Charlie Sandlan ([00:02](https://www.rev.com/transcript-editor/Edit?token=cMvkiURK-dZa1ml6y2bztKO9pIp5Vw4YuIjRSFzbxssIZqOq9Utw_XRLC_GldKfUQXhI_bfHR3s5ycJD-LJ0J80zq-E&loadFrom=DocumentDeeplink&ts=2.83)):

As a teacher, if you're lucky every once in a while, a student is going to enter your life that changes you, that makes you a better teacher, that challenges you to look more deeply at how you treat people, how you look at the world to go beyond your limited worldview. I've had a few students that have done that for me, but one in particular has left a lasting impression and that's Antino Crowley, one of the more interesting fascinating human beings I have ever met. He taught me how not to judge a book by its cover. We're going to talk today about his life in prison, his life in porn, his life working at the top of the fashion industry and how he came through all of that to become a seriously well-trained professional actor. Put the phone back in your pocket, Creating Behavior starts now.

Charlie Sandlan ([01:13](https://www.rev.com/transcript-editor/Edit?token=NWkjFFMbzWTONvpeVlyQzeswI4RNfZ_F057svvXDDNCaI__vKoGWbPSe7FlhlMvFZtAQR3F_8sMtP05Rchb4xamnUqM&loadFrom=DocumentDeeplink&ts=73.12)):

(singing)

Charlie Sandlan ([01:39](https://www.rev.com/transcript-editor/Edit?token=IK-POXOLqx-ukU8lSigbWUmV1y3cHviM8T6fCRiEq9kDnsLkz59xMey40KquSLOKEOk5KnhNN70ix8aaovjodsom8iU&loadFrom=DocumentDeeplink&ts=99.32)):

Well, hello, my fellow daydreamers. Man, I'm excited to share this one with you, my friend and my former student, Antino, he taught me something about myself, he challenged me to think more deeply and more openly about how I formed first impressions and he made me a better teacher. I remember him sitting in my office to interview and this guy, this tall black man, tattooed from head to toe, he's got them all over the place from the fucking crown of his head all the way down his body. He's got piercings in his ears, his nose, his eye, his lips, you name it. He's eclectic. Now, if you saw him walking down the street toward you late at night, would you make sure your purse was held a little tighter? Might you walk across the street? Yeah, sure because he has a certain look about him and it's unfortunate certainly for someone like myself to make a quick judgment.

Charlie Sandlan ([02:56](https://www.rev.com/transcript-editor/Edit?token=xrwj2Y-lnevE1jpVB2krBruxgHk-aXxm39Kx7nZ8Y4CFNldk1EDpBuV8siptwyRS_FN5GfrKwF35g6dKeYiKJDCRA80&loadFrom=DocumentDeeplink&ts=176.21)):

What I found with Antino is that he is one of the more interesting, more sensitive, more compassionate, fascinating people that I've ever had the privilege of teaching. We're going to talk here today about his time in prison. As a black man to get thrown into the justice system in this country, pretty much you're fucked. I would say nine times out of 10, you're going to be in and out of prison the rest of your life. It will destroy you, especially if you're sensitive and vulnerable which Antino is. He's going to talk about his two years in prison, how he survived it.

Charlie Sandlan ([03:42](https://www.rev.com/transcript-editor/Edit?token=3g3TY7IPCDKtYZqPG0-ZI1Sne_LUQbGhJzJVc6W4zn6kFrglNrpmEj57etzNgHsJKboQ3PDUi5c6s4zDxpL7SH-bc9E&loadFrom=DocumentDeeplink&ts=222.81)):

He's going to talk about his years in porn as a porn star, his years working for Rick Owens at the top of the fashion industry and how that led him to seriously training himself and now he is thriving as a first-rate professional actor who has been working nonstop and it's just a really great testament to the human spirit and how adversity doesn't need to squash your creativity. It doesn't need to crush your openness towards the world. At the top of the conversation, I was telling him all of what I just said to you, how I felt about him and what he has meant to me and this is where we took it. Antino Crowley.

Antino Crowley ([04:49](https://www.rev.com/transcript-editor/Edit?token=mNrL9Qtxg9QN8rj4mt2k8c5McWmzTMy1DbOarggAE8MT1bYcpQ7m4cLKwGjpkQP_dCwzlKkvSoNJy1Nog8jgcRn49h4&loadFrom=DocumentDeeplink&ts=289.53)):

Thank you. Thank you for that, man. Thank you so much. I feel honored that coming from you, man. I really respect you highly, Charlie. You know that. Just to be here today to you, it's a complete honor, my friend and mentor, play uncle. It's a complete honor.

Charlie Sandlan ([05:07](https://www.rev.com/transcript-editor/Edit?token=zrcfkowrI3nEu4-lQ1h8lQL6hhHTM1Uxoc2HlCHem6huq59h4wFPzZNgJEuAHXieopj9OjZ9802ZqWhIHkX5NDJYEdQ&loadFrom=DocumentDeeplink&ts=307.79)):

Listen, for me too. You've just had such an interesting life. You spend time in the justice system. Listen, that derails many, many, many a black man in this country. You came out of that. You've done porn. You decided you wanted to be a legit actor. You worked in fashion industry. You have an eclectic life, man.

Antino Crowley ([05:31](https://www.rev.com/transcript-editor/Edit?token=po8Ujm7yB5LiNdG1tT2ZnMvvjZLTz8MGfNc42AUDQ60B-6zSPFDv3jZhAVru8rNgKPJx0XhmClT37zoOx0om0EiEZA4&loadFrom=DocumentDeeplink&ts=331.58)):

I've had many lifetimes, man. I tell people that like, "I live so many lives." When I sit back and think about it, I'm like, "Wow, yeah." If I ever do a biopic, it'll be a hell of a ride, right?

Charlie Sandlan ([05:47](https://www.rev.com/transcript-editor/Edit?token=yzfFHdfX1H2OLrNSy2pV3C7q7yZ0rrYxSpR09U_v1GX4C4L7ZBkxhoe-HB9jAQJCY_1lMIxY9KYyueU7HVnFuZ7nhlo&loadFrom=DocumentDeeplink&ts=347.05)):

Where did you grow up? Let's start with that.

Antino Crowley ([05:48](https://www.rev.com/transcript-editor/Edit?token=669PNA3vz8xk1mXImQpebqWrQZc7zr5NYNz1i1rQIIiDLD9OBZsL3hFKPEvvQNPBl8HEuVq5FSeht48mtyfqM8Py1w0&loadFrom=DocumentDeeplink&ts=348.61)):

I grew up in Atlanta, Georgia, College Park to be specific, which is South Atlanta.

Charlie Sandlan ([05:53](https://www.rev.com/transcript-editor/Edit?token=IHrbALPiS25uxEotw2QKd7v1pMlcbHeg7TGtJwc2cT5Hq1w6WywlDuBerKkwfjtq8MNezD2PbKW-17UjY7wqxuqLYgA&loadFrom=DocumentDeeplink&ts=353.52)):

Did you know early on that you had an artistic sensibility?

Antino Crowley ([05:59](https://www.rev.com/transcript-editor/Edit?token=eziW4Z3hUlf2vfCClCDtLaPwoQYs46DEZEAKlAXR0SG2uGsfFKYuCGFIumsfyFuV7v-0jWpwxkimYa7RNgFF82heLnU&loadFrom=DocumentDeeplink&ts=359.82)):

Oh, yeah. My imagination, as long as I've been alive, I remember having a vivid imagination. I was drawing from the time I was able to pick up tools, pencils, crayons, whatever. Being an alienated child really opened up my imagination more because I was ostracized in school for being gay. I didn't have the best relationship with my stepdad which made me not have the best relationships with my parents as a whole because my mom and my stepdad, they were a team. That forced me to retreat in my head a lot, which I still do to this day. I created a lot of worlds that were safe worlds for me because my reality, I didn't feel it was safe.

Charlie Sandlan ([06:44](https://www.rev.com/transcript-editor/Edit?token=8nBU3HpJIi9Fhb07qASo5Rp9h0StIbqa9jWBVG9wVWtMgYqjuRf3hWtQfNWTg6jtJhls1zTkeIgunQi975Vt8UYlQ8I&loadFrom=DocumentDeeplink&ts=404.6)):

I think that's what a lot of creative people do, if their world is too painful and their life is too painful and they need to go somewhere.

Antino Crowley ([06:51](https://www.rev.com/transcript-editor/Edit?token=xYUcd5WqJD3MjKGbwWBXBrTcEVdYdj0cCqmrvgSgVh7XJfUb6kb9ps8qQLXrKIkPq9PAE0Lg9W9X_3kJIPsXhOPYxXA&loadFrom=DocumentDeeplink&ts=411.78)):

Totally, man. Totally. From that, of course, acting was naturally to come out of that. I wanted to be an actor ever since I've started watching TV and realized what that was, but I expressed it to my folks when I was a kid, but my parents weren't, they weren't showbiz parents. That could be a good thing or a bad thing. Some people's parents become too much of a showbiz parents, but they didn't nurture that. They were just like, "Go to school, make good grades, get a good job. Go to college, get a good job." Soon as I became an adult on my own ... I started to pursue it, Charlie, when I was a young adult. Soon as I'm turned legal, 18, I started pursuing.

Antino Crowley ([07:36](https://www.rev.com/transcript-editor/Edit?token=SNw2ZOvz_Jt0W8vqElMqN63JW2ZDzyb3UfvvmVJPSzF9OmTjjpwe6FEXX4S1RbfQ07Cy-GfxPloYY_2-JX37GUHZtII&loadFrom=DocumentDeeplink&ts=456.05)):

I pursued acting from 18, 19, 20, but because I came from such a restrictive upbringing, I didn't have a real American teenager life. I always tell people, I'm 10 years behind because my parents are so strict, I can't do it. My parents are so strict and I was also ostracized by my peers in my teenage years. I didn't have a full teenage life. My 20s was like my teens. I was wild. All I wanted to do was explore, fill this out, fill that out, discover who I am. I didn't have the discipline that it took to be an actor and I think, at that young immature age, it was the lights, camera, action glam. It was about being a movie star. When the bug came up again in my 30s, I was a different man. I'd lived a little. I was much more mature and ready for it.

Antino Crowley ([08:31](https://www.rev.com/transcript-editor/Edit?token=8G_NUmXe5J-HAvW5lUV2TpcHoRkc5kTpCDk14ZrUyubHre2XyFXsFA5DfSb4pgfYcuHUBm5BqusnpUEqEKRqXSwZG_A&loadFrom=DocumentDeeplink&ts=511.62)):

To be honest with you not to brownnose or anything, I didn't realize how much I was ready for it until after I took the six-week intensive at the Maggie Flanigan Studio because I had the bug. I was going on auditions here and there. I was doing a lot of extra. Because of my look, I was getting bumped with the featured extra. After I took that six-week summer Intensive, it's like, how can I not do the full program? It changed my complete view of the craft and made me respected as a craft and it was no longer just acting. You know what I mean? Man, it's been quite a journey.

Charlie Sandlan ([09:07](https://www.rev.com/transcript-editor/Edit?token=X2Zg3sbhEApfQ7Ji2ljzECH4wm_UssbRU_TkkvBJpBYLeIBXh1Ju49e8QRZbi_nKLeEMGdM8eQh-IOb1BCj-Bm8Fsm4&loadFrom=DocumentDeeplink&ts=547.41)):

Well, when did you move to New York?

Antino Crowley ([09:09](https://www.rev.com/transcript-editor/Edit?token=1BTMFRGKBlD_iAub27IcFYF8eFSakrYtvl8l5GgxTATG2dUKmoJMPZ2wnF3xxaBDbEQOIQJHYAvqEMGhoDPIR9D5P6U&loadFrom=DocumentDeeplink&ts=549.15)):

I moved to New York literally 2000, Y2K.

Charlie Sandlan ([09:13](https://www.rev.com/transcript-editor/Edit?token=GpuBQi-8S7R2acly52m-fxMQxv3o85BXkjuJQd2RgFtcSfbs9nyKW6jXSs5iGpSBhA6kxxb1y0MH1cg-JSNet1suw3I&loadFrom=DocumentDeeplink&ts=553.11)):

Really?

Antino Crowley ([09:13](https://www.rev.com/transcript-editor/Edit?token=JSjBqXfOAhuoRvznLmH1tB3U9h3oQda-iPDmnYnC5WZX3DS0EnRVxsotEERi1qPoN7X7Em7gS00h-ot7NiL_PqpLNJc&loadFrom=DocumentDeeplink&ts=553.61)):

Yeah, I've been here 21 years now.

Charlie Sandlan ([09:17](https://www.rev.com/transcript-editor/Edit?token=KLGfKy1-TF_02Ptp_WsqbuWtsgkWTgq82YQrzu4a7-2hSoQsr-53WtJSmL2LE7nLJEB6JYDPVeFqy_XfZiiA3c7Ebxo&loadFrom=DocumentDeeplink&ts=557.22)):

When did you get your first tattoo?

Antino Crowley ([09:18](https://www.rev.com/transcript-editor/Edit?token=ebDTz6-D2d9w8kvx1UJNtWhufimsTouNQUxrRM3OmYa4WRRwTWMimvrKcSvAZuHe_XBui6c6VkKUOjPLsV41ROCo7Do&loadFrom=DocumentDeeplink&ts=558.02)):

I got my first tattoo at 19.

Charlie Sandlan ([09:21](https://www.rev.com/transcript-editor/Edit?token=-fbRd9XnCDRXkfOfnKDKY6JHEuUIqY2WQudLkTJGpfNZR0BHdeOfZdDym4ov95N_BiUTktvkq-C8wN63c1Jc02P4bOw&loadFrom=DocumentDeeplink&ts=561.42)):

You have a strict upbringing, your parents didn't let you do a fucking thing and you're like, "Here's how I start to rebel."

Antino Crowley ([09:28](https://www.rev.com/transcript-editor/Edit?token=5EoDV_-5VZxGrbDkwBYn1M1CHsrd0CNP3MNU2rx5cZ-5q6XkwtJ5eTZzFdUYpEy3wbzkC65f4hGIOhbtt_YcwzyAZkk&loadFrom=DocumentDeeplink&ts=568.48)):

That's absolutely. At that moment, they could ... They still had a little bit of control, but they couldn't control the aesthetic. I was getting tattoos. I was a big fan of Dennis Rodman. I was bleaching my hair, everything.

Charlie Sandlan ([09:42](https://www.rev.com/transcript-editor/Edit?token=NpVlWmX2sCcxINfKL_-0jCAV-bDyddXV0HWatpuWhRsUkn33CJ7Z8A3_HnrC1bpMEL8Pf6I7aM8bY1EE0cFybzKNfZY&loadFrom=DocumentDeeplink&ts=582.21)):

When did you know you were gay?

Antino Crowley ([09:43](https://www.rev.com/transcript-editor/Edit?token=sfOYuD-xhDXXqGJPbchm1PM82ywEVuTyTcEZ4LpH7XLe7UYIz7KbUcVDMATscV8ZQH3a0cQf37HOB6PMNDhfA6DgKU8&loadFrom=DocumentDeeplink&ts=583.66)):

Oh, man. I knew that I was attracted to boys my age and also I was attracted to men. I was attracted to males ever since I've been alive on his earth, of course. And I can retrace everything going back to three years old, but I didn't know what it was. I didn't know what gay was or anything, but children are smart. I was constant enough to see that men were with women. I knew that my feelings weren't the norm for lack of better terms or whatever. Yeah, ever since I do know that I was born this way. I believe ... There's an argument people say that, "Oh, some people believe that you're not born this way," and that it's a choice that some people say that you are one born this way. I believe the majority of us, LGBT, we are born this way.

Antino Crowley ([10:36](https://www.rev.com/transcript-editor/Edit?token=WX8O-j1F4IYBfbV3qR0xK1j5UD3nLAFqkyCDx7tlbt3FtnqzxdbnzWvLwzCrAi7E_We2UkU59LYnHhJS7FRexDTfgUE&loadFrom=DocumentDeeplink&ts=636.11)):

Then sometimes, I believe it can be ... It's a hotbed subject. Here's an example, prison. You get heterosexual males who go into prison and they've never thought about being with a man. They've only been attracted to women and they get a crazy sentence, 20 something to life. You go into a space and it's all the same gender. We, as human beings, we need love and affection and we have desires for other human beings. There's only so much your masturbation can do. You know what I mean? Not every inmate is suave enough or lucky enough to be able to convert a female guard. You know what I mean? What else do you have? You have other men and eventually ... I saw that happened while I was there.

Antino Crowley ([11:31](https://www.rev.com/transcript-editor/Edit?token=b3yDR-6Kgaw2qe8epenrU78CtXZrrmG1xL-mwac_E9bTIk1FeeLePV3toxBbsMTbJwQ7lYPWVP7w9WFoOhW5We3Js84&loadFrom=DocumentDeeplink&ts=691.37)):

When love and affection takes over, you're around someone daily and daily and you create a bond and become close and then that turns into love. After that happens, sex doesn't matter. You know what I'm saying? Once love happens in that capacity, that intimacy, you don't care what's in between someone's legs to the fact that they're the same as you and a lot of 100% heterosexual males have went into prison heterosexual and then came out homosexual because they-

Charlie Sandlan ([12:03](https://www.rev.com/transcript-editor/Edit?token=xE66iyc4EWXcoNfNOZazwaSAaha_Ux15tHYGijBI3LiFaFB-1-PLjJKruEMAEBLSRnWLM4ztXoVZ6HtGaU8-3Lm8o2Q&loadFrom=DocumentDeeplink&ts=723.36)):

There's a human need for love and affection ...

Antino Crowley ([12:06](https://www.rev.com/transcript-editor/Edit?token=eprMfkkwy5BKwT7Dk2KgqK-HPKoyW-sPZ-NFOCdkWxndOQk587s-yitFwjdNEI177LLR2ZuCL5KWeTlDFE6Tj2V_Vq8&loadFrom=DocumentDeeplink&ts=726.73)):

Exactly.

Charlie Sandlan ([12:07](https://www.rev.com/transcript-editor/Edit?token=0ElJx6uNmGrkexYZHmfXN75Z1T8cXACX7dn6EWb_LG8bj6UAuRzRc6DfwxJYSX5lLvqJHmwx7zdNTBJOkGDPeu2arwU&loadFrom=DocumentDeeplink&ts=727.28)):

... tenderness and being held. Fuck, man, I guess if you're in life without parole, you're-

Antino Crowley ([12:14](https://www.rev.com/transcript-editor/Edit?token=DFJ8-aPqmGFWz5U4dZJjCuk3Eq7uRKM4IbkTd76fpPgzAp447gtttelF0ptPefCBjPN0VLKZEgnfqzVSYzvTezoJf6Q&loadFrom=DocumentDeeplink&ts=734.92)):

Right, what else are going to do?

Charlie Sandlan ([12:16](https://www.rev.com/transcript-editor/Edit?token=QiiOIXfb4GVZm5Z_mSRB3y5DUcy6AsF18BCXGFKu5DVgyKSm2adt_7iB-s2hOcu0NH0_BbtG8HOER1-Fy6bSi-fxmxM&loadFrom=DocumentDeeplink&ts=736.27)):

They need something. You need something.

Antino Crowley ([12:19](https://www.rev.com/transcript-editor/Edit?token=U3H12Ax4kfDriyJfvo-VNKAJK8Qrc5vwIlgE8yUp6gXLywjtpiIF6WKDV_3HwE_K7_uhxEfscS-HVLxQE9Q40wOTu5c&loadFrom=DocumentDeeplink&ts=739.42)):

Right. I don't think conjugal visits are a thing now. I think that was a long time ago. Yeah, you can't do anything but find a mate.

Charlie Sandlan ([12:30](https://www.rev.com/transcript-editor/Edit?token=dOB9kegvWEX9s1-grlgJYRrBFXXVjEvXYWR6K5m4Gpof_naxyTOGTgvjCweDm_1DkNkVWhprtLjqThfOD36P6aRLcwQ&loadFrom=DocumentDeeplink&ts=750.12)):

How did that experience in prison change you and how did you save your life, man because I mean you-

Antino Crowley ([12:36](https://www.rev.com/transcript-editor/Edit?token=yJQX_CKX6uWDqpIdJDMufWM2YMP4nXO9odqZRxWERCH2tRqXjpvQg04XNA1jjiNKNEuqtruc1ArWjqBNEBzukw67vZQ&loadFrom=DocumentDeeplink&ts=756.34)):

Oh, man. I don't think we've ever talked about this, Charlie. Get ready for a ride. I'm about to tell you. Here's the interesting thing about prison. People like you said, people look at a black man, they see tattoos and everything and they automatically think, "Oh, street thug, blah, blah, blah." I go up a lot of those roles and I booked a lot of those roles, but my fascination with tattoos came from punk and skinhead culture when I was a young child, preteen, going into teens and in the late '80s, '90s. Like I said, I was ostracized by my peers. At the time, that's when hip-hop was coming up. '90s hip hop, as lyrically eloquent as it was, it didn't like people like me. You know what I'm saying? "Faggot and kill faggots," all through hip hop lyrics, so I didn't connect to that.

Antino Crowley ([13:31](https://www.rev.com/transcript-editor/Edit?token=OB4CCWF42a_fLyDdC3OO_sVQGIu3oZIQsjIaoL4kvxJL6Csnj6_YTL1t4UOLu7sC-TbpJ9qCGMOZe9yoQd51rMtsZgE&loadFrom=DocumentDeeplink&ts=811.26)):

However, I did connect to punk, angry, "Fuck you, society." You know what I'm saying? "Take me the way I am," and their aesthetic, shaved heads, tatted all over, not giving a fuck about what people think, that appeals to me. I always say, "When I become an adult, that's what I want to look like." All of this comes from punk culture. Having said that, I play the street guy, the thug on the corner, but that's not my upbringing. I come from the suburbs. I come from a large black America. Have you ever seen the film Soul Food? That is my family. I'm not that guy. I can play that guy for eight hours on set. You what I'm saying? But that's not really who I am.

Antino Crowley ([14:13](https://www.rev.com/transcript-editor/Edit?token=3rexOfGqYFCNRoIdaOKDsIuRHPCbIrvf1HjGXCRTn1tElnm7wwY4KBHWOQtUGmFRX6jFZYAUcFmQAYG6MYL0I7cki6o&loadFrom=DocumentDeeplink&ts=853.06)):

Going into prison, prison is a completely different world. It is. There's only two types of men in prison. That's what they call the real men and then the gay men, but the gay men are not perceived as men. They're actually perceived as women.

Charlie Sandlan ([14:34](https://www.rev.com/transcript-editor/Edit?token=oaXDvwJnbs2kcLMUCB_H7XJtMUruJSpJgGEUYrSpkPHCUDZEMgCPkc78-qlk_ZCNH9Y4AZcAXge3C4Qj3bbSjvHZVbM&loadFrom=DocumentDeeplink&ts=874.31)):

Well, there like prison bitches, I guess, is how I would describe them.

Antino Crowley ([14:37](https://www.rev.com/transcript-editor/Edit?token=vSmv93KQgAbfa-5ehxznBNBWxkjHJJTJlm8e5JovI3wTytpRsDmr9NIAqpXIIPwXmaeVoDeTzZEr3Q2SUFV2zgpGzmg&loadFrom=DocumentDeeplink&ts=877.05)):

Exactly, that's exactly how they're perceived. There is no such thing as...I'm just a regular gay guy. I'm not hypermasculine. I'm not super flamboyant. I'm just a regular gay guy. There is no regular gay guy in prison. You can't go in saying like, "Oh, I'm gay, but I'm not femme. I'm not going to do that. I'm not going to sit down when I pee." You know what I'm saying? If you go in like that, those are the guys who get beat up, who get raped. You either are going to be a real dude and you can hold that realness up or you're going to be a fem. It was easier for me. I had to think, "Which charade can I keep up the longest?"

Charlie Sandlan ([15:20](https://www.rev.com/transcript-editor/Edit?token=IfuI_Kpw4NgEiis-z6whSC2EyMGvyEBX3_8DcVWcm9XClZv9lWUSR4HbQiBnsQpnTKEv8C8TYwOdL4oRYst-AL-_hbo&loadFrom=DocumentDeeplink&ts=920.42)):

But how long did it take you to realize that that's the fucking reality?

Antino Crowley ([15:23](https://www.rev.com/transcript-editor/Edit?token=_PpqE3uACKftvjqDEzGD68sS0Stzm6XrjW_vElFMvilApaaOCv27sJRUHfYriCorPvPRbpYHUuZKEwDFf_E-4caIcdA&loadFrom=DocumentDeeplink&ts=923.97)):

Well, I was in county jail for seven months. It was my gay peers in county jail that actually groomed me for prison because they had been to prison before like career criminals. I had never been. They were telling me what to expect and how to survive. I'll tell you one instance. I remember this one day in the day room, whatever, I want to pee and another one of my cellmates was in the stall next to me. He looked at me. He was like, "You know when you get to prison, you can't stand up when you pee. You're going to have to sit down." I was like, "What?" I was like, "I'm not that type of gay guy. I don't think I'm a woman. You know what I'm saying? I don't think I'm trans. I'm a man. I like other men, but I'm a male. What are you talking?"

Antino Crowley ([16:09](https://www.rev.com/transcript-editor/Edit?token=UxA0pSs-COnYN9z-0nEG4UNE47wtQwYEzF7hh-V2Siv0rdfdYbc6lxAa4A1tTlxxA393zYEds7-KMNtfVN5D6Kx7fPA&loadFrom=DocumentDeeplink&ts=969.22)):

They explained that to me and they were like, "There's no such thing as a regular gay guy in prison. It's like you're either a nigga" excuse my ter, "You're either a nigga or you're a bitch." If you're not really a nigga, you can't keep that charade up for two years. I had a two-year sentence. To pretend like I'm this hardcore street dude, when there's real street dudes in there, they're going to be sizing you up. They're going to ask you what sets you're from, where you from and all of that out. I would have gotten my head bashed in. I could either turn the thugness up which isn't me, turn that up or I could either turn the flamboyance up which isn't me, but which one can I keep? Which one can I keep the charade up? I had to turn the flamboyance up, Charlie.

Charlie Sandlan ([16:55](https://www.rev.com/transcript-editor/Edit?token=UQ_xUFAltV0JWI3ttXPLspzO_3GvEwts4GksgrtbPkzvXAwsgp9RWsLo5FUYrzYlf-XZN4GGlPezIZqv8XxlnnIT4_8&loadFrom=DocumentDeeplink&ts=1015.88)):

Really?

Antino Crowley ([16:56](https://www.rev.com/transcript-editor/Edit?token=nxne4kIySA3KgONcI9NG54eUdjUzUH-_VP1bPUH68y-5nMgoeY6oy52AlvpFysOcfUkN9WuM0R0WSpE6BeFfNo1dlGY&loadFrom=DocumentDeeplink&ts=1016.82)):

Yeah. I strategized it, man. The other gay guys, they groomed me, they trained me, so I went in knowing what I had to do. I arch my eyebrows razor thin. This was a long time ago. I wasn't a gym hale like I am now anyway.

Charlie Sandlan ([17:17](https://www.rev.com/transcript-editor/Edit?token=jXLjGGa0gxsyreQrOip67air1SYk8v4chke3UwgzBeiM5Ns7e0UtrMK3a7b6NoJhCOZOY1b_fn1tWaS7XG5fCq5xyGc&loadFrom=DocumentDeeplink&ts=1037.91)):

Did you wear makeup and stuff-

Antino Crowley ([17:20](https://www.rev.com/transcript-editor/Edit?token=RUsPJLmubeh589JZxnhMaBG5forzS4FNs5tkqCRy1JrOWaHCA3qTaV0G0ra0wihbo5ASKv2fjCSg626tb6E828UpgfM&loadFrom=DocumentDeeplink&ts=1040)):

It wasn't colored makeup, but I'm going to get to that. I'm a naturally skinny guy and I wasn't working out back then, so I was already thin framed. I wore my uniform completely tight. I kept things tied around my head like a bonnet. I didn't work colored makeup, but I know that I have cheekbones and everything. I would take Vaseline and highlight my cheekbones, highlight my nose, contour with Vaseline and gloss my lips. I created this persona, Angel. That was probably my first foray into acting.

Charlie Sandlan ([17:59](https://www.rev.com/transcript-editor/Edit?token=dDYOJbTQoGcdcT0z0s05o9IMPOl42Qg7S-PZg9XhBnc1_jA7SKG6Fcswz6IVsANRuENgGemjfGFPrJLhoApUOxGV3oE&loadFrom=DocumentDeeplink&ts=1079.15)):

This is what will keep yourself alive.

Antino Crowley ([18:01](https://www.rev.com/transcript-editor/Edit?token=dVW3fvbo_vNZie8-f6Mzzyz75nS6u9bsouwe8l3Mqqt3-b0Z_w4Uxqn9Wu1GQGoOGoh8TtuJxtx8ekBNX_qZ62hNnOg&loadFrom=DocumentDeeplink&ts=1081.57)):

To survive, man. It was a hell of a ride, man.

Charlie Sandlan ([18:05](https://www.rev.com/transcript-editor/Edit?token=1z5RGLP3Y-IS_dbHH6SRHZjJYUxFGX65_iGZUhqAseiMdrpF5aPFHkQU7wV_zaTQ9JICBQBeBAoeQlRQMU3tudUbmJQ&loadFrom=DocumentDeeplink&ts=1085.96)):

How do you feel about that, looking back on it? Do you go, "You know what? No apologies. I did what I had to do"?

Antino Crowley ([18:12](https://www.rev.com/transcript-editor/Edit?token=w_vLdxzeCRR5NHiUWpIszuZVvB506C-pqzRSN4dDjYg0c2IB6N6W3Xj0RdzPQGgmvNAfKp7UuTpVz2nK9f5W-63Nh_o&loadFrom=DocumentDeeplink&ts=1092.48)):

I did what I had to do. Yeah. When I came out of prison. I got into an argument with one of my best friends when I was telling them the same story. They got confused. They thought that I was glamorizing it. I'm like, "Look, whoa, whoa, I'm not glamorized. I would never want to go back, but I had to do what I had to do to survive. You know what I'm saying? If you went in, you'd have to do the same thing. We're not thugs from the street. You know what I'm saying? We can either go there and always constantly getting beat up, raped or whatever or you got to play the game." I played the game, man. I created Angel. Angel was separate from Antino. I couldn't be Antino in prison. I had to be someone else. That someone else was Angel.

Charlie Sandlan ([18:50](https://www.rev.com/transcript-editor/Edit?token=thfTrqKRwiDS_VXBqmHDJHTnJEDSu-GPLN-uTUUMTQ_VUQc3VivRyTqRc2Uo0ypGVIHRze2bDtbRApR4Q-qePdv7BIc&loadFrom=DocumentDeeplink&ts=1130.86)):

That's heavy, dude.

Antino Crowley ([18:52](https://www.rev.com/transcript-editor/Edit?token=9YFDSIF4WCcIws-Hy96AIl5B8uC6t7QNGx1oSoRgkD_KQxAEKD5OPDoaVHHx8kyK2_t5td6wbesnrnorLCA7ospYhIc&loadFrom=DocumentDeeplink&ts=1132.79)):

I created my own reality. I wrote a lot of poetry in prison. I wrote a lot of erotica, actually. I actually would sell erotica to other inmates. I made it work for me. I drew a lot. I'm a visual artist as well. I read a lot. Man, you have to have a strong ... Listen, I was only in there for two years. Charlie, that two years, when I came out, as if it was 10 years. A few people think two years is not a long time and it's not, but in there, I felt so out of touch with society when I came out as if I had been away for a decade, man. When I went in, I was still listening to portable CD players. When I came out, it was the iPod. I didn't know what that was. You know what I'm saying?

Antino Crowley ([19:40](https://www.rev.com/transcript-editor/Edit?token=xEMGbYWoNKpTUIZYulY-gCcpni-19_vcz_S_BKrDAU53cjteRsH1DcSAeSs-uc2a3lelUR3lmBdqrLxfCvRawlO5hFI&loadFrom=DocumentDeeplink&ts=1180.89)):

Society changes at a rapid pace now anyway, so maybe decades ago, two years wouldn't have been such a culture shock, but nowadays, that two years was a culture shock. When I came out, I didn't know what the world was like. It's crazy.

Charlie Sandlan ([19:53](https://www.rev.com/transcript-editor/Edit?token=0my5PKQDQxH4L1JKrYHGNSP3EM4P8JXCsVtSTD20iZwiulqr7Vv1nq7XBduy8kdVBbX3MS2R3q1_h37GaRuroDHI_lo&loadFrom=DocumentDeeplink&ts=1193.95)):

What do you what did you get convicted of?

Antino Crowley ([19:56](https://www.rev.com/transcript-editor/Edit?token=npp9pR3OTohG0F8MJZStlTgNd8cadYaZA5KQyGTgjKW3dCa5ghcRbVT473kS10VWpPFkQldI3Hm1P0lLXLzxMJOKE6w&loadFrom=DocumentDeeplink&ts=1196.34)):

I was bad in my 20s and early part of my 30s, Charlie. Fraud. I was complete criminal. That's how my entire-

Charlie Sandlan ([20:07](https://www.rev.com/transcript-editor/Edit?token=4PyOJEHnY04nxGxNEcrIsiR8r0KUUuYsI6zxS0fVJ7xX-o_dVn5WtXzo7q41hzVZ1FYUeevmzFe2oZYX1fBY4cRNHR4&loadFrom=DocumentDeeplink&ts=1207)):

Wow.

Antino Crowley ([20:07](https://www.rev.com/transcript-editor/Edit?token=VfSZR25ZmcYY8p6s41StS7LdmXJS8WJfC0DrJ7WCHeqyjSETaiZIa0QgjELOab_v6QXoySc3dxiW3lbdtJProM912mg&loadFrom=DocumentDeeplink&ts=1207.27)):

Yeah, it was my entire decade of my 20s, bad checks. I'm open book. Back in the '90s, it was a system where ... I'll give you an example, a store like Target, right? You go into Target, you buy a high-priced electronics, say like a camera that cost like $1,000. You write a check for that camera, back in the day. I'm sure it's not like that now. Back in the day, when you take something back for a refund and you wrote a check for it, you get cash. You purchase that camera from Target with a bad check or a fake check of $1,000, then you take it back in a couple of days and you get the refund in cash. Now, I set that Target, right? Imagine going to 10 Targets in one day and doing that same thing. Now you have a lump sum of money and you take it back.

Antino Crowley ([20:59](https://www.rev.com/transcript-editor/Edit?token=r8004xfz1QXa_huXJUDRfisSw-5JfxtecHX19S2NrGXzfrAspqCSBfrsgxpi8poqHDWOVuUYvyMVbZqeq61JvXSR2Kk&loadFrom=DocumentDeeplink&ts=1259.72)):

That was the basis of what I was doing all through my 20s. There's a certain amount of fearlessness that comes with you because I was doing some bold things back in my 20s. I went up in high-end jewelry stores and wrote $10,000 checks, literally. I went into a store in Atlanta. Sure it's not there now. It was Diamond something. I went in there and brought a necklace and a bracelet and a ring, $10,000 check like it was nothing. You couldn't pay me to do something like that now being a middle-aged man. You know what I'm saying?

Charlie Sandlan ([21:29](https://www.rev.com/transcript-editor/Edit?token=VESBvnus1m1G_eLryGW8fWzyset53R8SjGkkCY_WvBPva3pUm8mSrCoTFnk6wRErNAv5AzJHXORVaV-VJAjVMs-Iv2Q&loadFrom=DocumentDeeplink&ts=1289.66)):

Right. All right, you get it out. You paid your debt. You're saying to yourself, "Okay, I can either never go back, change my life or I spend the rest of my life in and out of prison."

Antino Crowley ([21:41](https://www.rev.com/transcript-editor/Edit?token=GslcbA1CkRWO3lEpkVdBrw8a3nl51XLsx8yYWN-RkPEkUVxEx3k8w0298JEYdp_tLQheGfaFsgq-stq3lDFbAIglVWQ&loadFrom=DocumentDeeplink&ts=1301.49)):

It did teach me that I had to change my life like, "Dude, first of all, you're getting older and this is the end of the road for this. What are you going to do?" Fashion was always in my blood as well.

Charlie Sandlan ([21:54](https://www.rev.com/transcript-editor/Edit?token=iNrsBWcAzaJwhBZ8A006Y2KcJXoVWGmsjal3EUlu7f1lUG1P--WSQl0OPX76pmM3FBkU8FMoq8n5CXbizQ4UEKh3tfQ&loadFrom=DocumentDeeplink&ts=1314.91)):

You worked for Rick Owens for a while.

Antino Crowley ([21:57](https://www.rev.com/transcript-editor/Edit?token=b9xVW5JwKqjIh89aOZ2DKwDBni-6sXoCfTZtAdjZzKDXig1bIPZM_Yp4ypYRFNRgVVtoHqd-eBHMe2SHNWZ--wNF5Bo&loadFrom=DocumentDeeplink&ts=1317.12)):

I worked for Rick Owens for two years. Rick is a friend, but before that, I got out. I was working for Rick Owens. At the same time, I was fashion editor for a lifestyle magazine called Blue Magazine. It was geared towards black gay man at the time. Now it's just black man. It's like a complete universal lifestyle. I was fashion editor for that for a while because I had a background in fashion, journalism, fashion, being a fashion editor. Before I went to prison, when I first moved to New York, I used to be a fashion assistant for Interview Magazine. Before that, I was a fashion intern a Time Out Magazine. I knew the fashion industry in New York, I had connects with the showrooms and PR firms and all of that. That's why they brought me on with Blue because I was able to change their aesthetic around to make them more fashion.

Antino Crowley ([22:43](https://www.rev.com/transcript-editor/Edit?token=eMWXMFLN5TeJrUDQaqJfxjcWkE3J_D9IEL8_o2D-7KuuxOu256-wwGGHk_Oxr41FS-ikg_TTJJ1MAmTeP6o0WpaAxb4&loadFrom=DocumentDeeplink&ts=1363.8)):

I did that for free for a year because we didn't have any advertising dollars. Everybody on staff worked for free because we believed in the vision of the magazine. After a year, they still hadn't secured funding for advertising. As far as like magazines, it's all about advertising. I can't keep doing this for free. I need to pay my bills. I was working at Rick Owens part time. While there at Rick Owens being around that level of creativity and ... Rick is very punk too. He's 10 years older than me, but Iggy Pop, you know what I mean? Lou Reed, those are all his influences. Lou Reed was actually a client of mine. Let me tell you, that was amazing.

Charlie Sandlan ([23:22](https://www.rev.com/transcript-editor/Edit?token=lrC1BXj7ByhX4wXWOvq82OSYFYRVwOvxyWMEyFp1rSqJNLgBTuasA9YkcQOCmSSeLp9YeNcNfHcBzDBYHsWd--DyVnE&loadFrom=DocumentDeeplink&ts=1402.91)):

Wow.

Antino Crowley ([23:24](https://www.rev.com/transcript-editor/Edit?token=eL0c3qnyu43SQXlXgmNXlj5NV-qfE45mARlmEg0DFTZXntlAunyvj8VeoScPDeqb9o0fvUYi7irRQHMNAuqAj9uDTu4&loadFrom=DocumentDeeplink&ts=1404.37)):

That brought out a lot more creativity, Charlie. I started doing performance art around the underground club circuit in New York. My performance art was very dark and provocative, was very sacrilegious.

Charlie Sandlan ([23:38](https://www.rev.com/transcript-editor/Edit?token=Je-tath7dGWADiN67qNbxkInHeEJ0_80Qa0LdOFJ9fnfb-PRuZd1kit0ULxnzHn6_oLeYCqbMLD87ByGqSD-StxI4Wk&loadFrom=DocumentDeeplink&ts=1418.71)):

Satanic and-

Antino Crowley ([23:41](https://www.rev.com/transcript-editor/Edit?token=V0MTtb44Bwh1KXDna0VwIm3Z6kzGoQF7-Ma6UGM-J50A_lX3230Z990iKcjbSb9E2oTzIz-eGMZaLWcxDpLxOKysp6k&loadFrom=DocumentDeeplink&ts=1421.69)):

People think it was satanic. We can talk about that. I believe in God. I'm a light person. The ideology of satanism, I'm attracted to. The whole, "Treat others as you will treat yourself and live your life without any repression," because the religion teaches you so much to repress and, "Oh, that's a sin." Satanism teaches you, "As long as you're not hurting others or violating someone else's rights, live your life. If you want to have sex every day, as long as you're not hurting others, you're having sex with consenting adults, there's nothing wrong with that," or a religious teaches you, "Oh, it's bad. Cover your sexuality." The ideology of satanism attracts me, but with anything, there's extremism. I'm not into worshipping a horned beast or any of that type of thing, but yeah, my performance art was very provocative.

Charlie Sandlan ([24:36](https://www.rev.com/transcript-editor/Edit?token=dh3_SYULGNhMnhhGwWsGO_1iR3ZhbWe2b1Wjsk674JM2KUfa7B3PFRFGCrA-SZVcNGs4EYUzixJ_bpn1OjewGFbe-aA&loadFrom=DocumentDeeplink&ts=1476.41)):

What do you mean by provocative?

Antino Crowley ([24:37](https://www.rev.com/transcript-editor/Edit?token=q6djZW_Yo1ga3WfrJ5eGP7tTTfJRwrycIHfR_CxF1aKF2gwzo99Rm3c-M5PWY9A1ulIEugVdqV81XVIM6DzrAelN9kE&loadFrom=DocumentDeeplink&ts=1477.67)):

Oh, man. First of all, I believe that people with good hearts, you listen to your heart, you know what's right and wrong and you treat others like you like to be treated and it's all about love. I don't feel like you need an institution to teach you that. Now for the set of religious institutions that are actually about that, I'm all for them. That's a small set. I believe the majority of it is to profit, to instill fear, to control, to manipulate. It has been the source of so much wars and conflicts across the globe throughout history. It's misogynistic, it's patriarchal, so I have a problem with it. One of my acts, I tore pages of the Bible. I wiped my ass with them. I had a crucifix-shaped dildo on stage. I was stroking myself with a dildo.

Antino Crowley ([25:30](https://www.rev.com/transcript-editor/Edit?token=a4RninC9-lA_p2T2slL8MAr6CPujPfus4rpUlP7B-GlG6o8utMz1REQEwryTmbdw3RDrtYuiorWLel3vrIm1YCT7jro&loadFrom=DocumentDeeplink&ts=1530.01)):

At the same time, I put a food coloring solution up my butt, so I'll release it back out, so I'd look like blood. I was fucking myself with a crucifix and blood was coming out. Then for the end of the show, I had two female friends dressed as nuns with strap-ons and they raped me on stage.

Charlie Sandlan ([25:47](https://www.rev.com/transcript-editor/Edit?token=MDbz3XHwPffwa4k89TGXkMuxhbeyx8CHdkJexd2KSXQDKn8HzsgOoYsPKJ5pop7NkYv_EG7Yo7WEi47pjCXQH_hHc6s&loadFrom=DocumentDeeplink&ts=1547.83)):

You should pitch that to Disney.

Antino Crowley ([25:53](https://www.rev.com/transcript-editor/Edit?token=Xw9UKToZkvR-U9djDPSjNtLy76bI8AbSEiRBVAYMLa_-ir9E0Cd_3klhvu061PlRRzDH8pTFratCdFROuKfL6cPQlSk&loadFrom=DocumentDeeplink&ts=1553.82)):

It was a crowd, it was a packed house, Charlie. There were some people who-

Charlie Sandlan ([25:57](https://www.rev.com/transcript-editor/Edit?token=918bNs4milUhQZGqjHNbK33nP6fH48vvNN-cFaQaaW5l64jLpgx8RhmJhfuEqlMxQRNcWaoCwauKcQc8NxogVW_QP6g&loadFrom=DocumentDeeplink&ts=1557.74)):

People were shocked, loved it, appalled.

Antino Crowley ([26:00](https://www.rev.com/transcript-editor/Edit?token=2-bGDxH_sLwcg035OSPmLT628O-1YnNoGVA-zS15x2FlohAZNz42RBVAHLnWd-vxZ0aY-2Z5xw5SqFbTFxQtROkfz6g&loadFrom=DocumentDeeplink&ts=1560.31)):

Yeah, some people were appalled. The majority of people was like [inaudible 00:26:03], but there were a couple of people who'd left out. One person, a friend of mine who was an audience filming, he said, one guy hogback spit, like he was about to spit on me and he jacked the guy up and he was like, "You better not." I was like, "Oh, wow." I was like, "That's the kind of reaction I like." Whether it's negative or positive, it's a reaction.

Charlie Sandlan ([26:22](https://www.rev.com/transcript-editor/Edit?token=SysX3c4IQZqmb0AFJcapOK7tVjVaeojpJHlIQWToX86YkCsbPULQ9uHG_Qu8KYkXzktUcV68vAnhZOr4Ko-M8WNSyVs&loadFrom=DocumentDeeplink&ts=1582.69)):

Listen, but that takes courage to do. Was there ever a part of you where it's like, "I don't know if I should do this"? You'd be like, "Fuck it. No, this is how I feel. This is what I want to do."

Antino Crowley ([26:32](https://www.rev.com/transcript-editor/Edit?token=KxTCmcZVk1Eo3NV_nV1wY8d59SCrkRMuaS9fAqavb2ehAL15gGLx7lupiIfBkrvJQTALEGmJnlwG0OlCTRvWPyUNR-I&loadFrom=DocumentDeeplink&ts=1592.79)):

There was never a part of me that's like, "I shouldn't do this." I'm all about. I feel like and I had to ... Once I broke down to people what that piece was about and then they were like, "Oh, okay." Because I'm a big fan, I grew up watching you ... I'm an '80s kid, '70s baby, '80s kid. I grew up watching Prince, Madonna, Cher, even the '60s were before my time, but I was intrigued by people like Divine. You know what I mean?

Charlie Sandlan ([27:00](https://www.rev.com/transcript-editor/Edit?token=3BbEYkWx8k9s48Wc37jFiG8s4s-oiQ-xWySqnJd_uhBPxm-iEeir_g6_ygSqoJaMdulLqsQjOZkkL15i7T24G-SbgCk&loadFrom=DocumentDeeplink&ts=1620.51)):

Sure. I love Peter Berlin.

Antino Crowley ([27:01](https://www.rev.com/transcript-editor/Edit?token=b1Ah43F34hTkDHMJo8M936DFsI-kLuja4osjXbH0AbL3lcf4HI1iAiEAxxdgjVa4NV_bJf0cTNp_C9Dd61MvwOVla38&loadFrom=DocumentDeeplink&ts=1621.84)):

Peter Berlin,

Charlie Sandlan ([27:02](https://www.rev.com/transcript-editor/Edit?token=HLI5lT2NLI-IuIskinBSfcycwUtd79t5udqvIrkL4PmpEYvW4dtDWgsfouFAbubBZFsvl_L-YnwWAUm4VMOJDnd8e7k&loadFrom=DocumentDeeplink&ts=1622.9)):

Joe Dallesandro.

Antino Crowley ([27:04](https://www.rev.com/transcript-editor/Edit?token=m6AUKMiY9eKp100xwt3pXl5BfHoLphoTGwlOLAi2OlAbYrYm3EglHgRNix24uk53g8txLJPBVIIm_oA8lSVQl1rwuHE&loadFrom=DocumentDeeplink&ts=1624.23)):

Joe Dallesandro. Those are all the guys that I look up to. Leigh Bowery. I believe in using provocation to get people's attention. Then once you get their attention, you can then have a conversation because our attention spans are like that. If it's not shock, it gets people to look and then once they look and be like, "This is what I'm saying." I explain to them why-

Charlie Sandlan ([27:29](https://www.rev.com/transcript-editor/Edit?token=Quob_NjX5xHtK4pwvPQzw7V0NexGFuyi_gEbEXve4OChlZ8PotgAcj4lTFc2DFZUC2WF5Rt8XM3TuLcR8UxhcLWWrU4&loadFrom=DocumentDeeplink&ts=1649.73)):

Then they can think.

Antino Crowley ([27:30](https://www.rev.com/transcript-editor/Edit?token=K6wY7e09dY5orczyujklujsG-SYJpA994YOwPDq8iPO5rUrw1sn6gNaXWH0g4isU5rQ49D-W9F7pAppXCbWZBNTyco4&loadFrom=DocumentDeeplink&ts=1650.68)):

Exactly, then the thought process comes in. I explain to them that, "I didn't just do this to shock you, to be controversial. There was a reason why I was spilling blood, wiping my ass with Bible pages. To me that symbolize, first of all, the woman's menstruation and then how religion came in and made the feminine essence bad." Going back to ancient times, it was very matriarchal. I think matriarchal is a better system than patriarchy. You know what I mean? Then once organized religion came in, it made everything patriarchal and made women bad and men ... It was just so much in that piece. Once I highlighted it and many people where they're like, "Oh, now I get it." I'm a big fan of being provocative for a reason. There's a method to the madness.

Charlie Sandlan ([28:26](https://www.rev.com/transcript-editor/Edit?token=I3tYV_ny7pcTlPDZeHWSQplsrKBEScpxBl4o55Ce1nKlbYns1nxNWbka1PrJYTn9xP_HohlK1BC8fcpntQlLrrowHWU&loadFrom=DocumentDeeplink&ts=1706.6)):

Well, I can only imagine it was not a big leap from that to porn. Talk about your porn career and how that happened first.

Antino Crowley ([28:39](https://www.rev.com/transcript-editor/Edit?token=268YP4rRmGwIoLqP_V6tLOk3wF7JKJFCzdWxGIATyJFZIn8yz_1epBVyERwJ8JIMf-QsjLi8zBBZWHcXY34CBIZRtaA&loadFrom=DocumentDeeplink&ts=1719.61)):

This is what happened with porn, okay? Performance art, you're right, I went right into porn. By that time, I was so immersed in my creativity and expressing myself through art and performance. I was like, "Okay, what am I going to do now? What can I do now that will give me the freedom to continue to pursue my artistic endeavors and not be so restrict? I can't go to a regular 9:00 to 5:00. I'll never have any time for my art." I'm an uninhibited person. I am a hypersexual person. I'd always been curious about pornography. Like with anything, I'm like, "Why not?" You know what I'm saying? I'm not scared. I don't want to wake up one day and be a 60-year-old man like, "I always wanted to do it, but I was too scared."

Antino Crowley ([29:23](https://www.rev.com/transcript-editor/Edit?token=QyU1IKM3LavXI8d--V3ijV5u3RwHC9acVrD5qw21jOqfnZ8PpVciwDo_1O0gSZfxAjtvS7WmNqcFtXyE3hbB3qteW1M&loadFrom=DocumentDeeplink&ts=1763.96)):

I didn't plan on actually becoming a popular mainstream porn actor. My first intention with it, Charlie, was as a way to get into Arthaus because I love Arthaus. For anyone who doesn't know Arthaus, it's art, it's cinema, it's just that any sexual situations that's in it is real. You're not just laying up in bed after you had sex and the cover is on you because that's not real life.

Charlie Sandlan ([29:52](https://www.rev.com/transcript-editor/Edit?token=VT81YAW68kwnOZOvpc_hIWA3-Iv1cF9lLFvuPtKCMoAY7FbSLmp2Hb6PNo2gK5ZNFOT_OCBod4SnYkGaohpFl3hutQE&loadFrom=DocumentDeeplink&ts=1792.61)):

Stuff like Warhol's Flesh and what was one of his other films, Trash maybe?

Antino Crowley ([30:00](https://www.rev.com/transcript-editor/Edit?token=4pOdBJa_y6gDYJQOAriGA2KavYSUOGBIFPy2cL-UX6hDlZmNYmbcXYyJKhzfmzebOtF2fmQPCegUpN_20G3qoQ_aDJw&loadFrom=DocumentDeeplink&ts=1800.38)):

Derek Jarman, and even today like Lars von Trier, Nicolas Winding Refn who I love. I love all the Arthaus people. Nymphomaniac is one of my favorite films. It was a waiting for me to get into Arthaus. That never happened. Before I knew it, I became this popular gay porn star. It was only a two-year stint though. I did porn. I went into porn in the summer of 2010. I retired around fall 2011. I officially announced my retirement in 2012.

Charlie Sandlan ([30:34](https://www.rev.com/transcript-editor/Edit?token=tzMmBIFr8iVPYH72vOrQvvdotK8weQD4KNbmU_2yFeddAyQ-g14vn5YvaEscg8gzpnra_Vni6j-aTuDbglxD0c_l9Xw&loadFrom=DocumentDeeplink&ts=1834.68)):

I would think most porn actors, they have a two to three-year window before they get out.

Antino Crowley ([30:42](https://www.rev.com/transcript-editor/Edit?token=14KURPVACsuQ6BvvcS9SaeHtTcK1ZQ4O88NvyHAbDFtv0xYQmQgMTtJHIKuxWHCBf39SBKcgnGt3XqjTKXxyP3QJ8yg&loadFrom=DocumentDeeplink&ts=1842.26)):

For the most of them, you're right. There's some guys who, they're still living now, they're a legacy, but yeah, a lot of the guys that was doing porn when I was doing it, none of us are doing it anymore. I think-

Charlie Sandlan ([30:53](https://www.rev.com/transcript-editor/Edit?token=ztO6AcV0uPfoQaM7rsudvEelKS3i_d62AtHF_Vr2XTyBQULLXniQnIjTmmDb1A5HaSkoAFUEiBl3jCV2NB9npx4o41I&loadFrom=DocumentDeeplink&ts=1853.83)):

Why did you get out?

Antino Crowley ([30:56](https://www.rev.com/transcript-editor/Edit?token=Ia8TdpOBmkABdiUKyLCE8Ig5tXGq4wSCEizshIaUJmYHI7Q9F7ZXtLXt2ore5YEB5FLAv3SRwBsou1dTayyzZDoV3gk&loadFrom=DocumentDeeplink&ts=1856.32)):

Here's the thing, Charlie, like I said, I'm uninhibited. I'm free with my sexuality. The only thing that I had in common with most of the people that I ran across in porn was just that we were uninhibited. We didn't care about having sex in front of the camera for the world to see. We know sitting around during downtime and having conversations and I don't think I'm better than anybody, I'm not saying this, but there's a lot of things I'm into and I couldn't relate to them. They couldn't relate to me. I like to read. You know what I'm saying? I used to talk to the producers and directors about doing different things in porn. Everything that I do, I'm going to bring an artistic element. I'm like, "Well, we always see the same thing. What about let's try something new? Let's try something like this."

Charlie Sandlan ([31:38](https://www.rev.com/transcript-editor/Edit?token=A6DsxW1abq1N0rAx-stmkqok_4mSrtFPVUyW82Q9lQjjfBNHsYlPeQo4euBdD6LFfQ67MlPUFPHyX7xKumaekpZ0vmE&loadFrom=DocumentDeeplink&ts=1898.07)):

They're like, "Just suck the dick. Just suck the dick."

Antino Crowley ([31:40](https://www.rev.com/transcript-editor/Edit?token=LE3ZAgTZFBHMtLitMaLrz_RTkg0-qfyrr6wbeCTZUMzwrqzLuXFJTc683WVQXrfezBzXPt4xMelrcnDR4DyNzR9-s0Q&loadFrom=DocumentDeeplink&ts=1900.69)):

Right. That's exactly what they were saying, man. First of all, let's talk about America's sensitive thing with race. One of the things that I was an advocate for porn was there, I think it's a little better now, but back when I was doing it, it was always the innocent white guy who's taken by the big bad black guy.

Charlie Sandlan ([32:06](https://www.rev.com/transcript-editor/Edit?token=dM70GbzpnVD90hK4sX0mRWs91wgQr5g9QxQ4ff7tVbGgsd0SKjd3Ti-ubSx_fVCEnrbq0FhdvON4SAsgYCTazo0VJvU&loadFrom=DocumentDeeplink&ts=1926.42)):

The savage black guy.

Antino Crowley ([32:07](https://www.rev.com/transcript-editor/Edit?token=M25dPJbNB9h3nhB1tdNUNG-S2UJQK-nmqaezTbOSRBs-uD51os8-axt-OlTOaPJI71WzirlByVKlEsjaYFkgH5LVhc0&loadFrom=DocumentDeeplink&ts=1927.74)):

Right in gay porn. I'm like, "Why do you keep showing the same formula?" It's hot, of course, but not every white guy wants to be taken by a black guy. Not every black guy wants to take a white guy. There's some black guys who are submissive. There's some white guys who are dominant. We never see this. There's tons of gangbangs where you see the one white guy and a ton of black guys banging him. I'm like, "What about the black guys who want white guys to bang them out? You don't see that." "Oh, we can't do that because America with slavery. We can't show the black guy in a submissive and subservient roles with white men." I'm just like, "But you're not really about free sexuality."

Antino Crowley ([32:45](https://www.rev.com/transcript-editor/Edit?token=cWbu7VUiXiH4cB9sPxEWJs67vE2Q2hk9HPKtMRre8J5Ghwb2gAhDcH0Sas0fZDhQvUGNUkNOu3jYY7yyazDA1BYh6PY&loadFrom=DocumentDeeplink&ts=1965.74)):

Me making it too cerebral, they were like, "Just shut up and take your clothes off and then perform for the camera." That wasn't my tribe, man. After two years, the curiosity ran its course and I was like, "This is really not for me." What it did do, however, the little seconds leading up to the sex, the little montage nobody pays attention to, I was liking that. I was like, "Huh." It reawakened the acting bug and like, "You know what? Since I'm not being fulfilled in this and I have no problem with sex and under that, but I felt like there was more in me to give to the world and I was doing myself a disservice by not doing that."

Antino Crowley ([33:27](https://www.rev.com/transcript-editor/Edit?token=C2Gjp2cl7HUWhDQ4ywwDb2QykEMNRcFNOT2AD-Nv8CgFCSfeutgVBVah6yI_Xxb8yBDTmwDIrtABN8Ae44rxsIIJkfU&loadFrom=DocumentDeeplink&ts=2007.44)):

I left porn and started pursuing acting and started from the Drake song, I started from the bottom all the way up. Before I even came to the Maggie Flanigan Studio, I was doing extra work, featured extra. My manager at the time was sending me out on auditions. I was being requested to be seen because now it's a different era that we live in. Not everybody has to be the, say, Clark Gable-looking guy. They like edgy now and then they want different now. I was being requested to be seen a lot, but I know what I was doing, so I wasn't getting any callbacks.

Charlie Sandlan ([34:00](https://www.rev.com/transcript-editor/Edit?token=pN8IXwSyP1vbf32TM1K1XBKX1z9PSemS6WrU_ISsjK3v_bKt69clNZoWFr68N7oOZQvA6y9unBc_CdyREAEkzADMOig&loadFrom=DocumentDeeplink&ts=2040.84)):

What happens to most people, they can get in the room and they're not trained. They don't know what the fuck they're doing. They don't get called back.

Antino Crowley ([34:08](https://www.rev.com/transcript-editor/Edit?token=al9XYN6fWrMrKwd-pUKuoJ-cG7sBTJFg8elATTjuDWjC0x5s2WoUfToZrjBAeEuOUn__qJA-R0-DRcUZd3Ge6KZTzFI&loadFrom=DocumentDeeplink&ts=2048.12)):

I was like, "You know what? Then ..." That's when I started reading books, trying to learn the craft. The day Toby told me about the Maggie Flanigan Studio and I looked you guys up online and I was like, "Why not?" and the rest is here we are today.

Charlie Sandlan ([34:23](https://www.rev.com/transcript-editor/Edit?token=zMaH3LKr68Sn0ttRKRIb-0DCrFzIGY3AUHspVwN8uiFwwuo9pIoJu1RsmabgaGwUW3vfZeT2VVdcA2lSo1BdbjjvB9I&loadFrom=DocumentDeeplink&ts=2063.78)):

What was that experience like, the two years?

Antino Crowley ([34:25](https://www.rev.com/transcript-editor/Edit?token=t_BxD_rjhckqVw2JWc-dx4ulUJz6dHgGCv94ZECWmYozaVnZkfZwFjOXWRZiWGUFusobSbZLqt8PknKH8Zi9vMAwr9g&loadFrom=DocumentDeeplink&ts=2065.53)):

The two years at the Maggie Flanigan Studio? Oh, my god, man. It was very cathartic. It was very explorative. I discovered so many things about myself, opened up a lot of things that were ugly, some things that were beautiful too. You guys made me look inside myself and pull some things to the surface. You taught me a lot. I have a technique that I use now. Another thing that I learned too, my foundation is Meisner and what I found when I graduated from the school is it's good to be trained and have some sort of discipline to go into it, as you get into the audition rooms, you really have to find your own personal way of bringing yourself to the roles. I use a combination of Meisner and some things that I've created myself, some things about the book and I came up with a system that works for Antino.

Antino Crowley ([35:21](https://www.rev.com/transcript-editor/Edit?token=qVUIFOo6AJ80KgAgZzoVu-68UZlBOE1VNALZJgh3mUwkCsy4BTAhlIhn7PFOP_PO3D4IkCIKbPkdVbLU76NSgaqXKrs&loadFrom=DocumentDeeplink&ts=2121.34)):

When talking to other actors, they've said the same thing like, "Yeah, if you don't know what you're doing at all, go to a conservatory. Take some classes. Then once you have that core discipline there, then you can fine tune, even tweak it too." It's like being a visual artist. You go to school for fine art to learn the basics and the fundamentals and foundation, and then once you graduate, you become Basquiat. You know what I'm saying? You become the artist you're supposed to be. That's what I found, but had I never went to the Maggie Flanigan Studio, I don't think that would have happened.

Charlie Sandlan ([35:54](https://www.rev.com/transcript-editor/Edit?token=Z0lRTJaQmqgccnqFyD6ajJR7tg_a9BKULNqy85lDd5-Gl6Fm5BTaymRRm3LkfYCKtRMEIR0qAkoYEMrpYG-CTgjZ5L4&loadFrom=DocumentDeeplink&ts=2154.82)):

Because ultimately you have to ... We give you a process, right? We give you a way of working, but you got to make it your own and you're going to continue to add to that. The work settles in over time. All right, so you get out and you start working. What was it like to finally be on professional sets not being extra and work?

Antino Crowley ([36:17](https://www.rev.com/transcript-editor/Edit?token=jMi91QP2qZuh82QFoQfacHtWyu0aeiAf5Z67hcprG-PL0eTn11R8b33cX4F1XkgqNTy-vHPa8dRpxAmjz3kKikqFB3U&loadFrom=DocumentDeeplink&ts=2177.76)):

I did a lot of super, super indie stuff and people are, "What do you mean by that?" I mean the indie stuff, it's not like indie stuff that you see now.

Charlie Sandlan ([36:25](https://www.rev.com/transcript-editor/Edit?token=K4qbT3yC8j0f6JzI5pqByY166FmJVkADblBq5Y7YqKyFPgZeVSNGUonLC0d4inkjYVw2NlhZWNRgKy9WqYLqx6MIrDg&loadFrom=DocumentDeeplink&ts=2185.76)):

Listen, I saw that little bit, you're in the bathtub fell, a little short film. What was the call?

Antino Crowley ([36:32](https://www.rev.com/transcript-editor/Edit?token=WuyOfmrmiO7z07edA-EvNj5_oZxQtClVQ_-7lkh_41NjJkzHeoTHJtMqeqGXd88bHx_Vp_xBV8bKhKBwYE43MLwuYTQ&loadFrom=DocumentDeeplink&ts=2192.44)):

That was me?

Charlie Sandlan ([36:33](https://www.rev.com/transcript-editor/Edit?token=zhtCvO5TUFbf4y8MXB7FH2HrPyl22yig44uMTP-VQi7sFXunKhWoXSkY0SdYBsk0cXK-tMypFlI6BbEd5V5bIO2hcJk&loadFrom=DocumentDeeplink&ts=2193.43)):

Yeah, with the rubber duck.

Antino Crowley ([36:34](https://www.rev.com/transcript-editor/Edit?token=t3hpKyq_w74J3LRlqFsASFf5-JZtmH8-__ZkgWrGEkPDA2ViJlW4kjoJc-LnTGJ1IFWLB14CBhcirJUloheKgSY_xY8&loadFrom=DocumentDeeplink&ts=2194.95)):

Yeah, that was for Wrecked.

Charlie Sandlan ([36:38](https://www.rev.com/transcript-editor/Edit?token=IWWDRos2l_7XexloMP_zaNy-mYhjj-98TnauBWbw0qpgjVef0iYQcrRMaK_to-fEdSurPJ0spptg6N-R9zhgeclgD44&loadFrom=DocumentDeeplink&ts=2198.08)):

What was it called?

Antino Crowley ([36:38](https://www.rev.com/transcript-editor/Edit?token=kDoAmEv3j0H_VzHLl4BhPHP7ngf6qukapQWkS-SqPlFha6Hspv_U5xXkT4OnUL5k0QT93AjeeO0y-VKrl-U7CbNKfdY&loadFrom=DocumentDeeplink&ts=2198.08)):

It's called Wrecked.

Charlie Sandlan ([36:38](https://www.rev.com/transcript-editor/Edit?token=dyfXxaPXIxuRTlBnvCQ34ET-k1scpIudpBwwxi36YrjiSmP61TLFciErlVDYjJ8f4huYCuP6DpUCqENyrW8z61e8CTk&loadFrom=DocumentDeeplink&ts=2198.21)):

Man, it was nicely shot. It was disturbing to watch.

Antino Crowley ([36:43](https://www.rev.com/transcript-editor/Edit?token=ZCc5QCqUgd9-kEztzkG4WiOHg3PFkrs2GrJWh_T8Qm5g8TmxxRoljexXbLajV0jd5HtKN5le5P3hl1FrDAxc59FkgEQ&loadFrom=DocumentDeeplink&ts=2203.07)):

Thank you.

Charlie Sandlan ([36:43](https://www.rev.com/transcript-editor/Edit?token=YfWQ0NnAqFMbKMZNx7htEtwrDliqrsCErYOx4RfFRM4XO6AmnbLLhluybPJsD3ZYbeIU53OBWKdOUNQjLH0sHhfAN6A&loadFrom=DocumentDeeplink&ts=2203.64)):

In only what, four or five moments, it was a ... Minutes.

Antino Crowley ([36:47](https://www.rev.com/transcript-editor/Edit?token=sD4sDFDZv24VjDVyIVZs9bRqghvdkS3XhQJN5XVHPKLzSWt3OMCSlqQsjWKYU0ww0eYN81jUAPPHxby6Mmfk6YtvYN8&loadFrom=DocumentDeeplink&ts=2207.52)):

Charlie, I can see that while I was in school. While you were teaching me I can see that. With everything, I have a lot of things stored in here.

Charlie Sandlan ([36:57](https://www.rev.com/transcript-editor/Edit?token=jmRAnZs77INge-f7kg8p4FXa6S89XONENYShMMKmF8_KGoL6PB8R-LZfO2j2Fsj3bZwY7Plt66iv6leWqAMXAaDKDeI&loadFrom=DocumentDeeplink&ts=2217.35)):

Where you in a dark place when you thought of that because that's a dark place?

Antino Crowley ([37:00](https://www.rev.com/transcript-editor/Edit?token=HexAzyTDaT8DGoMthLeI40V6nBHUGO5JVX2yV5Mn8j4q6xjEeqq2cMkovejrEv52efoKgIXwjuZhT4y9okSu4m71UIc&loadFrom=DocumentDeeplink&ts=2220.83)):

Yeah. I've dealt with ... I've been amazing now since 2019. I made the decision to get professional help, but up until 2019, I've been dealing with depression since I was a small child, I was molested. You know this. I was molested by three different family members, from four all the way up until I was like 10 and a half. On top of that, dealing with gay bashed at school from elementary to high school, dealing with the complicated relationship with my stepfather.

Charlie Sandlan ([37:37](https://www.rev.com/transcript-editor/Edit?token=Czq6VHBnk_o1G2M-x-COkp9ZIwLEEMsAjkfPbpXKnPWfnBH5v3XssUhyLtL2dkK-4xd23fwjp9BPhXV537-dpx-4uuM&loadFrom=DocumentDeeplink&ts=2257.13)):

That's trauma, man. That's a lot of trauma.

Antino Crowley ([37:39](https://www.rev.com/transcript-editor/Edit?token=gKvZjazbHNtY44Ku5Q-CRptn6_y1DHZ7V2GJ_0xFdeonKihwbVXIJa9XK29mej-3iOKfmq6u7nv0-O3bzU4_rW92T74&loadFrom=DocumentDeeplink&ts=2259.8)):

A lot of stuff to deal with. Then, I tell people, the majority of things that are wrong with us as adults, you can trace them back to childhood. Because I came from such a restrictive childhood, my 20s I didn't have time to think about any of that. I was wild. I was carefree. I was fun. I was making money. It was illegal money, but I had a ton of money to waste. I never once knew that there was a problem. Then once you hit 30 and around like the mid-30s, it starts to creep back up and then you realize like, "Okay, I got some issues." You know what I mean? That piece was inspired by a lot of times when I actually was sitting thinking that in the tub or in my bed or just laying anywhere like on my sofa, just having dark moments and thinking like, "Why? Why go on?" I know depression is the-

Charlie Sandlan ([38:30](https://www.rev.com/transcript-editor/Edit?token=6cpxl-GlA2kdHsnjFuC9Pp-c5omqmcjhyUXWCJLy42rEx0EAVLafN5lkekw5vL5LxHiMhcngtqh3873Sa6pMp-8Vak4&loadFrom=DocumentDeeplink&ts=2310.27)):

There are a lot of people that deal with that every day, a lot of actors, a lot of artists, man. Depression, anxiety.

Antino Crowley ([38:39](https://www.rev.com/transcript-editor/Edit?token=VAPhjV7AdgnzfesPys4SeHyxdi0mw11IZd238xrpvDVy1_dQy3oEhdHLur1zhddaDphqVQ-TpjL2kd03CaNjxv26_gk&loadFrom=DocumentDeeplink&ts=2319.13)):

I think it's the ... God gives us this creative talent, but the con that come with that is the emotional, like you said trauma that comes because all creatives I know have some level of depression. Some are higher than others. Up until 2019, Charlie, I always would manage it. I would go into depressive episodes and I'd be depressed for a couple days and I will come out of it. I was used to that. You know what I'm saying? "Oh, I'm going to take some time away from the world," but the older I got, it started becoming to a point where I couldn't shake it as fast.

Antino Crowley ([39:13](https://www.rev.com/transcript-editor/Edit?token=UB2txahcEr4tqmnIKO5wqiTY6VEyAryEGb8H6_V7F3AzuRSxjpNgvXvGIpUitF0E4-3G1HKvHitkswpSWUYxWtmI88U&loadFrom=DocumentDeeplink&ts=2353.52)):

All through 2019, there were times when I was in here like weeks, curtains drawn dark, didn't want to get out of the bed. I was like, "You know what? I probably need to get professional help." In November of 2019, I sought out professional help. I didn't want to get on antidepressants. I had a problem with psych meds or something. I don't want to take something to make me happy. I want to be happy from within, but in a combination of taking Lexapro, taking Lexapro and with the behavioral therapy of learning how to deal with issues inside, but my doctor said, "You only have to be on this a year and then see what it's like."

Antino Crowley ([39:51](https://www.rev.com/transcript-editor/Edit?token=ImTH93DHNpp1VhGtI_wLvNSLZOJCnPue-hPSjB7Bjc3LSe4zAJmErGb5c3fL_cp0lnGgMy5aXDCT0Yw8icXIYNo5TfI&loadFrom=DocumentDeeplink&ts=2391.96)):

I wasn't on for a full year. I think about around the 10th month, I was good. I feel like I don't need to take any more, so I stopped taking it. I've been good, man. I still get upset. I still get sad, mad, whatever, but I don't dwell in it. Before, I was dwelling in it. This is what I tell people. Don't subscribe to all of that fake stuff where we're all supposed to be happy 24/7, walking around like this. That's not real life. Get mad. Get sad. Have emotional breakdowns. That's natural. You're just not supposed to sit in it. If something bad happens, depending on what the circumstance is, feel for that moment. If you have a bad day, let that be a bad day. That one bad day shouldn't turn to your whole month. You know what I'm saying? That's when I think professionals needs to it needs to come in, but yeah, man.

Charlie Sandlan ([40:37](https://www.rev.com/transcript-editor/Edit?token=K0J5Igdw5F9f5ndHHac3GDcmKDIindxUkiRUOYrGWiUd_5ZM6raiSe6n8nBsLWuT4wRpQWWoXmTq71h9OWqZcKi0SBg&loadFrom=DocumentDeeplink&ts=2437.56)):

Sometimes meds are important.

Antino Crowley ([40:41](https://www.rev.com/transcript-editor/Edit?token=fZiXR4chytWwPawkJA7_zuYijEG2qhhzfHdhPWWakk9o6AFHLQB4_SWuSpSmwZIAfPNrpSFnwdNb7Gi_HP9oGS1NO1o&loadFrom=DocumentDeeplink&ts=2441.23)):

Totally, it brought me back to a normal setting. That's what she told me. She's like, "You just need to reset this all." Because I had questions, I was like, "Is this going to change my brain cells? Am I going to always be on this?" She's like, "No, you just need a reset," and that's exactly what it did. I've not seen, knock on wood that they ever come back, but they haven't. I feel like myself again that I haven't felt in a long time.

Charlie Sandlan ([41:09](https://www.rev.com/transcript-editor/Edit?token=06279LpFVYl1F927nRc0Bv-9CvhSyJshJObVmZtS1vPoKue5zr7Qm6TAdmGJvlf63WX92uvkEgk76CUHkjFZPTZgUA8&loadFrom=DocumentDeeplink&ts=2469.26)):

That's great. Now, back to the acting, do you get frustrated with always being called in for the thug, even the inmate? Listen, it's work and it's money. Does that irritate you or do you go, "No, man"? Do you embrace it?

Antino Crowley ([41:27](https://www.rev.com/transcript-editor/Edit?token=eX8TWpRMHFm7_0pWZ2V9puI3hpewdOuer_oyDQh_7nJaEFKIRJeQFPliLmclPGruAnfHfCipHSQGq8XRhWwOO3xFJDE&loadFrom=DocumentDeeplink&ts=2487.41)):

Here's the thing, it's not really a big problem. When I first started getting booked, I definitely have a problem with it at all because I know that the industry is very visual, so every actor when they first go in, they're going to get stereotyped or pigeonholed into what they look like. Matthew McConaughey was stuck in rom-coms for the first few years of his career. Then we started seeing him do the edgy, darker stuff. You know what I'm saying? That happens with every actor. I'm just happy to be getting work. I like playing bad guys. I like being able to go into my darkness and release it in a cathartic way because there's a lot of darkness and pain inside. You know what I'm saying?

Antino Crowley ([42:07](https://www.rev.com/transcript-editor/Edit?token=u90NPdV2g0BN76_5YSGP3VzWDuaxLOTCKEetaHJRvlDLxo1rARmYNo9uDPUfCSIfmpgyH-IdEGxhVhHEDf1BYM-Pxtk&loadFrom=DocumentDeeplink&ts=2527.78)):

Acting is a way for me to release it in a healthy way. I don't feel like the bad guy has to always be the street thug. You know what I mean? I would love to play a bad guy type like a Lex Luthor, very suave. I don't have to be so, I can be ... There's several different ways to be evil and to be dark. That's coming. I know it's coming.

Charlie Sandlan ([42:28](https://www.rev.com/transcript-editor/Edit?token=tBRuDhFLguTWlv_enLyaUsnE0tv3aGyZN61bTYvMspMc3tieKKE80Nl8UOzA6pv8b1vLTHO3ATMypzAUBC8Zz-YCy2A&loadFrom=DocumentDeeplink&ts=2548.6)):

It just takes time, right? You got to build a resume and you start adding better roles, better credits. You worked with Ava DuVernay? What was that like, man? That was one of the best shows, best pieces of work I've seen from a group of actors, When They See Us. It just ripped you apart. It's such a devastating, devastating story when you realize what happened to those fucking kids, man. What was it like to be a part of that? What was it like to work with her? What was the audition?

Antino Crowley ([43:05](https://www.rev.com/transcript-editor/Edit?token=35htutkq-o2PoCUrRnJa7w_llk5JBq9m4yQpgbinCy893wG6PlgUQsJUZWYKaTaJ3jwfthZCONlCaqiXOTZjvlI9o7c&loadFrom=DocumentDeeplink&ts=2585.03)):

I have to tell you, Charlie, so the audition, one thing my first manager taught me and the Maggie Flanigan Studio added to this too with the whole, "Jump off the cliff. Stop being afraid," my first manager taught me that when you go into an audition, you always want to look the part. Even if other people are going to think you look silly, look the part. I have an orange jumpsuit that I found at a thrift store years ago and I was like, "You know what? I know I'm going to be seeing a lot of thug prison roles. I'm going to get this jumpsuit and that's going to be my audition jumpsuit when I audition for these roles tomorrow."

Charlie Sandlan ([43:39](https://www.rev.com/transcript-editor/Edit?token=yngShMFrpWdx7Q0w6Hk1oBvza3KVZnBI6G91teBcOD00w82nyN7YtvAdDaFNk-g_1jxok4Los_rXOExbkBQjfT19B6o&loadFrom=DocumentDeeplink&ts=2619.58)):

Smart.

Antino Crowley ([43:41](https://www.rev.com/transcript-editor/Edit?token=UrOIKFuskPy6vwJVuNYrsJBRJbGYgcNQ-YHjVpZQjDp1EcfvIKapKzbhG4zzTL5WpFWUiBRIC6PnQBRzQaiQbdWdJ_w&loadFrom=DocumentDeeplink&ts=2621.22)):

Every time I go into an audition for these type of roles and I hop on that jumpsuit, the other guys in the room, they all look at me like, "Huh?" "You know what I'm saying? Like, "Why didn't I think of that?" I went in for the audition and there were a lot of more big more menacing looking guys than me. I was happy to be there. I went in for an audition, aced it, got the callback. I didn't know she was going to be in the callback. She was there in the callback in person. I went in the room and ... One thing about me, Charlie, my poker face game is very solid. You know what I'm saying? I can keep my composure. On the inside, I'm like a 13-year-old fangirl like, "Oh, my god. Oh, my god. Oh, my god."

Antino Crowley ([44:22](https://www.rev.com/transcript-editor/Edit?token=1zxcXhfEQeQu-61xpD3emiyNCuGcsJ9SpQEbN8IWhRDYDlRMDeoQSiJJqKjirGfgNSvpbPp0hPG1oAuWy4qKnux50Yc&loadFrom=DocumentDeeplink&ts=2662.21)):

She had me do the line a couple of different ways or whatever. She was like, "Thank you." The next day I got the call that I booked the role. I was like, "Oh, my god. Are you kidding me?" I will have to say on set, it was a magical experience watching her work. Just the way she was able to get things. Watching her, I was observing her and Jharel Jerome a lot when they would take breaks and it would just be director and actor. I was just watching them, how she would pull things out of him and the trust that they had and each other and how she let him play. She directed without overdirecting... The things that came out of him. Before that, we'd only seen him in Moonlight which wasn't about him. You know what I'm saying? He bought his A game which in turn made us bring our A game. I didn't expect for that piece to be as emotional as it was, that scene that we did. It was emotional for me, man. It was emotional for my scene partner too. He and I became friends, Kat, the other guy in the scene with me, on brutalizing him. All of us, it was an emotional scene. It was just a magical experience. I can't wait to work with her again.

Antino Crowley ([45:35](https://www.rev.com/transcript-editor/Edit?token=5Ngh6cvHVG0Iheqwk2_4za_LspCpo2s_yP9lu4PD9uPtm8uoQvI3TWrEV6y8ad82TOjJE1AFjoDbXC7uAYLvUTuGTKg&loadFrom=DocumentDeeplink&ts=2735)):

She has a new show on HBO that's filmed here in New York, I don't know if you heard about, it's called DMZ. It's very Mad Max-ish which I love Mad Max. I'm hoping to get a recurring or even regular or even guest star on that. That type of vehicle is definitely what attracts me and then work with her again which would be everything, man. When people ask me what's my favorite working experience, that is my number one favorite working experience.

Charlie Sandlan ([46:04](https://www.rev.com/transcript-editor/Edit?token=avW76nXL3jHp-Myh1S_v3RqFX4_ADXYEi27q1fcYsYNHaigKcMo9DvjCTu6Csb8QyE27turTnypBhyh9CaW2zP-GzBY&loadFrom=DocumentDeeplink&ts=2764.02)):

You're working with one of the best directors in the business and you're doing a piece of material that is profound, it's culturally necessary, it's important. How many times did you shoot the scene? Is she like a one, two-take kind of director or did you-

Antino Crowley ([46:24](https://www.rev.com/transcript-editor/Edit?token=sk20Do2ioCRs744GO9yLPTq9ERCBTzjMzIQuOz06zLqSEupVJfigPF_lcE1CMVp2n7c8RWXGRNWZoYP6CJF47d_9zXg&loadFrom=DocumentDeeplink&ts=2784.46)):

We didn't shoot a lot of times, but probably what, five times, four or five times, yeah.

Charlie Sandlan ([46:29](https://www.rev.com/transcript-editor/Edit?token=-f2I2VApdg_KmVbMFCnnaSJ4ARYTivVn_qRPK27ScusPdBbHmUq2Aazz5yPzes9LeT6V_9iY5aUdGOUSfRBClGY5zn8&loadFrom=DocumentDeeplink&ts=2789.51)):

What did you learn about being on a set that if you'd have to share with anybody who maybe doesn't have real experience yet, what are some dos and don'ts where you're like, "Listen, this is what you need to be able to do and this is what you should fucking not do"?

Antino Crowley ([46:47](https://www.rev.com/transcript-editor/Edit?token=NO2K30WfgzEn-7KZGcUyIz2BO0MaR6N-T-Gi5H4cqZPTXsDw3bX58OsGyT7NJmHSyI-BeqCV6-kv0fXXEZmvkmYSI1M&loadFrom=DocumentDeeplink&ts=2807.61)):

Definitely have that. Definitely happy to be there. You're grateful to be there, but you don't want to focus so much on that. Art, film, cinema is a collaborative experience. You're hired as an artist, you're there to collaborate. Offer up things. You know what I'm saying? Try new things. If it's not, the director will tell you that. Don't be so, "I'm just happy to be here. I'm just going to do what I'm told." No, if you feel something that that's not in the script, in the moment, like you taught us in school, do it, go with it. You know what I'm saying? If they don't like it, they'll tell you they don't like it, but don't be afraid because they may love it. You know what I'm saying? If you didn't release it, they never got a chance to see it.

Charlie Sandlan ([47:27](https://www.rev.com/transcript-editor/Edit?token=Gukx9j8jcMl8yvYGXlTK1W_pZZyPFzxgRmsxkKRS2ZZLrDHYTPz-uzpR7kfo-VKxRt-G1Mh6yEwL8pRmUYq1pLeCOSQ&loadFrom=DocumentDeeplink&ts=2847.61)):

You got to make choices.

Antino Crowley ([47:30](https://www.rev.com/transcript-editor/Edit?token=MLXmZXKjZW7KFhhlvILdvqrF1ke6c37ItT0nfKmEBFYabh0Cn07_KcP1aaf_3bsNRELWDcupZRiKqkrteLbSuIwu2S8&loadFrom=DocumentDeeplink&ts=2850.36)):

Definitely.

Charlie Sandlan ([47:31](https://www.rev.com/transcript-editor/Edit?token=nBgvV2JRdDNTHDXbTTw2IWrUT3wlkGZFbVSlHc3TBDk6MpH2wl4GUsgw2sFD6htBpXc1RchNkazWmAwfTEK0BPJAciI&loadFrom=DocumentDeeplink&ts=2851.33)):

You can't be afraid of behavior.

Antino Crowley ([47:33](https://www.rev.com/transcript-editor/Edit?token=WwZ6p5GNQtDOwgGbj3YqO6Oo69g60UelCpihs72xgz5FxOJY1viWZ_HGDG5AekBuW47TyPT8phngZ95shrM2onv9Gmk&loadFrom=DocumentDeeplink&ts=2853.13)):

You cannot, man. You definitely cannot. Be humble always. Don't think that you have arrived just when you start booking because there's still a long road ahead of you. You know what I mean? I was very grateful to start booking. I booked the first year ... We graduated from Maggie Flanigan Studio in 2015. I booked my first role at the end of 2016 with no representation. I had no manager. I had no agent.

Charlie Sandlan ([47:59](https://www.rev.com/transcript-editor/Edit?token=fyuqmHo6-2ob3XQ5kIzCLSOqX1wJngS9SrmO44J9v8ZjFLFf-_VDO-WWateXtU5xD1DyaaO6QaDPmdcijZBHBxp-Ssk&loadFrom=DocumentDeeplink&ts=2879.02)):

How did you get that? Because there are a lot of people out there that don't have agents, don't have managers and they think to themselves, "I don't know how this is ever going to happen for me. I need an agent. I need a manager."

Antino Crowley ([48:07](https://www.rev.com/transcript-editor/Edit?token=d5yjBVUtibIXuFZdEhIX7J4wBu31-hfvQ1w9eQDEmoCUh7pU9yZPNQjmVgHL21ycmCeel_taYrS3OHLTNOCILqdoamo&loadFrom=DocumentDeeplink&ts=2887.89)):

Self-submit until you find one. Self-submit. I've been on Actors Access since my first manager got me on Access. I was on Actors Access even when I was at Maggie Flanigan Studio, so I've always self-submitted. I self-submitted and Bowling Miscia called me in and I booked it. After I booked that, that's when I started working with DDO, freelance with DDO and from there and for 2017-2018, this is why I tell people, "Stay humble and don't think that you have arrived," because I was hot, 2017 to 2018. I was booking left and right. After I booked Blue Bloods, from there I booked Gotham. I booked Law & Order. I booked NCIS. I booked FBI. I was booking, booking, booking. I got flown to New Orleans for NCIS New Orleans. They put me up in a ... I had a car service. I had a suite. I'm like, "Oh, my god. This is good."

Charlie Sandlan ([48:57](https://www.rev.com/transcript-editor/Edit?token=ovj5wfnWpWs7VFXQiaExiYymwbq_BYj7Oj1hxteMS0wXmzKjV3RlLd67u777iXhzH8dT-asjLZea8ua_O-1Q8dQgGqk&loadFrom=DocumentDeeplink&ts=2937.31)):

I arrived. I'm here.

Antino Crowley ([48:58](https://www.rev.com/transcript-editor/Edit?token=tGJyOKTs0p9pltaqG6XVT0tEX85WftJ_LDY-0ZRGG8H-gpx5uRPSZ2sNYOnkWYxU1RQSNuw9IPoS4_WpA_rvOwM5WQ4&loadFrom=DocumentDeeplink&ts=2938.47)):

But in my head, I have ... My conscience is my biggest protector and bodyguard and my conscious mind was like, "Okay, Tino, this is what you want, but don't get it twisted. Don't think that you'd made it. There's still a lot more work to do." 2019, it's slowed down a little, and then 2020, we know what happened then. You know what I mean? Things have been looking good to see end of 2020 and now. I just came back from LA, Charlie.

Charlie Sandlan ([49:26](https://www.rev.com/transcript-editor/Edit?token=nKldvpQzDQwaaWtVna74S1lNk7-v0gQIGxcU-CDV7sEuIoKY5yPsv9VHdRd4eADkdOdxybtuqvgOUzq2Qhy2-TX14t8&loadFrom=DocumentDeeplink&ts=2966.02)):

What were you doing out there?

Antino Crowley ([49:26](https://www.rev.com/transcript-editor/Edit?token=SnpdVGiPrEfyspxJaId0DQ6bzZs73dwKoLcWyKtVcnFeU-zOoN4AiwLblLnTktpiVr0lXq_lmehl1M6Plm_Z1jyU23g&loadFrom=DocumentDeeplink&ts=2966.74)):

I booked the horror film which is about to be the next big horror film franchise sensation. They flew me out there. I'm an integral to the film, but I'm not part of the main cast. I was only shooting two days, but I asked the producers. I was like, "I don't want to come right back to New York. Can you guys make my ticket, so that's out there a couple of weeks so that I can take advantage of being in LA, meet some casting directors, audition?" While I was out there, I booked SWAT, four days working.

Charlie Sandlan ([49:56](https://www.rev.com/transcript-editor/Edit?token=2TS-32E5nqZ6TsGm-2FtY6wZy9yXNrxcEeiey5PIW5egCKGa49k4DjPpwWI1Pgh9TK-WhVkRjsbte70ETQ9nV827b5Q&loadFrom=DocumentDeeplink&ts=2996.27)):

How did you make that happen?

Antino Crowley ([49:56](https://www.rev.com/transcript-editor/Edit?token=4-a5s1rJSPRrvjV2R_lVLh2HVLIgrvLNn_Owmiix07OVyoTCBd2tczA28Ol6DD9cpgKzXL9GVllSRcISwRMoBQhgEzo&loadFrom=DocumentDeeplink&ts=2996.97)):

I have an LA agent. I had the audition while I was filming the horror movie. When auditions come, you do it the next day, self-tape auditions and I turned it in.

Charlie Sandlan ([50:08](https://www.rev.com/transcript-editor/Edit?token=nvdHboPTNujhFH6_W_U3v45org3qi8h5XMPML5qdTgO9wbGKli_c9kf1HqqvoARrhjU5DOVfc42KMGsPRAEKwuUhYgA&loadFrom=DocumentDeeplink&ts=3008.64)):

Have you shot that already or is that-

Antino Crowley ([50:10](https://www.rev.com/transcript-editor/Edit?token=SbxpwzN0-R21gYKNsdxus4aUCtJy-7A7JTz-XiJz4yJH4E28KNzlQ6f88K96uuJP8aR7_6lwD2mZi8ZdmI6rEITYIFA&loadFrom=DocumentDeeplink&ts=3010.6)):

Yeah, I shot that already. It will be probably out maybe next month.

Charlie Sandlan ([50:16](https://www.rev.com/transcript-editor/Edit?token=z44te4RJl_u56Ciy_kNaTLmuVUTKr5v7h5fi1wXL0tu6y-4lgY3KHnh9QmU6vtTpGbUUhMuRPpEL3GyAlaqSJhhhT68&loadFrom=DocumentDeeplink&ts=3016.23)):

You're a hustler, dude.

Antino Crowley ([50:19](https://www.rev.com/transcript-editor/Edit?token=ZTHWetBNBVSyIboebzw913EdieLQD8wqAlu8eUXpfuuYrm5Zd6Xyg1ol8HW-s21PyfWlZjCNxWWEHTavZHsnmcHvflI&loadFrom=DocumentDeeplink&ts=3019.15)):

I learned from the best, man. I talk about you guys all the time when people ask me where I started and how I got to where I am. I'm like, "Maggie Flanigan Studio. Charlie and Maggie gave me the discipline that I didn't have before and I'm very, very proud of that discipline."

Charlie Sandlan ([50:34](https://www.rev.com/transcript-editor/Edit?token=gDkyDql4LzWikk6O5mQ-qCAIEuv2ndFjd-ROfrwN_QIbKYB-2iBX7ZmE3bDn3KBO358ZVZn-h4OcEj33XaEapaU9qOw&loadFrom=DocumentDeeplink&ts=3034.88)):

You should be, man, because this is a hard life. It's a hard ... It's a rewarding life. It's a wonderful life, it is hard.

Antino Crowley ([50:43](https://www.rev.com/transcript-editor/Edit?token=VaGFN4eWYkv3c3F9kR8D4-IDKtyQVVrRbcSSAZF8YjKeG6aRc79IR75jIH1BN2MD4SkuGlTBTMUAQExumn0rNRW_5Bc&loadFrom=DocumentDeeplink&ts=3043.1)):

It's like a relationship. I tell people that like, "If you love someone and you're in a committed relationship, you make it work. There's going to be ups and there's going to be downs, but you're committed. You stay in it for the course, for the long call." If you love someone and there's a month bump in the relationship, people that are really about love, you don't break up with that person. You work it out, you stay there and that is acting. You guys taught us that you don't even become ... I still have what I've been doing this 11 years-

Charlie Sandlan ([51:15](https://www.rev.com/transcript-editor/Edit?token=7OfD2QCFg9_Br1_hfEvMk89yIMQnSLNuft8EtF3_7ZHT8XuOIkMaxiVrZLao4funxJ89xlcpbgpav-xCg5MVfZS2h8g&loadFrom=DocumentDeeplink&ts=3075.33)):

Listen, I tell everyone you got to be at it at least a decade before you realize if this is for you.

Antino Crowley ([51:18](https://www.rev.com/transcript-editor/Edit?token=o11Cut7F9Bikkn5dtF62XqRnsNO2mUpCL_wP6GuclX8yCF8pO3jZt4A6W-X9QIIuEiHMsNY4OQ0lmxVUXqgnXp_DSx8&loadFrom=DocumentDeeplink&ts=3078.26)):

Right, that's what Maggie said 25 years, I still have a long way to go. I'm blessed and I'm grateful that I started booking six years into acting. A lot of actors have been doing this longer than me and they still have not achieved any co-star, guest star roles. I'm lucky and I'm blessed in that sense and I'm always grateful for that, but yeah, man, you cannot ... One thing too I want people to know, you cannot leave your career solely in the hands of someone else. Now you don't want to be stepping on their toes and making them feel like they can't do their job, but you don't just think like, "Oh, I got an agent now. I can just sit here and just wait for auditions to come in." You know what I'm saying?

Antino Crowley ([51:57](https://www.rev.com/transcript-editor/Edit?token=uLUoovxtomm_v72yxaDXTchnyjlOyUV7nMKBvPdKSX3pJWF9X1XuUn4y1w9SHgEqwMBlQT-t6c3f8EBTbwrJ6YEUBgw&loadFrom=DocumentDeeplink&ts=3117.54)):

No, you still need to be working on your craft. You need to be, like you said, athletes don't just sit around and wait until they have a game. They're constantly practicing. You need to be working on your craft. Even when I you know I have agent reputation now, I've never stopped self-submitting.

Charlie Sandlan ([52:12](https://www.rev.com/transcript-editor/Edit?token=Fsn215lQLgiCLz4Rxc8eDHTByu79H8W0Of3pIZnEIvJuIpvooRl2VrazORWN5siZ5gk41cwXPTON5DQo5NkieVq0kaU&loadFrom=DocumentDeeplink&ts=3132.91)):

Listen, you're the CEO of your company and you go to run your business.

Antino Crowley ([52:17](https://www.rev.com/transcript-editor/Edit?token=zhoO1noRd84ddWnUR3Fr0FX9EgrfA5Xi7MljKVmFXxrwmTEj-Ug5s3m0LUNGBnRupqNoXV_SfnUVzxJY3t2Gjf4AMb4&loadFrom=DocumentDeeplink&ts=3137.13)):

Right. Nobody is going to go hard for Antino like Antino. Agent takes 10%, so that means they only do 10% of the work. You know what I'm saying? The rest is on you. Make sure you nurture relationships with casting directors. That's one thing that I learned, being really into the business is your craft, like you guys taught us, is a small part of it. The majority of it is business.

Charlie Sandlan ([52:43](https://www.rev.com/transcript-editor/Edit?token=JQgTdoRScMr2h1NLH6eyRcUL8JDNSjk92-gtgG9DMT7R6cP3wPH5LUFBkwsylRrjYQZHESxe9GEYIPrcSa9R7F5fyj4&loadFrom=DocumentDeeplink&ts=3163.56)):

And relationships.

Antino Crowley ([52:44](https://www.rev.com/transcript-editor/Edit?token=NuxkTP0k4gRTtJ50mBt9y1Jii2CUf7FlAHByRvMrpLjioFTvyhFa5sHzmlekTFepqU6RakQQCqVygnyMbrMPNT7seHE&loadFrom=DocumentDeeplink&ts=3164.82)):

And relationships. That is hard when you're just a creative person and an artist like how I was. I had to learn the business aspect as I go. I'm much, much more keen on it now, but when I first started, that was a big hard part for me.

Charlie Sandlan ([53:02](https://www.rev.com/transcript-editor/Edit?token=NrcWInh0TeRlkH5tWUyQ_sUyipER45niMWsHce3L7eSGi688pRt1BOEIklfTVcci6r4W843HiTe_WQAjlwsWpyOCFAQ&loadFrom=DocumentDeeplink&ts=3182.44)):

Well, listen, I want to wrap us up here on one more question. I'm just curious, to all of those people out there that have a dream, that are struggling, that are scared maybe and going back to that young man who was trying to figure out his life after porn, what advice do you want to give?

Antino Crowley ([53:30](https://www.rev.com/transcript-editor/Edit?token=uN_JF-NwNSlF5QaSvfqVK60oAxDc54zVNvmb5kOdTeiWmu70QsHk-yG-Hl2cuz3rDst0_dWqQwGn7hqRjNDY31I8Vkw&loadFrom=DocumentDeeplink&ts=3210.48)):

As cliche as it sounds, you can't give up. I think it sounds similar to what you guys, what you ... I remember you saying, Charlie, and it's like, "Do you really want this? How bad do you want it?" I've had other actor buddies who said they want to quit and everything. I'm like, "You don't want it bad enough." I was like, "I will never quit. If I don't book another role for the next five or six years, I will still be acting. I will still be in it because I need to do this." You know what I'm saying. If it's not a need in you, you probably shouldn't be doing it. You got to need it like you need oxygen, like you need water.

Charlie Sandlan ([54:16](https://www.rev.com/transcript-editor/Edit?token=iBQW65LP4pZ0K2WEBSraop7PF250HhWFkHjoh2UQCQDFsPeTn3NTPHQtbp5WsFBe0vabriKZYX1vfi3z7bqzdDpC8cY&loadFrom=DocumentDeeplink&ts=3256.43)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. I told you he was fascinating, didn't I? Subscribe to the show and follow wherever you get your podcasts. If you have a few seconds and you can review it on iTunes, that would be really fantastic. I'd appreciate that. Go to the website creatingbehaviorpodcast.com for the links and content to every episode. You can subscribe to the newsletter, read my blogs, book me for private coaching. If you're interested and seriously training yourself as an actor, either this summer or in the fall, please go to maggieflaniganstudio.com. Follow me on Instagram. Lawrence Trailer, thank you for the music, my man. My friends, stay open to other people. Don't judge too quickly and play full out with yourself and please don't ever settle for your second best. My name is Charlie Sandlan. Peace.

Charlie Sandlan ([55:05](https://www.rev.com/transcript-editor/Edit?token=ojzbbzhKIUJ-LxDcF_0MXRYmNP1fyRfNxzZmc-_sl8IVtC6Omn3bryVmhGU9DzoU6jrLsh2uAFehHdeBsxK15aU6p6A&loadFrom=DocumentDeeplink&ts=3305.77)):

(singing)