways. You've got to show up on set. You've got to go do the work you've got to get in rehearsal. You've got to finish the job. How do you do it? Where do you find the temerity, the grit, really, to work through all of that? I think it's very important.

Charlie Sandlan ([03:18](https://www.rev.com/transcript-editor/Edit?token=KjFPCVq3zY4Nypbg-rflgLOaHGPPdXNqE65jmdVFZMuECMeIJRL6XcL5NYfYsOkYiiihs8eog6j7yEOw7i0QQFie7Bs&loadFrom=DocumentDeeplink&ts=198.7)):

A lot of really good actors, really good artists have used their trauma in very poignant ways. I don't know about you, but the loss of DMX was particularly difficult for me as a Gen Xer. DMX was one of the first introductions I had to hip-hop, to rap. That's the guy who poured his trauma into his work. He left it all out there. Got addicted to drugs. He was offered a joint as a young kid and this motherfucking guy laced it with crack and he became an addict. His whole life struggled with that. If you listen to his music, you listen to his lyrics, man, he just puts it all out there. I'll recommend two albums, two of my favorites: It's Dark and Hell is Hot and the second is And Then There Was X. It was a big loss. Here's a little quote from one of his songs, I'm Gonna Crawl, a little lyric: "Every day, we live and learn, take it step by step, and we create our own path until there's no life left." Rest in peace, DMX.

Charlie Sandlan ([04:40](https://www.rev.com/transcript-editor/Edit?token=qOi8PxTVHorNDqRB3YyeBl5LvXYLdmScygPjd1UzsdLiGV8Y1WQg4Aqz0RVE8NpCLXvkCn36fGIyADqOf14rVYaj2wo&loadFrom=DocumentDeeplink&ts=280.72)):

This week, I watched the Danish film, Another Round, which I highly recommend. I think it's important for you guys to watch for a number of reasons. It's an ode to alcohol, really. That's what it is. It's based off this idea, this Danish philosopher, which I'm not even going to pronounce his name because I'll butcher it. But his whole point is that we're born with a blood alcohol level that's 0.5 lower than it should be, so the film follows this group of friends, four adult male teachers at a high school in Denmark who decide to take on this experiment and they try to hit a blood alcohol level of 0.5 and hold it all day. It changes their lives. It also causes a lot of problems and ends up in tragedy in many ways. But it's a beautiful film.

Charlie Sandlan ([05:49](https://www.rev.com/transcript-editor/Edit?token=6u_oz3RqsB_SMJhNhOoycDvtM8P8Rxj8esZS0EMIOI4Ig0BOLoVbz45fICYue5RjeDFmP2bliLQXAyaqT9Bxr2MQxaU&loadFrom=DocumentDeeplink&ts=349.89)):

The reason why I wanted to talk about it is because of the director, Thomas Vinterberg. Now, he had been working and developing this project for a couple of years. He had planned on casting his daughter in the film as the daughter of Mads Mikkelsen's character. They got four days into shooting, four days, and he gets a call: His daughter killed by a drunk driver, dead at 19. Now, that is the worst thing that can happen to a human being, I think, is the loss of a child, right? The production comes to a complete stop, right? I mean, devastated. Your life is absolutely shattered. How do you come out of that? How do you recover from that? Somehow, somehow Thomas Vinterberg, certainly with the help of the cast, the crew, his family, he picks himself back up after a couple of weeks of deep, immense grief, and he puts his attention back on this film and they finished this film. They shoot it in around 40 days.

Charlie Sandlan ([07:13](https://www.rev.com/transcript-editor/Edit?token=jY2R0_T1NG-Ivwl1xAmLSMZEhICOsdwMMTjLGyqG8Rx6xycyKuSFhpyp7JhNcjQ52e5R6E3PheDJS37exEtM53f236g&loadFrom=DocumentDeeplink&ts=433.31)):

It is a testament to, really, what's possible in the face of what sometimes we look at as insurmountable pain and grief. It is a beautiful film. It won an Oscar and it's, I think, good for actors to watch for a couple of reasons. One is the impediment work. Now, I've talked in previous episodes about the importance of being able to do really good impediment work, right, to be able to do a really good drunk, to know how to work with pain, right, because it comes up and it will come up in your career and to be able to do it impeccably, flawlessly, with ease and grace, with inevitable cause and effect so that you have a really good reality. It's important.

Charlie Sandlan ([08:11](https://www.rev.com/transcript-editor/Edit?token=KcFbnMQHdUllO4L4ihpJZrj2PR8MvDz0CQoykk4BfdNOxO27KKHgM1dou7Vmbb2JO83x0ReX-Wd3-uf-Ff5GWeu2n1U&loadFrom=DocumentDeeplink&ts=491.91)):

In this film, these guys are drunk, but they're at various levels, right: 0.5., 0.8, 0.1, 0.14. There was not a drop of alcohol consumed during the course of the film, it was all done sober, which is the professional way to do it. If you think about it, logistically, these guys are at various stages of drunk at different times. You just can't drink on set and be able to go back to 0.5 when, really, you're plastered at this point, right, so they couldn't drink. What they did is they had a boot camp, an alcohol boot camp. What Thomas Vinterberg did is he filmed the actors at various stages of intoxication, so they took a night, afternoon, and they start drinking.

Charlie Sandlan ([09:08](https://www.rev.com/transcript-editor/Edit?token=cDnRw3yZhHg82fjNl_cz8yjkqkgECbqp7Z-o-2pIVqBHkt8cLnnpmmtDZ_q-pYN2kNi3ysJMagv5o_pC3Z1nB9tuitk&loadFrom=DocumentDeeplink&ts=548.04)):

Well, what happens to you at 0.5? I think you guys know what it feels like to have two glasses of wine, what that does to you. It loosens you up a little bit, makes you a little bit freer with your thoughts. But what happens when you add another glass, when you get to 0.8? What happens to your speech? What happens to your physical life, with your hands, your legs, your head, how do you move? What happens when you hit 0.1? What happens when you hit 1.4, 1.5, and you're really drunk? He filmed all of this and then they went back and they watched it, they looked at it, they studied it. They also had the sense memory, they also had the experiential side of it, of having gone through it, so they had it in their memory bank, so to speak. Then they shot. It is an excellent example of first-rate impediment work because it's subtle and there's a difference between 0.5 and 0.8 and 0.9.

Charlie Sandlan ([10:12](https://www.rev.com/transcript-editor/Edit?token=ETQG7ApKL3BZ4xesbRIKrTqkLKTuCCn4xxPQKTub2SUY3jT0knR5_voA7EKiWWjZuG-omNbslCUMMZpFw6z7X4bJWjE&loadFrom=DocumentDeeplink&ts=612.8)):

Mads Mikkelsen had some thoughts on this. This was from an interview he gave. He said, "Listen, Thomas' job, the director, in many regards, when we were doing the teaching scenes, we would do the take, and then he would come in and he would say, 'Listen, let's put the volume up. Let's go up to 0.1 now,' and then we would give that a shot. Then, 'Nope, let's go for the 0.05.' You would not be able to do that, obviously, if you were just drinking, there would be only one way that the volume button would go, and that would be up, up, up, and I don't think we would have survived in any way if we had to drink for 40 days straight."

Charlie Sandlan ([10:58](https://www.rev.com/transcript-editor/Edit?token=NNl0my2cv1EkPZcWcgUvmio_4ArbPWOarykgMGTniNNj9rNKTsl8CPAQHdwJBvfBDo_bqQGdyuvbuT427JEKsmkSVV8&loadFrom=DocumentDeeplink&ts=658.43)):

Here's what Thomas Vinterberg had to say about alcohol on set, "I did not serve alcohol on set, but we served quite a bit of alcohol in that booze boot camp. I considered them professionals and treated them as professionals. These are actors, so I'm asking them to act. I asked them to do a refined, detailed, emotional journey. I asked them to be funny, I asked them to be tragic, and to be drunk in very specific levels, so I did challenge them a lot. But just giving them a bottle of whiskey would be complicated and I guess an element of amateurism." Now, I love how he just said that, "An element of amateurism." It is amateurish. "Oh, you're going to get high in the film? Let's just roll a doob, let's just get fucking high. Oh, it's a scene where we're supposed to have a couple of drinks? Yeah, let's just fucking drink. Let's just do it." It is amateurish. Watch it for the impediment work.

Charlie Sandlan ([12:02](https://www.rev.com/transcript-editor/Edit?token=8F4T2JMI1xG89KxLB593VJBXS-Mm1V_jMKuZO9knojD2xCqbGWp9KqOOiGXxCP93mL-7jAHjmnrofmQcz6UtP_3MPMw&loadFrom=DocumentDeeplink&ts=722.93)):

The other thing I think is really important is there's a really wonderful, wonderful scene early on in the film. These four guys, they're grown men, right? Mid-50s. They're gathered together for a birthday party. They're sitting around, they're eating, they're drinking. They're starting to get a little drunk and Mads Mikkelsen, which is the empathic core of this film, really good actor, he's sitting there. You could just tell this is a guy who is not happy. I think it was clear, that his idea for the part is a man who is not happy with his past, he's jealous of his future. I think he's simply forgotten how to live in the present. He's unhappy. He's bored with life and you can see it. It's written all over his face. It's in the earlier scenes when he's teaching and walking through the hallways. He's just a miserable, lonely, depressed fucking guy.

Charlie Sandlan ([13:11](https://www.rev.com/transcript-editor/Edit?token=vwqbbiG0G0CuzP7UiGgt5ISipV97ow_Gc-GrocyQa7IhgSjbQIiTDKaz6eBjJZ974lk5Q12vaVw7KFbktW_3x33uLWE&loadFrom=DocumentDeeplink&ts=791.5)):

There's this moment he's sitting at the table and he's staring out, he's listening to his friends talk, and you could see the pain start to well up in his eyes. The sadness becomes a little bit too much and tears start to stream down his face and he's just sitting there, so easy, so relaxed, so open. You live vicariously through that. You see his pain. You can identify with it. It was a beautiful moment. The entire film is filled with just a deep well of humanity.

Charlie Sandlan ([13:49](https://www.rev.com/transcript-editor/Edit?token=6IyukEuIvyxtAR5dGeku1Ie7tAv-opYMuBfCTHTy-_jik1UkilGUxuh2-aDo5iQGl5doJA4ry1_ivNgSwRwaRWVKk24&loadFrom=DocumentDeeplink&ts=829.79)):

At the end, the great dance number that happens. Listen, in first year, my students, they come, they train with me and they are pushed and they're challenged to be vivid, really, to be vivid for the first time in their life, I mean like putting yourself out there, doing things, accessing parts of yourself that you just didn't think were possible. It was a great example to watch Mads Mikkelsen at the end here do this dance number. Now, he's got a dance background, he's got some jazz training, but it was great to watch him break out into this dance.

Charlie Sandlan ([14:31](https://www.rev.com/transcript-editor/Edit?token=KH-Qlh1B3vuV5cmeXC3sKqbixwGOkczUskmp3MuNfeI_YFV1gjrBsOdQRC7ZkomO0Tk6vUhImIo5Ksezh4aNXYr3PvI&loadFrom=DocumentDeeplink&ts=871.37)):

You can see the character, he's a little reluctant. He doesn't feel comfortable, he's a little embarrassed. He comes back down, he sits down on the bench. You see him looking at his phone and then all of a sudden you could just feel him say, "Fuck it," and he breaks out into this dance number, which is not cheesy. It absolutely fits with style of the film, the emotional line of it. It's beautiful. Then you see them leap off the dock and the film ends with him right there in midair. I think it's one of the better endings of a film I've seen. It's a testament to finishing a commitment. It's a testament. This film is a testament to not becoming a victim. Look to Thomas Vinterberg as an example of how you can take on the worst that life can deal you and still come through that and produce a wonderful piece of art. Watch Another Round.

Charlie Sandlan ([15:39](https://www.rev.com/transcript-editor/Edit?token=qBFUi5ULO6QxddzNG_tXOlYeAQt5g_LKNtbfxE4ETBOJDRzplIXraOFdYha9YI8bJn7SGEt_ceURUSuH4XKO67M7754&loadFrom=DocumentDeeplink&ts=939.44)):

Now, there's another actor that I would like to talk about, Delroy Lindo, who gives a fucking amazing performance in Da 5 Bloods, Spike Lee's latest joint, which is really an ode to the black soldier and the Vietnam experience. If you think about most of the films that come out in that genre, they don't really look at the black experience, whether it's Apocalypse Now, Platoon, other war movies, Saving Private Ryan, it's very heavily white in its storytelling, but Da 5 Bloods is, if you haven't seen it yet, you got to. It's these Vietnam vets, these black Vietnam vets who go back to Vietnam to try to find a stash of gold bullion that they hid during a firefight back in Vietnam.

Charlie Sandlan ([16:35](https://www.rev.com/transcript-editor/Edit?token=IPET-8wgycekqq970PK20x4G6_uaUmO6zNGYSzoqQxwZBd635-yHdDo32bza-cMerQIim-_BUpe2PWKwjh8DloNh_DI&loadFrom=DocumentDeeplink&ts=995.9)):

Now, I think that Delroy Lindo was doing the best work of his career. He was absolutely deserving of an Oscar nomination for his portrayal of Paul, a character that is deeply damaged. It's such a well-written part. He's got PTSD, he's a Trump supporter, and he has a life that is not just scarred by the ravages of war, but the trauma of losing his wife during the birth of their son, which has a tremendous amount of ramifications to it in terms of how he relates to his son, played by Jonathan Majors.

Charlie Sandlan ([17:18](https://www.rev.com/transcript-editor/Edit?token=5_ceuTVJxfaJkkNOYe4C2AJVUf0llnNIALt1i0l9afCnz3-RXFXoJJ9wupFibGbfs-WLXtIca928L_ClI9cyAip1n3o&loadFrom=DocumentDeeplink&ts=1038.99)):

It's very difficult to try to catch PTSD, right? There are going to be a number of scenes, if it's well-written throughout the entire course of the play or the film, that's going to make it clear to you that this person is suffering from trauma. There's a really good scene that you guys should watch and rewatch so that you could appreciate what Delroy Lindo was doing here. It's a scene on the boat in Vietnam. All the guys are on their way into the jungle and they're on this river and they're just, they're sailing through a sea of humanity, right? There are vendors, people are selling vegetables, anything under the sun; food, fish.

Charlie Sandlan ([18:01](https://www.rev.com/transcript-editor/Edit?token=_j9FhISbCYpKdBALQDfwuubK1bBqR1e7kFsfUfcv4UJIOPfj26_8e7fmcIrLWQA1iRh3tfVqsu3nNxiYcb_oQiglCVY&loadFrom=DocumentDeeplink&ts=1081.79)):

This guy rolls up in a boat next to them and he tries to sell Delroy a chicken as they're sailing along and Delroy's like, "No, I don't want it. I don't want it. Leave me alone, man, not interested." But this guy keeps pushing, keeps pressing, keeps pushing, and you can see his character, Paul, start to be triggered. He starts to come to life and he eventually snaps and he has to be held back by all of his friends on the boat. He lost his shit. He was so upset and he starts to project all of his trauma onto this guy who's trying to sell a chicken. It was a really good piece of acting and it revealed something about the character.

Charlie Sandlan ([18:47](https://www.rev.com/transcript-editor/Edit?token=ytDVsqjY0xMWvOEQp_YVzBFljq8Uu50mKVFFWcR_jmHzf21FFTnvVfC95iYTvXbvHdtlEKdpEyl2DbBVgtJXEJB3Kxo&loadFrom=DocumentDeeplink&ts=1127.08)):

If you look at the long monologues, him in the jungle, once he's left his friends, right into the camera, and you see the pain, the anger, the resentment, all of it, just pouring through him. He gave a great piece of work. He laid it all on the table. That's what I think what you want to be able to do as an actor is to be able to put it all out there, to reach down into the most vulnerable parts of yourself, to mine your own trauma and use it.

Charlie Sandlan ([19:27](https://www.rev.com/transcript-editor/Edit?token=K0QuYT453HpUQtgU0vW2Hsouxlo-03V2T1FQVBUoRphSrFVMxihcR9YT5hHDx65UlZ-hHd_Jy06yTFhqlY8t-W9bcfk&loadFrom=DocumentDeeplink&ts=1167.21)):

This GQ article that I would recommend you reading, he has a lot of really good things to say about his pain. Let me read you a couple of quotes. He says this: "I as an actor mine my own anger. However I mine that, that's my stuff. That's my personal shit that I'm keeping for myself to utilize in the service of this wonderful craft that I get to pursue. I'm really possessive of my pain, my pain, my insecurity, my neurosis, all of that I value because that's part of my toolbox. It's a lot, but that's my gold. That's my arsenal."

Charlie Sandlan ([20:14](https://www.rev.com/transcript-editor/Edit?token=EnDqvBw-3Y3TExcWHwfMO3tGubVM0y8hkyQR-mKkW3YPff7ry6CcwDs7mTsD-eJf3TC5auVacQzRX7RdhedwU1esDfk&loadFrom=DocumentDeeplink&ts=1214.89)):

I mean, I get it. I get it. You can tell in his work, he brings all of that to everything he does. He's a powerful, powerful actor. He takes up a lot of space with, not just his size, but the depth with which he works. In this article, he talks about the ramifications that came from him being younger and being a little belligerent and being kind of a dick to some people that he was working with. It caused him to have a very low period, about 10 years where all he could do was some television guest spots. He wasn't getting the work. It came from being difficult and he had to learn how to mature in some way and grow up a little bit in terms of being a good collaborator.

Charlie Sandlan ([21:10](https://www.rev.com/transcript-editor/Edit?token=-B8iiaRdQ-mkRoAv0QYoMHE1TGoQ77eblFYY14-rdysX80_7oktBc1af-tdjcfMScauRr4ijBbVsyAPpM6USqJC8aSE&loadFrom=DocumentDeeplink&ts=1270.33)):

He talks about one of the failures in his life artistically. He calls it the "weak link" in his career and being the weak link in this production. It was in 1986 and he was doing a stage production of A Raisin in the Sun. Now, see, you might not even know this about Delroy Lindo, but this guy's a well-trained actor. He went to ACT out in San Francisco and that's where he met Denzel, who was out there as well, so he's a man of the theater. In '86 he gets cast as Walter Lee Younger, the head of the family and the iconic play, A Raisin in the Sun by Lorraine Hansberry. It was supposed to start at Yale Rep. It was going to go down in New York. It was going to go to Broadway. It was going to have a very long run. It was a career maker. He failed. It got really bad reviews at Yale Rep and it didn't even get out of Yale. They had to close it down and it was a failure.

Charlie Sandlan ([22:14](https://www.rev.com/transcript-editor/Edit?token=r1aka8xGTg7iFTAp1f3dn0nPh9Raw0gV6y4a1EUTKMfXs5iF78zBCuM6el0jyVIcyKXVhIw0ZRSmZnKM5AnUWK2E0M0&loadFrom=DocumentDeeplink&ts=1334.83)):

Now, you want to talk about redemption? Fast-forward three years later. He gets a chance to do it again, Walter Lee Younger, but this time at Kennedy Center in D.C. and he nailed it, blew it out of the water. He got incredible reviews. The critics were blown away. It sold out. The difference, he said, was his commitment to the work, to research, to re-imagining Walter's story, and not being as belligerent as he was about the script when he tried to approach the part at Yale. It's about growing. It's about maturing. It's about learning from your mistakes, which is very important.

Charlie Sandlan ([23:01](https://www.rev.com/transcript-editor/Edit?token=LN8E_WQcca0-PMKMRpFqZ75Xjkz_flCNntz9YXDzfNhm4n27COeeBa4gYGD_4GMA5LbDv91ztC_2620MCMMdaXgGe28&loadFrom=DocumentDeeplink&ts=1381.76)):

I think it's also revealing how other people speak about you. Now, Jonathan Majors is in Da 5 Bloods. He plays Delroy's son and the film. This is what Jonathan Majors had to say about watching and working with Delroy Lindo. He said, "He's a tiger. I'm the younger tiger that's watching this mature tiger move and how effortless he is, and where I would be a bit more athletic, he's just graceful." That's how you want to be as you grow over the next five, 10 years of your career: graceful, simple, and vivid. Watch Da 5 Bloods.

Charlie Sandlan ([23:52](https://www.rev.com/transcript-editor/Edit?token=RSTbMbUX1lcs5VLtHIT9hrQiUdhLFTuc7PRbemrOnUu3GovftryXPxPyUZpaI7pbdmrgWa9F40LZzUW9FQlHNuDoY7A&loadFrom=DocumentDeeplink&ts=1432.56)):

Now, to piggyback on this important concept of not being an asshole, not being difficult to work with, not being belligerent, being a good collaborator, there was an article I read with Peter Facinelli. Now, Peter Facinelli, he's been acting for 25 years. This guy, he's a producer, he's a writer. My God, he's done everything from Dexter to Nurse Jackie. He played Coop in Nurse Jackie. A long career.

Charlie Sandlan ([24:27](https://www.rev.com/transcript-editor/Edit?token=rDistlDCKtUcGMJUeNoyCNPTpx7HGLanqtLNxnzot7BSVEkKe-dwXmfyCD6y1p7_CQFrGhcsPC_YuNNQkjzxwIPcEAU&loadFrom=DocumentDeeplink&ts=1467.39)):

But he was sharing this anecdote about how he blew this audition for Clueless. He was in the final callbacks for the heartthrob, Christian, right, in this, I guess it's now a cult film, almost. Amy Heckerling is the director, so he's in the room with Amy Heckerling and he had this really good idea for the part. Now, Christian is this guy with some vintage style and so he had an idea for the part. He was trying to catch the essence of Harry Connick, Jr., so he added a little New Orleans accent. He had a little Sinatra swag to him and it was really good. Amy Heckerling gives him a note. She says, "Listen, let's do it again, but drop the accent. Let me just see it without the accent." A simple note.

Charlie Sandlan ([25:14](https://www.rev.com/transcript-editor/Edit?token=StmLJPKCHF_p0h-DOJ3Ii8S0bvotCGRXjkjtq0ANuiS9sxOhVLnDUv1aL9X8b0ScmhNZVUKVQkaNgnO1JRjS9xtOYzA&loadFrom=DocumentDeeplink&ts=1514.39)):

Peter Facinelli, he's young, he says, "I'm an artist and this is what I'm doing. I made my choice, and so she says to me, 'Well, can you do it without an accent?' and I go, 'No.' She stares at me. 'No?' she replied. 'Yeah, this is what I would do with it. It's my choice.' 'Okay. Thank you very much.'" That was it. Blew it. Blew it. Would take a long time to not just rebuild his relationship with that casting director who brought him in, but Amy Heckerling's never going to want to work with him. You can't take a note? You're going to be an asshole, right?

Charlie Sandlan ([26:02](https://www.rev.com/transcript-editor/Edit?token=pXhD8ZkWLLGuNWiQQiv4SS60_OtP4n66t9JKtUMDW46AfS0dyLqPjnIqOKRW6EWpTYc9dqjMYuw5e3fzPDIOy9Tdnb0&loadFrom=DocumentDeeplink&ts=1562.24)):

It was a tough lesson to learn. When you start to develop a reputation for yourself of being difficult, of not being a good collaborator, it really does take a number of years to rehabilitate yourself, to get yourself on the other side of that. The operative word, I've said this before, is always yes: "Yes, sure. I'll take that note. Sure. Why not? Let's give it a shot. Let's see if it works." Removing and separating yourself from your ego, it's difficult to do, but listen, art is collaborative. Acting is collaborative and you've got to be open to taking suggestions, so a really good lesson from Peter Facinelli.

Charlie Sandlan ([26:45](https://www.rev.com/transcript-editor/Edit?token=OLyEKxYVmLKqWJvFHdoG_mF7troer2A1GEMSMgpevOJbQdvrK1bH_LYy1r10J40gKJJUav439ZNt263vCJfFyazCd_4&loadFrom=DocumentDeeplink&ts=1605.69)):

This leads me to a discussion here about Scott Rudin and the damning, shocking, disturbing exposé in The Hollywood Reporter that came out a few weeks ago. I mean, over the last 25 years, the number of assistants, interns, people that have worked for this monster, really, is the only way you could describe him, a monster is finally documented. Now, this is a guy who is one of the most powerful, the most successful producers of film, television, and theater in the United States. The guy has got an EGOT, all right? He's got an Emmy, a Grammy, an Oscar, and a Tony, so he's one of the best in the business, but he is a monster. This is a guy who burned through 119 assistants over five years. When you read the anecdote of the trauma, the abuse, the verbal abuse, the physical abuse, the throwing of glass bowls, of staplers, of computers, the nastiness, the vitriol, it'll make your jaw drop.

Charlie Sandlan ([27:57](https://www.rev.com/transcript-editor/Edit?token=pSW_VI5Yg6cmF-FyDjkfBHGAFRyV2wNbJfuAi9uXG1Y_orRHwLpnRRtxaGthlsIPmk1b0dDpK7Wtou0uPt7Gvxqg_0g&loadFrom=DocumentDeeplink&ts=1677.6)):

What's more disturbing, I think, is what we have to reckon with as a business and as fellow collaborators is that this was accepted. It was known, it was understood, and it was just never dealt with. That's what happened with Harvey Weinstein. We normalized it. The writers who covered him, that would describe him, "Oh, his legendary temper. Oh, yes. He's a very difficult person to work with." Everybody knew what a nightmare he was and did nothing about it. Why? Because he had power. He could make things happen. When he put his name behind something, it often turned into an incredible success.

Charlie Sandlan ([28:47](https://www.rev.com/transcript-editor/Edit?token=VxKNE7TUaIUU78x6ZSyzDmexW0QYv7pHh5cx6h6YxuCqWaakQ6CpSP2PvybqN5f_kxxaAMSup14n_gWvJoCGTU7npZI&loadFrom=DocumentDeeplink&ts=1727.32)):

But listen, those days are over. We collectively have to draw the line and say, "No, I'm not going to collaborate, work with, support. I'm going to call out. I'm going to stand up for people who may not have the courage or the ability to fight for themselves." Read the article. It's really fucked up. Moulin Rouge, Scott Rudin production on Broadway plans on coming back. Karen Olivo, she was playing Satine, Tony Award-winning actress. She's not returning to Moulin Rouge. She is dropping out of the production because his name is attached to it, because he is a producer. This is what she had to say. Talk about standing up for what's right. She said, "Social justice is more important than being a sparkling diamond. Building a better industry for my students is more important than putting money in my pocket." Now, that's putting yourself on the line. That's sacrificing something for the greater good.

Charlie Sandlan ([30:07](https://www.rev.com/transcript-editor/Edit?token=0C7OaWrTaHxiOyoCv_Vocl_lavhfG-0dmk2FGAGlckxtiwh8YZznQ9oSyhmKHPnzjnIs8LxoHSf-ySSPBcgAfYVc9Ys&loadFrom=DocumentDeeplink&ts=1807)):

There are just a few things that you can control in this business, your reputation and the quality of your work. I've said it before. You are in a business, you are pursuing an art form that is going to require you to collaborate with other people. You need to be someone that other people want to work with, that other actors, directors, agents, managers, directors, they like you, they want to spend time with you, they think that you're going to contribute, not just to their particular project, but just to the overall tenor and the atmosphere of the set, of the rehearsal room. That's important. You don't want to learn that the hard way. You don't want to come in with a big head on your shoulder, with a little bit of a chip, arrogant and ready to fight and argue. It's not going to get you very far. Let that example of Scott Rudin, Peter Facinelli's anecdote just remind you the importance of being a good collaborator.

Charlie Sandlan ([31:29](https://www.rev.com/transcript-editor/Edit?token=CiPkfkY_SyPpg6SwBFVmum1qgajFoK7TuHtWFjCXGQvlh3FF0g3oKBzU3HraJztsk9WFXb6udZJNrimA4ju8YdFqjPA&loadFrom=DocumentDeeplink&ts=1889.04)):

Now, I told you I was going to get you out of here fairly quickly today. I do have a couple of other things to recommend to you. One, watch this TED Talk: Daniel J. Watts, great Broadway dancer and actor. He was playing Ike Turner in Tina: The Musical when the pandemic hit. He has a really great TED Talk. It's called Let the Paint Dry. It is his meditation, so to speak, on creativity, on navigating your career, and on having patience. He gives this TED Talk as he paints with his shoes. It's inspiring and it's original. It was a great way to share his story, so watch his TED Talk, Daniel J. Watts.

Charlie Sandlan ([32:28](https://www.rev.com/transcript-editor/Edit?token=Vt3q13lo45ADvKxzaZ_Q0t1B0aI98_LWFAa-uRyfPv3y8NrJ6VFT6u0mx22kuebsw48-I8qCqdhN85c6jWt4O3_NMM4&loadFrom=DocumentDeeplink&ts=1948.96)):

The other thing I wanted to recommend to you as you go into this week, I'm very selective about what I'll watch or what I'll really devote my time to. I've started to watch Mosquito Coast. It's on Apple+, stars Justin Theroux and Melissa George, who has had a wonderful career. Now, The Mosquito Coast is a book by Paul Theroux. The pilot in particular is really well done.

Charlie Sandlan ([33:04](https://www.rev.com/transcript-editor/Edit?token=HGM97HdD04DnEvlzGDSR0QraklN_YU2zIKqMTjof1Q1JOLPHE3vzPtgnAbpMQLf2hajrlviMd8dlJqz0DP0jo89S0jA&loadFrom=DocumentDeeplink&ts=1984.91)):

There's a particular piece of acting by Melissa George that I think is worth watching. It's a phone call. She's at a payphone and she picks up the phone and she dials her mother. Now, there's a lot in this scene that you just don't understand. There's some plot point that we don't know yet. We know that there's been a break in this family, that she's possibly on the run, that she can't reveal where she's at. You watch the journey of this phone call from the time she picks up the phone to the timesheet hangs up, which is literally a span of maybe 30 seconds. The emotional journey she goes on on that phone call is an excellent piece of acting.

Charlie Sandlan ([33:50](https://www.rev.com/transcript-editor/Edit?token=Cy_maLKqGpVnbV3hUUjtMN7sO-oZKDrChmJ6VxA0aLwigEnI1Mh-h8NzZ9w80nftnfLTMjSqrlL1wE2GrT9lLmtDIJw&loadFrom=DocumentDeeplink&ts=2030.05)):

Talk about implanted meaning, about understanding relationship, about understanding the circumstances of the scene, having all of that deeply implanted, and then being able to live it out and come to a full life. You understand in that moment how much pain she's in, how hard, how difficult her life is right now, and how much she misses her mom and her family. It says so much. Her behavior is rich. It is worth watching and it's a great fucking show, The Mosquito Coast, Apple+. Justin Theroux also is doing excellent work. I think it'll capture your attention.

Charlie Sandlan ([34:36](https://www.rev.com/transcript-editor/Edit?token=pie01wMQvZ16Y0x9lFsjImzHztUrVbMCRHYHbVhloPMFNzvCph2MJRkgmaXgKxz3Y-Kpb3IWJU6jO0kk7XVgI8Q3Gg0&loadFrom=DocumentDeeplink&ts=2076.36)):

Finally, I just want to leave you with another quote from DMX. This is a guy who struggled his whole life, battled addiction, poured his pain into his work, and left us something substantial. This is from the song It'll Be Alright: "Even if you stagger, you ain't gots to fail. Well, even if you fall down, you get back up. Whatever you think it is, it ain't that rough, because there's going to be a time when enough is enough. You get up because you're fed up, straight up. Call the devil's bluff."

Charlie Sandlan ([35:16](https://www.rev.com/transcript-editor/Edit?token=nKJz9oWPiZLdXWYCxzCPtnsf_ilhm11aRU7rulWYgJVpp3DnLbhG5p2dk91lEqSqB3Lo-pRoDPP-3dA6xzSzw-wVV1o&loadFrom=DocumentDeeplink&ts=2116.09)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. You can subscribe and follow the show wherever you get your podcasts. If you have a few seconds and you can review it on iTunes, that would be fantastic. You can go to my website, www.creatingbehaviorpodcast.com, for the links and content to every episode. You can read my blogs, book me for private coaching. I have a six-week summer Meisner intensive online at my New York City conservatory. Go to the www.maggieflaniganstudio.com for details. You can follow me on Instagram at @creatingbehavior, @maggieflaniganstudio. Lawrence Trailer, thank you for the music, my man. My friends, you're going to get punched in the gut a few times. Take a deep breath, stand up, and move forward. Play full out with yourself, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Lawrence Trailer ([36:06](https://www.rev.com/transcript-editor/Edit?token=uNDjTUFvm92JDUj2cW8M-1FrX19hnq-RSjHQuD4SeNMdz1vfWkciK3Q8ApCv_v1-Bzj2unEaISDU6Gotuw8wgdE3XJs&loadFrom=DocumentDeeplink&ts=2166.02)):

(singing)