Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=XIJR6QonNeSTRafqf9maNgf0hqLwnRiIbPBvLEudF4NW5F62cvFzpMqLU_mR4BbxkmVPPxyoNIjDWDKS4gL8oCAg5vw&loadFrom=DocumentDeeplink&ts=3.22)):

Today we're going to talk about big decisions. If you're an actor, an artist, and you're grinding out a career five, 10, 20 years, absolutely, at some point, a big decision is going to come your way that is going to change, possibly, the course of your artistic life. And I share with you today my conversation with old friend, Dierdre Friel. Now, Dierdre and I were at Rutgers together. I was getting my MFA. She was getting her BFA, and she has been working at a high level for 20 years now. That happened to her. Do I take the Broadway gig with the major star, Bette Midler? Do what I do best, stay safe, stay in my wheelhouse, or do I take a chance on an Off-Broadway play that not very many people may see, but shows that I have some range?

Charlie Sandlan ([01:04](https://www.rev.com/transcript-editor/Edit?token=dcG7w-OuLFEgXC45qtLu6RLRXFJeChKUktozhJd9JxeZUerlUHxcyPX3ei2XHD9-SYf6_mafNPJW3CxG0QOsnzipuPY&loadFrom=DocumentDeeplink&ts=64.14)):

We're going to talk about how that decision led to 19 episodes on New Amsterdam and a series regular on the Apple+ TV show, Physical. Put the phone back in your pocket. Creating Behavior starts now.

Charlie Sandlan ([01:43](https://www.rev.com/transcript-editor/Edit?token=j8r87QAy68gL1us0RanCoGS_MXeOUA6zxSpaVqfwrhM33KEo_u67UJ0IDEVMRg1cWTdF54lCDtem0ca89G5TnbSJty0&loadFrom=DocumentDeeplink&ts=103.5)):

(singing).

Charlie Sandlan ([01:45](https://www.rev.com/transcript-editor/Edit?token=E_5Dcxy3hW_Vl6RNO_daIilkEFZvNlSf5qm_FNrAycWDQLvJduFLJgyTXUm0H2LAvNbokALKAl8hxkPl4OZjDokLgdc&loadFrom=DocumentDeeplink&ts=105.09)):

Well, hello my fellow daydreamers. We got a good one today. We're going to talk about big decisions. We're going to talk about what it means to come prepared to work. We're going to talk about what it's like to live the life of an actor, of an artist, and everything you've got to do. The hustle you got to have in order to make it work. And Dierdre, she's been doing just that. She's been hustling since 2001, 2002, when she got out of school. An episode here of something, an episode there of something, some regional theater, some off, off Broadway theater, an episode here, a theater there, surviving as a teacher, teaching at NYU. Supporting herself however she could.

Charlie Sandlan ([02:45](https://www.rev.com/transcript-editor/Edit?token=wNOyJF7NJaEUsF2ZKf8EF0-ZnJoe-LelXVBTTdHAOQ_y6Zg9g7SnV_67ertPJd-6xxG2jX3hpJr7B0Ds9U9J-iXvJcg&loadFrom=DocumentDeeplink&ts=165.95)):

The big decision really has to do with something that Max brought up last week. His question to me on SpeakPipe, everybody. That's right. He left me a message on SpeakPipe. I played it last week. It was all about type. He was asking, "You know what, Charlie. I'm worried about type. Do I grow my hair out, not grow my hair out? What's my type?" And I know, I mean, certainly for every actor that's listening to this, I know you worry about it. You think about it. God, what's my type? I didn't know my type. What's my type? And, as I said last week, it doesn't really fucking matter, just be yourself, be you, embrace who you are, be real with who you are, know who you are, and bring that, bring your authenticity into the room.

Charlie Sandlan ([03:37](https://www.rev.com/transcript-editor/Edit?token=I2aXm94wJVG9w5Mj-Gq8i5x7Ro3sLVxpZjSwE4NFHQ66Kvn9NfQ6DwwNNpBReODYJGtIb7faW9oES42YZ-9AObCCUsM&loadFrom=DocumentDeeplink&ts=217.82)):

And, eventually, you're going to start to become aware of how people see you. For Dierdre, certainly, it was this body, New York loud personality, she's a plus sized actress. And so, you roll of that up together, and you've got this formidable, funny, quirky woman, and it's been doing very well for her, all of that. And she knows it. She owns it. Her big decision had to do with, well, do I keep doing that? Do I take a Broadway gig with a legend, or do I do something else? This really great Stephen Adly Guirgis play at the Signature, a really good off Broadway theater, Our Lady of 121st Street. And it was a role that showed her in a completely different way.

Charlie Sandlan ([04:41](https://www.rev.com/transcript-editor/Edit?token=1gMZ61kWBdn7d3k6ATXbyRD9D7RutH90Rj8Zx6tZ0ZaN3EfmLySzQrFPEU_PrRLutzD8-Ym8DwYRFtUmz9K2fo3FclY&loadFrom=DocumentDeeplink&ts=281.67)):

Somebody who was really shy, reserved, quiet. And she knew, and her agent knew, her manager knew, a lot of casting directors, New York casting directors they go to the theater, they do. Let them see you in a different light. And that decision, we're going to talk about how it led to 19 episodes on New Amsterdam, one of the better shows on television. 19 episodes over multiple seasons. And what's crazy about that is the role was originally only supposed to be two or three episodes. It was a small little mini arch, Ella the barista, at the hospital. She was doing so well, everyone loved her. They just kept calling her back, calling her back, writing storylines for her, and that then, ultimately, led to what she's doing now. Greta, series regular on the hit Apple+ show, Physical, starring Rose Byrne.

Charlie Sandlan ([05:41](https://www.rev.com/transcript-editor/Edit?token=GQT_WIOyeu-AsKU4_KY6VMUlDj6UABOkdT_V1WUkPsP96Rqw-2eu6Y6aPwGCoaK2x6XiLDoUlHf0xV4JN7zryXpLzzM&loadFrom=DocumentDeeplink&ts=341.73)):

It's a great period piece. It takes place in the '80s, if you haven't watched it yet. It's about this woman who has an eating disorder. She is suffering from bulimia. They do not shy away from putting that on screen. But what's I think more... It's disturbing at times, is listening to her inner monologue. It's one of the conceits of the show, is you are hearing Rose Byrne's character, Sheila, her inner monologue. And it is so damaging. It's so full of shame, and guilt, and embarrassment, and hostility. And so, you hear, not only, how she talks about herself, but how she talks to other people. And when she starts to meet Greta, this plus sized woman, who also has a child at the same daycare, and you hear the way she thinks about her, the way she talks about her internally, and it's fuck. It's hard to listen to.

Charlie Sandlan ([06:49](https://www.rev.com/transcript-editor/Edit?token=s0bShH3raPSle3hKMclZx84u4HTcC8Q3K1BBT910WLM-Fl2MV8PmZJHxYu11gdmIku71FJcELft_0p0-GNfGgHXq490&loadFrom=DocumentDeeplink&ts=409.38)):

It has a lot to do with some serious cognitive distortions, negative thoughts, kind of the shit that we all, I think, suffer with. I think it would be very relatable in that way. At the top of the conversation, I got right to it. I just asked her, "Why did you take the fucking part? How do you feel about dealing with a show, and with a character, whose physical appearance is at the core of the part?" Not only that, you're filled with self-hate too. She's just as shamed, and disgusted, and embarrassed about who she is and how she looks. And there's some really difficult scenes that deal with that. And so, that's where we started, and this is how Dierdre talked about making that decision.

Charlie Sandlan ([07:36](https://www.rev.com/transcript-editor/Edit?token=wvMI8aPMOKZtHHZQ8RyJ0hPI877K4c78QdxfRSNBGqHPbAwkEM_3iQ2uRil55sPamKE5KltEN_wcMwu8b9zhxOIhRp4&loadFrom=DocumentDeeplink&ts=456.71)):

Here's Dierdre Friel.

Dierdre Friel ([07:39](https://www.rev.com/transcript-editor/Edit?token=pDBOMGad1E_SpysN0cHKayXUa3xyVhaeZyzTi5uWADUtHzWmBiSzrQyVD5s4ES4csI3L6DaULtnZqI3vef-EJ0nBvP4&loadFrom=DocumentDeeplink&ts=459.86)):

Being a plus sized actress, like I wouldn't say most, but I would say a lot of auditions I get are, "She's fat. She hates herself." A lot of my descriptors have something to do with what I look like. Maybe 10 years ago, maybe seven years ago, I said to my manager, who I've been with for a long time, "It's tricky for me to do those roles, not because I'm afraid to deal with what I... I know what I look like," and I'm great with that, actually. I really like what I look like. But I said, "The problem becomes the way a lot of other people perceive what people, like me, look like. It must mean, the conclusion must be, that I don't like myself. I don't like myself, and that's why I allowed myself to get to this place."

Dierdre Friel ([08:24](https://www.rev.com/transcript-editor/Edit?token=zPTWuKqy73sQFUinuqUL8ffY0KA-cmRDe2162DUHUMyFRkDTmVGIBg4jYP2w5mf_f-vQxUFLdUAquj6LmIF660CbN-E&loadFrom=DocumentDeeplink&ts=504.44)):

I said to him, "The tricky part becomes a lot of these characters have super low self-esteem, or you're the butt of the joke, or whatever." I wasn't even having an issue with doing that, as much as I went, "I'm not going to book it. I have too much inner confidence." I don't book it. So I said to him, a couple years ago, I was like, "As much as we can, unless there's a really good reason to take this role, I want to steer away from stuff that has specifically do to with body image."

Charlie Sandlan ([08:51](https://www.rev.com/transcript-editor/Edit?token=1Of0-VXJMZVnxdg7MrQbqd6xlThOpVAU9j2lrAbd2jBZJ2baAHwdgjobJXvRmkhyjfoRy07eK6m0WecX3_piQWWzXnw&loadFrom=DocumentDeeplink&ts=531.94)):

Right.

Dierdre Friel ([08:52](https://www.rev.com/transcript-editor/Edit?token=mgxCjzZRp746ai0Zf6GXgQrm1w_Vw4c0_8ooFadry_ZBRoGMvPHTAy9SeyxRCu4U8ZB_FOKBLZzY_oKp6QazvodG3kA&loadFrom=DocumentDeeplink&ts=532.12)):

And he was totally okay. Then, we're in the pandemic, I'm quarantining, this role comes up. I get this audition for Physical, but, at the time, it was called Olivia. It had a different name. I don't get the script, which happens a lot now, but I only get the sides for the audition. You see all that stuff about her internal monologue, and all this stuff she's saying about me, which is really harsh.

Charlie Sandlan ([09:16](https://www.rev.com/transcript-editor/Edit?token=2Qmus40KzHg54CT8-zxINbBITwJ-JAdCgiXZtwosHFhhHJXkQze5PCs4TmB7HmCQS94AOoBKNiwGWvRaQnRFuBcp0zI&loadFrom=DocumentDeeplink&ts=556.64)):

Harsh.

Dierdre Friel ([09:17](https://www.rev.com/transcript-editor/Edit?token=IQ3BmMMLDd0Uqg8wDrhPsGZ6JS-dhMKds0mwnLf524ic9-V8XwgDOZuHjR9SvVH4LAFnkSQwq1x6R7m6gi0Y2UMlZDs&loadFrom=DocumentDeeplink&ts=557.3)):

So I call him, and I was like, "I don't know. This is the thing I was talking about. I don't want to do it." Then he said to me, "I think you should do it. It's a good project," and he goes, "I think if you get a callback, if you test for this, then we can say to them, we want to see a script. We want to understand why this is the way it is." I trust this man. He's my manager, Tony Cloer, he's incredible. I trust him so much, if he thinks it's worth it to take this risk, I go, "Okay," so we do. I audition, I get a callback. So we say to them, "We've got to read a script. She's uncomfortable with this language, the way her character is being talked about."

Dierdre Friel ([09:55](https://www.rev.com/transcript-editor/Edit?token=D9wsm_UpBIEeJMhabtwoLWQe9rVw3cnCXC2b32b98Mo8bpII-m_tKZXgsKBMVT2rojxn5Oi1vV2iWFCG4DyStOe6Wl0&loadFrom=DocumentDeeplink&ts=595.75)):

Then when I got to see, in the context of the story, it wasn't really about how her character was talking about me. Her character, Rose's character, talks about herself.

Charlie Sandlan ([10:06](https://www.rev.com/transcript-editor/Edit?token=YPwb3hMTWayvBAt-eKVe7WliPLMcN-ysqulFHXK6OHalz9GvojPlVzqv855AW_8Mq_ieuc4gTHrce-gnALYq7uSz0hU&loadFrom=DocumentDeeplink&ts=606.14)):

You both have the same self-defeating, self-critical body shaming.

Dierdre Friel ([10:12](https://www.rev.com/transcript-editor/Edit?token=aQXnWD2Pwrgv58FHp6MUv1cj_jpTKAQqOlAvHYugmbidPix3AkcO8H2BllrNE7pI0ja7XcP1Coyz9gTj4zz8xgxp4H0&loadFrom=DocumentDeeplink&ts=612.68)):

And then, when I got to see, in the context of the script, that it didn't matter who she was talking about. It didn't matter. That I had to look the way I looked in order for audiences, in order for her character to see, it doesn't matter if you look like a model, like Rose Byrne, or if you look a little more like an everyday lady, like me. All of these women have these similar internal dialogue. And then I felt empowered about how I looked, even though her internal dialogue... And then, I don't want to give away what happening in the story, but you'll see my character has this really great progression into a little more ownership.

Charlie Sandlan ([10:54](https://www.rev.com/transcript-editor/Edit?token=rqLJArCyHbxSFlDsxuNsd-DGHGdgHfJP-KG4OIPOaeBLGH9F4Vz_WahG0EwgkomdVX6R4Rpn2mcvN-HhRYgwrxvyQZY&loadFrom=DocumentDeeplink&ts=654.53)):

It's a journey, and it's uncomfortable.

Dierdre Friel ([10:57](https://www.rev.com/transcript-editor/Edit?token=JeJJFSCxSK1F9BUF_wJWSssy8xOLu2mpBxi3LZYSOqnyKuv99wDzK2J7yYZIIv3aKIsyucE0zSh32qpnSz395OHisuQ&loadFrom=DocumentDeeplink&ts=657.01)):

Yeah.

Charlie Sandlan ([10:57](https://www.rev.com/transcript-editor/Edit?token=L_d7SvSUoXn0pBmfuoRatLrrSDk82lSA-2JrshRAGDk4H-mTfmFdk_kZO-1w0GerZ-KNioAyMhTaTiC3KEp2C60CUXk&loadFrom=DocumentDeeplink&ts=657.03)):

It's an uncomfortable thing to watch, which I think why I like this show so much.

Dierdre Friel ([11:01](https://www.rev.com/transcript-editor/Edit?token=-IoUDiHAM2MjK4IHKUAMxOipWHzNmcY3C7VWeO4HOOGwTFSsrrjFRkF8_vfGm5c3LCWQmzUUH6D116jxgw4ITQ00obY&loadFrom=DocumentDeeplink&ts=661.25)):

Yeah.

Charlie Sandlan ([11:01](https://www.rev.com/transcript-editor/Edit?token=HSxtnSEh44Ouup3LtlpBN1F0qTec-YPvuguHYbgFu0XI6F_OQQkQoDzJXSFDZa-HlYA8ph9RbLA5lMcN0CqLr8gTvic&loadFrom=DocumentDeeplink&ts=661.95)):

And you had that season in episode three, where you're in the car.

Dierdre Friel ([11:06](https://www.rev.com/transcript-editor/Edit?token=J7tQQeVtVMnzT_4qQH5afTxqBoD1DQVlDWcwkOfTqvAdf3fJ2x9K3asGVmLYud24h08vXx0B8vH8Q-6M4BZ2GJ71u2A&loadFrom=DocumentDeeplink&ts=666.36)):

Thanks, yeah.

Charlie Sandlan ([11:09](https://www.rev.com/transcript-editor/Edit?token=SKfbOSEgiAYTv6oiciY74tru4xmM0j5MXBOMOWqEdViTrWXtmSR6MXctVednGgY-LPqAJZRsYgihJvEjPyQ_Vo32WBg&loadFrom=DocumentDeeplink&ts=669.19)):

And you're having a real breakdown. That's the scene. You're in your car, and you're just so ashamed of yourself. You just said you have great self-image. You got a hell of a lot of confidence, you know what I mean? You're a healthy individual. What's it like to have to mine this part of yourself?

Dierdre Friel ([11:25](https://www.rev.com/transcript-editor/Edit?token=8J6HWK0QrQNuL9RbFc7PMfnzNn6TBfKq2FkM9JKyo3czltnWu7BmD8n_QkHkTr22QxQyX5F1gpYawYWVA03A_VI7TE8&loadFrom=DocumentDeeplink&ts=685.92)):

Whenever I approach character work, I always think of it like I first go to the place that I relate to any character, where'd we meet? And then I go to the places where we don't meet. I try to get as much common ground as possible, because the older I get, the more I go the less I have to act. The more I'm willing to just say this is who I am, the better that I'm going to be. The more authentically I portray something, the better the storytelling is, and the less work I have to do. And that's not out of laziness, it's just out of authenticity. Certainly, I can relate to that scene in the car. I've been there. I can't think of anyone who hasn't felt terrible about themselves, but especially women. I think there's a lot of societal pressure, internal pressure.

Dierdre Friel ([12:14](https://www.rev.com/transcript-editor/Edit?token=MDvOGdDI_4cQnaWUaIH5J-_1fNlG4EC0k8VHQ33CnMTyFfw-civSppWJ9T3KyfrnHociEPwk2eApSdWbSpPZ7RSciaU&loadFrom=DocumentDeeplink&ts=734.06)):

And so, I tried, as much as I could to start that scene from that place of just being as honest as I could about how I feel that way, sometimes.

Charlie Sandlan ([12:24](https://www.rev.com/transcript-editor/Edit?token=zkd1g3P79Mzgtfq_ZmV6X32faLfdk4_6XpuN1pTJ0QwfZPXyoDoX88B1cYF72yLeixhxS8EkgZNDhD9K0L-r-rWK_28&loadFrom=DocumentDeeplink&ts=744.71)):

Do you have a process of how you care for yourself after shooting, and dealing with this heavy stuff?

Dierdre Friel ([12:31](https://www.rev.com/transcript-editor/Edit?token=Y6sRiQHLzf9wyqOBfASzDCsMqawb5TmS5K7ud5e5Jq4mzihPdMXDWMyqCVEOndCkcDPtlSCmbvipJ_C-EH2MQkvIXn0&loadFrom=DocumentDeeplink&ts=751.87)):

That's super important, because if I can be a little anecdotal for a second. I was on a series for a little bit called, New Amsterdam on NBC.

Charlie Sandlan ([12:39](https://www.rev.com/transcript-editor/Edit?token=5WsluWw9YX-VyNgv8g128QVhjRvg0m989_lSvipkVdSkzEp3UTVfxme-rlrebAeQlIVoEw0z0LoSWAsZ-h-JB92Lv7w&loadFrom=DocumentDeeplink&ts=759.51)):

A little bit, yeah, just a little bit.

Dierdre Friel ([12:41](https://www.rev.com/transcript-editor/Edit?token=ogY4W4EXOv0x0-GO1EbHJJTRPWQK5aKMvTaqZrYu1_YDYFLXAY5MJh0SSeNfFNw2zBlhyftp4jex297oTh4Onctf_6E&loadFrom=DocumentDeeplink&ts=761.67)):

No, no, I mean... Right, I ended up being on it a good bit, but I was not a regular.

Charlie Sandlan ([12:46](https://www.rev.com/transcript-editor/Edit?token=0Jnlw9Ans-nACTjibmTLijF75NHnH5iKXIJ1DUn9RfZOxLOzeQFn0TzT9ej7EjAcmW5h-ptMMw4Mb5p08ZYodk1SJ4o&loadFrom=DocumentDeeplink&ts=766.42)):

Right.

Dierdre Friel ([12:47](https://www.rev.com/transcript-editor/Edit?token=Eh2Zwe3Yfv7Ojr8nUuuyYNf78S-hXAsx5Wu6w_0SN-008eTjj-KNO6NY79MYOjXnzze-PticeMQOne1XDBm6k4Ai62M&loadFrom=DocumentDeeplink&ts=767.12)):

I was bopping in and out. But because the writers on the team, they were so kind to me, the character grew, and I had this one scene in an episode in season two, where there was a shooter and the hospital gets locked down. I was trapped in a closet, and I think my character has OCD. I'm panicking. I'm having this panic attack. I think my baby's dying, all these things, blah, blah, blah. I'm panicking, panicking. And so, when you have to shoot like that for a day, it's nine, 10 hours of this, that I'm self-inducing this panic attack type behavior. I knew in my mind I should take the next day or two to, probably, not see anybody, or do a lot of self-care. I like to take a lot of baths. I meditate. I turn off technology. I have to do a lot of just shutting down.

Dierdre Friel ([13:38](https://www.rev.com/transcript-editor/Edit?token=qL0Rb8IQruxo6GlySQ2ZuDfbBnU4iKhvzU1FaYeHI-rnkMT3p55xn8HSUeRKDY_SUhrDb5vBlgfjhcnL8dzYYDi5MnQ&loadFrom=DocumentDeeplink&ts=818.72)):

I didn't. I was dating someone, at the time, and I decided I'll go out with him the next day, because I felt really good about what I did. For about a week and a half after, I had panic attacks, because I think when you really authentically try to access behavior, your body doesn't know the difference between when you're playing with it.

Charlie Sandlan ([13:59](https://www.rev.com/transcript-editor/Edit?token=X4djd6PmqmvLi9LgNvHiTbiYJFC_EcqFr2ZdvVhM1uc7yXAaXTil7rbkVdjvzU6m83_m8NjEpWjmIIMokS_efsoRRKU&loadFrom=DocumentDeeplink&ts=839.03)):

You're actually living through the trauma.

Dierdre Friel ([14:00](https://www.rev.com/transcript-editor/Edit?token=n9ZRZh48CoAToV3W6CtUl52oW9ejlLOkkCET1gpov4x5tQ30qrET7PknUyR3w0MuWhJYBDyj_P9rV3BUHZzHpmZjTl4&loadFrom=DocumentDeeplink&ts=840.86)):

100%, and I was doing that to myself for almost an entire day. And so, I learned, since then, I have a really wonderful boyfriend now, who actually, after I shot that scene, I almost did the same thing to myself again. I was like, well, I have a couple days off. And he went, "You just told me the last time you did something like this, it was bad for you." He went, "Take a day, be by yourself." I just do as many things as I can for myself. I watch some light hearted television. I will read positive material. I try to eat healthy food, as much as I can, especially on days like that, and hydrate, take baths. If I just have to spend a lot of time in bed, if I have that luxury, things like that, but as much as I can exercise self-care after I do heavy shooting, I do.

Dierdre Friel ([14:48](https://www.rev.com/transcript-editor/Edit?token=NiYGIzkwjbtecOqLyLONNahCEsozunqsmVDXBl_JGF9LfNVppYbveFeFMDRQBxo7K8UTZCZZ-OlGRk6DZoDSU5qUL0o&loadFrom=DocumentDeeplink&ts=888.89)):

The scene in the car, thank God we had such a good director, we're on such a weird schedule. I probably had to shoot my coverage of that, I don't know, maybe for an hour. I only had to do a couple takes from each. They set it up and then they would do a couple. It wasn't the same as the other time, when I was shooting it for a really long day. I was tired after, but it wasn't as taxing on me. But I do think... It is a luxury to be able to say I'm going to take a day off, because a lot of us have to have side jobs, and all sorts of things, or I'm going to have to shoot something else the next day.

Dierdre Friel ([15:30](https://www.rev.com/transcript-editor/Edit?token=X2S9cYcT9cciOiBIRylQko0MXqA73v3eY_pFON1_wZ2p6f4cUNgiKHWlXHs34Einq5GykCCtcuHlOYR6FivUqa3PqZ0&loadFrom=DocumentDeeplink&ts=930.87)):

Trying to just find ways of, at the end of the day, take a bath, watch the day wash down the drain. Different people are different, but you have to talk to yourself and cultivate the practices for yourself that are going to recharge you, right?

Charlie Sandlan ([15:45](https://www.rev.com/transcript-editor/Edit?token=Y-Fr40TmtprL_lxSVO_lBqp1WEgLNsxUu1941fbEe2tMgFi8J_lJlghOdKMP5iU4PngxTYZegBtCp2b3i1mEeTy3qww&loadFrom=DocumentDeeplink&ts=945.74)):

Right.

Dierdre Friel ([15:46](https://www.rev.com/transcript-editor/Edit?token=D2DDosnnyIb3NoMhb56LkNv42KdlbRNo1Vpf_7ADkB8Yg79DhpHnT5iexJ_Te6LCbcwRH1rP3cJRTevJ-vM3Dpv5Dhk&loadFrom=DocumentDeeplink&ts=946.66)):

I think that's such an important thing to talk about. It's really important.

Charlie Sandlan ([15:53](https://www.rev.com/transcript-editor/Edit?token=UFwCvqUpJX9Zm0l-PKuqE3JnJg5TQMSQeOzp2iSF1J9rk19B8l-s83hggRuGxz8oWSUcmHd85xY3MJYRJpW6niw1ZFY&loadFrom=DocumentDeeplink&ts=953.24)):

Yeah, because you have to take care of the instrument.

Dierdre Friel ([15:54](https://www.rev.com/transcript-editor/Edit?token=A5VmXO0GUk6aB1AP7rjED35iz2Pp19zHrafyUIcYmbj5i_P41Q0NuPbkvIwWaGq10CskYAzeJKxOhzpqVfelsM23-eA&loadFrom=DocumentDeeplink&ts=954.2)):

Yeah, 100%.

Charlie Sandlan ([15:55](https://www.rev.com/transcript-editor/Edit?token=Ls-R12yOz-ZyJAutEYPT-UeXF2Uepi-XThOF9ppHywnbqcox6TQfvC-G2dDFVHD5tuzwg4MZOdbnaZ-brCDiwfw0ZUg&loadFrom=DocumentDeeplink&ts=955.19)):

I was talking in the opening, in your introduction here, about I've known you since '99, 2000.

Dierdre Friel ([16:03](https://www.rev.com/transcript-editor/Edit?token=9vYtQl59af6zVcii3PzjysfAOqE9xAdNnS7Vtg36rqM49xsL5Y8Pm7mLfmpV4F_8a3ZdvGmqs6HUk_w32Jq5Yguhpuw&loadFrom=DocumentDeeplink&ts=963.35)):

A long time. Yeah, something like that, right?

Charlie Sandlan ([16:05](https://www.rev.com/transcript-editor/Edit?token=fY-mC3P6UDRHvr4fy3r4mwDiNceKAmq4PmWcDg2qtWTmx8uRcufg-2B7q7nidtUEJZ_Ai1k4olcJHK94mh4mmVwMWuQ&loadFrom=DocumentDeeplink&ts=965.46)):

Yeah. I was in grad school. You were in undergrad. We were both at Rutgers. We're talking 20 years, now.

Dierdre Friel ([16:12](https://www.rev.com/transcript-editor/Edit?token=BF_ipCcEXxnI7MF32epKomn0JouxTMhFHzgNt0tVVFl0N2h1-5omZiKiwNWzvHGsZ4aevE2pueepD102Aef-ZY80UQg&loadFrom=DocumentDeeplink&ts=972.98)):

Holy Moses, that's crazy.

Charlie Sandlan ([16:14](https://www.rev.com/transcript-editor/Edit?token=B6qfVktcqQXkhOIHMcgUvR-C37vBFjYMYiGkAJ6ncagxghiyjN1wzOHWciyyWBHKeDNvQD5iW_uNcodZvtEhyo2QHsI&loadFrom=DocumentDeeplink&ts=974.13)):

20 years. And if people were to just watch New Amsterdam, which I also want to talk about, or just watch Physical, they'd just think, "Wow. Dierdre Friel, just came out of nowhere, overnight."

Dierdre Friel ([16:28](https://www.rev.com/transcript-editor/Edit?token=iPmlbKSPO4Q4hnMPQGVD4iQW1TSdlZ5iWLZlaJCRv_EZ-pbSrfm-TBLQDyFWxkxuQW6xDie4imWUYIAl2M36JsZCA3k&loadFrom=DocumentDeeplink&ts=988.02)):

Yeah, right. Out of nowhere.

Charlie Sandlan ([16:31](https://www.rev.com/transcript-editor/Edit?token=JdkvIpxvwBU2oFcGN0iRSf6A30Vw6RvZl-RMBxViqofVwOCdzK6Kr4KLKE197v8wK7yQ0UXkDk1ajx7TwPaaQzh7CaU&loadFrom=DocumentDeeplink&ts=991.51)):

But you've been grinding out a career for 20 years.

Dierdre Friel ([16:38](https://www.rev.com/transcript-editor/Edit?token=eFfOLUVr1sNv2qZ7fCNH8qkmU0Dw2aXjzZ4NmxoVWjusfBkhnKzIN6FqAxdrK8br_pewtdj8VNEhtnanWhjbW4C12mc&loadFrom=DocumentDeeplink&ts=998.01)):

Yeah.

Charlie Sandlan ([16:39](https://www.rev.com/transcript-editor/Edit?token=zHuMUKX_JLpctNre2cfExaxl_orgqgX3hv6Q74m3Xm1W6b4adwJUeYuywnty7X03G8DFohrkST1lycmqyRmuJ1U9npA&loadFrom=DocumentDeeplink&ts=999.02)):

I remember watching you in So pranos, and just being so excited to see somebody that I knew.

Dierdre Friel ([16:46](https://www.rev.com/transcript-editor/Edit?token=VcQELSajzDRCDJrHuMlO8puSjQv-KjyclonEQVW_R_OS0Q_VjW9WFmoDLkgA873ZwodxvZI2Y3g-BwaGD67WGzx0y7o&loadFrom=DocumentDeeplink&ts=1006.15)):

Thanks, man.

Charlie Sandlan ([16:47](https://www.rev.com/transcript-editor/Edit?token=PLZXNF-joLtkhJpiTbKREoxcklesIGYcKdkSg6A7OHfwxsHq9V8VPbbye9WVecXYyt_yhV__xv9OH9L4FOvUFNrSjXY&loadFrom=DocumentDeeplink&ts=1007.44)):

And you've been doing one episode here, one episode here, one episode here, one episode here.

Dierdre Friel ([16:51](https://www.rev.com/transcript-editor/Edit?token=Mou9cJI2svyVT-RkShAsvysuo3zM7yKa38tf-MQx0OjI12Eo4fVSG_jllm6fR6C7lCZkxJzTchiSDIj-gBF_w5XrYOg&loadFrom=DocumentDeeplink&ts=1011.95)):

A lot of theater. A lot of regional theater.

Charlie Sandlan ([16:56](https://www.rev.com/transcript-editor/Edit?token=ku5xhPnvcUapeoXzzAxRt_jKZd2vCLToJo73lrU56IygWH_Fb3FTt3c3FCH5P68Pw5zSUFa0paIgLKpy7KhdWMMQIiQ&loadFrom=DocumentDeeplink&ts=1016.04)):

A lot of theater. A lot of the regional theater.

Dierdre Friel ([16:56](https://www.rev.com/transcript-editor/Edit?token=2jo8sv_dRKzKvrx3pXynryXKw97FXhZNeoAnHHqRTxhoBJ0kxKJyhfbuDdbOId8GSHsqGuDA8lx0N2koAceDNdWZCms&loadFrom=DocumentDeeplink&ts=1016.69)):

Mm-hmm (affirmative).

Charlie Sandlan ([16:57](https://www.rev.com/transcript-editor/Edit?token=6Bk6tk18ZEo653oKqVW_TEWFxBcJysC18ORkGu66K3uwcllg2NYLqbXGrgq7KoN7v9zIiM93kbO8cct5Tp5xIFufZJw&loadFrom=DocumentDeeplink&ts=1017.99)):

And survival jobs, which for you, is very interesting. I had Richard Robichaux on a couple weeks ago, and we were talking about how rare it is to be able to wear two hats.

Dierdre Friel ([17:14](https://www.rev.com/transcript-editor/Edit?token=aUcDaZjzqWKb0cY5LW3tkkgkv0WGfHlVgpCOd55hNRQ_9ug94Xslng9usWlDbcm9zhSeQsp4cBOCUtLKD-o9CV9BHpA&loadFrom=DocumentDeeplink&ts=1034.31)):

Yeah.

Charlie Sandlan ([17:15](https://www.rev.com/transcript-editor/Edit?token=8r2_FwTGrFADFLrlmO5eUpk6AKZcuZxE9d1z-NAYhbJ145lhY0JW_IjlWZYFXulyYDMZ9bmAPolESPjZB5xMBEJj5DQ&loadFrom=DocumentDeeplink&ts=1035.62)):

You have a professional career, a successful professional career, but then also be able to teach, and to shape young actors. And you were able to do it for a long time.

Dierdre Friel ([17:27](https://www.rev.com/transcript-editor/Edit?token=hUiBll4LvRGZJW5sGlQ-MFFcZOZ-riG4J9jYeWI4G1pJ8z2DYGMiSmw6iaNtiBA9FhR60dwhNpTeMuRUKE2vO4cAtC0&loadFrom=DocumentDeeplink&ts=1047.49)):

Man, I love teaching. I was really bummed this year. I mean, you know, because we all know, all of us who are at it, it's a blessing and a curse. Gosh, I was so blessed to have a year that I could work totally as an actor. Then also, I really missed my teaching.

Charlie Sandlan ([17:45](https://www.rev.com/transcript-editor/Edit?token=oQWtqXS4hMYlQDLZYy2yYSM8DNYPudOBYld6gG3qa828XroR4j6NQzx8VDeeQ08wUjqTWnUaMIpg0E71HuJFAhUR2Kw&loadFrom=DocumentDeeplink&ts=1065.32)):

You were teaching at NYU for a long time.

Dierdre Friel ([17:47](https://www.rev.com/transcript-editor/Edit?token=6wOfJtEFRYhveMZoOHV6hZkGW-dBqYV3DV_7T8d3zt8F813aAf3S2YP_5cOHnij_bVgBkCE3cKRsQKL52_UDHI7mahw&loadFrom=DocumentDeeplink&ts=1067.73)):

I taught at NYU. In fact, they offered me the summer program, which I've done for a number of years in a row now. But this year I went... I'm on the West Coast for this job, and so, for me, I was like I have to get up a 5:00 AM. I do have a break right now. So I went right from Physical into shooting another movie for about six weeks, which was also bananas. And then, I just had a surgery, which I haven't really talked about. I'm fine, but I do have a break, right now, and I just thought to myself but, maybe, like we were talking about recharging, maybe it's a little better for me to actually have time off. But I did a movie a million years ago with Paul Giamatti. I mean, I was like a day player, right?

Charlie Sandlan ([18:32](https://www.rev.com/transcript-editor/Edit?token=NyvLMwTgj656xGeJreICI0a9TQEarJ_dQxEH_WelOgXCc4tqJsX9a8BUgjoR1nq_rTyYx_Baz-7TeCPzY8NeEwMo1TA&loadFrom=DocumentDeeplink&ts=1112.11)):

Yeah. He went off on you about sausage patties.

Dierdre Friel ([18:37](https://www.rev.com/transcript-editor/Edit?token=kxA9gpxdCc3sWEW3ksytnuEfy2MOcxb5QJ4Z9NFKL2wEPjMFw1NsIh3X4XCrPjW0FbdmCXEpD5Lm6P_GMSEqC6dqXgo&loadFrom=DocumentDeeplink&ts=1117.37)):

That's right, that's right. That's right. We were shooting. He and I are sitting in the cast chairs chatting at one point, and he said to me, "I'm finally having some success in my life, to the point where my wife has to remind me now to say no to stuff." Because we grind for so long, that then, I mean, even at that point, I'm not where Paul Giamatti was, but you grind so much that you always say to yourself, even Rose Byrne said to me on set on day, "Well, I don't know. This might be my last job." And I went, "Are you crazy? You still don't feel now I'm finally at a place where, probably, jobs will come?"

Dierdre Friel ([19:11](https://www.rev.com/transcript-editor/Edit?token=JuZzr24oVGYn8AYfCDxYMVCA6ujSAg8WEpEIUmWCFB7v5aNzbVuESTtUaoCrH8V6oL7mrA6hGOdbemSn5kdW5i2hBj8&loadFrom=DocumentDeeplink&ts=1151.09)):

She's like, "I don't know that you ever really feel like you settle in." I was like, "You're right," because I don't feel like that, and I don't know that I'll ever feel like it. But I did-

Charlie Sandlan ([19:19](https://www.rev.com/transcript-editor/Edit?token=EWjLHQHtKmOP7unwtVjOrgFJVYLhvXgdRHjAhHbTjeK6VGQzljWCdhLHXkTM30z8GcrMfVwQGimmLJFHXjvg8WZcnO4&loadFrom=DocumentDeeplink&ts=1159.69)):

No. It's like, "If I could just get a guest spot," and you get one, and it's like, "Fuck, I'm never going to get... If I could just get a recurring spot, or if I could just get a series regular." And then, you get a series regular, and it's like, "Goddamn is season two going to happen?"

Dierdre Friel ([19:32](https://www.rev.com/transcript-editor/Edit?token=XU7pRFEj-Tl9oRXGNbUhszOKJAh19TOOu4YmB5tAkwWw3VL-6yK9oZQZO69p_opVI7O9oXBNlAcLdpDp021SZnGmL8A&loadFrom=DocumentDeeplink&ts=1172.62)):

100%, yes.

Charlie Sandlan ([19:33](https://www.rev.com/transcript-editor/Edit?token=WeIJgNXX_LmC8lCqqybavQsS8Q0rHjAly5gnxH0zKftklUtV6a3K-EmJiEQiDDc6DaGpZS5cnDKM1b9b9GjZF-eW8io&loadFrom=DocumentDeeplink&ts=1173.63)):

I'm going to be unemployed.

Dierdre Friel ([19:35](https://www.rev.com/transcript-editor/Edit?token=d089YtQbeTxWCYeYtedmneH1URkiPB9vVy4nGjiGMyNmiAqYEJzq8x6WDO2xHxSBov9E0edt66cR84JieWhr0SK-kKc&loadFrom=DocumentDeeplink&ts=1175.92)):

You're always like that. My body told me, I was dealing with a health issue for a number of years, and my body was just like, "You have to deal with this." When this came up, I said to my manager, "I need to take time off." And then we got this movie, and so I went to him, "Okay, I'll shoot this movie." But I went, "But now, I don't have a choice, I have to block off the rest of the summer, because my body needs it." It's not like he was pushy with me, it just was I went, "I really feel like, at this point, I've earned a little break, and I don't think I'll lose some of the momentum I've built this year." But it's still a roll of the dice.

Dierdre Friel ([20:16](https://www.rev.com/transcript-editor/Edit?token=uPINs78GP7sqM4xRyX3ROvf8OVUD0hxzRVqNsvt6dxigvFARvLViNQNurcwJBX5qPDIwXUWiXBCcII6HeeFAj3xYHMI&loadFrom=DocumentDeeplink&ts=1216.12)):

I mean, I don't know. All I know is that my body was super clear with me, "You're running out of time to take a break, so do it."

Charlie Sandlan ([20:24](https://www.rev.com/transcript-editor/Edit?token=xY5Ke9RvWj22AGCM4PZWn4D44qZ4F1x2K_iQI3L5BCH_mZZ7QfMKcdbe5iq2ALCBq8St_X-bCoJmW5f1la9c-mGrqck&loadFrom=DocumentDeeplink&ts=1224.69)):

You never know how one thing can lead to another. I know that you were doing Our Lady of 121st Street at the Signature.

Dierdre Friel ([20:35](https://www.rev.com/transcript-editor/Edit?token=rUWyvp6Hq8Ke8e1d3794KB8N1q-0YW41vO5shKyqh9KpnRm1N2bnvAjREEMvIDvYABKUl5jnTNBjzYlg_WYmc9oiumA&loadFrom=DocumentDeeplink&ts=1235.85)):

Yes.

Charlie Sandlan ([20:36](https://www.rev.com/transcript-editor/Edit?token=MXc5ylall0Ij8l5hGD-72Uy55T9zZAit276WVDqLaMRiLdrfvV97IBPqU3YI7ClI0Fk3vfA2BDaYFaE22a8PWOxxXLg&loadFrom=DocumentDeeplink&ts=1236.11)):

Great. It was great.

Dierdre Friel ([20:36](https://www.rev.com/transcript-editor/Edit?token=nKGU8OQx9ea7rlajZT_miTGBMQ3bgQxihGy-fkl9vBE17dc2MlQxt99vTAIUaVzu9EeD6d9NoWcAHrfWBjpRfsXVXYI&loadFrom=DocumentDeeplink&ts=1236.11)):

Yeah.

Charlie Sandlan ([20:36](https://www.rev.com/transcript-editor/Edit?token=HElzWrkDmTeIYSlO2Ac--N4WOoQbVW5IQod2xm8nJV_22oG9_GdBCDe4vw3UtxxHZCvNfw-zW7utYy5Q223pY8IYgHk&loadFrom=DocumentDeeplink&ts=1236.77)):

Loved it. David Cap, I think, cast that, right?

Dierdre Friel ([20:39](https://www.rev.com/transcript-editor/Edit?token=vBflmZ2YS6eRpS2VVpdXJ5A5XVFp65dN8bUTnuTZWHjzHF9cyGSRebAAqJ583_p31ey95qMKEndpFw_0Fv5qo1JJ1Hc&loadFrom=DocumentDeeplink&ts=1239.92)):

That's exactly right.

Charlie Sandlan ([20:42](https://www.rev.com/transcript-editor/Edit?token=AtetBAJuMQKtAgG9xQpzR32sYRh3U5ti6etkTBXZRcd_NIv-iRVqz2RCPdAXRZOLnyEQ_aj4Pc2EbiTqgG3u2iHO-YI&loadFrom=DocumentDeeplink&ts=1242.15)):

David Cap casts New Amsterdam.

Dierdre Friel ([20:45](https://www.rev.com/transcript-editor/Edit?token=diQ_osLRvg4id5yTaVf_5gXSKNxYBJ1zYU70oeTeBo_lNhYLZemQstepjyUl40yyTkM1eFsHlGA5kNLVFcac6w6CenU&loadFrom=DocumentDeeplink&ts=1245.23)):

Yes.

Charlie Sandlan ([20:47](https://www.rev.com/transcript-editor/Edit?token=WFtqtMexP7j3oZtsRZ-Zzy9lPB2jMcY37UxniWpqoYm0wUkr7zf-umlbgVwB2fDInpMgxxsLna35BjB8OdcSS2gY7Iw&loadFrom=DocumentDeeplink&ts=1247.21)):

Talk about how that work, in that Signature Theater show, led you, not just to an audition for New Amsterdam, but it wasn't even supposed to be for a recurring part, I don't think, was it?

Dierdre Friel ([21:00](https://www.rev.com/transcript-editor/Edit?token=FBjyDBw-CvBOrvueqQ6QG6F7CBqQKhR_mqJAJlD0BA_-NvTRgUjimwnSf7IDdKE1H4xyuT5jLRdZVZG4y2c6AwWShGI&loadFrom=DocumentDeeplink&ts=1260.38)):

No. Yeah, you're totally... Good job, you've done a lot of research on this.

Charlie Sandlan ([21:05](https://www.rev.com/transcript-editor/Edit?token=dzenzr9N4rALyyAbhTmSvJRoPcGfddhypaDFZEJdp0JJeQjeHKmPCHn_OV50X-RN2Czix_nc1r4JHYycpxK8_HzH5dI&loadFrom=DocumentDeeplink&ts=1265.87)):

And then the next thing you know, you've done 19 episodes over...

Dierdre Friel ([21:07](https://www.rev.com/transcript-editor/Edit?token=Jd9VwWHwaSQz29lnlS6fDTjzkihTmB3ul2D2c4whucDRnFKrzd7JRLNLAlMTBJU7Q6iRGsEZ41XbMqVBOGwCH0huyFU&loadFrom=DocumentDeeplink&ts=1267.63)):

It's crazy. It was crazy.

Charlie Sandlan ([21:09](https://www.rev.com/transcript-editor/Edit?token=QVopTGlm0X7s6uxoT5fJZAg2o6Qu4Jfmye29Cxjqqw1YSkSfmcPqRmcvK1eVPIDoJdKWdBeprw9AyYEokZRQqE6t7y8&loadFrom=DocumentDeeplink&ts=1269.42)):

It's crazy.

Dierdre Friel ([21:11](https://www.rev.com/transcript-editor/Edit?token=1lPp8PbvpMRbmBkdRbEVYGmgdK1TuJKdJUdLU7t5cg3FHh8KoLBP1trD82yQ73u3iht_pxStzX7xkYfe4vMhTD-sYZs&loadFrom=DocumentDeeplink&ts=1271.13)):

Yeah. I got to do this. First of all, I was so excited, at the time, to do a Stephen Adly Guirgis play. I loved Guirgis forever, and I am not the type of person that tends to be in his world, right?

Charlie Sandlan ([21:25](https://www.rev.com/transcript-editor/Edit?token=OhJ1zxInL62fQ0MjPfgq-9PK6U734LYeE8fnvmcRaZE8PvnIn5QwQi1TDf4v2hE5qIqa2UP6Oa9gZP26Q6FnUzPdwGs&loadFrom=DocumentDeeplink&ts=1285.77)):

Yeah.

Dierdre Friel ([21:25](https://www.rev.com/transcript-editor/Edit?token=w0o2uvpDXfDSkTciagdQR8wKLcg9b57dTUB2HcK5yurhRepRINkerCpWojlztM3ShnSzVPmB6KBMm0uMN3kzr7QpfT0&loadFrom=DocumentDeeplink&ts=1285.83)):

So the fact that something came up, I was jumping at the chance to do this. At the same time, I was up to replace my friend, Jen Simard, in Hello, Dolly, on Broadway. Both of these opportunities came up at the same time, and my manager, my really brilliant manager said, "Do the play." The play was, I mean, when you looked at the paychecks, it was like, maybe, less than a third.

Charlie Sandlan ([21:47](https://www.rev.com/transcript-editor/Edit?token=V3CbS0QWN_nxjRe1p2iz3humO9hNBuwHbqTfclgFcuA0LM9xzElEV70SjWEhdFI6ZmwxO5y0uJ-sHwDK-5xGrdbfGvM&loadFrom=DocumentDeeplink&ts=1307.92)):

And so, there's a big difference between the Signature and Broadway. That's a tough decision to make.

Dierdre Friel ([21:51](https://www.rev.com/transcript-editor/Edit?token=CePVjNHuIedwkSd-AZDpcJiTRxTPJRZRhBva-YSDdx_wZB_ONj0BTBaDCbPakoqXpTKbvTdC3Js73Q-YE5xz6hZxC8A&loadFrom=DocumentDeeplink&ts=1311.82)):

That's 100%. And it was Hello, Dolly. Bette Midler was in it. It was doing really well. All these things. My manager said, "If you do Hello, Dolly, and you do this part, you'll be super funny, everyone will like it, but no one will be surprised you could do something like that." I was going to play Sonya in Our Lady of 121st Street, she was super shy, super quiet, which is not how I come across, really, as a person. He went, "Everyone will be surprised that Dierdre Friel was doing this shy character. Do it."

Dierdre Friel ([22:19](https://www.rev.com/transcript-editor/Edit?token=YJRt81TDrNU1xmcsvXgfeDwgPXmIc6hRCa4WfTYMVTnH4UWFNvavzHaRviaLHyqyoyJgkWnQ3e0eqfXypJVmmcBtvCo&loadFrom=DocumentDeeplink&ts=1339.8)):

So we took the play, and I was so excited. Phylicia Rashad was directing. Hill Harper was in it. It was a really great group of people, plus a bunch of awesome lab actors, so it was really good people who really wanted to get in there and do the work. It felt like Rutgers days. It was really getting in and digging in, so it was super fun. And then, after that, Dave Cap was like, "I'm casting this new NBC series called, New Amsterdam," and he pulled me in three or four times for small little roles, and I wasn't getting them. And the third or fourth time, he was, "I just feel like you're right for this show. Your energy, your vibe feels right for this world. I just want to keep pulling you."

Dierdre Friel ([23:01](https://www.rev.com/transcript-editor/Edit?token=J1GgSJ8mL7TVF2OEFXu9TOHb0OzUWbgiCN4Qdr4alrvKzOYWTQ_XBsuvayQHw6cpXvW90gAl9B68PWHtQbTp6Yayq4g&loadFrom=DocumentDeeplink&ts=1381.98)):

And I'm like, "Man, Cap, what a compliment. It's so nice." I get this little part. And the funny thing was, all the other parts I was up for, never made it on the show. It was almost like I wasn't supposed to get them, and I got this little role for Ella. Originally, she was supposed to be this 65 year-old woman. They wanted to get her and Anupam together, because they wanted to explore two older people, what it was like dating, all this stuff. But they couldn't quite find somebody who had the right energy, whatever it was, so they decided to expand the search and see what this character could be. It was supposed to be three episodes.

Charlie Sandlan ([23:38](https://www.rev.com/transcript-editor/Edit?token=Ryf5Tyaos0QDaRp4aujNFD8U7U9sB7NjMlOd_JGY1uMDnU0TiHW6bixKKupW58VrOburQ_OX2Zkmnh4_H5wLII41MGo&loadFrom=DocumentDeeplink&ts=1418.45)):

When you got the breakdown it said 65?

Dierdre Friel ([23:40](https://www.rev.com/transcript-editor/Edit?token=CGSGdlbOb-6fy9fdoEA5PA5wOe6xtZ93GzXpcqM91Br9P9dQHl9CI-mV19Si5s_kiG5GnZsKjIZn7uNKv-VuRrEH4gw&loadFrom=DocumentDeeplink&ts=1420.96)):

No, I found that out later.

Charlie Sandlan ([23:42](https://www.rev.com/transcript-editor/Edit?token=GJFfmudy8H0DhmNe9TNjIVsz5jc2RY1IFiw4FuvyzcgOCN2gaoU1eEXryrpqrDNmk4EOCBaqnahkZQeFehI0wc2sw5c&loadFrom=DocumentDeeplink&ts=1422.99)):

After the fact.

Dierdre Friel ([23:44](https://www.rev.com/transcript-editor/Edit?token=FSGfBSunpjD8GGVrtPd5Q5_I19TaQErlaLrlL2sbZDUsE0OFWrDquC-pOvLX4UKm-TyQFEsOWAPctwZFKNosV7O64DI&loadFrom=DocumentDeeplink&ts=1424.06)):

Because all of the three seasons I auditioned with, one of them was almost romantic, or almost seemed like a romantic connection was happening. And I thought that it was just interesting that I was in my 30s, and that he was in his 60s, and that they were doing that. But then, when I found out later, I went, "That makes sense where the writers were thinking." But it's supposed to be a little three episode arch, where I would just show up and do it. And they really liked the way he and I interacted, and he and I really like working together. So then it was like, "Will you come back and do this?" Then it became this sweet thing. And then it just kept going, and I don't know what else to say about it. I was so grateful for that.

Charlie Sandlan ([24:22](https://www.rev.com/transcript-editor/Edit?token=loUutdTLq7z1jAFtE3QsOa0pw0GOvawl_45UFnCOjLCNhGKUrlGrqtMiur_GeqjYX_2bYzy_Ov5XUUP0xptTZEyS5Xk&loadFrom=DocumentDeeplink&ts=1462.56)):

You would just keep getting calls? They'd call you back. Your agent would call you and say, "Listen, they want you for another episode."

Dierdre Friel ([24:27](https://www.rev.com/transcript-editor/Edit?token=j8Ztfn0L9ZuB97hsEK0nHi9MMwrkyL9h26uOBhRtMHWgpGKmZTY-TBavdkbLQWDrylXeE2uDSHnE29OMjbTilIYLQZY&loadFrom=DocumentDeeplink&ts=1467.36)):

Yeah. And then, I started developing relationships with people there. And the writers, at the end of the first season... Well, one of our EPs and our head writer Aaron Ginsberg and I became really good buddies over video games, believe it or not. And then, he was like, "What do you think your character could be doing in season two?" I was like, "If you want to know what I think." I was like, "What about this." I was super into it, and they were really... The thing about New Amsterdam that's pretty unique, I think, is when they built this hospital world, even people they have as day players, or whatever, you'll see them coming back. They don't just bring somebody in for that day. If somebody is an EMT, they bring them back a bunch, or if somebody's an ER doctor, you'll keep seeing them because they're-

Charlie Sandlan ([25:15](https://www.rev.com/transcript-editor/Edit?token=24ecSvmpS9vT73_DK3qLHq0xf0xVug8OeQDat-DkQR6Sw0yl6ykLt_cwKNHJUZZydB9hWLi3Hw5X4TXc0CgocStDXRk&loadFrom=DocumentDeeplink&ts=1515.32)):

The casting of that show is, I think, one of the best-

Dierdre Friel ([25:18](https://www.rev.com/transcript-editor/Edit?token=M_9Ving_DVxtJRnOdgR9S7B-cVvk8WYQOF24ceaN2vvPO1xD-rX5wioghzWZuTvZzGfFwhPkS30St6q1qlSaVPBQ2FM&loadFrom=DocumentDeeplink&ts=1518.07)):

It's go great.

Charlie Sandlan ([25:18](https://www.rev.com/transcript-editor/Edit?token=lXc-ev25y0zqW2RmAnmKlmhqqwlMsjognRkd2Gvg3--cwcx5sh75kEJ6cA5r5m8srk6032LzAO8ao3mO6mSRgM5PxTU&loadFrom=DocumentDeeplink&ts=1518.42)):

I think, on television.

Dierdre Friel ([25:19](https://www.rev.com/transcript-editor/Edit?token=3kwx8TkTVWHTBNIJuR5Dc2UPkS1mqyGYR_nrKhSO7cHVWPZs70qcY_D4YGI0KYkiWDOce2TiXlhasKz5piDUON7xSzM&loadFrom=DocumentDeeplink&ts=1519.88)):

Yeah, it's lovely. So they really want to reuse people, because they're really trying to make the audiences feel like you see the same... Because you would see the same security guard every day, or you would see the same... They really do a good job. So I think that's what happened when my character was.

Charlie Sandlan ([25:36](https://www.rev.com/transcript-editor/Edit?token=f2PSLHssZNTpnD_9QJrlxp8ocEj5U8ZqQ6jIBOtlPLOHthVyCB3yyZxd39uon13N1I997OPWnAGyxy6FHrJZwQuNdxs&loadFrom=DocumentDeeplink&ts=1536.1)):

You mentioned working with, I mean, really, a legend in India, right?

Dierdre Friel ([25:42](https://www.rev.com/transcript-editor/Edit?token=_A6YGVQg-SeC1CxMSOxP_G585r_UWRe8Lqf6Q3f6XSAiVDpugzrZtL_JEvoSoCGJ9GSVBDt1emhNheYnqAupTVhPDKw&loadFrom=DocumentDeeplink&ts=1542.06)):

Yeah, Anupam Kher.

Charlie Sandlan ([25:44](https://www.rev.com/transcript-editor/Edit?token=OkL8ekwun-cZJtrX1ylFpMpBPfoge-fVbVPYWE2x22f1M1KG8wBztoAYFNZzhNi9nzZv-jya_CaR-E2SIsW3POllD9U&loadFrom=DocumentDeeplink&ts=1544.41)):

Anupam Kher. The guy's done, I don't know, what, 500 films?

Dierdre Friel ([25:47](https://www.rev.com/transcript-editor/Edit?token=M3tz6YTSCabE2Fmz6-sk0Q6aGyAAacOuD9LjItm3LQEZw6cpNaGrbyrJ7PXxbSIKwSDBqWis_9mrG5ywG_NNsGKrCjs&loadFrom=DocumentDeeplink&ts=1547.21)):

Yeah. You want to talk about work ethic.

Charlie Sandlan ([25:52](https://www.rev.com/transcript-editor/Edit?token=9rXsFwBnrOJiNK5FJwjoE2aYSy9nsmJdmjcJ54WW5pOp-kQX5fgUhQVMLcauTs6ZgdU6oBpAK0Owch23YvuqomnFjzs&loadFrom=DocumentDeeplink&ts=1552.23)):

Yeah. You guys had such a great relationship. That scene, where you have that panic attack, you're pregnant, and you're not sure what you want to do with the baby.

Dierdre Friel ([26:05](https://www.rev.com/transcript-editor/Edit?token=EI4CW5Lnej7d0sgAXexIRShkoCLE0lw6vb90uIVoKiHpZuRTFRaXySXkVL8XsHMygYh_DkVcFo1YnMNGr2E89fJ7RFc&loadFrom=DocumentDeeplink&ts=1565.43)):

So intense.

Charlie Sandlan ([26:06](https://www.rev.com/transcript-editor/Edit?token=7-sfwWUmsQKMy1vGHnxMTutoMvnMytyxvp5PsUlRg7N5drHfxT7isX5NEbAMFZfoaGnY4HbBd1RwJSp1lYHu7pop0dk&loadFrom=DocumentDeeplink&ts=1566.67)):

And he has you close your eyes, and imagine your best life. And then, he puts the stethoscope on your stomach. What's crazy is you're not really hearing anything, but that's such a great little acting moment, because you had to implant that response.

Dierdre Friel ([26:24](https://www.rev.com/transcript-editor/Edit?token=A8AxUmVbbUq07ptDCNtplXWiIgBVXS4izFQK6rJ5L6zIPp3P2-EvLF6C9yKW2474L31A9yHMyUHbiXo0NcxcHWNVj94&loadFrom=DocumentDeeplink&ts=1584.4)):

Mm-hmm (affirmative).

Charlie Sandlan ([26:26](https://www.rev.com/transcript-editor/Edit?token=KHuok9ciHZziB2lBFg-_dN-XwgUuZXMf-3btqzy0cF2Nj61egB2BbYNrxz9Smf7ZC4EcuYz5BcCe7ubIip72zOYNGlM&loadFrom=DocumentDeeplink&ts=1586.09)):

What was it like working with him?

Dierdre Friel ([26:28](https://www.rev.com/transcript-editor/Edit?token=RgV0Zo44K4ASjCBwVUSp5ECwmzbxmwvsVx0sJ32g0kkb1WSnsw6qZ3MblALYkF01LDRANhEsgGq1MbL0MX7tRFhQ4YI&loadFrom=DocumentDeeplink&ts=1588.69)):

He was so great. I was so lucky, because, at that time, I was doing a lot. I had done some film and TV. And I had done a pretty big movie before I did New Amsterdam, so I had some time on camera, but it was my first really, really learning to be comfortable and go on set. And he was such a seasoned pro, that I was so fortunate that he was so generous with me. He never rushed me, or made me feel like I was in his way, or that I needed to give him something I wasn't giving him. And often, especially in that first season we would shoot, we would sit in the cast chairs and he would be like, "My dear, stop worrying so much, or stop working so hard. You're doing it. You don't have to also prove that you're doing it." And he would say things like that to me.

Dierdre Friel ([27:16](https://www.rev.com/transcript-editor/Edit?token=M3jhbkw4NUgoP0R8EaUuxtC46pg8hUXyKQFGTklh17yVd2A2iNqKj8BTVII2nxvpSkh7ZdOfL7gFZwhN8EWC-F3lNw4&loadFrom=DocumentDeeplink&ts=1636.23)):

And, it's funny, because when you're a younger actor, you don't get, "What does that mean? Of course, I want to work hard. I work hard." But what I'm learning, as an older actor, is you do the work, and then it's there. If you've done the work, it's there. You don't have to do the work, and then do the work again on set. Does that makes sense what I'm saying?

Charlie Sandlan ([27:36](https://www.rev.com/transcript-editor/Edit?token=2tf1EZXME716SY4jP6roPaZh02hGB4hEFHztvOOdjNFbnu1sZ6DIVJ3GIBTO0rDZnMqU_UrIpZGK0t9WUYCOATySbHg&loadFrom=DocumentDeeplink&ts=1656.37)):

Well, it's such an acting teacher note, right? Stop working so hard, do less.

Dierdre Friel ([27:39](https://www.rev.com/transcript-editor/Edit?token=4gRG6jMEa_tYMoQk4WOkNiNg1otXkw9aiS7-zj_fbfGPWcPQAnLuVkS8W817X4xoCZUxoylib5zRjLNRFk1NjmpwnSw&loadFrom=DocumentDeeplink&ts=1659.38)):

Right.

Charlie Sandlan ([27:40](https://www.rev.com/transcript-editor/Edit?token=w728f7cgszKLrGeYVGugfReQ5okg_zwkTiZ27OxpvUcBdXrymtKgpZU5UDqNAoCejFp_WQ2bSxBmcWcSotFNDXrmCmQ&loadFrom=DocumentDeeplink&ts=1660.4)):

Trust that you're enough.

Dierdre Friel ([27:42](https://www.rev.com/transcript-editor/Edit?token=Gi6Og9MdP9Pvg5rhb2ozNNp52kH6I6S4lRZBmSW1-ULKCxZQ7qPo8bnigAwT1LCwXYmH-jZ_-rq7J6cd0ukEthicWZY&loadFrom=DocumentDeeplink&ts=1662.13)):

Yes.

Charlie Sandlan ([27:43](https://www.rev.com/transcript-editor/Edit?token=oZtGg36WN7hfK2T40JlKf6FXwiX9Jy23AM6Se34qK8zw6k8xRngYJWn63fij81Ym5lR9i7LEgHqHigswhHS6CzR5Y9w&loadFrom=DocumentDeeplink&ts=1663.23)):

We say those things all the time. Sometimes it can sound like a cliché, but it takes a long time.

Dierdre Friel ([27:49](https://www.rev.com/transcript-editor/Edit?token=Km4wosugiLR3KKOhbW4mubzbSQ2bt1zY5-TkvtxdarqyM5C4jSPGDTCSdRO6tvAtpMM77GS2Qbk1UAbQVBh0xymmuv4&loadFrom=DocumentDeeplink&ts=1669.11)):

It's so true.

Charlie Sandlan ([27:49](https://www.rev.com/transcript-editor/Edit?token=FqCrmLlSFydsiYg0IvKxVEJuwIs_oN4KrL0IwVUAHx66epkE68FmFwVC7nOB9FIm7uL49FkLDUUbzz1W67a_bKVYxC4&loadFrom=DocumentDeeplink&ts=1669.68)):

It takes so many years for an actor to understand that.

Dierdre Friel ([27:54](https://www.rev.com/transcript-editor/Edit?token=0TRxD7lGhdKnBOJon9cZ_Q86CKs48YXx0G0Htr24fkhlnzFR_h-QNUYbrajUfv8kTtKn3taLlpUh4hXorhrOdWp32LI&loadFrom=DocumentDeeplink&ts=1674.7)):

Yes. And I think, also, I'm a big proponent of that also doesn't come through, if you haven't done the work ahead of time.

Charlie Sandlan ([28:02](https://www.rev.com/transcript-editor/Edit?token=JQdw8gQCnQ-K-7DLwo6p0O0jwoBg6liNbJeiCFmn7kv2Le4hPnhD_-sCbU_VLikTKPLDsS28HJCp9_-EySQu5_lQKFo&loadFrom=DocumentDeeplink&ts=1682.76)):

Or any of the work.

Dierdre Friel ([28:03](https://www.rev.com/transcript-editor/Edit?token=inqGN5ws2HC99O47EwSPyAJ8VEFxg2VnMxWKDfdb5WN27aIQEV1CEgdg155GTYSyxS62isSCWF8sGiMILyFGHJzNz6s&loadFrom=DocumentDeeplink&ts=1683.1)):

Right. For Physical, I ended up having to move out to LA to start shooting in November. But because of COVID, and there was all these schedule shifts, I had all this time that I was sitting here. COVID had everything shutdown, so I was really just sitting across the country, no friends, no family, like alone. But I had a lot of time to work on these scripts. I had 10 scripts to work on. And I called my dear friend, Kevin Kittle, my acting teacher from Rutgers.

Charlie Sandlan ([28:31](https://www.rev.com/transcript-editor/Edit?token=xvQhyISdZVNTR1hacL-HrqjENGqFC8bhIQrhA4_b8DHyRtbMTJLPQv1EvkFeYgedYbcn67t8pQsN8KnsgoXS10QYDto&loadFrom=DocumentDeeplink&ts=1711.21)):

Yeah.

Dierdre Friel ([28:31](https://www.rev.com/transcript-editor/Edit?token=QHeGbiZiBc8hWEXvh9KUqlhk36TLQYuKWv6bcviWVbv5RcNO_kOu-kCrrzz1-_RkC4AAuZxbmhLhGcjDoURp0qERMwc&loadFrom=DocumentDeeplink&ts=1711.71)):

And I was like, "Will you comb through this stuff with me and help?" So I did a ton of work for 10 weeks.

Charlie Sandlan ([28:37](https://www.rev.com/transcript-editor/Edit?token=2siUvnss9u9M_MCouF2w5JSOfovmbOIDApd2Vse1VswU5KgB2BdM6LfTvl91kAmVdyk7v4anlBqmo4GsV2C1AilwL7g&loadFrom=DocumentDeeplink&ts=1717.79)):

On the script?

Dierdre Friel ([28:39](https://www.rev.com/transcript-editor/Edit?token=BM7BIi-mNUoWBaBhpQE72fOe6sJeWjNVxwMRytXY56NOLHdhGgwzoAiJ9k4Fw3x-8jQtivfo4npKt2fG0FkZvqk6PN0&loadFrom=DocumentDeeplink&ts=1719.85)):

On the script, on my scripts, and my scenes. I laid out all my scenes, so I knew, because of the way we were shooting everything, it was... When I shot New Amsterdam, you'd shoot an episode at a time, so even if your scenes were out of order, it was all part of the same chunk. For Physical, we did something, your audiences will probably know what this is, but we had to block shoot it, and we cross boarded it. What does that mean? We shot all 10 episodes entirely out of order. You could be shooting on the same day scene two from episode eight, scene eight from episode eight, scene one from episode seven, and scene six from episode three on the same day.

Charlie Sandlan ([29:16](https://www.rev.com/transcript-editor/Edit?token=RmtUgNz3feaJ4xs9VCMwPNoFPK8gBUvMQS6nwWtbV8Ly_aDbBAPXe50w4dZb18PRU9yf_vIENnp5KVia5lh0wBZ2qAc&loadFrom=DocumentDeeplink&ts=1756.94)):

Wow, that is a challenge.

Dierdre Friel ([29:18](https://www.rev.com/transcript-editor/Edit?token=QPOBaJ3VoQewP8su-Uch-cMaEIOzg0cwO8jEHyO_cu8rCds2osUL_VL0i3tKFY_btf-pkvWTQxtZlKtIDqrV_s01VHM&loadFrom=DocumentDeeplink&ts=1758.29)):

Yeah.

Charlie Sandlan ([29:19](https://www.rev.com/transcript-editor/Edit?token=dPCm2fVhZfo8aHvF46hrPWSlujAggBRrBMVdqMp_9rQMGcFm8VeKS8rP_jZ3neBJstMPjsYEaXPhNshvn64jokTGib8&loadFrom=DocumentDeeplink&ts=1759.66)):

Jesus.

Dierdre Friel ([29:21](https://www.rev.com/transcript-editor/Edit?token=vfsfzN6ULkOQssATHYNziAy7P07YxB_XUo299wpKV5q6IXtjEyS6zBCWZIV-TG3tvMDlVQt6GU6aBpMS13V91ADhTzk&loadFrom=DocumentDeeplink&ts=1761.18)):

And I would be like sometimes walking to set with Rose like, "Okay, run this through. Now, we're in a fight, but we weren't in a fight before. But now I told you this, but I..." So I had all these. I made these note cards for myself, like index cards, so I could pull them with me and bring them to set with just little notes for myself for each scene of this is where you're at, or this is what happened, or little crafting things, like little-

Charlie Sandlan ([29:43](https://www.rev.com/transcript-editor/Edit?token=kJ0X1RI2NxH2i5NTIRgT9Kc-187jb-DUsWQFjqmvqin_vdvSqykoSrVlxEdRXF9ozEvLqny0E0JlNXzBdJGWDfRXV6Y&loadFrom=DocumentDeeplink&ts=1783.2)):

And I would think there's nobody there that's helping you that. That's just what you're expected to show up ready to go.

Dierdre Friel ([29:48](https://www.rev.com/transcript-editor/Edit?token=MiS22X46zAPm32a_8qb3cY8_bfwr_Oqx12qxf_7Bcy68rh0vgSAgxYV6CIYTOxDlZ40PdrStbzAy73mMU_L6nptY6t0&loadFrom=DocumentDeeplink&ts=1788.38)):

Yep.

Charlie Sandlan ([29:48](https://www.rev.com/transcript-editor/Edit?token=seqZLfQKtKi6CChvzcRETRblH4LnNl_fHUDc1RX7vMeAc8qlrZ-_1JIcib50BD2Foa9ybkBA2_sHhLdXKYJjYK1mnTs&loadFrom=DocumentDeeplink&ts=1788.78)):

You know what the fuck's going on.

Dierdre Friel ([29:50](https://www.rev.com/transcript-editor/Edit?token=Q43EtwyOi-KzOhNXsYdfKL8krUMeOwcn81K4HhKDsXKXJR8Kv4fDXtDNhriV9MlTPrBiwKOIxwC8xYXgWu5zwgQHPLs&loadFrom=DocumentDeeplink&ts=1790.71)):

Yeah. I mean, look, they know how hard our job is, so nobody would begrudge you, if you wanted to take a minute to just place where things were. But, also, in film and TV, especially, time is money, so it's like... TV, you don't have a lot of takes. Film, sometimes you got a little more room, but TV it's three takes and we think we got it. So you really want to make sure all three of your takes are something you want them to use.

Charlie Sandlan ([30:17](https://www.rev.com/transcript-editor/Edit?token=YC3AUmJHTDUoFmDtdsbXdeozlk15kH7VMkAYZLWNwSXTFw4xMsn87dWd9My3Anh71avfrMbs77pwCC0GmMKMkRqo_qw&loadFrom=DocumentDeeplink&ts=1817.41)):

Yeah.

Dierdre Friel ([30:19](https://www.rev.com/transcript-editor/Edit?token=gGyphRVRCzeoBctgMjnel9btxRC6X2Y-BcifFptxqjBsqWTKeegsSbLmHtVhb1mDDpqSHLk33PeRvGQsLdhF5fluLqk&loadFrom=DocumentDeeplink&ts=1819.4)):

Because once they shoot it, it's out of your hands. They could use it, right?

Charlie Sandlan ([30:21](https://www.rev.com/transcript-editor/Edit?token=_0i2vYXDzX3FdWT1fGuKGA1-i0QCb-VB6VMKiwr0a2ehfAPsaKDuem8KtPX4hzSiP17fYbGukrM9PTwTRDQb_T0JKHs&loadFrom=DocumentDeeplink&ts=1821.99)):

Right.

Dierdre Friel ([30:22](https://www.rev.com/transcript-editor/Edit?token=QAUnK0CMaaCRX9MkT-rpJoKFxCUKZyiOpSBW74FX_Glj_HkCOPIO-NBANhWSpmkkEzhLewCTwMB7pDljbb0LJWmjWN0&loadFrom=DocumentDeeplink&ts=1822.02)):

It's a lot of work doing that. So, I guess, what I'm saying, you have to do the work, because then my job is the minute somebody says, "Action," I can't bring the hard work with me. That's what you're saying about trust her enough, but I have to have done all of those emotional pinches, do all that crafting. I have to know all my relationships at all the different times. And then, when they say, "Action," that's not what's at the front of my mind. All that's in the front of mind, theoretically, in my best Buddhist self, is just the present moment. It's just Rose's look at me, and then I go, "What? Why'd you look at me like that?" And that's what's just going to set off the scene. I mean, I know you know what I'm talking about.

Charlie Sandlan ([31:06](https://www.rev.com/transcript-editor/Edit?token=_6BfSA2PbcU6M4XtduGUthPNoJL9bc341uSNUwzaljlYfZNJgihElS1tANNaigvhexuyh9krKEGGXA1_pwCeuQJEJRE&loadFrom=DocumentDeeplink&ts=1866.63)):

Of course, we're talking about craft. We're talking about processes.

Dierdre Friel ([31:06](https://www.rev.com/transcript-editor/Edit?token=5gp58Ls1jSZ8VpqQ_vt5uClSQ3AETxkc0pe2q7hPfWVrQNG4Nut8c2TUEt6QRGOwYDN2CEmByUR-RNXlONGNSBxDW1Y&loadFrom=DocumentDeeplink&ts=1866.73)):

It's craft, right.

Charlie Sandlan ([31:09](https://www.rev.com/transcript-editor/Edit?token=MakJTyiTwNFxY-AI3njQs6U2Do3WxpdsA51TNqMkpTi4p2rDw1aSZuIP3yAZuGzJQpZLb2FQOjab_8BPuCcBIu5KON4&loadFrom=DocumentDeeplink&ts=1869.84)):

We're talking you do all that homework.

Dierdre Friel ([31:12](https://www.rev.com/transcript-editor/Edit?token=P1jeo-mcQ7dfJ64bSlUhUgti1BcgDAYGI6sr1BnSE6JxR4sI28TAXCmCdszYq-lC5pB_cKl1EVbw-xRNbfLmsKFH88k&loadFrom=DocumentDeeplink&ts=1872.04)):

Right.

Charlie Sandlan ([31:12](https://www.rev.com/transcript-editor/Edit?token=ZQoRF7g5WfarbqJZIMMd2rAdiHNTFd_VVmWws9I6tREd5pAJ7-nuYSi-G70MtyqXsP51Kx5d1K3060c-7IxJc0D5HWg&loadFrom=DocumentDeeplink&ts=1872.43)):

It's like packing the parachute.

Dierdre Friel ([31:13](https://www.rev.com/transcript-editor/Edit?token=_5mGq9fF6vVTybjcUPvh2c2Ka-4kUPqMUQICLH2wQOHiHdR6pzXvqkgMVCfLmwZ6BcOEDRCYJ4_2gXyE6T0LdQ0BdCw&loadFrom=DocumentDeeplink&ts=1873.56)):

Right.

Charlie Sandlan ([31:13](https://www.rev.com/transcript-editor/Edit?token=yj2oZ2WtHL7YT3VTBweoMndHp9a4krUHGR8FxkvwfhjESdz3sW_zAf3NFwPeMq9c9NZn2nM7bw2z9rPm019HsxE7Xb8&loadFrom=DocumentDeeplink&ts=1873.87)):

It's like you pack your parachute, and then you hear, "Action," you're jumping out of the plane.

Dierdre Friel ([31:18](https://www.rev.com/transcript-editor/Edit?token=LDbX_Avn4Wj05jwJx0neAPpLH-U1fopQTdW2VoORLEweZqHidc7QKnBaxPPcAoPtZcmIXi60AVGmEwh3Eq64nb0s25Q&loadFrom=DocumentDeeplink&ts=1878.62)):

That's right.

Charlie Sandlan ([31:19](https://www.rev.com/transcript-editor/Edit?token=ni18QnlkQJIbtCxnbDgRXS2ZBiPRO3AxUA5mFHGxw5D8tmR9RQpfe1JAdkfGdaALPA0enlYpAiMNNxRXTo8-TdzO6DI&loadFrom=DocumentDeeplink&ts=1879.81)):

And then it's, let her rip.

Dierdre Friel ([31:20](https://www.rev.com/transcript-editor/Edit?token=cSig6Oi1rNgz_0-CJ25FTib1AjYHjWHNEzeATLvxhvcDE1B3-0fg1_jgolT3xAkujkW-2puEMthFPL2gkrOUXr0KZ64&loadFrom=DocumentDeeplink&ts=1880.93)):

You can't hold the parachute in your hands while you're jumping out of the plane. You have to just know it's in the backpack, and hopefully you pull that cord and you've done your work, and it catches you.

Charlie Sandlan ([31:32](https://www.rev.com/transcript-editor/Edit?token=FRQ7fQHrXpvYs8695CypRnAbnwBj02JAhTKRmmgS2AcsKYdDj4CLpJ2B0Jl4yR1yGJSVy8BlIRh0VMfHXM5OwN5BRLU&loadFrom=DocumentDeeplink&ts=1892.06)):

Can you tell pretty quickly when you're working with an actor that hasn't been trained?

Dierdre Friel ([31:36](https://www.rev.com/transcript-editor/Edit?token=6oQD61Dm0mz-4CUYPbXQ43AuPRuEW25b8-Ks2lPKch7tJhV_XZihnhh1KmXZ0oxAb34kvVN8ey425AqIk6i6clWh_LI&loadFrom=DocumentDeeplink&ts=1896.75)):

Gosh, I mean, you know what I learned a long time ago is... How do we put that? Okay, this is going to sound weird. Nothing is nothing. If you walk up with somebody, and they don't have a training, in theater, maybe, it's a little trickier, but on film and TV, anything you give me can be something. I can interpret it. We've all been in auditions where the reader is, maybe, the casting director, or maybe somebody who's just trying to give you the lines, not trying to give you juicy moments. Or sometimes, even, you're working with the greatest team partner in the world, and they're cried out, or whatever. It might be your coverage, and they'll go, "I'll give you as much as I can, but I don't have anything left. I've been crying for three hours."

Dierdre Friel ([32:24](https://www.rev.com/transcript-editor/Edit?token=SLDZoYZeL6fLCSLoK9j1WXSS6eyVxotq2xYFAw3KOhda7DHAmlRw8iuc4WS7EPTd3X6ugAI1f3gZvu8RSbv71ayKchs&loadFrom=DocumentDeeplink&ts=1944.37)):

And you go, "Don't worry. It's not your job. That's not your job." It's my job now, because I'm on camera. In that same way, it's like crafting a soliloquy. It's like acting on your own. You create your own pinches.

Charlie Sandlan ([32:38](https://www.rev.com/transcript-editor/Edit?token=3EmOYuUzh8T9in_Vv6r5LvweB1LKS3x7YK8Ba66meWUMTRmHjJzeBHStG_zGy5LK4I9YTcYp0CXCscP3eyw51FUkRsk&loadFrom=DocumentDeeplink&ts=1958.38)):

Yeah.

Dierdre Friel ([32:38](https://www.rev.com/transcript-editor/Edit?token=toA5GkZ1HPGRrqN1u-7bK7Evu0A1crcykqoSo7uCzdX3qVNQAh96NFrfGfqY-UfwrjxxYdW4kaC2q8X4-f-oq7FNotE&loadFrom=DocumentDeeplink&ts=1958.56)):

So nothing is nothing, even if someone is untrained. I think from my years of teaching, I try to be super generous with people, and just gently, if the person is not a jerk, I'll say to them, "Hey, when they say this, just chill." I'll try to just gently get them into a good spot. But it's my job, once the camera turns around on me, it's my job, regardless of what the other person is doing. And sometimes, when you're shooting film, or TV, I was very lucky that all of my scene partners stayed to give me their lines and stuff from off camera. But some-

Charlie Sandlan ([33:12](https://www.rev.com/transcript-editor/Edit?token=nh_3Zp0Miu9WSroflbu5-QONwLsSkbkvKsh7yuDlU_VFlLsdx7a73jK0sx7Sw0wKaBE9-Ebw6qomFvy4cEQfWyuRCT0&loadFrom=DocumentDeeplink&ts=1992.37)):

That doesn't happen very often.

Dierdre Friel ([33:13](https://www.rev.com/transcript-editor/Edit?token=heYHwBGVDC5hEKEAecrDyFfWDByzdnplok4QcMQx5bBTbCLCj-3-knnVnNyFTnQ1UAmMm_kaakxY2a5p3JDCmVoZOsE&loadFrom=DocumentDeeplink&ts=1993.88)):

It doesn't happen all the time. But sometimes, even if they wanted to, the producers might say, "Hey, I have to pull Rose. She has to go an interview." And it's not because she doesn't want to stay, it's because there's other things that are involved in getting a show and a movie going. So the movie I did after Physical was Ray Romano, it's going to be his directorial debut. He wrote it. And so, Ray, he was whatever. I mean, he really is as good of an actor as I've ever seen. He's really incredible, but he's also directing it. Now, even though he's your scene partner on the other side, he might sometimes have to look at you like a director, or it might not be the same as having the scene partner.

Dierdre Friel ([33:57](https://www.rev.com/transcript-editor/Edit?token=Fo1-_VEXA3-GOuc-HjdKKpNnL7LzMmrySPbzBbz2X4s79Jk27Wodc2jr9oxMTcRiVymwc8cRJvTJvB7mtLxJqvHdMEk&loadFrom=DocumentDeeplink&ts=2037.19)):

Ray didn't do that ever, when I was on set, but I have to imagine, if he's wearing hats, like he wrote it, he directed it, it's starring in it, he might not be able to be 100% acting with somebody. And so, anyway, all of that to say, it's my job to bring the training, and it's my job to show up, regardless of what's happening on the other end of it.

Charlie Sandlan ([34:20](https://www.rev.com/transcript-editor/Edit?token=PaN4Id_EIh2Vg63qcY2FhOMfYHSh69tpmGjDu5J_k5Qc-jwNFj8m180CahR-WFwgtswHdFbfdALvfkQMbhPS1Ex8UFA&loadFrom=DocumentDeeplink&ts=2060.19)):

What's it mean to you to be a professional? What does that mean to you? People want to be actors, and they train, and they start to work. What have you learned about being a professional?

Dierdre Friel ([34:33](https://www.rev.com/transcript-editor/Edit?token=dCJaFL4BXNBYav3tpUBazQMGOl663NocQ-GSAt0lzQWU42iZHmTt9MAn6FbVPf1DFtmfnxiMF5AExByLIGmQ4hja0dA&loadFrom=DocumentDeeplink&ts=2073.19)):

Show up on time, and on time means early, be 15 minutes early, for real. That's not even a joke. I can't even tell you how many times my call to set will be like, whatever, let's say 10:00 AM. Let's say something luxurious, like that, which it rarely is, but let's say it is. There's traffic to deal with, and sometimes your parking lot is a 15-minute walk from your trailer. If I'm parking my car at 10:00 AM, I'm late. Anyway, show up early, know your stuff, know your lines, and know your crafting as much as possible. Know your thing, and be a nice fucking person.

Dierdre Friel ([35:07](https://www.rev.com/transcript-editor/Edit?token=bgcB4gWRT4Ngx1VzZP7Goew03m6FlQj6vJaQcBBF6g2DzYp8sjhCkobY9cmxi-tnDANdOhgm4lvyv-S2fTCMimqOckM&loadFrom=DocumentDeeplink&ts=2107.38)):

Be nice, say hi to people, learn people's names. It's your job. It's your work environment, be a nice person. Show up, know your stuff, be a nice person. That's, really, all you have to do.

Charlie Sandlan ([35:18](https://www.rev.com/transcript-editor/Edit?token=bH6NT7s5slMuUjEZzZDPv10x4alUgKmoN5-dA-jpeMW9Dgpz64rD31VUfZOVyzw8j_YfWblAgHzFLp4dGHcNuNNaLi8&loadFrom=DocumentDeeplink&ts=2118.64)):

Can I just tell you, I've talked to so many actors that were working at the level you are, where you're working on professional sets, and everybody says that, be nice to everybody.

Dierdre Friel ([35:30](https://www.rev.com/transcript-editor/Edit?token=-SthFIE5TYWPLAt_5syw-uVh1gt-QVxgLTo5NrT3QX74K6WRm7KOpkr8F2itnZVVEcuzjZoYt36ssw_hB9Zo7UBSzi8&loadFrom=DocumentDeeplink&ts=2130.16)):

That's it.

Charlie Sandlan ([35:30](https://www.rev.com/transcript-editor/Edit?token=BMyMvmnNkay5E08AnuVAodVtNo-uhITawaxAJ8eJuXzEkH2e-T5La5TxI_CeCurUNpxES9QIIBGQCrJqto3sMsT4hZI&loadFrom=DocumentDeeplink&ts=2130.23)):

It's the most important thing.

Dierdre Friel ([35:33](https://www.rev.com/transcript-editor/Edit?token=VnnZE76Fla4YvMcrk39FAbkvDwF2MxKUa5wkZOu1lhEJtxyUMbuKqpOaTZv8OfJlztjKoXv2jULuXUiisr3sRASak-s&loadFrom=DocumentDeeplink&ts=2133.39)):

Can I tell you too, it's the thing that's going to get you the next job.

Charlie Sandlan ([35:37](https://www.rev.com/transcript-editor/Edit?token=m87vhX74VfP48tsd2Nt0UpprmiNh_Bry8qUXoyfbA2G_L1kgPHNcUcEZg6L8YXeeGwKFH_eSgI8Fc4rDaM4ZdsTdDhw&loadFrom=DocumentDeeplink&ts=2137.02)):

Yes.

Dierdre Friel ([35:37](https://www.rev.com/transcript-editor/Edit?token=3UWtzDoxjJBf-HCzMr_SVcXVStTwbDmU4JGkw5VbaMoJaLWdCD_dXKS3EkaKz7fr0wPlpgTV6s8B5lpRi1MpGa7DPi0&loadFrom=DocumentDeeplink&ts=2137.93)):

We have three directors on Physical, Craig Gillespie, Liza and Steph Laing. And Liza, unfortunately, got hurt and wasn't with us as much as she could. But Liza and Stephanie, I've talked to both of them about projects, since the show wrapped. I say this humbly, I know I'm good at my job, but those two women got to see me be good at my job, and I say hi to everybody. I like people, so it's not phony, but I like being around people. So I hope that when I'm on set, it's a nice place to be, and I think that's important, if you then bring that person to another set, you know that's the environment they're going to help you create. That it's a nice place to be. You get what I mean, right?

Charlie Sandlan ([36:23](https://www.rev.com/transcript-editor/Edit?token=mrKEDo0xV4pVk2bIicGz4YkTOhvhH1T9ntH5X-xa3YxYIqI_xgtlg26qPYGCWMVDNT948Yqz-8rfOcNggV_pMv1zcvU&loadFrom=DocumentDeeplink&ts=2183.03)):

100%.

Dierdre Friel ([36:24](https://www.rev.com/transcript-editor/Edit?token=TZGO0fbqMVpdP7rhW-aRT0jL5Ch7Oy-DxSpvCgb3uH852T4e3YD0X0V-cWVlWxKVb_BynRFM1CUvFB5t9GRCuhuJuTs&loadFrom=DocumentDeeplink&ts=2184.48)):

Yeah.

Charlie Sandlan ([36:24](https://www.rev.com/transcript-editor/Edit?token=yUyjt6daQGnKYdeY-2ftU0XJ5DV2IQajEoMK2VLDdLnOVkMiOnG1zsm8QcCYmvhQDcyhLHC___oX30GY4mJJqteyZXM&loadFrom=DocumentDeeplink&ts=2184.88)):

Listen, it's a collaborative art.

Dierdre Friel ([36:27](https://www.rev.com/transcript-editor/Edit?token=pMXIAWGCcvyfAtw6uGTdwz_tfsnrG_bgyjLOo6QqIvA5vfsDC6C33MSQeytm7nH5lj48IsKpNflOThHzgP-Wrok0Mok&loadFrom=DocumentDeeplink&ts=2187.76)):

Yes.

Charlie Sandlan ([36:28](https://www.rev.com/transcript-editor/Edit?token=ZQkG7VJPzKaFPbuc8ux07txv5XFcLdfqVPOoKUHT9BhdvYPdiz5fdrooDgyvbeDbbdjAipdmynemKIPbmvlP1wLOxzI&loadFrom=DocumentDeeplink&ts=2188.31)):

You can control the quality of your work, and you can control your reputation.

Dierdre Friel ([36:32](https://www.rev.com/transcript-editor/Edit?token=WLDBxdkKmldgmr7HcSLe_R4pa8doTjDeu1spwRlW3CcKy2yOMlU7yc-NIlHWghN2aRsBhw3iBHZaHC3oceSCVtjrpqg&loadFrom=DocumentDeeplink&ts=2192.18)):

Right.

Charlie Sandlan ([36:32](https://www.rev.com/transcript-editor/Edit?token=JdBpsziTpBvCXVPsZGLkmtNmdupiRpJMQra36Jv9bwmmf2fAkQ2aiyE-LIkHuUlK4suu-dxOjFtH7We8Zk3wYoCZ9FA&loadFrom=DocumentDeeplink&ts=2192.79)):

And if you're an asshole, no one's going to want to work with you again.

Dierdre Friel ([36:37](https://www.rev.com/transcript-editor/Edit?token=Rmhf1uUAUrlxBFSOofvpcVffDl1Kc9FFkLEMtkNu7MmwFf4p56PZ6dKvV2yf0KtK-CzFghkX39tf_KU6PatFe1vii_Q&loadFrom=DocumentDeeplink&ts=2197.23)):

It's true. No matter how good you are, it's really hard to override being unpleasant, being an unpleasant person to be around. It's harder. You have to be super brilliant for people to be okay with that.

Charlie Sandlan ([36:50](https://www.rev.com/transcript-editor/Edit?token=2Nbp6vsqx8pCCUBAv9lC7Ro9ynJvzTEe4JU8obdGSvAZTK3nzIPawg-eecWuVKkolU0YXJ1WyTP8oWzQR-JFDxI9EIs&loadFrom=DocumentDeeplink&ts=2210.47)):

You got to be the A-lister that is funding the entire film.

Dierdre Friel ([36:56](https://www.rev.com/transcript-editor/Edit?token=f86bAYbzsVP0TXqVxz0l_-msqi5Iysv9zSw4xTGCvLcpvJhtWcNZ7g101M16gpyTu87lRlxBYcIu8ovqaq4NUWwbmus&loadFrom=DocumentDeeplink&ts=2216.05)):

Yeah.

Charlie Sandlan ([36:56](https://www.rev.com/transcript-editor/Edit?token=Zg8EMW9AF_XvRrNp2LnQpGafMvV_pUgPUP3g0SA2Ajw2obp81LfwORhmp8homrESQGIbtW8JctWUL7Gxp6a5IwSAQhM&loadFrom=DocumentDeeplink&ts=2216.13)):

And even then, really, you have to act this way? You have to behave this way?

Dierdre Friel ([37:00](https://www.rev.com/transcript-editor/Edit?token=OnUV2lQCDHcX8lj5cHJO_68CV88SA9-aAkrKKbO0nUqZTCNfOIG8qMQvm3AFkulFWLZkMhE4DECCXhR-GXf7A0bDkZg&loadFrom=DocumentDeeplink&ts=2220.64)):

That's right. And truthfully, I've been very fortunate, New Amsterdam was very much a really positive set, wonderful to be on, and Physical was also. Everybody... I think some of it had to do with COVID, but we all knew we were in it together, and we were all holding hands going, "You're putting me at risk, I'm putting you at risk. I trust your behavior." But I've been fortunate, most of the stuff I've been on, it's nice people, and I hope that I also do pride myself on being a part of that. I enjoy my work, and I've worked really hard, so I know how lucky I am to be able to do this work all the time.

Dierdre Friel ([37:38](https://www.rev.com/transcript-editor/Edit?token=7XVQgCEmFc_rctUb0-Ffn6Bm-UHmXRahyYU9N0VF-1in_LjZ7a7GhleeKKqoaliOYSRU1mHYonogg7ZsM3jwa6CGstQ&loadFrom=DocumentDeeplink&ts=2258.39)):

I want it to be a good experience, as much as I can, for myself and for other people. Do you know what I mean?

Charlie Sandlan ([37:43](https://www.rev.com/transcript-editor/Edit?token=I90OgK3rJGDD8abzzCVIGkFplrgJW1cHrzr-iAXUaX6gpQ0bUHTa2uRtm1yLL1VV-3bIMO3B9hvUMZpH4-fsp3sJONU&loadFrom=DocumentDeeplink&ts=2263.66)):

I do know what you mean, and I liked that you said that I know that I'm good at what I do. I'm curious when that started to really solidify itself in you. Is that something that you've always had, or yesterday?

Dierdre Friel ([38:00](https://www.rev.com/transcript-editor/Edit?token=KAkbIDK-sj5Npx4mT1LuSupcb_fm34AZoBdeNhpN3q1r-M306gTZTbi0RKDuLgxL_VGcFZ9DYZqokYorcYewRvLzgwM&loadFrom=DocumentDeeplink&ts=2280.87)):

No, it's true. I mean, I think I've always felt like I was pretty good, or like I understood things emotionally. I've always been a pretty empathetic person, so that's my way into acting. No, this year is the first year that I'm like, "I'm good at this." And I'm, also, by the way, still know I have tons to learn, and I still approach every set with what's this enviornment? How does everyone work here? Different people work differently, so there's a learning curve. But I'm starting to finally get to a place that now, even when I'm working with pretty high-up people, that I'm like, "I know how to do my job. I know how to do my job. This person will not be disappointed in me. When they say action, I will be able to do it."

Dierdre Friel ([38:51](https://www.rev.com/transcript-editor/Edit?token=Ox5cEvQbg-tBCAD-lp7PIqkftC_MWbFpb5ZB2M8NIVgd14oCdRDewl348eyPSIzWlglQH-PXzp8tivoAzAmK_i_tDvs&loadFrom=DocumentDeeplink&ts=2331.93)):

But, again, it's because of that thing, I think, that we talked about earlier, which is the preparation.

Charlie Sandlan ([38:56](https://www.rev.com/transcript-editor/Edit?token=S2sZO3aWGdf1Jm5Ea0Yqgy6uaTVadgVYrFnxdAKpMszVXpbdWiQH0lXi2fjzYfoT4AZ6DxU9X8XutPprbCuuRctde3A&loadFrom=DocumentDeeplink&ts=2336.92)):

Preparation, preparation.

Dierdre Friel ([38:57](https://www.rev.com/transcript-editor/Edit?token=rq2azwOvW06YXrm1euaDH2rPnq24RfvWg5C164lnYP8Lq1boFoob93wbcFIUXXU2KHV9enTr_JT-s3HXouwYzibQp-k&loadFrom=DocumentDeeplink&ts=2337.58)):

It's doing the work, so that when they say, "Action." I'll tell you, if you don't mind. When I did that movie with Ray, Ray is the oldest brother, and then Sebastian Maniscalco is the middle brother, and then I'm the youngest sister. It's really about Ray and his family, but we're this Italian family. And so, Sebastian's character always is like egging me on, like typical older brother younger sister. And half the movie, I'm trying to keep my cool with them, and then half of it I'm like, "Fuck you." I exploded him.

Dierdre Friel ([39:28](https://www.rev.com/transcript-editor/Edit?token=b-IGa6rFb9Ip5Tn8Yva_Ojkin1n3HmpELMOuBmAE_ji7_L-ABIo7AMPDbeJa6nmRktxXvqln2oOUCOl-ertEnEvK918&loadFrom=DocumentDeeplink&ts=2368.35)):

I had this one scene where, it's really a scene about Ray trying to explain to his family something, and I come in from the kitchen, like the typical Italian. We're having Sunday dinner, so I put this whole plate of meat and cheese out, and I'm like, "Don't fill up on this, we're eating soon." And Sebastian goes, "Why did you put it out then?" And I'm like, "Because ma say bring it to you," and I leave. We do this, and after we do the scene, Ray is like, "Let's just shoot that sequence a couple times, so we can just get some options on it." Then Ray started to give me a little room of like, "What else do you think you might say? What else do you want to say? What if you said this?"

Dierdre Friel ([40:07](https://www.rev.com/transcript-editor/Edit?token=586StbPHakI4vhebDmZGwzUqKtqblw4lC2OQ6JbNdmLBwWYWsyypY5wtN3MgQGHETznsVjDbildq4ZnutBQVoERMbAE&loadFrom=DocumentDeeplink&ts=2407.49)):

And then, Mark Stegemann, his co-writer said, "What about this?" I think we shot that sequence 25 or 30 times, and they let me go. I got to do some stuff. I would start cursing in Italian when I left the room. But because of my preparation, I knew how to play within the bonds of the character. And then, about a month later, we were shooting another scene where it was a similar thing, where I had to do an insult. When I showed up on set that day, I gave Ray my phone, and I wrote myself 30 alt lines. I was like, "What do you think about this?" And Ray was like, "This is great." Then he and Mark came up with some more, so I got to do that again.

Dierdre Friel ([40:47](https://www.rev.com/transcript-editor/Edit?token=u4oq0b8NOo2RDn8C9NjwOOce9OwKNr-Sr18w_DzEDnkP-2F4XDwCUG-I6NMa--6skjxcc7Ur46P_ICvctUG_SHhIk3c&loadFrom=DocumentDeeplink&ts=2447.48)):

And what I love about putting that work in is, then, on that day, it's so fun, because then you can... That's when you really get to play, because someone sees that you put the work in. And when someone, like Ray Romano, who's been at it for a long time, who really knows his stuff, sees I put the work in, he trusts me enough to say, "I don't have to give you dialogue, because I'd already seen that you know how to play in this sandbox." Do you know what I mean?

Charlie Sandlan ([41:15](https://www.rev.com/transcript-editor/Edit?token=dqgrgCFtvGy_rodF6684WVZ7LUFqWzpWTtjbZqXyAdFsfHQ82KJYxQBtQBKm3f1axOijWbxo_JgrIpPWCrn_qZP2hBo&loadFrom=DocumentDeeplink&ts=2475.68)):

Completely.

Dierdre Friel ([41:16](https://www.rev.com/transcript-editor/Edit?token=xTmYLM_Cc3ZglhUXcjINRclAhGimr6po-UhS3IJlxqQHjmRtDEshFPw92m4GupwK0YGXsd1L-bCQfnM-BkLlCi1o-Pc&loadFrom=DocumentDeeplink&ts=2476.73)):

Right. So that's what... I don't say that to brag on myself, but it's a matter of if you put the work in, and people can trust you, it actually makes everyone's job better and easier, because now he can go, "I know when I'm shooting..." And I can't say that, maybe he would go home and tear his hair out about me. I hope not. But I think he would go, "I know when I'm shooting Dierdre, she has got it. I can worry about other stuff."

Charlie Sandlan ([41:41](https://www.rev.com/transcript-editor/Edit?token=zDIpCBg_Eh_RDvmvjgM7_UIm1ryju0XFh4dHYKwcgkOYHD_gvQFJB6uhbSS-H2EM0AlnAQGQ4cFCVb_CO7a0-G_AAfQ&loadFrom=DocumentDeeplink&ts=2501.67)):

Yeah, because you don't want to be the problem, ever.

Dierdre Friel ([41:45](https://www.rev.com/transcript-editor/Edit?token=w0y23mBuK_1i3OgBiZ5MErJddKlATHVyNtF6NSRkelBvSFqAaIRQfh6m1j0OpmaVfYDzhCgRczLZjNRQbDCQ08XUE30&loadFrom=DocumentDeeplink&ts=2505.78)):

Right, right.

Charlie Sandlan ([41:47](https://www.rev.com/transcript-editor/Edit?token=Hm8nN3hRqQZW03FpSPcSK9z3_s681WyNjixcxASsApyj83atyLf2jz975k4_yqwmmWtGGEtHL7kVx780BrVm1QmF5bg&loadFrom=DocumentDeeplink&ts=2507.29)):

Do you know what I mean?

Dierdre Friel ([41:47](https://www.rev.com/transcript-editor/Edit?token=OvZI33NPQbGvMFo0EF3L0Likvq0AW1FRuzyaZZK9TEH3qj_03wm-mfc8ZERQdGte5hKZxhbt0jD5p9RPt25yjttLvNA&loadFrom=DocumentDeeplink&ts=2507.99)):

Yeah.

Charlie Sandlan ([41:48](https://www.rev.com/transcript-editor/Edit?token=c8Vlyuvnf7NBVOrq2UwULNSn8ECMz_5dRJZlRD1Qzx32DZsR1aFlursCMEA1E66xtsoJHHnlmOv5kAmg9BBqvzeSNvY&loadFrom=DocumentDeeplink&ts=2508.37)):

It's frustrating. I don't know if you experienced this as a teacher.

Dierdre Friel ([41:53](https://www.rev.com/transcript-editor/Edit?token=ty0dltLrOrrDGn_z20ZH1kPQuXFZG8bEmh-R_LBsQQ7o4WuWPNxbgDBsH4yiTYeSKEcaVXDNrA6VH0G3e6XaSqid5A8&loadFrom=DocumentDeeplink&ts=2513.14)):

Yeah.

Charlie Sandlan ([41:53](https://www.rev.com/transcript-editor/Edit?token=21OGf_1jDZaNF1CjdC16AtOw-mD-jTbs0MdK_06qAMu8_rSdxhWtp87j_HPd-PcNUFcBg4kHZcJH-LRjhzkLgpo0u3U&loadFrom=DocumentDeeplink&ts=2513.6)):

When you get a new batch of students, and they just don't have a fucking clue about hard work. They have no clue about how much it takes to carve out a professional career. They show up late. They're not prepared. They don't rehearse. They're not taking themselves seriously.

Dierdre Friel ([42:10](https://www.rev.com/transcript-editor/Edit?token=YP_pCy7zQHeSbbTFMbqfLsgZcko6uB3hdtVmWZIhTKvRGjxUYieCLoAYtts18ZlFHxolFLOMYD5ltz6gxj8LLQnyCu0&loadFrom=DocumentDeeplink&ts=2530.18)):

Yeah.

Charlie Sandlan ([42:10](https://www.rev.com/transcript-editor/Edit?token=xEjA5ITZHRSSJhoJgEyvNuEBIPEiUWblZiNCHgDu7JSpBpNbSR7ktUjpi5b1k0UVeJy0CStQzy0YyBl3JFWddLMWoVY&loadFrom=DocumentDeeplink&ts=2530.26)):

And to get a class of students to move beyond that, to start taking themselves seriously, sometimes it's heavy lifting.

Dierdre Friel ([42:20](https://www.rev.com/transcript-editor/Edit?token=2OyuPNmGRf_bSVApJ6HOsOJ_NPrnNLCO1GFN7-KijhkYvaLIfwniGvwCHja3pkjRImUugJzz_ux0qW9AmOZxs7qOyHo&loadFrom=DocumentDeeplink&ts=2540.41)):

It is. But I think that it's that combo of both of those. I remember when we were at the Globe, and I was doing a scene from Richard the Third, and I was playing Queen Elizabeth, and Richard saying, "I'm going to rape your daughter. I'm going to murder your sons." And I remembered the woman we were working with, at the time, said, "Darling, it's called a play, not a eulogy." It was so funny, because, at the time, I was a serious actor, and I was really serious about my work. But she was like, "No matter how heavy it is, it's always still called a play," and that has always stuck with me. If I'm doing TV, it's not a play, but it's always like how can I get to the place where it feels like play?

Dierdre Friel ([43:05](https://www.rev.com/transcript-editor/Edit?token=umSm-EgeVewcUuLUzMDE9LPSI0-GsLgJWSJp3ipockWHO6UJ1HIDDCcHVkvB-bqhuIhpn0psZPzkya0fB73Vl1ivhDE&loadFrom=DocumentDeeplink&ts=2585.92)):

Sometimes the scenes, like you're talking about in Physical, that heavy scene in the car where I'm crying, it didn't feel like play, because it's so sad, and so personal. But there still is always, for me, a joy in doing my work. And so, all the work I do ahead of time, so the minute they say, "Action," I can play. That's like flying without a net. I mean, that's, to me, the best feeling in the world.

Charlie Sandlan ([43:40](https://www.rev.com/transcript-editor/Edit?token=45R2aR0Eyc6K8-ljPDVsQAercgX3SMSHzDpDdP4FTPVJhsBPBVeX5o3r_4AwZcvtFMhD104WDE--HqiFo1qcin1Jkwc&loadFrom=DocumentDeeplink&ts=2620.9)):

How important is listening?

Dierdre Friel ([43:44](https://www.rev.com/transcript-editor/Edit?token=z2jbMeK7Awxtk4nCZnb5pzRGiT0D7cKNY7yG18O7oqHs9jfm3mQ0b-LTkf_J3cFVFXV8eFRGkaCCesyreREDiOW7FrM&loadFrom=DocumentDeeplink&ts=2624.02)):

It's everything. That's, literally, the whole gig. Your lines are not the gig. They're rarely going to cut to you when you're saying your lines. They're more often going to cut to you when you're listening to some other character's lines, because that's how the audience knows how you feel about it. I mean, again, I'm talking about film and TV. That's how the audience knows how your character feels about what they're saying. That's the story, right?

Charlie Sandlan ([44:06](https://www.rev.com/transcript-editor/Edit?token=Vyz-qk91QfV7Bw-69vmY_eSDaPJYqh-Ign8YIgH30fpDbnCNjhyMhaYhs9P-MatBj-6rwq5EetyWSkA_GfdaAnZ7Awk&loadFrom=DocumentDeeplink&ts=2646.89)):

Right. It's all subtext.

Dierdre Friel ([44:08](https://www.rev.com/transcript-editor/Edit?token=WFalkf17QtuN9tS1tD0q4XHgQ03Z8ypdlS7wCYrn4U_UpAdeuqIk0gxSZXNeU5hEG3wqt6WrPJJ5BEn5mYLmt5-QUJU&loadFrom=DocumentDeeplink&ts=2648.52)):

Yes. Listening is the whole gig.

Charlie Sandlan ([44:10](https://www.rev.com/transcript-editor/Edit?token=JL5wNEbASjF2Xv3k1TqmB7etl4GmvGc-4NCiZ2y42JlqfjBS3rNNklhrBJ637jOtwyauH6tovUJSemF54WwD0K2lfDI&loadFrom=DocumentDeeplink&ts=2650.97)):

It's everything. I tell my students, you probably do the same thing, it's not about the lines, it's about the behavior you create.

Dierdre Friel ([44:15](https://www.rev.com/transcript-editor/Edit?token=szcoU3BYXXV_X1fMzk3UTz3WOtOg_Td75Ur_1dC4mJI0uGp5R16JL059ehl00ok3QN0N2nCAiQpShfVbqBL70L-nqK8&loadFrom=DocumentDeeplink&ts=2655.39)):

It's really not.

Charlie Sandlan ([44:16](https://www.rev.com/transcript-editor/Edit?token=gdYG-bd51ZDIvhIPiPoBGe71XqR7eqX-niLUpPKuwFKrELpp9dCVqODxZ04-Tgpg3zLUXSLBBR3rpMrStv0yXxGXmGY&loadFrom=DocumentDeeplink&ts=2656.08)):

It's the behavior you create. Let the lines run through your behavior.

Dierdre Friel ([44:20](https://www.rev.com/transcript-editor/Edit?token=KaedlCnyoIH-_nZLTOkQV6Czg88rmpNCkuU022VJsDGqtKHvHXFvzym2aQA_hVxwHPXxjLB-FeaXV-TiPftiFh7EXYk&loadFrom=DocumentDeeplink&ts=2660.17)):

Yep.

Charlie Sandlan ([44:21](https://www.rev.com/transcript-editor/Edit?token=NEWmY1LPtnaC05FBjLTcxm09Za5tqcZkDQBISQTmaZLWg99XTqdO6aZP314lNIagTaXIXmwqnr1EKntxUFO3ynR-FCM&loadFrom=DocumentDeeplink&ts=2661.37)):

That's hard.

Dierdre Friel ([44:21](https://www.rev.com/transcript-editor/Edit?token=xrNxuW3JUY5A7s2tYBf9sbub5x0ioK91Q_B0_3jOOlBbgivxMlivHrFazybpYVPOI7_ErucksDAwg_aHOojW-Z8z-l0&loadFrom=DocumentDeeplink&ts=2661.96)):

It's totally true.

Charlie Sandlan ([44:23](https://www.rev.com/transcript-editor/Edit?token=cgWBJFG3p1e4Yz14bH7ssJ6O63L4SLKgqF_5JXYedf1G5443nfHiJNep2op3CTXYSQFysE91axwMyuSnlQBIffQkbNY&loadFrom=DocumentDeeplink&ts=2663.11)):

That's really hard to do.

Dierdre Friel ([44:23](https://www.rev.com/transcript-editor/Edit?token=XDewgqluaaha_OxVvQJmQDf_usv-j0mbWJ3Q5eR_6IwiT59hdLGG0OIpgJ82fNEp2Kv3en2Q7XtBrgJubiYOXzE5ejI&loadFrom=DocumentDeeplink&ts=2663.8)):

It's totally true. It's really hard to do.

Charlie Sandlan ([44:26](https://www.rev.com/transcript-editor/Edit?token=YVhcHN5bTA2AJ8T7jhumbop6UHj47OjIEnolK_Tor--0vvTUHD--sJq4MvLotid4ExnM4CFRg2tzNpPMGkefwg31WMU&loadFrom=DocumentDeeplink&ts=2666.6)):

When you started working on television, was there ever a moment where you're like, 'I just really fucked up. This is a valuable lesson. I'm never going to do this again," or you've seen somebody, another actor, have an experience like that? You're like, "Oh my God," where your heart goes out to them, because they're drowning.

Dierdre Friel ([44:45](https://www.rev.com/transcript-editor/Edit?token=eB5fVndF388cgq36bDJ8FEMMqFrHTe2PokppdK57h44EthqjHSaAGzBPrJrQ5HNy9Jw_Tlt_UuaHJ1pMmEV0nN_9H6U&loadFrom=DocumentDeeplink&ts=2685.06)):

Yeah. Even in those instances where I see someone fucking up, if I can help them not fuck up, or if I can help steer it, not at the expense of my own work, but... I worked with an actor one time who needed some help with lines, and they were doing all these things to try to hold up cue cards for this actor, and the eye line was getting fucked up. I was like, "Give it to me. I'm off camera." And they were like, "You don't have to do that. That's not your job." And I went, "But won't it help everyone get out of here faster? Won't it be better if I do it?" And they were like, "If you don't mind." I was like, "Yeah."

Dierdre Friel ([45:25](https://www.rev.com/transcript-editor/Edit?token=7kBxxefvTVhCjyA3YLfFs2aH9radyoLv5SPzyTCoWDcCGv_2BXmAf9xVYug9Ybtxod2tScssr1GFTXu1rIIwDqGMNfI&loadFrom=DocumentDeeplink&ts=2725.93)):

One day on Physical I'll tell you that the last shot of the day was supposed to be me, just me. It was only me. And so, we needed 45 minutes between the one breakdown and the next scene, because they had to drive me back to my trailer to get changed and come back. And I said, "Don't." I said, "Bring my clothes over here. I'll get changed in the bathroom." And they're like, "You don't have to do that." I said, "I know." But, for me, at that moment, I went, "If everyone can get out of here half hour earlier on a Friday, because I got changed in a bathroom."

Dierdre Friel ([45:54](https://www.rev.com/transcript-editor/Edit?token=WRDZL2fS7XJ0w2cuHksMQp4aTaWuSoDla8LRdvgfomgQdfOmkQ9d8B7mYMP0S3b0VuH6lRPnYsCFzj2_CQ9XWtDzbWA&loadFrom=DocumentDeeplink&ts=2754.8)):

I guess, I mean, I have seen people fuck up, or whatever. I'm sure I've messed up and learned lessons from that, but I really try really hard, as much as I can, if something's going wrong to go, "Can I help? Can I solve this? Is there a way that I can solve this?" And sometimes there's not, sometimes I'm like, "I literally can't do that, right now, because my character has to whatever, hand him the coffee cup at this moment," or whatever. Sometimes there's not a way for me to solve it, but I don't know.

Charlie Sandlan ([46:26](https://www.rev.com/transcript-editor/Edit?token=l-YK1Y5pycf7lHjPzjppfk0B6jBQSw3lad-3GSAUkftoqTkUPIqJa15M0VFsrTLogBZEEO2H3X9cWyrPK-_h8zHmW4A&loadFrom=DocumentDeeplink&ts=2786.19)):

Did you ever have any period where you thought to yourself, "You know what, this is too difficult. I have a good teaching job, and maybe I'm a teacher, or maybe I can't juggle both?"

Dierdre Friel ([46:42](https://www.rev.com/transcript-editor/Edit?token=4h6VgKlRcP_WVOAylafEqROXRnvkl-S6etA1jBbjOZPvNuKC8pgrv3zPQdDr9kluXG828HXASkREVduMdL6OGY__KSI&loadFrom=DocumentDeeplink&ts=2802.61)):

Yes. I did a movie with Jennifer Lopez.

Charlie Sandlan ([46:45](https://www.rev.com/transcript-editor/Edit?token=NUYcVOzR0QzKACX2y-5GI6V3PHmHTsFoVK6cSVIJEEPn620HNW-_d_LK4pWqtlgWX8x4TU7xOsAplnI65u1qPxTPqdg&loadFrom=DocumentDeeplink&ts=2805.64)):

A little movie called, Second Act.

Dierdre Friel ([46:48](https://www.rev.com/transcript-editor/Edit?token=Hn8L7Ie2jJSxZSp6zT1A07xh67UygjsSYE8__VtzJDPg48AjvqgMiKEzeQmiF3Q-Gw3gJ3hSeL5tridvLms18Rhwdfo&loadFrom=DocumentDeeplink&ts=2808.17)):

Yes, it was called, Second Act. Right before I got that movie, I had a conversation with my manager that I was like, "I think I'm going to step away from acting." I was in my 30s. I'm not getting a lot of jobs. I would, maybe, work once a year, or twice a year, or something like that, and I had some good gigs, but then it felt like the momentum had run out, and I loved teaching. I had a really good teaching job, and I'd actually applied for a job to go to London. I said to my manager, "I won't not act, but I might say no to more things because, at this point, I'm getting older and I don't want to break my own heart all the time." And he was like, "I totally get it."

Dierdre Friel ([47:29](https://www.rev.com/transcript-editor/Edit?token=OE1euHq5SPeGykXE9nbpqTG81M4bVuDbQqZkBWqVJcaa5gzv9F3GNIYotbqvgDkKX0LVXuU9hJ2ADasOqFO6Z5MTzxQ&loadFrom=DocumentDeeplink&ts=2849.41)):

And then the next day I got this audition for this movie. Also, I had just agreed to assist and direct a show at Papermill. My friend, Mark Colby, was directing and I said, "You know what, I think I could also... I'm smart, I can move into directing. I would like that life." And my friend, Mark Colby, was like, "If you'd be willing to, I'd love to have you." And I was like, "Done." I got this Second Act audition for this Jennifer Lopez movie, and as I'm on my way to the audition, I see Leah Remini gets cast as her best friend. And so, I go, "They're never going to cast me, because she is a loud Italian lady, and I'm a loud Italian lady. We're not going to be in the same movie. It's not going to happen."

Dierdre Friel ([48:08](https://www.rev.com/transcript-editor/Edit?token=_oys6pxpXKoEe_nOZQ3u1uYXWs9QlorU_Nz-d3UP_4dSmty0iCJlpA4aOkUHlBp8_igFYf4DVqOJSTBuB2hNjUMz9T4&loadFrom=DocumentDeeplink&ts=2888.55)):

It's not that I threw the audition out the window, but there was zero pressure, because I went, "I don't need this job now. I have a whole other life lined up." I had so much fun in that audition, I left, and then I got the job five days later. But it was, literally, like that was the point at which I was like, "I'm good." I meant it. It wasn't like it was a fake out, I really meant that I was 100% okay with shifting things, because it just was-

Charlie Sandlan ([48:37](https://www.rev.com/transcript-editor/Edit?token=Skn8DantWi0KIhGpzRKOzW2SQXpaTyI4ENrwx4a-MdMJk_Tto5v3vbsNxkZ-YHRdXoWb0h6usXwqkj1Cmf0fMK68jN0&loadFrom=DocumentDeeplink&ts=2917.89)):

It's hard.

Dierdre Friel ([48:38](https://www.rev.com/transcript-editor/Edit?token=1o1Qk0pLWXYruxUAOtpj2aWKml5ehou52UWWeWotlWMkqTA1EANOVPUhDS1dvK7S2Ek-k0kc4iy3q7Ux-OQiw0OjzUc&loadFrom=DocumentDeeplink&ts=2918.36)):

Yeah.

Charlie Sandlan ([48:39](https://www.rev.com/transcript-editor/Edit?token=3H7QK273A1UfVQYYeR3-NAfiU00rWRbcpzHH5tWoJUeUYV5RSdQSIFOcUSRPAYaORj_96QR2F2znC5yDOnGbm7UCNOg&loadFrom=DocumentDeeplink&ts=2919.17)):

Maybe can you tell what you tell a class of students how hard it is to sustain a career. Everybody can grind it out for three years, maybe, four, but when you start getting to 10, 15.

Dierdre Friel ([48:52](https://www.rev.com/transcript-editor/Edit?token=6G7hChAO29xSTtO867tuJfe48Fp8-9r1RZaXrHH1AaslswEOt54XrK6E5Haf313_RayF6VdAJlYJbAgIwFAAvSIB1Xo&loadFrom=DocumentDeeplink&ts=2932.08)):

Yeah. And you have a mortgage, maybe, or you have kids, or you want to do other things with your life. There's no shame in that.

Charlie Sandlan ([49:01](https://www.rev.com/transcript-editor/Edit?token=YK9-FYDUKQxmlR7XtbHsB56KMR2bWh9aotmUHxsmkmzHRELruqoWoKYvf0gNpTv7b5kQLDJ2r-PjCchj5trjkMqFJ7M&loadFrom=DocumentDeeplink&ts=2941.88)):

Right.

Dierdre Friel ([49:02](https://www.rev.com/transcript-editor/Edit?token=0aOibjV_3S2jk0BcK7Ep7iZe-Pq0rf_NgfJdfN0HmDD8rONBp2xeYZmrDLosYvAQs0DSVpMr1IWQeDpoQOufh3lnhvk&loadFrom=DocumentDeeplink&ts=2942.39)):

When I was young, I remember someone telling me, "If you want to be an actor, that's all you'll want to do." I was like, "No, I think that's different now." I think, truthfully, now everyone has to be able to act, and write, and direct. You better have other hustles, if you want to do it. There's nothing wrong with having other passions and other dreams. I think that's good and healthy, quite honestly.

Charlie Sandlan ([49:24](https://www.rev.com/transcript-editor/Edit?token=gqIvF1eLgQkySsIh3hSqAablk7G6PTI04wX0Q2fAHmJ95bEse5CmVVkZFyeMgwGcrbqBJBDj0cRdSOpGyfupe55ah8E&loadFrom=DocumentDeeplink&ts=2964.98)):

Do you miss doing theater?

Dierdre Friel ([49:27](https://www.rev.com/transcript-editor/Edit?token=ZZ_qurJ6IU8hC_E06lLaY9WlTDOzisuyWcJuZOKtPKZX751lNaghpKoK4QJb1pTkjUvkO2UvVSEo0RGJuIKHT6NwsIg&loadFrom=DocumentDeeplink&ts=2967.41)):

Yeah, majorly. Majorly. There's something very weird about doing a hilarious comedic scene, and nobody laughing on camera. You're like, "Is this working? Does anyone even think this is funny?" And they'll be like, "Cut. That was hilarious." Really? Because, nobody laughed. Also, I love, even when you're doing something dramatic, just that the live feel, the energy exchange that is in that room. Because when you're doing film and TV, everybody who's in the room with you, is also doing their job. They're holding the boom. They're checking sets. They're doing continuity. So nobody's watching you perform, nobody's engaging with you. Theater, there's a real beautiful energy exchange between you, your partner, the audience.

Charlie Sandlan ([50:22](https://www.rev.com/transcript-editor/Edit?token=3ZZ-PPu6tWvhS1-GSnuRzU1yv7yl-5FBMuFe351C3n-BlVw_Z7YuF-vBJ4aA8yuAdSTJ3dRzWMD43NNooTVvvKVO2yE&loadFrom=DocumentDeeplink&ts=3022.27)):

Yeah. There's a relationship between everybody that is in that space. It's a communal experience.

Dierdre Friel ([50:23](https://www.rev.com/transcript-editor/Edit?token=BXYs2_ZavS8OnHJ_5AeBhTAnqUgamO0SFXFH9d2cvqqnM40cJCLIr6CrhLYrI2xTHkppB_lCL-DRofcbhP8ivCJYpSI&loadFrom=DocumentDeeplink&ts=3023.71)):

Yeah. I miss that.

Charlie Sandlan ([50:24](https://www.rev.com/transcript-editor/Edit?token=JVuTHJnSUw2mmSqJiNH2qV6Qc5YRWqL_RotPVuxun6-2O4dqa9muIA0keF2LDzvTaxrdbpE3YCfc__PZaQ78N8INX14&loadFrom=DocumentDeeplink&ts=3024.53)):

I think, probably, everybody has, maybe, one or two... Actors have one or two moments, whether it's on stage, or in a scene where you go, "That was everything that I think acting could be, or should be. I'll remember that for the rest of my life what just happened there." Do you have anything like that, where you look back and go, "That was special."

Dierdre Friel ([50:45](https://www.rev.com/transcript-editor/Edit?token=xflRgoz12ahXJA9PcJLSK2eGWbpSQ-JwRK1YjtHzU6FdBWWf79tIJdzgb_89nEiy6QCB9rWahU4Y6adgbp1sUkcjfLk&loadFrom=DocumentDeeplink&ts=3045.58)):

Yeah. I did a play at Rutgers. It's a one act play, but it's written like a full-length, so it's two scenes, but it's a one act play. Stone Water Rapture, that was the name of the play.

Charlie Sandlan ([50:58](https://www.rev.com/transcript-editor/Edit?token=5lS9vRaKXhCjzwwNdRl4WR25i_v9LD6IZ3QwagJAskjqZKL7s2BytJvhvisuL56ATQPzfQumNJ2gcfJW8Uc5Beeas2s&loadFrom=DocumentDeeplink&ts=3058.92)):

Okay, all right.

Dierdre Friel ([51:00](https://www.rev.com/transcript-editor/Edit?token=gbgTgHVXAulzf4uSwKlp2Zep0c35ezvbkwhfDTm4SpOXaCHHIh9OKKHJ19X9_2gJXF8w_a8_GnzXcHJAWUzpn79LJEM&loadFrom=DocumentDeeplink&ts=3060.44)):

Stone Water Rapture, John Michael Murphy directed it, and Clark Cook and I were in it. It was the first time we had done all this work. Clark and I were also buddies. John Michael, all three of us, were all really good friends, so the process of it was really open. We all really trusted each other. And that we got to, maybe, the second or third performance of it, and it just was like, I don't know how to put it, not that it was so easy, it just felt like water flowing. One moment spilled into the next. Every line out of my mouth felt like I was telling the truth. It was exactly the thing I wanted to say. I never had to worry about emotional moments that I implanted. They just came. And that was like my Neil Young moment. He has that moment where he talks about playing on stage and then he was like, "What happened?" It was cathartic.

Dierdre Friel ([51:51](https://www.rev.com/transcript-editor/Edit?token=WairK0piSEPJyboPBO7umyXUYWYL0fvL6-6P4jrsyaVOYDAWPtDIpFGPLOpwsjf-F7xnjTvr3JOaUTvmSd7v738EWuo&loadFrom=DocumentDeeplink&ts=3111.71)):

It was the first time I was like, "Oh my God, that's what all that stuff was leading up to." And then, of course, the next night I bombed. I was horrible, because then I was chasing that feeling.

Charlie Sandlan ([52:03](https://www.rev.com/transcript-editor/Edit?token=Ubj9fYpfuDiZI6tu1XSG0MnQ7NqkuQhRtyUXSU-YjzpeDlC4oqEe83ZAKRPfHA0e5C2l1JxaXRsN6pgDUSugJ5wFhs4&loadFrom=DocumentDeeplink&ts=3123.88)):

Yeah.

Dierdre Friel ([52:04](https://www.rev.com/transcript-editor/Edit?token=csmMNfTXiuqJssTQoGi5URtUvkUXcJUOaP_VX59_m4y57dEqkdcj-vpMUDkkxBaleqZP1blCWawm3jyrFigTC-_vpMM&loadFrom=DocumentDeeplink&ts=3124.35)):

But I remember that really, really well. I remember that play and that performance, and connecting with Clark, and just being with somebody on stage. I remember that as clear as a bell. It was so wonderful. It felt so good.

Charlie Sandlan ([52:22](https://www.rev.com/transcript-editor/Edit?token=s9ZE0eHX9udOMBTIF9RzbOaUFBQMl5aDi1fjG4MLtKn-g2SMzySnAhCj-lvjrCYloq8sW9IlzX_PPWWhbgvnrVDiRg4&loadFrom=DocumentDeeplink&ts=3142.01)):

Special. I think about all of the people that were at Rutgers that are, right now, killing it.

Dierdre Friel ([52:30](https://www.rev.com/transcript-editor/Edit?token=w44n_wheQk5ZFhfqMZZuMn_e-20mSPemr5ooyd73ErTui9a_7qXS0-D9XPsBqZ3qX7ACz-TNEfg3iR4HT-zaiz424VY&loadFrom=DocumentDeeplink&ts=3150.5)):

Crazy.

Charlie Sandlan ([52:31](https://www.rev.com/transcript-editor/Edit?token=8f9f2CGXCBc-miSMBq1fGJbO7a42KiiFjuZmL9hwRBEdGqgV87czGbg5uOCM592TtA-meyiaMh8x0J-YDOFVKW3HMTM&loadFrom=DocumentDeeplink&ts=3151.1)):

When we were there, you, and Tom Pelphrey, who is just doing incredible work.

Dierdre Friel ([52:35](https://www.rev.com/transcript-editor/Edit?token=iV-uZ8qmPj9Lb3brzbnIf6trznNxIRwJKwZEhKXgkpoB6sRDGvV1RcQnEM8L8BDmRGSUeP4aRAXvXVcP0KX9BvrYT4w&loadFrom=DocumentDeeplink&ts=3155.04)):

Tommy, did you see him in Ozark?

Charlie Sandlan ([52:37](https://www.rev.com/transcript-editor/Edit?token=5S4BZP8PEA2g9iRSp7AoNsBLRDFnGnKbs_VI-6mS88d1WgcV25UJbW61Mj1NFCy6bbiEk4TkWAifdjStQp_bd-ZEWiM&loadFrom=DocumentDeeplink&ts=3157.89)):

I thought it was one of the most vulnerable, the most unbelievable male performances. How he did not get nominated for anything is beyond me.

Dierdre Friel ([52:46](https://www.rev.com/transcript-editor/Edit?token=oBsq1vUD1Ovd5GWX1Ban61BRRdOdyYS2lqIEhjE6fT1wiJzxTH2DswPXzzkz38acn5BM_xzARFPvbZikpRfU9fI-BMk&loadFrom=DocumentDeeplink&ts=3166.78)):

A lot of that stuff, I have to think, is maybe not political, but there's... You have to really say to yourself, "Do you want to be an actor?" I don't think awards are part of the thing.

Charlie Sandlan ([52:55](https://www.rev.com/transcript-editor/Edit?token=Zf3rEZ3TmOaDmphDtQJq4QzjzCAV_PunhZFAu_L_kN5A5bu_mQ6FoC-1xtVCyiLy1E38QuK2URsO3da-jnL2Vuj0g_w&loadFrom=DocumentDeeplink&ts=3175.05)):

No, but he was so good.

Dierdre Friel ([52:57](https://www.rev.com/transcript-editor/Edit?token=LsjCF3UAQs05g3fmMd6obyRIWGiliew3i6zslf1iAUNlMuyTw3iYr9ewPPCarFbAweylAm4-LRHye1w_XyHPWuF90s4&loadFrom=DocumentDeeplink&ts=3177.34)):

Incredible.

Charlie Sandlan ([52:57](https://www.rev.com/transcript-editor/Edit?token=YAqjxMkJhMn4LfkFTg6ePYE9MXFAsvi_lEdAhN57-1H2GmT-bhWQQr1qq4zp_hUYdqUxgek6AO-gonhUWwuMyZannw4&loadFrom=DocumentDeeplink&ts=3177.98)):

Talk about-

Dierdre Friel ([52:58](https://www.rev.com/transcript-editor/Edit?token=jZZCPQmAICnotSV03RUskvmT8dfNMwCeS_9AzzjB7mZXskaEWS0Zy2k-5qKKgp4dGRr56yiyr4RfrftnwJC3pALM0eU&loadFrom=DocumentDeeplink&ts=3178.72)):

He was so beautiful. That monologue he does in the car.

Charlie Sandlan ([53:04](https://www.rev.com/transcript-editor/Edit?token=zpwXRLHn8N763Sr8-H4attciy6I9yvtK8dncAp6p-aJkAkzxxEmXLlgCv0bwXuZGKOAc9rmnsampEnKvQkVwy7nYhGE&loadFrom=DocumentDeeplink&ts=3184.36)):

Heartbreaking. It was devastating part.

Dierdre Friel ([53:05](https://www.rev.com/transcript-editor/Edit?token=i-Nd84kwDgljo9OmDpclOSECMeanJsj-jr_-fdW1Wi4OIOtF-5fPQiYXkqyRNOpqOvF6h6Ft7PIfb3i_5KPb00n4gwk&loadFrom=DocumentDeeplink&ts=3185.65)):

Heartbreaking.

Charlie Sandlan ([53:07](https://www.rev.com/transcript-editor/Edit?token=j49ebL7mEojxbm1UDjUiI8qB67SLnr9Pw7Qf6KMECPvjG-eUrrC6gL6w6v_Gwni6YKr3IJT20OhuL7mbqDeQqAaMEfU&loadFrom=DocumentDeeplink&ts=3187.46)):

And Michael Esper has been killing it. You're killing it. Colter is working non-stop. Andrea.

Dierdre Friel ([53:13](https://www.rev.com/transcript-editor/Edit?token=QBoIk1HUcka8e_LwC-xSTk65PJPckTDURpzZHbh_l8-DGZwv_8fogTZGCAowS0d1oC0_JY9ieNCo5ft5yhujQIcYs80&loadFrom=DocumentDeeplink&ts=3193.09)):

Sebastian Stan.

Charlie Sandlan ([53:14](https://www.rev.com/transcript-editor/Edit?token=RQ2cU9eYo337YjtPH4SXn8jXaqgs7ZGhDI2vMqAyV-Nqfs-U20jVawLRtNOIGn_NVZEFZwFVZMnqf4WcvRwOXvuiaWQ&loadFrom=DocumentDeeplink&ts=3194.19)):

Yes. Sebastian has been killing it.

Dierdre Friel ([53:16](https://www.rev.com/transcript-editor/Edit?token=3vowyBdEbAMeEP74RvQ9WdHEMf2tAg4TZ9qGRm1cQ2zcnRIUeHi5uY2rlmB7-q2JEj1ubssKmfix9lIQndzm3fpqyRA&loadFrom=DocumentDeeplink&ts=3196.83)):

I see Seb out here a bit, yeah.

Charlie Sandlan ([53:19](https://www.rev.com/transcript-editor/Edit?token=VFOG29-atFoQajozGGlENKNjChtCQLuHjJvjA1WkmESGEvnAxTDSF0cEkKYRdHHgjUkuP7COIui_M_V-7hiz0Waxw1w&loadFrom=DocumentDeeplink&ts=3199.1)):

There were a lot of really, really good stories to come out of that period at Rutgers.

Dierdre Friel ([53:25](https://www.rev.com/transcript-editor/Edit?token=SXNULoui1C-qktGkjX2UMFFIj7vGOiad3xhdf_HZHKZCzaQ4iANpldPgbRv25nkiJpqC1ZAJaoz-8NztGxyo6kdOCbI&loadFrom=DocumentDeeplink&ts=3205.35)):

Yes. You know, speaking of how you were saying earlier, you never know when one opportunity leads to the next. Sebastian and I have stayed really good friends through the years, and now, right after Craig Gillespie did our pilot for Physical, he's now doing the Pamela Anderson, Tommy Lee series, but Sebastian's playing Tommy Lee.

Charlie Sandlan ([53:42](https://www.rev.com/transcript-editor/Edit?token=wX_OWLcRrE0oOCRBftxKLg8RX2RPtzRR2NguJ0ev9c398ym5zO7L7CmQA5L5sen30ebHMVrrLZcq3UW8V37K9sNjBRg&loadFrom=DocumentDeeplink&ts=3222.1)):

Yeah, yeah.

Dierdre Friel ([53:42](https://www.rev.com/transcript-editor/Edit?token=IILU12tMcYFjO_Vj_Wqlc_1-xCEOyADdvJkgCIv81zowLIpVqAFLg0xGOJvhcOhEowIrhlrDYBvfs8S2GG_bfgnOWm0&loadFrom=DocumentDeeplink&ts=3222.98)):

Literally, then he went, and then I saw Craig at a thing, and he's like, "I'm working with Sebastian." And then Sebastian texted me on set the next day, "Craig and I were just talking about..." You just never know.

Charlie Sandlan ([53:53](https://www.rev.com/transcript-editor/Edit?token=I773z4gl9MD17B8UtEAOcmlw3GSCWYh7thyBZn2APkS-7tPJsVh7w6OmcIKQFsOKY4E9KHKF9IHt93ROKw5B8aKkozc&loadFrom=DocumentDeeplink&ts=3233.22)):

You tell students that it's a small business, but you've really... It is.

Dierdre Friel ([53:58](https://www.rev.com/transcript-editor/Edit?token=sFIQIHYIFJJbiePuupvueeGb4b3dUv_kmBTWE05V8KBHBKx7-1OS970cEDX2goPiM5xr9ZDP8jXJ9Gf40qhRF7_r9nM&loadFrom=DocumentDeeplink&ts=3238.81)):

Yeah.

Charlie Sandlan ([53:59](https://www.rev.com/transcript-editor/Edit?token=SXFlwgCfftP-dWPB0AQU19awX8SCJ13ws8gHzTFKwCToAGuXLB0vfhmgb7s3f1_rEq8GtdoBR0k1VrumSTfm0jVd6k4&loadFrom=DocumentDeeplink&ts=3239.7)):

It really is.

Dierdre Friel ([54:00](https://www.rev.com/transcript-editor/Edit?token=VtoyQz8NMRnLwEmfJfdWCxAG4-qdhYz4o98wg_ll0f5T9LqZLqV7oWERuSFbUUEC-7hoo2LrA1xqsab_wKlRlB1ejOQ&loadFrom=DocumentDeeplink&ts=3240.56)):

It really is.

Charlie Sandlan ([54:00](https://www.rev.com/transcript-editor/Edit?token=3lUI-jn5d8Sx-1BhhuwZllg8wvMBs6-bDcwaTwoFfQrEybPEiBt3JYRMPMr8xgZUUFooCQ1cEfdYIkCtHeA-veB1xng&loadFrom=DocumentDeeplink&ts=3240.56)):

It really is.

Dierdre Friel ([54:00](https://www.rev.com/transcript-editor/Edit?token=PyUZzdEN0L3TLNFrtltuu0Job3hEe_BWe0WzivOLvTzmzMinvZdg6DgbAes7qN6_RG32Ti7ZhVBjzeoTFCEHpwzufc0&loadFrom=DocumentDeeplink&ts=3240.88)):

It really is.

Charlie Sandlan ([54:01](https://www.rev.com/transcript-editor/Edit?token=RdxaI_dfe9dj-UubNWGaXtxG5PJ1V0Kp6niMZ25SqbZDfv4mnSq-P8DYXLAjjwmag61feBKhcbU4_AkR14bzTpe4qXw&loadFrom=DocumentDeeplink&ts=3241.72)):

You just want to be the type of person that people want to collaborate with, and that people say, "Oh my God, Dierdre, absolutely. She's great to work with, unbelievable."

Dierdre Friel ([54:09](https://www.rev.com/transcript-editor/Edit?token=-d7rb6ujiJtQlv0KHWm915zuRvT4gjgEfmK90O9Tmmx-D6DAnliZgL75oWKXMfOGiuQIa-3paxakglJUj39fAIUWZfA&loadFrom=DocumentDeeplink&ts=3249.48)):

Yeah, exactly. That's it. I'm telling you, show up, do your work, be a nice person, it will get you another job.

Charlie Sandlan ([54:16](https://www.rev.com/transcript-editor/Edit?token=GtQUczKObd6uIg-RMjb3M_6NrHhGzyj4vBQonmitbkdAsu1dgGevpR0wMlKMnKTmJ2VVW-XizTX0QEb3oTtHJVVfeA0&loadFrom=DocumentDeeplink&ts=3256.52)):

Yeah.

Dierdre Friel ([54:17](https://www.rev.com/transcript-editor/Edit?token=KtCy8m9vobyImtgnFRL3KnuuszjeYBOdt5uxCoWORvIlYQt91rojvc7dUzXL00KetwpOmmHp96xEE65ItuGkpWYqYtE&loadFrom=DocumentDeeplink&ts=3257.22)):

It absolutely will.

Charlie Sandlan ([54:19](https://www.rev.com/transcript-editor/Edit?token=8hgR4QXeupqg4TdCn6q7iKc9EwismOtQrSvSQY-DuDtIWr3fFxYNK7z00rfDZJUqLxPpx17a-xB7-PfsNtjXGEhMczA&loadFrom=DocumentDeeplink&ts=3259.11)):

I know in teaching your thing is music. As a Meisner trained actor, what's key to singing a song?

Dierdre Friel ([54:30](https://www.rev.com/transcript-editor/Edit?token=DhVMe_79CDlAxq0yYz3NNF4tsFIOU9bgZKIAPMEcH-gPOH4-86EULnZ4DD76NNxMcteXwLW2YkgXnSB0KZwCm-BEjzg&loadFrom=DocumentDeeplink&ts=3270.13)):

I used to do a class like that also at NYU. Start with the words, like an actor, start with your text, and then the next level of it is, when you have a good songwriter, a good composer, he's giving you clues in your music as to why your character expressing things the way they are. There's a song that goes, "How deep is the ocean," it's how much do I love you, I'll tell you no lie. How deep is the ocean? How high is the sky? How many times a day to I think of you? Just, if you take that much, the very beginning you're staying all on one note, and then you bop to a little higher note. How much do I love you?

Dierdre Friel ([55:21](https://www.rev.com/transcript-editor/Edit?token=-46lpmz0NnFwRKFZJ9-EoOyohwKj_41yizYere6-6-gp0BuLSWQ3ifQfiTbagjDLPw8vBOSv9MJLZUXxvHdEyDKPi0o&loadFrom=DocumentDeeplink&ts=3321.92)):

It's like if you think about it, like an actor, it's as though you're speaking really cautiously and you're just taking a little baby step forward. I'll tell you no lie. Now, you start a little bit on a higher tone. How deep is the ocean? You're a little braver, right? How high is the sky? And now, you really are, how many times a day do I think of you? From the highest point in my voice, all the way to my speaking from that lower place, speaking from the honesty. If you start to look at the notes as little love notes, like parentheticals, from the playwright. She is expressive here. The composer is, hopefully, giving you a roadmap, maybe, of the emotional journey.

Dierdre Friel ([56:10](https://www.rev.com/transcript-editor/Edit?token=dUtZl-0dIS2tWC9TYAgTg18WtsLOPD_7vnP2Nbde3OZe68ZK2QNzeTsXKMPdEw1lv-O3JBPG1e_PZF5w2axpS9E1pZs&loadFrom=DocumentDeeplink&ts=3370.72)):

It's very brief. We'd have to breakdown a song.

Charlie Sandlan ([56:15](https://www.rev.com/transcript-editor/Edit?token=xgfwsDfxrwy028vD1ZWDqxJi1glwr3N7djYdYAVpmOZdIYJ37h2md_Ggl09Zjz4l94MFdxR8MTZqruIwDnvWPmvzkX4&loadFrom=DocumentDeeplink&ts=3375.32)):

I love how you broke that down, and how you talked about it. Because it is, pretty much, the same process, right? I mean, you have to know what you're saying, and why you're saying it. What's the emotional line of the song?

Dierdre Friel ([56:28](https://www.rev.com/transcript-editor/Edit?token=9eThFmMTVTbXPQyWaQu7tJQKIvDZjX1ALd28A3VLo2THTtZF8l-t7mFLU_5Jlv2OQYmXpvlkpBJAAJfjH3B5oQN4DIc&loadFrom=DocumentDeeplink&ts=3388.43)):

Yeah.

Charlie Sandlan ([56:28](https://www.rev.com/transcript-editor/Edit?token=j-SfzCBE9J55_0eoPVOCfmVKPkNWyuT5WcFo97dl6qOPmPWei69xJ6J2jBz5ubNzoP60WHpLszw2gBM8qmd5NPrU5Es&loadFrom=DocumentDeeplink&ts=3388.45)):

What are you trying to achieve?

Dierdre Friel ([56:30](https://www.rev.com/transcript-editor/Edit?token=cL3nFxJDb7voEOZsdZ4q4FT7SjsMVqTLyvh-v9oGSoN35OKthXMiVd2CvL-JWFPs_ORazehqmstZY41t6NkCUG3xspc&loadFrom=DocumentDeeplink&ts=3390.24)):

Yes.

Charlie Sandlan ([56:30](https://www.rev.com/transcript-editor/Edit?token=Mo1ni-RqVL2pjxM2RnqgA1QWCR1PEekrnFsrINXRQY74iTs11ug9BKoUsp0j_Q9iN6R1UrOolQbpxK3ftFy2NTsP9Yw&loadFrom=DocumentDeeplink&ts=3390.57)):

Your objective.

Dierdre Friel ([56:31](https://www.rev.com/transcript-editor/Edit?token=cJg93ZXlr79dhCneYetcsvHhMo_EIEZpdTzkIHDw9SXgHC-DPC2mAdTin-2FUhdsaWFkX5DY8ABGk0bbr3WPpSvUV54&loadFrom=DocumentDeeplink&ts=3391.78)):

You have to start from there, because then that's what's going to tell you... I think it's harder to now, with modern musical theater, some stuff is really written really hard. Rock musical, you really have to go. But, again, I mean, it relates, for me, to what we talk about with acting, is you got to train your voice. Your voice has a lot of flexibility and capability. And then you say, "How does that relate to..." I always try to relate it to, "What do I feel like, if I'm speaking here, as opposed to here, as opposed to here?" And then that means something to me, in my own placement.

Dierdre Friel ([57:08](https://www.rev.com/transcript-editor/Edit?token=7ZF0rvnAU0ezUIQZSbhbobTbombUOS1B7QTFzLAdwhJ8ZW00x_kKhc5q50qZbiV0NKWKY46ZW1ttfG_6s3ZzKX3Qu_A&loadFrom=DocumentDeeplink&ts=3428.63)):

I don't know, we're getting a little esoteric, but then that's-

Charlie Sandlan ([57:11](https://www.rev.com/transcript-editor/Edit?token=a48bnLUz8bZpTpu8aa0rBEy5BVOU4JIFKdmC0DTjpEGoqU_hwoq--EXmfdAanerrRWx3BxCiNGFEK0d_JYZAWGtfeGA&loadFrom=DocumentDeeplink&ts=3431.24)):

No, that's important. Because I tell students, "You have to master your instrument," right?

Dierdre Friel ([57:13](https://www.rev.com/transcript-editor/Edit?token=Cv0sDPbsgUi9HO6TDtxjjXoN3wzZH1Ff2k5AlkH5LvRib1cnd_NF6wMkixhtdcUbTVTj7AOUKcwFrlPMMK2CI3qYTWY&loadFrom=DocumentDeeplink&ts=3433.81)):

Right.

Charlie Sandlan ([57:13](https://www.rev.com/transcript-editor/Edit?token=V2BDjQIrry-nuSLMilUbkRBCmf0V8LhzOMmXH7PEMVNIrFNebcmN8ZgW583dvY-_PKgd1aKBTFU1K7jTGaVR-w8b1gk&loadFrom=DocumentDeeplink&ts=3433.81)):

You've got to really understand your physical, your vocal body.

Dierdre Friel ([57:17](https://www.rev.com/transcript-editor/Edit?token=kH-HnpZZIE9hEUKXYg-tW0HJN9WK5Y_kIVr-Noz3PDrTP3fEBZXwyaW-5Y0cG7C1mktLAUtNnQaqIq1XFpZMTA7BDTo&loadFrom=DocumentDeeplink&ts=3437.89)):

Right.

Charlie Sandlan ([57:19](https://www.rev.com/transcript-editor/Edit?token=sZB9Qkpdgm04P5AwMz_E75Dq1XIBCUpP_D7ItTVvl6jzPeXfpy-1vSxtgspurccOjChm4MZPqNpa07V31ecdu5oV6LQ&loadFrom=DocumentDeeplink&ts=3439.08)):

And most actors are tense, and they're locked up, and you're not going to get a chance to do deeper, more vulnerable work, if you're locked up.

Dierdre Friel ([57:28](https://www.rev.com/transcript-editor/Edit?token=u1X-Noom8sdWc9DMp06ANMA1XigTnqZKqSHsN67CuDHvyg_wlXNEfYFXQUjqC5lxI3dbMbE8Y-Yg34kznVKRLeMzTTQ&loadFrom=DocumentDeeplink&ts=3448.42)):

No, you can't. You can't. You're only... If you're locked up, that's the very definition of, right?

Charlie Sandlan ([57:36](https://www.rev.com/transcript-editor/Edit?token=0RlQsrae3owmvYQ6E91OqWqEKjl0eXKHMqtYeWTaYPAjKTqQCpQ6b3NnQohLtV3uAWhhjAFQMG8bGx3L1EyLmEIVdiE&loadFrom=DocumentDeeplink&ts=3456.04)):

I'll ask you just a couple more questions.

Dierdre Friel ([57:37](https://www.rev.com/transcript-editor/Edit?token=0SN2Hj_1i4ZPY_DuQgl_1OBF67sqf2RF4LRQmRwXUH59nQsGYfP5zSz9QW40ohhfNQi7SPcsqGkt91OXFlnNVDWo2M0&loadFrom=DocumentDeeplink&ts=3457.76)):

Okay.

Charlie Sandlan ([57:38](https://www.rev.com/transcript-editor/Edit?token=JrZ97XSOOE-SJ07dKf5DfJS4btnYasCdxrjYf0m7o4LwVq46r1h4bwF5XsQ8YLoTiJefdKSVkvk76kFfVSjzv9lwrj0&loadFrom=DocumentDeeplink&ts=3458.37)):

What do you love about acting? What's it done for you, been for you?

Dierdre Friel ([57:45](https://www.rev.com/transcript-editor/Edit?token=7yZnX5TMmS6GeBfn3ImrLd90F81Tm95C_7EriH7LLZon5SqA9nmHT_frst4Cf24grXqSSHqQsw-PGSaoGRlRcZsd7XE&loadFrom=DocumentDeeplink&ts=3465.67)):

It's the truest way I know how to express myself. The analogy I use with students is that every human being is like a gem, like a diamond. If you look at a diamond ring, maybe there's five or six facets on the top that are the main parts of a ring. That you will look at this and you will go, "It's a beautiful diamond." And I would say, "Those are the five characteristics that describe Deirdre. She's positive. She's funny. She's whatever, blah, blah, blah." But then, if you were to take that gemstone out of the ring, and you flip it upside down, there's thousands of facets underneath, and that's what contributes to the brilliance of the gem. And those are all the other personality traits that don't get to be seen all the time, because they're inside the ring. They're on the finger part.

Dierdre Friel ([58:31](https://www.rev.com/transcript-editor/Edit?token=9syh8z3uK1R7MicLzlkGI9LiAsHAKenm2Fgak9gt-4A1URnfSTlcUhF5vbjgi1zITuzHbq-t-bmU34wFKfyArKpo9J4&loadFrom=DocumentDeeplink&ts=3511.45)):

And so, when I get to play a character, I just get to take out the gemstone and rotate it a little bit. And, to me, that's what acting is. It allows me to express all different kinds of parts of myself.

Charlie Sandlan ([58:46](https://www.rev.com/transcript-editor/Edit?token=JgRggHe-QXqyhbXvBBzCKtgJWMawQL7tI8mgJ3JbPz2u6Hq7v4Xqws_9rGH6RSJekwHlfvqoIXQ4wtoSKMnA5_xqmhA&loadFrom=DocumentDeeplink&ts=3526.42)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. Please subscribe and follow the show. Take a few seconds, leave me a review on iTunes. That would be fantastic. And spread the love. Tell all your actor friends, your artist friends, "Hey, there's this great fucking 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 leave me a message on the content page. Press that red button, and ask me your question. You can go to maggieflaniganstudio.com, if you want to start to seriously train as a professional actor. Get in my classroom. You can follow me on Instagram @creatingbehavior @maggieflaniganstudio Lawrence Trailer, thank you for the music, my man. You guys, Dierdre Friel gave it to you straight, be nice to everybody, and be prepared, oh, and don't ever settle for your second best. My name is Charlie Sandlan, peace.

Charlie Sandlan ([59:46](https://www.rev.com/transcript-editor/Edit?token=7YG9atTJZgNz2lDj_6XdQ0qzKs512_EqC6EJtp7UXNRoGwNan2l50pl7ZyqaYk_93H2mo-hGxu2NRWrTyXjkFJ8fZ1Q&loadFrom=DocumentDeeplink&ts=3586.96)):

(singing).