

EPISODE 721

[INTRODUCTION]

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FT: Did you know only 7% of film directors in the US are women? Well, that gap is hopefully narrowing as women in the movie industry and everywhere are demanding equal pay, equal treatment and equal opportunities.

Our next guest is a rising star named by Hollywood reporter as one of its 10 directors to watch. Welcome to So Money everyone, I'm Farnoosh Torabi. Today, we're welcoming Kari Skogland to the show, she is an award winning director and producer for her contributions to amazing popular shows like The Handmaid's Tale, The Walking Dead, The Americans, and House Of Cards. You might have heard of a few of these or all of them.

In fact, the Handmaid's Tale season two premieres today. so it's a special day for Kari. She's a champion for women in the movie industry. She is a big believer and it's sweat equity, taking risks, reinventing yourself and being smart with your money. How does all that actually play out in the real world, in Kari's life and what is a big ticket purchase that she is saving up for these days?

Here's Kari Skogland

[INTERVIEW]

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FT: Kari Skogland, welcome to So Money, great to have you on Handmaid's Tale season two day.

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KS: Thank you very much. I'm really looking forward to it.

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FT: I know my husband is really looking forward to watching season two and he was so excited to know that I was interviewing you as someone who has been following Handmaid's Tale since season one, he's been encouraging me to watch, I will say, I have yet to see it.

Today is season two, will be released on Hulu. It is one of your latest productions and you're actually directing four episodes in the new season.

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KS: I am, yup. I'm very thrilled to be part of the second season and I did the finale last year or season. And then I guess I got enough of it right as they asked me to come back, which was a big thrill. Working with Lizzie and Bruce is – well, the entire team is fantastic. It's the most supportive, creative, accelerating project I think I've ever been on.

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FT: Wow, that's saying a lot because you worked on many a phenomenal projects and just to share with listeners, in case they're not familiar with Handmaid's Tale or they've heard a little bit about it but from what I understand, the premise is that it's a future world, maybe not so far in the future but it's a world where a religious group takes over the government, there is a fertility crisis as well.

Women who are fertile become essentially slaves to wealthy couples who want to have children, they become the handmaids. Kari, I think part of the reason why I have been delaying watching this series is because I feel it will haunt me in my sleep.

It is not unimaginable, the world that Margaret Atwood created and she is the author of the book upon which the series is created, why do think it's important for people to watch this show and why are you so passionate about this project?

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KS: Well, when we were – funny enough, I was working on a project in New York called The Punisher which is Marvel and right around the time that Hilary Clinton did not win the presidency and then I went from there to Handmaid's Tale and in Handmaid's Tale, while we were shooting this slightly dystopian perspective of the planet in was coming a hugely controversial presidency, effecting the world and saying things that echoed the world that we were portraying.

One could kind of feel the synergy of if this, therefore that, and so given that the world of handmaid is not in the distant future, it's not given a year particularly but it's in the near future, we'll call it.

We were eerily haunted by this sort of the rhetoric, you know, kind of echoing what we were portraying, what Bruce was writing and what Margaret had written. As things were happening in the US where suddenly, women were picking up on this and they were addressing like handmaids and going to courtrooms where they felt injustices were being handed down to women or I don't know, we saw various things in the press that were not related to this show but directly.

As it all unfolded and was – came out in I guess April or May of last year. People really picked up on it and then the Me Too movement happened, it seemed to be inextricably linked to this reality that handmaid tale was kind of eluding to.

You know, if timing is everything, I suppose it was the perfect storm and perhaps it's just interesting, I mean, I don't know what would have happened if Clinton won, perhaps we wouldn't have had the movement the way we have it now, I don't know. Maybe the back lash wouldn't have been quite so obvious. In any case, it has been thrilling to just be a part of the team and it really is a wonderful team across the board.

Getting up and going to work every day was always a joy of what new wonderful challenge were we going to be facing and that the season two is really spectacular I have to say. I can't say more than that but –

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FT: Of course not, we want people to go and watch. My interest is so peaked, it's going to happen, I will be tuning in. I'm kind of a late bloomer, late adopter to series, I was late to Mad Men, I was late to Breaking Bad but then once I'm in it, I'm in it for the long haul. You mentioned you know, that we're living in sort of a new age and a lot of that has to do with the election and the political tone and Hilary not getting elected.

As a female in a male dominated industry, when you get up in the morning, go to work now, how has your purpose changed at all, if at all, or if your perspective, especially given that there's now so much more movement, good movement towards pay equity and opportunity equity for women and not just film but everywhere. Do you feel a responsibility to sort of pick projects that speak to this or to be more vocal as you are on this podcast?

Is that part of now your renewed mission as a leader in this space?

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KS: I don't think it ever wasn't part of what I do. Way back when I started in commercials. You know, I started in beer commercials actually. Well, part of what I did was beer commercials and cars and some very masculine dominated arenas. I always felt compelled, but not from authenticity place, to portray women as they are as much as I possibly could.

And would bristle against any over sexualization and often by the way, the actresses will agree that they want to get paid, they want to comply. It's a little like being Mother Theresa trying to you know, say "No, you should not do that, that's not what we should be doing."

You know, people have their own choices and they can decide whether they want to be portrayed in a certain – wear certain skimpy things and whatever, be portrayed a certain way. I'm not there to either moralize or judge but I am there, I suppose to offer alternatives.

I think you know, in the early days, really, up until very recently, I would say, the optics of being a female in this very male dominated business that caters, although I think this is changing, what caters to a male viewership whether it be feature television, the focus has always been on male even down to the protagonist or generally male, with the female as the side kick.

Or any person of diversity as the sidekick to the white male lead and that was just taken for granted and nobody really thought differently and they certainly didn't think that you could sell it. Which at the end of the day, all of these decisions are economically based, they certainly didn't think you can sell a project that had –

Certainly a female, yeah, we checked the boxes, female diversity was probably the worst combination in those days, they couldn't figure out how to even wrap their heads around it. Today, what's exciting and with wonderful projects like the Black Panther and The Wrinkle In Time, where we are seeing diversity, gender diversity, ethnic diversity and kind of becoming suddenly color blind. I think it's a very exciting time for the stories

What I am, if not more excited about – and this goes back to the hard sell, is I am really interested in looking at history and historical stories. Now from a new lens, where it isn't the white man's story so much. Now it's, well who else is in the room? You discover that if you look at some of the great stories of history, women were there, obviously and very much a part of the outcome. Good and bad.

I would love us to now start looking back as much as forward and saying, so "What if we looked at that story again? World War II or Vietnam." Or you know, name any historical event and looked at it from a new lens which is, "What were the females doing, what was that story?"

I think we will find that history has a whole new rich world to tap into which by the way, informs us you know, like any history, informs us of our future as well. Cautionary tales in some case. Tales of success and of course you know, Handmaid is a cautionary tale.

I think constantly looking at history is important for us to inform our cultural space for the future as well as our morality and our ethical norms, you know, because things change and things

evolve and what was right or wrong 20 years ago, or what was accepted 20 years ago would never be accepted now even in the work place.

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FT: Yeah, you're totally right. I mean, even the New York Times announced that in its obituary section, it's going to start going back in time and identifying the influential and important women who passed away that were just over written simply because of their gender. I mean.

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KS: You have to include them, if you don't include them then they couldn't exist. Then their efforts and their impact is crowded or just again ignored or it's attributed to something else. I think what's wonderful about what's happening is for the first time and I think I'd like to think that Handmaid was a big part of the sort of the many doors that were opening but one that was kind of dimension and opening a broad spectrum of thought.

And empowering women to speak, which I don't think they'd really been empowered. I mean, obviously, I withstood over time, all kinds of stuff that I don't think I would today, I might have two years ago.

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FT: What's an example of that Kari? I'd love to hear a personal story of how you maybe – something that happened say two years ago, that you would have reacted to differently today, or just to give us sort of behind the scenes look at even someone like you who we think has had just this successful climb, of course, along the way you've dealt with a lot of BS. What's an example of that?

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KS: Well, you know, this is where it gets tricky, right? Because if I told you some of the examples –

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FT: Without naming names, maybe that will help.

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KS: You know what? It's hard and this is the conundrum of all females. Because you can't be seen as being a disruptor because if you are, you then become a bit scary, "What if she outs the situation, or if she complains about this?"

What I've tended to do, I think over time, what I tended to do was learn how to ignore to a certain extent. I had a Kenny square, a woman on a – it was a situation where there was a lot of misogamy going on. I was, to the most part ignoring it, getting on with my business even though I was tremendously irritated by it.

Actually, I'll tell you an even funnier one after this. One of the heads of department, the heads of department was a female and she came in crying, "How are you standing this because I'm having trouble. I'm having trouble getting through my day with what's going on." Well, you know, she told me her history and she was a single mother and she needed to work but she was – this is not the first time – she sort of gave me her story of problems with coping with attitudes towards her in her position.

And how to get past that and how not to let it affect her so much and you know, funny enough, I was being affected just like she was because while I was doing my thing, it was absolutely back-handed comments and the stuff that goes with all the comments of undermining someone's situation.

I didn't really know what to say to her other than "Muster on, ignore it and muster on" because the only – the best, I don't mean revenge, I mean, the best success is success. Generally speaking, the people of small minds like that, you know, two or three years later, I'd blown past them – had them eating my career dust.

I feel like that's been a strategy. Having said that, the strategy to do nothing but just hunker down and go doesn't necessarily change the needle. It might change my place in the food chain but I'm not sure it's effective enough, you know, have I done enough to really invoke a change?

Now, funny enough, another saying, in the last two or three years, the reason I'm giving a timeframe is to say, it is going on, it's not like this is five years ago, you know, this is in last year, the last two years. I was working on a project which shall remain nameless and the – some of the folks involved were tremendously –

I guess abrasive but also very – didn't even acknowledge it. I have a huge body of work in action, you know, very male domain stuff. I'm pretty good at wrestling action sequences to the ground and figuring out how to do them and particularly if there's problems on how best to achieve and you know, I'd like to think I'm very solution oriented.

Anyway, we noticed, the crew which happened to be an all-male crew was reading behind me. I mean, all the heads of the department were men. You know, they were – funny enough, it was a crew out of England and Europeans tend to be much – I have found to be much less misogynistic and women in the film community, you know, there's much more gender equality in terms of how everyone's treated.

In any case, we laughed, we realized that every time I open my mouth, it was as if I hadn't spoken and literally down to my AD, we decided, okay, the best way to get something through the system is that we talk about it and we decide what we're going to do and then I would let my male AD, my assistant director, he would be the one to present the idea because otherwise, the white male bosses didn't hear me, like literally, just didn't hear me, as if I hadn't spoken.

We left, we went in and sure enough, we presented this idea and they said, "That's great, wow."

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FT: My god.

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KS: A lot of that was due to the guy, to my AD.

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FT: This was just a year ago?

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KS: About a year and a half ago. You know, they said, “You thought of this?” And he said, “No, actually, Kari thought of this.” They looked at me like, “Well that’s just impossible.” Then we moved on. It was just – like a classic example of some people but I had just as many – for the two or three – you know, guys who were trouble, I had just as many men backing me up.

I can tell you, it’s – the men who were supporting me, there was no kind of – it was absolutely no arrogance to their support. It was just an honest, “Great, you got the job, you know, we give you the respect of the position, clearly you know what you’re doing, let’s have a good laugh and enjoy ourselves and make some good film,” which is sort of how I tend to work.

All I’m saying is, there are, no matter what, there are also women who are sometimes not as gender equal, you know, there’s a lot of women who undermine other women, sometimes not necessarily knowingly. I don’t know that it’s conscious but – it’s a thing that is out there.

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FT: Well, it’s a resistance and I mean, I think it was Hilary Clinton who even said in after the election you know, she said, there is a resistance to allow women to rise and it’s not just a male resistance, it’s a female resistance. We have been living in a patriarchy forever and when you threaten that, even a little bit, men and women become uncomfortable sometimes.

It’s not an excuse but it is just how a lot of times we get hardwired, socially conditioned, you know, we feel like that we’re used to a certain life, certain way of doing things, certainly of

listening. Seeing the world through the male lens has become the norm unfortunately and when you disrupt that, some people would get really excited about it and others will get scared.

Because it will disrupt their sense of normalcy and it's fascinating because you never think a woman would be frightened by that, maybe she would feel liberated by that, yet it is still what is happening, I think at the heart of it. That's my opinion.

I think it's shared by a lot of people and in fact, your story about having a male take on your voice at work to be more effective has happened in other industries too. I mean, it's made news where two female founders in negotiating with a vendor posed as men in their emails and were much more successful in negotiating. Versus being themselves.

You had a great article in Forbes Kari that I just loved every word in it, everyone should check it out and the interviewer was asking you about how to make an impact and in a field that is still dominated by men both behind and in front of the camera and you told her, which she sort of elaborated it on right now is that you have to not sweat it, just do good work, take risks.

You also said though that "Don't do anything for the money because you'll be disappointed." I wanted to follow up and ask you more about that, can you expand on that a little bit? What do you mean by "Don't do anything for the money"?

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KS: Well, listen, we all have to raise families and many of us are bread winners or single mothers or whatever that we're struggling financially to maintain a lifestyle. It's not like you always have the choice and sometimes you do take on projects for the money because you think "Okay, I'll do this and then that will get me over this hump," or you simply don't have a choice.

So, you have to take the project or whatever it is for the paycheck. At the end of the day though, I have found every time I've done that it's somehow gone sideways. I actually haven't moved forward. I've moved either backwards and the money has not compensated for the loss of time

or the tiring and feathering you get as a result of because often the money comes with some choice, right? You are either polishing a turd or you're –

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FT: There's a tradeoff.

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KS: A tradeoff. You are dealing with people that are very good, aren't nice and one of the big things is I think the best advice I got from actually a gentleman that I often call when I am facing something tricky and I'll call him as my mentor and he said, "You know, the most important thing is to work with elegant people." I thought that was a beautiful way of putting how to choose, how to look at a project and is it worth the time and effort that you're going to put into it.

Because let's assume that for every – on the freelance market but even in a sort of paid position where you're on a contract basis, you're still going to give it your best. The assumption is you are going to – there will be lot of extra hours, a lot of sacrificing and a lot of yourself put into it. So that's your life, that's your life, effort, blood, spirit, whatever you want to call it going into something. You've got to make sure you're investing that really well.

And if you are investing it into a project that is just for the money, the money ends up oddly not being enough, you get fired, the job is never going to get past what it is, you can't pull it out of it's terrible place, you're working with people that make you feel bad, whatever it is it's not why you do what you do. So, I think every time I've done that I have regretted it and thought "I just wasted some very precious time."

So, you can't be blinded by the money. Having said that, obviously everyone has to consider the money. So, it's always a little dance one does with yourself in your own head as to "Is that what this really is, is this good people, am I going to starve?" But good work begets good work and so somehow, out of something that you make no money on it, it's sweat equity which I do a lot of, out of that comes the rest.

The money, I think what I've decided to trust is that the money takes care of itself somehow if you just continue focus on the people that you work with and the good work, the caliber of work that you are churning out. The rest kind of takes care of itself.

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FT: In the sense that you will get paid well for the work that you do. Although I believe in everything you just said and I actually wrote down the importance of working with elegant people, I love that. I have heard in recent weeks and months with the whole Me Too Movement and Time's Up, that some female creators and performers believe that money is actually what gives them agency.

This ability to walk away from a threatening situation at work, to say no to a job that they feel degrades them, having a nest egg and that doesn't always cut. It's sort of what comes first, the job or the money but I will say that having savings or having a stream of income that is steady gives, particularly women, agency and a much needed power to say no in an industry that sometimes wants to compromise them.

So how do you react to that? Do you think that's true first of all and so what would be your advice to somebody who's maybe just starting out and it is grappling with, "Well do I do work that I can do to build a nest egg and then I can be more selective or do I just find a way to do meaningful work that is respectful of me, even though it may not be the best paycheck at the end of the day"?

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KS: Well I think you have to – it's a constant balance and you're not always in balance. I support my family and I want to give my family a real adventure in life and so I'm very conscious of what money represents because I grew up with a single mother who had to support two young kids and watched the stresses and struggles of what that was. I experienced being really struggling for – we were economically very challenged.

Which taught me a lot but also made me want to respect money but not be too fearful of not having money and I think as I become a little bit older maybe more established, so I feel less vulnerable. I am actually loosening up my grip a little bit. Sort of a chokehold on money because actually time is more precious. Money can come and go, and I don't mean to sound cavalier. I'm obviously very careful with my money and I know how to save and I know how to scrimp and have had to do it many times.

Give my kids the stuff and then sacrifice for myself, so that they have something that I live vicariously sometimes which is a stretch perhaps financially but I think time and experience are so much more valuable and we don't value them as much. So, I watch people in the same way make choices about their economic health over their, I want to say spiritual or emotional health.

In other words, if you get up in the morning and you're making a big paycheck but you absolutely hate what you're doing or hate what you are turning out then I think that's not only unhealthy, that money, you have a distance from the money. You're not earning it the same way or you are not earning it from a place of feeling like you and the money are on the same wavelength. So I think that money is kind of toxic.

When you are doing something even for a small paycheck that you love to do and you're working with people who you love to be around, you are so much more engaged with the planet, with your own future and who you are and what mountains you can move as a result, that taking less money doesn't feel like you are sacrificing on the money side. Funny enough, it leads to projects and opportunities that are still with elegant people that give you more money.

Or at least that has been my experience. So I've had my good years and my bad years and I know it's cyclical and I try not to be afraid when I am in the bad years or projects aren't coming or something has happened where I've had a big gap between paychecks and I am thinking, "Oh my goodness, I've got school bills" and the various things that I've committed to, mortgages and stuff to deal with. I just have to trust that "Okay, something will happen."

"The bottom is not going to fall out and keep up the good work." Now that is easy for me to say because I've been building towards this for a while, so when you are starting out, of course it's a little scarier because you are not falling back on a body of work or a resume that is galvanized

and therefore propelling you forward but I can say though that work begets work so be careful what you do.

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FT: Yes, you're only as good as your last project.

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KS: That is great so if you take a project for the money but it tarnishes who you are, it may cost you more than it's giving you in the long run. So that's the calibration of every decision you have to make. Is this, "Yes I'm going to get a paycheck but actually am I going to get a paycheck after I do this job because I've work with inelegant people who are going to bad mouth me and I'm going to have a product that couldn't work from the beginning?" So you have to really think hard.

[0:33:46.0]

FT: It's hard to assess that from the beginning, right? You may enter a project having all the highest of hopes and everyone is on their best behavior but then they reveal themselves and the project reveals itself a little too late. I've had that happen to me where I have taken on a project, I was blinded by the glitz and glamour of the prospect of this project taking off and being really great for my career and although I had –

I always walk away trying to extract the positive and to take away the positive, but I don't think I will ever work with this people again and I think the feeling is mutual. I don't like that feeling and I wouldn't have known it going in. It was just sort of once you are in a boiler plate situation and I think making a movie and a lot of projects are very stressful and high stakes, a lot of money at stake, you know it's hard to stay elegant sometimes.

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KS: Yeah, well no listen now, believe me I know and it's also hard obviously vanity comes in there too and you have to really evaluate who's right and who's wrong in a situation as your own

ego has taken hold in a way that is not positive. I also had several projects that I have been involved in. I got involved in a time when it was one thing and then it morphed and changed or certain people had got involved and it became much more toxic.

And you can't walk away, you are involved, you are in. I think you're constantly evaluating, "Well, now that it's changed is it good? Is it not good? But I can't just walk away because there's too much at stake now. I'm a lead player in bringing this to the screen." So then how do you turn that around? Sometimes you just can't. I've decided you just can't but it will come around and bite you in the butt. You are still stuck with the whole lot.

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FT: You still made your own bed, yeah.

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KS: Yeah, exactly so there had been but you know what? The best – you look at these situations and I think how you look at them is you turn around and you go, "This has become... that person, perhaps that toxic person has just become my best teacher".

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FT: Yes.

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KS: That this situation has just become my university for, so you walk away realizing that actually in the grand scheme of things, you are so much stronger for having gone through whatever it was and as a result, coming out of that you're ready for the next challenge and with so much more ground behind you and experience. I think those are what those situations are there for.

[0:36:35.9]

FT: That's a great way to put it. That's a great perspective. This question comes to us from our great sponsor, Chase Slate, they want to know and I want to know, what is something, a big ticket something that you are saving up for Kari, currently?

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KS: Well, I think I'm just trying to keep up with the horse payments. We have a wonderful horse for my daughter.

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FT: Oh yes, okay.

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KS: So I am constantly, I think I am always chasing that a little bit. I think part of me is saving up for a second residency in an exotic country. I am always real estate shopping and looking for it. I am working in London right at the moment and I feel like London is a wonderful place and so of course, I am looking at the property. Well of course it is stupidly expensive so.

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FT: So expensive, you can't even eat lunch in London. It's too expensive.

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KS: Exactly so I guess I am looking at the apartments available or the houses or the areas and thinking, "Oh wouldn't that be great to have?" The ability to put some money down on something like that. So that's my little fantasy.

[0:37:53.8]

FT: Well it's good to diversify you know? You've got some real estate here, then expand overseas. Before I let you go Kari I would love to do some So Money fill-in-the-blanks. This is also fun, just fill in the sentence and we'll start here. If I won the lottery tomorrow, the first thing I would do is _____.

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KS: Well, wow, you know I don't know. I guess I think I would probably get the family together and go somewhere wonderful and exotic maybe in our own private jet and just enjoy each other for as long as we could stand to.

[0:38:44.8]

FT: A week? Oh and you'd buy that apartment or house in London or in the UK, that's obviously on the purchase list.

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KS: That would be on the list and or investing in one of – my older daughter is heavily involved in some of her own shows now and I guess I could get one of those off the ground. So yeah, now that you are opening that door, I am thinking of all the many things I could do.

[0:39:10.9]

FT: Yes, lots of potential. All right, one thing I spend on that makes my life easier or better is _____.

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KS: Travel.

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FT: Yep, I just interviewed a very wealthy entrepreneur who said she never flies first class, she prefers economy. I couldn't wrap my head around that, tell me how do you travel?

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KS: Well I travel a lot, I travel business. I mean first is it is not even available on this side but I travel enough a lot. So I have recognized and I have to land and be able to perform in one form or another, walk into a meeting and ready to go. So I find that the way to travel and take the stress off because travel is actually quite stressful so a bit of comfort creates comforts have become quite important to me and because I literally am on a plane two times a month.

On some long haul flights because I work a lot on Europe and or Los Angeles. I am often in four or five hour plane rides, I find that little luxury greases the wheels so much for me. I don't enjoy the money saved on the economy side. Having said that, if my entire family is flying and it's going to kill me financially then we often hunker down and I fly economy if it's a really big ticket. I don't know if it is ever an issue.

[0:40:55.6]

FT: Yes, makes sense. That makes sense. All right how about this, one thing I wish I had learned about money growing up is _____.

[0:41:03.9]

KS: I think I wish I'd learned earlier not to revere it quite so much. I think as I said before, time and experience is more important and one of the things that my father taught me, his mantra was "Better to have lived like a king for a day than never to have lived like a king at all" and I think there is some wisdom in that. Obviously one can't be fool hardy and drive and lose your house and lose your life.

So you have to be diligent about making sure you're living a safe existence but I think you can recognize where family and experience – those little luxuries that make it something special and memorable because certainly as a parent, you're creating memories for your children. That

becomes more important than the “Oh let’s not do that because we need to save the money”. So wherever possible I try to be a little bit extravagant here and there.

[0:42:20.4]

FT: Right, I think what you said about assessing value is so important because yes, you can save X dollars by doing something a certain way but is it of greater value than what you’re losing on the other side as a result of cutting corners or doing it on the cheap? And it’s an important calculation to always be having in the back of our minds is that we make all sorts of financial decisions and how about this one, when I donate I like to give to ____ because ____.

[0:42:51.9]

KS: I like to give – well places that serve people on the street, mental health issues. So I tend to make sure that housing and food basically for people on the street is where I tend to donate and anything to do with children in foreign countries, where children aren’t as protected as some of the North American or westernized kids. So that but particularly mental health issues I think that’s where we’re lacking and it’s not giving money to people on the street.

Because often at that point they’re their own potential worst enemies. It’s really to give to where they are going to be safe and to try to go to some place where they are going to be warm and be fed is a more effective way to spend that money than to give it to them directly where they might make an unwise choice.

[0:44:00.9]

FT: All right and last but not the least, I am Kari Skogland, I’m So Money because _____.

[0:44:07.6]

KS: I’m So Money because I hope that I’m finding a rich balanced life that is going to be effective, make a difference, move the needle and leave a legacy.

[0:44:25.3]

FT: Well your work is certainly moving the needle. Thank you so much, Handmaid's Tale released today, second season on Hulu. We look forward to that and best wishes to you Kari. I really appreciate you coming on the show and being you. Thank you so much.

[0:44:41.3]

KS: Oh it was my pleasure and it was great meeting you and best of luck. I hope our paths cross again soon.

[0:44:46.7]

FT: Likewise, thank you.

[END]