

**Michał Telega**

The Actresses,  
Or Sorry for Touching You

[www.polishtheatrejournal.com](http://www.polishtheatrejournal.com)

**Publisher**

**Zbigniew Raszewski Theatre Institute in Warsaw**

**Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw**

**Michał Telega**

## The Actresses, Or Sorry for Touching You

### **Characters:**

- **FIRST-YEAR FEMALE ACTING STUDENT**
- **SECOND-YEAR FEMALE ACTING STUDENT**
- **THIRD-YEAR FEMALE ACTING STUDENT**
- **FOURTH-YEAR FEMALE ACTING STUDENT**
- **FIFTH-YEAR FEMALE ACTING STUDENT**

*This text is a mixed record of comments by female acting students. It was created courtesy of women representing each year who replied to nine open-ended questions. Interviews were conducted separately and none of the students communicated with one another at that time.*

*Artistic supervision: Dr Iga Gańczarczyk*

*Questions asked of female students:*

- 1. What female type/role would you like to play? If possible, specify a particular play, a text intended to be performed on stage, prose, or a creation of your own imagination.*
- 2. Have you ever been typecast by your teachers, or are you regularly typecast and asked to play only particular roles?*
- 3. Do you think female and male directors work differently? If so, what is the difference?*
- 4. Have you ever experienced someone's gestures that violated your body boundaries and were not necessary for the work?*
- 5. Would you object to an authority figure if he/she abused your trust? How would you do that?*
- 6. As an actress, how do you treat your body? Do you have reservations about performing nude scenes? Have you ever been asked to undress when it was not justified?*
- 7. Do you feel uneasy about talking to me now? Do you find my questions oppressive or feel that the questions are too intimate?*
- 8. Do you think men and women are treated differently during classes, rehearsals, and workshops?*
- 9. How do theatre managers and external directors behave toward young women at the point of entering the world of theatre, e.g. during graduation productions, workshops, or castings?*

*READING AND STAGING NOTES:*

*The text written in upper-case letters is to be performed by a chorus.*

*These statements take the form of single sentences and should be read as such, with a short pause between each line. There are no punctuation marks in the text, except for quotation marks. When reading, however, full stops following each line are recommended. Please read in a monotone, flat manner, without applying any interpretive tone. Each line should be treated as one breath, so rhythmic values in choral parts are performed in unison. During intervals between sentences, a single, normative breath should be taken. If this could help the persons reading out the text, breathe in through the nose in a voiced manner.*

*Choral parts are broken down into the geometry of an A4 page. However, none of the sentences run parallel to one another. They are to be read out in the sequence provided. The text does not contain any sentences to be read simultaneously.*

*The remaining lines are assigned to individual female students. Please adopt a flat manner of reading these, but the readers may come up with their own punctuation marks.*

*Letters X or Y should be read as 'eks' and 'wai' respectively.*

*Stage directions, notes and subtitles numbered from 0 to 7 will be read by the author of the text (if he is present) or a person acting as stage manager/assistant.*

*Should the text be staged, the artists shall have full freedom to create a musical, dramatic, or formal score accompanying the text.*

0. give us a guarantee

**FIRST-YEAR FEMALE STUDENT**

am I to tell all of it

**FOURTH-YEAR FEMALE STUDENT**

but then you will mix it and I will be safe

**SECOND-YEAR FEMALE STUDENT**

I don't know if I can speak about it

**FIFTH-YEAR FEMALE STUDENT**

anonymous or flat-out

**THIRD-YEAR FEMALE STUDENT**

I guess I'd rather write it down for you

WE DON'T WANT TO BE IN TROUBLE AFTERWARDS

PEOPLE WILL TALK

REPORT TO ONE ANOTHER

THAT THEY ARE MAKING A FUSS ABOUT IT

A BIG DEAL

YOU KNOW HOW HARD IT IS TO TRUST AGAIN LATER

BUT HOW LONG CAN YOU REMAIN PASSIVE AND BEAR  
HUMILIATION

LET'S GIVE IT A GO

MAYBE JUST ONE SHOT

AT MOST WE WILL LOSE

BUT IF WE WIN

MYYYY GOD...

AFTER ALL THIS IS NOT BIASED

RESEARCH ON THE MILIEU—CRYSTAL-CLEAR

THIS IS ALWAYS SO EITHER/OR

**1. compensate for your acting shortcomings with your looks**

A STRONG WOMAN

MARION COTILLARD

ALWAYS STRONG AND PRAGMATIC

OR JUDYTA FROM *FATHER MAREK*

MAYBE LEVIVA FROM *THE LABOUR OF LIFE*

OPHELIA HAS BEEN HAUNTING ME FOR MANY YEARS NOW

TRAUMAS OR THE MOTIF OF MENTAL ILLNESS IN GENERAL

FOR INSTANCE A MOTHER WHO LOST HER CHILD

OR A WOMAN WHO WILL BE RAPED AND LOSE HER DIGNITY

IN FACT SHE WILL LOSE EVERYTHING SHE HAS

UNDERGO A TRANSFORMATION SUCH AS PUTTING ON OR LOSING WEIGHT

A CHARACTER STRUGGLING WITH A DELUSION

OR WHO HAS SOME SORT OF BIPOLAR DISORDER OR MULTIPLE PERSONALITIES

I WOULD LOVE TO RUN WITH WEAPONS AND SHOOT

A POLICEWOMAN WHO BELONGS TO A MOB

A WOMAN THAT HAS SOMETHING TO SAY

A WOMAN WHO IS CONFLICTED ABOUT HER LIFE

NOT A GIRL

NOT A TOMBOY

NOT A REBELLIOUS TEENAGER

BUT A MATURE AND STRONG WOMAN

AFTER ALL SO MANY ROLES CAN BE PERFORMED THAT WAY

SUPERWOMAN

A HUMILIATED WOMAN FIGHTING FOR FREEDOM

**FIFTH-YEAR FEMALE STUDENT**

this is what I've been missing recently  
 I am working  
 but still I end up typecast as a young girl  
 or a rebellious character with some tomboy traits

**FOURTH-YEAR FEMALE STUDENT**

never because of my looks and personality  
 did I have an opportunity  
 to play a very feminine part  
 once I could  
 I could be a diva  
 but it was a joke anyway

**THIRD-YEAR FEMALE STUDENT**

but it turned out there  
 that in each character I put a bigger  
 or smaller part of myself  
 I build on my emotions  
 feelings and experiences  
 -  
 now I realize my type  
 and very frequently  
 it is key in selecting parts for me to play

IT IS EASIER TO TYPECAST

THE WORK WILL BE DONE MORE QUICKLY AND YOU WON'T NEED  
 TO IMMERSE YOURSELF

THERE ARE SEVERAL OF US IN THE GROUP—THREE OR FOUR  
 ALWAYS TYPECAST IN THE SAME WAY

**SECOND-YEAR FEMALE STUDENT**

partly it's because of what you can see in my eyes  
 or my way of being  
 I pass for very tough  
 very masculine  
 I am young and I have  
 – objectively, not narcissistically, speaking –  
 a pretty body and I am a very sexual woman

**FIFTH-YEAR FEMALE STUDENT**

I was always this rebellious teenager  
 X was a diva with that permanent smile  
 Y was a mixed-up woman entering adulthood

IT MAKES IT EASIER FOR HIM

WE ARE TYPECAST

AS WE KNOW: COMPENSATE FOR YOUR ACTING SHORTCOMINGS  
 WITH YOUR LOOKS

**FOURTH-YEAR FEMALE STUDENT**

in the past I was always given parts in a martyr style  
 demonic pieces—it really drove me mad  
 and I always had to be the submissive one  
 bear the pain for everyone

**FIRST-YEAR FEMALE STUDENT**

I wanted to get this text  
 but it went to X  
 he said I was too pretty for the text

ALWAYS STARRING AS COLD BITCHES

IF CAST AS ANIELKA IN *MAIDEN VOWS* THEN FORMALLY

I'M NOT SURE IF THIS CHARACTER COULD BE CALLED A WOMAN  
 AT ALL

I NEVER GET TYPICAL WOMEN'S PARTS

I AM TWENTY-FOUR YEARS OLD

I AM TWENTY-SIX YEARS OLD

I AM TWENTY-THREE YEARS OLD

I AM TWENTY-THREE YEARS OLD

I HAVE NO OPPORTUNITIES TO PLAY WOMEN

AND IF I DO IT'S IN FAIRY TALES BECAUSE 'YOU HAVE THESE  
 GIRLISH LOOKS'

COMPENSATE FOR YOUR ACTING SHORTCOMINGS WITH YOUR  
 LOOKS

OR DRESSED AS A BOY WITH A SHARP TONGUE

AND THEN HE DOES NOT EXPLORE SEARCH HE DOESN'T FEEL  
 LIKE

IT MAKES IT EASIER FOR HIM

THEN THERE IS NO NEED TO DWELL ON IT

THEN THERE IS NO NEED TO PUSH YOURSELF

THEN YOU CAN DO JUST LIKE YOU ALWAYS DO

**2. trusted bodies**

MY BODY IS  
A TOOL  
AN INSTRUMENT

MY BODY IS MY TEMPLE

MY CHARACTER IS NOT ME  
TO GET UNDRESSED

-

I DON'T KNOW IF I WOULD AGREE  
THE BREASTS IN HERE... OKEEEY  
BUT THE LOWER BODY

I WOULD NEED TO THINK ABOUT IT

I HAVE NO PROBLEM WITH IT... I GUESS.

NOW I AM MY CHARACTER

THIS IS NOT ME AFTER ALL

FROM THE BEGINNING WE ARE TAUGHT

BUT THIS IS NOT ALWAYS THE RIGHT APPROACH TO TEACHING

SORRY FOR TOUCHING YOU

**FIRST-YEAR FEMALE STUDENT**

I did ballroom dancing  
and I had a world-class coach  
who would send unambiguous texts to me in the evenings  
an older guy  
his hair grey all over  
but he is an authority figure  
so I would reply because I was glad  
that he talked to me at all  
(as he didn't with any other people)  
but on the other hand  
he was writing to me....  
and I didn't know how to reply, how to find a way out...  
then I had private lessons with him and he would say  
'hey, woman'  
and in the photos you could see him grabbing me and so on  
but in the end the topic died and I quit dancing  
I kept screenshots of these conversations



that he was pleased to work with me  
 creepy  
 he was about fifty back then and I only seventeen  
 I would reply to his texts  
 But I wouldn't drag the conversation on

SORRY FOR TOUCHING YOU

**SECOND-YEAR FEMALE STUDENT**

he is using his position  
 and that he should be correcting me  
 okay  
 but these things could be said  
 no need for instant touching

SORRY FOR TOUCHING YOU

the warm-up comes first  
 individual body parts  
 muscles and tendons  
 chest and abdomen  
 sticking in and out  
 he comes up to me and touches my breasts

SORRY FOR TOUCHING YOU

not the sternum which the movement comes out of  
 he never asks for permission  
 he comes up to me and touches my breasts

SORRY FOR TOUCHING YOU

sternum  
 where the impulse for movement comes from  
 in and out

SORRY FOR TOUCHING YOU

**FIFTH-YEAR FEMALE STUDENT**

I have an issue  
 when nudity is not justified  
 I will have a conversation first  
 he would grab my breasts my butt  
 he could have said it  
 he would touch me where I felt he wanted to do some touching

SORRY FOR TOUCHING YOU BUT

and I was in it and others as well

in short they humiliated me

PLAY IT OUT OF YOUR CUNT  
 I BET YOU'VE NEVER FUCKED  
 IMAGINE YOU'RE GIVING A BLOW JOB  
 THAT'S NOT HOW YOU GIVE A BLOW JOB IS IT  
 WHERE ARE THE CUNTS, CUNTS COME TO THE STAGE  
 ALL OF YOU ARE WHORES

Not only men towards women

WOMEN TOWARDS GIRLS  
 YOU ARE YOUNG, PRETTIER BUT I AM BEAUTIFUL  
 AND GENERALLY I AM MORE BEAUTIFUL  
 SO I'LL GO AFTER YOU

### **THIRD-YEAR FEMALE STUDENT**

we would cross body boundaries  
 but with art in our minds  
 a gradual process  
 I'm talking about a lot of trust  
 the sphere of conversations  
 questions on where to draw the line  
 on how far you can go

SORRY FOR TOUCHING YOU

### **FOURTH-YEAR FEMALE STUDENT**

we worked with him  
 Y a friend of mine was also present  
 he would treat him better  
 he was open to his suggestions  
 he would listen to what this friend had to say  
 when I suggested anything he would stall and shrug me off  
 as if he was fighting with me  
 fighting to have the last say  
 as if he felt weaker and so needed to feel more like a masculine man  
 so you had to recreate his vision  
 and I got sexualized and screwed  
 and other people from the outside told me  
 that I was treated chauvinistically and I didn't feel well in there...

SORRY FOR TOUCHING YOU BUT

**SECOND-YEAR FEMALE STUDENT**

he said that no woman ever wrote a good drama  
 it's bad that people turn a blind eye  
 I thought that he is an old-timer so I will just let it go...  
 but I guess that's not what you should do  
 and it is that generation—it is instilled in them

SORRY FOR TOUCHING YOU

-

MAYBE WE WENT TOO FAR TALKING ABOUT FEMINISM AND  
 CHAUVINISM

MAYBE IT'S JUST PEOPLE TALKING  
 LIKE YOU'RE SITTING ON A BENCH WITH YOUR MATES  
 AND THEY GO

HEY  
 THAT ONE HAS A GREAT ASS

AND WHAT SHOULD YOU DO?

**FIFTH-YEAR FEMALE STUDENT**

we worked with him  
 Y was his lynchpin  
 he was wasted all the time by which I mean he was drunk  
 for half a year  
 you could smell vodka from boozing all night  
 every day  
 you couldn't communicate with him  
 you would ask a question  
 and he couldn't reply or would say  
 'I don't feel well today so Y will reply to you'  
 girls—we will work by ourselves  
 that's what we decided  
 when we completed a process  
 he would only say at the end 'thank you, I'm not sure'  
 no comments no cooperation on whether we should change  
 anything in this or that direction  
 Y was constantly high  
 okay I didn't see his blood results but you could tell from his eyes  
 they were red he laughed at strange things and was reticent  
 I wanted my work to mean something  
 for something to happen

to make it a challenge  
 show myself  
 the last chance to show myself  
 energy and time  
 -  
 crying  
 I would come to him and say  
 ‘tell me please, I beg you, just one thing—should it go this way or that way’  
 and he would laugh and reply ‘we’ll see, I don’t know, I don’t know, we’ll  
 see’  
 he was drunk  
 Y was high  
 I told him to say anything  
 that this was the last time  
 six months of work has passed  
 and he started laughing  
 asked Y to say something  
 Y said:  
 ‘well for me it would make sense if the first one masturbated on the bed,  
 jumped at a speaker, the speaker fell down on the head of the other one,  
 smashing it, and the third one licked blood off the second one and then all  
 of them would engage in lesbian sex’  
 he said that Y was right  
 you would never dare to say such things to boys  
 they had fucking loads of work  
 but they would never cross this line

OR MAYBE WHAT WE’RE SAYING MAKES NO SENSE  
 NOTHING WILL CHANGE ANYWAY  
 WE WON’T ACCOMPLISH ANYTHING  
 WOMEN WILL ALWAYS BE SEXUALIZED  
 LET’S NOT MAKE OURSELVES WARRIORS  
 GREAT FEMINISTS FIGHTING FOR EQUAL RIGHTS  
 AFTER ALL IN SOME RESPECTS WE WILL ALWAYS BE  
 SUBORDINATE

**THIRD-YEAR FEMALE STUDENT**

recently I’ve been constantly hearing ‘the women were hopeless, the guys  
 smashed it’  
 I understand

that most of them are elderly guys—with more experience in this work  
 and we are young women  
 but we also work with young guys  
 and for them the problem did not exist  
 and they have this rule ‘women suck’  
 and it is as if he was delusional  
 we didn’t give him any reason  
 for him to keep sending us signals  
 that he considered us no-talent and worthless  
 plus brats so don’t ‘talk to me’

#### SORRY FOR TOUCHING YOU

### 3. history of humiliation

#### FIFTH-YEAR FEMALE STUDENT

there was this supplementary casting for a piece in a musical

I sing and I am confident in doing it

I went to this casting

In the first stage, you had to sing any song with a microphone. Next, they selected eight girls. The auditions took two days. I was invited to the final. At that point, without any prior notice, it turned out that we were not to sing but to get undressed and put on outfits that either did not cover the lower body or exposed the breasts—they were some sort of ribbons. And the outfit was sheer, white and see-through. Justification: these were outfits to be worn at work and he had to see them. We were not prepared to do this. It is a great discomfort for instance when you have your period and you have not shaved your legs. It was wintertime, when you don’t feel like exposing your legs. And there was a girl with her period, wearing so-called period underwear—her panties were simply not sexy. I saw tears in her eyes when they told her to put the outfit on. She had everything on top. The panties, the period. Worse still, the girl didn’t use tampons, she had an issue with it. And so she had to use pads. And when you have a pad on, you put it into your panties, it is visible, convex, and it is not pleasant when you are not prepared. We were terrified. I really wanted to get this job. All eight of them were to enter the room, sing, and leave. First the outfits were worn. Then some sort of assistant came to us and said, ‘You are to go to him, he will be sitting there, smile and be gorgeous.’ Naturally, they told us to wear high heels. And he was sitting there, we all came in, eight of us, I felt embarrassed so I didn’t even try to be like two other girls who entered after me and looked as if they had stepped out of a musical. He and his assistant were just sitting there. Two guys watching undressed chicks. They would make remarks such as:

‘Hey why don’t you show us something!’

go on, show your leg  
 aren't you going to show it?  
 go on, show it  
 go on and fight for the job, fight for it,  
 the job will not come to you just like that!he is  
 Then the vocal audition turned out to be totally irrelevant as all of them  
 sang well.  
 So the point was to get undressed in front of him and do as he pleased.

#### 4. to have money for food

PHOTO SHOTS  
 CASTINGS  
 WORKSHOPS  
 WORKING FOR A THEATRE  
 FOR A FILM  
 FOR A SERIES

#### SECOND-YEAR FEMALE STUDENT

more often than not!  
 amateur short films  
 I got myriad proposals for a nude photo shoot  
 a shoot with another woman—an erotic one.  
 from those who wanted a sex session with me  
 some proposals to star in an amateur porn film  
 YOU CONSTANTLY DASH  
 ON THE HOP  
 RUSHING ENTANGLED  
 TO EARN MONEY  
 TO PAY THE RENT  
 YOU HAVE TO EAT  
 HAVE SOME FUN OCCASIONALLY  
 we were doing a short film  
 he was from there  
 the young ones would also make little remarks  
 one old geezer was very nice and acted as a sort of 'uncle'  
 ... and then during a scene where it was freezing cold and I could not  
 concentrate he said to me  
 'Hey did your mama have tits like you?'

that was so pathetic... I couldn't even come up with any response...  
 you are this frozen person and you must concentrate on a role and  
 someone throws in a comment like this  
 ... I laughed...  
 and then this response came to my mind:  
 'Did your daddy have a prick like you?'  
 I regretted not saying that...

#### **SECOND-YEAR FEMALE STUDENT**

Men in this profession are more cost-effective  
 yes  
 I'm talking about finances  
 they simply get paid more

GOD

DON'T LET ME EVER BE THOUGHT OF  
 AS THE ONE WHO WILL UNDESS

#### **FIRST-YEAR FEMALE STUDENT**

I had to fake an orgasm  
 cool a barrier that can be overcome  
 but when I act  
 I want more  
 not only in the erotic sense

#### **THIRD-YEAR FEMALE STUDENT**

I can't imagine myself  
 running onstage with my breasts exposed  
 the eyes of dozens of spectators  
 on my bouncing tits  
 some of them would surely find an explanation  
 for this artistic move  
 but what about the throng of guys  
 lying in wait for such young bodies...  
 and my imagination can really go very far...

#### **FOURTH-YEAR FEMALE STUDENT**

when I arrive  
 at least I don't want it to turn out that  
 in the process I will be deprived of my text  
 and given a sissy poem instead  
 because guys need to play in serious scenes

whereas I will be hidden behind a flat

SO I WANT TO SPEAK FROM BEHIND THE FLAT

SCREAM FROM BEHIND THE WINGS

WHERE THE CAMERA CAN'T SEE

**5. scream: no**

ONE PERSON WILL REPORT TO ANOTHER

WILL TELL THEM SOMETHING

AFTER ALL WE ALL KNOW ONE ANOTHER

PEOPLE WILL BE PEOPLE

YOU'RE AFRAID

YOU MAY EASILY

FLUNK OUT

YOU WON'T OBJECT DIRECTLY

**FIFTH-YEAR FEMALE STUDENT**

I have the courage

and I have the gift of the gab after all

NO

TO SAY NO

BUT HOW

THERE ARE HUMAN TYPES

IT ALL BOILS DOWN TO THE INDIVIDUAL

WE'RE NOT SAYING EVERYONE IS MEAN

AND THAT THEY ALL MISTREAT US

NO

BUT WE ARE SAYING NO TO PRACTICES

THAT HUMILIATE US

THAT DESPISE US

THAT PLAY US

WE ARE SAYING NO TO BEHAVIOURS

**THIRD-YEAR FEMALE STUDENT**

I would be scared on my own

I would be scared for myself

**FIRST-YEAR FEMALE STUDENT**

I'm saying this now but I don't know what would happen in a situation like this

trust



you're giving yourself over into his hands  
 AFTER ALL I MAY BE TREATED EVEN MORE BADLY LATER  
 SORRY FOR TOUCHING YOU BUT...  
 BULLIED  
 PERSECUTED  
 THIS COMES TO YOUR MIND  
 SO YOU PREFER TO GIVE PERMISSION  
 THE COMFORT OF BEING THERE COULD DETERIORATE  
 STAY SILENT  
 NO  
 SPEAK UP  
 NO  
 NO  
 SPEAK UP

NO

#### 6. sex of work/work of sex

##### FOURTH-YEAR FEMALE STUDENT

a germ of relief and better treatment  
 when you encounter a man sometimes  
 women can also kick your ass  
 for your hair your figure your smile  
 height and weight

##### SECOND-YEAR FEMALE STUDENT

when a woman asks me to be sexual  
 sexy  
 more feminine  
 then she says it in a different way  
 demands it from me in a different way

##### THIRD-YEAR FEMALE STUDENT

Men ... frequently cross the line  
 they sometimes try to tease out sexuality more  
 more than necessary  
 this isn't always justified  
 so that it looks proper and so they can ... see something

FIRST SECOND THIRD

COMMENT STATEMENT JOKE

**FOURTH-YEAR FEMALE STUDENT**

I remember that  
 he would fight for men much more than he would for women  
 they get more remarks  
 they work more

ATTENTION

FLATTERY

TOUCH

**SECOND-YEAR FEMALE STUDENT**

let's put the blame for it on the fact that  
 in Elizabethan times women were not allowed to speak on the stage  
 and they were played by men which is terribly fucked as well  
 in general there are more women in this profession  
 we have a bigger problem  
 because more women would like to land this job  
 there are not enough parts for us  
 working time  
 maybe the parts should be divided  
 so that everyone has a chance to present themselves  
 but so far  
 it's men who have a better chance to present themselves  
 there are more of us  
 and fewer parts

NO WOMAN HAS EVER WRITTEN A GOOD DRAMA

SO MAYBE THAT'S WHY...

SORRY FOR TOUCHING YOU

if we had the same number of men and women  
 things are divided equally  
 the same number of men as women  
 the same number of women as men

IF NOTHING CHANGES NOW

IF WE FAIL TO DO SOMETHING NOW

**FIFTH-YEAR FEMALE STUDENT**

he treated men like  
 they are smarter

**SECOND-YEAR FEMALE STUDENT**

he would turn to men

with more sensitivity  
 and more attentively  
 it was instilled in his mind  
 that they are stronger and more resilient  
 less sensitive?

-

JOINTLY

-

BEGINNING WITH THE FOUNDATIONS

-

PAY ATTENTION TO DETAILS

THIS IS WHERE ALL THIS IS HAPPENING IN THE NUANCES

-

**THIRD-YEAR FEMALE STUDENT**

and when I played for the author of this text  
 he permitted the actors  
 to treat me like an object  
 I was wearing a chemise  
 a particular chemise  
 and I was fed up with the constant comments  
 the author of the text  
 wouldn't react  
 he isn't such a saint

-

but we love each other

*Translated by Dorota Pilas-Wiśniewska***ABSTRACT**

Michał Telega

**The Actresses, Or Sorry for Touching You**

While collecting sources, Michał Telega interviewed five female students of the Faculty of Acting at the AST National Academy of Theatre Arts in Krakow (each student from different year) on crossing boundaries and abuse (sexual harassment) in artistic work. Transcripts of interviews and incidents revealed became evidence of bad practices in artistic education, which are also repeated in work relations at theatres, which connives at objectifying actresses.

**Keywords:** acting, theatre school, mobbing, sexual harassment.