Charlie Sandlan ([00:03](https://www.rev.com/transcript-editor/Edit?token=p7UbWOmMcG1xLXfDTIL_HGt6Kuus9JlxPDV8cbyhu3LgbyAUjMfde_7m2gK22AX3o2WxaYoFUwHXjAuHeV8zhcOsawI&loadFrom=DocumentDeeplink&ts=3.1)):

I think you can boil acting essentially down into one or two things, conflict or intimacy. When it comes to conflict, we've been pretty good at protecting our actors. There's a fight coordinator, a stunt coordinator. I don't care what to push, to shove or slap. Is this fight swordfight, gunfight? It doesn't matter. There's somebody there, a professional to take you through those moments. You're going to do this then you're going to do that then you're going to do this. Are you okay? You work it out. You rehearse it. You're in coordination with the director and everybody knows what to do. Intimacy, not so much. For years in a male-dominated art form, actors have been left to their own devices often confronting embarrassment, confusion, exploitation assault, because they don't know what to do. Oh yeah, just have fun. Go at it, make it hot with somebody that you've known for maybe 10 minutes. Today we're going to talk about the intimacy coordinator with my friend and colleague Carly Zien on why it's important and what you need to be able to do to set boundaries for yourself when it comes to professional intimate work. Put the phone back in your pocket, creating behavior starts now. (Music)

Charlie Sandlan ([01:25](https://www.rev.com/transcript-editor/Edit?token=tfn_I1uR3wLBex80zRzYKoxFGwKlJeCZIpPusxmAWQj6JkE4E0BE8xiVTHSKfjimXcJvLh69kPpFwT7mkx6FmIBiILM&loadFrom=DocumentDeeplink&ts=85.53)):

Well, hello my fellow daydreamers. Intimacy, it's a big part of acting. Oftentimes it's not something that's physical. To be truly open-hearted to be wide open and in personal contact, real contact with another human being is intimate. That can be scary as hell. Any of you that have really trained seriously certainly if you've been in my classroom you know that's vulnerable. If you think about the relationships in your life, how many times are you really, truly open and vulnerable and present with someone. It's those real special relationships, those powerful connections that allow us, especially when we feel safe, where we feel we're not going to be hurt or taken advantage of where we let our guard down.

Charlie Sandlan ([02:44](https://www.rev.com/transcript-editor/Edit?token=SwSIghquoUayuPuUvkXVih1hUroLqjXVIEEe0NiqTy-YSRMWy2ayBTxlwHvmOTCFlWQb2MtvF2WCIszE96Z3ge6n0Tw&loadFrom=DocumentDeeplink&ts=164.41)):

For the actor, you got to be able to walk on-set, go into rehearsal, walk into an audition and be vulnerable, be open, be present. It's scary. When it comes to physical intimacy, that's a whole nother ball game. Now, I'm a 50 year old white guy. I've had a steep learning curve. How I met Carly, I was teaching a few years ago at my studio and there was an altercation in a rehearsal. There was no teacher present and there was some physical contact, pushing and shoving. That was really beyond the bounds of what anyone felt safe with. This was in front of classmates and every bit broke out into a real problem. You had to be separated and people were upset. Students took sides and there were different versions. There were 15 people in the room and literally 15 different versions of what was going on. But in a broader, more important context, people were really upset.

Charlie Sandlan ([04:08](https://www.rev.com/transcript-editor/Edit?token=B50hLkTTnt0lhK4WpwVr0cA2iXM1pvCsncE-GsiOoA0i-hf9okPTqclbO9Jy_nIkMRAcE-jgOhSsh2NM_A3w2mEHHFE&loadFrom=DocumentDeeplink&ts=248.78)):

This was right in the beginning of the #metoo movement. I realized as the artistic director, the owner of a business, a studio, that I needed to be much more mindful of how I set boundaries, how I make things safe. It was a wake-up call to be quite honest with you. I need to look into this and found this term intimacy coordinator. I reached out to Carly. I said, "Listen, I need somebody to come in here and talk to my students, educate me on how to approach this work." It was eyeopening. Now you can go online. You can read about an intimacy coordinator they use all the time now. HBO was the first studio to guaranteed intimacy coordinators on every set. The Deuce was the first one, but now everybody has Netflix, Hulu, Starz, Amazon. There's a organization Intimacy Directors and Coordinators.

Charlie Sandlan ([05:29](https://www.rev.com/transcript-editor/Edit?token=54pFKW563hN-xmUPYkEZTDlngYh_H0R5KeT1zHu1uh7WjcyQOhOUNbTb-ZEPkeiIbHfQ5lzY1LBFK0WjAsed3Nz6IeQ&loadFrom=DocumentDeeplink&ts=329.26)):

It was founded by Tonia Sina and Alicia Rodis. But you look at some of this work that actors have to do. Jesus Christ. Talk about vulnerability. Look at Normal People. I May Destroy You, Outlander, and you look at these physical scenes. You need somebody to help to talk through things, to make sure everybody's safe. How many times have any of you felt really uncomfortable? I don't care if it's a slow dance or maybe it's a hug or a kiss. How many times, if you've been at a scene where somebody shoves their tongue down your throat? You're like, "What the fuck?" But do you say something? No. Do you want to rock the boat? No. Do you want to be a problem? No. you let it happen and it doesn't feel good. It's violating. "God, he keeps grabbing my ass and I don't like it in the scene, but am I going to be a problem?

Charlie Sandlan ([06:28](https://www.rev.com/transcript-editor/Edit?token=Im8gGgMa0MoR1dNYzUx3Z9N6GlhBkjye24CBTaOTx5g2rJBBxhF_zpEuivNRUPx6uJX2ebFJgV6uDjd-JP8pjrhAlMQ&loadFrom=DocumentDeeplink&ts=388.9)):

Do I want to get fired? They'll replace me." All of these things that keep actors from voicing their concerns. It's important. As you guys pursue your professional careers, those of you that are actually doing that now, those of you that are in school or about to, you need to be really crystal clear about what your rights are and what you can do in order to protect yourself. Now, Carly has got an interesting story. She got her MFA from Yale. She's coming out of one of the best and most revered training programs in the United States. She suffered a sexual assault in her first year in grad school. How that was handled, how the university dealt with it, how her classmates dealt with it, how she dealt with it changed the course of her life.

Charlie Sandlan ([07:25](https://www.rev.com/transcript-editor/Edit?token=aRth8m1ScQ63Q6GG1XWslMyvNCrUN1rMHtxaDuNWFtsRM_9rg5ix2PgKeRR7KMlYMQeDbpFemYsOa7m30o1eYqhxfVE&loadFrom=DocumentDeeplink&ts=445.77)):

We're going to talk today about those experiences, about what it's like to be in an intense rehearsal process and a show where maybe you're lovers you're married, it's a strong physical attraction. The lines can be blurred. Feelings can be confusing. Your nervous system doesn't know the difference between fantasy and reality. These intense feelings that happen to you can really cause a number on your life. How do you keep yourself grounded? How do you keep yourself centered so that you don't fuck up the rest of your life because you're falling in love with your co-star. A lot to navigate I think. Let's just get right to it. Shall we? I started off with Carly just asking her what is intimacy coordinator? What do they do? This is how we started. Here's, Carly Zien.

Carly Zien ([08:35](https://www.rev.com/transcript-editor/Edit?token=6oS-DAMav736kOgFDnguuzOxAzMoWcDm0MkrolFWs-qvihXcUOpUKw2nLxHQpBIFlbXGn55J7Szh8R4Oq4VZPsJXkWs&loadFrom=DocumentDeeplink&ts=515.01)):

On-set intimacy coordinators are a mix between a choreographer and an advocate for the actors and their safety. Also a liaison between the actors and the rest of the creative team, whether it's costumes or the director or whatever, DP. Just to make sure that everybody's on the same page and everybody's clear about what's happening and what's not going to be happening. It's basically like a sex scene choreographer, but it's also less about rules and restrictions and more about creating healthy boundaries and ensuring everyone's physical, emotional, psychological safety. Because it's possible to violate all of those things on-set.

Carly Zien ([09:24](https://www.rev.com/transcript-editor/Edit?token=hS6t-8VKWik5UWnvgG0XHqyZHw8WHoZ-jSn8H0KcjaqkWqdToBXbVFlps489pIeE7x2WZfJVD_MKQ1shUqrKyI5pVvU&loadFrom=DocumentDeeplink&ts=564.19)):

I think what happened in your class was something similar though it was physical. There's an older philosophy of acting that revolves around intensity, authenticity, and having to bare your soul. That's fine, but it ends up with a lot of people who have crossed boundaries that maybe they didn't know that they have. I'm really happy that it seems things are changing more towards you don't have to roll around on the floor and cry for hours and hours every day in order to be an authentic actor and to do good work. It's possible to have it be easy. It's possible to have it be safe and still truthful without having to go to this place of self abuse.

Charlie Sandlan ([10:13](https://www.rev.com/transcript-editor/Edit?token=ETBPHWcHX0hgJiglrdpG2w05nWYZ9Uk6_5-wz-2lf9yUlcaUFpz7LHTHAq59MobG61vp6WxpcZDuaopqzXz3cE7AZ4Q&loadFrom=DocumentDeeplink&ts=613.28)):

Being taken advantage of. I was interviewing this British actress, her name's Jade Asha. She said she showed up to set and It's not in the script and the director was like, "Oh, we're going to change it up, just get on your knees and act like you're giving a blow job." She's like, "Whoa, wait, are you kidding me? We didn't talk about this. We didn't agree to that." He's like, "Well, you're not going to give one." It's those kinds of things, but no one took predominantly the actresses safety and well-being into account.

Carly Zien ([10:42](https://www.rev.com/transcript-editor/Edit?token=0ImXQPTo8F56Xaty3RRVV7XzdvxyF9LUcBnvlFRZdGGJKgmVksGY_bYvznFW_k9GKM5BokP93RWS-N0BCubU9cQE-AM&loadFrom=DocumentDeeplink&ts=642.4)):

Right, exactly. To ask someone to do that without any preparation or warning, it's not consent. They have not consented to do the thing that you're asking them to do. Then you're coercing them by asking them to do it in the moment without any time to think. Obviously if you're on-set and any a budget is involved, there's the excuse of there's money being wasted the longer it takes to make this decision. I think that SAG is finally recognizing that this is necessary creating protocols for safe sets with a T.

Carly Zien ([11:23](https://www.rev.com/transcript-editor/Edit?token=42Cc1sU4spkJkT-iiWaE0Rb3Kfw8PeZ9yq4HX_Fd4_bRW97Z5_v3wl-VHHwoFWkgLA3BsS9n0DwzJfMRiqAP5FbaD0U&loadFrom=DocumentDeeplink&ts=683.37)):

An intimacy coordination and what a high exposure scene actually is. What does it mean when there's highly sensitive things that are happening, who's allowed to be on-set? What are the processes around nudity and any sexuality and when does that start? How does it play out the day that the shoot is happening? There's so many things that were not specified. They would say like, "Oh, it's a closed today." But there was no like definition of what a closed set actually is. They're just now creating those guidelines. I think the #metoo movement really accelerated the urgency in terms of these things being necessary.

Charlie Sandlan ([12:11](https://www.rev.com/transcript-editor/Edit?token=d2JbhBjeBjO9TzZjY6bvz2EN7GLgVJeh9rhdOUOhHiDG6vq2czg-WU5Tvqnc9TpEzWm8-c7W9vBjE8lyeHmZhqtzAww&loadFrom=DocumentDeeplink&ts=731.45)):

This is pervasive whether you're in grad school or you're in a regional theater production. You went to Yale, you got your MFA from Yale, you're a professional actress. How do you find your way towards investing your time and energy into learning how to be an intimacy coordinator?

Carly Zien ([12:29](https://www.rev.com/transcript-editor/Edit?token=mKJXpPgOh91IAt4H2IqX-BflKTJMK6v_Z5vv-if5pEIn4UWBS0Y9oFVsUTfvEQMs97xq8sIIIYo8AH2UIp1EDVpUjbw&loadFrom=DocumentDeeplink&ts=749.89)):

It started in grad school. I went to Yale for my MFA and there were a couple of things that happened while I was at Yale. I had a very negative experience with being sexually harassed. Then there were consequences to that experience that really affected like my entire class, because it was dealt with like it was a mechanical problem. Once the mechanical problem was fixed, then everything was fine we were just supposed to move on. For me personally, and I think throughout the class, as a whole, there were like some emotional ramifications that were not addressed on the school's time. For example, they just move forward with teaching as opposed to giving our class a chance to digest what had happened. We were supposed to deal with that on our own time. None of us knew how to do that. There were some very not thoughtful conversations that happened.

Charlie Sandlan ([13:32](https://www.rev.com/transcript-editor/Edit?token=VH8Ggm38n0C8AggS92slXvWMqJDZtiozcwp9T9aIXRPOh-P-RD0L11ZH0xne4M_d82FchJ_1CLKHjTwpj87QsQC0ZPU&loadFrom=DocumentDeeplink&ts=812.5)):

When you say not thoughtful conversations, you're talking from the department side, from the theater.

Carly Zien ([13:38](https://www.rev.com/transcript-editor/Edit?token=gkjuQVFj6sMO7X98adwVSnPvboZ2PghBjmyxk55P9qFfqPI3WbqsBYvJtoh8QULKbmy8qylWMdIzY-1suK3KO2yIKjI&loadFrom=DocumentDeeplink&ts=818.14)):

No, I'm talking about the members of my class. We were forced to try to process it on our own, not in class and not with anyone who could moderate that discussion.

Charlie Sandlan ([13:51](https://www.rev.com/transcript-editor/Edit?token=FEVV5WfpS5yOwYqp2HtEhttGLXwl1RnRlJk8AJPjec1wZBaOqZIBuANKhrQCbxYncLVfyUBhqjczQh-qwxEe7BdbT20&loadFrom=DocumentDeeplink&ts=831.99)):

Is that because they didn't think it was their job or their responsibility to help you guys through that or help you personally through it?

Carly Zien ([13:57](https://www.rev.com/transcript-editor/Edit?token=K4bUerzddqhxge9eJWyaGFs5-syXz2PW0ZoWT-uER0_NGUOImHirmPrdcU95DfJgM44XYTYjPy8uOUgiA547LHQfigc&loadFrom=DocumentDeeplink&ts=837.71)):

I don't know. I think they thought it's best to just move on and pretend like nothing happened because you guys are here to learn how to act and what happens outside the classroom is none of our business. Which I think is, I can see why they would say that. But if you are in a program that is that intense and that all encompassing, it's like you can't ignore what's happening in these actors lives. It is partly your responsibility to ensure their safety. The experience that I had had did not happen during a class, it happened in during my private life. It was still on the school's watch. They did take responsibility for some of it. But just the aftercare didn't really happen. We had to figure a lot of that out on our own.

Charlie Sandlan ([14:53](https://www.rev.com/transcript-editor/Edit?token=07_YjJ3u3XsUWyREbi6iIeg5O8K_x3lvYvMrg3yo2BOubhMXKLNQ1V5zDxCkRJ3DVrg1wsBVAmsV8bpBbDewP8qeBTE&loadFrom=DocumentDeeplink&ts=893.75)):

Did this happen early on?

Carly Zien ([14:55](https://www.rev.com/transcript-editor/Edit?token=X7vzB1CelXH5Fr8ULPIWASA6ikPHRn-sZzBU_Mu6W9zux9NUgCBY-ITyMyZwSAn1maI0p7sNc3842rgWysy7TtraY1A&loadFrom=DocumentDeeplink&ts=895.99)):

Yeah, very first year, first semester. For me it was really challenging because I think it really put a wrinkle in our classes bonding process and it was hard for me too because I did not feel included socially in a lot of the out of class activities. Also in class, I think there was some tension too.

Charlie Sandlan ([15:31](https://www.rev.com/transcript-editor/Edit?token=_hBLWHzUVoIXN9ia4iDWK0v5jsggQDyrAZjqr9qglLBCa5oZT1DGT_r8rADp599CPu0gE0pif4Jb6FwgkvIHY0r8tLk&loadFrom=DocumentDeeplink&ts=931.79)):

Was it kind of thing where people were taking sides and there was like these two camps?

Carly Zien ([15:31](https://www.rev.com/transcript-editor/Edit?token=LwZP80Nq_QkOvKq5MoJjcGKPcDe09tvfPIH_TJvZ3D4aYFdUXwkZAoMlwHCa-jbhJxnE2_RZEM4FCyNge4kzynFODJU&loadFrom=DocumentDeeplink&ts=931.82)):

Yeah. I think there were people who were friends with both of us and who didn't know who was right and wrong. I think some people thought that the actions that were taken or that I took were too extreme and that we could have just worked it out on our own because it did escalate to the administration. It was a lot of that. It was a matter of my personal safety being violated and I consider that grounds to go to the authorities. It's hard when you hear all of these things about survivors of sexual harassment and assault. It's so hard to determine, is it my fault? Is it their fault? I know there's a cancel culture thing that's happening a lot.

Carly Zien ([16:23](https://www.rev.com/transcript-editor/Edit?token=99Cxm3H22TQDGHp4tbFtDYeUBmu_AjCjQakkJZ1cY-DWffBSU8GKlQsiOxW2ZtEJLqqSTp91qablSlOp5XeI98ABYI0&loadFrom=DocumentDeeplink&ts=983.47)):

I do think that for particular cases, it is appropriate like for example, Harvey Weinstein to put that person in jail because he's a repeat offender. But I don't think it's black and white. It's not like all of these people are bad and the women are totally blameless. I think everyone has a responsibility partly for what happened, but I do think that there are situations that require escalation and require professionals to take care of the consequences. In my case, I did escalate to a faculty level and that I think caused a lot of confusion within the class.

Charlie Sandlan ([17:11](https://www.rev.com/transcript-editor/Edit?token=7eKmiZjKKSllV0sgypyyG9-RUf2dOyykT31TFI3BFTEA_IOXDIJHSyBlZYpDlW777QwNGuU4HKZJ4I55WLYP9p99Q0g&loadFrom=DocumentDeeplink&ts=1031.22)):

Did you ever find yourself doubting your experience? Like, "Oh wait a minute, am I overreacting? Maybe I'm the problem."

Carly Zien ([17:22](https://www.rev.com/transcript-editor/Edit?token=mAavMl-hMwchQq4dxcbGYvnl05-llIMikvZfE0v8yyl771OviSgqNFsdINmYvUHZrrhE3elSHLfOrvHS6zgFPvWfbj8&loadFrom=DocumentDeeplink&ts=1042.03)):

Yeah. I remember apologizing for it happening. I remember trying to find the things within me that I felt like I needed to rectify or get rid of because the person with whom this happened, we had been involved romantically. But I felt like, well, how could I have let that happen to me? I have to do everything that I can possibly do to make sure that doesn't happen again and also to not sabotage my time at this school, which is a very big deal. I was determined to get through the program. Of course there were times, and it's been like almost 10 years now. But for a year, it still happens sometimes that I questioned the way it was handled and how I handled it and how everyone handled it.

Carly Zien ([18:15](https://www.rev.com/transcript-editor/Edit?token=flFjp8VmL7LXV2SmGnhSdKp2Ix_YbBWGsJff8nuGulKgcYgoWbhlVZCG4Lzboxj7x9zcCG4nhjZRfAQr_huhA1lPHjE&loadFrom=DocumentDeeplink&ts=1095.44)):

Obviously, with #metoo happening, there was a lot of support that came up for victims of assault and rape victims and women and men who've experienced these things and non-binary people. That's one of the sad, hard things about being sexually harassed or assaulted is that it can feel like, "Oh, it was my fault for wearing XYZ, for being in this location, for having this many drinks for leading that person on." I think the actions that the perpetrator takes are the perpetrator's choices. Therefore I don't think that those who are victims are at fault. But I don't think that the environment that I was in clearly expressed what consent means and what constitutes sexual harassment and assault. What is allowed as a part of this program and what is not. We had a week of orientation with workshops. We had an hour long presentation on how to be an usher at Yale Rep.

Charlie Sandlan ([19:28](https://www.rev.com/transcript-editor/Edit?token=z--ML6236mP7Wm9AGsE22-13LhL8Qoji99Hmo_LbRV7eQ_dDh6ca2jfyCpgM4SBPrafvEUX_TefdC3HtMoSMHNZByEA&loadFrom=DocumentDeeplink&ts=1168.81)):

That's really helpful. That's helpful.

Carly Zien ([19:29](https://www.rev.com/transcript-editor/Edit?token=hlz9zSWG9LY3AxUp75cXU-3j0HorXiUvsKNZ9Dl_SADENK_NoEGjxb4yuHj0uDUfzgtEFoVNN1CRbTtdSmDCEU2L7tA&loadFrom=DocumentDeeplink&ts=1169.71)):

We did not have any beyond I think passing acknowledgement, of what sexual harassment and assault is and whether or not that will be tolerated. I don't think everyone was on the same page. I think it would have been simpler if we had had that training. For example, these types of things that I did at the Maggie Flanigan Studio. If students are given that training, then they know what they are clear on, what the code of conduct is so that if it's violated, it's much more understandable why that person can be asked to leave. You have to set out the boundaries at the start. Then if someone violates them, it's much clearer that that is a violation of the boundaries because the institution has expressed or the set has expressed, or the production team has expressed, these are the things that are and are not acceptable.

Carly Zien ([20:23](https://www.rev.com/transcript-editor/Edit?token=L62PwKqNIfPOiesdwbBF2xWIYM8YbPPr7LJSwdHwk91oO3fXYzSb5fid8QlpERHTm11gQhzjMIrE2eTWR43xPY72Wzw&loadFrom=DocumentDeeplink&ts=1223.73)):

Then when those things are violated, the person can be put on probation or the person can be asked to leave. I think that what makes it more confusing is that in a lot of cases these codes of conduct did not exist. People don't know. I think there's also a lot of people in the entertainment industry who are perpetrators of bad behavior, who don't want to be called out and don't want to be fired, whatever the reason is. I think that makes people very nervous. This is a very long answer to the question of how I got to intimacy coordinating. It was based on this experience that I had early on during grad school and seeing how confused we all were about what consent was and what constitutes sexual harassment and assault. Then also seeing a lot of encouragement to be impulsive, to use each other's bodies, to kiss each other, to do sexual things in improvs in class, this is not just at Yale, I think in general.

Charlie Sandlan ([21:35](https://www.rev.com/transcript-editor/Edit?token=ffUlMo1n3HfflzhQ5swUAr03OdwLfMxenyiqZIOx7gda64o1zVNO2ATY1dGy9lMWRntyNvtIz-W9vXuSuaPBCl0Ecr0&loadFrom=DocumentDeeplink&ts=1295.25)):

I think it's in every fucking acting class.

Carly Zien ([21:36](https://www.rev.com/transcript-editor/Edit?token=H_0gRXcIKJsRugboa3AAHk1qC8IaCae9VF3U1SXSbrX9zHcDtxaoJwTsRW739joKr_b-fhLGAm_bfy0uhrIL1vuSDPI&loadFrom=DocumentDeeplink&ts=1296.98)):

Yeah. That's the appeal sometimes of acting is that you get to like mess around with people who you're not actually dating, you're actually involved with. Then also having some positive experiences during grad school with professors who were there when rape scenes or any intimate or nude scene happened to take care of that process. To make sure that not only did we feel safe with our scene partners and with the director and the other people involved, but that also we had a boundary process around separating from the character. Because if I'm being raped on stage, my body is going through that. My body does not know the difference. My body doesn't know that it's not real. Ways to tell your body, "This is not real, this person is not trying to hurt me. We're here to take care of each other. I do this eight times a week, and then I leave it here."

Carly Zien ([22:40](https://www.rev.com/transcript-editor/Edit?token=rodBd9M7HNYvef3HGmGaTZygOO3ChgtRB7Ph99m3hYtwQlicgq0sEx_A_solNg3c1NczKf0U7siEjIX3bI8OxGWYZ8U&loadFrom=DocumentDeeplink&ts=1360.45)):

Which is why I don't really support The Method, which is the idea that you have to be in character at all times. That in order to fully understand the character, you have to try to replicate what their life is as much as possible in order to understand it. I think that people's imaginations are enough and that you don't have to have this all consuming relationship with a character. I do think that characters can be very seductive, like Tennessee Williams, for example, his plays are like opium or something. When you're in those plays, it just creates such an atmosphere that it's hard to tell what the boundaries are between life and the play. You have to have these boundaries for yourself and be conscious of that.

Carly Zien ([23:34](https://www.rev.com/transcript-editor/Edit?token=FtDAwEeYE8_EmL72tKU8KoNGQgDv6ceST5Wa7LppJEvVjanmgHvPSWAaOElShtep-AluIKukKGml8N8pmMJmrCFJWXg&loadFrom=DocumentDeeplink&ts=1414.6)):

I did a production of Cat on a Hot Tin Roof during grad school, not at Yale, but during one of the summer programs. I had some really confusing experiences between life and the play. One of the professors who was there was like, "Didn't nobody tell you that about Tennessee Williams." I was like, "What are you talking about?" He's like, "His plays are like drugs. You have to like be very careful to not overdose on those feelings." I had these professors who were teaching me the boundaries between character and self in a really nurturing way. We also had a stage combat class. The main principle of the stage combat class was we're taking care of each other. We're taking care of our partners. We're doing a fight scene, but we're taking care of our partners. It's like a dance. It's more about ensuring your partner's safety than it is about fighting. I think all of that was in my mind during grad school.

Carly Zien ([24:40](https://www.rev.com/transcript-editor/Edit?token=4DIFGsmNLB-6oQg9dp89sEY7k9Ojbs3lWHa5Tuv23dlfkfBsliwUOt2gwWHWVzD06P7RTfljOoU2W35N14cSpNcXYpA&loadFrom=DocumentDeeplink&ts=1480.31)):

Then I graduated and I came back and heard that Yale had conducted a survey of all of the professional schools on campus. Someone at the school told me that Yale had a really high percentage of reports of sexual harassment within the drama school higher than other professional schools on campus. I was like, "Well, of course, we're all extremely expressive and emotional people who are underslept and overworked. We're being encouraged to explore these things with our partners. Then the boundaries aren't clear and so these boundaries are being crossed a lot and often in rehearsal. I thought, "Why is there a process for stage combat and not for stage intimacy? Why do we have fight calls, but not intimacy calls? Why do we have such a process in place for choreographing violence but not sexual violence and not sex scenes?" Now I wasn't the only person who was thinking about this. There are people who I studied with from it's called IDC.

Charlie Sandlan ([25:53](https://www.rev.com/transcript-editor/Edit?token=FMfkGcW0WSz7yJUowwGaAKCl6t4u3hYHpZgwsnUG0fvgU1CuVvIyO_eZMJg99pLa4neoSenexEwT2BtbqvrZ9lSBvl8&loadFrom=DocumentDeeplink&ts=1553)):

Intimacy Directors International?

Carly Zien ([25:56](https://www.rev.com/transcript-editor/Edit?token=rK1_okkG9gmsKwpiX4E90uT0kB35njvL0E90KxSxHgiPegOBOVBiG2UjSxqGG9SCQes7lNEgKCllZE1jN2Rv1z0Rtmw&loadFrom=DocumentDeeplink&ts=1556.4)):

It used to be international. Now it's IDC which I think is Intimacy Directors and Choreographers. I don't know. I think it's IDC. If you search Intimacy Direction, you should be able to find it. But the company that I trained with, the founders of that were doing this work as far back as 2006. A woman named Tonia Sina wrote her master's thesis about this. The idea was in the air. I didn't come up with this concept, but I do think that #metoo really highlighted a lot of the need for this kind of structure. It's not meant to censor, it's not meant to make things like a monk. It's not like-

Charlie Sandlan ([26:44](https://www.rev.com/transcript-editor/Edit?token=H6dTTVk5v-k403KIs0Em-Xc5vlxDUZHL1w5vfJCSDcikZRXlbONL_8ExPGNXYp3S9Fci5a0yVx6Dessd9M8S-WSP8Qc&loadFrom=DocumentDeeplink&ts=1604.84)):

Celibate.

Carly Zien ([26:45](https://www.rev.com/transcript-editor/Edit?token=y95a44Q0gCHJ4yYJuBx-s7RnEalMK6FwvfPoFMcza5W83Q2AfNvtzpbD0ctdt4hnre_sTXWDCi3XrwLa9Zzgb6NC500&loadFrom=DocumentDeeplink&ts=1605.31)):

Nude or everything in entertainment, but it is meant to bring more awareness to why these things exist in stories. Why do you have that sex scene here? Is it just to be titillating? That's fine if it is. But the actors need to know that. You just want a lot of boobs, that's fine. But the actors have to know that they will be in the background with top nudity. Just more consciousness as I think about Game of Thrones a lot, because if you watch that show, Game of Thrones had a lot of just naked women, especially in the first few seasons

Charlie Sandlan ([27:25](https://www.rev.com/transcript-editor/Edit?token=-S4wZR4FhgWSRVTUMrm4XDi6nKq3hbpXwzNa6P828aqidZcWoybAQwFQVtVy4RtYGZ7qEQN699_sfHM2k1uT85ef36I&loadFrom=DocumentDeeplink&ts=1645.88)):

A lot of serious abuse with Sophie Turner's character. It was like just brutally raped and sodomized.

Carly Zien ([27:39](https://www.rev.com/transcript-editor/Edit?token=s6nOGfJJp_tAATzv6fH0LbzGhe2gicr3scx-nW1-b9Wv6IyZwWBTbi637_EJYEa9JP6yuSP9D8vLGSAOesQMavgc1yc&loadFrom=DocumentDeeplink&ts=1659.06)):

I don't know if they had an intimacy coordinator in those earlier seasons. But you can see as they progress over time the use of sexuality and nudity becomes much more selective and much more intentional, I think.

Charlie Sandlan ([27:53](https://www.rev.com/transcript-editor/Edit?token=GWtoS_MIMoU8_2curRfuWo5puuGFCRmf6IB08chzeMlocMqQmGjYdGbnXV4VCBmeckS4YJaHHN5zk_QPCWQy2dDicDM&loadFrom=DocumentDeeplink&ts=1673.15)):

I think HBO has to be very forward.

Carly Zien ([27:56](https://www.rev.com/transcript-editor/Edit?token=LJhs-HwjzkS6x66VQMfWAiEhfu4BS3NbkBreH-eelKgKl2LrlgVvLfyjDJyymJALBQs8EywwORiYOAq8W-3uLYiKoG8&loadFrom=DocumentDeeplink&ts=1676.11)):

HBO hired Alicia Rotis, who I have trained with, to be their resident intimacy choreographer. I believe she consults with HBO what's happening on their sets. Then she also helps us sign certain intimacy coordinators to certain projects. But there are also other little pods of women who are training people, women and non-binary folks, not so much men. There's also like a huge push for having more diversity.

Charlie Sandlan ([28:26](https://www.rev.com/transcript-editor/Edit?token=zToL1T4nnOntvGRkYEj8ZAEd8bwJEVxLG3Cg-xiSIpLVqP_VIeTyhJ3So8iw03iyWxmmsvxYCvWIAx3S4Yi9lHKKQwU&loadFrom=DocumentDeeplink&ts=1706.61)):

I would want to a man as an intimacy coach, it just doesn't seem like something.

Carly Zien ([28:31](https://www.rev.com/transcript-editor/Edit?token=qOJURCMXTsxx6cJc2WnVTWTD2mNaREyPwCEnETj3n30wMjsxktc5DSbMAozr2GYSRenvS14FlT9anTuWhxRw8low5hU&loadFrom=DocumentDeeplink&ts=1711.58)):

I think a lot of fight directors and stunt coordinators have had to take on that role sometimes. Which is why it's so important to have trained people doing this. People who are trained in mental health, mediation, and consent and anti-racism who create a space where people can feel heard and where people can feel safe. There's also a huge push towards more diversity in terms of intimacy coordinators, because we are mostly white women. We need more people of color. We need more indigenous people. We need more people of various sexuality or various sexual identities. I know that that awareness is happening because I also, for example, I know I'm friends with the woman who, actually, I don't know what her pronouns are. I'm friends with the person who worked on Insecure on HBO. I think that the intimacy coordinator on that show should be a black woman or a black person. But she wasn't, it was better that they had someone on-set doing that work. We are aware that we need more diversity.

Charlie Sandlan ([29:50](https://www.rev.com/transcript-editor/Edit?token=FYq5V1VeWZFjKMe9fizso9sNXu412--X-G8gbTm4GbS4GFohjcApIDtWVi57Uvf-9OS-6EZW04TBmwql1vyy5WP50Ss&loadFrom=DocumentDeeplink&ts=1790.36)):

Yeah, absolutely. I wanted to go back to something you said you were doing Cat on a Hot Tin Roof.

Carly Zien ([29:57](https://www.rev.com/transcript-editor/Edit?token=iYTkzgBeVBm4i2TTaY15O0xBvuFetDKVFcKN9Eo7z8tSvhDEgwUPBwM7oyK2pZPeL_cCBk5Gx_nF4VtcB8IRuwQsDLY&loadFrom=DocumentDeeplink&ts=1797.15)):

Yes.

Charlie Sandlan ([29:57](https://www.rev.com/transcript-editor/Edit?token=2x557ziUJbeiNYO6IhDyF-Vmc_c-mXhV-wlqNCb1NNccq33aK3vw6e1BTSj38AoQbvs3orYklCRbzARTHVNTtLnsOdA&loadFrom=DocumentDeeplink&ts=1797.93)):

You said you had some confusing experiences that blurred the line between what was real and what was imaginary. What did you mean by confusing experiences? Because it might help other actors that might find themselves in that kind of a situation. What did you mean by that?

Carly Zien ([30:15](https://www.rev.com/transcript-editor/Edit?token=HXNG_fscKSvlbO1pOwA1aPeG3216I4ef7wcnAEqXOsfgkZso_8JUSmokwaTB7Dn4zf83F9JdYPtm913Kc_NjyyjgkRM&loadFrom=DocumentDeeplink&ts=1815.15)):

If you're familiar with the play is about sex, go ahead and give it a read, it's really amazing. Anyway, I was playing Maggie in this production which is the lead female role. We were doing it as part of a summer festival, which is on these closed grounds. It's in Upstate New York people come and stay on these grounds. They go to lectures and there are concerts and there are dance performances. There's like a company of performers who live there as well and are there to perform for the people who live in this community and also for people who come in in order to see the artistic things that this festival is offering.

Carly Zien ([31:01](https://www.rev.com/transcript-editor/Edit?token=Mw8OJooXMd_JEjs7cYKN0kdeCrdppkocLP8zSB2u91xwmrVU9_TDEy63kkLFVwLdsgjjg4WSh6gFEveTEzpc_wx_tLk&loadFrom=DocumentDeeplink&ts=1861.41)):

The play centers around, mostly these two characters, Maggie and her husband Brick. Maggie basically talks for the entire first act of the play. There's a lot of work that Maggie and Brick have to do together. Obviously I was working very closely with the person who was playing Brick. It was confusing because we would work on the play and then we would jump in the lake and then we would go bike riding, and then we would make dinner together. Then we're drinking together and then we would go rehearse more. Then I would go to bed and think, "Wait, I'm not with this person. This person is with someone else."

Charlie Sandlan ([31:42](https://www.rev.com/transcript-editor/Edit?token=A3UBzdMNyEKKgS0Ufk2GdEnguQeW0uqZIFpd3i-lbK3qvvOuI9TXa5SOawbypdqjG2FdRaaAed5ZPaQX_3yZnFK9YdQ&loadFrom=DocumentDeeplink&ts=1902.67)):

But it feels like I'm in this relationship. The lines get blurred.

Carly Zien ([31:48](https://www.rev.com/transcript-editor/Edit?token=BbjPFLmFZifCSjOsaVgelzuE3EnuWWhhE7FDa_eDaUQF0R3Vmfw_UFLkN8m4qKZEjp1ot3zZtt50dLMYQqB29qlthcY&loadFrom=DocumentDeeplink&ts=1908.29)):

Yeah. It wasn't like we were trying to not make them blur. There was something really intoxicating about it. Eventually I think it was clear okay, we are not together. We're not a couple, we're not trying to be a couple, but there definitely was, I had to deal with my own fixation on the person because I was playing this role. I had to really get honest with myself and say like, "This is not real, even though it feels real. This marriage or this relationship is not real." I think ultimately that was helpful.

Charlie Sandlan ([32:33](https://www.rev.com/transcript-editor/Edit?token=ulUKiEDgLEGURfUxKzVVauDxoGm2qlTjH9qlNNb9ELOKV2HaM7U7nJwin09E0KZeeHYrIUAKFU3EVNeDvOlIX9cw228&loadFrom=DocumentDeeplink&ts=1953.38)):

That takes maturity. That takes some real insight to be able to step back and go, "Whoa, time the fuck out here. because I'm mixing some together."

Carly Zien ([32:48](https://www.rev.com/transcript-editor/Edit?token=Z24ZoH7Kg2Dt09LQx-RnGhtY6fEkzPmkOiPzKxazaUJktFm4uifEig2gZp-smODblOsKJ3dObaiZB1ZhNaV5O1D2pJA&loadFrom=DocumentDeeplink&ts=1968.36)):

Yeah. I think that part of the reason I had that maturity was because it was a couple of years after what happened at school. I was trying to be very careful about getting involved with people I was acting with.

Charlie Sandlan ([33:02](https://www.rev.com/transcript-editor/Edit?token=eCA08-TmjUg-KaYks8mw6J5Zi6C-e7p6-7Ev_HBEqZtD8DhEv5keRaI6VHJ5J1XbqsfeqXGWtq7Yrb06NVZLsnOP2nM&loadFrom=DocumentDeeplink&ts=1982.89)):

Right. Because it's such an incestuous business. Understandable. You're intimate, you're opening your heart.

Carly Zien ([33:10](https://www.rev.com/transcript-editor/Edit?token=txJXyolGY_H746n1lmqDy2T0-exfXr8wYgwSH5EMW23nDrYIO99fpIjKGTn2K2xGJEicqGzug5fBizzCINJe39E31K8&loadFrom=DocumentDeeplink&ts=1990.18)):

A lot of the time these people are extremely attractive and very talented and very charismatic and add that to pretending that you're married to this person or like in Fool for love, one of Sam Shepard's plays or like trying to think of other like Miss Julie, Strindberg, Ibsen, Chekhov. There's a lot of very highly charged moments. The boundaries can get blurred really easily. I'm proud of my experience in that play because I think my work was really good. I think we worked really well together as a cast. I wouldn't have changed anything. I wouldn't have changed like the people I was doing it with either.

Carly Zien ([33:54](https://www.rev.com/transcript-editor/Edit?token=EnVxKaPMbhZdZaZwzA3Ap0yuVDRuWQJRMsqKA9oWrU3HoQCJ9NdydbVmkZcKg2b7KfG9sQvD32jlZbJkHt0GveaHGVg&loadFrom=DocumentDeeplink&ts=2034.41)):

I think it was a really wonderful show and it still is a career highlight for me. I think had we gotten involved off stage, I would probably have a lot more mixed feelings about it. But as is, I did and still have really clear boundaries about not getting involved with people I'm working with. At the time I was single and now I'm not. I don't know, that was just the line for me was I'm not going to get involved with the people I'm working with. I was really happy with myself that I had set that rule for myself of not being involved with the people that I work with. So that it can be about the play and not about my personal feelings for the person that I'm working with.

Charlie Sandlan ([34:46](https://www.rev.com/transcript-editor/Edit?token=CQKFtd8XH9IrpY-GZTvNtuOPYpLj2zvxxVZLEAGQJBHrAJQRDR_pgiKLIfKHJ2ifhAlILWq7DPcYW4REKNvY2rj_eZM&loadFrom=DocumentDeeplink&ts=2086)):

Yeah, that makes sense. I'm curious about how an actress and I say actress because I think women are the ones that are most at risk. There's a difference between approaching a piece of theater. Where you're at a table you may table read and you're rehearsing and you've got three or four weeks so working shit out. The big difference between that and booking film and television showing up on set and having stuff thrown to you there in the moment. There's 50 people all around and the director is saying that we need to do this and get this. It seems far more precarious in film and television. How should an actor who's coming on set and knows there's maybe some intimacy or there's something sexual and there's no intimacy coordinator on set? What should they do?

Carly Zien ([35:46](https://www.rev.com/transcript-editor/Edit?token=q56QwEAIhtFSkPgSkEQuTZYOupY6PGn9n6iZ8qPWUorxzUEFLLhPydG5bSNp1H71iB_P8u-7nM3j4nebi6R2gTXFmYM&loadFrom=DocumentDeeplink&ts=2146.59)):

I think the first thing is to say to anyone who's in that situation, that they have the right to say, no, they have the right to leave. They have the right to object to things that may be happening. Yes, it can be far scarier on a film set when there are power dynamics and when they're celebrities and you name it, any number of situations that-

Charlie Sandlan ([36:14](https://www.rev.com/transcript-editor/Edit?token=xAQIeLd94YTrlda1GcTm1yjJVuYu-wfiCIDvZHOLqPGuZ574Gdv2l15y22zujoU5ra4Dq3BdA5Y0ubEot9Srwd6PQ4w&loadFrom=DocumentDeeplink&ts=2174.35)):

Worried about getting fired if I step up and say something here. I'm the problem.

Carly Zien ([36:19](https://www.rev.com/transcript-editor/Edit?token=lgLSmpImiKoS2qFHNz9dvqMPlnmWdNNmQalIpsvUPG7Q_k2fsaJ3eTIZoEkX54sv_VlFlcHRXTgH7-69c8C6X9ZoE0I&loadFrom=DocumentDeeplink&ts=2179.5)):

Yeah, exactly. Especially if you're a woman or a person of color, it's very easy to be labeled as difficult. But I do think there are things that an actor can do to ensure at least personally that they have some boundaries. Even if there is no intimacy coordinator there, you can still take a second in the moments before you are shooting to say to the person you're working with "Hi, I'm so-and-so, this is about to happen. That's super weird. But just so you know, this is what I'm okay with and this is what I'm not okay with. Otherwise I think let's just try to enjoy it."

Charlie Sandlan ([36:55](https://www.rev.com/transcript-editor/Edit?token=pLsladm7C7fv-DvQeFqzBJYwDgyAgf9TEr-EJyFUwk82BR1ADSw2RKl_3wShigdx99jFX47b8JYxSJyFhKJcgwt9QSA&loadFrom=DocumentDeeplink&ts=2215.98)):

Like, "You can touch me here, you can't touch me here. Don't put your tongue in my mouth."

Carly Zien ([37:00](https://www.rev.com/transcript-editor/Edit?token=Dbg6k1Ft0aed1H2cbR9X6KFaQpMIml2INxizgnXHlSR2l2Ucd-v8LLrkqCGeacB2X4VdOYc_I0kOm6I86Q3rSsjBNwU&loadFrom=DocumentDeeplink&ts=2220.04)):

Yeah, or just it's, "Let's connect on this and see what." Also it's not like kissing with tongue is bad or shouldn't happen, it's just like, is that needed to tell the story that you want to tell? I think actors can take those little moments for themselves also if there is any interaction with the director talking about that. I think the key is just earlier and earlier, deciding what the scene is going to look like. As opposed to improvising the day you get to set, before then you have had discussions with the casting director, with the intimacy coordinator. If there's no intimacy coordinator, with the costume people, with everyone who's going to be on set about why this scene is happening. It's really hard if it's not an environment where this type of thing is practiced. I'm sure that it can be really hard.

Carly Zien ([37:59](https://www.rev.com/transcript-editor/Edit?token=pVYKmFJQHHTABDNVh8MEHTjDSd-LBok0RVhetXGpnYap0qEux2oXyq31yNeraLq3ZceMoc_orxrEOLLhkjlykgOg1Gk&loadFrom=DocumentDeeplink&ts=2279.28)):

I personally, I've never been in a situation like that on set. I could see myself not taking a job that seemed it didn't have their together in terms of this. Which by the way, for actors who are listening, nudity and sex, if that's going to be required of you, that should be expressed before the audition. You should have to know these things before you even get the part. It should be your choice whether or not you audition for something that involves nudity or sex. If there's any sexual act that's going to be asked or simulated sex, that should be expressly articulated in the breakdown. Anything beyond that, if I were cast in something and then found out later that I was going to have to do an intimate scene, I would probably quit. I have the privilege to be able to do that. Trust your gut if it seems like certain productions are playing around with this stuff in a way that's not fully articulated, then you have a right to leave that situation. Hopefully this happens less and less where people end up on set and something like this is thrown at them.

Charlie Sandlan ([39:17](https://www.rev.com/transcript-editor/Edit?token=2AA9dhFnaWMDrySmYni8i0Bn4zg1lIjY-MxoPy_M7_NSEctJ28Lmpfzt2IIVZ5zVXWVG6solnau85OogIULf2PmLZk8&loadFrom=DocumentDeeplink&ts=2357.54)):

If you do show up to set and there is an intimacy coordinator, they are the buffer between the actor, between the director, between the producers, between the studio or the network. Do you have concerns I'm going to go to the intimacy coordinator, I'm going to say listen.

Carly Zien ([39:33](https://www.rev.com/transcript-editor/Edit?token=QpftTyn2UHwAZufZ_20Fo4TWFCjchsyoAU5JkI8D9oeG2qRI3k0VTM3UagQbq8U4Y2_3g2qGjXzHcT0CGTYPBEcVGLQ&loadFrom=DocumentDeeplink&ts=2373.67)):

Exactly. Because it's hard to go to somebody who's not there for that reason. It's hard to go to the first AD or something like the stage manager. It is partly those people's responsibility to uphold the safety of the set. But when there's an intimacy coordinator there, actors can come specifically to the intimacy coordinator and say, "Hey, this isn't working for me." Whether it's a wardrobe thing or it's the way that the scene is being staged, or if a particular actor has a boundary that they don't want the other actor knowing about.

Carly Zien ([40:09](https://www.rev.com/transcript-editor/Edit?token=yZCsw4JZQ0yWnt60QzmsPlYHggIIbMM5lpk2qlWNjrAg0kzgQTKdoLvT-TVlXttpI5x50CbvpfevO-MUSUZt6T-YJJY&loadFrom=DocumentDeeplink&ts=2409.46)):

But maybe they can tell the intimacy coordinator I have trauma. You don't even have to explain why you have a certain boundary, but if you have a certain trauma with having your arm grabbed or something, or being touched in a certain way, the intimacy coordinator can receive that information and then make sure that nothing happens that would violate that boundary without even having to say, We're not going to do X, Y, or Z. It's like I can be the keeper of the personal information on behalf of the actors so that they can focus on doing the scene as opposed to not feeling safe. Does that make sense?

Charlie Sandlan ([40:50](https://www.rev.com/transcript-editor/Edit?token=cKu3W-SR43VWs7LiecHezkF-kzXCXygE_rpGFwSWrZlOaf00uWVAiQK4I6zQJe89iMpt7yqQo2EYuYKLOecTvWa97E0&loadFrom=DocumentDeeplink&ts=2450.72)):

It does. Now, can you talk about this whole idea of consent and that it can change? You might consent to something as an actor, then you can pull it back at some point, or anytime actually. That's okay, that's within your right.

Carly Zien ([41:09](https://www.rev.com/transcript-editor/Edit?token=SFhKJc5xMQkhbaajlFGjQAUxNcD3jppldCtI0gYeiH0iSQwi0ASh9qGnbjMRaVSNRotn4KHMBjDopm7gORXiM3p6GSs&loadFrom=DocumentDeeplink&ts=2469.18)):

Consent is reversible, meaning that it can be reversed at any time. Maybe at some point an actor is okay with doing a certain scene and then they get into the process of the scene and it actually isn't working for them. An actor has a right to say no to what's happening. It doesn't mean that nothing else can happen. It doesn't mean there's no other solution and that person has to leave. It means let's work out something else. I can still tell the story that we want to tell, but feels safer for everyone

Charlie Sandlan ([41:42](https://www.rev.com/transcript-editor/Edit?token=sXRaDzTlf8dNDA62NOENCqBzB-9iL0R3ktiLxQ9woz1gZK6TJnNOj9tjaqvUruQNL0xZwsPY2ncQfZnJaNTVMgyMmNY&loadFrom=DocumentDeeplink&ts=2502.69)):

Because an actor might say, "Oh, but I agreed to this. I can't say anything because I already agreed to it,"

Carly Zien ([41:50](https://www.rev.com/transcript-editor/Edit?token=aa6B6dxP7bHWk_MtPsuNUVqOEHfWGOD1wEqKPIdE6w707QGufyJu4a5caeb5_YeivkDmEyU79UOqN1aOxfJ8iBuT8DI&loadFrom=DocumentDeeplink&ts=2510.65)):

No. Consent is reversible at all times. Even if it's in the middle of the scene being shot an actor is allowed to say, stop, please. We're actually dealing with this in my acting class online. I live in LA so this would be in person, it would be in LA. But we have Meisner exercises that we do at the beginning of class. Sometimes those exercises veer into, I'm attracted to you, or you're beautiful, whatever. Someone in the class was saying offline that they were uncomfortable with where this particular exercise went. Our teacher had to remind us you are allowed to say no to this exercise and stop if something is happening and making you uncomfortable, no explanation needed. That said it's harder to do it on a set where the stakes are much higher, but yes, you are allowed to say no should you feel uncomfortable with something that's happening.

Charlie Sandlan ([42:51](https://www.rev.com/transcript-editor/Edit?token=8lUrQrRV2Y59yu_-ifK0oxIvsqyL8wOl4y4ny0CNDFnyE2wX7Qv9D1tYo3hYsHnfD3sAq8MkWN0wttwSRnyGbF0JV3o&loadFrom=DocumentDeeplink&ts=2571.69)):

Also in the audition, SAG has laid out some pretty clear rules. There's no nudity at all that's required on audition.

Carly Zien ([43:02](https://www.rev.com/transcript-editor/Edit?token=q___OmE3IEp92YYmv_w397YqC1ZQW7ES3XwDLUwJoSQexSl6PrQ-6HxC7dn0Wtv10EEaT1IbLUaxutQkTNpdzmryo2c&loadFrom=DocumentDeeplink&ts=2582.97)):

Exactly, you should never be asked to take-

Charlie Sandlan ([43:05](https://www.rev.com/transcript-editor/Edit?token=ddSirYDccYdpq1NnJJIs04etr5BJauhJKiNN3H4DSEvBAGQ-9ENJKmwXURaEKSgJhq_b7whBSEjdGg70F18Ko-kkoSU&loadFrom=DocumentDeeplink&ts=2585.72)):

Even a self-tape.

Carly Zien ([43:07](https://www.rev.com/transcript-editor/Edit?token=qM_qSp4xCxwyOmjUColJE1wWQ6-erujZIhYO17jZLA1T0jjS6cQWL1wAWluhGxg4-qAbZVuF6rFZ9tRE1S0GBeQZBVE&loadFrom=DocumentDeeplink&ts=2587.01)):

Right. You should never be asked to take off your clothes in an audition. I think it's pretty black and white at this point.

Charlie Sandlan ([43:16](https://www.rev.com/transcript-editor/Edit?token=0iuFnh2k4T42PnGU3PycQgDAqQJHz1axErU7S6BOzC9lbMnu4XBI1wJKaMBbRJEuv563Zu9hKBYpmbXnF_QzrUFXAfE&loadFrom=DocumentDeeplink&ts=2596.15)):

It is pretty black and white. Also this is interesting that no simulated sex in an audition.

Carly Zien ([43:21](https://www.rev.com/transcript-editor/Edit?token=aI-CFYDwuD2uuiAvRWzISQaCNvt1BsiFYJcMMRdV9DGBB57suDgNR0QOxV_fQFRUPesD4_Sv_k4ymLK7e27v27r3wG4&loadFrom=DocumentDeeplink&ts=2601.56)):

Right, yes.

Charlie Sandlan ([43:24](https://www.rev.com/transcript-editor/Edit?token=8JCdxgB1sOG6GdhIW007xVIYtQpCW1T9ovSFIeR3RoDB5_0GM5GH0Ph9Q_osVl88wiBVx_lvvw2nnpvVkm-r_bwsaMQ&loadFrom=DocumentDeeplink&ts=2604.03)):

I had an actress, former student, her name is Candace Maxwell. She booked a recurring role in the last season of Power, the STARZ show. It was her first professional job and this is only like three years ago. She read the sides on the podcast. She was in bed having sex, the guy was rocking her from behind. These are the sides. They're having this conversation while they're having sex in that audition scene.

Carly Zien ([44:02](https://www.rev.com/transcript-editor/Edit?token=xPAJmiNWBGpE8EjT67JmAthR-KCSLWOtw4Oa4XcYHlihK1j3RLpUyTqFucqyNjkWYZ-56_wRsdQJjbCk2jStWL1Nvy0&loadFrom=DocumentDeeplink&ts=2642.83)):

That was the audition scene.

Charlie Sandlan ([44:02](https://www.rev.com/transcript-editor/Edit?token=YiG4LUPtVxMKyZxv_Muzb_C-fiyvq5UsOXgtp14ORC9ZihM3qCaj9_kn6ZZpfflmR7CTkklKlzE9P2E2ylt-s7E4-Ns&loadFrom=DocumentDeeplink&ts=2642.94)):

That was the audition scene. Now this was a self-tape. She's acting this out. That's fucked up. You can't do that now.

Carly Zien ([44:13](https://www.rev.com/transcript-editor/Edit?token=cu9SnwYSAFlW5ffC1ZEmeZXGDxUHcy3xcW5GK7xPXVrcYWOkEi9HHQYLtGOhYcjlSbElv4rZ-ZkfeVD2OV18USSpnic&loadFrom=DocumentDeeplink&ts=2653.29)):

Yeah. If you think about it's like, so the director is going to watch what, like 150 women simulating sex and 149 of those women are not even going to get the job? That is bullshit.

Charlie Sandlan ([44:26](https://www.rev.com/transcript-editor/Edit?token=16R1cHhRAiJXKMY65g4GrZO1M46YjKdkwaEU2p04jUAHJq0G0MEtbq19QlPb3Qx1CE_lgXJ7rkblzSVttVzeSFdfpjw&loadFrom=DocumentDeeplink&ts=2666.9)):

She booked the job, which is-

Carly Zien ([44:28](https://www.rev.com/transcript-editor/Edit?token=6IDq8O7WPweMTjxOoWddI4EXipI6xNidgKJTMF-DwtoaWjBgWy68c6KpF_09KFwgJ0ZM71Tvjv9tItqyeCFLr941JQA&loadFrom=DocumentDeeplink&ts=2668.1)):

Good for her.

Charlie Sandlan ([44:32](https://www.rev.com/transcript-editor/Edit?token=Xnq3VXxGb58pOaKyQEsN50exM2plA1MLPFngC_mnHh0_s8Wta30B90DTXdjfGu_vBfQHZX7_eib8M6Ihz7mjqTkFOq0&loadFrom=DocumentDeeplink&ts=2672.04)):

It freaked her out at first, uncomfortable. Even something like that, if you get a piece of material, you get sides for an audition, you can say, "Wait this is inappropriate."

Carly Zien ([44:43](https://www.rev.com/transcript-editor/Edit?token=KRqr-QQ36oIpVk2ZEIQcHwBoRZE5YLUTn6zJRhYbYTKVcsZnU71knjcdMjlr2yRmNmOjJisWAFz8H1v9ROgs-AWemQU&loadFrom=DocumentDeeplink&ts=2683.44)):

You have to really ask yourself in how that relationship with your representation where you can say I'm not okay this and I'm going to pass on it. That is totally okay. Also, even though this may seem obvious, no actual sex should ever be happening onset because that would make you a porn star.

Charlie Sandlan ([45:12](https://www.rev.com/transcript-editor/Edit?token=9Qqfk96n2tZYF13HT7yQGk-BTuXsArL62T_CZoR4YXnb2ymLNx9ZpeFrOmJ1rKzhsGejPBN8ZUqXchaYj9eS2-Va2uA&loadFrom=DocumentDeeplink&ts=2712.81)):

That kind of modesty garments. There's got to be something that protects you.

Carly Zien ([45:14](https://www.rev.com/transcript-editor/Edit?token=0OgCUCP8rUIGRThewgqCkykT_Z-PzEkAuDYnfLZkwpP5bkeqr9mkndc4qGxq7doCkCqhlTsARBzIpbK6-svm-4NfSks&loadFrom=DocumentDeeplink&ts=2714.27)):

Oh yes, there are barriers and an intimacy coordinators can simulate reality just like in a fight scene. Violence is simulated, but it isn't real.

Charlie Sandlan ([45:29](https://www.rev.com/transcript-editor/Edit?token=ZOPFzvAWzRgdr8tsriX8zD5f8Eqz82PuTOE_utk11x9g5mr9pQEht3Bmcpqb9dnenzuDukHhx3__aucXxCyq1KxWx9E&loadFrom=DocumentDeeplink&ts=2729.11)):

I look at some shows, I May Destroy You, the sex on that not only was it just some of the most vulnerable and vivid, unsettling for so many reasons because you're just not used to seeing that. This is an actor you're watching you go, "My God, what it took for those guys is unbelievable." In between something like Normal People, which is on the other spectrum where it's so tender and it's so much love and there's so much openness. That's difficult too, really hard.

Carly Zien ([46:02](https://www.rev.com/transcript-editor/Edit?token=0F86fzYT-QNnCO0a8cvODq1X_24STS_BQPTThbSAOwF-7j2rdi_ivy7AMUCDu9ox0rEWE6b-MeZ43F76S5wp1QUBRb4&loadFrom=DocumentDeeplink&ts=2762.13)):

Yeah. Both of those shows had intimacy coordinators on them. I'm so glad had those actors been going through that and especially with Michaela Cole having actually lived that experience, it'd be very important to be very careful with the boundaries of what is real and what is not. If you notice the recurring, well, I'm not going to spoil anything. But if you haven't watched, watch I May Destroy You.

Charlie Sandlan ([46:31](https://www.rev.com/transcript-editor/Edit?token=ZCLykfzvZhmHyxSSGeyP1hpit7OqcwL8_3Ep9eNufxl5W6URbdEzJs0OU2Oj_5BQkIQP4aGB6DXB5lUY3TtQLIUGXcQ&loadFrom=DocumentDeeplink&ts=2791.68)):

It's great.

Carly Zien ([46:32](https://www.rev.com/transcript-editor/Edit?token=pjcL4Kap7aMQDqFOZ2lwIqBgnWlmCwIkt8l2jFqwjaoRlbTtXjtA-haNbro7IoMuMSkxuxmnxy09LesjZPF4Kcz1YXw&loadFrom=DocumentDeeplink&ts=2792.07)):

It's really-

Charlie Sandlan ([46:33](https://www.rev.com/transcript-editor/Edit?token=0UhWQXkZTAOq7NWg8qGO8uVEkaEIuPsNsDZWsFiWY72c4L-A3mgKyczDecQVZ77vVYhY_gq7l0Drbg-vGki9Inyy6UE&loadFrom=DocumentDeeplink&ts=2793.38)):

I think it's one of the best shows I've seen probably in the last 10 years just in terms of the boundaries that crossed, what it addressed, the way that she told the story, that was just exceptional.

Carly Zien ([46:44](https://www.rev.com/transcript-editor/Edit?token=SGB4orUgCTkkM3gNyeUt6-NTXJ8Fvvwa5bC58czLPRdCizYLpzl8NY5xLDFGch5zyp3LNDCsOzWTsNhAT735-_FVMyY&loadFrom=DocumentDeeplink&ts=2804.13)):

I agree. We'll just let the Hollywood foreign press know about that the next time.

Charlie Sandlan ([46:49](https://www.rev.com/transcript-editor/Edit?token=GZnqv5SULAUXFoe6R9BjEIAc_ur_RPuYVgcx5IRIhNVbMrj47P6QaIGmnWbgxGlDR610EfN_KlY-qrlBkL3BaTbTI3Q&loadFrom=DocumentDeeplink&ts=2809.9)):

Utter bullshit, Unbelievable.

Carly Zien ([46:51](https://www.rev.com/transcript-editor/Edit?token=DdbypqW5xNpvTI6GQtIi_sSifua23tQbENIIcXg3QDFDCNdACK8T9KR8bEzdH6NfZWZr-IVduE54e42on2Cwy8eAaCY&loadFrom=DocumentDeeplink&ts=2811.26)):

It was not nominated for any Golden Globes, which, not surprising but infuriating. But anyway, they had an intimacy coordinator on that show and had they not, I would have been very worried about the well-being of the people involved. I think it's beautiful to be able to watch a production where there is an intimacy coordinator and therefore the story becomes even more potent and more deliberate and more intentional and more real, more vulnerable because it's being done safely. There's nothing that you can't do aside from literal sex when you're on set. Anything is possible.

Charlie Sandlan ([47:31](https://www.rev.com/transcript-editor/Edit?token=c_Hk8FIH3336QpMeZb2nEJSAkTPTfcNi0sVZs4_h09WmTpCk1M6eBARYsv67tJsFa3Zj6f4g6GtLY4gvOCH_ZuOwPbE&loadFrom=DocumentDeeplink&ts=2851.29)):

As long as the boundaries and you're clear-

Carly Zien ([47:33](https://www.rev.com/transcript-editor/Edit?token=np0z9njy-iLR9uR9HZb3cECMGakStVv1uaPqO2PXT6IGHeqmtCQhGDkG_fj-XTd0ug3UkzjVHg7e8UAB3LIXqwIQe9A&loadFrom=DocumentDeeplink&ts=2853.27)):

Exactly. You can make it seem like anything is happening. If you have good actors, you should be able to simulate those experiences. But when you're stabbing someone with a sword, you're not actually killing them unless there's a terrible accident in which case that's awful. I think I May Destroy You is a really great example. Another example of of a play that was very explicit sexually, but also used an intimacy coordinator is Slave Play.

Charlie Sandlan ([48:07](https://www.rev.com/transcript-editor/Edit?token=ZnxxgheXf-BtjL7FXOk4lAm0P_6pU9-jYtoAKaKnb1SDgo1umaMxXxltfCAny749fx9rTUiWjiEyBYBM6NE06_AbIHI&loadFrom=DocumentDeeplink&ts=2887.75)):

Oh yeah. That's easy. Fucking, it was incredible. The scene with her in bed and she's using a dildo on him.

Carly Zien ([48:19](https://www.rev.com/transcript-editor/Edit?token=z03U_T46d7SXizq1fZXxl11QSLiVVzBouiri996RmT5KCiNTtyumaJNE74VOU54JVFhCKMgikZdaX657dm2UOGET6a4&loadFrom=DocumentDeeplink&ts=2899.79)):

It's some of the most explicit sex I've ever seen on stage. Yet there was an intimacy coordinator. I felt so much trust in that production to be doing it the right way where their actors are taken care of. A lot of those people went to Yale so I happened to know a lot of them. I know that even though they were doing these extremely traumatic things on stage, that they couldn't have been taking care of each other more lovingly more consistently in a more consensual way. Just to know that everybody was on the same page made it easier to watch even though it was difficult to watch.

Charlie Sandlan ([49:03](https://www.rev.com/transcript-editor/Edit?token=nooczxFDiveECcHcp2cgAWkVfA1-sd1EmkoQqE7-_88pGx5iQToVH5QixXxjFm0X7LlGsdREMfFub0aqPGp2EBw4g4U&loadFrom=DocumentDeeplink&ts=2943.82)):

Have you ever found yourself as a coordinator and getting like pushback from the production side? You're fucking up my film, you're fucking up my play.

Carly Zien ([49:14](https://www.rev.com/transcript-editor/Edit?token=D-09nfuc7Uv3EobiCz-UYWZ0RBE-14nocUKjviTpDdgt3BBQm2BOj39tMRNbZi6gixJB4ZUGhbCy47DVsk0NSGOB6nA&loadFrom=DocumentDeeplink&ts=2954.25)):

Nothing that explicit. It's interesting because a lot of the stuff 2018 when we first met and when this stuff was happening a lot. A lot of the reason why intimacy coordinators and directors would be summoned is because something goes wrong. Then we had to clean up. There was a lot of, "Oops, we didn't have an intimacy coordinator and now everyone's fucked up and like angry. Can you come and fix everything?" There was phase where there was a lot of that. Then it turned into, "Oh, let's have an intimacy coordinator at the start." Then it turned into having to work with people who didn't necessarily want intimacy coordination. Whether it's actors or other people on the production team, I've never had someone be like, "Fuck you. I can't believe you're here."

Carly Zien ([50:08](https://www.rev.com/transcript-editor/Edit?token=w78zmFPTLAA9-RXoB4d-wRpB36WdVNJ5PQZi8eBUXsyajXN7r3dE6phk8b1XFm0ASPo8F23b-X5Mq5IFD5nM_23zmec&loadFrom=DocumentDeeplink&ts=3008.71)):

But I have, for example, I was called on to set for one show. There was an intimate scene that was being filmed. They started filming the scene without calling me to the set because they didn't realize that that's what they were supposed to do. Fine, but I'm supposed to be there in order to ensure the safety of everyone involved. Yeah, there's a learning curve, but I don't know if I believe that they just forgot. Maybe that's on me for not paying attention to what exactly was being shot at all moments. But they called me at 6:00 AM for a scene that was shot at 2:30 PM, and they forgot to call me to set. So, there's that. Then there are other people who are like, "Oh, I'm so glad you're here." But where there's resistance there's also a lot of gratitude on people saying, like there was one scene that I was on set while they were shooting.

Carly Zien ([51:06](https://www.rev.com/transcript-editor/Edit?token=zIVgJC9HzQzLI7SbFcdB9P3JPlr_n02KBA1Uq3ymvJjGLF4p4aHJx76Ey6elnkZZmIrnTVUOlaFwNDuKxqf8gJcmSbs&loadFrom=DocumentDeeplink&ts=3066.16)):

It was the actors and me and like the rest of the crew that needed to be there because it was a closed set and all of the crew members were men. One of the sound guys afterwards pulled me aside and was like, "I'm so happy you were there." Because it's so hard as like a person on the crew to film these things in a room full of men with nobody else there. Even though I wasn't explicitly doing something, just the fact that I was standing in the room changed the environment.

Charlie Sandlan ([51:42](https://www.rev.com/transcript-editor/Edit?token=ApwyW9wXN1sBmPEYKNkqEbWdNQeDL6QK9Eyb7Jop12PahMT8wBvfFJ7LcWqFevsxJXBN-cP5hEYAtFp3v0v7Q61AP7I&loadFrom=DocumentDeeplink&ts=3102.07)):

If there's somebody out there who's listening who's interested in getting involved, how would they even go about looking into this as a possible career path?

Carly Zien ([51:52](https://www.rev.com/transcript-editor/Edit?token=MALflI0EiWyh-UaokmIrfxr5RO1L5SWbm7OIRT0dK9TyjuEt9kz3zX9iGxn_dxdcBjxRl3wz7W9upLY9FBgikpylD44&loadFrom=DocumentDeeplink&ts=3112.71)):

You can go to idcprofessionals.com. My friend Mia Schachter does a lot of seminar. Do you know Mia or not?

Charlie Sandlan ([52:02](https://www.rev.com/transcript-editor/Edit?token=TQ5M2nsjknjYO9Y_OqOyFoduk2luAEqRl2etol7Yl2VHTuJyisHlfHBjX2pWS-hBCubJhCdKy_JE1m7kYIajYJEitz0&loadFrom=DocumentDeeplink&ts=3122.36)):

Mm-mm (negative).

Carly Zien ([52:03](https://www.rev.com/transcript-editor/Edit?token=38Zr73j-z3jrGCAPY7g513_udmcWnO3O1VWkaBm9s_DqcO2jntaQzcSOdzgYQ5ereeOinBKcauojnrqGa2zLfQxy2Lg&loadFrom=DocumentDeeplink&ts=3123.27)):

They're based in LA and they do a lot of seminars about consent, unrelated to acting, but also related to intimacy coordinating. You can find them on Instagram, Alicia Rodis on Instagram, Claire Warden on Instagram. Alicia is the woman who HBO hired. Claire is the first intimacy director to work on Broadway. All of these people have a lot of things that they post and ways to start training I believe. That's happily available now. But now there are like training modules for people who are interested to get involved. Especially if you're a person of color, please train.

Charlie Sandlan ([52:50](https://www.rev.com/transcript-editor/Edit?token=f1I6hse1TfLbRgmCzkcdN5Yt3T6YWG9z4Xz1V3RKwAtwvBtt_IDT-yVjK8Vn621LSG-GvkpX3yy8gQ5TEH5wEvH4pHA&loadFrom=DocumentDeeplink&ts=3170.23)):

There's space for you for sure. Why do you love acting? What do you love about it? Why do you get to be grinding out this life?

Carly Zien ([53:00](https://www.rev.com/transcript-editor/Edit?token=i2WdVClDTpjwUPQQh2IutEy4LnVfCP99_fPGis2nnaVUC04Cos7kElFFPLpz6gMmUaxFB5pwUz-4anugRKvIG4k5AEs&loadFrom=DocumentDeeplink&ts=3180.49)):

I think were this five years ago or when I was just out of grad school, I could have said like I live and breathe acting and it's like the only thing that I can do. When people say, "If you can do something else, you should do it." Like, I was always so insulted by that because it has to be like the last possible resort. There are plenty of other things that I can do, but I choose to do acting because I love acting. Now I'm a bit more of a cynic and I think I choose to do acting because it's fun and I'm good at it and I like being in the community of artists and actors. But I'm not actively auditioning at this point. I don't know if I will. I'm looking for representation but it's not all that I'm doing, I have a day job. It doesn't feel like I'm dying because I'm not acting, which is good. I actually really love my life right now.

Charlie Sandlan ([54:00](https://www.rev.com/transcript-editor/Edit?token=_DLQrdzhPgZ5hvhuP5CHVmxYVTHYwuuuVvxgXPBLgAC3-vJ-tOlS1lQk5rB5KCf-JsggdMbAr2w8MPFOxcAjWGOjRdc&loadFrom=DocumentDeeplink&ts=3240.11)):

What's the importance of hobbies and other passions? What's that done to you?

Carly Zien ([54:07](https://www.rev.com/transcript-editor/Edit?token=UvgKaQusaJsvIsCueVoNPHT7VVQ7BfPkF1W14YxBMtg9iBhUW6-zVEd4SmExI2IO1VFGvEBXnqNzAZucNivclcwML9s&loadFrom=DocumentDeeplink&ts=3247.48)):

Well, first of all, it's made acting not life and death. Meaning there are other things in my life. I thought that the only way for me to be happy was to have success as an actor. Or a very narrow definition of success as an actor, which the more I tried to have that success, the less happy I became. For various reasons over the last four or five years, I've had to really reorient and reprioritize. Now, I think I act and did act for a sense of connection to other people and a sense of imagination and play.

Carly Zien ([54:49](https://www.rev.com/transcript-editor/Edit?token=LpxI_iLVroFeUzjJoBeg5XxeydtXQWIiEk__gT7MlHaoGvk2eXewVwm4odAeHw4i6iLUYVi5u62-YJ1E5XCUeyZnrWo&loadFrom=DocumentDeeplink&ts=3289.54)):

There are so many ways in life that you can have that sense of imagination and play and that serves you as an actor without actually having to act every moment of every day. That will be the best way to learn how to act is by living your life in a full way, in a present way with people that you love. Then the acting becomes not life or death, it becomes a pleasure. It becomes more fun to watch because I'm not watching an actor have an actual nervous breakdown. I'm watching them use their imagination to tell the story. That's really compelling.

Charlie Sandlan ([55:33](https://www.rev.com/transcript-editor/Edit?token=LSKCdNlweadubCWZ4fG5EQ90v6GAL7GF5jC1pKY0AuJed909Ye4DmOCOYH4jT5aPCl4KW3MVT8qcNKjkVwp897P8nRs&loadFrom=DocumentDeeplink&ts=3333.96)):

Well, my fellow daydreamers thank you for sticking around and keeping that phone in your pocket. My New York city conservatory, the Maggie Flanagan studio is celebrating its 20th summer, June 14th. We start our six-week summer Meisner intensive. If you want to study with me, please go to the www.maggieflanaganstudio.com for more details. For every episode, the contents, the links to all of these shows to book me for private coaching, read my blog, sign up for the newsletter put at www.creatingbehaviorpodcast.com. You can follow me on Instagram @creatingbehavior, @maggieflanaganstudio.

Charlie Sandlan ([56:10](https://www.rev.com/transcript-editor/Edit?token=B8HOYB9I02PIAifYHL3lUGMMZzH0oAu24MBbGthOLjneBOVcK0tX_TsPbrsUbH9TfRbFTwMiMlVi6-svcCNh3xFhpSQ&loadFrom=DocumentDeeplink&ts=3370.41)):

Lawrence Trailer, thank you for the music my man. My friends, make sure you set boundaries and speak up for yourself. Live a full life, play full out with yourself. And don't ever settle for your second best. My name is Charlie Sandlin. Peace.