

## Episode #009 (Part II) Transcript

Charlie Sandlan (00:02):

Okay. So, we are going to continue my conversation today with Emmy Award-winning actress, Erin Cherry. And we're going to talk about some shit I'm learning by reading the Arts & Leisure section of the New York Times, which if you're a serious artist, it's something you've got to do every single day. We're going to talk about that. Come on. Put the phone back in your pocket. Let's go. (singing)

Charlie Sandlan (00:51):

And hello, my fellow daydreamers. I am Charlie Sandlan, and you are listening to Creating Behavior. It's early on in the morning. Wally is in bed. Trish is in bed, and it's the best time to talk to you. So, yeah. I guess I'm fine on the home front, we're moving to New Jersey. And I honestly don't know how to feel about this. I lived in New Jersey for three years when I was at Rutgers. So, I lived in New Brunswick, and I did vow to never live in New Jersey again.

Charlie Sandlan (01:26):

But the realities of living in Manhattan, I'm telling you, they're fucking real. And we need more space. And we just can't afford it. We cannot afford what we want here in New York. So, we're doing the smart thing. We're moving to Weehawken, which is right across the river on the water. So, the commute is going to be relatively easy. Not that I really have to commute anywhere right now because I'm teaching from home.

Charlie Sandlan (01:54):

But psychologically, to be able to see the city is actually very helpful. Trish, on the other hand, she's having a meltdown. You would think we're moving to Omaha, Nebraska. Like, "Babe, we are literally right across the river. We're on the water actually. So, you can just look there and see the city." So, we're dealing with that. Next week is the big move, boxing up everything and

whatnot. But last night, I was daydreaming about how Donald Trump could suffer.

Charlie Sandlan (02:30):

And the best thing I came up with as I was lying in bed was anal cancer. I was going through every disease possible. I thought, "Well, what would be really just fitting for him?" No, I mean, him catching coronavirus and being laid up in a hospital bed with a ventilator, I know there would be some poetic justice in that. But I think anal cancer would be really wonderful. And that it was a slow, long, painful disease. I cannot stand listening to him.

Charlie Sandlan (03:02):

He's just poisoned everything about this country. He courses through our day like this just insidious disease, this cancer that we just can't seem to cut out of our body. Well, anyway, that's my two cents on that pig. I want to talk about something that I think you guys need to do. All right. And you need habits, creative habits, that you instill in yourself. And Twyla Tharp talks about this. It's called the habit of creativity.

Charlie Sandlan (03:46):

And a lot of actors don't have the discipline that they need in order to feed themselves to continue to grow, to continue to inspire and teach themselves. And this is what you have to be able to do. And I will tell you right now, the one thing that I think that you can build into your life as a consistent habit is reading the Arts & Leisure section of The New York Times every day. It's easy to do. You can download The New York Times onto your phone.

Charlie Sandlan (04:20):

You can read it anytime of the day and night. And I just think it is something that as an actor, as an artist, you need to build into your life as a creative habit. It's one of the best ways to be able to just keep yourself informed about not just what's going on as an actor in this country, in the world. But you will learn about other artists, other art forms, not just here in our country but around the world.

Charlie Sandlan (04:57):

You will have your finger on the pulse of what is going on artistically and culturally in the world. It will make it easier for you to find inspiration to create, to collaborate, to engage in conversation in an intelligent way as an artist. Which hopefully, that is something that you actually want to do. And I wanted to share with you something that I learned recently from reading The New York Times' Arts & Leisure section.

Charlie Sandlan (05:32):

There was an incredible article. It was rather long actually for a New York Times piece by Roberta Smith. She is the co-chief art critic of The New York Times. And she did a piece on a woman named Rosie Lee Tompkins. And Rosie Lee Tompkins was born in the late '30s. She grew up very poor. She actually grew up picking cotton in the south. But she spent her life artistically making quilts. And I mean, who doesn't like a good quilt?

Charlie Sandlan (06:11):

That's about as far as my knowledge of quilt and quilt making goes, is that I love to curl up with one. But this woman, over the span of her life, and certainly her artistic life, 30, 40 years, made a collection of quilts that is absolutely stunning. It is improvisational quilt making that was deeply reflective of the African-American experience and how deeply embedded the whole history of quilt making is to the African-American experience, which I did not really understand. Her work really was as close to a reflection of what pop art is.

Charlie Sandlan (07:00):

And some of them were absolutely stunning. And in the article, there are many photographs of her quilts. Some of them are just enormous, 14 feet by 14 feet. She would use bits of American flags, dish towels, tapestry, Mexican textiles. And her work is finally being recognized. The Berkeley Art Museum is having a retrospective of her entire body of work in December. And you can actually right now go to the Berkeley Art Museum website and

take an online tour, a virtual tour of this retrospective. It's amazing.

Charlie Sandlan (07:46):

And I wanted to read for you something that Roberta Smith said here in her article at the clause, which I just think is very important. It was just eloquently stated. And it's this, "Her work is simply further evidence of the towering African-American achievements that permeate the culture of this country, a deeper understanding and knowledge of these, especially where art is concerned, must be part of the necessary rectification and healing that America faces."

Charlie Sandlan (08:24):

It's made me think. It's made me contemplate certainly as a teacher, as someone who has taken on the responsibility of educating and shaping actors and artists of my personal responsibility on promoting and propping up, and advocating more forcefully for Black artists, Black actors, Black playwrights, indigenous people of color and their work, of actively educating myself so that I can educate others, which I think is very, very important.

Charlie Sandlan (09:09):

And so, I encourage you to find ways to educate yourself, okay? And reading the Arts & Leisure section of The New York Times is a no brainer. So, just fucking do it, okay? Learn something, and share it with me, actually. I have a new component to my website, <https://www.creatingbehaviorpodcast.com> it's called SpeakPipe. And if you go to the contact page, you can just press a button on your phone or your computer, or you can leave me a voicemail that I will get directly sent to me.

Charlie Sandlan (09:50):

And I would love to hear your comments. I'd love to hear something that you're learning. Share something with me. And one of the great things that I'll be able to do is to share some of these voicemails, some of these comments on the show. So,

please, I welcome your participation here in our continuing discussion. Because hopefully, I can learn something from all of you.

Charlie Sandlan (10:16):

That being said, let's get to part two of my conversation with one of my best friends, Emmy Award-winning actress, Erin Cherry, who won an Emmy for her Amazon show, *After Forever*, last year. And let's just pick it up. You, in an interview, were asked once what your superpower was. And you said that it's a politics in your voice.

Erin Cherry (10:47):

Yes, I think so.

Charlie Sandlan (10:50):

So, I thought this might be a good time to segue into some more pertinent, serious conversation. We are in a racial upheaval in this country that's been 400 years overdue. But can you just talk to me like what do you mean by that, your politics in your voice? And as a Black woman in this business, what does it mean?

Erin Cherry (11:21):

A lot of Black artists get afraid to really jump into who they are really. I find this, just my experience with people around me in my world, and we really have to encourage each other to not be afraid. If we say the wrong thing or do the wrong thing, being blacklisted or not being able to work again, things of that nature. And I find, for me, my politics is my superpower, because you've known me for a long time. I came into this White institution very radical, very Black unapologetically, right?

Erin Cherry (12:00):

And that was my superpower because that's what made me unique. And it makes me unique. And so, when Maggie, Bill and the way we teach, bring your unique self to who you are in your characters, when I auditioned or when I read a play, and my unique point of view of why I say what I say as far as the character goes, is going to be different within 30% or 50%, even

70% of the actors, even if they're Black walking into the room, because I just have a unique way of looking at the world.

Erin Cherry (12:34):

And so, that's going to serve me and it's going to protect me in the sense of, "I don't know what the outcomes going to be, but I will not stay silent." And you're starting to see a lot more artists of color, specifically Black actors and artists, starting to have that voice. So, I feel like that voice is going to be a superpower for a lot of us, because a lot of us are tired. We don't want to stay silent anymore. And we can't be afraid.

Erin Cherry (13:07):

And that's another thing, is when you're seen as a person who speaks truth to power, people think you're fearless. And they don't realize that there's still a lot of fear there. It's what makes us, the convictions that we have or I have, to keep moving through that fear, regardless of what the outcome may be. Even if it's my life being taken in some way, which I don't want that to happen. But any change, you have to speak truth to power. And that, for me, is a superpower because not everybody has the courage to do it.

Charlie Sandlan (13:40):

So, let's just talk about what's been going on in the last six weeks, how you're feeling, and what it's meant to you as a Black woman, as a human being, as an artist.

Erin Cherry (13:56):

This last six weeks, well, it's been hard pretty much being a Black woman on the planet, I will say that. But the last six weeks specifically have been very heartbreaking and shattering, and hopeful. There's so many different mixed emotions. What comes to mind for me right now is the protest. I've never seen anything like it. And I think a lot of us are going through, this feels different because a lot of us have never seen anything like this.

Erin Cherry (14:27):

But growing up doing protests or protesting even in my adult life, I've always just been with Black people protesting to make

change and falling on deaf ears. Or you look at history and you see many Black people trying to make change with the legislation or the Black Panthers, or different things, or the organizations that we see out there. And for me, to see in my lifetime with a whole world, it's coming together for Black Lives Matter.

Erin Cherry (14:59):

It gives me hope in a sense of, "Okay, this, we cannot go back. This has to bring change in some way." Because if you tell me that millions of people around the globe and countries all over this world are protesting over George Floyd's murder, which is the catalyst for this to happen, and we go back to being normal, that, I can't even put the feelings that I'm going to feel, the anger and the rage I'm going to feel it into words.

Erin Cherry (15:31):

Because it can't be, "Okay, we're in this pandemic, and I just want to go out and march." Because the fact that people are risking their lives in a pandemic to go out and march says a lot, that you're risking your life to march against this murder, because you want change. That's what gives me hope. And it also makes me scared because of the powers that be, they see this. They see the same images we see.

Erin Cherry (15:57):

And then, it causes them to fight harder and fight back. And so, we see this administration doing exactly that. And so, it makes me nervous about what the outcome is going to be before we get to the other side. These next couple of months before this election is going to be very scary because the fear has always been... and my parents talk about this. I've read these in a lot of many books. And Fred Hampton spoke on this before he was murdered.

Erin Cherry (16:24):

It's that having people of all different backgrounds, economic backgrounds, poor Whites, poor Blacks, poor indigenous people just coming together and saying, "No more to the establishment." Right? And when that starts to happen in history, you see how the



backlash happens. You start to see assassinations. You start to see legislation being changed. You start to see rules being changed. And that's what we're seeing now again in a different way.

Erin Cherry (16:53):

And so, the fear of them being backed into a corner. But hopefully, from me, I would really love it to be the last dying breath of this. I really want us to move forward. And I would love to see in my lifetime an actual progressive change towards a place of peace where everybody is created equal, that we can really see that happen.

Charlie Sandlan (17:16):

Well, I mean, it starts with people like me, the White progressive liberal, who thinks that they're not racist. We're the ones that instituted racism. We're the ones that have kept it in place. We're the ones that have put the policies that have made the systemic oppression of people of color part of the fabric of America. And there needs to be a White reckoning. And I will just say to you, I owe you an apology because-

Erin Cherry (17:52):

You're going to make me cry.

Charlie Sandlan (17:53):

Well, I do, because our whole... and I love you. You're like a sister to me, but I have... and part of our dynamic has been me ribbing you and teasing you about power. I'll hold my fist up and we'll laugh, because it's like... I just think to myself, "Oh, she knows I'm not serious." But it is absolutely unacceptable. And it's a denigration of what you've been fighting for, your parents have been fighting for. And so, I will never ever do that again. I will never tease you. I will never make fun of your activism.

Charlie Sandlan (18:36):

And so, I just want to say I'm really sorry that I was too blinded to have seen that insensitivity in myself.

Erin Cherry (18:50):



Yeah, well-

Charlie Sandlan (18:51):

It's got to start somewhere.

Erin Cherry (18:53):

Yes, and I'm just moved. I'm just going to take that in and say, thank you. I appreciate that.

Charlie Sandlan (19:00):

That's it, I don't even need a thank you, as long as you heard it.

Erin Cherry (19:06):

Yeah, I did.

Charlie Sandlan (19:07):

I think one of the things that is long overdue and I think it's probably thrown people, is the artists and actors in our business that have been standing up. You read that Dear White Theatre letter. It's all over Instagram, a very damning assessment of what theater and what that experience is for people of color. It was brutal. It was honest. Can you just talk to me about what that letter means to you and your experience as a Black woman in this art form?

Erin Cherry (19:56):

Well, I don't work as much as I want in the theater. I would love to see more of us in some really telling beautiful Black stories off Broadway and on Broadway. These theaters have a subscription base that's predominantly White in a certain age group. And they have done what they can to cater to that demographic. And if you want to be the change, you have to be the change you want to see. And the theater should absolutely stretch people, push the envelope, and force people to live beyond the prejudices that they have.

Erin Cherry (20:41):

And so, when you don't see that happening in a theater, it makes you question, "What is your real intent?" It's another form of institutional racism, another form of institutional slavery in a sense that, "Yes, we're getting a paycheck for doing work. But yes,

you're writing these grants. You're doing all of these things to say that you're inclusive to get the money. But then, you produce predominantly White male playwrights or White women. Or you have White directors to direct Black plays."

Erin Cherry (21:12):

There's so much conversation that needs to happen, because why can't a Black man or a Black woman direct their own plays? And why don't we have that? And why don't we have a lot of Black directors directing on Broadway? Why is it just Kenny Leon and Liesl Tommy? Two or three or four of them.

Charlie Sandlan (21:29):

And there's more than just August Wilson and Lorraine Hansberry.

Erin Cherry (21:33):

Exactly. And so, those conversations need to happen. And so, it's like, after the conversation happens, I want to see action. And it's going to be interesting to see when everything starts to open up, who's really doing the work right now? We're in the middle of a quarantine so the work can't be done. It's going to be interesting to see how that's going to change when things start to open up and how these White institutions, theaters, well, who do they have on their board?

Erin Cherry (22:07):

Who do they have in leadership of power? And how are they going to reflect what it is that artists of color are saying, right? And so, I don't trust right now, just given the nature of just the country. And so, I'm in a position of like, "I'm just going to wait and see." Because I've seen too many times where we've had panels after panels of discussions, and talks, and what it's like to be inclusive, and that word diversity-

Charlie Sandlan (22:39):

It doesn't go anywhere.

Erin Cherry (22:40):

It happens. So, until I see change, I'm not going to trust it.

Charlie Sandlan (22:46):

I heard you talked in an interview, and this is something that I don't think any White actor has ever had to really consider. Just going in and getting your hair done for a show or on a set as a Black woman, as a person of color, what's the issue?

Erin Cherry (23:11):

The issue is the unions, and I'm learning this myself, because my hair person, Angela, who I love, Angela Linear. She's in the union, and she can do hair and makeup. But we as Black artist, Black woman specifically, can go on these sets, and we want to request someone. But there's no one in the union. And so, the unions have to change. There are plenty of Black women and Black men out there who can do hair, and you cannot tell us that they're hard to find.

Erin Cherry (23:44):

And White men and women in the hair and makeup department, they may think they can do certain hair, but they can't. And when you try to say, "This is how I want it done or this is what you have to use on my hair. My hair grows out of my head differently. It's natural. This is the way God made it." And then, they don't know what to do, that's a real issue. Because especially if you're on a set season after season, and that person is in your hair, you want your hair to be healthy. You don't want your hair to fall out.

Erin Cherry (24:15):

We use different combs. We use different products. We have oils that we put in our hair. So, there's so much that needs to be understood. And so, with the dominant, being whiteness, and that means white hair, and then you come in. And now, everybody is trying to diversify and be inclusive, and have different people even behind the scenes. It's our time to really push for that because I do want to see more Black men and Black women who know how to do natural hair or know how to do Black hair behind the scenes, because it's very important.

Erin Cherry (24:51):

I think my personal feeling is that it hasn't happened yet. It's because black hair is very political, right? If you see a Black woman worn a specific hairstyle, you can pretty much get a sense of who she is, right? If you see a Black man with a certain hairstyle, like for instance some men will have locks, and that comes with so many different stereotypes, which I'm not going to even get into. But that causes for a certain... a point of view.

Erin Cherry (25:21):

And there's plenty of men actors and women actors out there who some have locks, right? And they may walk into the room and be the best person for the part. But because there's no one behind the scenes who knows how to do locks or they might be afraid of that look, or they may not want to approach that person because of their locks. It causes too much problems because I have had men friends with beautiful gorgeous locks.

Erin Cherry (25:44):

And these institutions, these sets, these corporations will ask them, "Are you willing to cut your hair?" And it's like, "Why do they need me, why do they need to cut their hair?" Especially if it's a spiritual thing, especially if they're not ready to cut their hair. Why can't you just deal with the hair? And so, it becomes a whole political conversation in that sense too, because everything about blackness is politicized, regardless if the Black person themselves politicizes it or the systematic oppressions implement it, right?

Erin Cherry (26:18):

Because this country was built on the back of Black people. And so, that itself is political. And so, our hair is seen as political. You see children across the country even in Africa getting expelled because the White principal that they think that their hair is unkempt. And it's like, "Nope, in our culture, in our community, that is a beautiful style of freedom." But they don't want us to be free. So, they can do anything they can to keep her hair down. That's another form of way of controlling, and that has to stop. It has to stop.

Erin Cherry (26:50):

Yeah, yeah. Have you had any specific experiences as an actor where you have received just overt racial conflict where you've been made to feel uncomfortable? Or is it just like that underlying insidious, it's there, but not really there thing?

Erin Cherry (27:23):

Most of it has been underlying issues but I have been... well, I'll go back. Most of it has been underlying in the sense of like I know right away when I'm in a room and the person directing or the person producing, or another actor is immediately intimidated by my intensity, right? Because I'm a very intense person. I don't have to be at a 10. I can be at a two. That's just how I am. I have a lot of humanity. And I could just sit and just be intense.

Erin Cherry (27:57):

Or if I get quiet, people get nervous, and they don't what's going to say, because they automatically think I'm going to be... and this goes back to our conversation we're having about being in the Meisner training program and letting out your anger and your rage, and how scary that is. And so, you walk into a room, you don't even exemplify any of those characteristics. And there's people who are afraid that they'd say the wrong thing to you that you're just going to pop off at a 10.

Erin Cherry (28:22):

And I'm like, "Black people are not walking around irrational beings." Right? If I pop off at a 10, it's for reason, right? I'm not just going to walk into a room and just pop off at a 10 just because. But that's the fear.

Charlie Sandlan (28:34):

Just because you're an angry Black woman.

Erin Cherry (28:37):

Yeah, exactly. An angry Black woman. It's very positive for me. But a lot of people see that as a negative. And so, I get it. And so, for me going into a room and feeling the energy right away, I have to start to qualify how I want to respond. I have to really go

through my mind and think, "Okay, how do I want to say this?" or "How can I say this?" And even sometimes when I go through all that work and say what I have to say, it still becomes an issue.

Erin Cherry (29:01):

Where I have been in shows where I've seen White male leads, pitch a fit, mess up a set, kick a chair, throw a tantrum, and they have a rehearsal the next day. And everybody is like, "Oh, great." And if I did that-

Charlie Sandlan (29:16):

You will be fired.

Erin Cherry (29:17):

... I'm fired. And there's times where I feel I should be kicking a chair because you're not listening to me. But I have to think the bigger picture. I have to think, "Okay, if I want to be doing this as Cicely Tyson's age at 80 and 92 years old, because I want to have a long career, I can't kick a chair, even though I would be in the right."

Charlie Sandlan (29:39):

See, this is all part of the White privilege that it's embarrassing to say. But at 50, I finally recognized that. That is a privilege certainly as a White actor that you have. It's the same thing with children. I didn't even know what adultification meant until I started really educating myself in these last few weeks. Black children, they're-

Erin Cherry (30:05):

As an adult, that's why-

Charlie Sandlan (30:06):

Yeah. It's difficult. You're a problem. You're boisterous. You're argumentative. Where, the White kid-

Erin Cherry (30:12):

Yeah

Charlie Sandlan (30:13):

Yeah, where the White kid is precocious and boisterous, and playful and cute. It carries into adulthood as well.

Erin Cherry (30:23):

Yeah. And society sees our children older than they are, right? And so, to be 13 to 14, we see images of police officers in the schools which hopefully starting to change, because a lot of states are taking the policemen out of our schools or urban schools. They call them urban schools. But there's no way a police officer should be slamming a 12 year old because she is having a bad day. She's 12, right?

Erin Cherry (30:49):

And so, the standards that are placed upon us or as a White child at 12, who was having a bad day, she's going to get asked why she's having a bad day, while she's going to get cuddle. And meanwhile, we don't know how this young girl who's Black, 12 years old, what's happened in the house, or if she just lost a parent, or if somebody died and she's having a bad day, and you asked her to put the phone away. And she is frustrated and she rebels, 12 year olds do that.

Erin Cherry (31:14):

I mean, I'm not a parent. But my friends who have teenagers, that's what they do, especially a tween when you're 12 and 13. And so, the psychology is not fair, right? It's like the way the brain develops for children is not equal. Because it's like the White children are given the freedom to allow their brain to grow. And the way that it grows, just a way of being human, and Black children are not. We're forced to grow up earlier than we are.

Erin Cherry (31:42):

And you see it all the time where White America will see a 14 year old girl and see her as a woman, and it's just disgusting to me. It's just very awful.

Charlie Sandlan (31:53):

Do you think that activism needs to be just part of an artist's life? Can you be an artist and not have activism as part of what you do? I don't know what that activism would be, but using... I don't even know what I'm trying to say. But you're an activist, you're an artist. And I guess, is that necessary? Is that essential?



Erin Cherry (32:29):

For me personally, I can speak for myself. Yes, it should go hand in hand. But there are a lot of actors and artists who don't, for whatever reason. I guess it goes back to the way that we teach. Just like, what artist do you want to be in the humanity of another person? And why we encourage our students to read different books and read different memoirs of people, right? And should we include, if we're going to say, "Hey, read Stanislavski and then also read James Baldwin.

Erin Cherry (33:07):

Oh, hey. And then, make sure you read Meryl Streep's book." If she has one, I don't even know. She might have one out. But just reading different artists, right? But seeing where they get their level of art comes from, but also seeing if they have convictions or not have convictions. And if they do, great. If they don't, why? And I've run into a lot of artists who are like... Well, I don't watch the news. I'm not a political person. I don't care about history. I just want to act. And it's just like, "Well, how are you going to be in the shoes of another person and really live through their humanity?"

Erin Cherry (33:50):

Because, one, you have to do research on the parts that you pick regardless of who you play, depending on the time period. There's a dramaturge in the place. There's a person on set who gives you the history background of the plays. And some actors are like, "I don't care about that. I just want to say these lines and do it." And then, it makes me think that you're for self. If you're an artist that really wants the world to change and you want to use your work to change the world, you have to be an activist in some way.

Erin Cherry (34:17):

And that means doing the homework and doing the work, and reading, educating yourself. Where did the love of arts come from? Well, we talk about this all the time in our teaching too. When you look at doctors and lawyers, they're always keeping themselves up with the latest laws or the latest medical, or the

latest surgeries. They're always going back and taking classes. It's like, they always have to go get recertified in some way. And I'm not saying that we have to do that as actors.

Erin Cherry (34:42):

I'm saying that maybe we should have a recertification program in art. But the thing is you should always be reading. You should always be taking in. You should always be learning other ways of living. And also too, knowing what the arts come from, not just with the new group. You can go back to the Greeks. You can go back to the continent of Africa. You can go back and see how... yes, even though we as artists, we go back and we go the new group, Stella Adler, Meisner, Stanislavski, all of that. Acting was around before them.

Erin Cherry (35:14):

The Greeks, you travel, you go to Rome. You see remnants of the stage, right? You go to Africa, you see pieces of how the African people or oral traditions. They pass stories down orally by telling stories. So, I just feel like I would ask, "Why are you not hungry to know those things as an artist?" Because if somebody asks you about your art, you should be able to talk about the Afrikaners. You should be able to talk about African.

Erin Cherry (35:43):

You should be able to talk about the Greeks, the Romans, Kabuki theater. You should be able to talk about all aspects of theater that do not stop with these White people at the group theater. It goes beyond that.

Charlie Sandlan (35:55):

You need intellectual curiosity and you need empathy towards human suffering. And if you do not have those two things, how can you call yourself an artist or an actor?

Erin Cherry (36:09):

Yeah, I agree. I agree. But some people do. And I'm just like, "Well, not the people I would be around." Yeah, I agree.

Charlie Sandlan (36:11):

And what I love about you is I learned so much from you. I'll share this story, June 10th, on June 10th.

Erin Cherry (36:21):

Oh, my gosh.

Charlie Sandlan (36:21):

This is my stupidity. This is my White. This is my White.

Erin Cherry (36:24):

I was so mad at you. I was like, "What is he doing?"

Charlie Sandlan (36:27):

Everybody is going to love this. I got up on Juneteenth, and I'm like, all right, I posted a portrait of Abraham Lincoln. And literally, 30 seconds after I did that, I get a text from you saying, "What the fuck are you doing? Get that off." I was like, "I don't understand. He freed the slaves."

Erin Cherry (36:55):

That's why the movie, the Lincoln, needed to have Frederick Douglass in it.

Charlie Sandlan (36:57):

This is true. This is true. And all of a sudden, you just crashed into my ignorance, and I want to thank you for that. And I learned something that day. But White people are so fucking stupid when it comes to race. And now-

Erin Cherry (37:23):

It's all by design too though. And this is what I will say. When I talk to a few of my allies, because it's been a lot of text messaging, a lot of emails. I pick and choose who to respond to though because it's overwhelming right now. Because White people are starting to become White and woke as some of the kids say.

Charlie Sandlan (37:38):

Yeah, White and woke.

Erin Cherry (37:40):

White and woke. And so, I just feel like the book, White Fragility, right? Robin talks about that when you grow up in a country that is designed and built on racism, you have to accept the fact that you

have been on the recipient side of that. And so, when some of my allies get upset and everything, and they feel bad about it, it's like, "But it's by design." And so, you have to look at that and say, "Okay, yes. I get that it's by design."

Erin Cherry (38:17):

Technically, in quotes, I'm going to put quotes, "It's not really my fault because I was brainwashed. It's not in our history books. The people, the powers that be, you're making sure that I don't learn about other cultures. But now that I know that, that's where the work happens."

Charlie Sandlan (38:31):

Well, my fellow daydreamers, thank you for staying around and keeping that phone in your pocket. I hope that you learned something. I know I certainly did. Thank you, Erin Cherry. I fucking love you. My friends, if you like this show, subscribe to it. Share it with your friends. Review it for me, please, on any of the platforms that you stream this show. It would mean a hell of a lot. Like I said earlier, please go to <https://www.creativebehaviorpodcast.com>.

Charlie Sandlan (39:00):

I'm using SpeakPipe. Leave me a voice message. Give me some commentary. Share something with me. Educate me. Give me something to think about. I will share your comments on the show. Lawrence Trailer, thank you for the music. I fucking love this song. Listen, I want you to play full out with yourself. Can you find some time at some point this week to operate outside your comfort zone? And don't ever settle for your second best. I'm Charlie Sandlan. Peace. (singing)