Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=_RRt35DNJh1mO8cCiqhp8Yg3nN05yOVu1OFS7uK9-Z-YfkAo_iOYfhKg2scai7fUJ0iL6OFYqI658_IaLmlB9gnhypw&loadFrom=DocumentDeeplink&ts=3.57)):

We love our excuses, don't we? I mean, I know I love mine. Jesus, I've been pulling out the same ones for 40 years. They come in handy. They are a wonderful way to erode self-confidence, damage self-esteem, sabotage your dreams, hopes, your wishes. Certainly can keep you unhappy and unfulfilled. We have conscious and unconscious excuses. As a teacher, I've heard them all, every excuse under the sun, "Oh, it's not the right time to train. I'm too old. I'm too young or I don't have the money." You name it.

Charlie Sandlan ([00:47](https://www.rev.com/transcript-editor/Edit?token=ei0bMBhwkmY4cQJtaKE0xsOFKAjklhCNRwVgH9T7KFm90OmZO5s705jefwbBH7-vHtbSsTXl2mwOEcrBo0FAvYmSgjw&loadFrom=DocumentDeeplink&ts=47.07)):

Let's take a look at excuses and talk about that today. I've got a lot of shit that's piled up on my desk, some things that I want to share with you, talk about. Some books to suggest, some shows to watch, some performances that you've got to take a look at. Put the phone back in your pocket, it's just you and me today. Creating Behavior starts now.

Charlie Sandlan ([01:13](https://www.rev.com/transcript-editor/Edit?token=NHBSkpEmAgj9A9DSlQkxwUquEihi0TooH6B7VRPSuYXyLSIfTh1EqBv1nx1dmLRi80ciXGaVGsaOWdgHWcuEm3cKXsU&loadFrom=DocumentDeeplink&ts=73.9)):

(singing)

Charlie Sandlan ([01:39](https://www.rev.com/transcript-editor/Edit?token=YtiPzdHsrXP5RlNx8k1WrVAX8-TTQXlUK7R9tata7c5cLbgDXJtwq8eCo02wOW6nAbPMDXkU2qJOKvvkwIi4qtdelj8&loadFrom=DocumentDeeplink&ts=99.95)):

Well, hello, my fellow daydreamers. I speak to you today from my apartment here in Weehawken, right on the Hudson River. It's a beautiful Sunday morning. Sun's out, and I've got the apartment to myself. Oh my God. Trish is in Guatemala for two weeks. She left yesterday. I mean, there's probably two sides to this whole pandemic. There's those of you that have been living alone, aching for companionship, had enough solitude for a lifetime, right?

Charlie Sandlan ([02:19](https://www.rev.com/transcript-editor/Edit?token=kgTG3VEyzmnRwfL5fHBsffxXWYAjnmzR2waFzqcIuSPseddfpui0W7zRMq9m5-__i7OJVP-D_XXG3U0SLOteXyTBvCE&loadFrom=DocumentDeeplink&ts=139.39)):

Then there's those of us that have been tethered to our families, whether that's your husband, your wife, your significant other, boyfriend, girlfriend, roommates, your family that you had to move back in with, fuck, you name it, and being stuck with them day in and day out. That has been Trish and I every single fucking day since early March of 2020, when we headed down to Guatemala for our wedding, which was a complete disaster. Those of you that have been following the show know what we went through.

Charlie Sandlan ([02:52](https://www.rev.com/transcript-editor/Edit?token=U0sRRfuFENbp9hvrNsdUnzSf8-YSHMep1QoqPyj3YcerBxtwN-4a0So0cDbbBemjWs_Mjulcg6PjV--W6hSoDGJpf1o&loadFrom=DocumentDeeplink&ts=172.34)):

To have some private time ... And I'll tell you, she couldn't have gotten on that plane fast enough. She was like, "Peace. I'm out of here. Love you. See you in two weeks." I couldn't go for a number of reasons, which actually worked out actually quite well because we both need some time alone. It's just me and Wally boy right now. The biggest downside is that she's not here to clean. See, we have this really great balance in the relationship.

Charlie Sandlan ([03:22](https://www.rev.com/transcript-editor/Edit?token=HGln7IyNaWdcrRG8D1dZ8eS6n6gj4jVbNcprrqUAkG2BfX07mYBJA6uq4ysPf9zIVANGjPAqbHO01EsRr9gq_iVL5N8&loadFrom=DocumentDeeplink&ts=202.32)):

She's got anxiety, she's got OCD, and for her, what eases that, what gets her through anxious moments is cleaning, and she cleans like a motherfucker. Let me tell you, I've never seen a woman vacuum more than Trish vacuums. I got her a Dyson vacuum cleaner as a surprise gift. You would've thought that I dropped a four-carat diamond in her lap. She cleans. She loves to iron as well. She irons our napkins. Can you believe that? Irons the napkins.

Charlie Sandlan ([04:00](https://www.rev.com/transcript-editor/Edit?token=s67cLVApvJ1eggiw5Eis_smIsXUYjNggavxD5nQGfiZcYKIHQIf_bCYddgaO-eT9vRoEHtuiOdWFLKi_Mnc1GEhQNZU&loadFrom=DocumentDeeplink&ts=240.89)):

I thought it was crazy when I found out she did that. Then I started pulling out ironed napkins for meals and it's just lovely, I have to say. I love ironed napkins. She makes the bed every day because she's the last one out of it. It's just little shit like that that I have to deal with now. Got to make the bed. It's outrageous. I got to keep the place clean. Anyway, it's good to have some private time. Back in episode ... I believe it was episode 26, I talked about acting drunk. I talked about impediment work.

Charlie Sandlan ([04:44](https://www.rev.com/transcript-editor/Edit?token=bHMxb-dYW1nHuiZBTDQEO4bCfUJRS6BYpr_8xdV8upj71OdBmll0FmXzj7hH7c_3yCzTlVXfdANYorF8Orvo2PueOj0&loadFrom=DocumentDeeplink&ts=284.69)):

It comes up a lot for actors. First off, you got to know how to craft them. You got to know how to work with impediments. We're talking about drugs and pain primarily. I wanted to point out what I actually, honestly, truly believe to be the best drunk I have ever seen. I posted about it, and it's just incredible. That's Evan Peters in Mare of Easttown, episode three.

Charlie Sandlan ([05:16](https://www.rev.com/transcript-editor/Edit?token=PtQc4SQalk11bSdIQdk9-OpySgprC-QBBiIWST8XjzWLuzOWhKLbGHSC59JHZfoSr-5yH5onKDplzhMA6JTrrhTFa4o&loadFrom=DocumentDeeplink&ts=316.82)):

If you've been one of the few people, certainly in our line of work, that have not watched Mare of Easttown yet, first off, you got to watch it. It's an excellent, excellent display of first-rate acting. Evan Peters in episode three gives the best drunk I've ever seen. It is a performance that should be hanging in The Louvre. There should be a video monitor on the wall with this scene. He plays Colin Zabel, who is Kate Winslet's partner.

Charlie Sandlan ([05:50](https://www.rev.com/transcript-editor/Edit?token=12Z6Mu8Zxoj7jboW-2fWORy3D02f-RvYY7QOr9tRBzjv1G9Y75_GTZzD-4WWmPLX6HnGFq2h4N2HD_djZ6Lrq0b1IRU&loadFrom=DocumentDeeplink&ts=350.14)):

In episode three, he has this scene in a bar with Kate Winslet. Now, first off, you're acting opposite an A-list celebrity, and that can be very stressful. He comes into this scene with her. He's so loose, his speech slightly slurred. He's got blurry eyes. He's wobbly. I mean, he's a bit dizzy. He's had a bad night. He met his ex-fiancé at their high school reunion I believe, so vulnerable, incredibly vulnerable. All of his guards are down and you're seeing this really sad and lonely hurt man become slightly flirtatious with his partner.

Charlie Sandlan ([06:45](https://www.rev.com/transcript-editor/Edit?token=6NWorpV5NiFYnN6l1nTt9y1LYUScPMz9aZt6jrf62PKEQPii_3YmJdriljetG5roE97jFa270aVVnQYxy4z_gHZyjE4&loadFrom=DocumentDeeplink&ts=405.3)):

He's on the cusp of incoherence. Like you can tell he's kind of drunk, that he's, I don't know, maybe one shot away from passing out in the backseat of a cab. He's funny. He's blunt. He's absolutely relatable. That's about a four-minute scene, and even when he leaves in the exit of the scene, he misdirects himself. He's not sure where he's going. He's heading off to his friends who are calling him over. It is just an incredible piece of acting.

Charlie Sandlan ([07:21](https://www.rev.com/transcript-editor/Edit?token=aEIzx7b1nv847Mme7olZqQ9OTKl3RrojF7NB5e__gfZ1tbJUosAHSBF2HzjHR1Q4Z9d3glHVauRirZJc4WTQi_6izAs&loadFrom=DocumentDeeplink&ts=441.52)):

For all of you that are interested in really learning how to be really accurate with human behavior, it's a must watch. The show in general is incredible. First off, Kate Winslet is I think doing the best work she's ever done, hands down. I think it's the best work she's done. What a complicated part, what a difficult part. I mean, it's depressing.

Charlie Sandlan ([07:54](https://www.rev.com/transcript-editor/Edit?token=ZILY63Pj31JaMh-Uvr9R3BeclqghE3beqnRjnvPCcVi7Oa4metmIEc0I741LvZzy9BRJ2dPLmR5BZSiyGpKPwTZiVNA&loadFrom=DocumentDeeplink&ts=474.29)):

I mean, Easttown, Jesus, with a lot of pain and a lot of grief, but to get to play a part, I'm a mother whose son was addicted to drugs who ended up killing himself, a woman who's never been able to grieve, never able to look at her own complicity in what happened to her son, the struggle of raising his child, being a grandmother, being a woman with sexual needs, being lonely. Then you've got the job of being a detective, trying to solve some really awful crimes.

Charlie Sandlan ([08:46](https://www.rev.com/transcript-editor/Edit?token=Rh3PLsdEh_GZQBoqhWY-RosnbhAzNgMlQ8kMYAXB3qgonzE79FBiuOJz0BK_R5XiC5Mhzt2042ulAizKYxJGIVbNMR8&loadFrom=DocumentDeeplink&ts=526.13)):

Her simplicity, her ease, her accent. I mean, listen, I know everybody is talking about the accents in this show. I mean, SNL did a skit on that kind of Pennsylvania, outside Philly kind of accent, which is very particular. Her attention to detail, her work ethic. There is a great article in the New York Times, Maureen Dowd did one, and there've been a lot of articles really talking about how hard she worked to master just the accent.

Charlie Sandlan ([09:24](https://www.rev.com/transcript-editor/Edit?token=qkPoM6bYrKGR-HUyNddbdcT2gB5WYsk6Ngcu92WTebZ03IH_hMkA1-nDKg6HJPhNA9g18B-x_LV7cqbhZD7wHCX8XwA&loadFrom=DocumentDeeplink&ts=564.7)):

That's got nothing to do with the acting, right? That's just the accent, getting that down so well, so ingrained in your body that you're not thinking about it, that you can turn to what you really need to be able to do, which is the behavior that you need to create. The scenes she has, I think in particular with her therapist as these episodes unfold, incredible.

Charlie Sandlan ([09:54](https://www.rev.com/transcript-editor/Edit?token=gLEjCmEGNOVcCN6F5cesNC7KYYnFjt7Sw6T55F-slftzaOFxM6rN9wqrhX3g9CM1PL1h04Z1SLngTXfX5NWMGBD2niw&loadFrom=DocumentDeeplink&ts=594.16)):

Just a final note on Evan Peters as drunk, he was giving an interview and he said that what he was doing is he was taking shots of apple cider vinegar in between takes and just the feel of that, the sensory just kind of experience of drinking that apple cider vinegar gave him something in his mouth, a taste that just helped him with the drunk. It's a testament to him also, at the end of the scene when they wrapped and they got the takes, he just broke down.

Charlie Sandlan ([10:33](https://www.rev.com/transcript-editor/Edit?token=plarFeZJzVpgCPl1-LSJlTOruknaklfApIAMY99v_CnafewI2Y3XGoVarw1JMmlvd3H6BYDkoko8NqcCbSjwsMbrVV0&loadFrom=DocumentDeeplink&ts=633.63)):

He was sobbing uncontrollably. Why was he sobbing? Why was he so upset? Because he didn't think he nailed it. He thought that he failed. He was worried that he ruined the scene and man, to put that body of work up there, it was just ... My hat goes off to him. Jean Smart too. Unbelievable. She's having a great comeback at 69 years old, Jean smart. She plays Mare's mom, Helen Fahey.

Charlie Sandlan ([11:07](https://www.rev.com/transcript-editor/Edit?token=H-xP3pp8WyIza69bV-bp2Vau1ObMek03xb06rpyE3J6KFHXWceCDS6gyaAoTwsoULy7ophOjsRdkCjAI-D2UNJrTjHg&loadFrom=DocumentDeeplink&ts=667.99)):

I'll tell ya, to be able to bring your sense of humor to your work, no matter the character, right? You're bringing yourself to the part, not trying to be funny, but just innately who you are. You're taking the world. Your sense of your sarcasm, your own cynicism, your own timing, which you can't really teach. Man, she delivers. Talk about unsentimental sarcasm. She's giving you a clinic on what that looks like. It's a beautiful relationship.

Charlie Sandlan ([11:44](https://www.rev.com/transcript-editor/Edit?token=rhreJgasYp4YIJhiwZx1yWnutKZpKETMCJ8rUk40kNBMUyKnCt2rp1xHqEerPc2ISVCSQXeJYATNqXGCtNnTPbOo0TY&loadFrom=DocumentDeeplink&ts=704.13)):

They're both mutually protective of each other. They both sabotage each other. When I talk about humor, there's this great moment in a scene where Mare's talking about how, "Oh, so I got suspended, got my badge taken away. I planted heroin on my grandson's mother's car to try to fuck with her life because she was going to take custody." It's a hard conversation that she has to have and Jean Smart is just taken aback and she has this great line, but the way she delivers it, she says, "Oh, my God, Maryann, I don't know what to say."

Charlie Sandlan ([12:29](https://www.rev.com/transcript-editor/Edit?token=NOHlOWByMcDLDHN_F1Ht7a6F9XWVa2rDYqN-i-C9VdYNxb-Gi5zMq9NhujG9aM-baPUAqgSIVo4FWHJpC-9PMfCt38g&loadFrom=DocumentDeeplink&ts=749.23)):

Then she pauses for just the right amount of time and then she says, "Oh, wait, it just came to me. That was stupid." It was funny, but not funny. Do you know what I mean? That's the gift. She didn't play it funny. It was just innate to who she was. It's a great performance. That leads me to another show that you need to watch. Hacks, HBO Max. If you have not watched it yet, go watch it. I've told you guys a lot about what you need to do to be able to set yourself up so that you can have a long career, right?

Charlie Sandlan ([13:11](https://www.rev.com/transcript-editor/Edit?token=t-YfdF9wgyfHJLupKQJ1zvjlH99oBQHpfaD3WaO0qlKFGZ62MxfqIfwFbZ3jXmc29gAN2-LpYtwA9I-6YlTt3udm9Po&loadFrom=DocumentDeeplink&ts=791.02)):

That you're working in your 50s, your 60s, your 70s which is I think what everybody hopes and dreams for. Jesus, Jean Smart, 69, one in the call sheet on a really good show. This is a woman who has been working since, Jesus, you got to go back to the early '80s, mid-80s when she was doing Designing Women on prime time TV. Man, it's a good show. She plays Deborah Vance, this iconic comic legend, very much like Joan Rivers.

Charlie Sandlan ([13:42](https://www.rev.com/transcript-editor/Edit?token=cxTcFPNejtxctmnj4tXBnydk36Doe4fxbfQ1EiwVWYM58NEinaN4MStpJV6iVSPBmtvFcPoUgVoD2V5wPSPdCDrPVuM&loadFrom=DocumentDeeplink&ts=822.38)):

You can see the inspiration behind the character, and this young 20-something comedy writer played by Hannah Einbinder, who is a comic herself. It's her first real acting gig and she is holding her own with a first-rate actor. I'll tell you why I love it. A, it's a great look at the underbelly of comedy, how it operates and the misogyny really that women, certainly in that business, have been dealing with for decades. Such a white male-dominated art form for a long time.

Charlie Sandlan ([14:24](https://www.rev.com/transcript-editor/Edit?token=JoUs3-VkQR-93MORpoN1ibPWvOgPwh0IkVKva8-x8ovWuVBY5EoecIXODtc8cV4wIhgbihOMaqCR3-_IeqU3b4MmlJE&loadFrom=DocumentDeeplink&ts=864.62)):

You see this clash between a real artist, and Jean Smart's character is a real artist. I mean, she's got craft, she busts her ass, she works really fucking hard and she's earned everything that she has. Now, she's been doing the same shit for decades so it's a little stale, it's a little rooted in some misogynistic tropes that Hannah's character, Ava, really points out to her.

Charlie Sandlan ([14:54](https://www.rev.com/transcript-editor/Edit?token=mvK-8-D5GUGuKOV5yr2e1_v4TFzCuty5NQjH9u2Um3pvlYBEYapj273IJBCdg0NNmL-USEXiqp-_7IcQjMxmbfpalxY&loadFrom=DocumentDeeplink&ts=894.57)):

Why I love it is because there're some really great scenes that have to do with hard work, with being lazy, about not being prepared, about needing to just up your game a little bit if you want to be good and be competent. Jean Smart has a lot of really interesting things to say about that in these scenes with her. It's really, really good. I highly recommend it. I'm going to put you guys onto an Instagram account on a particular artist who has really, really moved me, what he's putting out.

Charlie Sandlan ([15:33](https://www.rev.com/transcript-editor/Edit?token=tJ2pjzXvLXjnmfAp09ld8ydJbKskGPNCmU5ooY_9hlvGdWs5_WxMHNVi6nUQ-QGekHm_j20hWWyM7VAo6C5HC2wAvo0&loadFrom=DocumentDeeplink&ts=933.35)):

His name is Geloy Concepcion. The whole concept of his posts have to do with this art project that he created. The title of it's called Things You Wanted to Say But Never Did. Now, this is a guy that emigrated from the Philippines to San Francisco and has been dealing with the struggle of any immigrant story. Dealing with the loneliness of the pandemic. He made this question to his followers, "Send me something that you've wanted to say, but never have."

Charlie Sandlan ([16:20](https://www.rev.com/transcript-editor/Edit?token=jyZVYhtMvXCBXNeO0BXQ8UYnAVwpe1TZq6ue1V-YySwcRHzA_Jii6DqXuJBr8DlUOisZEHmL-r_7zEZn1QQmTsBxYRc&loadFrom=DocumentDeeplink&ts=980.64)):

He got almost 6400 submissions of people talking about love, fear, loneliness, grief. He started posting them. He started posting them with his own personal pictures and then pictures from other people. I'm just going to read some of the things that people are saying. I think it just resonates. It's so human. It's so relatable because we all have relationships.

Charlie Sandlan ([16:50](https://www.rev.com/transcript-editor/Edit?token=PY4iS_MU1FwxKMG4_pi4oXsLFW64ZWIJqZBl01gYdjulmTFTTSZMB38xui5DA-qXjXPbOSJsyyFcOE1fXlKaUPyxQZg&loadFrom=DocumentDeeplink&ts=1010.79)):

We have things that, man, God, I would love to say it, but I never have, "I'm trying so fucking hard and nobody knows. I've wasted so much time. I just want to heal from the things that I don't speak of. They say, 'Just be yourself.' But whenever I try to be myself, people don't seem to like me very much. I take pictures of those I love, what if the chances that I let slip away are the only chances I have? I forgive you for all the things you never apologized for.

Charlie Sandlan ([17:37](https://www.rev.com/transcript-editor/Edit?token=DiuyMzs76y3Q1r5KkkC28JZ0bfn_wc_Sy8cMCUmPdfJDIzwWwereQ1PxB5nXddCcQBC9ADIs0PL3ERBPRUaxTxya6gY&loadFrom=DocumentDeeplink&ts=1057.12)):

I keep blaming others for any negative feelings I get, when in fact I am in denial that the battle I'm fighting is a battle within myself. Your art may not be displayed in museums, your photos may not be published anywhere. Your music may not be played in radios, but there will always be people who will appreciate your works patiently waiting, so please, please continue. I just want to be understood by the people I love. I don't care about the rest. I'm afraid people will define me by my worst moment.

Charlie Sandlan ([18:17](https://www.rev.com/transcript-editor/Edit?token=0JPlyWZoEqMd16Ci31Qq8cgktPnPOPMvOi8QIt9opWiI1vOx0mMrd03OM378_lG2byhnoGyvgN5P7DVoGdslYmAwNHU&loadFrom=DocumentDeeplink&ts=1097.66)):

Oftentimes, I believe I was just not built properly for this world, entirely too fragile for this place. I just want my old self back more than anything. I'm afraid I've already experienced my deepest love and it's already gone. Some people cry, not because they are weak, but because they have been strong for too long. Please come back. I am always so afraid of messing up that most of the time I don't even try at all." I'll read just one more. I could go on.

Charlie Sandlan ([19:06](https://www.rev.com/transcript-editor/Edit?token=UrbTI7wty9O5eVP2LbgOpnEt4XVgtxlLbBqP27_jWQmh4mp9DIRppVEgOnAk0WGth8tQjtSyNEogOycWoj_aLbc4Tkc&loadFrom=DocumentDeeplink&ts=1146.77)):

They're so compelling, "To those who are starting their journey in photography, I will never get tired to say this, never, ever let someone dictate how your work should look like. Take pictures of whatever you want. We all have our own reasons why we take pictures. Different eyes see different things. There's no genre better or more important than any other genres. We all have stories to tell, and there are no stories too small for photography. Find your own voice at your own pace. There's no deadline, no age limit. Don't rush."

Charlie Sandlan ([19:43](https://www.rev.com/transcript-editor/Edit?token=fKKA4pyX51DoTQmu2DBXIAvDlRcDdhnh3mw-z8on_yc8tDDvjmh0WmYStOIpfk2cmy16OZwsEtlg487FpQVxJ2BvaDk&loadFrom=DocumentDeeplink&ts=1183.97)):

Geloy Concepcion. Check out his Instagram page. Deeply, deeply human. I think you'll find inspiration there. We've had two deaths of significance, I think. If you don't know these actors, you should look at their careers, appreciate their body of work. One, Olympia Dukakis, stage and film and television for decades. Just watch Moonstruck if you want to get a sense of what she was about. She died recently. Very long career.

Charlie Sandlan ([20:28](https://www.rev.com/transcript-editor/Edit?token=yUsxgbBT0IGr9LK7YJcHqpec3VPqaFBbTYFUkd6Q0JUjsDXdceDri7g6GlpGOHX2WVTa6b-H2d5KW-D4XvoLQZ-cSVE&loadFrom=DocumentDeeplink&ts=1228.17)):

The other actor that passed away who left a mark on me was Charles Grodin. Charles Grodin worked for decades. He was a master of the deadpan. His sense of humor, his timing was gruff. It was steeped in pain and jaded sensibility to the world. Oh, he was so funny. Watch The Heartbreak Kid. That was his breakout film. The film that I loved, that stuck out to me that I've watched ... Oh my God, when it first came out, I probably watched it 10/15 times, Midnight Run with Robert De Niro. He plays a white collar criminal.

Charlie Sandlan ([21:17](https://www.rev.com/transcript-editor/Edit?token=DfOmjDCDljkWyL7OeZCA0RNQHRBz9yf3Dopdv_M_7lUyv9UIBgeNddWlifxYmfFxArWyNMEMBlfm3v3rOTOZcAMJwKE&loadFrom=DocumentDeeplink&ts=1277.65)):

De Niro I also think doing some of his best work, he's a bounty hunter who has to go and find Charles Grodin and bring him back for his court appearance. It's the journey of those two trying to get back in one piece, because the mob and people are out to try to kill Grodin's character. It's a great buddy comedy. I think it came out in '88, just a great film. His memoir, It Would Be So Nice If You Weren't Here, came out in the late '80s or early '90s.

Charlie Sandlan ([21:53](https://www.rev.com/transcript-editor/Edit?token=enlRG7C78cv-z-17yyzb47w_CYerXqYDJb0hxlsZSWiMC5695NAhBq0JD4ctDqZKXa8uMMYP2rAY1hqKoLMmjPXTC8M&loadFrom=DocumentDeeplink&ts=1313.35)):

It was one of the first actor memoirs that I ever read. It was really funny, really well-written, really honest. It was one of the books that kind of guided me on my path, on my artistic path. I recommend it if you come across it in a used bookstore. Rest in peace, Olympia Dukakis and Charles Grodin. Now, I have the two other tidbits to share with you. I'm curious, actually to what you think about this. There's an artist, an Italian artist. His name is Salvatore Garau, G-A-R-A-U.

Charlie Sandlan ([22:32](https://www.rev.com/transcript-editor/Edit?token=HxwXV4deV7-TLSdWbZBuwTRUK51FYLO6q6fE3OxVQuBk0yOX31D2ZHYV-pBQfiXxDNXUQ-1cwqKC77wLl8KF4tG_8oo&loadFrom=DocumentDeeplink&ts=1352.84)):

He sold an invisible sculpture for $18,000. An invisible sculpture. It's called Io Sono, which means I am in Italian. Somebody paid $18,000 for an invisible fucking sculpture. All you're getting is a certificate of the piece and how much room you need to give it in your home or wherever you're going to display this invisible piece of fucking art. Is it art? I don't know. To me, it sounds like utter horseshit to me. It makes no sense.

Charlie Sandlan ([23:16](https://www.rev.com/transcript-editor/Edit?token=lVPUv11BJpw6yASSVPefY5ED0jt4-6DtBMOTxf3u6j5wRDHTyhLlHbyfq3iqoaea792JK-8WsqmBP4jf8gYHK_mk4SA&loadFrom=DocumentDeeplink&ts=1396.43)):

He's done it twice actually. He has another one called Buddha in Contemplation. He displayed it, if you want to call it that, at the Piazza della Scala in Milan, big Plaza in Milan. He posted it on Instagram. You can actually see where he displayed this piece of invisible art and all you see on the cobblestones is this white square box that he's taped on the ground. There it is. It's conceived of air and spirit.

Charlie Sandlan ([23:55](https://www.rev.com/transcript-editor/Edit?token=T-YC4yQxcO8DspFcV1LojV3kH10PM5voENnr82eeWI35TwpOvGMZ59XRQ_hA2wXP6jkeJR4rl0cU3GWm_8CpAHu9wR8&loadFrom=DocumentDeeplink&ts=1435.53)):

Honestly, I'd like to meet the guy that spent ... or the person I should say, who spent $18,000 on a fucking piece of invisible art. It makes no sense to me. The other, I guess it's a current topic of conversation, certainly when it comes to color-blind casting, is Jodie Turner Smith, an African-American actress who's been cast as Anne Boleyn. She plays Anne Boleyn, in a miniseries called Anne Boleyn. Came out of the BBC.

Charlie Sandlan ([24:32](https://www.rev.com/transcript-editor/Edit?token=Tl7wk_DSRr6vXN1VqL1sC0XmjAc-T4ijIwUGZaJ1We_Btjv_Sslc3p-s4FZ5sLcroImQbWWdN4s8p4VEFEZN-RQw2oE&loadFrom=DocumentDeeplink&ts=1472.38)):

The controversy is a black actress playing a white historical figure that everybody knows is white. Anne Boleyn was white. She was one of the wives of Henry VIII. He had her beheaded. People are raising a stink. It made me think about the all-black version of Cat on a Hot Tin Roof that came out on Broadway. It's actually going to be made into a film, but people had problems with that. I'm curious what you think about it. Yeah. Okay.

Charlie Sandlan ([25:12](https://www.rev.com/transcript-editor/Edit?token=aDhEHfyDIX7qG7KSdYN49n-ECSrw5nfctEbSYgb536bFz7pEUAJYb7s43NabCFaweQYgEv0eBKm4R_AK--NF3KLBjDo&loadFrom=DocumentDeeplink&ts=1512.7)):

I mean, so it's a black woman playing a white historical figure. Listen, we've been whitewashing fucking Asian Americans and Indians and African Americans, people of color, in this business for decades. I mean, John Wayne played Genghis Khan for fuck's sake. I mean, look what Mickey Rooney did in Breakfast at Tiffany's. Look what's just been happening recently with Matt Damon and Scarlett Johansson, what difference does it fucking make?

Charlie Sandlan ([25:41](https://www.rev.com/transcript-editor/Edit?token=O4LxXDioEAL2cGS3KPjGOofYnow3I16MePNCVH0_aQGvCl806JHwCc6Xtq-3Bjki5CxUoI4lBOY0MF4lw2I5OxQ33HY&loadFrom=DocumentDeeplink&ts=1541.41)):

It's still going to be a good story if it's done well and the acting is done well, who gives a fuck? That's my take. I think it's high time that we started to think outside the box of what things should or shouldn't be. Let's talk about excuses. All right? Last week, my conversation with Richard Robichaux, it was so good. If you haven't listened to it, please go back and listen. It was incredible. Just to talk to somebody with his career, someone working and teaching at the level he's at.

Charlie Sandlan ([26:25](https://www.rev.com/transcript-editor/Edit?token=s1j1s58_I8AwObURxkwvnHWcan08jorVcf6VTOaog7CEdjiYHAqLkskUjP-Yz_PBh7TiUIiqzVYCxNSsjLHAq2q7oa0&loadFrom=DocumentDeeplink&ts=1585.8)):

One thing in particular just has stuck with me. It was our conversation around talent and the way he defined talent and talked about it. That it's nothing more than potential activated continuously. That's what talent is. I couldn't agree more. I thought he articulated it in a beautiful way. I'm going to steal it from you, Richard, and I will credit you, that I will do. It had me thinking about excuses and the excuses that we make, and I will include myself in this.

Charlie Sandlan ([27:11](https://www.rev.com/transcript-editor/Edit?token=L8H44xulhbke0Z_QZFQjrG9uQurMrKIjFCtIFBiaN38tuA9Ji62JbkOtyd7ZLwbicpseh7dyX1Obl1y95vd0CTYJDCA&loadFrom=DocumentDeeplink&ts=1631.47)):

The excuses that we rely on, that we have embraced that keep us from activating our potential in a continuous way. The excuses that keep you from moving toward what it is you want to do with your life. As a teacher, I know I said this in the opening, I get excuses dropped on me all the fucking time. Jesus. You've got to be kidding me. I hand out a scene that needs to be memorized in a week, seven days.

Charlie Sandlan ([27:51](https://www.rev.com/transcript-editor/Edit?token=7im7JivGxb2zUpi2IDjioHqrMYjgZhAGw4n-hePHYudeF4sAS6f_t9mWAMyOIAMxhW1z7o4iDnKj1SAJtOqxdyhPCZY&loadFrom=DocumentDeeplink&ts=1671.2)):

I say, "It needs to be word-perfect. Don't come to class if it's not word-perfect." Nobody does. They're not down word-perfect. Something as simple as that, which is really the bare basic minimum of something that an actor needs to be able to do, is memorize fucking lines. The excuses, "Well, I'm not a good memorizer. I've never memorized before. It's my first time. I'm not really sure how to do it. I just have trouble retaining all of that in my head. Oh, my work schedule was just so crazy.

Charlie Sandlan ([28:24](https://www.rev.com/transcript-editor/Edit?token=4WGnzGy0e3MIxECrXSqjMui-JmvZVhXmAeWI9Hwbxfe1bWlHAXlVeLpegKYaEk7e_jT2us7MoZJmfLczsef2ygMhWQA&loadFrom=DocumentDeeplink&ts=1704.07)):

I come home and I had a double and I had three doubles this week and worked last night and I live with my roommate and it's just hard to find time." Yada, yada, yada. Excuses, excuses, excuses. I say to an actor, "Your body is tense. It's locked up. What you're doing, the behavior you're creating is tense. It's no good. You can't put it on camera. You can't put it on stage. You need to work on your body and you need to work on your voice."

Charlie Sandlan ([28:55](https://www.rev.com/transcript-editor/Edit?token=f9wOFRoWFgN5Njha0Rs88ntpb3J64M_6s6clpazWE4498cs5lScfehcwzSSMc3297j5hsO1ayxU-A8MbkWwkvrt5vIw&loadFrom=DocumentDeeplink&ts=1735.26)):

"Oh, I can't afford it. It's too much money. My schedule is not conducive to adding more classes. I'm just interested in acting only. It's just not the right time." Then all of the insidious excuses that creep up, "Well, what if this doesn't work out? What if I'm just kidding myself? Why bother? What would people say if I told them that I was dropping out of college, I was giving up my law career in order to pursue acting? Oh, I've got to take care of my mother. My grandmother's sick. I've got kids. I've got childcare."

Charlie Sandlan ([29:37](https://www.rev.com/transcript-editor/Edit?token=XMAlb8xehlY16uirTRvMPydgvenc1OeshjmNhgpcti6Bwf4G9rE2uvQ-8API_DMJGpBdAMp8PD-bt5XgzhYBh4HZZ28&loadFrom=DocumentDeeplink&ts=1777.81)):

The excuses that have to do with blaming others. They creep up all the time. They're born out of fear, our fear of failure, our fear of being rejected, fear of the unknown, not having a real specific goal, being too intimidated to actually state clearly and vividly what it is I fucking want. Comparing ourselves to where other people are in their life and their career, being bereft of gratitude, fearing ultimately, I think, that we will just not reach our full potential, which takes me back to talent.

Charlie Sandlan ([30:20](https://www.rev.com/transcript-editor/Edit?token=ubD1_6tVsVy6V1RI8NhaOtxbiNnYRHzz0on8eE3Sjt7n0wpOqe-oBOPGew7U0JbJgpHqlIZvLeodUAmASkjxOC9Ks_Q&loadFrom=DocumentDeeplink&ts=1820.01)):

I'll just say on a personal note, Jesus, I have to battle excuses all the time. Even just creating this podcast, "Oh, no one's going to listen to it. I don't know how to use GarageBand. I don't even know how to do a podcast. I wouldn't know where to begin. I don't think I have the time to do it. My schedule is too busy." That went on for years and years and years, until finally I had to confront my own hypocrisy and my own disappointment in myself.

Charlie Sandlan ([31:01](https://www.rev.com/transcript-editor/Edit?token=ho-nzKeox_k3XZ_2O15qO_r7pyJfAj7YgnZAogfJuU4t7U0VfAM-Ie4I1-lPy5FGGzheMRy8y4sGxRhpCLAOegb6clM&loadFrom=DocumentDeeplink&ts=1861.27)):

Now, look, I do a show every fucking week. I put out content and I still have my full life. I'm getting ready now to take the Maggie Flanigan Studio, my New York City conservatory into a brand new physical space in Manhattan. Last June, I had to put the entire studio in a storage facility in New Jersey, broke my lease, lose out on a $40,000 security deposit and teach online.

Charlie Sandlan ([31:37](https://www.rev.com/transcript-editor/Edit?token=c-GnD6TuQH82Km4NXdr1WBFTGXkLWbpM86KAhf7--Ia8xn7fQR-c6PLp-Hjrz2mwffEINX8h-U1B8qn926ZPV3l9fpY&loadFrom=DocumentDeeplink&ts=1897.63)):

I can't tell you the excuses I've been coming up with to sabotage reopening and rebirthing the studio, "Oh, God, I'm going to have to take out a loan, a business loan. I'm going to have to dip into my retirement in order to pay off some things to make it possible. God, just finding a place and what if the rent's too high?" Excuses, excuses, excuses, "What if I do it and students don't come? I can't enroll classes. What if it just doesn't work out?

Charlie Sandlan ([32:13](https://www.rev.com/transcript-editor/Edit?token=EQsZJRusZ92C0EPLSnopv62SA0HVmtAs0jmmBlAq6ei8BcsVs_lc_HyTgdbJ1HIDuyFj-nH2qkz8o5T6lf6su418d7Q&loadFrom=DocumentDeeplink&ts=1933.41)):

What if I am kidding myself into thinking that the Maggie Flanigan Studio is worthy of rebirthing?" I've been grappling with that for months and I'm telling you, you've got to work through all of that shit. It's the only way to bring yourself closer to the life and the career that you want. I can tell you, I just signed a lease on a brand new space. It's a 10-year lease with an incredible rent, an entire fifth floor in the heart of Chelsea on 25th, between sixth and seventh.

Charlie Sandlan ([32:57](https://www.rev.com/transcript-editor/Edit?token=G-4Q9Ttj81PxUGoKYJKmnVbhAQxHDIAEQGWFzkWMqcjtqNmyuiotG_-KvbkrPLkb1EFUM3ordp_iH16bczWJBEKxH5c&loadFrom=DocumentDeeplink&ts=1977.5)):

Construction's going to start this month. It's got to go all through the summer and we're going to be ready to go in person fully in studio in a brand new space, an entire floor in September. I had to work through a ton of self-doubt and excuses as to why this is a stupid idea, "Ah, just stay online. Just keep teaching." I mean, I don't love it. It's not great, but hey I got students. I'm making money, but I'm not happy. It's not what I want to be doing.

Charlie Sandlan ([33:31](https://www.rev.com/transcript-editor/Edit?token=-oBZx1n6yO4v37i-6kB0ISCp6Jx50ArdjFi57v2Ud8bFSQQnsxqfx-gsYDVwFgzi-aJuwx4jo1N7ktJqrdnFopVPAnA&loadFrom=DocumentDeeplink&ts=2011.74)):

Teaching on fucking line in my apartment day in and day out. It's safe, certainly, but it doesn't make me feel good. It's not what I want the Maggie Flanigan Studio to be. Why aren't you training? Why aren't you putting yourself back in a class? We're getting ready to go back into a new world, reemerging from the last year and a half. It's a great opportunity to re-imagine, to rebirth and to start to knock down some of the excuses that have been keeping you from moving towards continually activating your potential.

Charlie Sandlan ([34:29](https://www.rev.com/transcript-editor/Edit?token=I_8jdfLExGjgnt-VqhyXvtsG5Czcoa4NrEqvoqzRNzhs2H7IuMZ1mqN_YXmCZ0lydr8Rg0bS7DF2pBwUIX3eRlRE9xw&loadFrom=DocumentDeeplink&ts=2069.44)):

When I interview students and they come and they sit in my office with the excuses as to why they haven't trained or why they're unsure if they should be committing, "Oh, two years, I don't know. Do you know what I mean? I'm 26 and I just feel like I'll be missing out. It just seems like a lot of time, a big commitment. How many hours is it? Oh, God, I don't know. You know, I mean I work like 25/30 hours a week waiting tables."

Charlie Sandlan ([34:57](https://www.rev.com/transcript-editor/Edit?token=EuC7rYKQKQEzPA1-2QIwDaefTlreJAmReLJy_W_Bfv6WnVGgh600-IKMgo63D_KoAzSfXYOvTLelh3ukcSCHZDl_Los&loadFrom=DocumentDeeplink&ts=2097.43)):

Then you get in the class and you know, you can see that your work is not what it could be because you don't have a physical instrument that's developed. "I can't take movement, can't take voice and speech. Can't do this. Can't do that. I don't have the time. Don't have the money. I don't make enough. Now I can't take out a loan. I can't put it on my credit card. I get in debt."

Charlie Sandlan ([35:20](https://www.rev.com/transcript-editor/Edit?token=RGLiUhTpj3OpgFcFkcNYSPxVnUlJwZ_uai8AQiOiPzPIoc58295Xbj2EDnnlv9PQSW_eKfAb0MOyOKMdqKoDOBEEdL4&loadFrom=DocumentDeeplink&ts=2120.62)):

Then years go by and I'm telling you, five years, 10 years go by and you look back and you go, "Fuck, man, God, why didn't I just ... I didn't make it happen. I didn't do what I needed to do. I didn't start building in habits." There's no growth if you allow yourself to be limited and reduced by your excuses. I think essentially at the heart of it, why we make excuses, "Oh, sorry. Sorry, I missed your birthday. Fuck, I didn't call. Sorry. Yeah, I was so busy. I had this going on, that going on. I'm so sorry." Excuses, excuses, excuses.

Charlie Sandlan ([36:04](https://www.rev.com/transcript-editor/Edit?token=nwZJz309l909fCmdmarYRdhPKAfOnimSI1Fv6bVjJt4K4KYrYqBhIcAXv1MYQgndU43CtJ_KosvsVHAreV4EboXmH3I&loadFrom=DocumentDeeplink&ts=2164.73)):

It's because we don't want to deal with the shame and the guilt of having just fucked up, the shame and guilt of admitting, "Ah, you know what? I'm scared. I'm really scared." I would suggest doing a personal SWOT on yourself. If you don't know what a SWOT is, it's an acronym for strengths, weaknesses, opportunities, and threats.

Charlie Sandlan ([36:35](https://www.rev.com/transcript-editor/Edit?token=7FGCa6mJFr-68V45V6GSi03TsHRDpkH35O5QmHkS2Bhqy5jfZ7VPwork1EyRTqIFfh_LMcYd_B28wkkS8mEtHOyBXc0&loadFrom=DocumentDeeplink&ts=2195.88)):

SWOTs are big in the business world, they're big in the government, in the corporate world certainly doing a SWOT, but doing a personal SWOT on a whiteboard or on four separate pieces of paper, write them down, your strength, your weaknesses, the opportunities, and the threats that undermine all of it so that you can be really clear with yourself. It has to do with personal responsibility.

Charlie Sandlan ([37:08](https://www.rev.com/transcript-editor/Edit?token=0XrUEIISSYn4UzwgRHmERDXntD13C8WeoljBjOiKjbubZU3zqlTCQyeSt7bAsztrya1_TMaCCf8JT9rAGAvg_IZs0lg&loadFrom=DocumentDeeplink&ts=2228.46)):

Start with small attainable goals and work towards accomplishing them, and be real with yourself and start to be self-consciously aware of the excuses that are inhibiting you. Very, very important. It keeps you small. Look at them, address them and knock them the fuck out of the way. Okay? I have a couple of books that I'm reading, two books in particular that I want to recommend to you.

Charlie Sandlan ([37:47](https://www.rev.com/transcript-editor/Edit?token=VkKurD405Jam4WiSaJFKQi0QfC2Y5sobsAm5d0CMYVpXMVxyTyGKx2QNRFgtsMGDiw1yiG9OvyJmmJ97I-Fd978Xd3o&loadFrom=DocumentDeeplink&ts=2267.37)):

One ... And I mentioned him on one of my other solo episodes a while back, a man named Ian Manuel. Ian Manuel, black man, at 15 he was involved in a robbery, shot a woman in the face. She did not die, but he was sent to prison and he was kept in solitary confinement for well over 15 years. He's written about it in a beautiful op-ed in the New York Times a few months ago.

Charlie Sandlan ([38:16](https://www.rev.com/transcript-editor/Edit?token=0sN7KMc7sGSHjJWX7acM96C-1TvFkf-T21wJJMtsEay7OyYgljEWXmfKHcB_y0OqPwgy02hO7vQ_ATcHtKrntqH0oks&loadFrom=DocumentDeeplink&ts=2296.41)):

His memoir came out last month. It's called My Time Will Come: A Memoir of Crime, Punishment, Hope, and Redemption. Now, this is a man who spent his formative years, most of his life, not just in an adult federal prison at the age of 15, but kept in solitary confinement. He wrote poetry. It's how he kept himself alive, mentally, spiritually, while in prison. Now he has come out. You should follow his gram, @ianmanuelofficial.

Charlie Sandlan ([38:56](https://www.rev.com/transcript-editor/Edit?token=GRMnn1kXym535TPrV_Lt6DmL8tspDp0C3PAmTlig6dwvyHEpLB7MMQ93Fze7r5Ws2FMRBRElUb6M1ELS2k61wAPfvAE&loadFrom=DocumentDeeplink&ts=2336.49)):

To see him form a relationship with the woman that he shot and what they have gone through together is unbelievable. I want to read you one of his poems, his memoir, not only is it just ... It's brutal to read. It reaches into your heart and just cracks it open. It's a poem called Ian-gredients. I-A-N-G-R-E-D-I-E-N-T-S. Ian-gredients is the name of the poem.

Charlie Sandlan ([39:34](https://www.rev.com/transcript-editor/Edit?token=2cIRpYOENT-XN4Sl9-BMEVp_OG-4XqVKooTdLHCww6D0phaTdiDAjByFgYXtOTgBLVdSvpt9-YLFDQLPon5pgW_Lbkc&loadFrom=DocumentDeeplink&ts=2374.91)):

"Sprinkle seasons of solitude in a crockpot of confinement. Chop the hottest jalapenos and rub them in the wounds of your body. Burn family members like tinder that died in the 2000s and '90. Choke down hard times past your larynx like a toddler swallowing solids. Open bottles of ketchup from the tomatoes beneath your pigments.

Charlie Sandlan ([39:57](https://www.rev.com/transcript-editor/Edit?token=LmSsPF_OZdua8-VbXgPgsfh7HAuW14IWSLtO5FKbouPhYn-rMddKH4lQC3se3X31VfRj9NQVzWc0diSs9gBEJPUm1rs&loadFrom=DocumentDeeplink&ts=2397.77)):

Turn up the gas behind the glass and let them bake you like a biscuit, or sleep inside a freezer with nothing but your skin, and fidget inside a mixer as they beat you like an egg, then you'll begin to understand how difficult my life has really been and the ingredients that it took, make me everything I am." Get his memoir.

Charlie Sandlan ([40:24](https://www.rev.com/transcript-editor/Edit?token=raY93w4X1EUzyXgWZfQKUZITUIeF7FjhVaFirQ7xH4OFIN26lJ7yAvaCErfdd1dV09nILQEQ9nktLwju-gfmfzpcRAs&loadFrom=DocumentDeeplink&ts=2424.95)):

The other book I'm reading right now, I actually want you to get as well. I want you to read it in the next couple of weeks. It's called Being a Ballerina by Gavin Larsen. Gavin Larsen was a professional ballerina for 18 years. She retired in 2010. She was a principal dancer with the Oregon Ballet Theater. She also danced with the Suzanne Farrell Ballet, the Alberta Ballet.

Charlie Sandlan ([40:50](https://www.rev.com/transcript-editor/Edit?token=MchDojYYGuhI7l0FFXMQV32FquDHFsko0Nrtuzg81IYlqKCkAyPD5qflikcivYV69NStVmJwGFX3UBY9fuB76e6_TIY&loadFrom=DocumentDeeplink&ts=2450.74)):

She's worked all over the world and now she writes and she teaches in Asheville, North Carolina. This is a must read for any artist. This is a book that I will be assigning to my students for the rest of my teaching career. If you want to understand what artistry is all about, that kind of hard work, the dedication, the fucking dedication to craft, to artistry, read this book. Gavin Larsen is coming on the podcast. I am actually sitting down with her this week.

Charlie Sandlan ([41:32](https://www.rev.com/transcript-editor/Edit?token=INyCxD9cyNHQtd3q_tonce1Mr-Vcqkzo_02aWz0l0S-LsbBMQ2bC_n-XDj2-bdMiJXUkQYWrEJo3ccnSD5CQnmHWROU&loadFrom=DocumentDeeplink&ts=2492.58)):

Hopefully it'll drop in the next three weeks or so. I think you'll benefit from listening to our conversation if you've read her memoir. I say to all my students the very first day they're in my class, sitting there looking at me, waiting for me to say something important to them. I say, "To be an artist costs everything." You may not understand what that means, but if this is the only thing you want to do with your life, it's going to cost you everything. Relationships.

Charlie Sandlan ([42:06](https://www.rev.com/transcript-editor/Edit?token=W8zyYC7gJ7GN1WSssyDBAD_8wtvJf4B0FplM6dAJIEQ-9mOsNB_xgK3jho_LYzBRbivezhH2IS-CpI0YOywO5qF-A0c&loadFrom=DocumentDeeplink&ts=2526.52)):

It'll cost you security. It'll cost you friendships. It'll cost you social experiences. You'll sacrifice a hell of a lot. This is a memoir that is ... It really is a love note. It's an ode to artistry and hard work. Please get it, read it. Let me just read a little something from Being a Ballerina by Gavin Larsen, "Everyone should dance. Everyone should let their soul sing. We all deserve to feel our spirits expanding past the boundaries of our skin, to be powerful without needing to hold power over anyone else.

Charlie Sandlan ([42:51](https://www.rev.com/transcript-editor/Edit?token=hfvfgX2vcoZrrw8Fb94b0MzYpObxslRyLxwhFVO-kr2jhxpDfJQhvneJtUbvkZERI6frU9APYztHaMSMXZlFKaeLlbM&loadFrom=DocumentDeeplink&ts=2571.92)):

Dancing takes the most beautiful, extraordinary and universal instrument, the human body, to its fullest, highest, most complete capacity. Physical body, intellectual mind, emotional spirit, interpretive artistry, all unite in even the simplest classroom exercise. When I dance, I feel like I am sharing a gleeful, knowing chuckle with our creator. I found the key to sublime paradise on earth, which he has masterfully hidden by putting it in the most obvious place, our muscles, tendons, bones, and indeed every cell of our bodies.

Charlie Sandlan ([43:33](https://www.rev.com/transcript-editor/Edit?token=yZQZbDwVPUw-Vcsh-UIQItYme6-eiJoFhfW-kaOgfqk6LRj2pd_0348-YPd77aXikcnIzuifdHKgoJKHAe21ATBHYkY&loadFrom=DocumentDeeplink&ts=2613.56)):

When dancing, one not need go to church to seek out the divine. I found my spiritual salvation in the dance studio and I'm not alone. Everyone should dance." Well, my fellow daydreamers, I hope you feel the same way about whatever artistic path you are on. Thank you for sticking around and keeping that phone in your pocket. You can subscribe and follow this show wherever you get your podcasts. If you have a few seconds and you can review it on iTunes, that would mean a hell of a lot to me personally.

Charlie Sandlan ([44:07](https://www.rev.com/transcript-editor/Edit?token=jG2K1uqXPpbXYNm28JzqHyR5hBZmAmCNlPmYoUc1Enltf7097kUsHodn1LdNXCilOzYmyAqm0In7LFqEFcDDP8vlMIc&loadFrom=DocumentDeeplink&ts=2647.69)):

You can go to the website, creatingbehaviorpodcast.com for the links and content to every episode. You can sign up for the newsletter, read my blogs, book me for private coaching. If you're interested in really seriously training yourself as a professional actor, go to Maggieflaniganstudio.com and find out what I do for a living. You can follow me on Instagram @creatingbehavior, @maggieflaniganstudio.

Charlie Sandlan ([44:28](https://www.rev.com/transcript-editor/Edit?token=-jEW_fcaCFbty3_sXbNKFW4PYg8aeD1XvSfbsxfdhMG_V9VEh7vMH-IqWYR0mMVmxX_gPYoEA0QWfcQXIYAhsYn43F8&loadFrom=DocumentDeeplink&ts=2668.69)):

Lawrence Trailer, thank you for the music my man. My friends, knock down those fucking excuses. Activate your potential, play full out with yourself, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Charlie Sandlan ([45:00](https://www.rev.com/transcript-editor/Edit?token=bs8DKDz0Tn5DCW_jT0XPWPuguLGwofHQkGyKUyg72ysrRYoFXc-fCKEy3ljwyVhKnGp8zhTrfE0avYgEHPgOGWVVtsE&loadFrom=DocumentDeeplink&ts=2700.57)):

(singing)