Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=IJG1g9nImyQ0uBubWUIYJT6Q2OzoXvQI4s2Mvs297HpjCG27IyTHi8KeIl-1icuLsRfe7PtTEgcTTeLvV7j6I7Vv2SQ&loadFrom=DocumentDeeplink&ts=3.46)):

So I think any serious piece of art in any genre requires something deeply personal from the artist. Dance music, painting, acting, a willingness to put your soul on the line. I also think that artists have a responsibility to whenever they can to bear witness to the times in which they live in. And so today I'm going to share with you some work that I think does just that. Work that is deeply personal. Work that gives voice to social injustice. Work that literally puts the artist's life in danger to stand up against totalitarianism, authoritarianism, oppression. And some other fun shit that I think is worth watching, because it'll put a smile on your face, and right now I think that is very important. It's a solo episode today, my friends. So put the phone back in your pocket, Creating Behavior starts now.

Charlie Sandlan ([01:18](https://www.rev.com/transcript-editor/Edit?token=EA-YlXNnSKLgMRZ7f3jlUpyuMaHL4jetAqwN7DDw2o0X8M9nl9cKcm15PkzRGPpu0Ys2zI6suLGxCVrf9qIW8WwQd3o&loadFrom=DocumentDeeplink&ts=78.33)):

(singing)

Charlie Sandlan ([01:40](https://www.rev.com/transcript-editor/Edit?token=PY4qLIpCs7srfubjUUy4OtriXsK2EBM0gfl9prDjgViFhGpTRCerIqeGbAD2y9PZN7vytm_xCtEQXoxFrLpuSa8Ekro&loadFrom=DocumentDeeplink&ts=100.69)):

Well, hello, my fellow daydreamers. Happy August. I guess that's all that can be said. Happy August. The doldrums of summer. I'm excited because I just wrapped up an entire school year online. The entire year, first year, second year, and my summer session, which just finished yesterday. All online. Congratulations to all of you. I don't care if you were a student of mine or you've been somewhere else taking class, somewhere putting yourself through the experience of trying to learn something on Zoom. It's very challenging. But I can tell you just watching my summer session students that I had for six weeks, they learned a lot about acting in just that short period of time. I watched these guys go from timid, scared, reserved, defensive, frustrated, to a bunch of aspiring actors that were able to get the attention on themselves, start to listen and actually come to life, working off another human being. I don't think there's anything better than actors to be able to come to life working off of another human being, to be malleable to the nuances of another human being's behavior.

Charlie Sandlan ([03:11](https://www.rev.com/transcript-editor/Edit?token=PItNX312dJFr1Nz8TF0c5uDWsPswXsJFI_q-sRWqfmi7HXd3x2KjImSoLsf-bh_E0i-LyVOOG3XLzJ6dYUf59vENVFg&loadFrom=DocumentDeeplink&ts=191.17)):

But I can't stand Zoom, I have to tell you I'm so done with it. So done. And that's why I just have kept saying to myself, come the fall, you're going to be back in class. You're going to be back in person. And the studio space is moving along. Construction is going along really well. They're kicking ass. I mean, part of it is because they want to start charging me rent. So they want to get it done. It's been amazing to go in there every week and just watch this space transform into what it is I had envisioned, what ended up being written out on blueprints and then starting to see it. All the walls are up. The outlets are put in, and it's exciting. I just will spend hours there. I just stand there, walk through from one room to the next, just trying to get a sense of what's going to go where. What colors do I want to make everything. There's just a lot of creative energy going on in my mind right now, which has been duly needed.

Charlie Sandlan ([04:28](https://www.rev.com/transcript-editor/Edit?token=y-fM7ztyurqa-ohWc0aw-ZD_pWpB-a7Uq_lGWFRD3CyEhAK3q-ae7pVSDmu9WvgPD8kAtCPYEOO6nSoUON08CwJgCv8&loadFrom=DocumentDeeplink&ts=268.8)):

So I have a break. August is my break from teaching, and I won't have to be in the classroom again until September. You can follow us on Instagram @maggieflaniganstudio if you want to keep abreast of all of the changes that are going on as the studio gets built. I'm keeping a little video diary and putting that up on the IG.

Charlie Sandlan ([04:59](https://www.rev.com/transcript-editor/Edit?token=Gue33MBBUgmjTGDMkmZjtFbMlMe41woglmGAAFxPRd31DntTEJaUBpNDJpZM5n6iHC4QDhH_kIg1uIEVYF4Io9eZWdc&loadFrom=DocumentDeeplink&ts=299.05)):

What else is going on? Do you know Trish? Well, yeah, I think the last time we spoke Trish had been down in Guatemala for a number of weeks. She had to extend her stay, if I recall, because both her parents got COVID. And so, she ended up taking care of them, getting them isolated, and all of the care they needed. And then she came back home and she was home for about six days. And then we get the call that her dad was getting worse. He got pneumonia, his oxygen levels were dropping. And finally the doctor that had been making house calls finally said, we've got to get him into the hospital. So getting into a hospital in Guatemala is not easy, Jesus. And honestly, some of the hospitals down there, you just don't want to end up going to, because if you end up in one of those hospitals, you're never coming out. I mean, it is, oh, I hate the word third world, but I can't think of another way to describe it. But they were able to get him into what is the best hospital in Guatemala.

Charlie Sandlan ([06:10](https://www.rev.com/transcript-editor/Edit?token=_6zCIKfjdOKKdOsxeWyuBnO1pPnqCW30jO0oL4FP60NGRKIv4sScr-8W0efYEXZEG1hnZQsovtolfHM-Zp9DrSruNwo&loadFrom=DocumentDeeplink&ts=370.49)):

So Trish goes back down and she'd been down there for... What, she was down there for another two and a half weeks. She was terrified that this was how she was going to have to say goodbye to her dad. Right? And down there, I think she had this idea of what a good hospital was. Right? I mean, from just our American perspective. So she had this idea of what she was going to walk into, and then she goes to the actual hospital, but it wasn't really the hospital. So what this hospital did is they took over a building next door for COVID patients, but it's not really built like a hospital. It's a rundown building with these alleys and brick walls. She gets there and I think she was just absolutely overwhelmed. So she called me, she was inconsolable. Seeing her dad just alone in this room, and just the state of affairs there. It's just, I mean, it's traumatic to a Western mindset. So I just had to talk her through it. I just had to say to her, listen, wait until you hear from the doctor, let's try to just hold on to facts. What we know, you're going off the visuals here, and that's not going to help you.

Charlie Sandlan ([07:21](https://www.rev.com/transcript-editor/Edit?token=MZ2kfnJG3UdsuC3wTz3nfzErGarkksQekYONzqb_ucRsyoE3jcb2wG1pwHrEpFRyOzyw4oF9l_nHpr6EO839kpG46qM&loadFrom=DocumentDeeplink&ts=441.07)):

And so it was a crap shoot. It was precarious. One day, he's doing better. The next day, he's doing worse. The next day, he's doing better. The next day he's doing worse. And I mean, he could have died. So we're all very relieved that Don Marco Antonio Barillas is going to pull through. He got checked out of the hospital last week and Trish has spent the last couple of days just getting them set up so that she could come home. But it's been a long month. Let me tell you, a long month. And so I'm excited that two of us actually have a vacation coming up this week.

Charlie Sandlan ([08:00](https://www.rev.com/transcript-editor/Edit?token=_rvDxPrlgWtXrPGyb6eB2eWOdHjQC5z0zlrhgaFasUT3Mtr4yC-HsFLhaFZbrgQSQFV5XEE3nE-hCs0B9jML6654y60&loadFrom=DocumentDeeplink&ts=480.92)):

Tomorrow we're going out to the Hamptons for a wedding. My good friend, Eric is marrying his longtime partner, Scott. Long time, I mean like over 20 years. So yeah, they're just getting around to tying the knot. So we've been planning this trip out there for a few months now. And so we were both worried that we would have to cancel our vacation, which would just really keep in line with canceling the wedding and canceling our honeymoon. So why not cancel another vacation, but no, we are going to go. So I will let you know how that turns out. I'm looking forward to it.

Charlie Sandlan ([08:44](https://www.rev.com/transcript-editor/Edit?token=YPSAqQYc_iozJYQdqhy5zePFnFqpvmY4A4QNFQv5SviRwuJATJca7x8stP-eHWmVrkh--OvFyLZGzMpMhxvDYdiOhFs&loadFrom=DocumentDeeplink&ts=524.1)):

So I don't know, that's really what's going on in my life, you know? It's hoping to God, my father-in-law doesn't pass away and getting the studio built. But let's talk about some work, shall we? And let's, with some things that I think you should watch. Some things that I think you absolutely should be aware of. And I don't know if it's because life has been so depressing for so long, my need and desire for feel good television, feel good films has been pretty intense. And there are a few things that I think are worth your time. They're creative and they are funny.

Charlie Sandlan ([09:41](https://www.rev.com/transcript-editor/Edit?token=YxQvHDzCRyhfu5G-alsKJAL0mEl6YDSU0-2DOgcvvvcAeu8weFsazo3f0nbBZS51QklKBLcVBRKC9OAO79Cb1Idt_rg&loadFrom=DocumentDeeplink&ts=581.73)):

The first one I just watched the first couple of episodes, you can get it on Apple+, Schmigadoon. If you have not watched this, it's a hoot. It was created by Keegan-Michael Key and Cecily Strong. And the whole premise is, it's a kind of a riff on Brigadoon. They play this real life couple, I guess is the best way to describe it. They're having difficulties, they go on this retreat, and they end up crossing this bridge into the land of Schmigadoon, which is a musical. It's a musical, with all of those cliches, and you get to watch Keegan-Michael Key and Cecily Strong and try to navigate their way through this bizarre place where people just break out into music. And it's really making fun of the genre in a good way. There are just so many musical numbers and you can see the influence of Oklahoma, Music Man, Carousel, Brigadoon. It's enjoyable, and some of the best musical theater actors around are in this show. Kristin Chenoweth, Alan Cumming plays the mayor of Schmigadoon. He's hilarious. Aaron Tveit, who I believe is a Tony nominated actor this year for, is it Moulin Rouge? I'm not sure. But he is a Tony nominated actor right now. It's funny. Fuck, it's funny. It's worth watching. And I'm not even a big musical fan, but I appreciate the originality of it. I appreciate the commitment.

Charlie Sandlan ([11:31](https://www.rev.com/transcript-editor/Edit?token=vL4Gu5y0a9AAysZdk_61jjmpua7G8LFi8fiUWaFv7VP0tQLQzMUuKAyGI1BY6_RpgRNcz6i_ynPQuZtEjsNdNe3-nFk&loadFrom=DocumentDeeplink&ts=691.21)):

I think you should watch Paul McCartney 3,2,1 on Hulu. I'm a huge Beatles fan, and whether you're a Beatles fan or not, the whole premise, it's a six part series, and it really is a conversation between two legends, really. Paul McCartney and Rick Rubin. I mean, Rick Rubin is one of the great producers of art, certainly my generation to know. I mean, he was the co-founder of Def Jam Records with Russell Simmons, a great pioneer and champion of hip hop. He was the co-president of the Columbia Records for a long time. Just, I mean, he's legendary.

Charlie Sandlan ([12:11](https://www.rev.com/transcript-editor/Edit?token=JVGSAyQtm4wBarHjZ08DDw0OsfF4MsO0x3qWWzXS41oYsVNbXfstA-Lh8Xhwn2oEvDxGFr3hbs5G1ukJ8dVz8FX-aHc&loadFrom=DocumentDeeplink&ts=731.66)):

So it's really a conversation between him and McCartney, two living legends. And yes, there has been a shitload of documentary film on the Beatles. But why I love this documentary is because they're really getting into the creative inspiration behind some of his music, not just put the Beatles, but with Wings, his solo career. And so it's this really back and forth between Rubin and McCartney. Isolating certain tracks, isolating a bass sound, and really talking about where that came from, what was the inspiration behind it, and listening to McCartney talk about, my God, who he was influenced by, how him and John kind of would work and come up with things. The importance of someone like John Cage, Jimmy Hendricks, and working with Clapton, a lot of their inspiration from the blues. And it gives you insight, certainly as an actor, and I say this to my students, I'll say it to you. Good actors, good artists, they steal. They don't imitate, they steal. You've got to take something that lights you up, that interests you, that you go wow, and interpreted it in your own personal way. And listening to him, talk about his music with Rubin is fascinating. I think it's absolutely worth watching.

Charlie Sandlan ([13:48](https://www.rev.com/transcript-editor/Edit?token=W62-yFAGdq7n5tBwING2E0YRJsc8cfVzJZp051lRcCjLeuCeB3z-THjn1m2U6_nUZkv5-xIX-XaN4FNWeX5tTRjQ3yI&loadFrom=DocumentDeeplink&ts=828.52)):

The other thing that I just finished watching, loved it, loved it. It's a documentary on Hulu called Summer of Soul. Now Summer of Soul is a documentary directed by Questlove, and it is footage of six weeks of music back from the summer of 1969, the Harlem Cultural Festival. Now this took place during that summer, same summer as Woodstock, same summer that we landed on the moon. And the entire six weeks was recorded and never aired. And it sat in somebody's basement for, I don't know, 50 years, until Questlove got ahold of it. It is so much fun to watch.

Charlie Sandlan ([14:44](https://www.rev.com/transcript-editor/Edit?token=3hGCJRp0DKhxGUqm9Nva-fY6SYP511QdgZHmRLN2yzP-EMD_RAcBBLn4POpaDkE35lVUFSEb8m_mksWCWvfYDo978wc&loadFrom=DocumentDeeplink&ts=884.35)):

What's amazing about this documentary and about this entire summer, this festival, the collection of musicians, are you kidding me? Stevie Wonder, Sly and the Family Stone, Nina Simone, B.B. King, the Fifth Dimension, Gladys Knight and the Pips, Mahalia Jackson, the great percussionist Ray Barretto, the great trumpeter Hugh Masekela, David Ruffin the former lead singer of the Temptations, all performed. And the footage is so vibrant. It is so colorful. It is so rich in humanity. The pictures of the crowds, were talking about 50, 60,000 people showing up every Sunday for six weeks to listen to music. It was a celebration of black culture of black music. It's beautiful. And he weaves it in with interviews, from people that were there, from the musicians that play that are still alive. It's really just a wonderful way to spend a couple of hours. So I highly recommend Summer of Soul. And it will also give you a little musical education, which I think is also very important.

Charlie Sandlan ([16:06](https://www.rev.com/transcript-editor/Edit?token=qtpDsT9E_0Qu3Pu-uzX1Fm-CZvjLn7t_3r27shok7M-JcPuV1Fi1FUMDItCbrD8SrGNR9UvHPTb-DVantlDHfc8fVkw&loadFrom=DocumentDeeplink&ts=966.93)):

But my favorite show right now, and I am not going to apologize for saying this because I love it, is Ted Lasso. I am a full fledged Ted Lasso fan. God, it's so good. But now listen, I did not come to that quickly. I watched maybe 10 minutes of it about six months ago< and I was like, fuck this, this is stupid. And I think I was still stewing in my cynicism, and my foul moods and my victim mentality, which I can indulge in. So I was like, I'm just not in the mood for it. You know what I mean? But then it's something I wanted to watch. It just seemed stupid to me. And so I just wrote it off. And then I just keep reading about how good it is and how everybody just loves it. It just makes you feel good. And my sister was telling me, "Oh, are you watching Ted Lasso?" "No, no. I tried." I mean, not really, you can't call it 10 minutes trying. She's like, "Oh no, you really got to watch it. It's so good."

Charlie Sandlan ([17:07](https://www.rev.com/transcript-editor/Edit?token=DGrjWuWeDo81n2wtmzxeWey9b-fGOlmTvcGwu7sx9tVINHx75GDX0eLvv2Oq35QiF6MWQTGeb7nSc1wjqg1Q90Bpgo4&loadFrom=DocumentDeeplink&ts=1027.3)):

So, with Trish out of town, and it's like, well, I've got some time here. Let me force myself to watch it. I'm going to watch this and see what the fuck it's all about. After episode two, I was totally hooked. I love it. Created by Jason Sudeikis, Brendan Hunt, based off this NBC commercial they did, out of what? Eight years ago, this little bitty commercial about this American football coach who ends up managing a soccer team in London. And he turned it into an actual series. It's so good.

Charlie Sandlan ([17:49](https://www.rev.com/transcript-editor/Edit?token=GktVP4XdSwlDp_JvNJkryrYS61KPSJPs8-e1dBoQgAnU444FNkEbIex3UfwgfjV9C5n609ipjaiXorOSiBAzCe_pt34&loadFrom=DocumentDeeplink&ts=1069.12)):

It's a show about empathy. It's a show about... I don't know. Eliminating male toxicity. I think it's a show about kindness. I think it's a show about what masculinity can be. It's about taking responsibility for your actions. It's about believing in yourself and believing in the people in your life. It has to do with putting a team versus me. And I also, I think that it just absolutely trashes some of the stereotypical tropes that we become used to watching. Certainly when it comes to portraying women, right? The bitch, the villain who was out for revenge, she's been wronged by a guy, and how she's pitted up against another woman who is also a bitch and it gets nasty, and we see it all the time. It doesn't go there at all. You get to see these people as human.

Charlie Sandlan ([19:02](https://www.rev.com/transcript-editor/Edit?token=gXCmdQ10oa6aEB_g1Eo6bfxYMNW7AW6FgoUsGk_6A166ft3uioscS_rdbBKp6aM0V8pUIxPwm0dYct7E4Gf4AB9Ou8Q&loadFrom=DocumentDeeplink&ts=1142.71)):

And Ted Lasso is, I don't know, I just think we all need to be in the presence of somebody who's just nice. And I think that's why, not just myself, but everybody that's watching it, I think that's why we love it so much. It's just people being nice to each other. I mean, my God, you just cannot turn on the news at all without listening to mother fucking people bitch, and go at each other, and just snide comments and just nastiness. And I just think we are in a period of real nastiness with each other. And so to see this show, to know that no, there's better parts to us than that has been really uplifting.

Charlie Sandlan ([19:58](https://www.rev.com/transcript-editor/Edit?token=n3xuKg3HQsTY1NGxGgR0aRzUKnunNCQWhXkG3a0iMC_o0nhbY1-PpaN4IBhhCkvDNbo84VO5pK1VcX-SxKt6wV7DaLU&loadFrom=DocumentDeeplink&ts=1198.4)):

And there's a particular quote by Jason Sudeikis that I think is the one of the biggest reasons why this is so good. He said this, he said, "It's the closest thing I have to a tattoo. It's the most personal thing I have ever made." And you can see that. And not just with him, but Brendan Hunt, who's hilarious. Brett Goldstein, one of the writers, who also plays Roy Kent on the show, it's just, I don't know. It makes me feel good.

Charlie Sandlan ([20:36](https://www.rev.com/transcript-editor/Edit?token=_HnPUyDf6m924e6GRasMPtLoloOaIIS4FMFhks4mPx6l3BjPSEPXB_lOviLWlTGfUd3USZVMy9cHRgWTWPSa80KBYaw&loadFrom=DocumentDeeplink&ts=1236.23)):

I think it really succeeds in getting past the perception of appearances, because when you see a lot of them, certainly even Roy Kent, the aging soccer player, and you think, oh my God, well he's a misogynist. This guy just sounds like an asshole. He's got a foul-mouth. He seems like he's the type of person that would certainly bitch slap somebody. But no, you see that underneath that he's just a very sensitive empathic guy who ends up having a very loving, interesting relationship with his niece. And then ultimately his relationship with Keeley played by Juno Temple. Hannah Waddingham is fantastic. I mean fuck, the show got 20 Emmy nominations. Are you kidding me? Did I say Emma or Emmy? 20 Emmy nominations. I think that's the most ever. I think it beat out Glee. 20. What's that tell you? You got to give it a shot. If you have not watched it yet, jump on the Ted Lasso train and give yourself a break from some of the heavier shit that you're watching. I mean, my God Handmaid's Tale enough to just make you want to throw yourself off a bridge. So it feels good, and that's all I'll say about that.

Charlie Sandlan ([21:54](https://www.rev.com/transcript-editor/Edit?token=a1dGpd6NXrqU4hs47q65tA_Pj3fGRUKISpCLKsS3akgR09os_A4dvGEFqQjJnBPe2KRunINGK1cmwjWOiaMb_Muu_pE&loadFrom=DocumentDeeplink&ts=1314.41)):

Now last solo episode, I was telling you guys, you Speakpipe, go to creatingbehaviorpodcast.com and leave me a question. Give me something to talk about. And so I want to thank Max. Max, you're out there listening, for your question. So right now I'm going to play the first question to come to me and Speakpipe from Max. Here it is.

Maximilian ([22:21](https://www.rev.com/transcript-editor/Edit?token=W448AihuXR2XVEgxh9FxdXtUiTtHgwZ5X46SNSGjPBhGSbL7OYAOZVjw-G2xr4DO3qshF7dvaGIAz4ogrMrTPwRK6Cg&loadFrom=DocumentDeeplink&ts=1341.84)):

Maximilian here, long time listener, first time caller. I haven't gotten a chance to watch Kevin Can Fuck Himself yet, but I've had a question on my mind a lot lately. The topic being casting type. How important is that for an actor to know for themselves? And how do you go about finding out what your type is? Furthermore, embracing that type in an authentic way to set yourself up best in terms of getting cast, without say going off the deep end, like with Mackenzie Lansing's story of being pushed into being someone she wasn't for many years by her representation. I guess I've been struggling with grow my hair, cut my hair, or what my type is in the grand scheme of things. So that's been on my mind a lot lately. Alrighty. Hope you're well, talk soon.

Charlie Sandlan ([23:13](https://www.rev.com/transcript-editor/Edit?token=qhIOlhdSjeNWj1hxx0wTyvzKYdNUVBd25Yv_k-eKcHSR7H75JFDFuvGQ93n_-u0pVfPnRxP4wWWpQtb0eZLJqSDEuu8&loadFrom=DocumentDeeplink&ts=1393.15)):

Well Max, thank you so much for the question. I appreciate that. Type. Well, listen, all right, let's talk a little bit about that. Because I think it's something that actors get caught up in. I know my students do, certainly. And when they're finishing up training. Charlie, what's my type? What type am I? Am worried about, I don't know if I know my type? Type, type, type type. Listen, you are who you fucking are. I believe, fully, that you just need to be the best version of yourself. Whatever makes you feel at your best. If that's your hair grown out, it's your hair grown out. If it's your hair short, it's your hair short. You know what I mean?

Charlie Sandlan ([23:59](https://www.rev.com/transcript-editor/Edit?token=iavuHz6FIr0ssHzippgMBtuYxtCwAJVpmlwm3lB92McSijwAdjEATTdBLFVuFS9rswyWIHR0s4Z5OaccvejSIzSXFNA&loadFrom=DocumentDeeplink&ts=1439.32)):

I think that you need to be true to who you are. Now, what's interesting about, you bring up Mackenzie Lansing. My conversation with her a few weeks ago. She was completely denying her authenticity and it completely fucked with her. It fucked with how she worked, it fucked with how she approached things. Listen, you're going to walk into a room. You're going to put yourself on tape for something and they are going to see you in a certain way. And for the first, I don't know, maybe five, six years of your career, you're going to be playing pretty close to the vest. You're going to put yourself on tape, you're going to walk into a room, and they are going to see what they see. And you can't control that. And over time, you will begin to start to see how they are calling you in.

Charlie Sandlan ([24:52](https://www.rev.com/transcript-editor/Edit?token=TktLUYKscTxfRNyPl9srlesPCvnvaqvakjG9AX38buDuesv7BRHGTFnT1mxOGbuMxpW2NhjLYSnFekb-pR7yzpbqhWU&loadFrom=DocumentDeeplink&ts=1492.46)):

Like for me, for example, my first couple of years, it was very clear to me that casting directors saw me as law enforcement. I was going in for all types, cop, DA, private investigator, police officer, sheriff, CIA, counter-terrorism, SWAT, you name it. I had a shaved head, and I had a look that lent itself to that. I do think you need to be pretty real with yourself, and know that, listen, I'm more the best friend, the guy next door, than I am the hot, leading man. Like you just need to be honest with yourself. But I just think if you get caught up obsessing about type, then you get worried, you get caught up in trying to present yourself in a way, or give them what you think they should see. You know what I mean? Just be yourself. Know who you are, embrace that, and it will become clear how they see you.

Charlie Sandlan ([26:14](https://www.rev.com/transcript-editor/Edit?token=6E63S3mQnY5-YKJ7wkMWB65mDTZB2giHRNmFQDSM4Qq2QhMf8zUj8NDrzPLDom3ctwXJI_zV82Hagki-7W9kwFCA2oY&loadFrom=DocumentDeeplink&ts=1574.56)):

And for awhile, I think you just give over to that, don't fight that. There are actors out there that, nah, I don't want to be pigeonholed. I don't want to be seen that way. I've got range. They need to know that I can do this and that. No they don't. Not yet. When you're starting out in your career, embrace what's getting you into the room. And if you are somebody who has a blue collar kind of feel, if you're somebody that looks like they could be working the factory floor of Amazon, or they could be working on a fishing boat, or they could be working on a construction site. If you're like a blue collar kind of feel, then give over to that. That's the kind of shit you're going to go in for.

Charlie Sandlan ([27:00](https://www.rev.com/transcript-editor/Edit?token=reWFLmXMwQSPK5vOajFGckq1Dzb-HtP8BSaO-DtZVjwiPskmqXB9pV5K-QFm363IdiCEnyXFvh4AMOEfpbAbRXY0gVM&loadFrom=DocumentDeeplink&ts=1620.67)):

If you look like somebody that's, I don't know, when they walk into a room has a little bit of pizzazz, come across a little intellectual, maybe a little classy. You just have a little bit of refinement to you. You're going to be going in for intellectual refined parts. You're going to be going in for the socialites. You're going to be going in for the well-educated DA, or the doctor, or the lawyer. And hopefully eventually you'll book a number of things that will pad that resume, and then at some point maybe you'll get something that stretches you. Maybe you'll get something that will allow you to be seen in a different way. And I think I, without spoiling it next week, next week's podcast, I have a conversation with my friend from grad school. She was an undergrad when I was in grad school, Dierdre Friel, who has been grinding out a great career for 20 years. She's a teacher as well, but she's in the new Apple+ show Physical with Rose Byrne.

Charlie Sandlan ([28:15](https://www.rev.com/transcript-editor/Edit?token=KxbSPrZ_D-gt-_2IbT_uSgN71OJERBnyYaPv4ifTAB10KzoMJJH4ZyzURpzzQ7IxDqp75oMNkx0s-6zxL-rbMZjisyw&loadFrom=DocumentDeeplink&ts=1695.2)):

She plays her, well, she becomes a friend of hers, and she talks about playing kind of to her type for a long time. She's from Queens, she's a little brassy, she's a plus size actress. She's got this Queens kind of New Yorker kind of bawdiness to her. And that's how she was cast for a long time. And then all of a sudden an opportunity came to do a play. A Steven Adly Guirgis play, which was a completely different type of character for her. Very shy. And she ended up doing it, and it led to New Amsterdam, and it led to ultimately Physical. And it's a great story about how, at some point you might get an opportunity to go against type.

Charlie Sandlan ([29:09](https://www.rev.com/transcript-editor/Edit?token=1C7ys97Zr5gSngoFK_Umx9j6iukueV4jjpX3k3uWq05S67ZCf99LX7I2xVaLtAJ6AaEtIpA5okPR9TxNqv8Hjni_PZs&loadFrom=DocumentDeeplink&ts=1749.62)):

So listen to next week's episode Max, and for everybody else, I do, I think it's important for you to, I guess, be real with yourself, and just do good work, and they will call you in for what they want to call you in for. And just do good work. And sometimes, not sometimes actually, most of the time you're going to get an audition and it doesn't just quite sit right on you. It's just not quite right. Right? I just was thinking now about the anecdote that Richard Robichaux shared a couple of weeks ago on the show. When he had this audition for a former police detective, New York police detective, and he got the audition. He's like, "Ah fuck, yeah, this isn't me. You know what I mean? Like I'm 5' 5". And this waif of a white guy, I'm not a detective that can pull this off." And then he ends up auditioning. They like him. He keeps auditioning and they ended up giving him the part. But then they changed the part to a Washington lobbyist to fit him.

Charlie Sandlan ([30:23](https://www.rev.com/transcript-editor/Edit?token=Vh4fwIxj7Fqgw_N22GLRtS5khIMwc277uoqNU4VB7w-1TnuSc6KT9fWD_VVEpx8loPMmFv0MtFh5jRn8jc0axjK6Ars&loadFrom=DocumentDeeplink&ts=1823.02)):

So don't get caught up in type. Okay? But I want to thank Max for asking that question. Now you see everybody, if you go to the website, go to creatingbehaviorpodcast.com. Go to the contact page, all you got to do is hit a red button and talk, and it will send that voicemail to me. You don't have to leave your number. You don't have to leave anything, other than a voicemail and I'll get it. And I'm more than happy to answer any questions.

Charlie Sandlan ([30:53](https://www.rev.com/transcript-editor/Edit?token=1e_8SIOqsXkegwqCMrZG36ewrG4EECD5h8HXHw3fXUSjVEy0yQzRh3Bdvf1lvNnruH8RDDWc9ZItSD6rSa__eNcOEpM&loadFrom=DocumentDeeplink&ts=1853.77)):

Now that being said, Jasmine did not do what I asked. Jasmine sent me an email, but that's okay, Jasmine. I'm going to read your email and we're going to talk about it, because I'm really appreciative of this. This was Jasmine's email. Question for your podcast. Have you seen Nadine Labaki's film Capernaum? It won the Special Jury prize at Cannes in 2018, and if so, what did you think? Now this is why I love you guys reaching out to me. No, Jasmine, I had not watched it, and because of your email, I watched it and I'm going to tell you what I think about it right now. It fucking blew me away. It unsettled me in a way that I have not been unsettled in quite some time.

Charlie Sandlan ([31:46](https://www.rev.com/transcript-editor/Edit?token=_rfk7CPBoEGlG65RJa3UKmPIQFop1eZ0eV4Nf6ByliokEOERltTXp99Y8j5ZcQYgw3E4_2pIboy9Izmi1Y5lCsHaS8o&loadFrom=DocumentDeeplink&ts=1906.5)):

If you guys have not watched Capernaum, it is a Lebanese film. Nadine Labaki is the director. She had a couple of films out before this. It was nominated for best foreign film at the Oscars in 2019. You know what this is? This is an issue film. It is a social protest film. It takes place in Beirut, and it is about this 12-year-old Syrian refugee, and how he basically survives the slums of Beirut. And it deals with his family and his relationship with his older sister who is sold off to the landlord's son. He ends up running away from home. It's how he survives, and who he meets along the way. I'll tell you what I think this is, for me. I think it's one of the best, most forceful pro-choice films I have ever seen. It's relentless. It's devastating. It's full of humanity and empathy. It's a work of protest. It is a piece of social art, and it's hard to watch. It doesn't give over to kind of the typical violence and horror that you might think. Like really unsettling violence, and blood, and abuse. It's all there. It's woven in, but you don't see it in that kind of visceral way. And it's just, it broke my heart.

Charlie Sandlan ([33:37](https://www.rev.com/transcript-editor/Edit?token=swaSSbwulbqEUpJ-o5oilK2JlDTxrraF6zK3FbJk4TMVmjl3b-3WOGdVx5yU2wocsiPLgHKr4JQlTqP03nFT2_Jtxjs&loadFrom=DocumentDeeplink&ts=2017.21)):

And what's wonderful about this film, the majority of the characters, they are not professional actors. The kid that plays Zain is a 12-year-old Syrian refugee, who at the time of making the film with Nadine was illiterate. Could not read, could not write. He was living on the streets with his family. And she found him, and he is the emotional core of the film. Everything is through his eyes. And man, even the first image of the film and you see him standing there in his underwear, very thin and emaciated, getting looked over. It's a film that goes back and forth between the past and the present, and the basic premise, which is in and of itself, not really something that would truthfully happen, is him suing his parents for the crime of giving birth to him. This 12-year-old kid sues his parents for giving birth to him, because he's so disgusted and appalled at their neglect at the treatment of not just him, but of his sister, has other brothers and sisters. He's foul-mouthed. He is aged so far beyond what a 12-year-old boy should have to be. He's like a little mini James Dean, and he's got a lot of toughness, but he's also got grace. And he's wise.

Charlie Sandlan ([35:19](https://www.rev.com/transcript-editor/Edit?token=AOc6MP5H1lI8A45MbfNvaehS_VHcTxoKCVNRflyAdPIE5cnbcOkxoI9_HoRP7nXRGyFNZlPdhZ_7BwXyp4v-rLNKZz8&loadFrom=DocumentDeeplink&ts=2119.77)):

His older sister gets her period, and there's the scene of him really working hard to scrub out the blood on her shorts to get her to hide her period, so that her parents don't end up giving her away as a bride. He knows what awaits her. And man, it's upsetting. But you see just the brutality of that life. I'm sitting here in my nice apartment and steeped in my privilege, and then you watch a film like this. It is, I think, Jasmine, a film about the human spirit. I think it is a film about resilience. And I think it is absolutely something that you must watch. And I will also say that the baby, Yonas, this baby that a Zain's character ends up attached to for much of the film is one of the best child, not even a child, baby performances I have ever seen on film. It is stunning. He's incredible. Well, actually it was a she. The actual child, the baby, was a female, but played a baby boy. It was incredible. So emotionally expressive, so alive. So in the moment.

Charlie Sandlan ([36:48](https://www.rev.com/transcript-editor/Edit?token=XZwXlWqLx5CGG55batq2x52jlcjruPcHcE1fMzz2ub7ac2l2zLcCAC7kXKEz6WkfipwSdEz3MyTRIFOAjj8pW9WxkwM&loadFrom=DocumentDeeplink&ts=2208.65)):

And she even said that there was no script. She couldn't have them memorize lines. He couldn't read or write. And so they would do very, very long takes, hours and hours. I think she's got over 12 hours of film that they whittled down to this two hour piece of art. And this is what she had to say about the process. She said, "We had to be at their service, meaning the children in the film. We had to be observant. And really, I never asked them to act. I just wanted them to be who they were. And it was up to me to know how to capture that and not alter it." It reminded me of a film like Central Station. I think was another really great film about street kids. It had a little feel of, I think, Alfonso Cuarón's film Roma in some way. I just thought that it was a very humane portrait of poverty. That's how I would sum it up.

Charlie Sandlan ([37:57](https://www.rev.com/transcript-editor/Edit?token=oqv3Wfd7jpAXRtfFKJ2jZxfoN5-Jy6S22y1fOEX1BOAdT-rLRxzbJjA-t25wC3rdTfDx_ru2FN4S3v-WVQBI5aB7jVQ&loadFrom=DocumentDeeplink&ts=2277.53)):

So I want to thank you, Jasmine, for pointing me to the film and giving me something new to take in and to learn about. And I appreciate it. So who's next? Send me something, give me something to watch, something to read, something to think about. Ask me a provocative question and I'll get it on the air for you.

Charlie Sandlan ([38:24](https://www.rev.com/transcript-editor/Edit?token=Gr5Ge5NijiH6Cb4r3Nx6J8CNvutF08L-DbKFGvVNmVvA85xAQVLUE00iu8Tft__dhUC0Wv4j3GfK9adCbwAO4rsLlPE&loadFrom=DocumentDeeplink&ts=2304.9)):

I also wanted to say a few words about Amy Winehouse because last Friday was the 10 year anniversary of her death. And I will just say that for me, she's one of the greatest vocalists I have ever personally listened to. I think Back to Black is one of the best albums, certainly I will put it in the top 10 of what I think are the greatest albums of all time. I think she was an extraordinary vocalist. She had an incredible mix of, I don't know, classic soul, I guess is the way to describe it with hip hop, with jazz. I think she was a once in a generation talent, and it was just, looking back, especially now with what we're watching unfold with Britney Spears, to look back at really the train wreck of her life and how we all just kind of sat back with popcorn and watched this woman drink herself to death and destroy herself. I think certainly all of us that were around and watched that. I think have some culpability.

Charlie Sandlan ([39:41](https://www.rev.com/transcript-editor/Edit?token=xatBX1duOaOoROYkcqCSswiQmS9U4spOLj9tnIxwbWSOrEfgpcL8axdtE761n1X-joD1RyqDEvynTCZm-6-DzvKcimY&loadFrom=DocumentDeeplink&ts=2381.03)):

If you haven't watched the Oscar winning documentary, Amy, I think it's well with your time. And there's also, because it's her 10 year anniversary of her death, a lot of things are coming out about her. There's a documentary that just came out called Reclaiming Amy, and I think it was produced, and I think it was signed off on by her mother. And as a way of just kind of saying, Hey, listen, she didn't have an awful life. She had a really good childhood and good family, good relationships. So check out Reclaiming Amy. And if you've never listened to her, come on, listen to Frank and Back to Black, those are the two albums she put out. Two albums and you left something absolutely amazing. She paved the way for Adele, that's for sure. So Amy Winehouse, man, the beehive, the tattoos. She was just so riveting, so interesting.

Charlie Sandlan ([40:43](https://www.rev.com/transcript-editor/Edit?token=ur1l2odL9Ku56K_-0Rub08bgTL9GRdEn5F8csm5aShnEubiXPkV8e4ts-23CXr8zg-K7LS-jmO6-8Y30ixVzmr-yMwI&loadFrom=DocumentDeeplink&ts=2443.07)):

Now before we wrap things up, because I'm going to get you out of here. I did want to talk about what's going down in Cuba, and the many weeks of protests that have been going on down there as this young generation of Cubans has begun to rise up and stand up for freedom really. To stand up against 62 plus years of dictatorship, and poverty, and oppression. And you are seeing the kettle kind of come to a boil and people willing to go out into the streets and actually risk their lives to champion freedom. And the reason why I want to talk about it, particularly is because of what they're doing to artists down there, what they're doing to artists and creative people. They are arresting them. They are throwing them in jail. They are beating them. They are doing everything they can to squelch creative expression, because it is igniting the people. It is fueling the anger and the rage towards government. So they're trying to stop it at every turn.

Charlie Sandlan ([42:00](https://www.rev.com/transcript-editor/Edit?token=NbY0n5GoGlmM7D8i4d0JKrPTZU6fPl-XbQ7UnFa3GrZME1gCfSQ-7BMa47JokKKvooXnpU1KyZMpGAYQOKSUQAUYjp0&loadFrom=DocumentDeeplink&ts=2520.41)):

There's a really talented Cuban artist. Her name is Tania Brugera, B-R-U-G-E-R-A. I mean, she's a performance artist. She has a lot of installations. She's had work in MoMA, the Bronx Museum of Art. Her house was broken down by police. She was arrested, she was thrown in jail. She's been under house arrest. She was interrogated for 11 hours, accused of plotting against the government through protest and performance. That's what she's accused of. Plotting against the government through protest and performing. I mean you've got to be fucking kidding me. They're doing everything they can. They're cutting off the internet. They're arresting and beating people.

Charlie Sandlan ([42:48](https://www.rev.com/transcript-editor/Edit?token=4xpAPmCCRm33vP10xelpdlf6QFBZwcjU3LiDbRuMrGBGt3W-71116vrWh_QAAfvaMNqc5PaYJH7JR0uO8O25fDS6PU4&loadFrom=DocumentDeeplink&ts=2568.07)):

They're over 500 people missing. Cubans who had been arrested, pulled off the street, pulled out of their house. There's a song that's kind of, I think everyone is embraced down there. It's called Patria Y Vida. Fatherland and the Life. It's a song. It was put to video by two artists, Luis Manuel Otero Alcántara. I might be saying his name wrong, and a rapper named Lavastida.

Charlie Sandlan ([43:25](https://www.rev.com/transcript-editor/Edit?token=351cSYASdTRHsIn-X0u7G1mjryAejeDlawLUtwXHatj1iUdihrs5G1vz7eAJKILxsnBRZwZsOYwApSJA2GC9R9DEh50&loadFrom=DocumentDeeplink&ts=2605.17)):

And what they did is they went into an abandoned house and they put this song too video and they put it out on the internet. Both of them have been arrested, put in jail, and it was all really to protest this decree that was leveled in 2018 that gave the government, the Cuban government, the power to determine who was an artist and what is art. And they made it illegal for artists that are creating shit that's not approved by the government. And if they are doing that, they are arrested and they're thrown in jail. Fined a couple months salary, arrested. You can be arrested just for listening to it, for playing that song.

Charlie Sandlan ([44:25](https://www.rev.com/transcript-editor/Edit?token=PWf0bgIrZgzi0Ox_f62NVrfopaIGqCDMKqVrw0D_de-wLnudDWFnwV8t5LSmWUri3EsxoWsgpgllLJFZOZ2PZ8xHQhA&loadFrom=DocumentDeeplink&ts=2665.56)):

So you should just dear Google, read some articles about this song, about this movement, it's called San Isidro Movement, because where these two artists are from and the song has become sort of a rallying cry. And you just think about the world we live, the country we live in, as shitty as it is right now, and as divisive and as polarizing as it is. And you can still express yourself and not be thrown in jail. Not be beaten, not be worried about your house being, you know, your front door being knocked down and being dragged out in the middle of the night and thrown into a prison for protesting, for creating. We're very, very, very lucky, and I think we just have to have some solidarity with everyone down there in Cuba. And we just have to hope, and I guess pray, for lack of a better word right now that they keep it up and they don't allow their voice to be squashed.

Charlie Sandlan ([45:33](https://www.rev.com/transcript-editor/Edit?token=ESqLNhiIpo7auO9ayuo0a6R4vVM61kPYDmLGkN56_hD1flUohAUmU8YWjxM-oYdQTaF2K7IWTVAI7-8m2Q-g2e1smF0&loadFrom=DocumentDeeplink&ts=2733.96)):

And I'll just leave you here today with a few lyrics from the song, Patria Y Vida. No more lies. My people demand freedom. No more doctrines. Let us no longer shout fatherland or death, but fatherland and life.

Charlie Sandlan ([45:53](https://www.rev.com/transcript-editor/Edit?token=QoVyD7sv2kLoOFyV1EgpfZ1mcuINmYvzhQ4xKKURxlgdVTWtYm5gHcW8NMXRSXYgOEp7eIHEYZ8KluYwz2FB1pTYFXI&loadFrom=DocumentDeeplink&ts=2753.21)):

(singing)

Charlie Sandlan ([45:57](https://www.rev.com/transcript-editor/Edit?token=SRfh8YXJGpTsFUEpIz_ZuHcG4HCJQDawCk2bIQQ4El8JV6d_TyrJMGe1kHeSwK3VNkgGHeC7XSd08VqNk5eVurygIUc&loadFrom=DocumentDeeplink&ts=2757.89)):

Well, my fellow daydreamers thank you for sticking around on this one. Keeping that phone in your pocket. Please, if you have a few seconds and you can drop a review on iTunes, that would be fantastic. And spread the love. Tell your actor friends, your fellow artists, hey, there's this really great podcast, you got to check it out. You can go to creatingbehaviorpodcast.com for the links and content to every episode. You can book me for private coaching. You can go to the contact page, hit that red button and leave me a message. Ask me a question. Give me something to think about. You can go to maggieflanaganstudio.com If you were interested in training as a professional actor. You can follow me on Instagram @creatingbehavior, @maggieflanaganstudio. Lawrence Trailer, thank you for the music, my man. You guys, be resilient, play full out with yourself and don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Charlie Sandlan ([46:46](https://www.rev.com/transcript-editor/Edit?token=3sC12e49ThdaBBdD9N0j9pdpuLFFSyzZ93W-tmoVGZE2ppMo6Y8-aUNaV9dmySlUMTxxmQGHAYt7t2bXIJVxOynsCiU&loadFrom=DocumentDeeplink&ts=2806.12)):

(singing)