Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=4KEgMWgbZUTQNb96bGzS5wLiIkv5xkoWJQMbtw02UdRfY5sJUXokORZX6A4MzsnPcpDtFqCyY-rE75S9aABkaRbEjEo&loadFrom=DocumentDeeplink&ts=3.57)):

I think it's very difficult to be able to do two things really well, to be able to navigate two successful careers. And today, we get to talk to somebody that I've known since 1997, Richard Robichaux. I met him when I first entered grad school at Rutgers University. This is a guy who is simply one of the funniest actors I've ever seen. He is an incredible teacher. He's been the head of acting at Penn State University. He is now on the MFA acting faculty at one of the top graduate schools in the United States, University of California San Diego. But he is also one hell of an actor.

Charlie Sandlan ([00:50](https://www.rev.com/transcript-editor/Edit?token=fLze7mFRDgEaUKehjwpSVM_YVn16w2UxKe3KYreQZW0Z-IxOhoKAY6ddeE8jABx_teNhO-t6Rc1M76CXBxNDMGTrAnM&loadFrom=DocumentDeeplink&ts=50.96)):

You have seen him in Ocean's Eight, Bernie, Boyhood, Where'd you go, Bernadette, The Book of Love, Last Flag Flying. He's currently on Disney Plus's new show Big Shot opposite John Stamos. He's worked with Shirley MacLaine, Jack Black, Laurence Fishburne, Cate Blanchett, Michael J. Fox. And we're going to talk about all of that today. So, put the phone back in your pocket. Creating Behavior starts now.

Charlie Sandlan ([01:42](https://www.rev.com/transcript-editor/Edit?token=KB2WwnQvYfZ6fFfvbE54mUzZBgm5nPRvMW_ctN5_7KlZRCHfQR0qTXSfMnTBdOKZZ8u3IfOe561so7NT0nQDsiZE1qY&loadFrom=DocumentDeeplink&ts=102.63)):

Well, hello, my fellow daydreamers. I'm sure, like me, you guys have a handful of performances, moments, whether that's in the theater, watching a good piece of acting on television, on film, something that just sticks with you, a performance that you just can't forget. Well, one of those for me took place in an acting class in 1997. Okay, so in '97, I was getting ready to go to grad school. I made a decision, I wanted to go to grad school. I knew I wanted to go to Rutgers. God, I wanted to go there so bad. William Esper was running the program. Maggie Flani gan was there. It was full on Meisner training experience. It was one of the best programs in the United States at that time.

Charlie Sandlan ([02:36](https://www.rev.com/transcript-editor/Edit?token=fuyFIX7Imar2CQ4xVQTCyCH5EmBwIKUrRiiJMK_YqF8WhEhfoTrNTz0fAZclPAEZhC8p5V8lF3U5YKOQguJSCLU7e8s&loadFrom=DocumentDeeplink&ts=156.62)):

And so, I was invited out there. Bill invited me out to watch his second year MFA class, to kind of look at the facilities and just get a sense of the place, talk to him, talk to some of the teachers, right? So, I go into his acting class, and I'm sitting there and I'm looking at this roomful of grad students. And I'm just like, "Man, I got to, I want to be one of you guys."

Charlie Sandlan ([03:03](https://www.rev.com/transcript-editor/Edit?token=UaGqm5e7WKFAKDrniVto71FwVbTTedLAEUluN_FB8ARJElV-975BZCyyQe9AzCvXbvIltJUrl_B6zQ3e_NReIuHqENQ&loadFrom=DocumentDeeplink&ts=183.26)):

And one of the scenes I got caught up was a play by Anouilh called The Lark. It's a play about Joan of Arc. And one of the characters in the play is the Dauphin who ends up becoming King Charles. There's the scene between him and Joan of Arc. Now, the Dauphin, he's very childish, he's immature, he's scared shitless. He's worried about being murdered by the cabal of bishops and cardinals that are running France at that time.

Charlie Sandlan ([03:45](https://www.rev.com/transcript-editor/Edit?token=ncLdVl-Hvv9RKfwFs1qW4ipA-hyyxvt6myomaxJQhnKWS9qLaoNk0oTiWBeni2pLMC4PvIagbJicm93-bYaOu_y2rD4&loadFrom=DocumentDeeplink&ts=225.88)):

And I remember watching this guy, Richard Robichaux. He went by Ricky back in the day. So, I watched Ricky Robichaux and I was just blown away. I couldn't believe what I was watching. This young guy was so funny. I mean, fucking hilarious. He was sharp. He had so much energy. I was mesmerized by him. I couldn't believe that I was watching that kind of work in an acting class. And it was the driving force at that point as to why I was going to go there. And I, man, talked to Bill. I said, "I want to be here. I want to go here." He said, "Okay." The rest is history, so to speak. But that just stuck with me, I never forgot it.

Charlie Sandlan ([04:35](https://www.rev.com/transcript-editor/Edit?token=OQIKguYW_mQZ9CvIKOK71-8ZgAuiCL4rjoGvRsVL0-VH6z0NgU13Ud-QGNVOtV_4Oxb9KoR2q_huCWy7IW2zqq9lqo8&loadFrom=DocumentDeeplink&ts=275.08)):

And I have been following him really, for the last 25 years almost. What's, I think, really amazing to me about Richard is the fact that he is able to wear two hats and be able to do it successfully. Someone who owns his own studio, who's running a business, immersing everything that I have into teaching. The thought of balancing a full professional acting career, it blows my mind. This guy's been working nonstop for 25 years. And he is one of the funniest actors I've ever met.

Charlie Sandlan ([05:24](https://www.rev.com/transcript-editor/Edit?token=czxf87f82S3t3oq0V233ExcmfnVs6AXFNTfYA9Fe4j8rYGYnjQniTPXFeqGa1aLthiM7iwIuVFy2-z6qJa3G_kJWskE&loadFrom=DocumentDeeplink&ts=324.63)):

Watch these films. Watch Ocean Eight. Watch Bernie. He's hilarious. He's done three films with one of the best independent film directors in the United States, Richard Linklater. Boyhood, Where'd you go, Bernadette, The Book of Love, hilarious with Jason Sudeikis.

Charlie Sandlan ([05:43](https://www.rev.com/transcript-editor/Edit?token=3A7uZjM-4OjZvidbYkbKyRptj2vmgASZEMstlDAJE_05yrVEtC8TqrRuU7PupjqnkDTNTFSP8L4LSua9s3OjiyNmx1I&loadFrom=DocumentDeeplink&ts=343.12)):

And now, he's doing this Disney Plus show, Big Shot, which is actually really good. I enjoy it. If you like sports, if you like a little Disney sprinkled in there. It's about a group female high school basketball players and Richard plays the high school counselor, and it's just really funny.

Charlie Sandlan ([06:12](https://www.rev.com/transcript-editor/Edit?token=q8L94ZTN77F1kNe8VcEW-Ielbg1vvZxyyCxYFfCGAsGwtlhol6WohUttRH9ae-F332UoXai6B3-qbQgZEVH6VqQMlb4&loadFrom=DocumentDeeplink&ts=372.35)):

And he's worked with some of the greats. Talk about having to work opposite A list celebrities, Shirley MacLaine, Jack Black, Laurence Fishburne. I mean, you got to be kidding me. And to be able to hold your own, to be able to deliver. So what he knows about the craft of acting, the process of acting, what it means to be a professional, to behave like a professional is invaluable.

Charlie Sandlan ([06:38](https://www.rev.com/transcript-editor/Edit?token=xp15DxtGPxrrlgi4t1O5QakxvlbMfoH-iqd2eCaJ7tiP5MiHi__87iZNh-hp5iv_wZC_yUn0duUfmAwK7TTARduAAc8&loadFrom=DocumentDeeplink&ts=398.78)):

And so, I'm just thrilled to be able to have him on today for our talk. And I think, you guys, will learn something, hopefully. So, at the top of the conversation, we were talking about Rutgers and the experience in grad school. And for him, coming in as a guy who knows he's funny, knows he's got timing, knows he's got that gift and that skill set, it's his bag of tricks, right? To come to a place where that gets taken from you, stripped from you. It can be really jarring. And so, that's where we start our conversation. Here's Richard Robichaux.

Richard Robichaux ([07:20](https://www.rev.com/transcript-editor/Edit?token=CFGaljFz5M5wOfbuCBNklUiIhxM6RRXhjWnuASTEUgYhNeQBnN0d96GTPM0Xwribi5crWcwcRDN78_acaAtstYo6kBE&loadFrom=DocumentDeeplink&ts=440.93)):

I remember my first semester at Rutgers. I thought, well, this is baloney. I need to go somewhere else. Because I thought there's no way this is the right thing for me. I am great with language. I'm great with words. And here, Maggie took away all language and all words. I was this Tom Stoppard, Shaw, Shakespeare guy. And I thought, "Why would you take that away from me?" And boy, it was the most valuable thing that ever happened to me because there was an actor in there that needed to sort of escape my cleverness. Maggie really helped me reveal that.

Richard Robichaux ([07:59](https://www.rev.com/transcript-editor/Edit?token=_1c9VYuvRSO2W_AUmBMO63clcpwhxdZk7QYcqYSXuHYc5zNbGRZ722-_CAJ41OOOMDwBkeBXneZENE6I8qtEN2FjQMk&loadFrom=DocumentDeeplink&ts=479.95)):

I remember asking Bill Esper. He'd cast me in a play where I had to cry. And I was like, "Oh, my God. Please Bill. Please don't, stop casting me in these plays where I have to cry." I said, "I'm a comedian and I'm funny." I said, "You know, give me something where I don't have to cry so much." And he said, "Ah, I know you're funny, but I don't want to fuck that up, but there's an actor in there. That's what I'm interested in."

Richard Robichaux ([08:24](https://www.rev.com/transcript-editor/Edit?token=IsEu3FKJerRHOB-s-YNSdLved9tVWev9lNNQ2iN4ZqTGSgHssJyrtxDkMkjVRta8NFs_LO5d-Pa9WKeMw2WIMq301Ec&loadFrom=DocumentDeeplink&ts=504.34)):

And so, he very smartly knew that he was like, "I'm not going to mess with your timing, because you have that. And so, I'm not going to, what am I going to teach you, timing? No. But I can teach you how to be a better actor, which you do need to know." Because I think you can... You know, something I'll say to students all the time is that, Listen, a lot of people can play the first act, fall in love, all that stuff. It's the second act. Can you play the second act? That's what separates everybody. Can you play the part where you lose the love? Can you play the part where you lose your house? You know, that second act stuff where the king dies?

Richard Robichaux ([08:58](https://www.rev.com/transcript-editor/Edit?token=ZYY04Vf0xsZov4h3hv9yypRTDy1AQKSjI9wWWPMzJhcjLTTZT9piTCOgxud_Y0XClow2ECvB2cAHGnN9qO5EOXmNrQ8&loadFrom=DocumentDeeplink&ts=538.2)):

The first act is usually easy. That's just sort of flirting and charm, and building tension. But whenever it breaks open and collapses, and then you're left there, can you do that part? That's the tricky part. And that's what I think he was saying to me is that, I was a good first act actor. But boy, I don't know if I could really hit some of those second act monologues.

Charlie Sandlan ([09:22](https://www.rev.com/transcript-editor/Edit?token=eZHYQFHitB_LcmvHHPq1bFHbvLO3WSAwaEMPryhjCg94uIIfTeYXvH1PlnLZthabAncSshALugOOkbpCxHzCMeOjTaQ&loadFrom=DocumentDeeplink&ts=562.88)):

When did you know you were funny?

Richard Robichaux ([09:24](https://www.rev.com/transcript-editor/Edit?token=AbIdBtlnB-xJbfRSI5IGzI78eMmCkCbgugElAw3xPySweDxr8t7N1YFoxbqJsv3EoB14i9Ze5sYcEncjnNWYFoXrlNI&loadFrom=DocumentDeeplink&ts=564.52)):

Really early. My mother is... Boy, my mom's funny. I mean, my mom is really, really funny. And she was 16 when she got pregnant. We were in rural Texas. She was kicked out of high school for being pregnant at that time, so she didn't get a degree. And then she ended up making a really successful career selling pipe valves and fittings to oil refineries. I mean, she's a real bad ass. I grew up... She was a storyteller, really. I watched her, I loved her, and she's just really funny.

Richard Robichaux ([09:58](https://www.rev.com/transcript-editor/Edit?token=w-XkzVXs7cO1BvFu8RYB9Po31KTzStW3ZxFgrOWv1fmilwpySIU_T553q1zyPIhj36gCCnbMhjHRA_SdVcuQ8zL5G_0&loadFrom=DocumentDeeplink&ts=598.07)):

Also, growing up in Texas, Louisiana, because my family, my dad's side of the family is from Louisiana, there's this sort of Southern poetry with my dad who will say stuff that should be in a book of poetry. "How are you doing Dad? Ah, just rubbing two nickels together, trying to make 15 cents" or "If you find a turtle on a fence post, that probably ain't coincidence."

Richard Robichaux ([10:21](https://www.rev.com/transcript-editor/Edit?token=G4jBxobwEgbrX7C2mvNX1p-XAhG2EkKbHDDl_wrWc9hNEBAtxWITxfmHiZBaOjU7i4eUMY2UYQUbNSnIx_fqxsK84JY&loadFrom=DocumentDeeplink&ts=621.03)):

I mean, there's just endless little things that I loved. Actually, the very first thing I ever did was a stand-up routine. My dad went to this bar called Cooters, downtown Houston. You know, I was in fourth grade. He told me, this speaks to my dad's sort of just relentless optimism about me and about my chances. He said, "Yeah, they got this talent show down there at night. You know, all these people saying it's something. You're funny, you should do some. You should do some. I'll take you up there sometime." And I said, "Okay."

Richard Robichaux ([10:57](https://www.rev.com/transcript-editor/Edit?token=8KUyveadTHOBMCkWWt5X8aaRnqnGEfE75fVAeC6DR0pqIyflBE1VjgqYV-KzpiMdQ6aDzdt-HW1hui0FarhJV6la2no&loadFrom=DocumentDeeplink&ts=657.63)):

And so then in fourth grade, I got this nightclub gig, where on Thursday night, I would do a little stand-up routine. I'd wear my little suit, tell some jokes, and I did impersonations of Jimmy Carter. I won $100 the first night, and I thought, "Well, I'm in."

Charlie Sandlan ([11:15](https://www.rev.com/transcript-editor/Edit?token=ZHllgb8Sd5XeTEcXO6UKRwtulAJ6yQhkmiej4jBBSz_MGuzySny5d8chey9TGGxFO-sUpxikDT-9puHj2wYn3fSwmWk&loadFrom=DocumentDeeplink&ts=675.34)):

You can't teach the sense of humor. You also can't teach timing.

Richard Robichaux ([11:18](https://www.rev.com/transcript-editor/Edit?token=XH9nt_wTC8mukqLNt5MV_ymq6E3I-fBwkZz6nyIZhZZ5PB4DvcLLmKgOhxWkvxXJiPAYiB7P9PlJzgyQwDHBSHfLqSA&loadFrom=DocumentDeeplink&ts=678.78)):

No.

Charlie Sandlan ([11:19](https://www.rev.com/transcript-editor/Edit?token=iXjSF3lpxN7t_MiHkT6woYEmOJTqReQJMObI1xOp7xS6rsBm5HFER79qGWIYDxnEb8MfpI-vxMukuNOwDwdwB6_NTFI&loadFrom=DocumentDeeplink&ts=679.61)):

You know, you either have it or you don't, right? So, you're going to play comedy or not because you either get it or you don't.

Richard Robichaux ([11:25](https://www.rev.com/transcript-editor/Edit?token=O3IeMNVoEOjYO3N_G-lDXLj8tInkJp23WacxFD8u6zcnswt4CRCLE8M3MsIC6b8Ned9TPagYOQG39JnaU0EjC7FjdJY&loadFrom=DocumentDeeplink&ts=685.32)):

Yes. And it's either really hard for a student because comedy also is so tied up into your internal habitual rhythms. You have a habit of what you think is funny and a habit of your timing. So, to then tell someone they're not funny when their whole life they thought that was funny is really you're talking about the habit of their timing. You're not talking about them.

Charlie Sandlan ([11:53](https://www.rev.com/transcript-editor/Edit?token=qn--Ql3CrCLRJayL1HYue3ENh5DEhvvch7ftBLgvsNDcWLnW0WjV0HcvAMtyEPPTEzNEBDcmrmcor3LrqWxbRYrW7g0&loadFrom=DocumentDeeplink&ts=713.76)):

You know, I think why you're so good at what you do, is because you play it serious, you play it straight. And that's the key, I think, to being funny. It's like, it's not funny to you.

Richard Robichaux ([12:03](https://www.rev.com/transcript-editor/Edit?token=K4gM2J89C3LwOV26DjCwNBXk12icWH6EWy47lfpVR0-wO6hWexbG12FBHeYLPhxUIQrLSnVjcW3wugxAhVV4v5iz1X4&loadFrom=DocumentDeeplink&ts=723.05)):

Well, yeah, that's the whole point. That's the point. And what's funny to the audience is that I take it seriously.

Charlie Sandlan ([12:10](https://www.rev.com/transcript-editor/Edit?token=yyx65vj-_6X8gd-aEoeU2fe2UO6MkESqsumVzAhAKz0oplqika2p2tsbmr8XsUvbGFmzYhVelxGb7AlVVNVN_eBSA0Y&loadFrom=DocumentDeeplink&ts=730.52)):

Yeah.

Richard Robichaux ([12:11](https://www.rev.com/transcript-editor/Edit?token=VxEnUjwS5XNUAmlhCHp1po1e1PvliXSFS96BNTE0EtiWlVDzGFija9_rjw0hVfQFZJgDLlW7TM5G9AtSo9YUynUdYdg&loadFrom=DocumentDeeplink&ts=731.5)):

Because the audience is laughing really at the situation. I mean, that's why it's called a situational comedy. It's a sitcom. The situation is really funny. If this situation is ridiculous and this person is serious, and then that's where really good actor training comes in, because I can take it really, really seriously.

Charlie Sandlan ([12:31](https://www.rev.com/transcript-editor/Edit?token=LyTL7ylrPgSJkPwxUzS21DdbGqriGGloMyd-uKvEAgSMKX-EX07ebZRixzi67b8WNyjSW_M5XZALANRA7rQ-PCjcvs4&loadFrom=DocumentDeeplink&ts=751.79)):

Well, that's why you...

Richard Robichaux ([12:32](https://www.rev.com/transcript-editor/Edit?token=1ySFTTTE9k6NIku1tHhINFsDK4KB34LvqFjZgeAfe8YLLbINYHvzbozEE0TdVvS_zatGWFaAjO_wISGhom5exwKXbQs&loadFrom=DocumentDeeplink&ts=752.98)):

It's so fun.

Charlie Sandlan ([12:33](https://www.rev.com/transcript-editor/Edit?token=HkUOVD01WP3szLBTcubGvhLvspjV0RuggmCh-lG2ZWOlwbEj_LQIccM41JxjdZlQIJxKdvSNdXCoKLI5sQJep6JoWAs&loadFrom=DocumentDeeplink&ts=753.63)):

Better Off Ted was so fun because you're serious. Or was The Book of Love with Sudeikis?

Richard Robichaux ([12:40](https://www.rev.com/transcript-editor/Edit?token=Wci4wVDciST3OilbseHlnit044cJmwHb22VfRdmilORaSz41cJVGFJZNAdCHax-02l2oKPchPbRLHI-5JSVBVLfyXSg&loadFrom=DocumentDeeplink&ts=760.31)):

Yeah.

Charlie Sandlan ([12:40](https://www.rev.com/transcript-editor/Edit?token=cV_GPvEOp5AM8Y8ZBDPww4iXBQwpTH45AeImdrCOLosJzKr72Nwdlq0d7hr2Iy7NkSDrq2qbL4zUTCdQjif2hG36D7w&loadFrom=DocumentDeeplink&ts=760.4)):

Oh my God, man. I have never laughed so hard.

Richard Robichaux ([12:45](https://www.rev.com/transcript-editor/Edit?token=trKBTFDY3uQHh3Cui0uE4dNygRXzX1-iHxNNtk23t8oq0PaN1mw5iB0ZbpGk-Y80UDxH4_K_dNDbZ7j_sU090_dLXJ4&loadFrom=DocumentDeeplink&ts=765.91)):

Oh, thanks so much man.

Charlie Sandlan ([12:45](https://www.rev.com/transcript-editor/Edit?token=6IQsWButnhC5IJdStxvoXmQ5ypPtA5cbyoQsyRLsUVCwQIa50I2AYfGem5yygYgnex3F0_Ws_7u7KqNCOjFUkPOm6CE&loadFrom=DocumentDeeplink&ts=765.92)):

That's hilarious. Hilarious. You're great with dialects. You always got something going on vocally.

Richard Robichaux ([12:54](https://www.rev.com/transcript-editor/Edit?token=-I8o4_P_ACR5kZdU2FLS6t8Sn2cUnAVaoAn2m7XmFRgveZMV4P0XoqXafK-OSVlLUTPdT1Nvwv9Sy6QjMwFJ0f8TBH4&loadFrom=DocumentDeeplink&ts=774.63)):

Yeah. When I booked that, that was Jessica Biel. Justin Timberlake did all the music.

Charlie Sandlan ([12:59](https://www.rev.com/transcript-editor/Edit?token=jXnDyVQHb-nRfbeLlIu87TSf0IhpqUmvqLlB4RClzoDiGqC2BCVyZB4b4N3L_b5J8BxKv0GDkZHFuJh9FQKH7e0Ezfw&loadFrom=DocumentDeeplink&ts=779.84)):

Yeah. Maisie Williams, the young Maisie Williams.

Richard Robichaux ([13:02](https://www.rev.com/transcript-editor/Edit?token=4TsMdnyW77zzF59g-_RJMU_8B9bSIj6A8lndQjjHibwW34AiU7VJC6gsFuEZdg6nKtc52RNiIgQHzcZRGWBzA1Y0cIM&loadFrom=DocumentDeeplink&ts=782.47)):

Maisie Williams, I did that movie for about a month in New Orleans. And we walked down the street with Maisie Williams. It's like walking down the street with Elvis. I mean, my god, she's as famous as anybody in the world. That was at the height of Game of Thrones, too. But that role, that was written to be French. I talked to the director and the writer and staff, and I said, "You know, he really wouldn't speak French."

Charlie Sandlan ([13:27](https://www.rev.com/transcript-editor/Edit?token=XQcHmfClQ9swzJYKyP2xEZEGUAhX76Gd__CnxWkx2V3eQP5VQSe5A4e6q3AijTSBKmeufPj7nJF19vCmHCyVTUYOkDI&loadFrom=DocumentDeeplink&ts=807.02)):

French.

Richard Robichaux ([13:27](https://www.rev.com/transcript-editor/Edit?token=QFdbr4BhzTJN6I8ym_d59BLeXOThKopXBPRk1HoXFcaAuVuINRkOhA0a2Dr3ms5XqHx3IkHOmz-9UTlqyUoYAqGARog&loadFrom=DocumentDeeplink&ts=807.63)):

He would speak a little English, a little French, a little Cajun French. It would be a little mixed. And they said, "Well, what would it sound like?" And I would say, I said, "I don't know. It would really be like [foreign language 00:13:39]. And they just said, "Do that. Take the script. Rewrite all of your lines to sound exactly like that." And so, that's what I did.

Charlie Sandlan ([13:51](https://www.rev.com/transcript-editor/Edit?token=711x_Nmj0HHrIbQctOY57sJ_Zy31WNhqLxR0lg1HI8Kw1i6yFJH2rD_YprH-tOIowy_wCVRrk4zYsjENMjslziCQq7o&loadFrom=DocumentDeeplink&ts=831.74)):

I mean, you are a character actor, right? Everything you do is a completely individualized fully realized human being. When you're reading a script, how do you start to, do ideas start coming to you? Your mind already and your imagination starts churning, voice, and physical life?

Richard Robichaux ([14:15](https://www.rev.com/transcript-editor/Edit?token=9-aDFYQ2-nATK-jN7ydimmRuEeHkd0CjQRcggBd2XB-k2Ms6NElkDRZJbHPwWNAust0ZSyymYqMi7kP-Mil9L_oKE7Y&loadFrom=DocumentDeeplink&ts=855.85)):

You know this, it either happens to you or it doesn't. When it doesn't happen to you, that's when technique is going to be really important. That's when this stuff you learned in the studio, the stuff you learned in school is going to really come in handy because you'll know the questions to ask to get you there.

Charlie Sandlan ([14:29](https://www.rev.com/transcript-editor/Edit?token=t73N4Ity0zP1LeF6ax6_yMvKgWxSqNvNyFq56HBLIS_rcEBUrgDlkJVj7kArF4BLt8u-nW5jLo9NQVrfvMglHUlZL6c&loadFrom=DocumentDeeplink&ts=869.61)):

Mm-hmm (affirmative.)

Richard Robichaux ([14:30](https://www.rev.com/transcript-editor/Edit?token=zh6emIvACbfnpwQwSRM8wOJfzTp_9gMsf7nNbMt1a3sFN54FMfBhdVQMwW-GJrT4WH1jysUSaRLUD7oTZfD_I0gjpo8&loadFrom=DocumentDeeplink&ts=870.32)):

And then, there are other pieces that you pick up and you go, "This was made for me." I mean, I if I don't book this, then I should leave the business. That you go, "Oh my God, I want to do this in my sleep." And then you see somebody else book it and you want to kill them because you go, "Why did you took my part?"

Richard Robichaux ([14:43](https://www.rev.com/transcript-editor/Edit?token=msTo5MYBDxxo312KDBnBruNW3-kv_1I0zf0tiKY5G3Pba4VdnLgJM656dM8-LaM9WK59eWkUrSmPyRwUc8HCX1zwuL4&loadFrom=DocumentDeeplink&ts=883.96)):

But you have to also know who you are. There's a great story. I did this pilot for Showtime called Hate. It was to play an ex-cop. And I talked to my agent, and I said, "I don't think this is, I don't think I'm really..." You know, I'm 5'8". I weighed about just 30 pounds. And I was like, "I don't know if I'm really right for this." And she said, "The casting director loves you and really wants to see you for this" and says, "He thinks you should do this." I said, "Okay." So, it was this ex cop who works in the Hate Crimes Division of the NYPD.

Richard Robichaux ([15:16](https://www.rev.com/transcript-editor/Edit?token=yX_TydUF5S7jJdxt7QEC3ZWjX1etvVm9CD15LlzzWvUKOi0oyWrTOFPCUvBJaGmg5XJkRTzwqb_Mh6C64tNDs4gXeN0&loadFrom=DocumentDeeplink&ts=916.76)):

Well, this is what I didn't do is, I didn't play an ex-cop. Because I thought, if I start playing my idea of what an ex-cop is or cop or something, I'm going to get so far away from me that it won't, they just hired somebody else. So, I said, "Okay, I have to play this pretty close to the vest. And I can let them make the decision that I'm right for it or not right for it.

Richard Robichaux ([15:41](https://www.rev.com/transcript-editor/Edit?token=iuOraSYWBdpgBf9mcFyXEcJ71j4TIHIho_IoqSwgx_-Za9vyVEOt7-fBdec1FTwpLkEvtMPTAEULl-rYHNttkqi5mtE&loadFrom=DocumentDeeplink&ts=941.43)):

So, I played it like I would play it. About a week later, I got a call back, and then I booked it. I got the new script. They sent me the new script for the table read and my character had been completely rewritten as a former Washington lobbyist. Well, now that I can play in my sleep.

Charlie Sandlan ([15:58](https://www.rev.com/transcript-editor/Edit?token=uIxPlrtbzMz0Mlfbc3OQNFe4JLGdup1E8r91pIHA_4uAjn2ILA7QKn-GGPeqrcbSfniTa21l0ZmOjOwRSHQHsET-EU8&loadFrom=DocumentDeeplink&ts=958.68)):

I see, but that probably comes right off of what you brought into the audition, and it made them re-consider the part.

Richard Robichaux ([16:03](https://www.rev.com/transcript-editor/Edit?token=XoR7cL-SaXOQI31Ensz_1LXliEzyrd4-k_0L3xggnQ9P2V-91QsZhdzIGMyvKJizqHsjs5gPU8jmtqOq5nQgZT1BH3w&loadFrom=DocumentDeeplink&ts=963.55)):

Exactly. And if I had tried to be what I thought they wanted... Do you see there's just so many qualifiers, even in that sentence. I mean, I brought a baseball glove to a hockey game, it's just wrong. I just was in the ballpark with what I could do. And because of it, it worked. Now, it also hasn't worked a thousand other times, that's a great story. But that it did work that time, and then that's the thing, Charlie, that makes you crazy is, that then people see and go," Oh, well, Richard. Of course, he booked that. He's perfect for that." You go, "No, no. I made it perfect for me."

Charlie Sandlan ([16:37](https://www.rev.com/transcript-editor/Edit?token=FDBW7e3dpD_XtWuXiGBqrymccahesL55ePJPrg_drdhHt6-2YOiLUHWQZZHRBhLnPF0JkpOQzKDWNvxLoixlAK_LP_4&loadFrom=DocumentDeeplink&ts=997.64)):

Right. Right. Well, you probably know this with your students. I mean, so many actors, they're so caught up in wanting approval, right? And that's certainly why I think one of the drawbacks of being in a training program, a high level, is that you're working for approval and then that translates into the audition when you get into professional circumstances, like, "What do they want? I want to please them." You're like a beggar with your hand out like, "Cast me." You're never functioning from your own sense of truth. You're trying to give them something that they don't even know they want, really.

Richard Robichaux ([17:10](https://www.rev.com/transcript-editor/Edit?token=uPvuJeA46jJoF3nshHNEPDRFrFtN5vsva1Q3yNDUqMxtXmCQkcj7XeUzSy6ikKGhITuh7zbfWof_y70NeV4b_4bHDQ8&loadFrom=DocumentDeeplink&ts=1030.04)):

Exactly. And what you're doing is physically, emotionally, behaviorally psychologically tell them, "You shouldn't have invited me to the party." And I think we've all felt this, where we go, "I don't know if I should be at this party." And the thing I had to get over early on in my auditioning, I grew up very poor, and I had to get over this imposter syndrome stuff. I was invited to this party. Literally, I mean, I got a call from an agent that said, "You're invited to this party, this audition." So, I better start fucking party it. And when I started doing that, everything changed.

Charlie Sandlan ([17:47](https://www.rev.com/transcript-editor/Edit?token=a1G6bqa6GNgSoWJoRqDHEfwpqmp2Xlik7NtLhRWfEokpGknH3JFkpGW3JnceNwm2srieLULqHWSxzltjvqUkBNCvSFU&loadFrom=DocumentDeeplink&ts=1067.58)):

What was your first, what you would look back and go, "That was my break. That was the one that really kind of changed things for me."

Richard Robichaux ([17:52](https://www.rev.com/transcript-editor/Edit?token=heG1zV-d7t01YhRykod3tl15YtdyTBB5uZ_SLy5j9BS3aamXHy75-LAmaONt2mL-cRXwg8Yaz6N564WI5kujUGSQurE&loadFrom=DocumentDeeplink&ts=1072.89)):

Oh, well, my first TV job was Spin City with Michael J. Fox, and it was his last couple of episodes before he left from being sick. And I grew up watching Michael J. Fox and Michael J. Fox is...

Charlie Sandlan ([18:07](https://www.rev.com/transcript-editor/Edit?token=upwVT4giVSuo4CsmdIVj4OQ958snx-wxoE1idFfZk5zlsxyO7XTaW8H8GWP7_82XywvKQtzEPek8OaZIhAYuj1r1Lps&loadFrom=DocumentDeeplink&ts=1087.23)):

Family Ties.

Richard Robichaux ([18:08](https://www.rev.com/transcript-editor/Edit?token=31ErOimBTvdWuoaC7wRj4c6JbZ53IrOrPkUQFZGDRyRv9OsVwzw1YfxcgEYqm1E4YwjqDt3oIlkbX-HS7KMMnUalvOg&loadFrom=DocumentDeeplink&ts=1088.06)):

Yes. Here is this, he's short, brown hair, funny. And I thought, "Wait, short, brown hair, funny." I mean, I grew up watching him. So then to work with him, my first job was really valuable. Then to go back to your point about comedy, one of the head writers, we were shooting and it was out at the old Chelsea Piers. And they had a little pool table in the greenroom and it was in between some stuff and I was playing pool with him. And he said to me, "Is this your first job?" So, that's never a question you want to be asked. Because it's never, that usually is not because they're going to go, "I'm really shocked."

Richard Robichaux ([18:45](https://www.rev.com/transcript-editor/Edit?token=BAp2Rt_IQSjE9lq1tFZvfaNe0b7EoRXXzqx52ggvcDssepFiKPRnSjqwqDITWzGVE5t5igvmRorkz2_M0bcF4vmkd8E&loadFrom=DocumentDeeplink&ts=1125.31)):

If they ask if this is your first job, something's up. So, I sort of started quaking in my boots. And I said, "Yeah, yeah, this is my first job." And he said, "Oh, yeah. I thought so." He said, "Let me tell you something. You got this because you're funny." He said, "I mean, you're really funny. But Michael's funny, so just don't forget that." And I said, "Got it." And he said, "You know how we've been having to cut some of your stuff because in sitcoms the script changes every day." He said, "Everything we give you, you make funny, so which is great. But just remember, Michael's funny."

Charlie Sandlan ([19:21](https://www.rev.com/transcript-editor/Edit?token=k6pBjgKqWtxcFZgF7A6SFz32JVOoN17C93WwKeZNnqlkh71NvUkZX3HQIa1kOm60mYdiEuBAz1XixVhrLBscZ0KZ8TY&loadFrom=DocumentDeeplink&ts=1161.92)):

What's that mean?

Richard Robichaux ([19:22](https://www.rev.com/transcript-editor/Edit?token=Truw2Om4uuK3-XPqdojP_FtQ6VCFUfJN-7nRhSxBCW2Wf7rFi-vc4uy4gi21MWPuBg3v5JQFSl2xl4NFOFyjvYd-NFA&loadFrom=DocumentDeeplink&ts=1162.85)):

And what it meant to me was, "You're here because your timing is great and you can set up a joke. So, make sure you set up the jokes for Michael." Don't add a joke before his joke." And sometimes, you have to know this is really important comedy. I would much rather have one big laugh than three small ones. And so, you've got to really be disciplined about, because again, people who are funny and people who are comics, I can make every line funny. I could do something. I could slip on a banana peel, fall, do something like that. You could do anything that misdirects the audience in a way that makes them giggle. But is it worth it?

Richard Robichaux ([20:04](https://www.rev.com/transcript-editor/Edit?token=AS58ftGum5JAErjOq6rj1uu0GZHQn5OPuZi5koLDZdisOcb5x_i-ETPX8txWB4bhPGyG0GV-EzuBYB3RL95jC2K4I4U&loadFrom=DocumentDeeplink&ts=1204.82)):

And what I would rather do is hold, hold, hold, hold, hold, and then just fucking kill him.

Charlie Sandlan ([20:11](https://www.rev.com/transcript-editor/Edit?token=WtEkJxCMf15DjOKdKlx7PbT_8vCeiQ1EU-1Cmx5TOXmCvLoxrBtICM9ykLrwDfPvmtkgz9kVAKkoFjbEmcLezZs_Ktk&loadFrom=DocumentDeeplink&ts=1211.25)):

Yeah, yeah. But I mean that takes, that's skill...

Richard Robichaux ([20:15](https://www.rev.com/transcript-editor/Edit?token=VUm_fSXZUYdXSvclfVrQxHVfnSOShBofcH6QNqZAtqxu7jbUtYSqxRy0kOFiKpyUd-RmMoJngv09DDMhsycwYjLBZCo&loadFrom=DocumentDeeplink&ts=1215.57)):

... takes patience. And you have to be able to listen to the audience. You have to be unafraid to be in relation to the audience. Just in the same way that, if you and I are in a scene, I'm in contact with you, but it is disingenuous to say I'm not also in contact with the audience. I'm also taking in my relationship. They are happening to me. And I can tell if I need to pull back, or like, I'm abusing them a little bit. That's not too fair.

Richard Robichaux ([20:47](https://www.rev.com/transcript-editor/Edit?token=d9XL_SoMjTTLKsImPcWsfKOdDkXE_PRv-tCYmTy1xD85zWUfaMTaW6WoFfKU3wrWybceb1cOkf091tXp3oWSeK3cBpE&loadFrom=DocumentDeeplink&ts=1247.86)):

I remember I did a show at Yale Rep. And some of the students were in it. And I was playing a Parolius in All's Well That Ends Well, which is a good role, but it's not one of the great roles of Shakespeare. Well, I was getting exit applause every time I walked up the stage. And these students, the way they were looked at me, they're like, "What the... What are you doing? What are you doing?" And I held up my hand like this and I just opened up my fist. And I said, "If you're looking for the audience, they're right there." I just said, "Show them how it's done." Up there in New Haven.

Charlie Sandlan ([21:20](https://www.rev.com/transcript-editor/Edit?token=s3rYlC3RiWhOmKGhN1sCOf1JrnSUFItgJL-pF2wr6h5IKE-CcHHJcZVfWToZI6At6jASRN-cVv-Tmng_2IR0oAkvg5Q&loadFrom=DocumentDeeplink&ts=1280.4)):

Yeah. Well, this your bread and butter and...

Richard Robichaux ([21:25](https://www.rev.com/transcript-editor/Edit?token=8avigTR-ADP5nF6zzRHECWVxMKd_XfFjCf_QCV49VUhKTJ6mzF4aa9sbLvw4t3vvVQe0Kvg8XTozArYGY6Wt3qrrbFA&loadFrom=DocumentDeeplink&ts=1285.66)):

Yes.

Charlie Sandlan ([21:28](https://www.rev.com/transcript-editor/Edit?token=SVtpHtADIyt1MmDR3kI_lh8MdxVi-o2SmZoflYuoR6BKBOrW9QEGyL6DONrF0a4blUj_DhjE8vHVMQ52_Lu1cWPfIgs&loadFrom=DocumentDeeplink&ts=1288.19)):

It's proven to be really interesting in terms of your relationship with Richard Linklater. I mean, I got it, man, to do four films with this guy. One of the great indie film directors for the last 30 years, then with Bernie...

Richard Robichaux ([21:41](https://www.rev.com/transcript-editor/Edit?token=WGBEVFANxs8j8TER9OcA9EM-ys75VT5sXDJ1kCkLM5bg05dRRA9FJ7OqGKJeE3gV_YyL_YTybgbAONfzN9_FlIx0gjg&loadFrom=DocumentDeeplink&ts=1301.47)):

... Boyhood, which is an Academy award winning movie and, God, I mean, just to be in Boyhood, I was so proud, I was so excited. That was an extraordinary relationship that started with Bernie. And also, my first film was with, I mean, Shirley MacLaine. I mean, my God, I got to work with Shirley MacLaine.

Charlie Sandlan ([22:00](https://www.rev.com/transcript-editor/Edit?token=roJRsE_pWBVlrfaaqlfZv4YNI6vicf91ejSh8ledvFyEMbPr7nTs5dGxiqpoftcEhsv_f-lrFvSUTcXRQbw2T-8DgdQ&loadFrom=DocumentDeeplink&ts=1320.59)):

I know.

Richard Robichaux ([22:01](https://www.rev.com/transcript-editor/Edit?token=33Pa9cK3ASHjRFWAmj4SWGrzdYjech8qGrrLLNo3PcpYS_RQnxQFs9Yps8ffh-zf43Om_6-KSMzdX9mIornizus1jCM&loadFrom=DocumentDeeplink&ts=1321.64)):

And Jack Black, Jack Black is everything you want him to be. He's exactly, he's Jack Black and he's awesome. Jack Black said about Shirley, when he and I were having a rehearsal and I had met Shirley. And he said, "Have you worked with the lasers yet?" And I said, "Who?" And he goes, "The lasers." And he kind of pointed to his eyes. And then I worked with Shirley and I realized what he was talking about. It was like playing on those little those things that you weave that you put on your thumbs? It's like a little thumb war, it gets stuck. That's when it's like acting with her but with your eyes. She just wouldn't let go of you. She just eats you for lunch. She's just taking everything in. I had a ball. I mean, it was, God, what a pleasure.

Richard Robichaux ([22:45](https://www.rev.com/transcript-editor/Edit?token=5m2Oa_hjnEdr7q_s91okyg-DGNqDTVPx4TYzqGz40kDz3ic_qCM3c9BaAJoa-Qqury5rrzv8ftVr03Iou3uH6vwHrKs&loadFrom=DocumentDeeplink&ts=1365.52)):

Then about, I don't know, it was probably, maybe a year later, called me and said, "I'm doing this movie. But we've been working on it for a few years now. It's this project. It's called the 12-year project right now. And my kid, he's the boy and he's turning 16. "And I said, "You know, if he's 16, he's got to have a car. And if he's got to have a car, we've got to have gas and insurance. He's got to have gas and insurance. He's got to have a job. Maybe he's got to have a job. It's got to be Richard Robichaux." So, he said, "I kind of envisioned you as this boss. You want to come play his boss.? And I said, "I'm available."

Charlie Sandlan ([23:27](https://www.rev.com/transcript-editor/Edit?token=vr91pEIVfh7UvDK8j9CSBfoIQMO0fAgQf1TrXUtWTXBJ140ILtBVlJ5t5pBMqWvOezxwKrulG9badnBmpnpzyOW02_E&loadFrom=DocumentDeeplink&ts=1407.92)):

So funny. So funny. So funny. "I got you lined up for fry cook."

Richard Robichaux ([23:35](https://www.rev.com/transcript-editor/Edit?token=qW-jZkGviVpJzCSyf6bq08NcIwq9hbjNIaSEQvs1UpSqYJswvJ35TH0ikxb8qWp-Gs8FtZdjzK7iR0PgLawZ9IWouRg&loadFrom=DocumentDeeplink&ts=1415.18)):

Yes, exactly. That is so good. Thanks man for watching it and watching it that way. That's another point of where I'm taking it really seriously.

Charlie Sandlan ([23:41](https://www.rev.com/transcript-editor/Edit?token=w1fdB2H2GcQzfOBzF2SEdkCVG4nntdETjKf6UCxhYNg8fxooHaFLtaoOSX2JrLz4QdXf4APDK9PktUOdDdS-4KTKAec&loadFrom=DocumentDeeplink&ts=1421.28)):

Yeah and you were dead serious. Like this was the job of, this was like an important position. It was like halftime...

Richard Robichaux ([23:50](https://www.rev.com/transcript-editor/Edit?token=RqfgijaHd65YfpveUKdO9KM50Zvdg2zJ-JD2DBwuOqvD9ykD8XDqXZQJ1QDMVlhafjhJ5jSuhhojdLjR7CpEvLLTYd0&loadFrom=DocumentDeeplink&ts=1430.22)):

It was.

Charlie Sandlan ([23:51](https://www.rev.com/transcript-editor/Edit?token=lC1NHyfWBP--OLEdMZbZEzpO2J4WolvP_MwhRGjx_nmJZoxm-xGha2nZwqONuA2jIWbKbxCIMkjWOirz8CDdeobFK8Y&loadFrom=DocumentDeeplink&ts=1431.86)):

... a basketball game.

Richard Robichaux ([23:52](https://www.rev.com/transcript-editor/Edit?token=wjdjC-PMGSCtLJe1HfBon-QNJhfYSb0c1b15ecegTr9fo4gTplAfffSqHvJVvCC8G3iQrXE_wH5Dm0KeUNwJh8QsgCM&loadFrom=DocumentDeeplink&ts=1432.75)):

Yeah, exactly. And then I remember that the scene with Patricia and him at his graduation. When I see her and I say, "Is that your mom? Wow." That was actually, there was another line that he asked me. He said, "Okay, just come up with some stuff." So, then I started to come up with some stuff. And then I got the Texas thing in there, which was, "She'd make a dog break a chain."

Richard Robichaux ([24:16](https://www.rev.com/transcript-editor/Edit?token=auX76wbwyxL_jIwGZ6tA4fCdBlOD743SQey9FXnnAJZQamXlFgCspbhkxpzV5UHkn3jhzi4ioN0Xg_4pIaDR5R9kkRc&loadFrom=DocumentDeeplink&ts=1456.56)):

And even Rick goes, "Rick, my god, can you please say that again?" And I said it again. And then later in an article, they talked about Boyhood. And somebody sent it to me with, it was also incredible. Here's Boyhood, he shot it for 12 years. You can imagine how much tape he had and how much film he had.

Richard Robichaux ([24:32](https://www.rev.com/transcript-editor/Edit?token=ilRScEX0JmsY8vP4LkSLhEWkaJHeiKbZZqZfddkPORXp71uKx-FAkXuYe7WpiW46PT28HbupDho1JtBCi0NaYtHqVXE&loadFrom=DocumentDeeplink&ts=1472.28)):

And they said, "What about the things you had to cut?" And he said, "One of the saddest things I had to cut was Richard Robichaux saying, 'That will make a dog break a chain.'" I was like, "Oh, so good." And then, I got to work with Cate Blanchett. Wow.

Charlie Sandlan ([24:50](https://www.rev.com/transcript-editor/Edit?token=PZTdm2WfNU47wIuBdremFxZm-7V7nRIeaok0hOootttVzaDJQL8-6rx4mesHbbPvHACbJSzzU95mfuo5tzkvD9d_KXI&loadFrom=DocumentDeeplink&ts=1490.62)):

Oh, yeah. Where'd You Go, Bernadette?

Richard Robichaux ([24:51](https://www.rev.com/transcript-editor/Edit?token=DedebUWfN_p6yXxaJNUrhUf-nhEDLDNSNe5ulg05KGuHV6Sxsi6ifeHiDXJezWc-xA6AO_F2k718-nXdKyLfwH1T57E&loadFrom=DocumentDeeplink&ts=1491.61)):

Where'd You Go, Bernadette? With Cate Blanchett who is a movie star. You work with some actors and then you're like, "Oh, that's just a normal person." Not Cate Blanchett. Cate Blanchett is a movie star. Cate Blanchett walks in like the sun put on a dress and walked around in human form. And she's a wonderful person. She's funny. And Rick said to her, "You know, Richard's a big fancy acting teacher. You watch out for him." Then the whole rest of the shoot, she kept asking me questions and saying about her accent and a couple of times she said, "Just say it for me. How would you say it? How would you say my line?" And I did it. I mean, no ego.

Richard Robichaux ([25:29](https://www.rev.com/transcript-editor/Edit?token=0n-DsA7_o0OJcOsDnCeXPoEGf3XNSQvSh7jXzvsHXRSHDqzOg56q2x5yJqKa4Of7R9E9U9OlCrT-Q5sDrcxmbqaZZ7E&loadFrom=DocumentDeeplink&ts=1529.88)):

The goal was, whatever ends up on screen, I want to be the best. That's why so many actors, whenever they get frustrated with notes, just take the fucking note. They take the fucking note because the problem that you're having here, nobody's going to know when they see the play. "Oh, that was the director's note." Make them think it was yours. Take everything you can get and make it yours. I've been really, really fortunate in that I've been able to work with really great people, and really kind people. And what I found is that the higher you get up, the better the folks are.

Charlie Sandlan ([26:05](https://www.rev.com/transcript-editor/Edit?token=J6gopPXnUWjBsrYe6qGQ2D7L9zWxiVipr-LTC_G-v3s6QSjsaK604K7l_qmfZf8E1d_lWxpD2hvDGSRpZutVG6eSre4&loadFrom=DocumentDeeplink&ts=1565.01)):

Well, let me ask you this, because you certainly, I think you know the answer to this, in your own way. What does it mean to be professional?

Richard Robichaux ([26:12](https://www.rev.com/transcript-editor/Edit?token=i36_PfVNqKc03bv7sY7N7peLCzEK2L6rScmZR8ueE3AMl9QEo0DLRffV6VKeDceZKSdU4f5Otyp_qThawMnWG4QLv4U&loadFrom=DocumentDeeplink&ts=1572.16)):

Well, what it means, it's such a good question. I'll tell you what it means to be a professional. To be a professional actor is to know that acting is a part of your job. Acting is not the job of being a professional actor. Acting is that the smallest part of the job, then you do... I mean, I'm on a show right now called Big Shot. I shot that a year ago and I did a promo for it yesterday. I'm still doing work for that show. And I acted for however many hours that day. And of those hours that day, I acted for probably 17 minutes, if we're really being honest.

Richard Robichaux ([26:52](https://www.rev.com/transcript-editor/Edit?token=dJ7-ovNMQ-00x8t7sjXGcoK7VZYzsmCtwy5dqyOX7nZfp9S9GoC0B4-obOSpeC9ssZIUZtDptesc5Xre0xD7ujFAHVo&loadFrom=DocumentDeeplink&ts=1612.03)):

So, when people talk about acting, this is at school too. If you're in a training program or if you're in a studio, you have to understand your reputation at those places. It's not based solely upon your acting, because your acting is just a very minimum part of the job. It's also in, how did you respond to that e-mail? How do you take notes? How are you in the hallway? Do you eat cereal out of a box while you're in class? Those kinds of things. I mean, those things matter because that is part of the job to be an actor.

Charlie Sandlan ([27:25](https://www.rev.com/transcript-editor/Edit?token=2ywIWbMqMuH_9P0ZCtmFyp2abljA1Gjc4M1BSMYKBI0D6TJ-h5h1go5aVAvI5LBNWOh2faZuH8aSOSdB7TP_i-AXHHQ&loadFrom=DocumentDeeplink&ts=1645.37)):

You can only really control two things, the quality of your work and your reputation.

Richard Robichaux ([27:29](https://www.rev.com/transcript-editor/Edit?token=CFnYkt-Njsyy6uNV6Qg1ePUkG2sAY3PJFBYrkIZlnoELCTDNeFF3k7Y2oogTplg_DiIpTCni5jC_BPBGEHQAGfB_Pzw&loadFrom=DocumentDeeplink&ts=1649.74)):

Oh, so good.

Charlie Sandlan ([27:30](https://www.rev.com/transcript-editor/Edit?token=qRS2sP2zxGbilQhqpP1T3bD3aY_v2ikJcP0lQ2etOp1DpcEowc1HcKEJfseKTgaejJjmO5HG8yKxO8ynJTsD--Sk6cA&loadFrom=DocumentDeeplink&ts=1650.24)):

Right? Those are within your control.

Richard Robichaux ([27:31](https://www.rev.com/transcript-editor/Edit?token=oW6OWlen5asHAYOZBx3BWwalnQl9nMiBA5bJsI2sf6iiGonXSvB9gkAR5u_ywRNPtuOvd1BzIhTJrbNzLa6kxafR7AI&loadFrom=DocumentDeeplink&ts=1651.7)):

You're so right.

Charlie Sandlan ([27:32](https://www.rev.com/transcript-editor/Edit?token=Q7U9_DhNEVF3XQWs0WGitaW_uXoApYlXfUuVgEkibq9bpaLi_9MMyAxjUkHkLkIDc4CJDzXPFUwR0aNVVNMpSs1qgnY&loadFrom=DocumentDeeplink&ts=1652.96)):

But you know, showing up late... I have students still. Man, you can't memorize two pages of dialogue for a scene that I gave out a week and a half ago?

Richard Robichaux ([27:43](https://www.rev.com/transcript-editor/Edit?token=mBYoUeR4SaGN3ILeumFQz1jBD57DnQWGoMn4JGFgBbpFXk1JI0hBTBcLaEPSaDj5d1cDkIoXtIbo7FDXBsF8LzfSfyc&loadFrom=DocumentDeeplink&ts=1663.47)):

No, no. That's the minimum requirement.

Charlie Sandlan ([27:45](https://www.rev.com/transcript-editor/Edit?token=_XbaT6n5cHQWGdXyDA9QA0U2eDD9dQSeloAjttA-EWq9uXjQCkNvi5moczWyn7rTrXhftHgtWf7qP2FtXYb5Wkz6Ki8&loadFrom=DocumentDeeplink&ts=1665)):

Minimum.

Richard Robichaux ([27:45](https://www.rev.com/transcript-editor/Edit?token=ifOlXgaWAGuVnLDjzVvp3SWndps5F1jgJPbEVO-2nV-aLREf0FwF8-FnipoWoqP_WNpAMBrHaetPkyzfa3YxH9xY5qo&loadFrom=DocumentDeeplink&ts=1665.61)):

But when I say... Listen, we're talking about the minimum requirement.

Charlie Sandlan ([27:47](https://www.rev.com/transcript-editor/Edit?token=5V8PYDCcg0eZn1_LG35guLrf5C83s_Y2gfys4pL27ihPIC1ybeETkuQZ28mLM0qZhNRcbFusWiSkKqCFIrn7ZQCsSuM&loadFrom=DocumentDeeplink&ts=1667.9)):

Minimum.

Richard Robichaux ([27:48](https://www.rev.com/transcript-editor/Edit?token=Sdjw1AngLxk_vkAKBIPEDI7yVVhrS-uZYFBbmDBDcWnUQteb96C7XBBdTQGMIUjHBmUSNVbAIcikmrJwme4W6cbJ1g8&loadFrom=DocumentDeeplink&ts=1668.93)):

The minimum requirement is that, this is why Aunt Sally and all those people always get so excited about how did you memorize all those lines. Because that's what they're amazed at. If you can't do that, then what you're interested in is being an actor, you have no interest in acting.

Charlie Sandlan ([28:02](https://www.rev.com/transcript-editor/Edit?token=HJSjeeqSoMWbzn7FmBIbfs8mB3cK_ZVruuXkuLdFdZDu9lmvkcjPNfWj_vwdD2PFAcWBsba6UsXefNkkq5XzkuZ35_g&loadFrom=DocumentDeeplink&ts=1682.78)):

That's like a carpenter that can hammer a nail into a piece of wood. That's what memorizing is.

Richard Robichaux ([28:06](https://www.rev.com/transcript-editor/Edit?token=nO68j77uJ_SpjOp841jmvKQ1tbsN1YPsgxGuYE5fyI-AStD5AjKqWHiWgzeElrJjLgo0A5OS9XucjkZQYWctsdPbxGk&loadFrom=DocumentDeeplink&ts=1686.09)):

Exactly, exactly. And there are a lot of people like that, right? That they're interested in being an actor. Being at a cocktail party and saying, "I'm an actor." They're very interested in doing the red carpet, they're very interested in being able to post something on Instagram, but they're not actually that interested in the art and craft of acting. And you can tell by the way they do homework. And being an actor is a byproduct of acting.

Charlie Sandlan ([28:30](https://www.rev.com/transcript-editor/Edit?token=bM37nSI0j5_us5jQWb_mrGZpRsT_QWVSeEPKH5glYfzy1qG6Qe5KNjXtvb3Cnutr2XemBgOUoeDq6hepy4WswJxmVqs&loadFrom=DocumentDeeplink&ts=1710.77)):

What do you mean by that? I love that sentence.

Richard Robichaux ([28:32](https://www.rev.com/transcript-editor/Edit?token=iRNUB6_bWc7_wFEO3qubqzXNTz6MeblkCY-EbFPlXZl22GfL6Fe9IPJqG09tI9-o6atYQU6Sy4b-WGII2fMhfsbj22w&loadFrom=DocumentDeeplink&ts=1712.51)):

You get to be an actor because you were acting. Acting is required.

Charlie Sandlan ([28:40](https://www.rev.com/transcript-editor/Edit?token=QLtRoGcQ49WRVK5NbcWFcasNuX9kzyS2d9WWrhkael81wyf5Qlhppx_nrn0CO20ndFnxvNmY4ylCvDP6KAYP-EmkMZc&loadFrom=DocumentDeeplink&ts=1720.1)):

Right.

Richard Robichaux ([28:40](https://www.rev.com/transcript-editor/Edit?token=7O5IbzMFxEuLt9WEJQGAb3dUxVBIFKqDvxhtBaeojiwOjF7OMgTWSmgWQtS9nGk1gLulaKgBEdN8fwf6hLwoYFcFBGA&loadFrom=DocumentDeeplink&ts=1720.13)):

Being called an actor, no, you have to act. There's no talent. One of the first things I say to the students when they get into our program at UCSD, which is one of the best in the world. They've auditioned. We've auditioned hundreds and hundreds of people for eight coveted spots. So, one of the first things I say in class is, I say, "None of you have any talent." And that is usually a blow. Then I explain what I mean. And I say, because talent is potential. Activated repeatedly.

Charlie Sandlan ([29:11](https://www.rev.com/transcript-editor/Edit?token=G5XxWCwZChLwB6fx5_qmRrH9A9jlmOjwBiUdRFpFy21gb1LTf-hEXWqv0AK6lMONjdxoAK99aOagjSWnns71sLItlSs&loadFrom=DocumentDeeplink&ts=1751.21)):

Yeah.

Richard Robichaux ([29:12](https://www.rev.com/transcript-editor/Edit?token=WX2ZOcXNWRKYKcZCHC5veg6FjCCe6wAPmZg1VvIX1KWhvgj4JOP_-h3IzqqY-H_9ot1EuSbe_3CIQACSi1BxXV1FPRU&loadFrom=DocumentDeeplink&ts=1752.91)):

What you have now is potential. And if your potential gets activated, and then it gets activated over and over again, then what will start to happen in the hallways here at the school is, we'll go, "You know, Charlie was really good in that audition. Yeah, yeah. He's good. He's good. You know, Charlie was good in that audition again. Yeah, yeah, he's really good. Did you see in that play, Charlie was really good. He was really great in my class." And then the repetition of that potential being activated, then one day in the teacher's lounge you hear this, "You know that Charlie, did you see that play? God, yeah. He's so talented." That will be a byproduct of that potential being activated over and over again.

Richard Robichaux ([29:50](https://www.rev.com/transcript-editor/Edit?token=UhkMlSdQByrLDVrL5XYqL3V40H46bAOTk-NqGDu5sgM7kG2W4p3422EkyAJ2DTVW6YaLrkKQWM6Ri1xxqrm2f2SCk7U&loadFrom=DocumentDeeplink&ts=1790.18)):

I can take a good photograph. That doesn't make me a photographer, because I can't do it repeatedly. I can't repeatedly make great photographs happen. So, acting is about the repetition of it. So, it's so interesting. You and I, having studied with Maggie and with the Meisner technique, talking about repetition. But that's one of the reasons repetition is so important. The repetition in any art is what really makes it art and not just an accident.

Charlie Sandlan ([30:19](https://www.rev.com/transcript-editor/Edit?token=cSVe31V299Rz0Rtl35uvFTEX4leGSaTCbgcyGdJ5goW4Avm4jj0b06zXHTOQrWZT0v6hXVxCSmZnnFLRg4z0TDhywaY&loadFrom=DocumentDeeplink&ts=1819.98)):

I'd like to quote Stephen King to my students who said that, "Talent is cheaper than table salt." And I tell them, what's going to separate you? Because talent, there are a lot of really talented people that don't amount to dick.

Richard Robichaux ([30:32](https://www.rev.com/transcript-editor/Edit?token=UUUUzo6-YA9pPpHSn_pXmA9tMSEeHsJg29VjfeMoRVgc6OHuPQJzk6h69hxJGgucA-pbui3z_wC2lQhOMM3CmbvyJT4&loadFrom=DocumentDeeplink&ts=1832.08)):

Yes. Absolutely.

Charlie Sandlan ([30:32](https://www.rev.com/transcript-editor/Edit?token=K_btbhGozuDJxhZ55-4Bgn4HyCmHwvW6qmmBfXQbpblvaJlQtqLiEv2RxdDOOUxS3hT-22MJ63lCefjGDoKrp1VDj2Y&loadFrom=DocumentDeeplink&ts=1832.26)):

They don't amount to anything because they're lazy and they don't work hard.

Richard Robichaux ([30:36](https://www.rev.com/transcript-editor/Edit?token=5zpTTWJ4lvanC_uu-KTV5PwVxXKbQnsDSHUrc9aoZNH3gVh3dCLKO0Rtjfe437qV7a03eBTZuVfZPw5mQpHdbxmINXQ&loadFrom=DocumentDeeplink&ts=1836.12)):

Totally.

Charlie Sandlan ([30:36](https://www.rev.com/transcript-editor/Edit?token=4uT_TlwWJfFh9ATTcTTiHPgsF6XO0SWV-oYOfeVCHgeHSPL6mSzFUYWuEZ_pzaixhCg8jeEqa6GWnwdhQ6MuiDRvOQ4&loadFrom=DocumentDeeplink&ts=1836.38)):

Conversely, a lot of really untalented people work all the time because they bust their ass.

Richard Robichaux ([30:41](https://www.rev.com/transcript-editor/Edit?token=QKFPWwxVgKr_fvMpvA8tc3ltB04sYhNZc86VCUo2NrIiiLAUm0YGxW2De1FGt1nJDA4ny8Aq9cJt5j2AFVFhWJ2lre0&loadFrom=DocumentDeeplink&ts=1841.44)):

Absolutely right. Absolutely right

Charlie Sandlan ([30:42](https://www.rev.com/transcript-editor/Edit?token=4FUOssWCErTbFx0H-Or4USq72Ln3MpV8jCP2N4ahVp50jr8wgbtAdhbC31yNizFlVXukIvAnMfUxANc-VV1iEOzla0I&loadFrom=DocumentDeeplink&ts=1842.96)):

If you happen to have some talent rolled up in there, and you have work ethic and the sense of discipline and craft and technique...

Richard Robichaux ([30:49](https://www.rev.com/transcript-editor/Edit?token=GRxbFMc6S-ZOCAsYZP4j3FXVm30-RXFugV_1XrYY5Bmw71oqybXS88PfH5VvENS2kzAL29Rl09Wn4NYS73Cvxih6JPw&loadFrom=DocumentDeeplink&ts=1849.25)):

You'll be just fine.

Charlie Sandlan ([30:50](https://www.rev.com/transcript-editor/Edit?token=OdhehxK_i9YdWqJ44C7E1BWPX3KQnGoDfLb0DOaxQpgBuq-TeBnFsLvRN2K49RgHhoHtjwMS_iPg6X7YsteUd4PM5S4&loadFrom=DocumentDeeplink&ts=1850.2)):

... you're going to have a career.

Richard Robichaux ([30:52](https://www.rev.com/transcript-editor/Edit?token=YMZqB6ETrUassyXP8AcyVnfPIUfZuxMievbAne3BvZ6sf52-4xdgSj2CLbW4negyAMLbQrEH1IT8amQd-rAYtkVB_tY&loadFrom=DocumentDeeplink&ts=1852.08)):

Yeah, you will. I had just enough talent but what I really had is tenacity. I mean, I am unapologetically ambitious. I am unapologetically excited by the work. And I want things and I go. So, I've been pretty tenacious in how I've... I've been broke, I've allowed myself to... I remember, I stopped doing theater, so that I could do television and film and I had a really kicking theater career. I mean, I never stopped working after grad school, all these great theaters.

Richard Robichaux ([31:23](https://www.rev.com/transcript-editor/Edit?token=IEp8DnSSqRTAg8g0DumhDDrI1qgSyZ6Lmxa2WPA3RxoyJ_3TFHwlT1i8ygXbfOgtX58HPRAcwIt1mMhHs37NW06_PqQ&loadFrom=DocumentDeeplink&ts=1883.46)):

But what I recognized was that I was getting jobs, and I thought, "Yeah, this is a new theater, but it's the same job. I've had this job before. And I need to get to that next level." And so, then I went a year without working in theater, so I turned down the money. And then I booked my first TV job. Then I was like, "I like that." And then, I got a commercial and the commercial really helped me financially. And so, I was so grateful for that commercial. That allowed me to stick around some more. And then, I was able to do that little film that I got paid $100 a day for, that kind of stuff.

Richard Robichaux ([31:58](https://www.rev.com/transcript-editor/Edit?token=C2Udzxb7r6gajqOF8YOBr0Ju_Sr5-Gt5ZdZUB_eOMY9kG3vkfeypH6QlHi5yc4Ius77J4OrSf0NwMrRtqQTTjGtUbTA&loadFrom=DocumentDeeplink&ts=1918.86)):

But I had to say no to things. When I left New York, I had to say no to New York, so I could say yes to LA. You say yes to something, you're inherently saying no to something else.

Charlie Sandlan ([32:10](https://www.rev.com/transcript-editor/Edit?token=y2-TD7ed7YP8BxPFsNVgSWm3wqWlGEjHlWHULjYN1PYmUm5gInlzwfIMODoR5xXURtJ8Som3Z9mFi7HrBw_tWVlb4jA&loadFrom=DocumentDeeplink&ts=1930.05)):

Did you ever have that moment where you thought, "I know I can't keep doing this. If this is my life, I'll quit."

Richard Robichaux ([32:19](https://www.rev.com/transcript-editor/Edit?token=q_xzu5cO_g_9uuZwJbDkcALtp72lBL6FSbh5hLBmC1DyG_ainaLBYA4A3Jcigk4YOEhn3VF_7spkSGRB5WIbnKeCjkU&loadFrom=DocumentDeeplink&ts=1939.11)):

Yeah, I had it last night. I had it last night and I probably had it twice this morning.

Charlie Sandlan ([32:23](https://www.rev.com/transcript-editor/Edit?token=zAS--n3ZCURck29vUwdrV9Tthhpg4QuqAKlKxreqsgDkf1di8kozofxE09wWEXDNO0BRG9eSY68wFTQKjflHN-AXzn4&loadFrom=DocumentDeeplink&ts=1943.98)):

Yeah. It's hard.

Richard Robichaux ([32:27](https://www.rev.com/transcript-editor/Edit?token=1KbQHiN16jRnZXrl56wdhGWdzJDcG91sLxLeYjsDoVn6LVL46A4wVfDwPObirA1Qoz7NGCwOWLg5WImKeRmjDnC1SR8&loadFrom=DocumentDeeplink&ts=1947.35)):

It's hard. Listen, I just read the biography of, the Mike Nichols biography. It's so good.

Charlie Sandlan ([32:31](https://www.rev.com/transcript-editor/Edit?token=KGS6ZtefTs93m-nI9EoBL3udXCxGVjFaC_nEsgoGC5Ip4VzlAH3X23r3mufp_HPsDicYFXVtMoiWxziRQJaF3BOmV04&loadFrom=DocumentDeeplink&ts=1951.57)):

Oh, how is it? Is it good?

Richard Robichaux ([32:32](https://www.rev.com/transcript-editor/Edit?token=l2zh2CoUmkn8sBXHO1GybU7KmiZUoiPa7IPJB8gIZEeeDxTCo_5X6WguadcQpm492Jmz_7B6RdDHVIhGb-Git--4r6Y&loadFrom=DocumentDeeplink&ts=1952.71)):

Oh, man, you have to read it. It's wonderful. It's so good. But in it, Mike Nichols is quoted as saying, "You know, making a film is terrifying." He says because what you do is you just worry about the worst possible thing that can happen. And then you try to not let the worst possible thing happen that day. And then you shoot all day and hope that the worst possible thing doesn't happen. And at the end of the day, if the worst possible thing didn't happen, you say, "Hey, let's do that again." I mean, he's miserable.

Richard Robichaux ([33:03](https://www.rev.com/transcript-editor/Edit?token=8JTFso3Ss6MPslr49vKC8ZTyBz9I3FBlio3PceeJtO6ZoZgchmACq-wH4BLFArRTIXBTpW-LGs30FmSc-eiMIYzQCpQ&loadFrom=DocumentDeeplink&ts=1983.65)):

We're waiting right now to hear if our show has a second season. And it's wherever you go, there you are. Most actors were all like, "God, if I could just get a first season." Yeah, you get your first season." But then you go, "Oh, now if I can just get my second season." I mean, it's just wherever you go, there you are. I mean, the kids need new shoes. We got to keep the lights on. I've got kids in braces.

Charlie Sandlan ([33:22](https://www.rev.com/transcript-editor/Edit?token=yxzBbBho0x9de-xxah-ElYWBczMbUrKqDfXyjX55tCT_KtIj1xQKj0wiSKqWybySF-FI1B5iuo5T6yAXZ4ddP5SEiYA&loadFrom=DocumentDeeplink&ts=2002.61)):

Yeah, yeah. Big Shot on Disney. You know what? It's actually not bad.

Richard Robichaux ([33:26](https://www.rev.com/transcript-editor/Edit?token=qF0qXrcfVhrpnYSh6-2q9fykPIvUDLVk3nx9G_WwIAj9IyshESM-hNNe21qV1zpNb44mp9afXLuEbG27bAo4CWpL0VA&loadFrom=DocumentDeeplink&ts=2006.38)):

Thanks.

Charlie Sandlan ([33:26](https://www.rev.com/transcript-editor/Edit?token=3ypZN9wW7hIr7t2wAIZsz0f2XNn_9CcmPfGhuN_Wc6iO6G5eYAhPIa8UWMXPdZjG4aGuFJ9-zEn_HJ3yUOTJxp2VaMQ&loadFrom=DocumentDeeplink&ts=2006.44)):

I enjoyed it. I really did. It's got that Disney kind of touch to it. You know what I mean?

Richard Robichaux ([33:32](https://www.rev.com/transcript-editor/Edit?token=nSY2yOQXXBdlTEGYG6l-_4vgFNwRGxgLkaBohADZgcQUhEbwai1c534MbsaHgjmcdPF0kw7zB-5MBiwmfRc0rcLhZEU&loadFrom=DocumentDeeplink&ts=2012.21)):

It does.

Charlie Sandlan ([33:32](https://www.rev.com/transcript-editor/Edit?token=b-UpeegUzA3YTIuYzKozCT8Ul1yBUyzrl9OTaS_jaDUksJu0RJJ9B559bZHlD_AC8hTY9CDveN2WK-WlNEzkW8i4SAY&loadFrom=DocumentDeeplink&ts=2012.55)):

It's funny and it's interesting.

Richard Robichaux ([33:33](https://www.rev.com/transcript-editor/Edit?token=6gxM6jP_tLs4zJvCtwOCP0OBgwxrLBbky5AUzjW4P5LNv8raG1ow1AnajNzjquXTLGpMoQkwCgjO_GsTV31CpLAh5bM&loadFrom=DocumentDeeplink&ts=2013.69)):

And it's David E. Kelley.

Charlie Sandlan ([33:34](https://www.rev.com/transcript-editor/Edit?token=_gz8znOBZ1EhLsyb2UMa1J4y6VAGnMXxr0q6ZjFJcKnJ5pR1nPFL40aYixeM9-sjzq8YANlUnVDp01aKcYlLh0wEco0&loadFrom=DocumentDeeplink&ts=2014.8)):

Yeah.

Richard Robichaux ([33:35](https://www.rev.com/transcript-editor/Edit?token=RwvQb1618ZG2p2KKxBV2idsrHh41c7LGU5sMMsq9BE9JNzi5bo9KE-qFfjKE_IBa9HKZG8eSfZoyW2QIT-eKja7G9xI&loadFrom=DocumentDeeplink&ts=2015.98)):

My God, what a pleasure.

Charlie Sandlan ([33:36](https://www.rev.com/transcript-editor/Edit?token=somCT2j_qKPy2NtOxDDR4DAXkxw-JNPfjUvzel9-dsZdRD_nB1zzIwJU3ZRjGkP39c0B0pKwn_ut7FZ1Y-y7clrSoU8&loadFrom=DocumentDeeplink&ts=2016.64)):

You're one of the few artists I know that have been able to navigate both a teaching career and a fully successful acting career. You know what I mean? Like, you've got the sweet spot. What was it like to be running your own department at Penn State? What was that like?

Richard Robichaux ([33:57](https://www.rev.com/transcript-editor/Edit?token=ocRNquiRj4SAgmdJXwkIHZEz_5iblB3tJ51GbVMX8gyrprHC4PXGOp4mczvwuuEZPugn644CurTkYMJTCybuZN3xTKs&loadFrom=DocumentDeeplink&ts=2037.09)):

The arts made a real deal with the devil when they went to the universities. And that was that they thought that they would change the universities, but the universities changed them.

Charlie Sandlan ([34:07](https://www.rev.com/transcript-editor/Edit?token=xvb3muy8D17i9BoVZn44gloKWXMjcbJqL1BIAHxvmAgHPBa_C990debfivUvnSFMXKbdVigOtz54K2-0yW9WY1YVtHw&loadFrom=DocumentDeeplink&ts=2047.3)):

Absolutely.

Richard Robichaux ([34:08](https://www.rev.com/transcript-editor/Edit?token=yrUPD8pcpPjPOWYo90luHGcqgNIqZlaBRAsw84NEg-uKnAR1tAdGPhY5oou8Uhej7fkKsYgPTqxP0XOmmAXkOAHuKSc&loadFrom=DocumentDeeplink&ts=2048.31)):

And I think this is why we get this hyperventilation of acting techniques based on diagrams and algorithms of all of these codes and different ways of... I mean, it's all these diagrams and algorithms].

Charlie Sandlan ([34:27](https://www.rev.com/transcript-editor/Edit?token=Z3ZPhNFli2f3p73aTAl7DOsjZjfSDeoWi1Rxsje52BsBOk14MD4qeyc5dg1Jr2zHgdS4-hfkkK09bivb8QUVY8JRqH4&loadFrom=DocumentDeeplink&ts=2067.13)):

It's hard to train artists when you're constricted by so many protocols and things you can say, shouldn't say. It's like the...

Richard Robichaux ([34:34](https://www.rev.com/transcript-editor/Edit?token=wHVPbX9TeSGfATjXszGzgIA_f1bUR8dPYVpqjfYu_-rKwKTePfQl6sLuTzW1zEc8DPtaw-kB9krKJ3KUK6-sgPeot84&loadFrom=DocumentDeeplink&ts=2074.19)):

Yeah, especially when you are teaching human...

Charlie Sandlan ([34:35](https://www.rev.com/transcript-editor/Edit?token=n0c7G4eifUwRMWQ5oGHisVO8KfET1BJ9Bo3d6lmXOtgAHSwsSNIwd9nHIyg3dDoQv7IPczAb8aNDRasmyWcafoeUJcs&loadFrom=DocumentDeeplink&ts=2075.26)):

... inmates are running the asylum.

Richard Robichaux ([34:37](https://www.rev.com/transcript-editor/Edit?token=yBOpY6BxyY7OK_nj1Wgwnr5JrM47QaHsH3aEQRlEDM_9uq1Aua4ecuQcAeaVNLFiktruSFnpaTGM9zuvS51edQ8g_EM&loadFrom=DocumentDeeplink&ts=2077.03)):

... and when you're teaching human behavior. And it's our job to be the muck and the lotus. That's why we go to the theaters to see both sides of it. Otherwise, we're just doing church plays.

Charlie Sandlan ([34:51](https://www.rev.com/transcript-editor/Edit?token=_I5lIVv51Z5gkMUuMuC5rnH76O28nBH4I1bkcucOgY-_tlH8GlJZxT9uWE4Z79M6orWVTBvVcgZia94QKJpzRg_FOjE&loadFrom=DocumentDeeplink&ts=2091.65)):

Did you find yourself limited by what you could do and how you could teach in academia?

Richard Robichaux ([34:56](https://www.rev.com/transcript-editor/Edit?token=3OjrV4rPeI4EmIvM7BTPPB_OlKNljPz7Zm6kMDiGT19taMt4oyvEL716xKbh7q0o31LWk_3urYavlVIHBJGP73H65FE&loadFrom=DocumentDeeplink&ts=2096.41)):

You know, I've really been fortunate and that I've been the head of the sort of program anywhere I've been. And I've sort of been able to lead the acting programs philosophically. What you actually need is you need a process that's private and that is portable, and that's what I teach. Because you're going to have to go from that audition downtown for that Off Broadway Theater or for the Fringe Festival, then go to your GEICO commercial audition. And then, at night, you're doing that cabaret show wherever. And then, you do your three lines on Law and Order. There's not one technique for all those things.

Richard Robichaux ([35:40](https://www.rev.com/transcript-editor/Edit?token=zS4rT13dRB1GTy9JszWI8vLlGf2KGwRpu5douK7fOn03gBlJ0hT0azQyqNXXHVRu2cixmYkBTNhzNRHTWH_A_er_asY&loadFrom=DocumentDeeplink&ts=2140.3)):

But you have to be an actor who can do all those. That means your technique, your process has to be really personal. Because it's a really lonely business. And it has to be really portable. You have to be able to do it anywhere and take it anywhere. And that's why I think that first your work is so important, because it's a container in which you can practice being open and available.

Charlie Sandlan ([36:03](https://www.rev.com/transcript-editor/Edit?token=zeeoxVXn3hoNUamfwDximuipSGSOVkcyGubzCeCIQTsdwhW6GEvQFYnioFsVgVOlPuOD144YtfBSP5b7bNJ7uCHFUyQ&loadFrom=DocumentDeeplink&ts=2163.94)):

When you're working professionally, how quickly can you spot someone who doesn't know what the fuck they're doing, untrained?

Richard Robichaux ([36:09](https://www.rev.com/transcript-editor/Edit?token=_SZsxq1mSz76fGne5g6nHVN5vGtMpNHoVG2tKhvgsH11wTFgWKgjR6rJl4BSTd1ok7ujUAzTje5UWMb621232rQjgxM&loadFrom=DocumentDeeplink&ts=2169.67)):

Oh, with that, that's pretty easy. That's pretty easy. And that's when you're really grateful that you are trained. Because you've got to navigate that space and you go, "Okay, well, I'm going to set that pinch up for myself here." And you know, I set what I call mousetraps. So that way, if the other actor is not giving me anything, if I just hear the lines in the right order, it's going to affect me. Because I've set these things up, little mousetraps all through the thing to go off when I need them to go off.

Charlie Sandlan ([36:37](https://www.rev.com/transcript-editor/Edit?token=-F6jYAI8YddVyuqn7dz2rsQz3twL5Jkx31Nzna1h2px0CnYcUEs6AVp7-dTZsKM94GhQN8uDNLXwiG5ZRHd8KmXcsLo&loadFrom=DocumentDeeplink&ts=2197.88)):

Do you notice about someone who shows up on set that's not trained? Like what are the telltale giveaways?

Richard Robichaux ([36:44](https://www.rev.com/transcript-editor/Edit?token=fAMkMmQiyuQYE-NuWlxloW1pdEIMuZyv8PqBWYgs68l8bTb63bsJ9myudYIMobkDxXLj74b5gqRBUzSB5Lpu2axcueQ&loadFrom=DocumentDeeplink&ts=2204.13)):

I won't say any names, but I was doing a very gigantic movie. And there was an elevator scene. And there were two people, and I'm not saying this person is not a good actor. They're good actor and there're good personality is what they are really. They're a personality and they're an entertainer. But you're not going to see their Medea or Hamlet or something. But that's not for everybody, right?

Richard Robichaux ([37:07](https://www.rev.com/transcript-editor/Edit?token=Ead8YlrrAh_f39Ekb7f7kVZytNy9DzbQ_I3altJsGf9Fq7uEKwK039GusKpvVmMSfueUTN9a7fvgHa8KvQ5WlOgy_ag&loadFrom=DocumentDeeplink&ts=2227.95)):

But this person, the elevator was supposed to open and we were supposed to enter and we've been in this other room. And the other actor, it was just the three of us in this elevator and the cameras are going to catch us as we came out of it. The other actor in between takes would instantly go to their phone, texting and stuff like this. And then this other actor that I was working with, who was a massive movie star, and fantastic at this, like, I'm in love, she would turn to me and start talking about the previous scene. Now I'm talking about the previous scene in the linear script, not the previous scene we had shot that day. The scene she was talking about we shot two weeks ago.

Charlie Sandlan ([37:53](https://www.rev.com/transcript-editor/Edit?token=FlAeVknzALu49nrrg23rV7mERVhkKg-4D5kgFnR6s8IiYNTIw2kwzJbd0E4paQ7aXq_ed3219yUfnTncU0OLSzHkjoY&loadFrom=DocumentDeeplink&ts=2273.48)):

Previous circumstance.

Richard Robichaux ([37:54](https://www.rev.com/transcript-editor/Edit?token=KjaxKzXPC6N3FYUZRQ9sW_-Zvsw7efrahu0xw3XZI4Mcg8a2t8rsB_2pCSnUCcP2ysmdapywUTdsOaYN_pC2SKbMrII&loadFrom=DocumentDeeplink&ts=2274.83)):

Yes, previous circumstance. So, she was just kind of warming, we'd warm each other up. She'd go "God, do you remember we were in that thing and we just did this, this, this?" And then the doors of the elevator open and we're live. Now, to the other actor's credit, it works, she's able to do it. I don't know how, I can't do that I can't have a phone on set. A lot of people have a phone on set, a lot of people and they do it and I applaud them.

Richard Robichaux ([38:18](https://www.rev.com/transcript-editor/Edit?token=dFABOdBY-g331UTDvSxaxB15TxJ8WQwOj-ikUP8jGpLr_V25k_S3eYzYzq7yAGTvzS-xkte6TFh5dmTMqurThEbSNZ8&loadFrom=DocumentDeeplink&ts=2298.61)):

For me, I have to be really careful with it. Because it's not that I'm like so serious, I can talk. But I find it, I just don't want to be distracted. I don't want to be distracted. I don't want to be pulled into something. I want to kind of stay in the world. I don't need to be all method. You can call me by my name. But I don't want to lose my sense of play. And I kind of have to be on the balls of my feet, kind of ready to jump.

Charlie Sandlan ([38:44](https://www.rev.com/transcript-editor/Edit?token=Z-O3p14cyUfWrcq2rVek--xFLQuGH7P6U6In06yB7MtCg8kLiq9_4hSrKSbSxM900_3sB-CzNL7FV6ZDq3iyZES2oCM&loadFrom=DocumentDeeplink&ts=2324.81)):

How important is listening to you?

Richard Robichaux ([38:48](https://www.rev.com/transcript-editor/Edit?token=9skaZ_e1PTeDyjtp-Yzt8ts9cLWhR_7LWUcpNqm4LrQagJJPN1G638NsF9XpkEGfdGrjpqFR1i8wlN7IjHFRHFgvYIw&loadFrom=DocumentDeeplink&ts=2328.04)):

Well, it's everything in comedy.

Charlie Sandlan ([38:50](https://www.rev.com/transcript-editor/Edit?token=9g6S4WO0kEjB-VkaP9bzZfYnnww266ZshSFYcH0FroWGMmPMzKq9OBflTHkGg58pm5yUYzj5FhJQSbFvBtcA6TA3irM&loadFrom=DocumentDeeplink&ts=2330.02)):

Everything.

Richard Robichaux ([38:51](https://www.rev.com/transcript-editor/Edit?token=lUvYMxdsrPqyUEBdpEpk_0W35q60e6sUBx0gE5dwPsJ9kAuvS9ndSCjb2tkTgxQ75wa3Ampl7yhddeu1SbWVv7bJrEY&loadFrom=DocumentDeeplink&ts=2331.13)):

Everything in comedy. You see, we all think that... This is the problem with a lot of actor training and in all the English-speaking countries, so much attention has been put on the talking. And so, little attention has been put on the listening.

Richard Robichaux ([39:08](https://www.rev.com/transcript-editor/Edit?token=fbj1UORNA8_kOaiDpbs7TCjDE_d9tUxG5VI3AxtRHf4BFwo4ncRBYDeQdMHHHWJ0h1QZdbqKk6Fo5-fkuwJRaveSEr0&loadFrom=DocumentDeeplink&ts=2348.53)):

So, you may have six, seven, eight classes based on the talking and you've got one class based on listening. So, but the listening is the primary skill set of an actor. The talking is secondary. The only reason my wife said yes is because she heard me say, "Will you marry me?" And the only reason I said, "Hooray!" is because I heard her say yes. The listening, the talking is a byproduct of the listening, but everybody's focused on the talking.

Charlie Sandlan ([39:39](https://www.rev.com/transcript-editor/Edit?token=IL1PzHSHQzxwx3Y1E1D3xAeGjkWIpEC1wgR749Ei47cejeilT_UfnGEoALygTSeDztNXm4Rxrwjw5BXC13ucUJm_DPE&loadFrom=DocumentDeeplink&ts=2379.81)):

Yeah, I mean, that's one thing, I think, that makes Meisner such an incredible technique. It just starts you right off the bat and then get the attention on yourself onto the other person and just listen

Richard Robichaux ([39:51](https://www.rev.com/transcript-editor/Edit?token=jn77WXQXnZS9KZwEPxR6SxVsUTMylw67hUmbePou8_GAi0iyeyGZ_OJ5_n61EupayIg55fn30axOWDeVxgScYGHy_tg&loadFrom=DocumentDeeplink&ts=2391)):

And take away the talking. Here it was Maggie, the whole reason I got into Rutgers was this skill with language that I had and it's the first thing they took away from me. They took away my superpower because I was really great at talking back. I just wasn't that great at listening.

Charlie Sandlan ([40:07](https://www.rev.com/transcript-editor/Edit?token=i2mp3Gb0Apwo3joo6fJLgE_ZOFiU0r-vBZR2rI3WO2mvB8ysVIDZXc41oAODhFu3rR0WCbZrMrbTPCOJ2IaFUoqVM1o&loadFrom=DocumentDeeplink&ts=2407.21)):

Yeah, what I deal with my students right now, they're so afraid of silence. They're afraid of awkwardness and there's so much life in the silence.

Richard Robichaux ([40:15](https://www.rev.com/transcript-editor/Edit?token=2oJrjBjbRDIe_hI5V3zE1BCJOx2y1KSfs_IbpKNV0HlOCf70m5uoSichABqY65otsJFEKRv2OV-r_NqatAO1VFHbVCc&loadFrom=DocumentDeeplink&ts=2415.69)):

Yes.

Charlie Sandlan ([40:17](https://www.rev.com/transcript-editor/Edit?token=sx4rGZ3Yypg9qXCbT8QkoXFgA-o_NaUB6_OS6XFQ0Z7YCzyMYkxgnkFueA1DIy4HA6fsuqKpu_cpkg8ILaFdahBBoPw&loadFrom=DocumentDeeplink&ts=2417.43)):

The actors, if they don't have a good skill set, they just go from cue to cue to cue to cue to cue.

Richard Robichaux ([40:21](https://www.rev.com/transcript-editor/Edit?token=JyufoR669FVBYeRnQ_8o2dzE3e5xlXTOK5VJ6Go89Fgc28EAEN8NafzylLQ3FzudIpd40lQg_KFyC-jeloEz0FV93us&loadFrom=DocumentDeeplink&ts=2421.81)):

That's right.

Charlie Sandlan ([40:22](https://www.rev.com/transcript-editor/Edit?token=qdzXSih746tbeh3WyDzrGvu4ic5YDc3-SQioCGrqYgY1_ATJGrDFSeQUN8nrk_OPLnrOcbyzuCHqLUuoIV9IKwLNWgM&loadFrom=DocumentDeeplink&ts=2422.8)):

And they then go from impulse to impulse to impulse. And I try to tell them, it's not about the lines, it's about the behavior. So, if you listen, something might happen to you that might cause you to want to do something and say something. But it's simple, but it's not easy.

Richard Robichaux ([40:39](https://www.rev.com/transcript-editor/Edit?token=gQs6NFl9lzItMPR2_4BAbMJMgRhci23qHC3oHe2BLAVj0Cq66FPrG3zacjO-oTY2oi2jBykqpUCG9xqxX5Q-eGy-Q2Y&loadFrom=DocumentDeeplink&ts=2439.74)):

And with that said, that's it. That's so true. That's so well said. It is. And it requires ease, which is not easy.

Charlie Sandlan ([40:48](https://www.rev.com/transcript-editor/Edit?token=1fvNeqqu__ji-fBUokbfidUQFDXp3_VQW2SKtZOyxmd6cz_Z9snqICV8wqBDOwI1XrdkM7iS_0ErzEP7Rn4zH6vHT5o&loadFrom=DocumentDeeplink&ts=2448.92)):

Yeah.

Richard Robichaux ([40:49](https://www.rev.com/transcript-editor/Edit?token=eygxnbobh0qViWZFTH-HjE4gzc4pXKAAuRmUuXXHGp5gHzipZsQUg4o6ig9nqHf-N-AAiTGmjfKqcd-r7nwswEJmE14&loadFrom=DocumentDeeplink&ts=2449.32)):

You got to be really...

Charlie Sandlan ([40:49](https://www.rev.com/transcript-editor/Edit?token=6y3fzOdjgkxXV9b8epZW4yurka8yT_sPB8oP_0XLP8Og5Pr2P4-evd3Scj4Ku1O1lz61Fo4utUNcYbIOQgAY5FhSYEs&loadFrom=DocumentDeeplink&ts=2449.48)):

Well, I tell them it takes 10 years to find that and they all go. "What the fuck?"

Richard Robichaux ([40:54](https://www.rev.com/transcript-editor/Edit?token=UIqycj7TlaKTjuHHGXBMEasym2NoRlNVEsWRNDk0KQ7Xplu70FDy_WUyBPL61lov_MBuyvRuGe-wKMWlx6StnVaYR44&loadFrom=DocumentDeeplink&ts=2454.45)):

Yeah. I'm always talking about, "You pack your parachute and then you jump." That's it. You pack the parachute, but you jump. And then, for my students, we allow here in San Diego, my school, and I say, "You listen. A lot of good actors will call me and say, Richard, I'm surfing, I'm surfing." And I say, "Oh, really?" "Yeah, I'm at the beach. I got the wetsuit. I got the surfboard. I waxed it all up. I've got the zinc oxide." "Oh, so I can see the water?" But they didn't get in the water, right? They didn't risk shark bite. They didn't risk catching away.

Charlie Sandlan ([41:36](https://www.rev.com/transcript-editor/Edit?token=xPfCmosffi85w7SFrcXWDr0OPgO6HJVLy18SXlOzP2_Xzgr-XsxFlk0bmZ7J0ugVQPR3xY7mv9pzqTW9Nhd8TbWHRhI&loadFrom=DocumentDeeplink&ts=2496.89)):

Yeah. I love that.

Richard Robichaux ([41:37](https://www.rev.com/transcript-editor/Edit?token=4qvESApRdCsgJ6xMWSDsOjUmkElhNorJYv7mRsSrBgl9r0j-91vHqqH0feiuWZiBoRB-9M8_9wlmCUJsJsGJJ5dBLWI&loadFrom=DocumentDeeplink&ts=2497.57)):

That's surfing. And a lot of actors will get the costume and get everything. And boy, their close, Charlie, they're so close. And I'll say to them, "Oh, you're so close, but you're not surfing. You're not actually really out there risking shark bite, and just catching a wave. But you do have all the ingredients, but that's a big difference." That's a big difference. I mean, that's the Grand Canyon.

Charlie Sandlan ([42:01](https://www.rev.com/transcript-editor/Edit?token=dzCffOnGL0XwxO0LPWAsuqMeT2tTBCydOBpgJO_Z2lNp--_5yx7ZZBQX7yaWZgScegcF1EWgZOZvMFcYNe00-bD0Zmg&loadFrom=DocumentDeeplink&ts=2521.1)):

Yeah, I know.

Richard Robichaux ([42:02](https://www.rev.com/transcript-editor/Edit?token=d_fwo0Wd1llITw8rVhgV2UMA51zLiNkl9WYG8uu9JOWYKln-3zjQXf6BucCDUBugaGX-kADnmyfqlyg-nwa5x3gv2ss&loadFrom=DocumentDeeplink&ts=2522.12)):

That's how big the difference is. And listen, all you got to do is turn on the TV, watch a movie, go to the theater and you can see lots of people standing on the beach saying they're surfing. It convinces a lot of people. And then when you see a great performance, there's a reason why we're in awe of it. We go, "Oh my God."

Charlie Sandlan ([42:20](https://www.rev.com/transcript-editor/Edit?token=ZAjprjwpSu_RIer1A6ZdXQ6UfkkQOP8CR8D_OzbU4KyDh9a94l-Dd1cTY1Kh2htqeTec-b1MAmskTsOezXtzfM4o21c&loadFrom=DocumentDeeplink&ts=2540.33)):

Now, the average Joe is not going to understand why it's great. The actor, if you're well trained, you understand why this is a great piece of work.

Richard Robichaux ([42:28](https://www.rev.com/transcript-editor/Edit?token=Pvzvqi53PtRjM9WPCa3uV70y2bP5l2aFmhY45YuXkTN2nHEnqM0rkqnJeEAVpCQXuJGePqmFc4NkVhZ7KReO4RtT_II&loadFrom=DocumentDeeplink&ts=2548.49)):

Yeah.

Charlie Sandlan ([42:28](https://www.rev.com/transcript-editor/Edit?token=EmQSou5eXYIgUS1hVcICZFh75s2g-PmsaNy5rgCAZHqXkElx7mAfm6H6bzrS9hyRsnj_vv3HxEmmL2rzVdc4DwWBcWc&loadFrom=DocumentDeeplink&ts=2548.81)):

And all the crap that goes into it.

Richard Robichaux ([42:30](https://www.rev.com/transcript-editor/Edit?token=7yKXAy_EWnQy4ZFzl1YvHk00hr-tSETaWTMNY-W0Y7foq4TRrCQDZLlbpMgHC9XKVCeKPppsfIdlCBl65FqGLrbnNFE&loadFrom=DocumentDeeplink&ts=2550.46)):

I have a thing at school that I always do. And it's usually right before I have them do their scenes near the end of the year. And I say, "Okay, everybody's going to show me their scenes today." Everybody's a little nervous and excited. Okay. I said, "All right. You've learned a lot this year. Voice, movement, Alexander. You've had all these different classes. You've had singing. You've had acting. So, I want you to do the scene like you would have done it the first day you came here and I call it bad acting day." I said, "Let's just all go back to a little bad acting day." So, I was like, "So think about some of the notes I've told you."

Richard Robichaux ([43:13](https://www.rev.com/transcript-editor/Edit?token=FSXENFYvMysVdyT01cU6TgIFIfgYu7UKVM8OibTWzWbgILF3A5Tr70u_r9z7TMx4UiAKVZTXBYEl22WHMuF8O8-0zLE&loadFrom=DocumentDeeplink&ts=2593.06)):

And so, they go, "Oh, Richard, you've always been on me about A, B, and C. And I said, "Well, then let me see it." And then, they do it. It's so good, Charlie, because after they do it, they're fucking exhausted. And they realize how hard it was to be that bad. How much energy it was taking to be that bad. And we all get to go, "Look, see, you were bad and nobody died."

Charlie Sandlan ([43:36](https://www.rev.com/transcript-editor/Edit?token=pAZgnFf2noLFndqrSMeX59Ljif2PVtawx5HSLa3bDSOfj8FR1TnH5LjKD5P3cmd8DKW2Fm73Rsb7QcbK8sVO7fJjZII&loadFrom=DocumentDeeplink&ts=2616.46)):

Well, once you discover how effortless acting really is, it blows their mind and I know you've seen it with your students, right? That aha moment when they're effortless and they're told that what they're doing is really good. And they can't understand it because they feel like they're not doing anything.

Richard Robichaux ([43:56](https://www.rev.com/transcript-editor/Edit?token=Fk8ty_2ggzTmuyuv48OcjOXXCldVaJSw3jZh5er970uhsVO4BH1z5NuegV_LAOjU9AnqE9P6frIdCP3cx-3Ju_LCJ-M&loadFrom=DocumentDeeplink&ts=2636.28)):

I know.

Charlie Sandlan ([43:56](https://www.rev.com/transcript-editor/Edit?token=xahFXm6XQLXF2CePpXbbEPtWL5D-KnmiZKBxS7Njrma4yDUurl7cTIwslbjjIN0ziRtm9FPf1GXCBCKys-3p4eugsCc&loadFrom=DocumentDeeplink&ts=2636.81)):

Because they've worked so hard for so many years.

Richard Robichaux ([43:59](https://www.rev.com/transcript-editor/Edit?token=J2OKk-6LQbzyuZOgLKc66Fwc0n7yxrxxUoDFTmIA5DiqzlWJrzSlm0u44U0ct5qgIcqTA1y1YBJwjE1r8SptDKFRyJc&loadFrom=DocumentDeeplink&ts=2639.97)):

Right. Again, it's because they feel like I'm not doing anything and we go "Now I know that's good because you were being done too."

Charlie Sandlan ([44:07](https://www.rev.com/transcript-editor/Edit?token=CaQAYgBs40Tb3uum8fNh-Wf9JyOUf-vRlhhslCOo0ttdFwz--AHFBzBm5L_5EJLRZLzbcTPLpwrp6RYOBX14dFC6k_s&loadFrom=DocumentDeeplink&ts=2647.97)):

That's right.

Richard Robichaux ([44:09](https://www.rev.com/transcript-editor/Edit?token=OdFLZP3zeq4pC1V4SxXzFEvsSgySS8Tf9wxwFmnt4vQz7alDDyiGYP6GMi1L7fxX7BwCR5La1d0pbNjEq2oY1eOjO50&loadFrom=DocumentDeeplink&ts=2649.19)):

You were there for it. Your instrument, it was happening to you. You were at the mercy of it and that's beautiful. I always love to see an actor working in spite of themselves. And I go, "Yes. It's so good right there because you're working in spite of yourself."

Charlie Sandlan ([44:24](https://www.rev.com/transcript-editor/Edit?token=_sJuQNCgj_9iHl2uCBwr1sguOV5NRW1BOIYx6gMyW6QnRO2pHyyyDZtjQpY1_MBy_F3ZuiOIe3ux1XxhWX1sMyVjkbw&loadFrom=DocumentDeeplink&ts=2664.59)):

I love that. Now you're teaching at UCSD. I think that the Holy Trinity is Yale, Juilliard, UCSD, and it has been for 20 years.

Richard Robichaux ([44:36](https://www.rev.com/transcript-editor/Edit?token=_L16wr8qbRu80_IGrFamg-3abf1LbkZ6rbx0YOO9H3q4SVzUQiH_bN_pOIPsQNMahKTZv_ZIaVdyk7hPkGhRj97mMNM&loadFrom=DocumentDeeplink&ts=2676.13)):

I know. Pretty incredible.

Charlie Sandlan ([44:36](https://www.rev.com/transcript-editor/Edit?token=epQU358Qyr8NoCu1PZedG1si6PvZBC4FA7-FWC84eWS4ylEPFZGgVF3kVxwVqZyzziW8XtbtXsxSDraJCnmH7C5gcrc&loadFrom=DocumentDeeplink&ts=2676.7)):

You know, a lot of students that say to themselves, "Oh, yeah. I want to go to grad school." Okay, good luck first off, hard to get in. You've seen a lot of auditions. What stands out to you when you see a good audition or a good actor that makes you go, "You know what? You're interesting."

Richard Robichaux ([44:55](https://www.rev.com/transcript-editor/Edit?token=XLDNnFluDbvdugVsDObZd1CooUBWzY3dLZGzAeFgaXFai01MCtaR27_tUth-LDkbKKQ-fH5qiAdzJ7t30RcMgTNZYVI&loadFrom=DocumentDeeplink&ts=2695.6)):

It's such a great question. And I know it's what a lot of people really want to know, and I'll be truthful with you. The material is less important to me because I know the material sometimes is limited. And especially depending on the person's background. I don't know where they came from. I don't know if they had access. I know when I auditioned for Rutgers, I had a monologue book I got from Barnes and Noble, and the material I'm not as concerned about. If you do To Be Or Not To Be, great, as long as it's good, I don't care. Just don't do it poorly.

Richard Robichaux ([45:25](https://www.rev.com/transcript-editor/Edit?token=uyWhk2bvH2LuYIRfueg3jh0Zqy83qVpSGCO0uN75tM0Ys2ISMlsFTvS5qVqU5AIv6Wto8oH7WvLMUvbCftDUPM6VjLo&loadFrom=DocumentDeeplink&ts=2725.56)):

The thing I am concerned about in terms of material is, with all the material in the world, is that really how you want to shake my hand? Is that how you want to introduce yourself to me? So, I think there's a lot of ideas around auditioning, like, "Oh, I need to show them my range and I need to show them all this." I was like, "Well, just show me what you can do." And I'm also seeking what I would call an aliveness, which is, there's just a sense of aliveness in the person.

Richard Robichaux ([45:58](https://www.rev.com/transcript-editor/Edit?token=-MFSu48Dm3PAJC597S-Z_oShMdpkls8CoaWDFGI-iVAof0yyulGaGLkff_omYthwxFj8w1HK9q1md6_aNNozgJOt74Q&loadFrom=DocumentDeeplink&ts=2758.64)):

And then the other thing I'm looking for is that I say, "Is this person seeking out work because it's where they find their joy? Or are they seeking out work because they're running from pain? And I will, every time cast the person who is seeking joy from the work. I want an actor who's coming to the work because it's where they find their joy, not because it's a refuge from pain because that actor is going to be more difficult to deal with.

Richard Robichaux ([46:29](https://www.rev.com/transcript-editor/Edit?token=t3m-CVIs2Hvp5yfXWM9U4zPp-zjchShBacAy8IKlIZStjJ5yeSCfBgBO3pX6l8wOuGIHv1cRst66Zb7CqxwFwu1bjlM&loadFrom=DocumentDeeplink&ts=2789.07)):

And I'm trying to build a company, and I've got to be with them for three years. And I also am trying to see if they have a chance to actually have a career and longevity. And I know that joy is of high commodity in my business. And so, their chances of working are going to increase if they actually find joy in the work.

Charlie Sandlan ([46:48](https://www.rev.com/transcript-editor/Edit?token=L-4W_Wbs1b42kXGtbgbJaCMcDuOOJ81kJrx-icNjrduDACqZpwi-IiwPKfCfALnf1Da7V6WrQAZATTiV4R4uq1LX03I&loadFrom=DocumentDeeplink&ts=2808.87)):

Yeah, that's very true. Very true. Have you had actors that auditioned for you and they nail it and you're like, "Wow, incredible." And then you get to an actual conversation or you sit down and oh man, they just blew it.

Richard Robichaux ([47:02](https://www.rev.com/transcript-editor/Edit?token=7OSwiysHQ_ydkl9XzxKDX9zyXvpXppH2eEdGY5nOueu-JiOVvGYzkn2Pupmz0K9BmNr-imbZb7X1fYCYZyuD9f8Zqpo&loadFrom=DocumentDeeplink&ts=2822.62)):

I'm so disappointed. And then you're so disappointed. And it's so heartbreaking too because you see it. And basically, you go, "Oh, that was really well coached." But then again, it's what we were saying earlier, acting is only part of the job of the actor. So I go, "Yeah, yeah. I like their acting." But do I want to spend the next three years with them and see them in the hallway and talk to them in the hallway?" And it's basically just, I mean, It's really tricky. But you do see it, when you see it, you know it. You just, you go "Oh, there it is. I can't wait."

Charlie Sandlan ([47:35](https://www.rev.com/transcript-editor/Edit?token=ObRopbqBtkV6GqADl3oL2Pr78f1SST7h6CYWXmVGhuLAo1CfsmX9_cY7F146UjurmURxoWWY7BPMzv6VsGD3CJNjXJs&loadFrom=DocumentDeeplink&ts=2855.51)):

Did you ever, looking back, have a moment where you're like, "Oh, man, I fucked up." And I just learned something because I just made a really stupid mistake or I did something that was taken the wrong way. I tell them you never want to...

Richard Robichaux ([47:50](https://www.rev.com/transcript-editor/Edit?token=mEaphTpNc_NP2Tdl6cMdsHkkQaPgMUI4eW0lacbYkbYrW4PRDBBJtRH5Z7-7JgCb70wSqgpF_Sp03T05ZzpzHj_MsqE&loadFrom=DocumentDeeplink&ts=2870.38)):

Oh me, as an actor?

Charlie Sandlan ([47:50](https://www.rev.com/transcript-editor/Edit?token=FeJM-hBAfiBNNreHyt5IrVM2tYWHG2CMP6itvAZiJx0nxV5rrCgpLWi4R7Zkqsjel9xodNN7xCxbipVNHcZteOvhAWQ&loadFrom=DocumentDeeplink&ts=2870.67)):

Yeah. You can never want to be the problem. And have you ever had that kind of experience where you were the problem?

Richard Robichaux ([47:59](https://www.rev.com/transcript-editor/Edit?token=TzADGsQn5AdsESLo_8bO4ICKrPhuJ5bOhfdOP1JqlCxSQN1mrvhmQqSZyB91yh4CvLl2tTJg0Q_F9JVe0iwkgBKtMGg&loadFrom=DocumentDeeplink&ts=2879.01)):

Oh, yeah. There was a time, right after Rutgers. I was a little messy and I was a little lost. And I was trying to figure out who I was going to be. I grew up in this sort of honky tonk redneck kind of part of Texas. And yet, I was the first person to graduate high school. And then I went on, and now I'm the endowed Chair of Acting at tier one university. That has been a wild trip.

Richard Robichaux ([48:26](https://www.rev.com/transcript-editor/Edit?token=_KucfrKfgtUBj0Ew9egntL7maNIAPwzfhrXAfNOUrucuoQb-aGFS24NeAk-ZavRDfuycAqLeY197gFcdIlUrE8tkMao&loadFrom=DocumentDeeplink&ts=2906.28)):

And so, I kind of didn't know what I was at this Jekyll Hyde situation that I was working with. And I was drinking too much. And I was with Marci Phillips, the great casting director at ABC, who really loved me, was seeing me for a pilot. I had a friend who had just booked a pilot. He is really good-looking guy, and he didn't have much training, and he was a drunk, but he was super good looking. And he wore a dirty T-shirt, and jeans to an audition and book it. And I was just like, "Oh ha, God, how did you do that? How are you doing that?"

Richard Robichaux ([48:56](https://www.rev.com/transcript-editor/Edit?token=fMDis6KhRY15VJK4Xy6-JHewnNu3EDI3diEMUfpgq_1vJWmhAiepnzFHfCd2qRuVtqiOSvHPgy9puVNbBZu_gc33JlU&loadFrom=DocumentDeeplink&ts=2936.09)):

And I thought, "Well, maybe I'll try it," which is not a good idea because the character. I was just wasn't, this didn't work for me. I mean, I'm not Batman. I'm Robin. Now, Robin has done well for himself, but you got to know that. And I didn't. And I remember showing up to this audition. I was good enough to be able to do the work. But my agent called me later that afternoon and said, Marci Phillips called me today and asked if you're okay. And I said, "What does she mean?" She said, "Your health. She asked if you were okay." And I reeked of smoke and I probably smelled like the bar I was in the night before. And I was prepared enough. I was good enough, but I wasn't ready to work. I wasn't ready to work.

Richard Robichaux ([49:43](https://www.rev.com/transcript-editor/Edit?token=j4480zsCDgFBHnta9sYRqV-r-BLCti_TFTqRysEsgCm0UrxFqpHeytz1Ie8_AifRXgP6k4i8F8sxScxSqfA4NHU87ts&loadFrom=DocumentDeeplink&ts=2983.86)):

And can you imagine, then she's like, "Oh, yeah, we'll have this multibillion-dollar corporation is going to invest all this money in you because you seem so dependable? No way." And I was grateful to Marci for reaching out to my agent and saying that because a lot of times they'll just go, "Okay. We'll never see him again."

Charlie Sandlan ([50:01](https://www.rev.com/transcript-editor/Edit?token=reR9bQ4ddz8kFlsgBfsJ6KThMCOyzUHYJpwc7f8La81dNjOiHq9QDxo0OwdpzOUs6g6rF1yxE4HeDsuXGT4-7mv4BEM&loadFrom=DocumentDeeplink&ts=3001.94)):

Right. They just don't call you in.

Richard Robichaux ([50:02](https://www.rev.com/transcript-editor/Edit?token=uwJWVIblypg019mGJE65DtcQPlCI21LS3VPcO9zTPbviSBTFrMIPqslpKw7LpnLt170jh2BwKYVfDx10a9i-FCa8lVY&loadFrom=DocumentDeeplink&ts=3002.92)):

They just don't call me in. But that was a hard one. Especially because you know me and you knew me at Rutgers. I mean, I was an A-student and I was like, I cross my T's, I dot my I's, man. So, to kind of trip up like that was hard.

Charlie Sandlan ([50:16](https://www.rev.com/transcript-editor/Edit?token=IqIFhaU4GZcNk6Nuyk4ZxtOHsJNMnS0SWlDx6XHevN3ufrNHchhycigamKDaH-waSk-IpFPJFLk4gJN_dNQ4xKJW3z0&loadFrom=DocumentDeeplink&ts=3016.35)):

Yeah, it's difficult. It's difficult to learn those lessons. But most people get by on their second best.

Richard Robichaux ([50:23](https://www.rev.com/transcript-editor/Edit?token=xxRtT-BELTOelaYCQ0h9upgEy0wlgYRkMtRGML3lq8o4U6W9QO79SMTQKLx9aIjMtSXWYr1Rh_CaaWXa4wIVuteA-Fg&loadFrom=DocumentDeeplink&ts=3023.8)):

Yeah.

Charlie Sandlan ([50:24](https://www.rev.com/transcript-editor/Edit?token=a32ZGSBeGfQcPkwtfiFZcS-pcoAwD5diL-jVXeonwHUmMOiZ7AkQCC8jD5o7K8ZCxQXk1vCybpZ2XaayaMDRz8e6U04&loadFrom=DocumentDeeplink&ts=3024.43)):

And most people do just enough to get by and especially if you know you've got some talents and skill. You phone it in every once in a while.

Richard Robichaux ([50:30](https://www.rev.com/transcript-editor/Edit?token=YEndYsQLEQ92zylvK6Z6oUiyDHNwZcMSfm8exPf-4MaQWjAdlFxqcHJZJfOHd40lHKMVX6-62N1HE_GKEOXqUG7TRGY&loadFrom=DocumentDeeplink&ts=3030.77)):

But you know what? Just enough can be just enough until just enough just ain't enough anymore. And that a rude awakening for those folks who have a career that last three years, their career last five years. You want one of those 20-year careers, those 30-year careers. It's got to be something else. I'm working with John Stamos right now, who is one of the nicest guys in show business and is one of the nicest guys I've ever met. He and I just love each other.

Charlie Sandlan ([51:01](https://www.rev.com/transcript-editor/Edit?token=gSnK75VZtGIKLfdLc65g_2tKbDxyYkqSgijRhEDRaFWjbvlE0-ugEWVEd7RYzaCaMQdguukBQSrQBf7De1eG6SDtcwQ&loadFrom=DocumentDeeplink&ts=3061.66)):

That guy is so versatile. And I don't think people understand like, his musical talent is off the hook. He's a funny guy and he's chiseled from marble.

Richard Robichaux ([51:11](https://www.rev.com/transcript-editor/Edit?token=2VBh4RaS_wSuRNh36lP3icombh8TE9B9fmFLUfzXrjP80nzr61RDkT2fO958X0zQeqsTXtZlOATW_kmjczQfOzlK21M&loadFrom=DocumentDeeplink&ts=3071.71)):

It'd be so easy. God, I'd be such an asshole if I looked like him. I'm just a normal person. That's why God was like, "Richard, that's not for you." But he's such a great guy and he could be so difficult. But that guy's been on a TV show for 40 years. He's been on a TV show and there's a reason. And now I know why, he's the best number one on a TV show I've ever worked with.

Charlie Sandlan ([51:34](https://www.rev.com/transcript-editor/Edit?token=wmHBFcy2nuSnXgEJYl9wH1Iu0Nj997k3gAKZHvk2FA0YqtVfWI3vH9XFZsn4hB9bIpTYMUZTcfrL6ysOuU1IBHAbmPI&loadFrom=DocumentDeeplink&ts=3094.95)):

So why do you say that? Because you've worked with a lot of number ones?

Richard Robichaux ([51:38](https://www.rev.com/transcript-editor/Edit?token=V-FWJLaLn910ekkcwMGzBlyVgCbtm-WZSuq4553w5sQcqkFsxBTzMe-NV3W1XBVwmSXJaVCW5OD2ujGb9u1OA--iCC4&loadFrom=DocumentDeeplink&ts=3098.19)):

Well, because it trickles down. I mean, his behavior trickles down. Everybody behaves because he's so well behaved. The crew, everybody. You know, if he started to throw fits, then everybody else starts to throw fits. And that's all there's to it and that really does trickle.

Charlie Sandlan ([51:53](https://www.rev.com/transcript-editor/Edit?token=ut7UbmXggXuM-ryQCZCxktHMULHFk8dkjNX_0RaLeW32c1l3IEg2V8Bv0wIkRpCARWKImGoqAqldm7JR03HDx3wvOKo&loadFrom=DocumentDeeplink&ts=3113.08)):

Well, number one, it sets the tone.

Richard Robichaux ([51:55](https://www.rev.com/transcript-editor/Edit?token=yo4MNOAJz8sHCLmnu6B7ESRQwAaPh6CW1sCxqC19fejpAPny7mrazaFd87-pblnN6lkP603WoN-OoJD0FEksIS18_B4&loadFrom=DocumentDeeplink&ts=3115.34)):

Absolutely, absolutely. And I feel the same way about, at an acting studio, I mean, Charlie, that's why you set the tone at the studio in New York. And I set this tone at UCSD. Where I say that, the question should be if you're going to make a decision is, what would Richard say? And if you think it wouldn't be good, I wouldn't do it. And so, there is that sense at UCSD of like, "I wouldn't do that. I don't think Richard would like that."

Charlie Sandlan ([52:22](https://www.rev.com/transcript-editor/Edit?token=YjP2XvNHyMSveXm9jACh8anvJVG7UibDOciRzRR41dYbVsKtVflVy5zCghChyZnNiIMxb8nA2zGBZLffPB0sKP1aUaI&loadFrom=DocumentDeeplink&ts=3142.19)):

Yeah. Yeah, it's got to start at the tone.

Richard Robichaux ([52:24](https://www.rev.com/transcript-editor/Edit?token=yN5WiZYGh55nn83S96bqnIP2TWyy5VOBYuwKa6MSY8mKGYYCyVOXAOKTU9OoWljUws-NUlw2PqMv0Rv9t1xnwMiSCW4&loadFrom=DocumentDeeplink&ts=3144.77)):

Yes.

Charlie Sandlan ([52:25](https://www.rev.com/transcript-editor/Edit?token=js_8NYtgdQR1eg5U2izMoEb9QUi4DLsJpAMIg2BrUbgEuSolZupCVnSsyDsYtYOOiIGHIOTnfFfoxaOq3okwXLH7VKI&loadFrom=DocumentDeeplink&ts=3145.41)):

So, you've learned a lot from him?

Richard Robichaux ([52:27](https://www.rev.com/transcript-editor/Edit?token=hSEALn2fGDwb5CO5dh2wK_N2icIjdhatg8q-6fk6A_AgxrEUF-LaqXsP5LY6tUPULhaVUH5p3fJ_QQgvQBqFQ39WHCQ&loadFrom=DocumentDeeplink&ts=3147.19)):

You know what I learned from John? I think that it is funny, I can't wait to tell you this because I think it's such good advice. And I've worked in camera for so long. There's something about John. John is very easy on camera. He's so easy. It's effortless. He's like a tiger in a cage. He's like the Panther in the real component. He's just sort of like, he just is moving. He's got movement, he's alive. He's really taking up the space.

Richard Robichaux ([52:50](https://www.rev.com/transcript-editor/Edit?token=Y6zeh04wdtvyCkJXX48SqayUA60CsP-l4RDejYthmgWG0Sb8kfRGgAsFR2cgLm8xx7HVkpxlFk6zsBJWzlBbke8qKEQ&loadFrom=DocumentDeeplink&ts=3170.41)):

And sometimes, I think we worry so much about, "Oh, my God, I've got to make sure that I do everything for the camera man." Like, I want to set them up for success. And you always want the camera folks to like you. I don't want to make their job harder and everything. I was just noticing one day with him and I thought, "Oh, you know what he does?" Is he trusts that the camera folks will come and get it. It's their job to come and get it. It's his job to do it. And if they're not catching it, then they yell cut and they fix it. Can you do that? Not if you're doing a co-star. Not if you're a guest star. But as a series regular, it was helpful to go, "Oh, you know what? I need to just trust that they'll come and get it."

Charlie Sandlan ([53:36](https://www.rev.com/transcript-editor/Edit?token=2GN4_x3d7yRifsV2hx37OPR4UFt2H9BVEC8H7_dtONVqcViQuwCCwL4KtMtW1odiGkgLGr6rht8MuGz1lrowGBT--Aw&loadFrom=DocumentDeeplink&ts=3216.94)):

Why do you say that? Why did you say, what not if you're co-star, or not if you're a day player?

Richard Robichaux ([53:40](https://www.rev.com/transcript-editor/Edit?token=FSCjwtFUrWk9RzyB2oJqqdqHA_S3Kvk2SsbB19MvzRLil-ibn2ChXbA4ATCW0pvEPBuMs8frPLKJYhki34OXVz-bu30&loadFrom=DocumentDeeplink&ts=3220.77)):

Then you do need to make sure that you do exactly what is there and exactly how it's done. And because they're trying to get their star, they're trying to manage them and get them. So, you need to be word-perfect and hit your mark, make it as easy as possible, so that the star can do their performance because the show is dependent upon the star's performance and you are literally supporting that. You are supporting the reality of that.

Charlie Sandlan ([54:08](https://www.rev.com/transcript-editor/Edit?token=hGRKx4LpBGXIeMF78ifWF-1SDpo_rvYf5RKIe_rBB9xrSC34PGtKDpvpTqM-h7fY7OHLfghzJo0YUbhid4hjYS_Ue8M&loadFrom=DocumentDeeplink&ts=3248.92)):

What would you like to say to that young 20 something guy 25 years ago that was coming out of Rutgers looking at your whole career, you think your career is going to go a certain way, and you come out with these dreams and now you have a career? Because I'm sure it's not what you thought it was going to be. But what would you say to yourself in the same breath, you're saying it to everybody else. It's like they come to New York, they come to LA with nothing on their resume. They think "Fuck, How's it possible?"

Richard Robichaux ([54:39](https://www.rev.com/transcript-editor/Edit?token=ZbxqmIsRdgfOHr_-8QtxJOUF8XUZvmWA4oYV-c44Sb-Qe1aX66HB1cqRAM8gzFx51myi9S4AzF4Z5TScOTGWbrPWqeI&loadFrom=DocumentDeeplink&ts=3279.94)):

I know. And then you do it, just little by little. One thing I do for my third years, is I bring in my resume when I was an undergrad. It is typed out, Charlie. It's an old resume that I had saved. It's typed out and there is nothing on it. It was also written like a sentence. It's terrible formatting. And I want them to see it and go, listen, that was what my resume looked like. It looks different now. That's all. That's called a life.

Richard Robichaux ([55:10](https://www.rev.com/transcript-editor/Edit?token=ImXoQIgkmK_38YVjklhS4uOzKS8h1_4enQwpRiuoScWua96UZ5ULpAKQDVTUx5IlsQX8YLSYFOB7te52As3uAnaypwc&loadFrom=DocumentDeeplink&ts=3310.37)):

It's Joseph Campbell that said, "If we went from infancy to wisdom, the only thing we would miss is our life." I'm grateful for the life that I've had, and the wisdom that I've earned from living the life. I could have done a lot of things different. I could have done this, I could have done this. But ultimately, I have two beautiful kids, I have a wife, I've been with her for 20 years, have a house, I have a teaching position, and I and I and I have a TV show. I mean, fuck, listen, if they are giving out that contract, I'll take it. I was a good little actor. But there was more to acting than acting, I needed to take care of some other stuff.

Charlie Sandlan ([55:51](https://www.rev.com/transcript-editor/Edit?token=5U_4d6pdYuaAV6Alg-Kaufcu_Kpi9WKCKJqyjsbUwQ6-yqVVB5wovjpZRzrr-tXGXh0dPMuVGCTfkDjM0S-8GYdXirM&loadFrom=DocumentDeeplink&ts=3351.35)):

What do you mean by that?

Richard Robichaux ([55:55](https://www.rev.com/transcript-editor/Edit?token=8cZu1WDuBTuiuOwvKFk3VGOZrX-T77uTfx2wY2lXn5-gNyaxngn3RvReFKr7YTa0V-biPid4nEFudNc5RgNy7ILpAmU&loadFrom=DocumentDeeplink&ts=3355.81)):

I'm mad I didn't keep studying right afterwards. I thought, well, that's done. That's just kind of I got my three years of training, and so, that's all cooked and I really needed more. I should have gotten some coaches. I should have had some big auditions early on, that I should have had some coaches for. What the fuck did I know? And I did, I knew how to act. But I didn't know how to act in the movies. I didn't know how to act for a big TV show. I didn't know that's a different skill set.

Richard Robichaux ([56:25](https://www.rev.com/transcript-editor/Edit?token=TQy0d2orZceiX9_Mtbma3B1Zvy_-25esUjmxzLBcGhX8i5OJ5Fg0mZFmhyCu4BjqiLpTrbBiVRpNUqKlEzIJDjZvxOU&loadFrom=DocumentDeeplink&ts=3385.94)):

And so, I wish I had just gone ahead and just been coached a little more. But my ego didn't think I needed it. And also, I just thought, "God, I just paid $100,000 to act. Why would I need more?" And it's not that you need more. It's that, why wouldn't you? Why wouldn't you want to a pair of expert eyes on your work?

Charlie Sandlan ([56:46](https://www.rev.com/transcript-editor/Edit?token=TinoxRrIFOatkX_hdAC1sDT8PANr2SdIgqo7rStfQkcvh4WrllmFR8cnarmgfwDQvngYchGggAH7qdT41lPT55Az9KE&loadFrom=DocumentDeeplink&ts=3406.11)):

What do you love about acting?

Richard Robichaux ([56:51](https://www.rev.com/transcript-editor/Edit?token=j1oild99e5xgHYlUOvy7aVOWq1SXdR4ZMtYHdJI7Vv5tsNPjU9NCVD6HChY69_RaS-DCqIpPi5IAX2uDu3aJYvp7GJw&loadFrom=DocumentDeeplink&ts=3411.01)):

It's been a great friend to me. It's been a great friend to me. It's given me, my God, that kid from Channelview, Texas. I can't believe. Well, it gave me this. When I grew up, I remember with The Jeffersons. I loved The Jeffersons. And I would sit there, little crisscross applesauce, from the TV and watch The Jeffersons and laugh. Man, I loved those sitcoms at that time. And I just laugh and laugh and laugh.

Richard Robichaux ([57:17](https://www.rev.com/transcript-editor/Edit?token=NqdoU0eENRhJg5a9kc_tW2s0Y_m9jhxDUNYVilfohvaANgF5d2C0urXL5TGJut3XOhZ622ne9aGELOde0Suh5y9Jtfs&loadFrom=DocumentDeeplink&ts=3437.66)):

I remember one day, I remember this clearly, one day being like "God, who made this up?" In this middle of Texas voice, "God, who made that up?" I watched the credits and waited and it said, "Makeup." And I said, "Oh, she makes it up."

Richard Robichaux ([57:32](https://www.rev.com/transcript-editor/Edit?token=Ce3r0fBUH75JTVNpo8nFyr7sdcNNm8sULhIhtMiuq8c1bTkDSGfBQK69QA6NUBhFWF1K2Tp-RQYMGpXfejg_FsIeKYU&loadFrom=DocumentDeeplink&ts=3452.71)):

Well, cut to about six months ago and I'm doing Big Shot. They're introducing us to the guest stars this week. And it was Marla Gibbs, Florence from The Jeffersons that I was going to be working with. And I thought if that little boy, didn't have the imagination to imagine that she and I would be colleagues. Oh, just a miracle. It's just a miracle. That's why I love acting. The story about you and I not seeing each other so many years, and it's like, again, I could sit here for hours with you and talk. I love theater people. I love actors. I love acting.

Charlie Sandlan ([58:19](https://www.rev.com/transcript-editor/Edit?token=ElI-DfTovv9XN-eAzFILdR5UPJGNOedWTZl827y7sGyqsXHBE9WWECl40ZoYhqBDNapzUP6aii6dHrQkHv-FvSUe1Kk&loadFrom=DocumentDeeplink&ts=3499.14)):

Well, my fellow daydreamers, I hope that you came away from that conversation a little bit more inspired. I know I did. Thank you for sticking around, keeping that phone in your pocket. You can subscribe and follow the show wherever you get your podcasts. You can go to the website creatingbehaviorpodcast.com for the links and content to every episode.

Charlie Sandlan ([58:36](https://www.rev.com/transcript-editor/Edit?token=WImj9Dr-YFNAt8lsJI31j6EOJOHVhHWRAMveuBHgxJoYDX0RzXvhCtayFE2XK9szQeJgRX9-3X1IrtJmE0Pu5MiOy3I&loadFrom=DocumentDeeplink&ts=3516.13)):

You can book me for private coaching. Read my blog. Sign up for the newsletter. If you're interested in really seriously training yourself as a professional actor, please check out my New York City conservatory from the maggieflanaganstudio.com.

Charlie Sandlan ([58:48](https://www.rev.com/transcript-editor/Edit?token=ZGnc_bHIEPvQIHYlxAT-4p5UsBL5osW_H6bs6UKhLEOrWaeMzpWIh2EUm1bJ4ABWJlfFg1Y9zbDJSjGdkysx5of35d8&loadFrom=DocumentDeeplink&ts=3528.93)):

You can follow me on Instagram @creatingbehavior @maggieflanaganstudio. Lawrence Trailer, thank you for the song, my man. I sing it every day in my kitchen. You guys, play full out with yourself, stay resilient, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.