Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=QXF2Q3OjOz4QN7rjCOOhNkV2FaaBEO8skdSh-ql-xo1bH2kAxUV578RyBEKJt-9LRYZ7pyqHVcOGhAKykHgPI4f--XI&loadFrom=DocumentDeeplink&ts=3.62)):

Originality. It doesn't come along too often. Certainly, film, television, theater. Do you see something and go, "Wow, that's different. Never seen that before." We've been regurgitating the same mythologies, the same archetypes for hundreds, thousands of years. We just filter them through our own individual creativity, our imagination, but it's a version of something that's been done before. Then every once in a while something comes along and you go, "Huh, that's different."

Charlie Sandlan ([00:41](https://www.rev.com/transcript-editor/Edit?token=upySC1ssEJB8J4Y01uQEdy8An6OaBR3-76ua8h4iHIaJydsVBwMJJzLufMRqitJ4I3F-OFMrgBFBrYq1UVFka0nTAeo&loadFrom=DocumentDeeplink&ts=41.61)):

There are a couple of things that I'd like to share with you that I think are original. Talk about a book I'm currently reading. We'll talk about Lin-Manuel Miranda's apology for colorism on his film, In the Heights, a great essay by Chimamanda Ngozi Adichie on cancel culture, and a few other things that I find interesting. It is a solo episode today my friends, so put the phone back in your pocket. Creating Behavior starts now.

Charlie Sandlan ([01:40](https://www.rev.com/transcript-editor/Edit?token=8cqmlTfVBliW4lk7Bk5KfEVig_GbZ5X2IDlf-FRjK2WC0S5EUwyD2TYKgwTnJ2Fsx004ZSAaZuyP2IG3mOaJy0oux8Q&loadFrom=DocumentDeeplink&ts=100.24)):

Well, hello my fellow daydreamers. Happy post-4th of July weekend. I hope you had a wonderful holiday weekend. I turned 51 yesterday. It's a little anticlimactic. Anyway, when I turned 50, which is a big birthday, was just mired in pandemic hell and coming back to New York City and everything that happened post-wedding and post-Guatemala and quarantine. I didn't really have any real feelings about turning 50, and 51 just ... I don't even know. I spent the weekend with Maggie and her husband, Richard.

Charlie Sandlan ([02:35](https://www.rev.com/transcript-editor/Edit?token=jYHpUh6Zxgq07YlfX5JmCppQxUpUnIuZx8rbbxX2_wrvCqK7tUCTL1FLkdHq1bpUFHNyNzlg5xaW1hzNjutlYNNT1A0&loadFrom=DocumentDeeplink&ts=155.21)):

It was just me and the dog, me and Wally. I have been here manning down our home for three weeks while Trish has been down in Guatemala. Now, Trish should have been home a week ago, but nope, she's immersed ... immersed. Immersed, not imershed. Immersed in COVID hell. Both of her parents are sick and she's down there just trying to keep it all together and take care of them. It's been hell for her to be quite honest with you.

Charlie Sandlan ([03:22](https://www.rev.com/transcript-editor/Edit?token=sqJgg1vJzKnwTsMMciVH4iYQ79AzLxBOjx2KKxb-mYUXljz9AixhdgUqGjhA6WQyt37ZwcTivQDDw9J2QQGYOnWUU78&loadFrom=DocumentDeeplink&ts=202.6)):

As you guys know, Trish suffers from generalized anxiety disorder. If you listened to our podcast together last season, season one, we talked a lot about anxiety. As a non-anxious person, I don't really understand the experience of that depth of suffering, but I'll tell you what, it is suffering and Trish is suffering right now. She's in it.

Charlie Sandlan ([03:54](https://www.rev.com/transcript-editor/Edit?token=HBpoUkAV0NDnyidc9CRkn-eFKwhapeAmqc_Ko_NdiHSmOvlohKGF8wzE4fQhXYZardKmJ2E2iwh_sgH6NiYZ-0mivDU&loadFrom=DocumentDeeplink&ts=234.46)):

I wish I was down there to help her to be quite honest with you, but I'm here and ah, I don't know, maybe I'm a little depressed probably, which is odd because I'm in this new chapter of my life as I get ready to open up version 2.0 of the Maggie Flanigan Studio. Construction started this week. Being in that space, that raw space, seeing everything being built was very emotional for me.

Charlie Sandlan ([04:36](https://www.rev.com/transcript-editor/Edit?token=mlRw8VuouyYZh8ZeiRMz2MdFksiDBNOq8d9wvmVhweeCNR7lpp_Ve3LngRnQEcE6c1LjgqclGXwjMPAIMuoHGei5L1I&loadFrom=DocumentDeeplink&ts=276.03)):

I don't know, for some reason I'm going back and forth between being scared shitless and being excited and then being run down at home. I think to myself, "What am I bitching about? What am I really complaining about? Because I have to walk Wally four or five times a day by myself? I got to do all the laundry. I don't know. I mean, fuck, people are by themselves all the time. What's my problem?"

Charlie Sandlan ([05:05](https://www.rev.com/transcript-editor/Edit?token=EZAZsXQAMjl3uKBIrYR3qXH7QW_2cTqH-nFoCdbsd39njIpSN63bIOQFM-KVTsayI5CIJ5VNo6GA2Xl5BVNlVTV5Xp0&loadFrom=DocumentDeeplink&ts=305.09)):

I'm struggling a little bit with not feeling like I'm allowed to bitch and complain, certainly to Trish. I mean, Trish is in it. You know? Our conversations on the phone are really about like what is going on with her? What's going on with her parents? How she's doing. Talking her through some really tough moments and just being there, just listening to her. There's no outlet for my shit. You know? I mean, and I understand that.

Charlie Sandlan ([05:37](https://www.rev.com/transcript-editor/Edit?token=2vasSC3-9UzX-yPsHE-Tnb6I6May4ADhCSw1GXuJDV9IsuGQ_35vETcXZVfSplcQ2zgAWC_7LTT3RV_1tFMexoM3iKg&loadFrom=DocumentDeeplink&ts=337.7)):

Now, Charlie of 10 years ago probably would have said, "Listen, I got shit going on too." You know? That would have just led to a big fight and really bad communication. I don't know. Maybe because I'm 51 now I've learned what's worth talking about, what's worth me dealing with on my own and that's where I'm at. I don't know. I want Trish home. It was not the same spending this weekend without her. That's where I'm at on the home front.

Charlie Sandlan ([06:18](https://www.rev.com/transcript-editor/Edit?token=a6mlGzfWnLCzZYwDlGJYLFRQ7DoXiv1X3zOppD202NlL8zUXZ1DcrIUOxeMJA7ogELULHFGtqM2XjigTuJg5H5MkmBk&loadFrom=DocumentDeeplink&ts=378.65)):

Wally, fuck, he's depressed. He knows she's gone. I lost the battle of not letting him sleep in the bed. Fuck man, he's in bed with me now every night, getting his fucking smegma and his fucking ass juice and whatever else all over the duvet. He's out in the living room and he knows that I'm in the bedroom and he's whining. I lost the battle. I was like, "Come on." Now he curls up next to me, tries to take over the bed. It's a battle every night trying to compete for space.

Charlie Sandlan ([07:02](https://www.rev.com/transcript-editor/Edit?token=czdSCkhiTUcUiGeEuWSKXFWRAbtDPasMnRnWnu94PZq9yaVSj3u7p5Uh_NCMCdPW_cGvIP0l4RACTibgR6ndWAML3z8&loadFrom=DocumentDeeplink&ts=422.25)):

I started listening to, and watching actually, Sarah Silverman's podcast. It's really good. I really enjoy listening to her. I mean, I think she's a great comic and this podcast is really well done. It just made me think to myself, "Man, I wish I had the money to hire a production staff to be able to not just record, but to shoot really great content and make it look really polished and professional, to be able to just sit down for 45 minutes and then have my team take over and do everything."

Charlie Sandlan ([07:37](https://www.rev.com/transcript-editor/Edit?token=Uz2wdi-qKWJ3jkFrOMugg1V3yqUh8LRU78wNC66rFBvs-niT7z1TDX1vWfz6ehiCeldKCNQIl4XFHwLXJZLKSXhmKts&loadFrom=DocumentDeeplink&ts=457.86)):

That's a little jealousy, I guess it's coming out, but it would be nice. You know? She has this great little segment where she plays listeners' questions. Now I've been telling you guys, since the beginning, that I use SpeakPipe and it's on the website creatingbehaviorpodcast.com. I've said many times at the end of the end of a show, "Leave me a message on SpeakPipe. I'd love it. Ask me a question. Give me a comment. Tell me what you're thinking."

Charlie Sandlan ([08:14](https://www.rev.com/transcript-editor/Edit?token=XX4KHPIWjV0T3J3KNwYm1DsKKb1HGZeTJKjxb1AFn3Paev1O9t9970FmsnuopRb3pysQ81DhYAfHdPCfv5M7Jq_YJ7U&loadFrom=DocumentDeeplink&ts=494.49)):

None of you fucking do it. You know? I don't understand, why can't you just go to my website and hit that red fucking button and ask me a question? I'm listening to all these Sarah Silverman episodes, and she's got one question after another, a list. Now, of course, she's famous and she's got a shitload of listeners, but you guys go to my website and ask me a question. I'd love to put it on the show. I'd love to have my own little segment of listener questions.

Charlie Sandlan ([08:47](https://www.rev.com/transcript-editor/Edit?token=DTFp4pxAtaI_yZT9RVdnjD8S-KO-pmZkvf7oJMZU7_oJplkKW3SsttinD3TyTFn0MvN9szLKfwuycjisQ3ZGYyePtQk&loadFrom=DocumentDeeplink&ts=527.75)):

You can ask me anything. I don't care. Ask me about acting, about my life. Something you're curious about. I would really appreciate it. I'd like to see some of you step the fuck up and leave me some questions. Also, you should listen to Sarah Silverman's podcast. It's great. Here are some things that came across my desk, some articles I read, some things I just found interesting.

Charlie Sandlan ([09:19](https://www.rev.com/transcript-editor/Edit?token=HjTRLLV51wejDLdsW2YJXzlWUFERo1vC3DiWdFWjgobdwe0HIBPJf19MVjdK9xePntM5YqbDy4aVs5ALxY2Lac-S8L4&loadFrom=DocumentDeeplink&ts=559.33)):

James Franco settled his lawsuit that a couple of his former students, female students, had filed against him. They sued him for allegedly pushing them and other women to perform increasingly explicit sex scenes on camera. Now, this fucking guy ... Now, first off, let me just say, I think James Franco is a very good actor, okay? He is. I enjoy watching his work. I think he's talented, but you're going to tell me this fucking guy then opens up an acting studio?

Charlie Sandlan ([09:55](https://www.rev.com/transcript-editor/Edit?token=b8kRY4KKLSJLyiEJ4ucqhAd8Jjbl-z9oG7yjPGy6S_96_0vk90MEqHV5Gt2bXcl62Pcer5uVUvPfbv3mShNYbnQSZbs&loadFrom=DocumentDeeplink&ts=595.56)):

Yeah. He opened up an acting studio years ago. It was called Studio for Film, or is it Studio 4? Yeah. It was called Studio 4. That was in LA and he opened it here in New York City, and this bastardized Meisner teaching. I just thought, "You know what? These fucking people, these young actors, they don't know any better. They see James Franco's name attached to a acting studio and they think, 'Oh, well this is legit. It's James Franco.

Charlie Sandlan ([10:27](https://www.rev.com/transcript-editor/Edit?token=hvNs8MD0QjIZ5_cPWUmF_01MADCr_LJan7CEJ_YHtsnDU_x6XcJ3b57srKBMDVGobxqXgY_TJNd6FUwS93h5tvwNI0Y&loadFrom=DocumentDeeplink&ts=627.43)):

Yeah. He's going to teach me how to act.'" You got to be fucking kidding me. He can't teach you how to act. He's just using his name. Clearly he's using his name to get hot women from his point of view to start doing sex scenes on camera. It's all bullshit. I'm glad that those women stood up and said, "Listen, this is not right." They got a lawyer and they sued the motherfucker. He was smart enough to settle.

Charlie Sandlan ([11:05](https://www.rev.com/transcript-editor/Edit?token=hkEfEg4ebYiOqFn3JWa9layH0PwH46unmge-m2adBtkSzST1k8uTA9T2EnQClYdm_3Xe0DzxbIP7niuNuaddzxC6SOQ&loadFrom=DocumentDeeplink&ts=665.86)):

I think it also put his acting school out of business, which is absolutely wonderful. I can't get past Mare of Easttown. I have been talking about it for a lot of episodes here. I've been talking about it with my students and I didn't want to overlook the work that Julianne Nicholson was doing. Now, she plays Lori Ross, her best friend in the show. Very, very difficult part. To me, the payoff of that entire performance, that role was in the last episode.

Charlie Sandlan ([11:54](https://www.rev.com/transcript-editor/Edit?token=YQ6sF-4zNkV-aQ1SOb17fLTIAbAwKCyyMk9zrrm0qqTx2y0m_rX6s644aTNT-h1fH20JwCYbrCneeyWeWmY7gS2CXcA&loadFrom=DocumentDeeplink&ts=714.83)):

What she had to navigate, what she had to ... the mind, the depth of despair, of heartbreak, of betrayal that she had to navigate in that last episode was extraordinary. First off, you find out that your ... Now, listen, if you haven't watched this yet, maybe fast-forward, because I'm going to do some spoilers, finding out that your husband is the father of one of his cousin's children. That betrayal is disgusting enough.

Charlie Sandlan ([12:36](https://www.rev.com/transcript-editor/Edit?token=bH4KFcP8ZxVcszBXzppYGKvrSqhxrLyPzeTpadeVX5OTefdxkPaMrof6laCnwoOwK9i72JMJ1E8zpnQv528XnFvygY0&loadFrom=DocumentDeeplink&ts=756.04)):

To find out then that your son inadvertently, because he was upset and traumatized is the one who shot and killed Erin, are you kidding me? Then the betrayal of her best friend, Mare, coming to arrest her child. I mean, all of it is just a hurricane of catastrophe. What a part. What a part. That last episode is just ... It's beautiful. A beautiful piece of work. On that note, because I still want to talk about Mare of Easttown, I keep coming across articles about Evan Peters and his drunk scene and how he approached it.

Charlie Sandlan ([13:31](https://www.rev.com/transcript-editor/Edit?token=5zVXCZZSdzi1hyI6pPqEA41q09BWr_tA5flRY6duawXyOuSrZbvTTBKlkeC4fYNzbg_hFcybRUDkh0oclKLYZiwjKbc&loadFrom=DocumentDeeplink&ts=811.53)):

I think a couple of episodes ago, I talked about emotional preparation and how you can get yourself ready emotionally, and that music plays a big part of preparing. It's a great tool. It's a great resource. There was an interview where he was talking about he was using music on set before he was shooting just to get himself in a mental space that he needed to be. He used the song Where'd All the Time Go? By Dr. Dog.

Charlie Sandlan ([14:07](https://www.rev.com/transcript-editor/Edit?token=qLSro4gRdS4fKjac8zEEHt5FwVRNYp2Oa05fjQvzcduIbojIKgcOPi_fhyKx8kKYaCBVQqrW3aPgb4Puk6B1j7MjFmE&loadFrom=DocumentDeeplink&ts=847.53)):

He said it really gave him the mood of somebody who's fresh off a high school reunion after seeing their ex, which is exactly what's going on in the scene, right? He's drunk and he's at a high school reunion. He just saw his ex-fiancé. That song helped him. Then he was also listening to John Mayer's New Light.

Charlie Sandlan ([14:30](https://www.rev.com/transcript-editor/Edit?token=aFGzU44xYmjAbpAryusjeOqe-K_-2DGTjt9OCVL95vLJT_MBtzi7xpliGYNdHvXALvcKAhP1Sl3g2uf8Cs_sU7PDlpo&loadFrom=DocumentDeeplink&ts=870.36)):

Now, that's very interesting because the lyrics, if you listen to that song, New Light by John Mayer, there's a particular stanza in the song, the lyric says this, "Oh, you don't think twice 'bout me and maybe you're right to doubt me. But if you give me just one night, you're going to see me in a new light." Zabel, his character, are you kidding me? He reveres Mare. He's got a crush on her. He sees her as a legitimate detective.

Charlie Sandlan ([15:09](https://www.rev.com/transcript-editor/Edit?token=crtQtMqp2HddOGruX8bHXiTpF8h71xByVuphbPoT9tdOdKhyyVJSxCvaf4EoLFgNIu_Lndmz-nFlunhGaKx9wcwUWWg&loadFrom=DocumentDeeplink&ts=909.71)):

He's carrying that burden of being an imposter, right? Having taken credit for someone else having solved the previous case, which has made him kind of a legend on the force. You're always looking, as actors, for whatever the fuck can hook you to the circumstance, can hook you to the issues of the scene. It was great to just get some insight from him on that. I will just give you this quote.

Charlie Sandlan ([15:42](https://www.rev.com/transcript-editor/Edit?token=rGLR7D-jCKm4vj_QUWDD2Vyn6_g9TuUpzd-7mHvADKtKdGrE4Khnd9Z_r_idZitchGmlYA-yp07xZYXruI8LlMpm5lE&loadFrom=DocumentDeeplink&ts=942.41)):

He was talking about wrapping that scene in episode three, which I have said is the best drunk I've ever seen, and I'm going to stick to that. He was sobbing. He was hugging the director, Craig Zobel. He said, "We didn't get it. We didn't get it. I can't do this. I'm terrible. I'm just going to shadow you Craig, and be a director because I can't fucking do it anymore. I thought I failed miserably."

Charlie Sandlan ([16:08](https://www.rev.com/transcript-editor/Edit?token=hC28ASVrMiN2lUKVqoOPdetHrvj29C32-ULoEco00xdeZcZrYvrT7FbcPVjozqPun78lAQVeUJBd4SskGArgK3wiA9g&loadFrom=DocumentDeeplink&ts=968.95)):

Wow. That's a tough place to be after shooting something that extraordinary. If you haven't watched it yet, please, will you do that? You're culturally bereft if you have not. All right? Now, I watched In the Heights, I enjoyed it for what it was. A fun musical that's ethnically diverse. It was a love letter to Washington Heights and the Latinx community.

Charlie Sandlan ([16:47](https://www.rev.com/transcript-editor/Edit?token=M8Jd1IDWM_Dam9sk6vBHbcqHGJyMUMlB0rBUJ0ati8EkXHF0gdngVXbw9MeFvB6aj5XlHV6dhPR2xNrczC5ICqu3jxk&loadFrom=DocumentDeeplink&ts=1007.99)):

Then all of a sudden, there's this controversy and Lin-Manuel Miranda is apologizing for colorism, for really casting the entire major parts of that film with light-skinned Latinos and Latinas. It took me by surprise. I thought, "What the fuck is he apologizing for? I mean, he just made a film about Latin culture, about the diaspora of that whole community. He did a musical on the founding fathers and cast them as people of color. What the fuck is he apologizing for?"

Charlie Sandlan ([17:43](https://www.rev.com/transcript-editor/Edit?token=hhxdJAT4bPC9JLWapHwN167vGEeZ32dgKaC7bEJnUnht0g-HOm9kdAIaoRQcamkE5RPE_Kz-ULIW1UQ9oA_DsD1DNAU&loadFrom=DocumentDeeplink&ts=1063.83)):

That was my initial response. Then I heard Bill Maher in his show, because I love Bill Maher, I watch Bill Maher all the time, saying, "What the fuck are you apologizing for? You don't owe anybody an apology. Jesus Christ." Kind of was going off on the woke culture and overly sensitized, progressive Democrats. I initially was agreeing with him. I was like, "That's fucking right, man. God, Miranda, what the fuck are you doing?"

Charlie Sandlan ([18:17](https://www.rev.com/transcript-editor/Edit?token=FvYBHY21GEkSiZxNkepdGv2qcoVuWO_DI-rYEh73_-LVD48orCsToY7-JgVHoK2Atg02CP_IiMtPF7fSHHU9WgpXIi0&loadFrom=DocumentDeeplink&ts=1097.65)):

See, I'm a white fucking middle-aged guy. I don't really fucking understand. I'm so steeped in my own racism and my own white privilege that I didn't see it at first of what the real issue was and why people were upset that there were no real dark-skin people of color. You know what they were? They were in the background. They were background dancers. They were extras. Dark-skinned Afro-Latinx.

Charlie Sandlan ([18:52](https://www.rev.com/transcript-editor/Edit?token=ZKeKucaPXt5z1ZYMhe6rCK3nWvMrZwP71DGXMRuJNwWEDsybJfQcgahJIDUxWNtRgOFn1r08D-Qpc2LC-3Uw7Esi3SM&loadFrom=DocumentDeeplink&ts=1132.74)):

It was almost as if all of the major roles the actors had to pass the paper bag test. It's a legitimate fucking problem and I can understand why certainly people that live in New York, that live in Washington Heights, watched that film and go, "Where the fuck am I? Where the fuck am I?" You know? What is it about our collective whitewashing of dark-skinned people of color?

Charlie Sandlan ([19:32](https://www.rev.com/transcript-editor/Edit?token=0iPKl8OggXpGIYE9qXu6o0z-Ka8S2ySqI5xaMhS4tdqDXpIOUMbCDJ7Q9NgnYbMXV0B5rD8PGCbklH81ljp8OG7EsbQ&loadFrom=DocumentDeeplink&ts=1172.8)):

There was a study that was done recently that determined that ... I think it's from like 19 ... or from 2015 up to now, only 18%, 19% of lead African-American female roles were by dark-skinned women. Viola Davis said it best. Usually when you see a dark-skinned African-American woman, or man for that matter, were drug addicts and whores, prostitutes.

Charlie Sandlan ([20:07](https://www.rev.com/transcript-editor/Edit?token=i5PAR964oy66QDscj-oNqdqc_O1QdctXDN6o_ol7jaFe4h1-mU0DiKsrN6jbYrhiiav0igg_adAjNbw85WUAXAN4EU0&loadFrom=DocumentDeeplink&ts=1207)):

It made me reflect back on other films that have to deal with this ... Well, it's almost when you look at racist whitewashing like To Kill a Mockingbird, The Help, which are really kind of like white savior narratives. You know what I mean? Where they're framing racism as a white person's educational experience. Now, that's not what's going on here with In the Heights, but it is a part of a bigger problem of whitewashing. I've talked about it on previous episodes.

Charlie Sandlan ([20:51](https://www.rev.com/transcript-editor/Edit?token=BmUi2PpylGHvCjBhMUznxmtgqCcsdVYUPXsR6wAGrSSTIxAWU63VZkkL7vVlfCjZdwKGEz4jioJH0SwDS-A8V9QUPuQ&loadFrom=DocumentDeeplink&ts=1251.64)):

It made me do a 180 on my initial response to hearing Lin-Manuel Miranda apologize. He should fucking apologize. Jon Chu should apologize. He was accused of colorism with Crazy Rich Asians and how it portrayed people of color. It's been happening all ... My goodness. I mean, look at a great film like Out of Africa where you're using an entire continent and you just whitewash it through a white person's experience.

Charlie Sandlan ([21:22](https://www.rev.com/transcript-editor/Edit?token=8lcUv3JdcMLvddd0RBe2EtFZOi6cxZhQ6Cr7zCU_q_-jRGTNhuEfT76FcHbhOmNiWx5cbA0urB73kZD7a7IaQF-IwhE&loadFrom=DocumentDeeplink&ts=1282.72)):

That's what the film is about. Do you know what I mean? The fact that it was not conscious to them, that's what we have to fix. Certainly it wasn't conscious to someone like myself watching the fucking film going, "Oh, this is great. I'm so happy to see people of color championed in this way." Then you educate yourself a little bit and you go, "Ah, disappointing. No. You know what? Fuck."

Charlie Sandlan ([21:51](https://www.rev.com/transcript-editor/Edit?token=uDy5zH6LUZqoj80kDxLdbcb4J4aZ60xBz1oQBy84yEY9HxVr4a8uEgIAb864Iy2AA_Iaeq2jZkFNDLfLW8ZuAFWlNLk&loadFrom=DocumentDeeplink&ts=1311.87)):

I'm upset with myself just for having that initial response. Not really understanding how painful that would be to not see yourself represented. I don't know. I'm not drunk. I know what you think. I am having trouble speaking. Represented. I don't know. It's food for thought. Let's go onto something else, shall we? There's a couple of things that I'm watching and reading that I'd like to put your attention to.

Charlie Sandlan ([22:33](https://www.rev.com/transcript-editor/Edit?token=T7crFzAampnaK8QPNtg4SrvuiYucfdTpA1TrmxMnPODeTsnpzBVKWWkQO8HHmukMQK1x83ixvJRI6QtoZkPQF2GUMtQ&loadFrom=DocumentDeeplink&ts=1353.67)):

One is an HBO Max show called It's a Sin. Man, it's good. It's a limited series. It takes place in the 1980s. I think it starts in 1981 and it is about a vibrant, just diversified group of young gay men in London in the early '80s as they start to confront this emerging AIDS epidemic that starts killing everybody in their community. It is a wonderful, wonderful show.

Charlie Sandlan ([23:11](https://www.rev.com/transcript-editor/Edit?token=sviPW1ZiLVOMS1DKtCah4mf7-roW62Gbryv-QNGCBedatt6Y31mu-zqOXNf-_WVmFZyM4g8ZatmIqNLg4LEKE3bB2hM&loadFrom=DocumentDeeplink&ts=1391.56)):

In particular, two guys that I think are doing really good work. Olly Alexander, who plays Ritchie and Omari Douglas, who is playing Roscoe, and it's his first acting gig, I believe. It's a lot of personality. The storytelling is really great. The relationships are rich and deep and it really does spend some time giving us an idea of what it was like in those early years when people were dying and getting sick and everybody was scared shitless.

Charlie Sandlan ([23:45](https://www.rev.com/transcript-editor/Edit?token=rQ0XpuuhHWYbsvXcWYLgLFMRAG7zOwDe1p5WPpWvZyej-fH9lfWHCBEtBebWdVTW0Bmeu8eRH93jiV4y8fCq-UmYnw4&loadFrom=DocumentDeeplink&ts=1425.9)):

No one knew what it was. Man, the anger and the hatred, and the homophobia that was just hurdled at gay men and women. Just the pain and tragedy of losing an entire social community, your entire group of friends and watching them die, die alone because no one would go near them. Doctors, nurses even would have real resistance to caring for them. It's a great show. I think you should watch it. It's a sin, which leads me to a book I'm reading right now.

Charlie Sandlan ([24:32](https://www.rev.com/transcript-editor/Edit?token=NiANhQoqW5A2XxiO9qAVRal_aoDqcYXfRIe7vhqj6C8GF5AcR-gk0CZ6k2IroxbEInD0WFvzmcdpNgwj6rAIrRc5K4E&loadFrom=DocumentDeeplink&ts=1472.39)):

It's the first book I got from the new Drama Book Shop. I went into Drama Book a couple of weeks ago, piggyback, onto Lin-Manuel Miranda. He's the one that's responsible for bringing Drama Books back to New York City. We owe him a huge thank you for that. I'll tell you, the space is gorgeous. It's beautiful. I'm reading this book called The World Only Spins Forward. It is an oral history on The Ascent of Angels in America.

Charlie Sandlan ([25:06](https://www.rev.com/transcript-editor/Edit?token=x1vHD7LYbNVvAJnbFiLDtnok0JX3znlOk9rGIkkZjL7fj0xPAQPJchXtvh2WSicfJ9o-yAJR1vnXBkEuFQ_3BUgAFvQ&loadFrom=DocumentDeeplink&ts=1506.32)):

I'll just read you the opening of Tony Kushner saying something here about it. This is in the opening of the book. He said, "Around November of 1985, the first person that I knew personally died of AIDS, a dancer that I had a huge crush on. A very sweet man and very beautiful. I got an NEA directing fellowship at the Repertory Theatre in St. Louis, and right before I left New York, I heard through the grapevine that he had gotten sick. Then in November, he died.

Charlie Sandlan ([25:38](https://www.rev.com/transcript-editor/Edit?token=K1IV41UK8yma5Iyki8Hxcoq7pCzvTrqmK1WRciKggW_vYTdIM20OjL6lyvJ-JvkpBXzGR5cUHkT4Fd-_8cPUfVIN28w&loadFrom=DocumentDeeplink&ts=1538.2)):

I had this dream Bill dying. I don't know if he was actually dying, but he was in his pajamas and sick on his bed. The ceiling collapsed and this angel comes into the room and then I wrote a poem. I'm not a poet, but I wrote this thing. It was many pages long. After I finished it, I put it away. No one will ever see it. Its title was Angels in America."

Charlie Sandlan ([26:11](https://www.rev.com/transcript-editor/Edit?token=rzuKYii7zn6sruHLXtJvQ-QSe6nuIdG25aP_3A7j9bP1AvDP9I8rxN4sEU-CQH_qLU_8hAqc-0AuEGUsOfAJKFJFzPM&loadFrom=DocumentDeeplink&ts=1571.07)):

Now, if none of you guys know what Angels in America is, have never read the play, have never read Millennium Approaches. Don't know who Tony Kushner is. Don't understand the impact that this play has had on American theater. Fucking read those plays. Angels in America I think is the most important play written in the last 30 years. I'm not alone in thinking that.

Charlie Sandlan ([26:39](https://www.rev.com/transcript-editor/Edit?token=lps3tCLgoPpMyDuxCbr5SG7tNfbfk0NlSinFnkLWqXB-GSNVgw9Ac72DCLhxz572PymBFcaJDlZ6qCw4cuRRC6_hTlg&loadFrom=DocumentDeeplink&ts=1599.8)):

I remember in the early '90s when I had just moved New York and it is, was a defining moment for me as an actor, sitting in that audience and watching this play. It was extraordinary. The grandeur of it. The depth of human experience that was unfolding on that stage was unlike anything I had ever seen.

Charlie Sandlan ([27:12](https://www.rev.com/transcript-editor/Edit?token=LxsdbcGlAVPxf_hS_nr7hy8zg7ARzJ13s1A9eNldYgjv6hpQKLYQ0-_rCoQPOFp0f8NqHaQ7etshHspfjUURZKnyV4c&loadFrom=DocumentDeeplink&ts=1632.4)):

The characters were just rich in my mind, everybody from Roy Cohn to Joe Pitt to Harper, watching Joe Mantello act and Stephen Prior ... Stephen Prior, Stephen Spinella who played Prior, just blew me away. If you ever have a chance to see it on stage, you have to do it. You absolutely should watch HBO's version of Angels in America. This book is an oral history and it really is chronicling the very, very beginning of the AIDS crisis.

Charlie Sandlan ([27:46](https://www.rev.com/transcript-editor/Edit?token=RbsY8cEAsRU8YcBID2cP9PVLp5j9U89vmd3eFNrwGHf434C2a3JkTCqrDuFMukiJGgn8-BBRCRSnw6bEdFCqMcRl_gY&loadFrom=DocumentDeeplink&ts=1666.96)):

Tony Kushner's slow evolution in developing this play and speaking with, I mean, actors, politicians, directors, activists. It's a riveting book. I think it's a must. I think you need to add it to your library and it'll just make you not just a better actor, I think a better human being and more educated. You might find some inspiration from that. Now, let's talk about originality. Okay? These are two things that I think you should watch.

Charlie Sandlan ([28:27](https://www.rev.com/transcript-editor/Edit?token=FuA3iFhlueRVsEhwvWP546zfdNx8BRKgHM9vhhEvlhODxrT6m-bjTtRmQCXaFJ-2FQ76H9V6tlkVWijyksCvCRIuxYo&loadFrom=DocumentDeeplink&ts=1707.12)):

One is incredibly original. I don't think it's turning out to be as good as I would like it to be and the other is just stunning. The first thing is the new show on AMC+ called Kevin Can Fuck Himself. I just love the title, starring Annie Murphy, who if you've watch ... watched, God, I don't know. I mean, I need to do a vocal warm-up before I start recording because I mean, seriously, I'm butchering the English language.

Charlie Sandlan ([29:00](https://www.rev.com/transcript-editor/Edit?token=0BXyKo-k8f0MKgVv3YjkPXf167ErJJ3QFauNRUjfdYlWl_X1vl-P_9MMrZCMKfE_t75zqvKOhG9fqGEZjXQtK2xOp5g&loadFrom=DocumentDeeplink&ts=1740.3)):

Annie Murphy, if you've watched Schitt's Creek, she killed it in that show. She's the star of Kevin Can Fuck Himself. Now, this is a really original idea. I've never seen anything like it. The whole concept of the show is this idea that Annie is your typical unhappy sitcom wife, married to a fat fucking schlub, very much like Kevin James in King of Queens and whatever his other show was. This is the case with most sitcoms.

Charlie Sandlan ([29:46](https://www.rev.com/transcript-editor/Edit?token=xqFKnThkmzzEuvZuArD_Il68n-rQ_7IMpo50OggDL7lC5KN2ySGdcy5y_am9zvQGO6AofNEWOcqGdqhXd6USuTfLN4w&loadFrom=DocumentDeeplink&ts=1786.66)):

It's this really hot chic who somehow found herself attracted to a lazy fuck who happens to be overweight and misogynistic. We see it all the time. The show has this three-camera setup to it. It looks like a sitcom, right? It plays like a sitcom and then Annie Murphy's character, she leaves the room and all of a sudden, boom, it flips to a serious drama. All of that three cameras gone. It's a single camera. It's gritty.

Charlie Sandlan ([30:23](https://www.rev.com/transcript-editor/Edit?token=uP3VTA9ajsuR3ReZYr95QyLkLAk3eR9Hv8CCB_SlM8p1EmIDhT2lHWm6KiAmf9rGDyjBPD5su3jnzR1JpJ6FfWG2RSQ&loadFrom=DocumentDeeplink&ts=1823.51)):

It looks like a television drama, grounded in reality. You see life for her when she's not 'in the sitcom' and so the show goes back and forth between her in the sitcom world and when she leaves it, either leaving the house or goes into another room, or her husband and her father-in-law and the other supporting characters leave, all of a sudden, boom, and it shifts.

Charlie Sandlan ([30:59](https://www.rev.com/transcript-editor/Edit?token=KieFw0f_J43-tQHvt-yQxnNU0S83NXyssCydZG6tK1jDQGC2jdP3FZK-nWtwWqG2AWNkKoJgU5BesYP2NZ-gnWi63ZA&loadFrom=DocumentDeeplink&ts=1859.73)):

You start to follow this woman who's in a horrible fucking marriage to a guy she really can't stand who she is not attracted to really anymore and she's trapped. It's about how she basically gets this idea that she wants to kill the motherfucker. It is original. That's original. When I started watching it, I was really excited. I thought, "Wow, this is great." I'm going to watch it. I'm going to finish watching it.

Charlie Sandlan ([31:27](https://www.rev.com/transcript-editor/Edit?token=utVNqRq4SBpfUdmkXIVt-CGAXM9SPvjMpdmjdf-LgcTNj42kxGM9oo-mmPkIBoekcMV5AfM8fQFYUNcNqINwKp16k4Q&loadFrom=DocumentDeeplink&ts=1887.84)):

It's just it's not blowing me away. I think they're missing an opportunity for the show to maybe say more and do more. I don't even know what I mean by that, but I think it's worth watching. I think every once in a while, when somebody puts out something that really has never been done before, it deserves some attention. Watch Kevin Can Fuck himself. I'm interested in what you think.

Charlie Sandlan ([31:58](https://www.rev.com/transcript-editor/Edit?token=l2XejjpaDg4TsEUdIGynPEcuTHVAnIiCn_CYNETue_mtjNAeJDVsEq5tCoTVe7Hcf0a3vU4xB3NV7SXwB0duR67GpSM&loadFrom=DocumentDeeplink&ts=1918.52)):

Please go to my website, go to the contact page, press the red button and let me know what you think about Kevin Can Fuck Himself, please. Now, the other thing I want you to watch, and if you haven't watched it yet, man, I've watched it twice and I will probably watch it two or three more times, is Bo Burnham, the comic, Bo Burnham's comedy special. It's on Netflix. It's called Bo Burnham: Inside.

Charlie Sandlan ([32:32](https://www.rev.com/transcript-editor/Edit?token=e04ufKpVa6HG1KJSOUJUsX8L-9dte7oY0fyRf8YShN7vTbMyFc3EqndoBor8pVb99N4s7iigHDWVq-5b42ftlE6Z6U8&loadFrom=DocumentDeeplink&ts=1952.71)):

Now, Bo Burnham is a comic who really came of age right in that emergence of YouTube. He used YouTube as a teenager, as a young kid, in a really brilliant way and became famous for the content he was putting out on YouTube. He's done some one-person stand-up stuff. I think the last one he did was about five years ago. It was giving him panic attacks and he was suffering from it, and so he stopped doing an in-person stand-up, started directing some comics.

Charlie Sandlan ([33:10](https://www.rev.com/transcript-editor/Edit?token=8H1v9yuqLHxxNpZSKwOELR_rcm0xbphQo-pQCVVZcHYy7cbPd-Xax07k6sS_xiQ76_qdxQKaiOfji-vsPEp81cSuGVQ&loadFrom=DocumentDeeplink&ts=1990.6)):

He directed a Chris Rock special, working on that side of the camera. This special is I think a masterpiece and it is a virtuoso piece of art. I think it's magnificent. I think it's one of the best things I've seen in a long, long, long time. I sat mesmerized.

Charlie Sandlan ([33:34](https://www.rev.com/transcript-editor/Edit?token=LQPvYvcU4ZNzJkMoQaj_GVgUQgDdl881QB732--zZGv0UI3qKb97VInV77jOP9CX-CcLe5Wasrx3HIr5_Gh4f3ag7W4&loadFrom=DocumentDeeplink&ts=2014.28)):

It's very hard for me to be mesmerized by something, to just be put in the position of being a complete spectator and just taking in because I'm always looking at things through the lens of being a teacher and evaluating things for whether or not I think it's bullshit or not that. Man, this was just ... It was incredible. The whole idea about it was he took the entire pandemic, a year, to create this special from the confines of what looks like to be his apartment, this studio apartment.

Charlie Sandlan ([34:16](https://www.rev.com/transcript-editor/Edit?token=Pv7O8aT7EBqYq05wXdzRyis8OXfOYZIuh6Sc89ZgOGKPcG81HDmk-WrrE3Y_HrEcUfywOki1alpoDV2am-sJfI1aJVc&loadFrom=DocumentDeeplink&ts=2056.9)):

He wrote it, directed it, edited it. He shot all of the footage for it. He was the lighting designer. He was the special effects. He did everything, all of it. You're watching him put the show together. You're watching him struggle to figure out what the fuck he's going to do, but he did it all. It is not by any means your typical stand-up special. It is something entirely new.

Charlie Sandlan ([34:53](https://www.rev.com/transcript-editor/Edit?token=W9YFDpRc4W4giGCRAf6-aco2fmrpt_OzDYALOp-iOEGnRaBpABlxnyKF0vIRJk9APxXym0SVINDOGNUO1D6EkQjHJbM&loadFrom=DocumentDeeplink&ts=2093.38)):

To me, this is a young artist who has an incredible amount of potential and talent and it has finally caught up to his craft. It's extraordinary. To me, I thought it was ... I mean, to be done in this small room, it had a sweepingly cinematic feel to it, and yet it was also claustrophobic. To see him perform, I mean some very funny, funny material, self-deprecating, a real commentary on the internet, on our consumption of social media, of our own ... the pressure we put on ourselves to produce content.

Charlie Sandlan ([35:44](https://www.rev.com/transcript-editor/Edit?token=4rfJG7yHcQYXv38iayB-72eziayfMAUL159FIJVZ526Ab6zeueuqYHCXBbYMnUrmepit-DNuPs_VBhcPJ8lI_QuG-4s&loadFrom=DocumentDeeplink&ts=2144.07)):

He has a hilarious number called White Woman's Instagram, which I'll tell you, if you spend time on Instagram, you'll find this not only just really, really true, but very, very funny. He doesn't an homage to cabaret. He's got this incredible number on the internet on everything you can get from it. He's like the MC of the internet. It's basically an indictment of that entire world by someone who ironically has flourished from it. I think that's part of the joke.

Charlie Sandlan ([36:21](https://www.rev.com/transcript-editor/Edit?token=NhPeDOs60n-Nro-NOnbVt12dcoz5mnbr96QL57LpsWK6bP4NNIvQFL7L3uxv3qGYLsMFT1LBkye7zHUPHMkFduUTVmQ&loadFrom=DocumentDeeplink&ts=2181.05)):

He's got a number on sexting. He does a number on Jeff Bezos. You watch this guy really struggle to put shit together. You watch him just kind of sit late at night, bereft of ideas. You see him sitting there watching the clock count to midnight as his birthday emerges. It's very personal. It's very confessional. It's very much like a self-portrait. Then he's got all these characters that he plays. I mean, it's transformational all these numbers that he does. It's unbelievable.

Charlie Sandlan ([36:58](https://www.rev.com/transcript-editor/Edit?token=nDqqFMF913u9MVdq1SZGNOyY6uI6wgOEaagx8R5w_qtbQhjpGfd7Q2smeQemVYSguw6rOVu_HA9sIZY4khf3Sh-qj7s&loadFrom=DocumentDeeplink&ts=2218.72)):

It reminds me a little bit of ... I don't know if you've ever looked at the work of Cindy Sherman, one of my favorite photographers and just the way she could transform herself to say something about the feminine experience. He has the same idea, the same ability. I mean, he's using hand puppets. He actually writes a really lovely, beautiful acoustic kind of folksy song that is very, very personal.

Charlie Sandlan ([37:31](https://www.rev.com/transcript-editor/Edit?token=z0A2XXhbNzXIYIK3GUEau6s7oGD9iSNB7YnTM-W_aBYe6Ox7TgQwPzOkxxJWmhUHZdeFwZyhQyVJzKvO0DQ4P_QLS3w&loadFrom=DocumentDeeplink&ts=2251.09)):

He's sharing his anxieties about his own identity, about art, about being cooped up and he never uses the word pandemic, never uses the word COVID. It's just a really well done piece of art. I think you should watch it. We'll leave it at that. Now, before we leave, I'd like to finish off with a poem if I can. It's a poem by Elizabeth Bishop.

Charlie Sandlan ([38:00](https://www.rev.com/transcript-editor/Edit?token=xirjOntuwqu6ABUar3xfeXJrSpaUl9t7KAYWO3IcRyWNq_-iAKtlyMn7aBxZ2B09woewBA-ctY370KuIwStJDejZanY&loadFrom=DocumentDeeplink&ts=2280)):

There's a great piece in the New York Times, it's called 19 Lines That Turn Anguish Into Art. It's by Dwight Garner and Parul Sehgal. They do kind of a real deep analytical dive on it. They break it down, they deconstruct it. It's really interesting. This is one of her famous poems and it's born out of heartbreak of the loss of a lover. It's called One Art. I'll read it to you now.

Charlie Sandlan ([38:31](https://www.rev.com/transcript-editor/Edit?token=z6hancx4OS9Cre93j7X_dJs0ZQLvJIStMtENwpWEBO-K5BN7qXpfIn8v2s0mGSP3fUub_A3aYGUhIGxzM2U5D6-n4eA&loadFrom=DocumentDeeplink&ts=2311.87)):

"The art of losing isn't hard to master, so many things seem filled with the intent to be lost that their loss is no disaster. Lose something every day, accept the fluster of lost door keys, the hour badly spent. The art of losing isn't hard to master. Then practice losing farther, losing faster, places and names and where it was you meant to travel. None of these will bring disaster.

Charlie Sandlan ([39:04](https://www.rev.com/transcript-editor/Edit?token=CSGE39_bGAuAZpjbOHFu6TZXbQ-cPInw2k21gL29aZnS0ZwC1Z539n_GFwpfGNPN1du9WEQHEuo2vEs6aYGENJ3r5gg&loadFrom=DocumentDeeplink&ts=2344.49)):

I lost my mother's watch And look! My last or next-to-last of three loved houses went. The art of losing isn't hard to master. I lost two cities, lovely ones and vaster, some realms I owned two rivers, a continent. I miss them, but it wasn't a disaster. Even losing you, the joking voice, a gesture I love, I shan't have lied. It's evident, the art of losing's not too hard to master, though it may look like, (write it), like disaster."

Charlie Sandlan ([39:50](https://www.rev.com/transcript-editor/Edit?token=sC9RC4kP-KozPTuDHQoRhGqvdKVyS1T470G4vcYLuL6_wzVDi0lU8dSI1qFDSixGRHnA44Unn_YCl5bV6iB3PQ7hi5k&loadFrom=DocumentDeeplink&ts=2390.74)):

Well, my fellow daydreamers, thank you for sticking around and keeping your phone in your pocket. Please subscribe to the show wherever you get your podcasts. If you have a few seconds and you can leave a review on iTunes, that would be fantastic. Leave me a message on SpeakPipe, you guys. Come on, go to my website, creatingbehaviorpodcast.com, to do that, and also to read the blog, sign up for the newsletter, book me for private coaching.

Charlie Sandlan ([40:14](https://www.rev.com/transcript-editor/Edit?token=k97U_MwWqH94hCOWvlIpYCCh1U1ER3UgSPKYoBbNU7fmpc9F7WG15ToembZ9SBugs_a0Seg2ZyZa7MjFFEGMgBbQXC8&loadFrom=DocumentDeeplink&ts=2414.7)):

If you're interested in seriously training yourself as a professional actor, go to maggieflaniganstudio.com and get in my classroom. You can follow me on Instagram @creatingbehavior @maggieflaniganstudio. Lawrence Trailer, thank you for the music, my man. You guys, stay intellectually curious, keep playing full out with yourself, and don't ever settle for your second best. My name is Charlie Sandlan. Peace.