

## **SMFA Summit Interview with Anslem Richardson, premiering 18 May 2021, 10am PDT**

### **Bonnie Gillespie**

Everyone, I am so excited to share with you one of my very favorite people. This is Slem Richardson. Thank you so much for joining us today.

### **Anslem Richardson**

Absolutely not a problem at all. This is awesome.

### **Bonnie Gillespie**

I have adored you since we first met in person, a few years back on a panel. We did a panel discussion when people come to LA and showcase and show off at the end of their degree program, all their talents. We do the little, "Should you move to LA; should you choose New York," like that kind of conversation. And I just remember hearing the things that you talked about, and feeling like, "This is absolutely where we're headed as a Hollywood with this forward thinking; how can we make our storytelling do so much more than just take someone on a journey during that little period of time that they're in the episode or in the film." Can you talk a little bit about your process as a storyteller? And if that mission that I'm perceiving is real or something that I'm just projecting on you because I so enjoy the work that you do.

### **Anslem Richardson**

Sure, sure. I mean, you know, I don't go into it thinking about, like, you know, necessarily, like, "How can I change the paradigm of like, you know, everything that's going on." Number one is story, theme, what am I trying to say? You know, what am I trying to hopefully see? And what kind of experience do I want to go on, do I want to bring the audience along with me on? And then, once you have that framework, you can kind of start thinking of like, "Okay, now how can I be subversive?" And that's how I like to operate. Subversion.

You know I don't like to Spike Lee it. You know what I mean? I don't like to hammer people over the head. I like, you know, I always kind of go back to the original "Matrix", the first one. And how you know it was? It was really interesting to me. One, the film blew me away. But it was really interesting to me how there were like two groups that saw that film. One who just saw the fighting, the bullets, and the slow motion, and all the incredible visual effects that, that the Wachowskis were able to do in that. And then there was a whole other side to their film that was the Eastern philosophy. You know what I mean? The, you know, "Is reality, reality? Can we change reality?" And that blew me away, the way they were able to weave that together.

And whether or not I realized that at the time, that became sort of my, you know, my golden goose. This is what I was after with every type of story that I'm involved in, or show, film, you know, whatnot. I wanted to be able to have people enjoy the experience. And then also, when they're going home and they're going to their car in the parking lot, when they're in the middle of the night, they're going to the refrigerator, the next week they're just like, "Oh, whoa, whoa,

whoa, wait a minute." You know what I mean? That, to me, is the magic of the art that we're able to do. To really reach people on that level and inspire and make them think differently. To me, if you do that, if you can get that right, it just doesn't get any better than that.

**Bonnie Gillespie**

What is the "getting that right" from your end? Because we know what we want it to feel like on the participant's end. The person who's received your storytelling, we want to kind of do a time-released capsule that, oh, like weeks later, they're still going "Aaah!" And I totally know that feeling as a viewer and I love it. When you are creating story, where are you, or are you, thinking about places to plant those time-released capsules?

**Anslem Richardson**

Yeah, I personally don't plant, because I never want there to be like this sort of artificialness to the story. Or you know you don't want to end up where you're like, you're like "Avengers: Endgame".

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

And then all of a sudden, all the women come together on this one thing, just like, "Aaah, there was, there was such a smarter way for you to weave that in there. You already had this great football pass thing, just make it all the women, and not even like, you know, don't even, you don't even have to, like, shine a spotlight on it. All of a sudden, you're just looking like—Holy shit. It's just been fantastic female characters doing this—without you being like—hey, look at us."

**Bonnie Gillespie**

It's like they're running...

**Anslem Richardson**

"We're so liberal!"

**Bonnie Gillespie**

...running a highlighter over it going, "Did you catch that?"

**Anslem Richardson**

Yes, exactly. And that to me, that is what destroys story. You know what I mean? That makes everything kind of grind to a halt and all of a sudden, it's like, "Oh, okay, so now I'm no longer enjoying the experience, the ride that you had me on. Now you're trying to say something; you're inserting yourself on the story." And that is where it, where, to me, you don't want to be.

Again, the sequence was set up to deliver this very same thing seamlessly. And to me more of an inspiration to anyone watching it's just like, "Oh my god," you know what I mean here? You know, it just goes off and all of a sudden you have this span of, you know, however long 45 seconds of screen time, where it's just the female characters, and it would have said the same thing. It would've still been delivered, you know, in the same way that like, you know, in an unspoken way. In the same way that like "Black Panther" inspired kids without having to be like, "And this is a Black character." You know: "Message!" You don't need that shit. You know what I'm saying? Just invest in your story; your story is the biggest thing. It is your baby that you have to, you know, just nurse and mature and watch them go off to college and pay for their student loans.

**Bonnie Gillespie**

Right.

**Anslem Richardson**

Just keep with that shit—oh, I'm sorry, I apologize.

**Bonnie Gillespie**

No, you're totally fine.

**Anslem Richardson**

Just keep with that, and as long as you are clear in your head, the things that you would like to come in there, but don't plant it. It's, it's the planting of it that makes it, that takes, that draws people out of your storytelling. To me.

**Bonnie Gillespie**

I so get that and I wonder how much of that is like almost a corporate construct, you know? Like once you're dealing with, you know, big studio, publicly traded corporation, you know, beholden to stockholders, they almost have that this insertion of message must be, you know highlighted and sponsored and, "Hey, did you catch that?"

**Anslem Richardson**

Yeah.

**Bonnie Gillespie**

Is that a nod to why it feels so good to stay indie and scrappy and have ownership of your material?

**Anslem Richardson**

Yes, but at the same time, if you are truly smart. And that's not to say that I'm 100% there. I mean I'm dealing with my own bit of that of like you know how do I balance, you know,

basically notes that you get from the production company, from the studio, whatever. Yes, they'll tell you that, but that does not mean that you then insert it clumsily.

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

I'm sure Ryan Coogler got a bunch of notes for "Black Panther", but he was able to bring in the theft of African art and culture to Western museums, without being like, you know. And yes, there was a slight message to it, but it was so seamless in the scene, and then to leave into, to Killmonger poisoning the woman. You know what I mean? That, that... you're like, "Okay, well okay, that's"... but it's also, it spoke to who Killmonger was.

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

In his character. You know what I mean? So, it's like if you're smart. I'm not 100% there, you know? But if you're smart when people give you those notes, it doesn't mean you just like, take what they say, and slap it on.

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

Figure out how you can weave that in into the structure of your story, your greater story, and then in the minor stories that support that story, which is, every single one of your characters leading you to that theme, that overarching story.

**Bonnie Gillespie**

So, I'm hearing: It's truth. It's authenticity. It's the characters having the why that then comes to fruition in ways that make sense. And with everything, it feels like it's, it's not the what of it, it's the how. That if we get ham-fisted about, "We've got to get this message in there," people feel it, and if, instead it's just, "Trust your audience to be smart enough to get it"...?

**Anslem Richardson**

Trust your audience. This is, it's the weirdest thing. Just have faith in the people who have bought a ticket.

**Bonnie Gillespie**

Here's my...

**Anslem Richardson**

You know what I mean?

**Bonnie Gillespie**

Here's my theory. Here's my theory on that. We trust that audience, but our first audience is that suit giving notes, and we gotta trust that person to get it. And that person, by and large, is a cis/het/straight/white male, like, wow, how do we trust them to actually get some of the more nuanced messages that are a part of the story?

**Anslem Richardson**

Yeah, and I would just say, then you take the note behind the note.

**Bonnie Gillespie**

Hmm, talk about that.

**Anslem Richardson**

Yes, I've forgotten who, I'm not sure if it was Shawn Ryan or Eric Kripke, who first told me that: the note behind the note. It's always, it's always that. Just focus on the note behind the note. And because there is some there's some truth in what they say, you know what I mean? In any note that you're given. But they're not, they're not the writer, they haven't been living with this thing for however long any particular writer has been developing their story. Theirs is just like, you know, they've read your, whether it's a pilot... let's say, that they've read it for an hour or an hour and a half that morning. Or if it's a feature an hour and a half to two hours. And then they're giving you their, you know, their knee-jerk. And you have to kind of understand that, and just be like, "Okay, they haven't been living with this. Their solution is a very simple solution. I've been wrestling with how this works, can be incorporated into plot," etc.

So now I have to take that, go back into my process, go back into, you know, my beliefs about the story and figure out one: It isn't... it's not every note you need to take. But if it is something that that you know that they're, that they maybe have a point about, "Okay, well now, how do I do it?" And that is a million and one ways, but whatever way it is, it has to be true to yourself and do not undercut your story. And mostly do not undercut yourself, because it will be that thing that you are finally, you know, you're at the Eccles Theater at Sundance. And finally, everybody's there and you're like, "Holy shit, I can't believe I'm finally fucking here," and then that one scene will pop up and you'll be like...

**Bonnie Gillespie**

Noooooooo!

**Anslem Richardson**

"All right, okay, this is great, this is great but I sold my soul." You know what I mean?

**Bonnie Gillespie**

And you can see it right there at that moment.

**Anslem Richardson**

Not only do you see it right there, it's history. It's always gonna be there.

**Bonnie Gillespie**

And this beautiful, glorious moment that should feel like, "Yes, everything I've been working toward has paid off right here," and instead it's got that little...

**Anslem Richardson**

Got that little thing. And you're gonna be on your deathbed. And that nurse is gonna be like, you know, changing your, your, you know whatever, your catheter or whatever and they're gonna be like, you know, "We love that film. There's that one part just rubbed me the wrong way." And then you die like 30 seconds later. You know what I'm saying? You're, just like that, you're left with that. Is that what you want?

**Bonnie Gillespie**

Yeah, we're laughin' but, but you really are taking it all the way to the deathbed with this. Yes. And truthfully, artists do feel like those moments, like where it's just, it's you and the keyboard, and you're at that flash-forward to that moment and going, "Is this the hill I want to die on?" Because that's actually what's happening in those moments where we take notes that we know are bullshit.

**Anslem Richardson**

Yeah. Yeah.

**Bonnie Gillespie**

What do you, what do you do? How's the balance between "I am creating this thing that I have lived with, that these characters have woken me up at night, they won't stop talking to me, like this story is something I'm not going to sell out." And, "I have this entity that I am beholden to because this is what they've bought from me," and at what point do you say, "I draw that line here?"

**Anslem Richardson**

That's when you're really, it's really about, like, what is the team around you? That, hopefully, you have not gotten to that stage where you're getting, you know, you've written this incredible thriller, dramatic thriller, and they're just like, "No, we see this as a musical." Hopefully you haven't... that's not the issue, you know what I mean? Hopefully it's just like, "Okay, I, you know, there were two or three studios or whatever interested in this one. This one is speaking my language." And that takes knowing who you are, you know what I mean?

I cannot stress. I lost like 10 years of my life, just sort of like in the wilderness, because I didn't know who I was and I was trying to conform to what I thought the industry wanted me to be. And this was after I had a great stretch of indie films and I was, and I knew exactly the type of actor, and the actors that I that I looked up to. And I said, "Okay, that's, this is what I want," and then all of a sudden it became something else. And I wasn't even dressing like myself. And it took time... of therapy, yoga, meditation, anything that like just long walks, long jogs. Just silencing my brain and just kind of getting to a sense of comfort, and knowing that "You are enough." And I know that sounds really corny, but like, you know, whenever I, you know, I hear about, like, when I heard you, like with casting, so, oh my God, you would always hear, like, "We've got to make a strong choice." No, you have to be yourself.

**Bonnie Gillespie**

That's it.

**Anslem Richardson**

Because once you're you, yourself, you're separated from everybody else. Everybody else is going towards the idea of the scene. You are being yourself and only you can react to the circumstances and the reality of the scene in your particular way, because you are a unique snowflake. You know what I mean? And it took me a long damn time before I got comfortable in my own skin. Am I 100% perfect? No; it's just it's something that I will be, you know, going towards and aiming towards for, probably my entire life.

**Bonnie Gillespie**

Same.

**Anslem Richardson**

But, man, I wish I could go back 10 years 10, 15 years and just slap the hell out of myself, you know?

**Bonnie Gillespie**

Would that have done the trick? 'Cause you know I say, "Enoughness is an inside job." Like, I don't know that there is something that can come from outside you and slap you into enoughness.

**Anslem Richardson**

No, you have, you have, you have to pursue it. You know what I mean? It has to be a journey. It has to be a conscious journey, a comfort. You know what I mean? And that, that is not a pill. It's just not. It's work.

**Bonnie Gillespie**

When we're early on in our journey and outsourcing a lot of that and going, "What do they want me to be?" And trying to, like, I even remember you know, in the casting sessions where



you have a waiting room filled with people and they're kind of getting near the door and trying to hear what the person before them is doing and then they're changing up everything that they prepped. You know, how do you get out of the space of, "Somebody else has it figured out, so whatever I do, don't trust me," to then really going, "No, no, I got it. It's right here."

**Anslem Richardson**

I don't know the magic answer to that, except for—Do the work—you know what I mean? And I just, that's a sucky answer, but they just, you know you're like, when you, whenever you talk to, like, a person like over, like 50 or 60, and they've just stopped caring, and they're just, like, "Yeah. I just hit an age, I just don't care."

**Bonnie Gillespie**

Yep.

**Anslem Richardson**

That's it.

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

That is it in a nutshell.

**Bonnie Gillespie**

And we don't, we don't have to cross 50 to get there.

**Anslem Richardson**

No, we don't. Because, for that, for, for most people, it is just that they've just lived a life until finally they came to a point of "Fuck it." But if you actually invest in yourself, early on, you catch it, like, "Okay, today is day one. I need to figure out who I am, what I'm about, what is my art, what do I stand for?" All of the issues that you have, I, I found out through my own career coach and everything else, my issues have a way of showing up in every single thing... shows up in my relationship. Shows up in my writing. Shows up in my acting. Shows up in my in my illustration. It's just in, in my cooking. Everything, it all, kind of goes back to this one particular or two particular issues that I have and I decided I was like, "Okay, let's nip that in the bud. As much as I possibly can."

**Bonnie Gillespie**

Right.



**Anslem Richardson**

It doesn't make a difference what the fuck anybody else is doing. That's not your life. It's not your life, and guess what, you now looking at this person doing that, when you go in that room, it's not gonna be particularly interesting to the casting director.

**Bonnie Gillespie**

Amen.

**Anslem Richardson**

I just saw that and it was better, because that person was at least trying to go for something else. You know, go and go for the person who came in there before them, you know what I mean? So it's, I, you know, it all, somehow, comes down to that. And you see the people who are successful. They have a great sense of who they are and they allow themselves to be different, whether they're actors or filmmakers, you know?

It's just like, I forgot the filmmaker's name who did the film with Frances McDormand, the one that's probably gonna get the Oscar this year. I forgot. Um, but you know she is who she is, you know, you can't separate her from that film. Any other director, it's a totally different film. That that other director would have probably cast real actors instead of regular folk who are just around to, you know, who populate this world around Frances McDormand as she's wandering through it. And you see just in her spirit, in her pursuits of life, and, and what she finds particularly interesting. You see it reflected on the screen and in the comfort of who she is. When you watch those, you know, The Hollywood Reporter interviews, she, she, she's just chillin', she's like, "Yeah, you know, this is who I am." You know, and it's just like yeah.

**Bonnie Gillespie**

That creates a sense of ease, I think around everyone. Like the crew on the set, like just the audience. It's just, there's the sense of, "I don't have to worry about you. I don't have to tend to your ego, I don't have to make things a certain way in order for you to feel okay, you're gonna get your best work because you just are in a place of enoughness," I think.

**Anslem Richardson**

Yes, yeah, and all that anxiety that I used to feel, whether it's going up, going for an audition, or just talking to people, I mean even, even now, I'm not gonna lie, if I'm at like a Hollywood party, or whatever, I'm probably the first one out the door after, after an hour or so. I'm just, I just, I'm not that, like, I don't have that, like... now you got a camera in front of me, I can be as gregarious as I want to be.

**Bonnie Gillespie**

It's awesome!

**Anslem Richardson**

A few people in the room? I'm cool. Where it gets to be all of that, I'm just, because then they're looking for me to be "on", I'm just like eeeeeennhh....

**Bonnie Gillespie**

"On" requires a budget. Like you got you gotta use from that "on" budget and it just takes a lot of energy when there's a lot of people, yeah.

**Anslem Richardson**

And I have a, you know, a window of the "on" and then it's like, "All right y'all, that's it, that's it, I'm done."

**Bonnie Gillespie**

"Tapped out." I have to ask about "Fractal". Can we spend some time talking about this amazing project and how it has come to be? Like, I'm so stoked for it.

**Anslem Richardson**

Well, so like, probably like two and a half years ago is when I wrote the script, but it was really inspired by seeing Cameron Sterling, who is Alton Sterling's son, the brother who was, he was killed by those two cops in Baton Rouge. And it was him and his mom, you know, at a bunch of microphones for the for the press, media. And you know she was fairly poised, obviously she was upset and then making her statement and he's standing next to her. And he's a big kid. I think at the time he was maybe 11, 11 to 14, and she started talking and I'm, my eye just went straight to him, and I just saw him kind of waver. Just a bit. And then all of a sudden, the tears and the sobbing, and he nearly toppled over and a bunch of people came over and grabbed him and pulled him off. And it just made me, like, think about okay, these cameras and this new story is going to be around for a week, 10 days, then that's it. And this kid, and this mom, are going to be at this table, with this empty chair, with reminders of who this father was. Um, and it made me think of all the times I was harassed by police, where it could have gone one way or another.

As early as when I was eight years old, and moving to Miami from Brooklyn, and my brother and I are playing on our front yard and we've moved to a white neighborhood. And we heard cicadas for the first time. And we're just like, "What the fuck is that? Oh my God!" We're running around, and this sheriff's car pulled into our driveway, and the guy got out and he's just like, "What are y'all doing here?" And we're like, "Oh, we hear the bugs and aaah." He's like, "Okay, that's nice. Go on home." We'd only been living there for about two weeks. And we're like, "No, we are home. This is our home." And he's like, "No, it's not; go on home." What we didn't know is that there was a poor, Black neighborhood about a mile and a half down the road. So he marched us off of our lawn, got into his car and drove behind us like a parade. Getting, you know, marching us out of our neighborhood and by about the third block, again,

I'm eight years old. I'm lost. My little brother's crying, I'm bawling. And just this sense of, you know, helplessness, and my parents weren't home.

But luckily, by the time we were about maybe five or six blocks down the road, my dad happened to be coming home at that time. And it's was that, and a series of just random events with police, and I started I looked at Cameron Sterling, and I'm like, "This kid is fucked. He's fucked." And what would it mean if I got killed or my parents or my brother, and, and it's, again it's not, it's not about like, "Oh this kid is bad or this kid..." I was a fucking nerd. You know? I went to art school. It doesn't matter. People are like, "Oh well, you know, pull up your pants, or you know, wear a suit; don't wear a hoodie. Don't buy Skittles. Don't buy Coke." Right? Doesn't make a difference; it doesn't. It's a systemic problem. And for me, I believe that it is by design. It is to make sure Black children, Latino children, Native American children, whatnot, do not dream, always feel like, "I've got to know my place. I've got to be careful. I've got to shield. I cannot want or desire." And so, all of that went into the story.

It's talking about, like our earlier conversation with subversion. So the film's really sort of like a throwback to like early Spielberg, with like "Close Encounters of the Third Kind" and "E.T." Films that I adore but I never saw myself in. I loved aliens, I thought that adventure was great, but I never saw an example of where a Black child could be Elliot, you know what I mean? Or a Black child, or Black guy could be Richard Dreyfuss, not then.

### **Bonnie Gillespie**

Right.

### **Anslem Richardson**

And so I wrote this story about this child dealing with the trauma of police violence, and that he's able to cope with this creature. And he's able to cope with the creature through sign language, he has a unique ability that this, this creature can't speak, as well. I mean, can't, you know, doesn't make sound or anything like that. And so it's all, you know, visual. And I'm incredibly fortunate that like Eric Kripke, creator of "Supernatural" and "The Boys" and "Timeless"—I worked with him on "Timeless", as well. He came on as executive producer. But before even that, I got it to the Jim Henson Company, and they were jazzed. And then they referred it to Industrial Light and Magic. And as a kid, those were the two companies I wanted to work for. I wanted to work for Jim Henson and be a puppeteer and/or work for George Lucas and Industrial Light and Magic. I used to just rewind it over and over those those those tapes of how, the behind the scenes, you know what I mean?

And so, walking into the Creature Shop, and I'm seeing—I mean, of course, I do have to sign a nondisclosure agreement—but I just I was just like, "Kill me now. Kill me. This is, this is amazing. This is, this is like my childhood." And so, so we're at the point now where I've got this incredible team around us, and we're moving forward and our GoFundMe has been doing spectacular. And we've broken all types of whatever records that we thought we would get, you

know. Just even in the first week we blew past our halfway mark. And so we're continuing to raise money, and looks like hopefully we can get, get to this initial goal, relatively soon, and get to our stretch goals for the production costs, for the post-production costs, etc. So it's, honestly, it's like a dream come... it's a passion project for sure, but it's honestly a dream come true.

**Bonnie Gillespie**

I'm just imagining those moments of you were bold enough, audacious enough, or unaware enough to dream that you could have this experience that you're having now. There wasn't a cap on what your, your, your allowance was for dreaming of what's possible, or...

**Anslem Richardson**

It was... again, it was a dream. I never thought it would happen. So I would create, I would try to do blue-screen in my backyard. I would do and try to create, you know, little creatures and animate things, and... but there was never anyone in my family. I was like... I... you know, my, I'm first generation American, blue-collar family. There was nothing. My dad had already decided that I was going to work for the airlines, just like him and my brothers. You know what I mean?

My entire life and career. I, you know, I want to say luck, but you also create your own luck. You know it's been a lot of work and I honestly still can't believe that one: I'm writing for a show like "The Boys", which has opened up so many opportunities for me. You know what I mean? And now it's just like, "Okay, well, the opportunities are finally here, brother. You'd better capitalize on this shit." You know what I mean?

**Bonnie Gillespie**

That part. It's like, everybody's like, you know, "Yes we need... when do we get a chance? When do we get a chance?" Um, like, "Right now; bust the door down. Here it comes," like, "Are you ready?"

**Anslem Richardson**

Are you ready?

**Bonnie Gillespie**

Yeah. What is that state of readiness when there has always been, "Yeah, this is where you stop. This is, you know, you, you hold back here. Everybody else can go forward but you look like you do, you stay here." What? How do? How do you stay in a state of readiness knowing it's not always going to be that way?

**Anslem Richardson**

It's, for me, it's not about staying in readiness, it's just about being... when doors close, my natural response is to get very angry. And I'm like, "How dare you? How dare you close the door on me?" You know what I mean? And I got my natural, like, competitive instinct comes in

and it's just like, "And you picked that?" You know what I mean? I'm like, okay, boom, I got to go back to... not necessarily the drawing board but back to the art. I've got to go back to, "Okay I'm gonna make this next thing bigger and better." You know what I mean? And top myself and top myself until finally I get to a point, which is my dream, of being undeniable. That's all. I don't want to ever hear the word no again. And even to this day, you know, with friends, I will be like, "I cannot stand NO. Do not come with me with that. Get creative; figure it out." You know what I mean?

**Bonnie Gillespie**

Yes.

**Anslem Richardson**

I don't know all the answers, but I will bust my ass and try to figure out ways in, you know what I'm saying? And I need that level of creativity around me to push me forward, you know what I mean? To challenge myself.

**Bonnie Gillespie**

Amen. What do you do when you've got someone in your close group who is just committed to their NO?

**Anslem Richardson**

I usually cut them off.

**Bonnie Gillespie**

I was hoping that was your answer, 'cause that's something, especially folks new coming up, struggle with. They go, "Nooo but I want to stay a good friend," and I'm like, I say, "Cut 'em out like a cancer" because that...

**Anslem Richardson**

You only have one life.

**Bonnie Gillespie**

Yeah.

**Anslem Richardson**

You have one life and those years, and I'm saying this not just because, like, you know like, "Oh, this is who I've always been." I learned those lessons, whether it's a play in New York. You know what I mean? That's, once again, you know, you'd have a commitment to it longer than it should, or you're looking at it, you're just like, "Something doesn't seem right here; something's not smelling right." Trust your instincts, get out of it, and get to what you want. Because you stay in that situation, you take a role that you don't like, you take a film as a director that, you know, you take the scripts that you're not 100% for, you're doing it for the money, and that is

where most people fall into those traps. You'll always fuck yourself in the end, and you will never get that time back.

**Bonnie Gillespie**

Right on.

**Anslem Richardson**

Yes. You may learn at the end of it like, "I should... probably shouldn't have done that," but guess what, you lost, if you're lucky, a few months.

**Bonnie Gillespie**

Right.

**Anslem Richardson**

If you're not lucky, several years. And what do you then have to show for it? Because then at the end, when it's all over, you develop certain habits that you are not consciously aware of because you, you know, sort of, you, you didn't trust your art. You didn't trust your essence. And so you gave something up. You may not realize it then, but it's there. And, and I, knowing myself, I know when that has happened. And it is a constant fear of mine, of like, I cannot sell myself out. Because it's, it's just, to me, nothing worse than that as an artist.

**Bonnie Gillespie**

Amen. Oh, Slem I could talk to you forever. Could you please share with everyone how to stalk you, stay in touch with you, support "Fractal", all that good stuff?

**Anslem Richardson**

Yeah, so follow me at @AnslemAsylum. That's Anslem, that does that, well my first name—A N S L E M (as in Mary) asylum—A S Y L U M—and you can find me with that on Twitter, Instagram, and I think TikTok? I'm really not on TikTok. I'm trying to be.

**Bonnie Gillespie**

You're doing Clubhouse?

**Anslem Richardson**

And Clubhouse, you can find me on the, actually you can find me as Anslem Richardson on Clubhouse or Slem, S L E M, which is my nickname, goes for, that I go for. And as far as the "Fractal" project, please check us out. Our video has been viewed over 30,000 times. It's just, go to GoFundMe.com/F/fractal—F R A C T A L—and, or just come to my Instagram page, you'll see some more information on that. And you can find the link in my bio. But yes, please come. Contribute. Join us, it's going to be an incredible fucking journey.

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**Bonnie Gillespie**

Absolutely already is. Slem, thank you so much for sharing this time with me. You're amazing.

**Anslem Richardson**

All right, take care.

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Bonnie Gillespie