

The Criminal Justice Conversations Podcast with David Onek

Episode #37: Sonja Sohn, Actress, The Wire (July 18, 2012)

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DAVID ONEK: Welcome to the Criminal Justice Conversations Podcast, a coproduction of Berkeley Law School and the Berkeley School of Journalism. I'm your host, David Onek. Criminal Justice Conversations, recorded in the Berkeley School of Journalism studios, features in depth interviews with a wide range of criminal justice leaders: law enforcement officials, policymakers, advocates, service providers, academics and others. The program gets behind the sound bites that far too often dominate the public dialog about criminal justice to have detailed, nuanced conversations about criminal justice policy.

Today's guest is actress Sonja Sohn. Sohn starred as Police Detective Kima Griggs on HBO's The Wire, the series chronicling life on Baltimore's streets. After The Wire ended, we cofounded Rewired for Change, a nonprofit supporting at risk youth in Baltimore from the same streets portrayed in The Wire. In 2011, Sohn testified before the US Justice Department's National Taskforce on Children Exposed to Violence, also known as the Defending Childhood Taskforce, about her own exposure

to violence as a child. She is a two time NAACP Image Award nominee and recipient of the Harvard Black Men's Forum 2011 Woman of the Year Award. These days, Sohn can be seen playing homicide detective Samantha Baker on ABC's Body of Proof. And she joins us from a Baltimore studio this morning. Sonja Sohn, welcome to the program.

SONJA SOHN: Hi.

ONEK: Sonja, as you know, I'm a huge fan of The Wire, and we will talk about the show a little bit, but I want to start by asking about Rewired for Change. There are a lot of actors and actresses who become involved in social justice issues. They usually lend their names, contribute money, attend events. With Rewired for Change, you've gone far beyond that. You're the founder and CEO and have devoted enormous time and effort into getting the organization off the ground. What motivated you to start your own nonprofit?

SOHN: Wow. Well, it actually was a string of events. Back in, during the 2008 election cycle, some of the actors from The Wire were invited by the National Urban League president, Marc Morial, to accompany him on a voter empowerment tour of

Virginia, educating voters on their rights and voting protocol and what not, because they knew there were going to be a lot of first time voters and such. During that tour, we engaged in some very thought provoking conversations with Mark and his colleagues on the bus around how celebrity can be used to support grass roots change, and how important entertainers were in the Civil Rights movement, and he had just observed how that seemed to not be occurring as much now, and what a shame it was, and that seed was planted certainly with me and the fellows who were on that bus at that time. And then just after we completed that tour, we were invited to campaign for now President Obama in North Carolina. And while we were doing that, we got an opportunity to go into a lot of low income communities and see sort of what our impact was on our fans there, that they had a connection to us that we thought was very real and a little different than fans of our, than other fans who had related to us throughout the projects. And while we were there we saw how our interaction with them could inspire folks who may not have ordinarily not have run down to the polls or volunteered for campaigns. While we were in Carolina, campaigning in a lot of underserved low income areas, we got an opportunity to see the kind of influence that we had with our fans down there. And we had various experiences from guys walking off basketball courts

to go vote, because the Wire folks were there and inviting people to jump in a van and vote, to our kicking it on porches with guys who were just hanging out. Some of them were drinking and clearly inebriated. We had a conversation with them, and one that started out with, yeah, yeah, we voted. We voted. One guy in particular said, yeah, I voted already. And once we got past this Wire talk, we started talking about Obama's platform at the time, and asked the guy, gave him some literature and said, listen, you might want to, since you've already voted, you might want to just share this information with folks in the neighborhood. He was like, yeah, yeah, yeah. And you know, after about ten minutes, he said, you know what? I lied. I lied. I ain't voted. I ain't voted. He's said, I'm going to vote not. I'm going to vote. Watch, watch, I'm going to vote. And we all had a chuckle about that, and we moved on. And the next day, the regional campaign director called us and said, you know, there's a guy down here who's voting, and he said he's voting because the big dude from The Wire told us to vote. And now only is he voting, but he's volunteering for the campaign. And we noticed that that was really important down there. Initially we were being taken to historically black colleges and universities, and we spoke to the driver who was driving us around and said, listen, this is like preaching to the choir.

These people are going to vote, or these young people are going to vote. You really should take us to the hood. And when we went to the hood, we saw that that's where we were having the greatest impact. But we also saw that folks were hanging things on doorknobs and what not, but people weren't really paying attention. But when we brought the material in, we could start with a conversation about *The Wire* and our connection to our fans, and then move onto something else. And then, you know, we saw that having someone from that community do the same thing would have even more impact, because now the community's actually talking about the election, talking about the issues. I ended up staying a little longer than the rest of the fellows. I stayed an extra day, and I want back to that neighborhood, and I ran into another woman, just as I was walking around, and she was like, oh, I heard you all were here. I heard you all were here. I missed you. I missed you. You know, I want to help out. And I started talking to her about it. And she said, you know, they love my cooking. She evidently was a cook at a local hotel. She said, I'm going to cook, and anybody who brings me their ticket, the ticket that says that they've voted, anybody that brings me their ticket, they'll get a plate. And we high fived. And I was like, all right, girl. Mama's cooking for Obama. And she was like, yeah, and give me some of those. I

can put some of those in Miss So and So's place. She's got a little candy store she's running out of her house. You know, we just had a number of experiences like that, that really struck us. And then right on the heels of that conversation that we were having with Mark Moriale, it just all started to bubble up. It was, there was something bubbling that just wouldn't subside. And when I got back home, at the time I was living in LA, I just, like I just had to get these thoughts out, because I was just waking up with them, and they were just there, and I just started to write them out. And out pops the idea for this nonprofit, which was kind of shocking for me, because that's not my background. And I thought, oh my gosh, can I do this? Can we do this? Anyway, there's a longer story there, which I won't go into.

ONEK: Well, when you came up with the idea, did you have any idea how much work it would take to actually get this thing off the ground?

SOHN: No, of course not. I was really naïve. Three years down the road, and you know, a number of triumphs, but a boatload of mistakes later, and hard lessons later, I can tell you right now, no, I did not realize it was going to be as challenging as

it has been. I certainly knew it wasn't going to be easy. But I felt that there was so much support, there was so much support being offered. You know, the boys were behind it 100% from the beginning. If they were not behind it, I certainly wouldn't have done it.

ONEK: And by the boys, you mean the boy on The Wire.

SOHN: The fellows from The Wire, yeah. And I say that affectionately. They're like my brothers. And so, because they were really supported, and they had been affected similarly to me, and I knew I could trust their word when they said, listen, if you can spearhead it, then we'll always be there. And I knew I had their support and their love. I mean, we had a deep connection that spans beyond the work on the show. We have a personal affinity and a deep love for each other. And so I knew that I had my family behind me, so to speak. So knowing that, I was able to just persevere. And then just so many influential people liked the idea, and were willing, and supported the idea, and convinced me that we could do it. And so we took the dive.

ONEK: What are some of the moments working with youth at Rewired for Change that stand out for you so far?

SOHN: Wow, oh my gosh. There's a lot. There are a lot of moments. You know, I would say my first experiences with working with young people through the organization was when we brought a pilot program called Rewired for Life to town, and that program was designed for young people who had been arrested, particularly multiple times, who were in their later teens, who people had, you know, whose family members and teachers and other folks had sort of given up on helping, because they seemed to be too far gone. They were sort of the too, the younger people in the too hard basket, difficult to kind of bring into the fold of some other nonprofit programs, because they don't really make your numbers look good enough to seek out funding. And I don't, that's not a blanket comment. There are some people doing amazing work, and some of our partners in town who are actually doing amazing work with that population, too. But that was our intent, to bring this program to them, and we used The Wire as a teaching tool, so the young people would view episodes of The Wire, and we would engage in themed discussions with goals and objectives set. And the goal was to really awaken these young people to the idea that personal transformation was A, necessary, and B, attainable. And so through a process of discussion and developing critical

thinking skills and having them look at their lives critically, their interactions with their peers, their family members, and through the lens of The Wire, I saw, I along with our first facilitator, [UNINTELLIGIBLE] Carpenter, saw a great deal of shifting. And to see a young person's outlook and perceptions shift over a short period of time is quite amazing. And especially once it was so ingrained in a particular lifestyle. But we definitely had a few success stories that really kept us going, and we, there was a young woman who very early on in the program, like the first week of the program, revealed to us that we just, we had a strong sense that she was still out on the streets committing some serious offenses. And immediately, we saw that there were a number of young people in that position. But this young woman, we saw her go from that, being in that position, to realizing, like this was really dangerous for her, this was really dangerous behavior. And then just, we saw her kind of make the connection between that and needing to get out of that lifestyle if she wanted to have something different. And she played basketball, and basketball was something she loved to do, and she dreamed of playing it in college, but she didn't even have a GED at the time. She was in a very good GED program, Youth Opportunity Baltimore, here in Baltimore. And they were doing a good job with her. But it was as though, I

think, they were coupled with the program that we brought to their young people, kind of pushed her to this place where she eventually became, she eventually started practicing with a local community college women's basketball team. And the coach told her that if she got a GED, that she would get her into college, and she'd be on the team. And sure enough, it's two years later. She got on the team. She got her GED. She got on the team. And she just completed her first year of college.

ONEK: Now, you've talked about one of the reasons you relate so well to these young folks is because you grew up in very similar circumstances, and last November, you testified before the US Justice Department's Taskforce on Children Exposed to Violence, also known as the Defending Childhood Taskforce. You talked in a very personal way about your own exposure to violence as a child. What moved you to testify, and what was the experience like for you?

SOHN: Well, I was asked to testify after participating in a press conference with two other Wire actors, Jim Truefrost and Wendell Pearce. We participated in this press conference, announcing the development of this task force with the Attorney General, Eric Holder, and it was during that time that part of

my, in my remarks, I revealed a little bit about my history, and I was approached, I guess several months later, to participate in this hearing. And at the time, once I revealed those details at the press conference, and I heard, and I learned about the task force, I let them know that I would be happy to represent this initiative in any way that I could, because I thought it was very important. And there are often, I don't want to say often, but there are times when I don't necessarily agree with what the Justice Department is always doing, but that doesn't mean that I can't, that I can't participate in some of the good work that I think they are doing. You know, that's a whole other conversation, of course.

ONEK: What are some of the experiences that you had that you think you share with some of the young people you're helping today?

SOHN: Just growing up in a neighborhood where every day going out, going to school, going out into the, going out to the playground can be a bit of a challenge, to say the least. I just often times remember, and not that we didn't have a great time. I had great friends. We had fun times. But there were just far, far, far too many days when going outside to play was

also fraught with tension and anxiety around, is there going to be a beef today? Am I going to have to defend myself against something today? What kind of fights are going to go on? There was just a lot of, and a lot of us were growing up in, I think, and you know, we had some healthy families in our neighborhoods, but we also had some families who had challenges like mine. You know, there was domestic violence in my house, and so being in the house, being in the house was fraught with tension and anxiety and sometimes felt unsafe, and going out in the community, you know, with my kids, with my friends, there was that same feeling. And so there was always, it just felt, there always seemed to be some sort of threat. And there was always ways that we would have to negotiate that threat. And somehow, and just understanding that, you know, I really understood that, that I grew up in a neighborhood where there was drugs, and there was violence, not to the degree, you know, violence back in the day when I grew up, there was a lot of hand to hand combat, sticks, bricks and that kind of thing. The older guys carried knives and guns and that kind of thing. But they weren't, you had to look to find them. They weren't just there. People weren't just walking down the street packing as commonly as they are now. But all of that was in my neighborhood. And I just know what it's like to feel hopeless, to feel like, gosh,

I'm trapped here. I can't, I mean, I grew up in Newport News, Virginia, which was so far from any city. There was no computer. I mean, I had the library and the Dewey Decimal at the card file. I mean, it was like, that was kind of my haven. I would kind of escape to books a little bit when I go to the library. But I just felt like, gosh, I've got to suffer through, like, really, 18 years before I can get out and see the world and see something different? You know, I knew that there was, I knew that there something different for me, and there were opportunities for me. But for so many of my friends, and for a period of my life, I felt trapped. Being home wasn't happy. There was no happiness in my home, and being out in the community sometimes was not an enjoyable place, either. And so I found various means of escape, whether it was through risk behavior, or through drug use, or you know, yeah, any of those things. So I just kind of know, I knew what the obstacles were, and I knew what these young people were dealing with. And I wanted to, and I saw a particular kind of hopelessness in Baltimore that I had never seen. I hadn't even seen it in New York, to be quite honest with you, because I think that New York's a really, even though there are some hardcore hoods in New York, there's this kind of, there's a kind of hustle in the hood mentality in New York, and an awareness that there's a

level of legitimacy or success that one could attain. And I think that has a lot to do with the fact that New York is a really cosmopolitan city, and very sophisticated, and everybody gets on the subway train, and you're exposed to, you know, seeing people of color in suits and going into Manhattan and seeing that other world. You know it's there. And I think in Baltimore, people, especially these young people don't get an opportunity to see success in the many colors that it comes in, and the many ways that it comes in. And it seems too unattainable. And so that really struck me when I came to town. And so it was a different, I was a deeper brand of kind of hopelessness that I really had hoped to try to affect in some way.

ONEK: Mm hm. And given the challenges that you faced growing up, and that hopelessness, how did you break out and get into acting and eventually get cast on The Wire?

SOHN: That's a long story. But let me see if I can tell you a really short one. You know, getting into acting wasn't something that I aspired to at all. And I fought against it pretty seriously. But I would say I got into it through, after I had turned my life around a bit when I was in my late 20s, I

had become a part of the, getting into the spoken word scene in New York. It was very, it was the early years of the spoken word scene, and the work that I was, that was coming out of me at the time was pretty cathartic. It was a time when I was engaging in a lot of healing through my, through various means, but through my, through creative writing was really where I was able to kind of get sort of gut level honest with myself about my own history. And it was in the way that I would deliver this poetry on the stage seemed to allude to the fact that I might be an actress, which I vehemently denied. And one thing led to another, and I was invited to be in an independent film. And then I got --

ONEK: Was that Slam?

SOHN: No, no, no. That was actually this film called Work, by a director called Rachel Reichmann. Oddly enough, I played a young lesbian in that, too. That keeps chasing me. Anyway, she told me at the end of that that I, she thought I might have something. I said, yeah, that's kind of cute, but I'm going back to college. I'm going to be an English major and write my version of the great American novel and teach urban kids English and kind of help them out by being a teacher in an urban high

school. It's cool. This was cute, but I'm going to keep it moving. And after about six months, it just kept niggling at me, and I decided to take an acting class one summer when I was out of school, and when I was in that class, at Lee Strasberg, I had a pretty amazing experience that sort of showed me that there was a whole other place to put all of that stuff. And a bigger, where I could really, truly embody it, well, I embody it, but I could channel it and work with it and mold it. And that's how I began to pursue acting. And then after studying five years with Susan Batson in New York, she sort of sent me back out to the poetry world. She said, you know, I'm convinced that you're ready, and that if you just get on the stage, and somebody sees you, that you're going to get a hit, basically, a bite. And I said, no, I don't want to go back to poetry. I moved through that. Now I'm here. Now it's been like five years committed to acting. I quit college. I mean, such a passionate artist I am. I just go all the way when I commit to something. At any rate, that's how I ended up in Slam, and the rest is kind of like history.

ONEK: And briefly, was it from Slam that you came to the attention of The Wire producers? Or how did that connection get made?

SOHN: No, absolutely not. You know, I came to the attention of Alexa Fogel, the casting director from Slam, but David Simon had never seen Slam, hadn't heard of it. None of them knew of that film. And I thought it was really odd, because Slam actually addressed a lot of these issues ten years before.

ONEK: And it's based in DC, right down the road from Baltimore.

SOHN: Mm hm, yeah. And Mark said to me, you know, Mark Levin had a similar approach to this, to these issues, as David. So I thought it was really interesting that they didn't even, they had never met, and David didn't know anything about Slam. But Alexa Fogel did. She saw me in Slam at Sundance in '98, and when I got back to New York, she really tried to get me a job. She tried to get me a job on Oz. She tried to get me a job and that was, I completely trashed the audition. She was like, I just know, I just know if he sees you. Once he sees you, he's going to love you. Then she says, you know, can you do a poem? I mean, she's a really, really special casting director, because I think she has a great instinct, and I think that, not that she just has a great instinct, but I think she really understands the puzzle of casting, and if she believes in an actor, she will

continue to work with that actor to find the right role and the right project for that actor. So she works equally for the, I believe, this is my opinion, I believe she works equally as hard for the production side as she does for the talent side. And I think when someone has that kind of vision, because to me that indicates that there is a sort of bird's eye vision there that's not just, I think that a casting director can make a better fit. And she stuck with me for a couple of years and really worked with me and found the right vehicle. And there's, she has a very similar story for other actors in The Wire.

ONEK: Well, yeah, I heard that a lot of them, actually, also tried out for multiple parts before settling on the part that they got. Did that happen with you? Or did they see you from the beginning as Kima Griggs?

SOHN: No, I auditioned for one role, and that was for Kima.

ONEK: But let me ask you, though, because you talked about it being the right fit, but you have talked about the struggle you had, particularly at the beginning, playing a cop on TV, given that your view of law enforcement when you were growing up was not exactly a positive one. Can you tell me what that was like

to then portray someone in law enforcement in this major role?

SOHN: Well, yeah, that's been quite a journey, actually. You know, I'm an actor, so it's my job to play all kinds of roles. And oddly enough, I'm copped out now. [LAUGHTER] I'm like, you know, that seems to be one of my major lanes these days. You know. Not that it's a problem. But yeah, it was challenging. But it was an opportunity. That's what challenges are. That's the beauty of life. If you are awake, and you face a challenge, you get to grow and learn something about yourself and move forward. So I was carrying around this resentment of law enforcement, and in some ways some of that is legitimate, and something needs to be, people need to police the police and that institution, for sure. But at the same time, it's not a personal thing. It doesn't have to be a personal thing, and it doesn't have to be connected internally to, you know, I think it was hardwired to me in the wrong place, and I think it was an opportunity for me to sort of rewire, if I may, that little piece. There were some insensitive cops when I was growing up that I came in contact with, and I'd found them not helpful in situations when I needed assistance, and also damaging in terms of their reactions to, you know, what was going on in my home when I would call the cops to help tame the situation. And but,

after having to do ride alongs with cops and really understand, that was part of my research, to understand why certain people became cops. And a lot of them, you know, I got an inside look at some of the, some good, quote unquote, police. And there's one, it's a guy in this town, Major Melvin Russell, who's the eastern district commander here, who is just an absolute dream, and an angel, and a God send to this city, and his focus, you know, he has to do the job of a cop, but he puts a tremendous amount of effort into developing relationship with the community, caring for the community, community police and connecting community police into the faith based movement. And trying, he's just, you know, a police activist, anyway. But that was my journey. It was tough having to go deep, and you know, I definitely went through my challenges that first year trying to kind of, just trying to line all of that up, and sort of, as I said, rewire that thing, so that I could do my job. And also it was a challenge as an actor because, you know, come on, this is your job. This is part of what you learn to do when you're studying, and it has to transfer on the job. And if it doesn't, then you know, I'm also looking at it as an acting going, OK, you need to work this out, personally and professionally.

ONEK: Now, Rewired for Change is part of an exciting new project launching shortly called the Baltimore Wakeup. What is the Wakeup?

SOHN: Well, the Wakeup was, is a vision that's shared by Donnie Andrews, who's known as the real Omar, and who played some bit parts in *The Wire*, and myself as a result of our participating, along with other *Wire* cast mates in a number of panels and presentations and class visits at Harvard between 2009 and 2011. And then we, the last thing we did together was an urban cities think tank in the spring of 2011. And one of the things that we noticed was that there were all these very influential people in business and in government and in academia who were working very hard for, to support marginalized communities and the people living in them. And we learned a lot there, engaged in a lot of great discussion with a lot of great people. And it was suggested that there be a, that maybe we take this sort of panel presentation on the road. I think Donnie and Professor Charles Overstreet had that idea to begin with. And then when Donnie came to me with that idea, I talked to him about doing something more substantial, where not where we just sort of come to town as a sort of circus act where we're sort of, here's *The Wire*, and here's what we're doing, and you guys should do something

too, and then move on. We should, you know, we talked to them about having a deeper impact, and we talked about what we saw at the think tank and how we felt like the people's voice was missing. And so he and I started talking about just doing something, something a little bit more in depth. And that's when we came up with this idea to do this wake up, which would be more of an action campaign on some level. You know, it started out as that, and for like the last nine months, almost a year, we've been talking to various consultants and pulling together a team of people to help us get this off the ground. So essentially, you know, the idea is that there are, we all know that there needs to be an improvement in policies that support disenfranchised and marginalized folks. But how do the people get their voices heard? And these policies could shift a lot more quickly if the people were, if the people were able to be heard in masses. And so how do we help folks kind of get to the next level, where their environment and their lives are transformed in a substantial way? And we started thinking about community, and that it first starts with a firm foundation and community. And if the communities aren't bonded and nurtured, and it's not a warm healthy place for folks to be, then how can anything or any kind of movement or any kind of anything grow from, how can anything shift from, if that's not intact? And we

began to see, you know, we both grew up in neighborhoods where there was some functionality, and there were families doing, supporting each other. And in our work on the streets here, we've seen that there are people in these communities who want change, who want to, who have great ideas on how to shift things in their neighborhoods, but really didn't have access to the tools and resources that they would need to create that vehicle. And Donnie and I also saw that there's a, there's this sort of structure or this format where a lot of nonprofits come and bring services to the people. But how many of these, and not that that's a bad thing, but we need to move to the next step, where the community is involved in the, in servicing itself. And so we came up with this idea to then, to do this day long community forum where we spend part of the day talking about community and the positive outcomes that are seen when communities are bonded. And what happens when our communities are fractured? And then the later part of the day will be focused on having community residents explore various kinds of small community building workshops that they can take back to their, or activities that they can take back to their communities and execute over a three month period. So if you have four mothers in one neighborhood, and they're interested in cooking, they agree every Saturday we're going to bring in some

girls in the neighborhood, and we're going to bake. If you've got brothers who are basically hanging out on their porches on the weekend anyway, maybe a few of them will agree that every Saturday they're going to spend two hours on that stoop pulling in 15 young men from the ages of 14 to 20 for, just to talk with them and to, about issues, about what they're going through, about, just bonding with them. There's a number of, there are a number of different, right now we're developing the specifics of the program. But we also have a, we have a partner, Parks and People, who are willing to engage in gardening projects and cleanup projects with folks. And people are going to come with their own ideas. But just giving them a platform, a place where they can come and just sort of discuss, not just discuss what they want to do to better their communities, but actually sort of build that. And --

ONEK: And then the idea, right, is that three months later, you'd reconvene, and people would come back and report on the projects they had done, so it keeps it all very action oriented.

SOHN: Right, exactly. And then from there going, OK, so what did you find out while you were in the middle of those projects? It's not just doing the projects, but you're going to get to

learn, you're going to learn about your neighbors. You're going to learn about the young people. You're going to learn about the issues that are bothering you about, you all just talking and kicking it. And then saying, OK, so what do we want to do? Let's identify those issues, the things that made you angry, the things that broke your heart while you were getting to know your neighbors. And now, let's look at those issues, and let's see, are there policies connected to those issues? And now, let's see about us coming together as a group, or you guys coming together as a group and influencing, you know, that policy in some way. And then basically, the idea is to hand them off to another group of social advocacy agencies, agencies, I mean, not agencies, but nonprofits, who then can lead people or educate people on how, on the process of actually making that, making that next connection. You know? How to go down to City Hall and make sure your voices are heard. You need to write a petition. You need to go to Annapolis. You need to go down to the school board, you know, just step by step, and just trying to keep that going. So essentially, this is our effort to really, you know, we're always, we're a group of organizations. We're a coalition now. It's not this, just Rewired for Change. There are a number of other organizations in this town that feel the same way. And so we just want to better serve the people

that we already serve.

ONEK: Well, we're really looking forward to keeping our eye on that as it develops. We've talked about some pretty serious stuff here. Let me end on a lighter note and ask you about the parody, *The Wire the Musical*, that you did on *Funny or Die*. For those listening, if you haven't seen it, you can check it out on You Tube, and there are lots of *Wire* stars on it, including Michael K. Williams, who plays Omar, and Andre Royo, who plays Bubbs, and others. And they're singing and dancing, and everyone, it's obvious you're all having a great time. It's really a hilarious video. How did that come about?

SOHN: Well, can I give another plug for the *Baltimore Wakeup*?

ONEK: Oh, please do, please do. By all means.

SOHN: That was a rather long winded answer to your question. I just came back from Carolina. I'm from the South. I grew up in Virginia and I was in Carolina, where I lived basically, and I was just with somebody who said, God, you guys like to tell these long stories. [LAUGHTER] But if you want to find out more about the *Baltimore Wakeup*, in the next, I think two days

from now, we're doing a fundraising campaign on a site called Give Corps, G-I-V-E-C-O-R-P-S. And check out the Baltimore Wakeup on Give Corps, and there's a video that really describes it and illustrates what we're talking about. And there's going to, and there's language there that will, that's concise, and you'll see what we're talking about. And now back to Funny or Die. Funny or Die, you know, I think The Wire was such a serious show, people didn't realize, people might not realize that we had a ball working with each other. Those guys are hilarious anyway. Andre's an absolute clown, and really is, has not even begun to do the kind of work that he should be doing. He should be in comedy. And nobody, you know, knew that Michael really was such a ham. And we just, we always had a lot of fun on set. We had a lot of fun off the set. And so it was great to do a Funny or Die skit with those amazing writers, because the writers really, really killed it, that the material was great, and they were fun to work with, and they shot that whole thing in I think 12 hours. It was quite a lot of fun.

ONEK: All right, well, Sonja Sohn, thank you so much for joining us.

SOHN: Thank you for having me.

ONEK: Please tune in next time when we'll be joined by Laura Faer, the education rights direction at Public Council Law Center, to discuss reforming the school discipline process.

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