

SMFA Summit Interview with Keith Johnson, premiering 20 May 2021, 3pm PDT

Bonnie Gillespie

Hi, everyone, this is interesting. I am bringing to you probably my very favorite person. And I actually mean that. And I know I always say everybody's my favorite, but this one probably is my favorite. This is my husband, Keith Johnson. Hi, honey.

Keith Johnson

Hey everybody. Hi, Bonnie.

Bonnie Gillespie

It's weird.

Keith Johnson

You're one of my favorite people, too.

Bonnie Gillespie

Wait, wait, one of? All right, all right, we're gonna try not to have like a therapy session in the shape of an interview. We're gonna try and actually have an interview. Because as I looked at the wonderful people who are a part of the SMFA Summit, I thought, I want Keith's voice in here and not just chirping from the background. I actually want to formalize a conversation with you. And I know that doesn't happen often. You're not usually seen in our world. But your impact exists in our world immensely.

Keith Johnson

Yep.

Bonnie Gillespie

Can you tell a little bit about, about your role in "Self-Management for Actors"?

Keith Johnson

Sure, if nobody's heard this story before. It's very exciting.

Bonnie Gillespie

Some don't know.

Keith Johnson

It's very exciting. So, I had a life like, a real life, like, I bought a house and was married and had a kid and all of that stuff. And that life sort of fell apart in a very short span. And then I met Bonnie and she and I started a relationship, we fell in love on the internet. And, and Bonnie convinced me through her very convincing ways that I had something to offer the entertainment industry out here. And so, I moved from Michigan, where I was living at the

time, out here to Los Angeles to be with her. And I had at the time, no training and very, very little acting experience. I had done a community theater play, and I had done a play in college. And you know, that kind of stuff. And she, she said, "I tell you what, I think I got a handle on how this stuff works. Why don't you just..." and all of you married women out here are going to swoon here... "Why don't you just do whatever I say? And we'll see how this goes." And so, I said, "Okay, sure. I don't, I don't have an ego built into this. You know, I'm I'm very confident in my manliness. And, you know, I'm a Marine, I earned my man card a long time ago. So, I don't have trouble with somebody who knows more about something giving me advice and telling me how to do things and just do it."

At the same time, Bonnie was had sort of an advice column at Backstage, where she was answering people's questions. And I don't know what you know about Bonnie, but she is a hoarder of information. And what she would do is when she would answer a question in a particularly astute, meaningful or deep way, she would print it off from the internet. She would print it off and then keep it in a binder. And that way, she could refer back to it whenever she needed to give similar advice. And she could give the same advice tweaked a little bit for the individual kind of thing. And as I was having success in my early acting career by doing what she said, and as we were going through the advice she was giving, I looked at her and said, "Hey, Bonnie, I think all of this advice is a book." And she's like, "No, no, no, no, no, this is this is just the stuff I keep. It's a reference for me." And I'm like no...

Bonnie Gillespie

So, I can have an easier, more efficient time answering bajilliondy emails. That's it.

Keith Johnson

And, and what, and what happened was, I said, "No, no, no, I think this is a book." Now realize that Bonnie and I... by that time, Bonnie and I had been in a relationship in California for about a year. And we started our company together Cricket Feet Incorporated for the specific purpose of publishing her first book, "Casting Qs", which is a collection of casting director interviews, which were her columns from Backstage, put into book form and, and put out. So, we had some experience of what it took to publish a book and, you know, all of that, things. And we had a distributor, which was great. And I said, "I think this is this is a book and I think we're going to publish it and I think you're going to write it." And over the course of that summer, she put this stuff together and and so I am responsible for "Self-Management for Actors" being in the world in two different ways. The first is I was the guinea pig that sort of proved the theory that she had because my my career as an actor took off stunningly quickly. It was...

Bonnie Gillespie

It didn't make sense.

Keith Johnson

It was amazing.

Bonnie Gillespie

So much faster than I ever predicted. Yeah.

Keith Johnson

Bonnie and I had laid out five-year plans that were accomplished in six months.

Bonnie Gillespie

Which... let's speak to Keith's credit on that. It's because Keith didn't come to Hollywood with a set of expectations. His his entire world was: Come be with this woman and see if this showbiz thing is a part of my life. He actually said the words, "If I ever get paid to be an actor, I will shit my pants." Like that... he was like that was the criteria for like, that actually could not possibly happen in his in his world. And he was paid to be on a set within weeks of landing here. Things happened so fast, but I think it's specifically because he did not have any kind of junk in his head around what should happen or how things should go or "No, this won't work" and talking himself out of things. I'm talking about Keith as if he's not here. But to just share with y'all watching, I think that really is at the core of why things worked so quickly.

Keith Johnson

I didn't have any energy invested in how things should go. I just, I just showed up, ready to serve, basically. And, and amazingly enough, if you show up with "Hey, how can I help out?" People respond to that, like really well, so? So, to answer your question, I am responsible for "Self-Management for Actors" and the "Self-Management for Actors" theories, because I invented them.

Bonnie Gillespie

Both as the guinea pig and the person who made sure the book got out into the world. That it even became a book and not just a collection of best versions of answers to questions via email and message boards.

Keith Johnson

Right. And so now I'll give up deliver the pat phrase that that was the turning point in "Self-Management for Actors" getting published. Bonnie said to me, "No, I got.." 'cause I said, "Bonnie, this is a book people need to read this. People need to get this." And she said, "No, no, no, no, this is all just common sense." And I looked at her in my in my best... I said, "to you. It's common sense to you." And she's like, and she couldn't wrap your mind around, you know, having, you know, that kind of, she couldn't live in a world where people didn't just understand this. And so that I have spent the last, you know, 16 years, showing her, "No, people love having this in their lives." So.

Bonnie Gillespie

Well done, babe. There's there's a whole lot of people out there very grateful to you for nudging me into making this happen.

Keith Johnson

Yeah.

Bonnie Gillespie

Including me. And so, one of the things that we learned about you pretty early on in your acting career, and early on in my casting career, is that you have a secret superpower for making people's stories better. You are what's called in showbiz a script doctor.

Keith Johnson

Yep.

Bonnie Gillespie

Can you talk about how you learned you... and maybe even it's before you came into my life, you knew you had the ability to improve a story? Can you talk about what it is that you do?

Keith Johnson

Sure. First of all, anytime I hear somebody say anything, I always tried to think of seven or no, sorry, I can't help but think of other ways that it could be said better, more powerfully, whatever. Also, I'm a 12 years Jesuit educated... grammar is my life. I'm dyslexic, so spelling's not so good. But grammar is my life. But also, you know, when I when I hear somebody telling a story, I drink it in and sort of I picture it in my head and things wrap around. But let me tell you the story of how I actually learned that script doctor is the thing you could do. And again, this is this is going back to mine and Bonnie's early relationship. Bonnie started casting in 2004. And...

Bonnie Gillespie

2003. Don't do time, Pisces. Don't do time.

Keith Johnson

And and basically what happened was, she started casting for Fox in a big TV show reality TV type stuff. And one of the things that she found was she she sort of had a distaste for the corporate environment. And she also worked for the Sundance Institute, and her job was to set up their archives. So, she would contact filmmakers who won awards and have their films exhibited at Sundance.

Bonnie Gillespie

The entire population of the 20 years of Sundance to that point, my job was to contact every single filmmaker who had ever screened at Sundance and get an archive of the film print put

into the the archives at UCLA. So, talk about building my show bible. This would have been in 2000, 2001. I'm building my show bible by calling up filmmakers who played at Sundance in the first two decades that Sundance existed. It was a great job.

Keith Johnson

So, what she learned from those things, both what she doesn't want, and what she does enjoy, is that she wanted to be a casting director for indie films, people who are just deep in it and scrapping and making things work. How ever you can make them work. And so, she was working with scrappy, independent, sometimes first or second time filmmakers who didn't know you can hire a casting director really. And, and she had relationships from her work at Backstage and her work in casting, and with agents and actors and all kinds of filmmaker types. And what she did was she had the ability to get scripts that otherwise would not be in front of name talent, in front of name talent.

Part of the problem is first or second time filmmakers often don't have their scripts formatted correctly, they also often don't have spelling or punctuation correct or things like that. And so, as part of my job with Bonnie in that was I would take a script that she had agreed to cast and I would go through it. And I would correct anything in the script that could take somebody who was reading that script out of it. So, punctuation, grammar, spelling, just just regular turning my Jesuit education into a valuable skill for us. Because one of the things you don't want is to send a script over Gersh, because it was requested by the actor for us to look at and have the reader over at Gersh taken out of it because because the script is written poorly, I mean, actually written poorly. And so, we did that for a year, two years, you know, five, six, half a dozen films.

Bonnie Gillespie

And this, this was something that wasn't even a service, it was just I know, if I'm going to try and get access to a name actor, and I'm going to leverage my relationships, which are everything, especially when you're starting out, that your reputation's all you have, I'm going to tell them this is a good story that's worth their time to read on behalf of that actor that I want access to for this tiny budget film, that script needs to not waste their time. And I couldn't say that and send over the scripts as they were a lot of the times. So, we started asking them. We started saying, "Do you mind if my boyfriend takes a stab at cleaning up some of the the dialogue? Some of the... just even some of the stage directions? Could we get in there?" and usually they were flattered and honored that you would help.

Keith Johnson

Right. And so basically what happened was over the over the course of the time that Bonnie was building her reputation of casting low budget indie, festival darlings, I mean just really beautiful projects, I started developing the reputation... you know, it went from correcting spelling and grammar to, "Hey, I see these plot holes here and here and here. Can we talk about this?" And so, then I would talk to them about their script and their story and find out that the plot holes came from things they had to cut out because of X, Y, or Z. And I so I got really good

at—and again this is this is my education coming back to—I find and can nitpick all kinds of weird things but then my creative brain would suggest fixes. And so over those years it went from something to help Bonnie get the scripts in front of higher-level agents than we could otherwise, to a service that we offer that is like... "Okay, in order in order for Bonnie—because she now had a reputation that she was getting sought after by so many people—in order to get Bonnie to cast your script, I had to look at it, read it, and okay it."

Bonnie Gillespie

I wouldn't even read the script until Keith had done a pass of it.

Keith Johnson

And and so basically what that... so I basically leveraged my wife's success to build my own reputation as somebody who could doctor your script. And I remember I remember it was like 2008-ish, where I got hired by this guy to doctor his script and, and I sent him my first draft and said, "Okay, take a look at this first draft and let me know what you think." And I didn't hear from him. I didn't hear from him. I didn't hear from him. I didn't hear from him. And then, like, six months later, he was going to be in LA, and wanted to meet me for breakfast. So, I met him for breakfast. And the first words he said to me were, "You changed every word in my script and absolutely none of the meaning. I don't know how you do that, but thank you." And he took his name off as writer and put mine on. So, I got writing credit for a thing that I actually just doctored. And that's always a lot of fun when that happens.

Bonnie Gillespie

Can you flash us forward to, in fact, this week with this particular project?

Keith Johnson

So, I found out I guess it... was it yesterday or a couple days ago. Yesterday. I found out yesterday that that script, which got produced, won an award in a film festival, just recently got picked up for distribution, and was nominated for 12 awards, including Best Script, Best Writing, at Hollywood North International Film Festival, which is a Canadian doohickey thing. And so so but yeah, that's how I got into it. That's how I learned I had a talent for it. And now this light is bothering me. So, I'm going to change my lighting.

Bonnie Gillespie

Yes, fix your lighting. Totally good. Give us a mood lighting. And you you also have not just doctored scripts but written scripts as originals. And you did one that took you to Comic-Con.

Keith Johnson

I wrote a Dungeons and Dragons script.

Bonnie Gillespie

You got to bring your life's passion into your screenwriting.

Keith Johnson

Let me let me let me tell a little bit of a story about that because I was approached by a client of Bonnie's, a friend of ours, who said, "Hey, Keith, I want to talk to you about this script. I want to write this Dungeons and Dragons thing that happened to me in my Dungeons and Dragons crew." And I met her for a coffee. And we talked about her story idea. And I got really jazzed about it. I said, "Hey, you know what? I'm feeling really stoked about this. Can I have a couple of days to rough out a story for us to consider?" And we... and I wrote a 12-page script in about four hours. And I sent it to her and said, "Here's the first draft. Here you go." She loved it. We workshopped it a little bit. And again, it's Dungeons and Dragons. At the time, Dungeons and Dragons was owned by Wizards of the Coast. You know, Wizards of the Coast has since been bought by Hasbro. But this is sort of before that. Wizards of the Coast is notorious for not giving away anything. And if they do, they make you pay a lot of money.

Bonnie Gillespie

And what he's talking about here, y'all, is about having the right to even use the phrase Dungeons and Dragons versus "our game night" or "our mystical travels." Or you'll hear people use phrases that you know don't mean or you know what they mean. It's kind of like you can't say "the Super Bowl," you have to say "the big game." So, he's talking about those kinds of rights and permissions and clearances, which can be incredibly expensive.

Keith Johnson

And so the producer of this little short film wrote to Wizards of the Coast and said, "Hey, we've got this thing. It is a zero-budget thing, but we're going to, we want to do it. We want it to be authentic as possible. Can we please, please, please, please, please have the right to use your intellectual property?" And we heard back from them that they liked the story. They love the script. And we were welcome to use any Wizards of the Coast property that they that we felt was necessary to tell the story. So, we got to use Dungeons and Dragons artwork. I wholesale copied and pasted bits from the Dungeon Master's Guide into the script. So, we use verbatim words out of the rulebook and submitted it to Comic-Con. And Comic-Con said, "Wizards of the Coast let you use all this?" We sent them a copy of the letter and they said, "Hey, Welcome to Comic-Con." So, we were part of Comic-Con's 50th anniversary Film Festival. And that was one of the highlights of my writing career was having, you know, that. We were up on stage. It's really cool. Oh my god. So cool.

Bonnie Gillespie

How did... so then how did this translate into some of what you spend a good amount of time doing now, which is we'll we'll have a client, I'll have a client who needs more material on their reel. And they need to show something that aligns with their true north, that maybe just is underrepresented on their reel, but they need footage to get the agent, to get the opportunity. And you, you do a lot of writing on that sort of stuff.

Keith Johnson

Sure. So, let's talk about one of my character flaws. And that is lack of attention span.

Bonnie Gillespie

You're doing great, by the way so far.

Keith Johnson

Thank you. I have a serious lack of attention span. It is daunting to have all of the worlds going on in my head all at once. But one of the things that I do really, really well is when I meet somebody, I get a feel for their energy. And, you know, once you understand somebody's type and brand, I can throw that type and brand into a world. And, you know, write a page or three pages, or five pages in 20 minutes, that is on brand for them. At the same time, my script doctoring expertise allows me to say, "Okay, you're looking for your first sort of networky costar thing. So, you don't need three pages of a scene. What you need is, you need two or three lines of dialogue that service someone else." And so, I'll talk somebody into doing something that's on brand for where they are headed. But not way, way, way up, you know, two, three years from now. Something that they could reasonably book in the next week or the next six months or the next year. And I'll write them three really awesome on-brand lines, and you know, you know, five-eighths or six-eighths of a page, you know, 30-second thing that they can shoot for their reel that's sort of not focused on them, but it's exactly what somebody will hire them to do. And and it's just it's really easy for me to knock those out.

And so, what I do with people who have been through Bonnie's "Self-Management for Actors" course, or read the book, or go through the 100-day course Get in Gear for the Next Tier—if you guys don't know about it—highly recommend. Once you've been through that we we discuss true north and where you're headed and honestly what your type and brand are. How to—instead of fixating on those things—just come to understand who you are, get comfortable being who you are, understanding how that plays in the industry and then not being insulted when I hand you three lines that are you servicing someone else in a scene, but instead going, "Yes, this is exactly what I need." And so, it evolved such that I will knock out a scene for you and you pay me a nominal fee. And then and because I know how to produce things. I will write a one-room, very, you know, easy-to-produce, easy-to-light, easy-to-shoot, hard-to-mess-up-the-sound you know nothing horribly substantial but on-point piece of material. And so far, I think just about everybody is really really happy with the stuff that they get.

Bonnie Gillespie

Tell us where—and I know time is is a bizarre concept for you—but tell us where you see us headed in creating the Hollywood we want. And it can be we, you and me. It can be we, the ninjaverse. It could be we, the world.

Keith Johnson

Okay, so let me let me praise for a second... I don't know how many Marvel universe people there are who are going to be watching this but "Falcon and the Winter Soldier" just wrapped and they did some amazing racism-in-America work in three of the six episodes. They wrote some just absolutely spot-on Baltimore racist cop stuff. And you know having this older Black gentleman telling our hero the story—you know the guy that plays the Falcon—they won't let a Black man be Captain America and no self-respecting Black man would ever want to be. The writer's room for that show is half Black.

Bonnie Gillespie

Which we should note does not happen.

Keith Johnson

That showrunner did some really beautiful things. So, I love that. I think we're headed there. I also follow a bunch of professional higher-level writers than I am. Guys remember, my career is tiny compared to, you know, "the dream".

Bonnie Gillespie

Whose dream?

Keith Johnson

I help pay our rent, I help pay our rent, I support Bonnie. So, you know, my life is full. I'm happy, I'm happy where I am. I don't need any more than this to be successful. I am successful.

Bonnie Gillespie

He's still bringing in residuals off acting work he did a decade and a half ago. We're good. Yeah.

Keith Johnson

So. So, you know, but I've heard, I follow a bunch of professional writers, you know, TV writers on Twitter, and I follow their conversations and get in on their conversations. And one of the ones I recall from three or four weeks ago, is this woman writer, she said, "I walked into the, I walked into the room today. This is the first TV gig I've gotten where there are more women than men in the room."

Bonnie Gillespie

Because that's another thing that "this doesn't happen" is easy to say about. Times are changing.

Keith Johnson

And, and you know, and then she said some some cute little flippant things like, "I can wear cute outfits and I can cry every day at work. And I don't have to worry about getting hit on or I don't have to worry about is my outfit cute enough that they'll take me seriously but not so cute that they'll hit on me." And having those conversations... I want to give us credit, because the

fact that those conversations can happen in public is a huge step up from pre-Harvey Weinstein getting called out.

Bonnie Gillespie

For sure.

Keith Johnson

The fact you know, the fact that we can talk about Rose McGowan A) being right in all of her accusations, and B) not being completely sane. You know, it, we can talk about both of those things being true at the same time, is a huge step forward from where we were even five years ago.

Bonnie Gillespie

Absolutely.

Keith Johnson

She had her career destroyed.

Bonnie Gillespie

Because she chose to speak up about what was happening to her.

Keith Johnson

Because she chose to get loud.

Bonnie Gillespie

And people could make it very easy by saying, "Oh, well, she's mentally ill, she's crazy. She's you know, she's a wackadoodle," put whatever labels on her that would make it so that you could just go "_(ツ)_/ " about what she's saying, rather than going, "she can very definitely have these issues and also have every single one of those accusations be true." And how much of those things fed into her mental health issues?

Keith Johnson

Right. And so, it's it's, you know, she's a victim of trauma, guys. I mean, come on, you know, now at the same time, let's let's be out there about stuff. I am currently in therapy for PTSD and some other fun stuff like being paranoid. That's hilarious, by the way.

Bonnie Gillespie

So much fun.

Keith Johnson

But the fact that we can, the fact that we can be out about and.... here, the reason I said that just now is because we need to normalize mental health concerns in this country, and we need to

make being in therapy just what healthy people do. I am so much better than I was three years ago, when I started with my therapist. Please know that being able to talk about hard subjects out in public, and normalizing the discussion of "let's get more women, let's get more people of color, let's get some queer and some trans people in. Let's do that." At the same time, and man, I so....

I'm going to say some things. And let's talk about white fragility for a second. Because the reality is, so let's go to the quote. "Equality feels like oppression when you are used to privilege." Which by the way is the definition of white fragility in case anybody's curious. The feelings that people who are established white folks in the industry have with the coming diversity that is hopefully upon us much more, much sooner than all of those people want. Please understand that, that their concern is based on the fact that they feel it's a zero-sum game.

Bonnie Gillespie

Correct.

Keith Johnson

They think for other people to get ahead, they have to lose. And so, let's talk about white fragility for a second because the reality is, we can either make this a tough fight and there'll be tooth and nail and crap. Or we can work at having some empathy for these privileged people who are terrified that they're going to be destroyed. And what we can do is we can use the empathy that we have from all of the trauma and I'm saying we should have not meaning me, because I am white, cis, hetero, male. I don't mean me when I say we.

Bonnie Gillespie

You're not meaning you demographically, but you are meaning yourself in the artistic community, the creative community that wants growth in in the right direction.

Keith Johnson

Correct. I am I am "we" only in that I am trying very hard to be a cheerleader and an ally, and being support without being the white savior, which is another another thing that we have to be able to talk about. Where do we draw the lines? We don't know yet. Because we've just been able recently to be able to talk about this stuff in public.

Bonnie Gillespie

And we're gonna get it wrong. And I think not being afraid of getting it wrong is at the core of being a good ally.

Keith Johnson

It is also part of being a good, you know, BIPOC really. You know, being being a collective that wants to see more integration in collectiveness means having empathy and sympathy for more

and more and more people. Even the people who are currently in power, who are terrified that they will lose power by sharing power. This is another thing that we have to convince them that sharing power does not mean surrendering their power. They can have all the power too.

Bonnie Gillespie

It's tough. The world, the worldview is very well, it's hustle culture. It's the patriarchal setpoint. It is capitalism, it's its colonialism, all of it comes from a position of "If you get some I get less." And so there's this very real fear of "what happens when I'm not in power". And to, to label it correctly, I think it's so important. To know that it's fear, its scarcity mindset, and just staying in a place of abundance and knowing there's always going to be plenty of work for everybody. Don't worry, white people, you're still going to work plenty of the time. All right? Like seriously.

But it's just that now you're going to be given a no that's actually meaningful. You're going to be told: "I can't cast you because we're going ethnic with this role." And that's a phrase that white people complained about forever. But now it's actually going to mean, "Because we're making a difference, because we actually are using more roles to tell more stories in more diverse ways and more equitable ways." And so so yay, yay, that you're actually getting a stopper that means there's change happening right now. But again, if you're in a scarcity mindset, that's harder, that's harder to do than than to say.

Keith Johnson

Yes, you know, it's along the lines of, "Hey, hearing person who works as an ASL translator, we're not casting you because you can hear. We're going to cast to the actual deaf person. Because there are nuances that even as a hearing person, you don't get, and we want that sort of image." And the production may actually just want to be able to advertise, "Hey, we hired an actual deaf person." But you know what, at this point in our history, I don't care what their reason is.

Bonnie Gillespie

I'll take it. Doesn't matter.

Keith Johnson

I want them to hire more deaf people. I will take it because the reality is breaking down the wall makes some bloody knuckles sometimes. But once the wall is broken down, you can build an archway and people can travel through. And so, we're not at the archway yet, but we are working on punching some walls. And I think that that we have to be okay that that's where we are. I think that we have to not... what's another phrase that I love hearing... "Being privileged doesn't mean that it's not hard and that there's no struggle. Being privileged just means that you have less of a struggle than people who are not." And, and we have to get okay with the fact that it's hard.

And you know what? If it is something like a zero-sum game, oh, here, sorry. Let me digress for a second. I remember walking the picket lines for the writers strike back in 2008, 2009. Somebody reference that for me. Well, we, you know, the internet, YouTube was just a couple of years old. And we were talking about all of the video platforms that that the industry were trying to get to and and, you know, the people who were there walking the lines came to understand this notion of soon, it's just going to be beams and screens. It's going to be beams and screens. It's not going to be television anymore. It's not going to be network versus cable versus this, that, it's going to be beams and screens. You know, now 10 plus years later, it's Disney Plus and Hulu Plus, and Amazon. And, you know, all of that stuff came to fruition. But I remember talking while we were on the picket lines, about the fact that the people who are paying money, the Producers, capital P producers, in the contract negotiations, the AMPTP, for people who want to look it up. For them, the money isn't the thing. Because we were talking about, you know, they could do some low-budget productions and just put them up on the web and run low end commercials. And they could make so much more money.

They could put every writer, every camera crew, every actor who was in LA who wanted to work, they could put 'em to work at union wages on union jobs. If they could just get out of their heads, that what they would be surrendering is a little bit of creative control. And we came to the understanding that the guys who are running things right now, they don't care about creating and creating more and creating good and creating better, they care about the control. And the phrase that that got stuck with me was "They would rather have 85% of \$100 than 50% of \$1000." Right? Because for them 85 is more than 50.

Bonnie Gillespie

That's right.

Keith Johnson

And that's, that's the thing that we have... that's the thing I think we have to fight, because the reality is the reason that there is still racism and sexism and misogyny and all of those... prejudice against LGBTQ plus folks. All of that. The reason that people want to work with who they want to work with, and that means people who look like them, rather than opening up to things they don't understand, is because if they open it up, what happens if something they don't understand is more popular than they are? And that's the fear that keeps it all locked down. So, moving forward, what we have to do is we have to not let them hold us back. We have to make it so that they come to understand they have as much control as they need. They can create wonderful, wonderful things.

Kevin Feige is doing a great job with Marvel. Again, I'm going to sing Marvel's praises on this. You know, Disney is doing a great job telling these wonderful, intricate stories that are about what it means to be human. It's just beautiful. By not being afraid of telling different stories. You know, there's the old the old adage where they let white dudes fail as directors and writers and producers and showrunners. They let them fail. But a woman or a Black man or god forbid

a Black woman, Shonda Rhimes, can't fail. They can't fail because if they do, they never get another shot. We need to change that notion, too. We need to let people know that the creative journey is not all successes.

Bonnie Gillespie

Honey, I could listen to you talk forever and I am so glad that...

Keith Johnson

Does that mean that time's up?

Bonnie Gillespie

I'm so glad I have signed myself up to listen to you talk forever. We are going to bring this to a close. Please let everyone know where they can plug in with you. Keep up with you. Reach out to you.

Keith Johnson

My Twitter handle is @ActingKeith. But I don't really post there I'm more I curate the universe that is me. So, like things in my Twitter feed that I think you need to know I retweet or mock or whatever. I have a website called WritingWithYourJohnson.com and it is exactly the crude joke you think it is. But I don't think that I've updated that in a while. Twitter's probably the best place. Oh, I know where you can follow me. BonnieGillespie.com because Bonnie writes about our interactions and I don't really have a life outside of Bonnie and Dungeons and Dragons.

Bonnie Gillespie

That's so not true... oh, okay good. I'm glad. Okay, that's good. All right, that that's fair enough. All right.

Keith Johnson

Anybody out there who wants to be in an online Dungeons and Dragons campaign with me? My email address is gamer dude... gamerdude@JohnsonForHire.com. Email me. I have a world that I want to run. It's gonna be great. Please let's do this. Now she's laughing.

Bonnie Gillespie

I don't even know this email address. That's how secret this life is.

Keith Johnson

My girlfriend is laughing at me.

Bonnie Gillespie

Always.

Keith Johnson

My God, what am I gonna do?

Bonnie Gillespie

Always.

Keith Johnson

What am I gonna do? I'm gonna have a great relationship. I have a wonderful relationship. She is... guys if you don't know her, she's the best. She's so amazing. So wonderful. Let's wait wait, let me let last, lastly, let me plug let me plug Get in Gear for the Next Tier which is Bonnie's 100-day program that I wrote most of. And, and it it will teach you to care about your life as little as I care about my life. It'll make you it will make you exactly as happy as I appear to be happy right now. So please, please, yes, it will change your life. Day 3 changes your life. Day 4 changes your life. Day 86 is my favorite day. Oh wait. Day 10 is my favorite day.

Bonnie Gillespie

I love you, honey. Thank you, Keith Johnson, for being a part of the Hollywood we're creating together and for being a part of the SMFA Summit.

Keith Johnson

Bye, guys.