

ACTRESS ROUNDTABLE - AN- GELINA JOLIE, DEMI MOORE, ZENDAYA

*We
develop a passion
for Teaching!*



Often I feel like I get too
nervous to reach out and be
like hey like can I get some
advice you know and in truth
it's a

Real gift if there's any kind of
experience strength and hope
that you have that you could
actually impart to

Someone so Reach Out
always I will get everybody's
contact information after
This and we'll help you set up
the bakery yes you do baking
and then you do pottery and
then you you think I could
Help you with the pottery but
unfortunately I cannot okay

okay

I just got that yeah item that's
what I was joking about that's
what I was Jing

[Music]

[Music]

Welcome to The Hollywood
Reporter actress Roundtable
we have a remarkable group
of actresses with us here
today

Let's dive in I guess show of
hands who here has ever
signed on for a role that you
were really excited about and
then

Gone home and thought what
have I just done yeah Zoe

yeah I think more more
Often times than not um the
series that I'm doing right
now lioness which was a
show that was very

Um dialogue heavy and I
wanted to challenge myself
and sort of like address my
dyslexia and my anxiety by
by

Taking on a character that
really was um you know
commanding with a lot of
dialogue and the moment I
said yes I

Went home and I looked at
my partner and I was like I
don't I don't think I can do

this and then obviously the
next day

Was just you know roll your
sleeves up and and just you
know create all the

Tools that you need to get
there can what it was really
nerve-wracking I don't think
i've ever

Done that but I do remember
the first film I made when I
was it was the second film
that I made but I was in every
shot

Of it I remember going home
after one night's shooting and
lying in the bath

And trying to plan how I

would break into the British
Film Institute which was
making the film to seize the
dailies

And Destroy them my love
for you just really figuring it
out I knew

Rathburn place which is the
street in London I was
figuring out there'll be a night
Watchman what could I do to

Distract him I was really
going down that line but why
why I to see why I think to be
honest I just

Didn't couldn't imagine that
any film in which I was in
every frame was going to

Be anything other than
unbearable and I there was no
you know and the first film I
was in I wasn't in every frame
and

There were lots of other
people and I was always
interested in seeing their
scenes play out I would go
and watch them work but
when you're in every
Shot uh yeah yeah it's it's it's
difficult to imagine I mean
whenever I

See a film that I'm in for the
first few times I see it my face
is kind of fuzzed
Out like on those police

videos you know and then
slowly like the third screening

i'll go oh yeah it's you

Yeah does anybody relate to
that I mean I I think the first
few times watching it through
it's always a little bit of

The dicting of what you've
done what you could have
done to then step back and be
able to then really take in the
whole

Let let go of your own ego
attachment to what other
People think where you can
then really kind of embrace
but even now can you watch
Yourself can you can myself I

find it very hard hear myself I
can't I can't

Watch I can't I don't like
hearing myself I don't watch
such a beautiful

Voice that's so interesting but
do you feel that would you
rather if you had a choice
would you rather watch
yourself

Silent or hear your voice I
don't like either I really have
trouble watching myself too I
don't there's many films
I've never seen there's things I
don't I can never watch dailies
I don't I don't enjoy watching
myself there's films you

Haven't seen yeah wow that
must be very tantalizing
Aren't you tempted no
because I I don't know I
Think like you you know we
all probably have more
discomfort with the
presentation of self as much I
love the

Work I love the process I
don't want to think about what
I look or sound like or else I
don't know if I'd be as free
yeah

Exactly and um and then I
think once it's over I I do
want an audience to
Connect but I don't I I there's

nothing I can do yeah
So do you feel the same way
over the films that you've
directed versus the ones that
you've performed in no i'm
Better when I'm not in it yeah
yeah yeah you can sort of
separate and watch watch
Your work objectively right
when you when you directed
versus yeah yes Zena
What are you thinking as
you're hearing this you've
been quiet listening like I'm I
just it's so interesting CU like
I

Said it um I'm such a fan off
of everyone here so it's so I'm

just like

I'm just taking it in and
sometimes it's hard to go oh I
should speak too but cuz I
want to ask a lot of questions
but um

But yeah you know I I find
for me at least that I I'm a
very uh

Self-conscious person like
everything I do I'm very self-
critical and I find that being
on a set is one of the few
Places that I like just don't
judge myself wow and I can
just like be super free cuz I'm
like wait it's not me like
You know what I mean I

wouldn't make that decision
I'm not that I'm not like I can
just exist in this person and I
Feel almost like while still
very attached to them also
detached to them so like I feel
like I love when a when a
Director's like hey come here
and just point something out
and I don't mind watching
myself cuz I'm like it's not me
you know what I mean it's
like this

Weird thing and I don't
actually ever get weird about
it until I go oh people
Are going to see this that's
when like once it's like time

to promote something and
actually like I'm like oh oh
now i'm

Self-conscious about the work
that I just made but up until
this point I was like just in my
little bubble of like

Creative freedom and it's not
until you realize like oh this
won't belong to just me
forever like the world will
Consume it at some point that
you start kind that my head
starts going so I like living in
that little Creative Pocket

Beautiful that's a really
beautiful way that you're that
you're holding that I I

Think it's a very um evolved
place to be in actually thank
yeah it is because I
Think it takes a lot to get past
that part where we are able to
not be self-conscious I
Think that that is a real gift I I
just take that little gum too
also but it's also what you're
you're speaking to is
When you look at yourself on
a monitor or even in the film
eventually it isn't
It's not just not you it's not
yours because it's the light it's
the makeup
It's the costume it's the design
I remember once years and

years ago the second film
when I was in every frame
And I remember like in week
10 thinking I want a little bit
of Praise where am I
Going to get it from but I was
too proud to ask anybody for
any so I thought I
Know what i'll do i'll ask the
editor i'll ask him which is his
favorite shot in the movie so
far because I'm in
199% likely that I might get it
and so I went to the editor and
I said what's your favorite
shot and he said oo that's
Really hard M there's that
short and close up of you and

then I'm thinking
I'm in with a chance he finally
said yeah I think I think I got
it it's this

Close-up of you in this
moment I don't know how he
did

It wow and it was genius it
like cured me in that moment
I thought yeah he's right
How did the cinematographer
do that how did the
cinematographer frame it and
lighted correct not actually
much to do

With me at all so I never
asked for any praise ever
again like completely and

that's what you're
Speaking to you look in the
Monitor and you go well done
well done everybody and
you're in there somewhere
yeah but it's

Not just you so it's such a
collective thing absolutely
well you truly are like an
amalgamation of like all these
genius

People's ideas I mean that's
what we were just talking
about with with directing
because I I would love to
Direct One Day and and and
you've been

Able to do it and in a

beautiful way and I and and
something that makes me so
nervous is that and she was
like but

There's people to help you
like there's these gorgeous
team of people that we get to
work with that create I think
just as much as we

Do the characters that we play
so yeah IE yeah Mikey when
I think about having

A lack of self-consciousness
on set I think about the
opening scenes in Anora
where you're you're in this
nightclub

And as I understand it in the

script there was not a lot of
direction for you right you
were just told to go up and
Approach customers potential
customers can you talk a little
bit about what that was like
yeah so all of that is
Improvised Sean created an
entirely live set so there's
music blasting a DJ's
Playing there's my co-workers
all over the club men
everywhere um and Sean shot
It on a long lens so he was in
the corner of the club and he
would just follow me around
picking up men talking
To people talking to my co-

workers uh trying to get guys
to come

To the back room and get a
dance with me so um so we
just thought shot 30 minutes
Straight of of that and then
whittel it down to a couple
minutes of the film

Which is the introduction into
Annie and who she is it's a
great

In Inc a wonderful and that's
exactly what we get is that
absolute you're so

Entrenched you're so
embedded in the world of it
you don't for a second not
Believe that it's really

wonderful you're doing the
ABS you should be very
proud talking with the
Consultants was

Was the most important part
of the preparation I think it's
just

Understanding how
psychological of a job it is to
be a sex worker it's not only
Physically demanding but it's
mentally demanding as well
because you're having to walk
up to someone and
immediately

Try to connect with them try
to in that moment understand
what it is you can offer them

what kind of connection you
Guys can have together and
it's this instant like very
intimate uh setting
That you're in and so I think it
can be quite draining
mentally and then
Physically as well you're on
your feet all day uh dancing
in these really tall
Stilettos and so I think is just
understanding the stamina
that comes
With that kind of profession
being able to get to know the
sex work Community
Has been one of the most
impactful things that's ever

happened to me because these
people

Are just incredible and I have
so much respect for for what
they do and I think

That the film would be
completely different and
Annie would have been a
completely different character
if I hadn't have done any of
that preparation

Did you have a different idea
of who they were before you
had a chance to really get to
know them as people I
Think I went into my research
like very naively I honestly
knew very little

About sex work and what that
was like and I had never been
to a strip club before so I I
knew I needed to dedicate
A lot of time to that but I I
was just able to get to know
these women as

People like just woman to
woman and I i've made a lot
of incredible friends

Yeah Zoe it was so fun to
watch you dance and Million
by the way thank you

What was it like to get back
to dance which is really how
you began in this

Industry it was I felt like it
was a true gift I was given the

opportunity to reconnect with
parts of me that

Unconsciously I just left
behind and um and I was
yearning I was just yearning
And missing them a lot as in
New York or you know i've
been saying this a couple of
times you're born with jazz
hands and

And then you you you spent
like your whole life un
jazzing your hands because at
any moment you're like but
you when

You grow up in New York
um you know if your
grandmother saves some

money then she'll buy some
raffle tickets you know
Some tickets and then she'll
take you to the theater or you
you'll go to Lincoln Center
and I remember being a child
and

Walking by Lincoln Center
and she would go look look
look while she was like
smoking her cigarette like one
day one

Day you're going to be there
and I remember thinking like
what is she saying and then
it's it's very beautiful
When things come full circle
but I do believe that you do

have to find a way to manifest
them H do you think you
manifested this some I did I
did um by really wanting it I
think that um after
a certain while you at least for
myself I I I just I fell into this
pattern of
going being an autopilot
constantly and I was a part of
really successful films that
became franchises and I have
no
regrets they gave me so much
I I worked with amazing
people um but they're very
time consuming and this is all
happening wild stuff I'm

starting a family so that
desire to to grow to sort of
shatter whatever glass ceiling
I felt like I was
falling under um was growing
more and more you know as
the years went by and
um and I just I wrote a list a
couple of years before
booking Amelia betes I wrote
a list with my team and I said
well these are the top five
directors that I would love to
work with and like I think
that Jack was in the top three
he was always somebody that
I I loved and I love the fact
that Jack challenges

me to question whether or not
you know I have enough
Humanity when I look at
people you know who do who
do we

consider redeemable and
Amelia B was this story with
four women that are not
perfect um they are damaged
they're they're products and
they victims of their
environment but they're
making
their own decisions and
they're on a quest for the most
for their most most authentic
freedom I loved the fact that
in the end it's a very simple

story and it's just peppered
with all this complexity of
their environment and
their choices and you start out
in the movie and you look at
you look at you know Rita
you're like well if you're a
lawyer you know you damn
well what's the difference
between right and wrong why
are you defending this
criminal and why
are you going with Myas and
why are you doing all these
things and and but you can't
really look at a woman or a
person
this way it's what what is

what what does she want she
deserves to want something
she wants

power she wants success she
wants Beauty she wants
money and and that's
great so once I once I
inhabited sort of that that
body of hers um there was
nothing was going to stand in
my way it was it was quite
exciting to be in R's
World knowing that the
unthinkable was about to
happen she was going to get
this opportunity to break free
from
these chains and she was

never going to look back and
and sing and d and sing
that was that was like the
icing on the cake yes yes yes
it was it was amazing
and and um the rehearsals
were grueling and I
welcomed it every single day
I wasn't dancing Rita wasn't
dancing Rita
was exploring and R is
thinking and feeling so those
breaths of of song and
dance were just her thoughts
and her emotions so once I I I
think about it
from that sort of perspective
um I just needed to know that

all those
moves were going to be in my
body so that I would not be
limited by them because they
were not dance
moves they were just
Expressions Expressions
exactly and be able to blend
um so many parts of me
Spanish is my first language
and it's the it's the language
that I was sung to for the
first time all the lullab that's
how my mother healed me
she made me she cooked for
me loves me like in in her in
my
language and and as As I

Grew Older I felt like an
impostor living double like
a double agent where and you
know behind closed doors
this is who I am and and
outside this is this is this other
person because I am
American but I felt like my
craft was really um not
getting
the best of me because I don't
know there's something really
beautiful about being able to
incorporate so many parts
of you and what you do that
um makes it a much more
thrilling experience you
know to go through and a

much more passionate
process for me so it was it
was a great gift had you made
other films in Spanish before
I mean i' I've said a couple of
lines here and there
but never aladina you know
must how was it also them
working with the director
who essentially speaks fren it
was amazing there's
something really beautiful
about Jack this is not the
first film that he does in a
different language of his own
he's not limited by language
and it wasn't you know this
set

wasn't only a Spanish and a
French set there was there
was a lot of English there was
a lot of Italian there was a
lot of any language that we
needed to be able to
communicate but you know
when
you're synced with people it's
a language is just you know
one more tool
m so that uh it was it was a
beautiful process Angelina
when we talk about
singing as a tool you spent 6
months learning to sing like
Maria callus what did you
learn about yourself in that

process oh so much I'm I'm so
happy to be here at
this table to to talk to all of
you it's so nice she's she's an
artist it was the first time I'd
played an artist and so
to have this discussion has
been interesting because so
much and your connection to
your body to your music is
so exciting to see you do so
many things that you know
hadn't yet seen you do on
screen and very exciting as a
fan to to
see that um I was really
frightened because it's
something I'd never done

and I had someone in my life
uh say that I couldn't sing you
know and you have
someone it could be anybody
but just someone and it could
be a passing and and
somehow it had this effect I I

I I

didn't realize how much that
had blocked me me and also I
didn't realize how much and I
think singing or not just as
women

and performers I'd lost my
voice I didn't know my voice
I think I didn't

understand how much life
changes your voice whether it

be childbirth or death or
someone you
love or sickness or whatever
it may be but we hold things
in our body we we we
change the way we are and
somewhere along the way 49
years old somewhere
along the way I lost my voice
so it was such a gift to have
these seven months
to have someone hold my
hand and help me take a deep
breath and try to make sound
again and I didn't realize I
could sing and I didn't know I
was a soprano which
made no sense to me cuz I'm I

don't think I have that voice
um and to
discover Opera which is such
a beautiful art form and one
that I felt somehow
wasn't for me I don't know
why I think it's there's certain
things that maybe we think I
didn't whether it's it's a
language right that this is a a
language that isn't for me it's
people who are raised here or
more familiar with this
or it's very sophisticated or
very you know and and so I
felt like I was able
to learn about this world and
make sounds in a different

way and and use my
body and my voice in a
different way and if you
haven't tried to sing opera I
recommend it to everyone
because it's
the only thing I've ever done
where you you have your full
physical body your full vocal
and your full
emotion and we especially as
women are very rarely
allowed asked
encouraged to give that to use
our own voice with
everything we well our full
power all of it all of it all of it
with everything we've got and

not feel we are
adjusting to the room to our
children to man to society to
right something along
the way forms us and we
don't bust out with everything
yes that we are especially so I
felt like it was a gift
as you said and and Maria
Callis is one of us she's yes
she was a woman and spent a
lot of time in her process
alone
which is why this is so lovely
sitting here and realizing
thinking of her and being she
didn't have this table right
um a lot of women in the P

didn't have this table right
there weren't as many women
doing certain things and they
didn't have community in this
way and so important that you
know I was also surprised I
got here today so many of us
have been aware of each other
we've never met it's quite
strange you know really we're
we don't have many
opportunities to just actually
connect in the form of
community and really you
know just even reflect as
artist or experience or process
it is a bit of an
it can be let's say a bit of an

isolating experience can you
are
encouraged to be isolated
right I feel I feel like it used
to be that that notion
that you needed to always
stay super hyperfocused on
your journey and and um and
not seek support right or not
not
lend support and I feel like it's
it's the most important thing
but it's such a
mirage because exactly it's
not real I mean we all know
how important are women
friends are to us it's it's
everything and there's a sort

of strange trapdoor
in society that people kind of
slip through and they're not
aware of it I mean men so
true give the impression
that they're not aware of it
they also give the impression
that they don't have the same
kind of you know Collective
feel together that's their Affair
and they have to figure it out
if it's true it's probably not
true but at least
there is a strange kind of
myth around it but this is a
beautiful table is a beautiful
moment I mean you know the
glamour at this table except

for me is you are incredibly glamorous but let's imagine that seriously that this is you know this must be encouraged to just see it and shoot the breeze as women and and and acknowledge and also this whole idea that women don't make movies I mean as we all know women have been making films as directors and I don't just mean as performers since the very beginning of Cinema editors Lois babber was the very first director in 1904 or something the the and it's

that's the reality but
there's a strange sort of
mesmerism around it it's
we're all supposed to forget it
and also we're all supposed to
be pitched against each other
that's the thing is that it isn't a
competition and that's been
the illusion that somehow
that's been bought into versus
this idea that when one Rises
we all rise and that
when we walk the path not
alone we also expand
exponentially yeah it's so
important but I think it's
something my sense is to
generalize that it's the

collective kind of view is
something that comes so
naturally to women more
naturally the whole idea that
there's

only room for one may suit
men better or the Society of
men better but I don't
think it suits women I think
we know how to do this this
is what we do yes you know
we sit around tables and we
chat and we support each
other and we witness each
other absolutely to me the
substance is so much about
the way women's bodies are
criticized the way we criticize

our own bodies what was it
that Drew you to that theme I
mean first of all the script was
such an interesting outof
thebox read
like something I'd never read
before um and the way in
which it was exploring
the issue of aging and while
the circum stances were said
in Hollywood it was an
actress which I think just
heightened and and kind of
grounded it in something that
everyone could identify with
the
thing that really grabbed me
was the exploration of the

violence we can have against
ourselves it's that way in
which we can
dissect and criticize and that I
have found at least in my own
experience in
life that it's really not what
anyone else has ever done to
me the the the impact is
always has been on what I do
to myself internalized there
was that powerful scene the
going out scene oh my
Lord J it just it spoke it it was
such an intimate and and just
raw
transparent you know
portrayal of what we can do

to ourselves how we commit
self harm on a daily basis
sometimes without even
touching our bodies we can
just be so like you don't
you're not worthy of going
out and the removal of the
makeup and and even the way
that you
were looking at yourself with
so much you were so you
were so self-critical
you know and I just I felt it
and it was so powerful thank
you I'm so grateful she came
to you I'm so grateful that was
a good idea I mean am I mean
it was really definitely um I

think the other
thing as an actor that I've
never explored is I didn't
really have other people that
all of my scenes were almost
all alone and I had no
dialogue so everything was in
that kind of odd
intimate moments we have
with ourself where we are
often naked looking
dissecting thinking um and it
was a really interesting
challenge to step in and really
create a full life for her at
all times so that it was alive
always because I didn't have
someone else to

kind of feed off of so it was
and and it was also very
technical so there a lot
of times the technical aspects
which you've done a lot
where there's the technical
sometimes takes priority over
the sensitivity of an actor's
process right or that she
sometimes like to start this
close instead of a little
wider to find it but it was um
but that was really it I think
that it was so
relatable in a way that felt
like it was an important
message that needed to come
across for us to all start to

re-evaluate how we're holding
ourselves how that that need
of Greater

gentility um you know it's a
um I've had obviously a lot of
conversations having
three daughters and one of the
things that my middle
daughter said at one point is
she says I want to quit
wasting

time focusing on all that I'm
not when I could be
celebrating all that I am
beautiful beautiful and that
first of

all I said maybe I've done a
good job but also that that is it

that is
that is that is it that makes me
want to know so if we do this
to ourselves how do we break
out of it because it's
ultimately about self-
acceptance it's about really
looking and appreciating who
we are as we are right now
where and
that involves changing like
how we change we evolve
and it isn't the same
reflection in the mirror and I
think it's that idea is what I
trade having
you know as one woman said
she's just more Loosely

wrapped what I would I trade
being more tightly wrapped
for the

wisdom that I've G gained
and who I've become as a
woman today right I don't
think I would and and at the
same time

appreciating all of the
different parts of me that have
brought me to where I am
today it's like embracing the
shadow

sides the sides that you know
when we can look at our
triumphs that have come
through our obstacles our
challenges our failures we can

see them not as a
failure but as an opportunity
for growth in a win mhh
zanda we have become as an
audience used to seeing you
play a kid used to seeing you
play a
teenager um and Challengers
for a good portion of the
movie you're a grown woman
yeah what was that like um
you
know it's uh it was it's kind of
like the scary step in a
person's career where you go
from like for so long I
feel like I was playing a
teenager pretty much way

past where I when I was
one and um I and I
appreciated that so
much I mean being able to
play R has been one of the
greatest Gifts of my life but
um there comes a time where
you
got to start playing your own
age and Beyond and um you
know it was a scary thing and
also you know Challengers
too
it was kind of like my first
time in like a a leading lady
role and and and kind of
taking that responsibility as
well and um and and and

being a part of the prod
producing you know aspect as
well it was all um very
exciting and also very like
daunting you know um but
I think for me I think I think
when you read certain
characters you're like I just
can't pass the opportunity to
play
this woman like I she just was
refreshing to me in her uh
Unapologetic
nature you know she doesn't
apologize for you know her
behavior which I I
appreciate it in in this way
and um her sense of control

um or her need for
control as her life is kind of
falling apart and her
vicariously to live through
other people and I think it it
spoke to me because I love
my job so much I'm so
grateful that I get to do this
for a living and I think like
what

if it was all taken away and
for her her her true love was
tennis that was like
that's all she ever wanted and
it and and there you know
thankfully I get to do this for
as long as I really want to
um but an athlete you know

you only have limited amount
of time until your body
doesn't do what it used to do
and um I
think an injury is like when it
gets snatched you can't
reverse that and it
gets snatched from her so
quickly and I um and she in
her own way loses her
voice you know it's like she
doesn't know who she is
anymore without this thing
and I think that's something
that
in my own life I was
understanding as a young
woman coming into the thing

like I've been working since I
was a kid and

I was like wait who am I
when I'm not working like do

I have a life what what
do I even like to do like what
are my hobbies what what

what are my interest like who
is zindaa outside of this and

so I just deeply related to that
idea of like desperately

wanting to hold on to this
love and this thing and um

and in

her it manifested in maybe
some more toxic um actions

I'll say but not to
judge her because I know

where it's coming from you
know it's coming from a place
of truly vulnerability like I
remember one of our first
conversation was like what
kind of like cream does she
use before bed you know
what I mean

like what what is her like
what what is like being this
this woman or this pres
entation is so important to
her how people see her how
people view her um how she
comes off to other people and
so

she's got to have the best stuff
and it's you know it's silk to

bed and it's you know all these things and then you see it kind of unraveling and falling apart and she's just trying to hold everything together like hold this this this uh this ideal um so yeah I just uh it was nice to explore a character who like I said is Unapologetic and while she makes very different decisions than I would personally um it it was it was there was a freedom there um and being Guided by Luca in that way as well and again back to the

amalgamation of everybody
sayu who's incredible and
made it look gorgeous and um
our costume uh

Jonathan Anderson did the
costumes which was amazing
to kind of see his Artistry
come out through that and um
felt very

like supported um in this kind
of becoming a woman on on
camera you

know and one thing that was
really powerful in in your
character that I

resonated with me and and
um it's emotions that we
suppress that we never like to

admit that we feel your
character felt so much
jealousy that these men that in
her in her mind were
so undeserving of this gift of
this talent and I I it was it was
just

amazing to see that to see a
woman be equal to a man
when it came when it
comes to aptitude when it
comes to talents when it
comes to wit and all of these
things and and her
competition

weren't other women it was
the partners in her life it was
it was quite interesting her her

boys um yeah well I
appreciate that and I you
know um again it was
exploring
parts of uh a life that I haven't
lived yet having kids or being
getting married and you know
these kinds of things she's
already had this part of her
life so it it was I was strange
to kind of embody
that part of myself that hasn't
quite existed yet you know
um but I guess that that is my
job but but it was you know
it's a different touch point you
know it's a different um part
of yourself that hasn't quite

been explored yet but
yeah I just I don't know I
appreciated that she just said
whatever the hell she wanted
to say and I was like girl
maybe

we should stop slapping
people you know what I mean
and then getting a little crazy
but um I mean she's entirely
herself and and I and I
appreciate that um both Justin
who who who wrote wrote
the uh screenplay and and
Luca allowed her to be um
exactly who she was it was
never trying to like explain
why she was like this she just

likeed this she was like this
when she was younger you
know

it's like it it wasn't necessarily
the injury that made her this
way she just is this way um
and I just appreciated
being able to explore that it
was Unapologetic Alo in her
ambition and her drive which
is what I loved me too and
and that when there was that
because what was so beautiful
was the subtlety of the grief
that I felt you held
underneath and then just
activating it into like chant
you channeled it over

into their success you're
saying you said it beautifully
but also I think to
back to like a bigger
conversation of this idea of
like not ever being able or
allowing uh women in the
space to like
to grieve or to have a moment
to yourself I think she's so
conditioned to be like next
like there's no time to
like feel sorry for yourself
there's no time to like too
grieve too you know and
she just immediately pivots
and she's like okay new plan
and I think that that is that

thing of like allowing
ourselves
moments like be a person and
we don't have to hold it all
together we don't have to like
our humanness yeah be
respons it's about a
relationship with success the
whole idea of success being
the Holy Grail that you're
going for whatever that
means I mean for a for a
sports person it means
something very
very clear yeah and that
everything else takes second
or third or fourth place
and where does the living

happen yeah well it's also that
question of identity like who
am I without because who
what

we do isn't actually who we
are it's just what we do but I
think that takes

time to kind of find find
within yourself M you know
it's like early part
of life you're just striving to
see what you can do and then
if you find enough of it it's
like than having to separate
and live and have more of a
of a of a balance in your
existence zind did you
feel like you figured out what

your hobbies are and who you
are when you aren't working
stilling next question
okay question um I think it
it's just it's it's it's a thing that
I'm figuring out
and I'm learning as I go along
I think having time off
accidentally really um
was time for me to go okay
we got to we have to have
like a person outside of
you know your job it's really
all I know and I also think
like because I'm so passionate
I mean I'm lucky that like my
hobby is the thing that I do
for a living it is my thing that

I would want to do if I wasn't
going to work every day like
it is everything to me um but
but what other than that you
know is is brings me joy and I
think that um for me
it's been about just uh trying
new things as stupid as it
sounds like uh
Pottery or you know anything
with your hands just
something learning new skills
or crafts and even if it's like
okay well I tried that for like
a week you know but I tried it
you know what I mean
oh yeah um try making
sourdough bread I I got into

God what a humbling
experience I got into baking I
did I I can make a good scone
now you know but wow that's
impressive scone SC a good
scone I got you time but um
but it's just trying to find
other things that
that can bring you Joy and
and make you happy and and
try to discover who um my
life is outside of like the
presentation of who I am you
know and and not being
so tough on yourself all the
time you know well when
you've worked from when
you were a child which most

of us have not had that
experience when did you start
working Mikey I was about

16

almost 16 that's pretty young
still isn't it it's I mean it's I I I

take my

hat off to both of you it's quite
an achievement to work as

young people I

mean it's hard enough when
you're older but to work as
young people and but for you
to have worked since you

were so

young to for that to have been
part cuz the rest of us we
were you know climbing

trees and not making any
money it it's it's an it's odd it's
it's odd

and I have a um complicated
relationship with the idea of
like child actors child

acting in general um because
I've seen it be detrimental to
people and and um I

don't know I just uh I am
grateful I'm so grateful that
this is how it turned out I
wouldn't change it but there
are

things that I like I'm like dang
I I'm there are things I wish I
kind of lived

uh privately you know and

tried to like cuz you figure
out who you are uh in
front of uh the world and
you're like I'm trying to do
this right and I want to make
everyone happy but like I
don't

really know how I am yet you
know what I mean I'm still
figuring it out I have no idea
what I'm doing you know um
which I

guess that is true for all of us
at any point in your life you
know I I say my mom had
like her butterfly moment at
50

when she got her first tattoo

or I I pushed her to get her
first tattoo and now she's
covered she's got like sleeves
basically um so I think you
know you can reinvent
yourself and Butterfly it any
point in your life which I
think is beautiful but um but
yeah it is odd to do it so
young and I'm excited for you
finding all your fabulous life
ahh yeah thanks I appreciate
being right and
pottery and scones but I
appreciate being able to have
moments like this because I
feel like at least now the
connections are made like

there people I
can reach out to and and ask
questions because all of you
have such experience and um
that's so valuable you know
and

and often I feel like I get too
nervous to reach out and be
like hey like can I get some
advice you know um because
this

kind of community is so
important you know and like
um it's and in truth it's a real
gift to feel like if if there's
any kind of experience
strength and hope that you
have that you could actually

impart to someone like that
actually is enriching to the
other person absolutely like to
be able like and we I I I
certainly forget that
forget because I want to not
be vulnerable I want to not
think that I don't have it
figured out you know yeah
so Reach Out always I think
it's like I'm texting you
know getting everybody's
contact information after this
and we'll help you set up the
bakery yes yes and it's
it's like you do baking and
then you do pottery and then
you act as well you would

think I could help you with
the pottery but unfortunately I
cannot okay

okay I just got that yeah that's
so funny we actually did that
in Euphoria

we did oh you did oh my God
we did a of that in eia I just
realized I was a disaster with
the pottery you were oh my
gosh I mean mine literally
looked like the pots I made
look like kindergarten pots I
feel like they're probably
collector's items joking about
oh my God got it to it took
me a
second I was like why can I

imagine deise sitting there
like that all kind flooding
back

beautiful tlda uh Pedro mover
Works fast I hear like he's a
one take two take

kind of guy yeah um and in
this film you have some long
monologues were you doing
this one takes two takes move
on or did

you ask him for more um
both uh there was begging but
nope he seems to know
what he wants and I was
nervous about that I was
nervous that he was going too
fast for us to have an

opportunity to squeeze the
orange you know every which
way which I love to do I love
I've worked with David
Fincher who everybody's you
know the legend is that
he'll go 100 takes and I
happen to love that too really
because then you know
you've done it you know
you've you know
it's there it's all there and you
know you figure it out it's
very challenging I find that
the two take thing or even
the one take sometimes
especially with a lot of
dialogue do you ever ask for

another do you often ask for
another
yeah yeah yeah there have
definitely I mean on Sean's
films there would be
times where we'd be stealing
shots we'd bring this film
camera into restaurants
clubs uh into a pool hall once
just filming on the street and
like trying to
steal things and sometimes I
don't you don't feel like you
got it and so it's like well let's
maybe let's just go one more
time but you kind of can't and
then
obviously our film being such

a small budget there were
some days where we're just
like jam-pack scenes in trying
to

get things done and I'm like
wait like I just I just need
something more but I think
actually watching it back the
things that we did end up
getting was just right in the
moment yeah because the
film is so it's so hectic and
phenetic and you're feeling
that as an actress

trying to make sure that you
got it and it's not possible
really there's no such
thing it's not possible and I

actually believe that this is for
me anyway this is possibly
the most difficult part of
the work is letting things go
yes moving on and having the
discipline to just go
do you know what I didn't
think I got it but you know
what getting it is impossible
and what do I know anyway
yes

because very often we think
we got it and you can speak to
this Angelina as a
as a director that the
performance performance
thinks it's it it's been
nailed but actually that's the

overshot one that's the one
where it's first and
the one that felt a little rickety
and there was some kind of
weird energy around it that's
the golden thing but
you can't necessarily feel that
inside that's why a director
can say trust me
we got it we're moving on and
you have to go okay I trust
you I trust
youed sometimes easier other
time other times yeah it's it's a
feut of Faith
yeah Angeline do you feel
that way coming into Maria
having directed does

that change the way you work
as an actress I have more of
an understanding

I I was always an actress that
loved the crew and I was
always an actress that
understood I was a piece of a
whole and

and loved that um but I after
being a director you you are
much more aware of
all the pieces and all the
needs and you are very
conscious that an actor is
important but a piece and if
you've I loved casting I found
casting
very interesting as an actor

and I think if you any of you
directed or will direct that
that's as an actor you you
maybe are looking for
something else because you
know you know when you're
in the pocket you know your
authentic self
and you know it's not uh it's
not some perfect presentation
or some idea of this or some
perfect reading you know
it's this like someone that has
a something behind those
eyes uh someone
who's a little messy someone
who's a little Brave there's all
these other things you look

for this a person I
think a lot of what makes an
interesting actor is an
interesting person and um and
then if you build a
family which is very much
the set and so it's you know
and you you kind of
encourage everybody to bring
their best

then you have this space
where everybody shows show
up in different ways and and
collaborates and I tend to I
tend to find that I'm the actors
know I I push
them and I root for them but I
try to I you know you

communicate and every
actor's different it's very
interesting

I have my process and
learning about the other needs
of other actors that are so
different from me to make
sure I you

know I'm there for what they
need in their process to me in
the third Act of the substance
you're wearing tons of
Prosthetics you become this
creature and I just wonder
what was the process like of
of putting all that on and and
figuring out how to act
through it you know it's

interesting it's so
delicate and fragile it's not
like you have practice time
with everything on
it's kind of you're finding it in
some respects on the day I
mean there was some
preparation I mean the time
for me

in the chair was anywhere
from 6 to 9 and 1 half hours
wow and which is which is
lot it's a it's a lot and also
because there's such a there's
a surreal element to this
trying to also figure
out what's the logic like
what's you know oh I'm

degraded and um aged but I
can also run like a bat out of
hell I was like and you know

so there's

like kind of that that kind of
practical logical part of my
brain that was really wrestling

with what it was and I will
also say and you also must
know this too Zoe but of it's a

much easier read on
paper than the physical of like
being in there and and at the

same time I also

think the time in the chair
which it's helpful if you can
get very still and

and Zen also allows you to

actually move into
embodying and shifting like
for me

it was like a slow progression
over that time and allowing it
to kind of

become part of me mhm
yeahh it is a gring process
yeah I was going to say 6
to 9 hours to half hours no
when it was when we had to
do the whole body yes
okay it makes sense the legs
everything right and it's very
delicate you can't really eat or
drink because it's so
delicate things will fall apart
and I think probably the most

challenging is having
somebody touch you
constantly that was that that
was what required yeah but
taking it off is the
really long bit isn't it no it's
actually much quicker you
open up that bottle of wine
you put your music on
little say I'm C and you're like
all that surp it's always a
funny
word the i'mot isole mirror
state is that it the stuff that
you take is yeah
where you're scraping away
oh my God I mean I will say
um Cory was one of those

who loved to do many
takes many many takes it's
like wiping the makeup off
my face with each section
was 15 takes at least wow and
that I
could have used a few less
perhaps on that one but I
never like to give up if
they feel like if they're saying
the director says they need it
like I want to keep
going yeah I think it's it's it's
important to have that
communication it's when they
really tell you what's
going on it's when you have
no communication from video

Village and and
you just keep going over and
over again because you just
don't you it's it feels like
you're you're just throwing
spaghetti on the wall like give
me something an adjective
give me any kind of Direction
one sentence five words and
then they'll expl and then I
can I can give you five more
T it's actually not about you
it's cuz the wind is not hitting
the trees right I know and
then
you feel like perect it's just so
then you're not
sitting there going what am I

not doing right like what's
wrong with this let's go again

let's give that wind a
chance Zena in in Dune 2
you're in the middle of the
desert and it's this big
epic sci-fi movie but it's sort
of built upon this romance
and I'm kind of curious how
you figured out how you were
going to flirt in space in space
what was the trick I think it's
really leading it's it's Denny
he's such a I

mean special filmmaker
obviously but like just very
easy to work with in the sense
he he always knows what he

wants

and it's very clear but also
gives you room to play as
well um where you feel kind
of supported and I think for
that

it was like you know they're
not it's not like you know a
normal scene like

what's up like you know
you're cute like you've been
here before you know this is
like that would have worked
too there

there's a version of that you
know that's more you and
space um so or like how does
this fit in

to the Dune Universe how do
we you know um get these
two people that are
technically young people
falling in love
you know this Whirlwind
romance also stealing shots in
between because there is so
much it's such a massive
piece of
work and we really are just
like a little part of it also like
being in the desert and you
have limited time to
shoot every day because the
sun is right in this perfect
place and you know so I
think my thing was just like

being as prepared as I could
and then trying my best like
in those there was like one
scene um that we could only
really shoot for like an hour a
day so we kind of like over
the course of a few days shot
like a scene because of the
light because of the sun yeah
um and so you're trying to
like okay we're we were here
yesterday but how do we get
back into that the tenderness
and finding these moments
and uh Denny in the
beginning he
would say I'm going to do
like a glances pass I'll ask you

guys to like just look at each
other from across the room
and I

find that there's like so much
you can do without words and
without scenes just like a
glance between the two of
them

really Built This Love Story
um and and made you believe
it because again

there's so much going on so
it's like how are we going to
tell this story when there's
like all this action and like so
many story lines to to feel to
to fill

and build and make it make

sense um so it was glances
pass you know just these
little little moments of like oh
I see you across the room and
and it and it says so much for
the characters so um
yeah I I just felt very lucky to
be a part of it you know like
from the beginning I was just
like I'll I'll play like a tree the
sandworm like what do
you need you know like this
is just so cool like I just want
to be there how much does
what's going on in the outside
world politically
geopolitically affect your
choice of projects and your

choice of how you spend your
time and your work
is that something that figures
in at all I remember very
early on in my
career I I I felt a couple of
times at my you know these
self-made Crossroads
where being a daughter of
immigrants um and being
Latina in America um you as
you start to grow in your
career you you carry on this
responsibility to represent
your community and um and I
and I stopped that I I made I
made that choice I and and it
felt risky but I but

I made it with all my heart
and hopes that it was the right
decision that would help my
community by following my
heart mhm mhm but that's not
to say that I may one day feel
compelled to make a
decision on a material that
that has a very important
conversation around a
cause or an event that um that
should be present in people's
minds and in people's tables
you know when they're
having dinner that's not to say
that I'll never ever you know
consider that
it's interesting to hear as

always say that felt like a risk
and I wonder when you
reflect on your own careers
what's a
moment that felt like a risk I
think the things that I think
when you look at
something where you know
you're being pushed out of
your comfort zone that scares
you
um is are those moments that
you are taking a risk in a
certain way it's we
take a risk every time we
don't know there's no
guarantees there's no formula
um I I think at least and I

think it's the risk that makes it
exciting it's the
risk that because you know if
you step into something
something that you know that
you're you're going to be
better on

the other side you know as
you were talking so I was just
thinking about do you guys
any of you

feel like that in a way that
roles find you as much as you
find them Absolut
right and that there are things
that you gain from it not that
you always know but that you
get from the other side

that there are parallels for
sure well everybody has their
own comfort zone and
so as you say to go out of that
comfort zone is always going
to feel like a a growing
possibility my grow my
comfort

zone is to work in very close
Collective uh communication
with people I've always
done that from the very
beginning and for me a
massive risk would be to go
and work with people that I
didn't know that
would be the biggest risk but
I know and this is one of the

reasons I've always found it very difficult to name myself an actor cuz I know that in general actors don't work this way actors generally work alone and encounter a loneliness a lot of the time and are going with great my admiration into these foreign territories with all their talent and all their inspiration kind of within their own arms and they'll go into these foreign lands and bring it to bear I'm incredibly impressed by that but I can't work that way and I don't know that I ever have

really gone into a foreign
territory I'm coward in that
way

I think a lot of people would
disagree but it's your right um
we are coming toward the end
and I I wanted to wind down
actually told I wanted to share
something you had said in an
interview which was
interesting it's good it's good
you were talking about um
your friendship with Pedro
and how you had met you
said you
met at a Hollywood party
where you bonded over
feeling like Outsiders and you

said you were quote both shy
and
tickled pink and pinching
ourselves but not confident
enough to step in and talk to
say Angelina
Jolie she was there she was
one it was a South par
moment and we had Liza
Manelli
over here and we had you
know Sasha Baron Cohen
over there and Angie was
there and both Pedro and I
were like
scorched with the glamour of
it we just couldn't believe that
we were present and I was

probably cuz I never go out
really alone and not sure
anybody wanted to talk to me
and probably would have I
would have been so happy
had they said hello this is the
truth of human animals
we're all shy right and I guess
this is why we're here I mean
how lovely to see you all
connect
like this um thank you so
much for being here
you e.

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