

Robin: Hello, and welcome back to Hollywood at Home with the Creative Coalition, hosted by Robin Bronk. It's Your Moments. You heard, the unfiltered backstory of Hollywood's biggest stars. To sit back, relax, and listen in Today, we have the pleasure of welcoming actor Lou Ferrigno Jr. to the hot seat.

Hi.

Lou: Hi.

R: How are you?

L: Good? How are you? Is this Robin?

R: This is Robin. Where are you? Where are you now?

L: 'm sorry...

R: What part of the world are you in?

L: City of Angels, Los Angeles?

R: Me too. It's so cold.

L: It's... it's gloomy, and it's wet, and it's... It's unfortunate, but hopefully it'll get sunny again.

R: So it's great to meet you, and um, thanks for being here.

L: Yeah, thank you.

R: I'm excited about your character on Outer Banks.

L: Really?

R: Yeah, I am. It's a great show. In fact, we've done some things with Madeline Klein and coming from South Carolina, it's pretty exciting to see, you know, having a vacation in the Outer Banks my whole life. pretty exciting. So tell me about your character.

L: Okay, so Ryan is essentially the right-hand man to this Caribbean Don, Mister Singh, who is out to find the gold, and in this season, it's the lost city of El Dorado.

Typically, with these kinds of characters, these henchmen, these right-hand men kind of characters, there's an avoidance of character and personality that the audience can't really attach themselves to. I was initially set to work the first three episodes, so I was given only so much to create an arc because I, you know, as a performer, I always want to connect with the audience and have the audience kind of have some sort of empathy for this... for this character who's I'd say, some people are bad, some people are good, but in his mind, he's doing what's right for him. And those three episodes went great, and they brought me back for the remainder of the season, which was such an honor and pleasure considering how popular this show is.

R: It's very popular, and that's a huge tribute to you. That's great.

L: Thank you. So yeah. So, Ryan is essentially a henchman, and the organization for which they work is kind of undisclosed. He's... Mister Singh is just this Caribbean Don who's out to seize the gold for himself and do Lord knows what with Ryan. But Ryan can only do so much.

R: So, are you evil or do you have some good in you? Tell me about your character.

L: Ah, Ryan is not an evil guy. He may be...

R: Oh, that's what all the henchmen say, you know, really.

L: Yeah, yeah, yeah, yeah, that's how they give you when you be answering (laughs)

R: Yeah, the great personality.

L: Yeah, you know he's sensitive, but he no, of course he's not. He doesn't think he's evil yet. He doesn't like not being efficient and not being accomplishing the goal at which he is set out to accomplish, which is to provide Mister Singh with the services that he's hired him for. Now, constantly, he's getting duped, he's getting... You know, thrown off the boat. Which was tough because in reality, as Ryan, I'm walking around and I'm like, I would... this job would be over, you know, I would, I would take care of this and this and this. But it's also a battle within the character to make amends for the lack of production and within the scope of the story. So as you see throughout the film, and I'm really glad you got to see the whole thing. You saw the whole thing, right?

R: Well, I'm not. It's... it's the... I'm not completely caught up.

L: Oh goodness, Robin. Well, if you do watch the whole thing,

R: Of course, I will.

L: It goes... it turns out pretty pretty cool.

R: Actual. Yeah, I wanted to talk to you first to get all of the nuances. So you get this arc of three episodes, and again, I just want to talk a little bit about Outer Banks. About how would you describe the show. It's a great episodic series that I think it's there, it's in a third season.

L: I would describe it as an adventure series. I think it's... it's a little past coming of age, but it's an adventure treasure hunt sort of. I'd say it's in the adventure category, and it's... it's not too violent, it's not too anything. So I think it's great for the whole family. I think it's great. It's probably a PG to maybe PG thirteen.

They do a really great job of keeping everything very muted, in the sense of not letting there's no gore, viscera, there's no the violence isn't over the top, it's.. it's... the language is very curtailed, where it's just a nice escape from you know, every time we turn on the news, it's just like more bad news. And

R: Well, it's also it's a it's an... it's on Netflix, and um it's so it's also, doesn't it have the divide sort of between the seasonal residents because Outer Banks is a... is a coastal town in North Carolina that has a big vacation community and the townies and so it's right...

L: The Pogues and the Kookes and I... when I was in San Diego one time visiting friends, and it was kind of a similar thing, like they lived down there, and then this whole group of people were at the beach, and I was like, what's going on over there? They're like, "Oh, those are the Zonies, the Arizonan... Arizonians that come to San Diego to... for vacation. And it was interesting because I was like, well, they it's just this, it's just this divide based on proximity. And it's very similar with the Kookes and the Pogues. Yeah, it's it's a it's more of a financial thing and it's more of a socioeconomic kind of divide, which is understandable.

R: I went, yeah, I went to Penn State and the Jersey Shore was where everyone would go, and it was funny that I hadn't thought out this in years, they called local people who went just for the day and weren't vacation in their Shoebies because back in the day, probably last century, they would carry their lunches in shoe boxes to the beach and they were the Shoebies. It's it's funny.

I okay. I think I was a Shoebie too, because we were.. we were just students who would go for the day.

L: Yeah, I mean, it's whoever, wherever you go, somewhere that's a desired location, and then the outsiders come. I mean, I think there's a natural proclivity to... to label them, and in this instance it's... it's that divide is really showcased within... with the show.

And they asked me on the red carpet, like, would you be a Kook or would you be a Pogue? And based on the characters, I mean, I'm really... they don't really do a great job of making a Kook seem... the rich kids seem too empathetic and too like kind and considerate. So I would definitely align myself with the Pogues had I been in that because there's a nice family friend cohesion that's happening in the show, and I think when all the characters are together, that's when really... the show really shines. And you see that dynamic throughout the entire series.

R: How did you see... You had a three-episode arc, as I started said... you had a three-episode arc, and now you're on for the season. How did you do that?

L: How did I do that? Well, it's an interesting story. So, at the time I was going, I was auditioning for film seriously, all these different ones, and then this... this Outer Banks one came out, and I remember starting the show, and I never really got into it. I tend to like more violent, more... Oh (chuckles), like, have you seen... have you seen The Last of Us?

R: Yes, and when I watched, I was home alone.

L: Oh (laughs)

R: And I literally had to like flash forward some parts that yeah,

L: Yeah, and maybe it's just me. I don't know. So I had this audition and they... it was and they don't and I was just I was commenting to my manager. I was like, you have all these Brits and Australians that are in my category playing American. So there's all these American guys that are like me, that are like wait a minute, I can do an accent. Well I can't. I get a job. So then they had this audition. It was the three scenes were not really extensive, but it was I've been on SWAT for thirty two I think episodes, and so it was very SWAT related in terms of how... how to technically hold a gun and the attitude. So they said three the same three scenes. One you're normal accent, and want any international accents. So I was like, and this isn't a time when I was doing a lot of auditions at home, which has been really really tenuous and very and very demanding. So I sent in three scenes and I was like, if they like me, then they'll reach back out. And so I you know, there was going to shoot in Barbados, which is a dream come true. I was like, Barbados. This good stuff never happens to me. And plus I'm American. They're not going to give an American an... a British or whatever accent. So week goes by and they're like, now we want... HI, how are you now? We want say same three scenes, any two international accents. So I was like, hm I could do a lot of different accents. So I can do Eastern European.

R: Wait, wait, can you do a couple of your accents?

L: Oh God, all right.

R: Eastern European, Lou the Eastern European...

L: (using Eastern European accent) I can perform the accent kind of, uh, you know, kind of efficiently. But I think based on the tone of the show, with the project happening in the um, the Outer banks, but more so it's was... Barbados was an English colony, so he didn't really match. (Back to American) So, then, um because it wasn't English colony, so I figured why not do? And my brother in law it's from

the North London (proceeds with North London accent) so when we're hanging out, we kind of adopt what he's saying and he says mate, and he says all these type of things that I think that would be Australian, but it's not. It's you know, it's real. It's sick down here, and I have a good time saying it. So I was reading the words and reading the scenes with him, and then we just put it up and then I did another another one that was it was more like Austrian or from uhm, the Swiss Alps or something where... where we you know, appear throw the gun, throw the guy, and then we go about away and take the gold. So they liked the act of the English one and come to find out what I had what I had had an issue with before with them not giving an accent to American guy. This is my one chance to do an accent because for some reason, guys that look like me or my size or whatever, I'm more on the beefcake hunky side, I guess as we're in terms of casting, I was just floored, and I was I was so honored to be given the chance to do an accent because as little as it sounds, it's like it's a huge opportunity for basically what I've been shooting in my career.

So um, I went down to Barbados, took myself and ended up and essentially because it's a he's a Caribbean Don and since Barbados was once owned by the English, and the director told me he goes, we just think Mister Singh would not have hired an American because if I'm in here being like all right, get down on the ground, it's different than like, (British accent) oh get down on the ground, don't move... You know, like there's

R: You know if you say it like that, I just want to get down on the ground.

L: I know, no, no yet, not yet. Get okay, now she's already on the ground. What would they... all right. Stay there. So I had a lot of fun with it, and people are like, where's your accent from? And I'm like... since I never had to give a specific location. It's kind of what you make it.

R: What did you create?

L: Um. I created something in the North London, like a cockney. I grew up watching Green Street Hooligans, and I just loved the really rough type of talking where the s of the vs. (British accent) My brother, um, and you know, I just like to play with it. I go to the supermarket and I speak to some people in certain accents and when it comes to geographic, when they stop talking to me that the mothers from here, and then I'm like, all right, well, good day. And then um see (Australian accent) Australians like... like up here, yes, the people more. You know what he's saying, mate, and he's saying all the stuff. It's kind of up here. And all the stock guys were Australian. So I didn't necessarily want I thought. I thought down here would be a little more, a little more threatening and look more compelling. So yeah, and it seemed to turn out pretty good, so good.

Robin: I'm just like the accent man.

L: I can be anyone who you want me to be, Robin.

R: We'll just have you on the podcast every week.

L; Oh lovely, lovely.

R: So, actually, going back to your background, you graduated from USC.

L: Ccorrect,

R: And did you ever did you at that point want to go into acting? You didn't? Did you act when you were in college? I mean any more than any student.

L: I was a...

R: Yes, I should get any...

L: (chuckles) I was. I did. I did a little thing with my father when he asked me because I was surrounded by all of this, and I spent a lot of time on set with my father all around the world. And it's funny because this whole like Nepo baby thing is happening as if all celebrity kids have, you know, a leg up because of their parents. But this..

R: Did this ever happen to you.

L: To me?

R: Yeah.

L: I've read a few articles where I've been labeled as such, but I would. I would. I would employ anybody to find any job in which my father has helped me or has put in a word for me to get the job that has never happened. It is fun.

R: As an aside... So I was reading up on your reading your background. There was one article. It's actually so funny because it says: Lou is able to put all his troubles and cares away every day when he goes on the set. It's like, really, it's like, are these people oh...

L: I put into the work?

R: Yeah? Yeah, it was just funny. It was anyway.

L: Well, it's interesting when people start like presuming that they know more about you than they would anyone else based on the fact that they either know your parents or they've seen you a number of times on programs. I think it's the neediness to place people in groups. I think is interesting to me, like this person, oh well if it's not this, then this person is here. And you know, even to shortchange anybody on their accomplishments and their temerity. I think it's a real easy way to pacify one's own angst and saying well, I am where I am because of me, and this person is where they are because of their parents or because of this or that. Nobody was driving me to the thousands of plus auditions I've been too.

No one's been, you know, studying myself going in I mean even being seen for this show was hard enough to even get in the room based on all the work that I've done.

R: And if you if you didn't have the talent, you wouldn't have built your career.

L: If you watch the show and you're like, this guy's awful, then I mean it goes to show. I mean, nepotism happens, for sure.

I think it's not as... it's not as if like, it doesn't work on the talent side. Like the audience has to react to the character, and the character is doing the character's thing as an actor. But like if you're... if you're working behind the scenes as an associate producer and your parent is an executive producer, you don't have to deal with the response of the public. I've been getting... I've been so fortunate to be getting such great feedback from this job. And it's just like this has this has been coming on its way.

You know, this has given me given the chance to do an accent. You had a chance to be this tough guy. I've been trained to do this for the last twelve years. So I'm gonna let everybody just say what they want, because I do make a good effort to stay somewhat private.

I've seen how life has been with my father being a larger than life character. But my parents did a really good job of actually remaining normal human beings and keeping us insulated from this wild Hollywood world. And I would like to continue that and not suffer the consequences of judgmental people who know nothing about me.

R: So you grew up in the in Hollywood...

L: In St. Monica.

R: In Los Angeles? Around... around the entertainment industry. Both your parents, you know, are involved in it, are very successful in it. When you went to college, you didn't did you have a desire to go into the entertainment industry?

L: Oh? Yes, yes. Both my parents were actors. By the way, there was no producers. They were never on the administrative side. They were never on the production side. They were in front of the camera. And when I was in college, so I did a little thing. My dad asked me when I was around eight years old for a film to do a little bit thing on this movie Cage II, and I just said yes, and my dad was shot Because I was very shy as a child and I was very withdrawn. My dad was just every like the whole world knew who my father was. I would go all across the world, and travel and everyone would be like Lou, Lou, Lou, as if they, you know, someone's calling your father's name, you think they know him, but they know the character. So, when he... when he said, "Would you want to do this little thing?" I agreed and wherever I went, Robin, in my life with my father until my father was seen or noticed, I existed until that moment to anyone, everyone would see my father and I would literally become just... just I'd wash away in their eyes, like they would be just completely enamored by the size of this man and the magnitude of his persona, which was which was larger than life.

So I did this little thing, and the moment when I grabbed the bottle and turned around, I saw all these faces behind the camera staring at me, and for that moment, I existed. I felt in my life and my father was right there. And even this was something where I felt like I was recognized and I felt like I actually existed to humans like it was it was. I was an afterthought in my life with my father. So that stayed with me for a long time.

I always knew that I was never a drama kid. I was never one of these, and it was always like, you know, into the woods and grease and all this stuff at school. But I was like, I always felt like I was more of a I was very deep and sensitive and I and I and dark perhaps, and it was never for me, but I always thought about it. And I walked on to play football hurt my knee.

R: At USC.

L: Correct. I wanted... I always... I've always done everything the harder way, you know, and I know I walked on. I transferred in. I got myself and you know, even with the admission scandal, like, I got myself into USC with my grades, and I transferred and spent three years doing that.

I don't, but I don't. I might sitting here being like, yo, where's my where's my...?

R: And you were in the Annaberg school, and you're also a pre-law, right?

L: Yeah. I had a business law of minor I was considering going into law school. Yeah, yeah, and graduated I think with a three four, three five.

And so I started taking improv classes at USC, which were very much like performative, and I was like, this is not really what I was aiming for. So then, after college, when I was trying to get my feet set and support myself. I started raining people, but then I started taking classes improv Olympic, which is no longer there in LA. Then I went to UCB.

R: A lot of great teach any great teachers there, and...

L: Uh oh yeah, I mean all... all the teachers were working in commercials and they were working and there were there was nobody like me that looked like me where I was going, and that's where I wanted. I wanted. I knew that I had this, you know, whatever I looked like. However I came off my

deep voice. It's like it's like I needed to do what I was most afraid of, which was going on stage and performing with nothing and then just surviving.

So I did a lot of improv, started doing commercials, and then from there I transpired, and you know, over time, I got an agent through a showcase, which I played a very feminine, some would say, you know, not necessarily gay, but he was a very feminine character. So I was trying to show my range. And it always just fascinated me that in front of a camera, it's more of an experience rather than on stage, you're having a performance, and I didn't need to be standing and dancing and running around like.

I love the idea of just watching, you know, through the lens and then just being completely touched, like emotionally by what this character is going through. And film and television has really been that... that... that vehicle for me to exercise my emotional life and do what I would love to do.

R: So, but did you think about have you done a lot of comedy?

L: I haven't necessarily been... I've been the straight man in a number of projects. And *How I Met Your Mother* was a multi cam comedy and I was Lewis, the boyfriend of the mother before she meets Ted, and I was basically the straight man in that thing in terms of letting the jokes, being the butt, not the butt of the jokes, but letting the jokes kind of you know, allowing the jokes. *Mindy Project* was a comedy. I played cheesy guy, which was great, and then *SWAT*. I had been kind of the at the beginning.

It was kind of like the ice man type of character, the snarky type of you know that pushes that and creates that conflict. But within, I mean with when what within what I do, comedy, drama. I think it's within the relationships and the beats. It's not like, you know, and I don't... I don't look funny. There's nothing about me that really looks funny. I'm if I'm in shape, and I appear attractive, like funny looking people already have a leg up in what they say because they...

R: Expected being funny...

L: Yeah, I know, but it's so endearing with me, especially an improv. But I'm like, I'm up there and I'm fit, and I got some muscles on my body, and I'm you know, I can't do anything. I didn't ask to look like this, but it's hard. And they were like, all right, let's see what you've got to make us laugh. And there's nothing tougher than to go up on stage in front of an audience with nothing...

R: Expected to be the funny guy.

L: I'm not. I'm not, and that's why I wanted to be. You know. I've always had people have been like, oh, it's funny, but I've really, I've really tried to understand what is funny, what is comedy, and why do people laugh at certain points and at certain people, and what makes things funny? And what I've come down to is the funniest thing is just commitment.

You commit to what you're doing to like just an undying commitment, whether you believe it or not. And it's a nice analogy for life and for career. It's like I believed in myself, and the belief that I had in myself led me to take these classes, to drive across town back and forth, to make these sacrifices. I've had to miss innumerable birthdays, weddings, things that always pop up when I want to work.

And my whole life is dedicated to doing this, and my search for individuality within this frame of my and I'm not... you know, my father's done incredible things given his limitations. He's hard of hearing, and he's handicapped, and he has been his whole life. And I'm like, well, if he can do something and change people and affect people, then I want to too. And now it gets to a point, and now people are now trying to you know, undercut that with the whole like, I can't control what people are going to

think. It's watch my work, and it's really nobody's business what I'm doing that's not on the screen. That's my life. I get to live that for myself.

R: So did your dad ever, has you? I'm sure he has. What... what's the best advice your dad gave you?

L: Oh, my dad, what's the best advice? You know? He's uh, my dad is, for good reason, he has to be consumed with himself and what he has to do. But he did always believe in me to do great things because I had my hearing. So my mom always told me just keep going, just keep going.

She would just say keep on, just keep going, just keep going. And so every day that I didn't get an appointment, or every day that I audition went to hell, or I didn't get this job, it was just like, she's like, just keep going. And my father offered so much in me paying attention to him and seeing how he would treat his fans and how he would be treated and how he would react, and how he would receive accolade, and how he would handle himself as a man a professional, and how he would treat people with dignity. So I didn't expect much on the sense of: Okay, this is what you do.

You do this and then showed up to this audition, you take this class. I had to find that for myself and It was a lot more gratifying when I realized that I've done all of this on my own given the tremendous support of my family. They were always they always believed in me, and they always believed that I could do great things.

R: Did your parents either one of them? I mean, we're it's having daughters who work in this industry. It's a hard industry to make a living. Would they ever hesitant about, you know, being supportive of you. Did they try and get you to do something else? Because it's... it's a hard business.

L: Oddly enough, I tried a lot of things. I tried... I ever since that moment with Cage II. It was almost as if it was me now talking to my hero self, being like, You're going to be an actor one day. And I always had that at the back of my mind. So I did a job after job at a job, kind of crossing them out, trying to figure out what I was going to do.

R: Like what, what kind of differen jobs?

L: I went into... I worked in construction. I worked in a four-star Italian restaurant. I love to cook. I love food. I worked at a party-planning company that did high-end events up in Malibu and whatnot. I also did hush. What did I do? I was a... I worked for The Wayne Brady Show as a PA. I would drive across town getting tapes made from turn tapes into digital copies, which now is, you know, not even necessary. I geez, I've forgotten. I've blocked so many of them out. But then just... just I worked at... I was an intern at ICM for a couple of months, working on...

R: I have daughters who'd done that.

L: I wanted to make be a talent agent, and that's what I thought, but I always loved to perform. And then finally one day enough was enough, and I was like, none of these gigs, none of the experiences I've had, has been as... And I didn't know for sure, and I knew that there was a huge hill that I have to climb with training to be an actor. Because I don't want to be.. given my name. I don't want people to refer to me as some type of privileged kid that just got out handed to them. I wanted to work for it, and in order to be seen and be good.

It's not easy, and it's not easy to get good. But when you see an actor who's doing great, they make it look effortless and then finally when I literally my back was against the wall and I was like, there's nothing else I can do. I was like it's time, and I started training and I did a Meisner or two year Meisner Conservatory program at Baron Brown Studio. Trained classically.

It was a class, but it was stage work. There's no real theater in LA, and I've just gone from the studio. The Leslie Conn Studio was about for six seven years training comedy. I mean two to three times a week improv. I was on teams.

I was just wanting to get good and wanting to be effective in telling stories and to creating characters. So that's kind of how things happen. And then through my advice to my mother to keep on going audition because when I submit an audition, I go in for an audition. I don't know where that audition is going to go or who's going to see that audition. So, if I'm not right for something, it doesn't matter. Just do it. If they're calling you in for some reason, that's a privilege.

Go into your job because my job is not to book jobs. My job is to audition. And so then after I've kept going, now we're here and I'm talking to you, Robin, so I think I've made it all right?

R: HA!

L: LAUGHS

R: Yes, if you're talking to me, you've been that... And you also did a number of national television commercial spots. It's a lot of mystery around... around how a television spot is done. Is it something you go in and out, you do it one day? Or was it over a serious what's it like to do it a national spot? Pick any of the spots you've done.

L: A commercial? Oh, so it's a lot of them. The bigger they are with any all these... all these spots are cast by certain casting agencies. Commercial casting agencies.

So when they have something and they call out to certain actors, and they like certain actors based on they show up on time, they're professional, they you know, they... they tend to have a kind of a stable of actors that they like. So I'll go in the numerous times for different casting agencies. I'll get appointments one day on Monday, I'll get one appointment for this thing Wednesday, a totally different thing, different company, different agencies. Some are often not big, some are regional, and some are massive.

For instance, I did a Subway commercial that was the Italian Hero sub And through commercials, I've had a I being has been reinforced the number of times. So I went in for the Subway Italian Hero commercial. I'm Italian, my father's from Brooklyn. I have my mother's complexion, so I have a blue eyes, I have a lighter skin.

But I am Italian and I am Italian, and I act Italian, and I've always had Italian friends that are much darker. So I went into this commercial and I was and I, you know, were... I were kind of like this with thing open, the chain, the Pinky ring, and I see all these like big, heavy set, like really Italian looking guys, and I was always thinking, like, am I Italian enough? I don't know? So then um, I went into one tape or one on one on just then they called me back and I was like, okay, maybe and maybe. Then I was like, well, Subway, they don't want a heavy guy, but you know they're filming in like the streets of Brooklyn, and you never know what they want, so it's like a big, lovable guy. So then basically it thinking that I was not right for it, but going in anyway cut a lot of the pressure off of myself because I was like, what the hell, I'm just gonna have a good time.

So, still thinking I'm not Italian enough, they have put me on a veil. I end up booking it. So now I'm all though, from... from Brooklyn and my father's from Brooklyn. And so when we're doing ADR in the booth,

E: Wait, explain what ADR is.

L: So ADR is when you see an actor and their head is turned, or there's a line that doesn't necessarily sound like it's in the show. It's recorded afterward by the same actor in the booth so that you can get that dialogue. Let's say something happens with the mic equipment, there's a plane over, and they have to cut that. You rerecord it afterward, so sometimes you can't even tell. Sometimes it sounds odd, but that's what ADR is.

I think it's advanced digital recording. So then my um, while I'm doing this ADR, these couple of lines I'm about to take off and there's multiple scripts, I'm like what is this? But like, well, still thinking I'm not Italian enough, so like, we loved your voice and we thought you sounded so Brooklyn, so will you do the voiceover tag? And I was like, I was blown away because essentially this was double the pay with one line. But then I, you know, I just really got really Brooklyn with it, and I just said, the Italian hero stuff from Subway is well,

R: Yeah, but so you had one what's your your idea of Brooklyn?

L: I mean I can I can talk Brooklyn. I could talk where he's from anywhere. I just didn't. I don't really know. You know, it almost confirmed what I had inside of me.

But you know, given the time given, given a conversation, I don't really care whatever's happening, you know, it's it's all depends on the script, right, So I can if I gave a minute and I can really like hunker down on it. But then it confirmed with me. It confirmed to me that yes I am Italian, not only Italian, but I'm Italian enough to be the it was the Italian Serro sub from subway. And then I'm the voice of this thing. So I was like, and that was a sign from God above. I feel it was like it was like they're confirmed and then another thing going to hear another one. It's really cool, all right. Yeah, I did a Carl's Junior. You remember the Carl's Junior commercials where it's like the person with the one sandwich and it's just them.

So they were running these spots back in like twenty twelve. It was every commercial, every, every sandwich had a different actor. So I get this, get this audition. It says good looking fisherman, looks like a fisherman, great hands, perfect teeth, blah blah blah blah blah, and I'm like, Okay, well this is not me.

So then because I had these I have these gaps in my teeth. Now I have straight teeth because I wear my retainer and I've always taken care of my teeth. So I go into the dentist at the same kind of time, and I go into this commercial. It's a big commercial, it's just me.

I'm like, there's no chance I'm getting it because they're giving me a fish sandwich to eat and I abhor tartar sauce and mayonnaise. But I went in any way, and I like, I have a deep disdain for this white, creamy sauce. So I go in and there's all these sought things with I'm like, I don't even give a shit if they I'm not gonna give a shit. I don't want to eat this sandwich.

I'm not gonna eat this sandwich. So I'm just gonna have a good time. So I go in and it cuts all of the stress out of what I'm doing. So I'm like, so I just have a good time, and then they call me back, and this whole time I'm focused on I want to fill these gaps because my smile isn't perfect enough. I'm not happy with who I am.

So I go to the dentist and I ask about these things and I was gonna get you know, and I was like, can we just close these up? And he's like, oh yeah, we're gonna have to pull them apart, play your teeth apart, and then put it back. And I'm like, whoa, whoa, whoa. I thought it's just a wink.

And he's like, no, you're that's what I thought, but but you know, surprise, surprise, it's a little more complicated than that. So he goes, you have actually a perfect bite when you bite down. The thing is

our lower jaw is too big for your face, so then it has to the teeth have to spread, and that's why they are. And I was like, wow, thank you for the judgment. I appreciate that.

So it was just more of an issue. And so I got them bonded and then they were for the day and they were closed up, and I was gonna get them permanently bonded. But I was on a veil for this Carl's Junior commercial which said you know what I thought, I was not. So I said to myself, if I booked this commercial, I'm not going to get my teeth bonded. I'm gonna stay me because I'm this is it.

And I went in for the callback and then I'm looking at these guys with like wafting beautiful hair and like, oh god, this guy's so handsome, like he doesn't even look real. And then like oh my god, all these guys guys don't stay in a chance. So then in second commercial, I'm like, I was just thinking, you guys want to bring me in again for this, and I'm not going to eat any any harder sauce. I was like, Okay, well now I'm just gonna have a great time.

And I had the whole room laughing. It just it was it just felt great, and I was like, I don't care if I get this so waiting to make this permanent change to my face. I ended up booking the commercial, and I was blown away because it was such a sign, and I went to the director, and because it was like all these really nice things, the description of the character, and I was like, I don't think I'm all that. And I was talking to the director during the shooting.

I was like, hey, I was gonna ask, like I was gonna get these bonded, these like gaps in my teeth, and... and he's like, no, do not. He goes, that's character, the two perfect, the too polished, it's not interesting, don't do it. And so ever since that commercial where it was just me and there's one hundred and fifty people on camera or behind the camera making sandwiches, waiting on me, Like when I had to go to the bathroom, I was like, can I use the restroom? And they're like sure, it's like everybody like five minute break, and then everybody gets on the phone. And I went in the bathroom and I was like, this whole production is just me. I could wait in this bathroom and then just like take my time. It was a really weird feeling.

R: I'm actually I'm watched I just turned in. First of all, they should give you another set of residual checks because after everyone listens to this, they're gonna be watching the commercial, which it was and what I'm doing now.

L: Oh nice, what do you think?

R: It's great? It's fun, it's so but net did you ever actually eat the sandwich?

L: Oh? Yeah, I mean I ate the little bits of fish that were like perfect.

R: You look like you are making love to that sandwich.

L: (LAUGHS OUT LOUD) It was well. The good part is I was still training people, so it was the grilled cod, so...

R: So it worked with your whole.

L: Yes, it was in. It was in my scope of branding, so it's good. It turns out you throw a flannel on me and give me some stubble, and I look like a fisherman. I guess.

R: Oh yeah, the stubble is great.

L: It works right, and you know, and I don't. I just... I just thought to myself, like I was doing such a good job of counting myself out and not accepting myself for who I am and who I should be based on whatever, and me going in there and not caring. Based on I don't want to eat tartar sauce. That... that was that allowed me to just live fully. So I was like, I'm just gonna be me, and I do take care of my

teeth, and I do have these gaps still. But come to find out, having a wider set jaw than your face, your head allows is actually a good thing, more important than bicep size in this business. So...

R: First of all, my husband, he's an orthodontist this is going to be his favorite episode. Okay, because we never got to talk about teeth in any episode. And.. and by custbands and biceps versus yeah, yeah, that's when I get a whole new listening audience.

L: m just so excited about that. Another thing, my mom was always like, where your retainer? I had? I had braces, and I went through that hell during puberty, says Chubby, you know getting teased girls guys that I'll tease me. And then she's like, just wear your retainer. I worry every night, and now, um, you know I have.

I'm happy with my smile and that. But I'd listened to my mom and she suggested certain things, and I just always listened to her. Winning doubt. I was like, you know, this woman raised me, and I'm doing pretty good.

So I'm just gonna keep listening to her, and you know, things have been going pretty good so far. It's fine.

R: Mine paid more people to go through trash at fast food places to find. Then she threatened that I would have to wear it on a string around my neck and then

L: How did it go?

R: Well, my teeth aren't exactly straight out, but yeah, I did enough. That was the fear of, like, you know, having your retainer around your neck I had in math.

L: Yeah, yeah, and I lost my night guard on a plane recently. And they're pricy, they're there are a lot, you know, so but yeah, but I mean there's within every one of these jobs, there's been lessons that are self affirming because I think, especially in such a critical industry, I think everybody's hard on themselves to a degree. I mean, and also I think your flaws and how you deal with them makes you interesting, and I think it enriches your perspective. And with all these thousand auditions or so I've been on over the last ten to twelve years. It's like I go to anywhere, any party, anything, and I given those awkward, weird moments. I'm like locked in people... people like that.

It gets it gets weird, and all of a sudden everybody doesn't know how to act. I'm like, oh, okay, let's rock and roll because I'm you know, I'm spilling my guts to strangers, spilling my soul, crying wherever, and they're like great, thanks, and I just show up every day. So I'm like, inadvertently, I've learned that it's calloused my soul in a way where people can say whatever they want about me, and they can even taking a note on set. Like if I'm doing something and then someone's like that's not right, do this, I'd be like cool, Like it's not there's no ego about it, and I know I can do certain things and... and I don't need anyone else to believe in me.

I believe in me, and anything else whether hate, and honestly, it's like the negative input and the criticism is really a projection of how that person feels about themselves. If it's hey, if you want to call me a Nepo baby because it makes you feel better that you're not working on this show. Then that's I'm sorry to hear that.

R: But you know, so what's next for you? What do you want it? What do you want? What's the next thing you want to conquer?

L: I goodness, it's not really up to me, Robin, you know, I've got it's the whole thing of let go, let God, as I get.

I always think, like what what job is? What I want to work and this and that. And I worked with Charlie Halford who plays Big John, and Andy McQueen, who plays Mister Singh And there's a few nights when we would just hang out and have some have some drinks and just talk. And before this Outer Banks thing, I mean, this came out of nowhere. And I spent one month in Barbados from Valentine's Day to Labor Day.

I spent a month in Barbados, a month in Charleston, back and forth through Charleston through the summer, and then another month at the end for Labor Day because they had brought me back for eight episodes. So this was six months of my life that I had not foreseen coming at all, even during the audition, I was like, I'm not going if no one's flying need of Barbados. Like, I'm like, that's a paradise, which it is, and so I just but I just delivered and I did what I could in terms of performance, and that's that. So the more I stress and the more I worry about things that are how they're going to happen, it just, honestly, it makes my life miserable.

I want to. I try to experience as much as I can life. I read a lot, I watch a lot of documentaries. I watch a lot of things to just inform myself, and I try to do what people aren't doing.

And so when the time comes, I'm ready. So I would I honestly, I'd love to who knows. I mean, the way my father, the way the Incredible Hulk portrayed by my father has affected people. And the way I see adults, grown men turned to children when they see him is to this day is just befuddling to me.

I'm like this, these grown men all had their cameras and they're just like, oh my god, because he left such an impact with that transformative role in their lives at such a young age that the impact you can have on someone, like the joy that comes to their face is like so amazing, and it's so incredible that you know you can go out and I can volunteer, which... which I want to actually do a lot more stuff like that. But like in terms of like every camera that's on me in these shows is two three, four, five million eyeballs. It's not like I'm doing dinner theater at the local, you know, bistro. But I, for some reason, have wanted to be in the scope of give me what you got, give me the biggest possible camera. Okay, two million thing, let's go. So I'm excited for what's to come. I would like to play something with a disability. I would like to work with puppets. I think I've always wanted I love the Muppets. I just think when Muppets get dirty and risqué, I think it's just so great because it's through the lens of this. Like it's this... the juxtaposition of like this fun, playful character saying awful things and reacting to that. But who knows. And I don't want to be presumptuous and say I want this and want that, but we'll see.

R: Have you seen Avenue Q.

L: No, what's that?

R: Oh, it's great. It's a Muppet-like Broadway show, which is.. I don't think it's on Broadway anymore.

L: Okay, okay, Avenue Q. I'm on it

R: So well. Last question, it's a little early in, presumptuous of me, but what in fifty years will you be titling your autobiography?

L: Wow, that's a good one. At this point I asked this conversation, I'm liking from biceps to buy cuspits, the shifts in perspective (chuckles) or I have an idea. I can't spoil it necessarily, but I plan to. There's a name issue here where it's my... I'm very different product than my father, but we have the exact same name.

But I plan on superseding in multiple ways, and when it hits, it will hit. But it's probably gonna have after this conversation, and how much long-winded I am, it's probably gonna be a three-part bio autobiography. So, I'm gonna have to wait on that name for you. Robin.

Thanks everyone for tuning in this week's episode of Hollywood at Home with the Creative Coalition featuring Lou Ferrigno Jr. For more information about the Creative Coalition, please visit our website at the Creative Coalition dot org, or visit our social media, that's at the Creative Coalition on TikTok and Instagram, and at the Creative c on Twitter.