

# Women In Motion

## Lily Gladstone

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**20 MAY 2023**

### **Elizabeth Wagmeister**

Hi everyone, and welcome to Kering's Women In Motion Talks. I'm Elizabeth Wagmeister, Variety's Chief Correspondent and we are very excited for our next conversation, with Lily Gladstone.

After her breakout role in the film *Certain Women*, Lily has landed her largest role to date in Martin Scorsese's *Killers of the Flower Moon*, starring opposite Leonardo DiCaprio and Robert De Niro. Just hours before the premiere at Cannes, we're about to sit down with Lily Gladstone.

### **Lily Gladstone**

Oh wow. Look at the view. This is beautiful.

*[photo shoot]*

### **Elizabeth Wagmeister**

I think that's a precursor of what's coming tonight.

### **Lily Gladstone**

Oh, yes. Seeing stars, right?

### **Elizabeth Wagmeister**

Yeah. How does it feel to be in Cannes?

### **Lily Gladstone**

Incredible. Look at this. It's beautiful. So, it's funny, everybody's been apologizing for the weather because it's always so beautiful and sunny here. When people watched the film maybe they will understand why it feels really good to be seeing the rain. I think it's... I think it's a special thing. It sounds like the area really needed it. So, I'm grateful that the weather is what it is. Yeah, I'm grateful my introduction to Cannes is a rainy one. It's what the land needs right now.

### **Elizabeth Wagmeister**

No pressure, but how does it feel right now, knowing that in five-six-seven hours from now that you're having this huge moment at the premiere at the Palais? How are you feeling right now, you know?

**Lily Gladstone**

You know, I got to... was blessed enough to be able to have seen this film already. So, I'm mostly just excited for more people to see what Marty's created and to see the story that's being told, and to learn about the Osage Reign of Terror and not just the Reign of Terror, which of course is the platform for this story, but about Osage cultural perseverance and survival, which is the part of the film.

That's the piece that I'm so grateful to be part of. Not being Osage, being Native and coming from the Blackfeet and Nez Perce nations myself. We have our own histories, but the Osage Reign of Terror and Osage resilience and light of the Reign of Terror is just such an incredible, important story, and it deserves to have the kind of platform that Cannes and Martin Scorsese have given it.

**Elizabeth Wagmeister**

It sounds like you were familiar with this story before you landed this part.

**Lily Gladstone**

A bit. Yeah. Yeah.

**Elizabeth Wagmeister**

You were. OK. So, you knew about this, when you signed on?

**Lily Gladstone**

Yes. Like a lot of the world, I became way more familiar with the intricacies of it and of with David Grann's book.

Growing up, I heard about it. I grew up on the Blackfeet reservation: my father, and on my father's, side is Blackfeet and Nez Perce. So, in Browning and East Glacier Montanas, it's where I came up and they're very rural, small communities.

My mother has a background in education, and so by the time I was in 5<sup>th</sup> grade, we decided I would homeschool that year and my mother helped create my curriculum. So, we didn't have access to a Montessori education, but she really believed in self-directed learning as do I: you know every human is intelligent and every human has something to say, and your interest is kind of what speaks to what your purpose is. So that was the tack that my parents took in creating my education that year.

And I was a dancer before I ever acted. Ballet was... Ballet and performance was an avenue for this expressive nature that I had, so I took a very strong interest in Maria Tallchief, because I had a love of ballet, and my mom tuned me into her because she was America's first prima ballerina who was from the Osage Nation. Maria Tallchief is Osage.

Actually, the blankets that you see me wearing in the film so far all of the blankets that have been photographed: all those are Tallchief family blankets, 100-year-old blankets that I'm wearing. All those are gifts from the Tallchief family.

But anyways, when I was home schooling that year and then learning about Maria Tallchief and learning about her history as this incredible dancer. She was married to George Balanchine for a while, if anyone needs to have the name recognition. But anyway, she was so incredibly influential and when I was learning about her being Osage, my dad had told me, not a lot – he probably told me more than I was able to remember or recall as a 5<sup>th</sup> grader. But I do remember feeling very concerned and scared from Maria's family because dad told me about Osage people being murdered for their oil wealth. He said she was able to be a ballerina because Osage had a lot of

money from oil and people were killing them for it. And that's what I remember of it, and specifically what I remember of it is being worried about Maria Tallchief.

But when Grann's book came out, seeing just how this was such a widespread thing that's still... You know, this isn't that many generations ago; this is in very recent memory. This is in very recent family history. It's had a very lasting impact and. You know, it's beyond the story that you see. It's beyond this this group, this family that was targeted by William Hale, Robert De Niro's character. And the cases that were tried were a couple dozen. I mean, the film references like maybe 30 – there were hundreds of the Osage that were killed during this time and a lot of ways that you will see in the film and very insidious quiet ways that are difficult to really track and prove.

But yeah, and then learning about, not just the lasting impact that this had to individual families, but to the whole community, how it shifted the way culture kind of had to adapt, not, yeah.

In some ways, culture, like the dances that are so central to Osage had to move to a different time of year because so many people had left the reservation, leaving the Reign of Terror. A lot of Osages and a lot of American Indians live in urban locations, away from reservations and because their dances are so much about community when they had them, in a time when community was naturally together, the Reign of Terror drove so many people away for safety that they changed the time of the year that the big community dance happened to accommodate people to be able to come home in the summers.

So that's a big deal. It's a big deal for an entire, an entire group of people to change course. But that's what you do, to protect, to preserve, to carry onward.

### **Elizabeth Wagmeister**

We have a few things in common: my mom is in education, and I also grew up as a ballet dancer.

### **Lily Gladstone**

Nice!

### **Elizabeth Wagmeister**

So, look at that. So, tell me about how you got this role. How did this come to you?

### **Lily Gladstone**

It always feels like by magic, right? So, I had pretty, a pretty "clean" actor's journey.

You know, you get the call from the casting director and in this case, I had two casting directors that were bringing me in for it, one being the indigenous casting, or the casting director of Indigenous actors in this Renee Haynes, she herself is not indigenous, so just making sure.

Renee Haynes is somebody who's been in the business, working for a long time, actually, her very first job as a casting assistant was on a film by Frank Rodham called *War Party*. Frank Rodham also did one called *Quadrophenia* that's a little bit more culturally known, but Frank Rodham shot this independent film, *War Party*, on my reservation when I was 2 years old. My father was a rigger on the crew. He was the crew's rigger, and it was Renee Haynes's first casting assistant job, so.

Flash forward, I'm in my early 20s. I meet her doing another project and she's been advocating for me since then. So, Renee, of course, put my name out there, but it sounds like, from what Ellen Lewis said, it was already on her radar as well. So, both women brought me into Ellen Lewis' office. We had just a quick touching base, did the self-tape that the callback and then COVID happens.

And everything that I'd been reading about it, I was wondering if the project is going to continue because I knew it had taken several years and now working on the story it is and you know, what an immense story it is, it's a difficult sell for a lot of people unfortunately, like these histories have been a difficult sell studios. Thankfully, Apple took what Leo and Marty wanted to do to change it. So that period of time during COVID I think, really changed the gravity of Mollie in the story, which is so important.

She is absolutely the heartbeat of this entire narrative and in the book, anybody who's read Grann's book: Mollie is just who you feel for the most and reading it. So, I have no idea what it would have been like before, but the time that's Leo and Marty and Eric took to do this revamp and rewrite of it over COVID. I just, I just know the slides that I got on the other side of COVID looked quite different, but it was October of that year.

In August, I kind of started detaching from the idea that, you know, nobody knew what the future held as far as what the world was going to be doing with COVID and so many careers changing. And so, in August, I kind of started detaching from the idea of pursuing it traditionally as I had been anymore...

By October, I was registering for a data analytics course, to just do some seasonal work with the Department of Agriculture and you know, protecting bees by tracking these giant Asian hornets that were taking over the northwest that fall. So yeah, I was registering for the class, I had my credit card out, typing it in for the Community College on nearby for data analytics course and then have the little drop down that Marty wanted to Skype with me. Not Skype, but Zoom, you know, I guess the COVID era version of Skype, but yeah, it was.

It's funny, there have been several times in my career, and I think every actor deals with this is like, we love what we do so much, but it's such a gift to be able to do it, so you have to find a way to make your whole life feel balanced and feel like in service or something that will keep you going. And every time I've kind of started stepping away from it, something was reached and pulling it back.

So yeah, I just went straight to a Skype with Marty – or Zoom. We read through the scenes together a couple of times, gave me some minor adjustments and then two weeks after that came a request to have a meeting with Leo and Marty, and that was just us visiting with each other, talking about the story, talking about how I saw Mollie in it, talking about ways that you know, really the story and really felt familiar to, in some aspects, or the character of Mollie, how she felt familiar to women in my family that I've been raised hearing about my great grandmother Lily is... She was a big access point for me and overstanding women of that era, so.

Yeah, that was what our conversations was about and then I was expecting a chem read – a chemistry test, but then I just got the call from my lovely agent, Jill and Sasha that the part was mine. And this was funny. Nobody planned it this way, nobody intended it. And this is kind of cosmic part of it. I was offered the role officially on Mollie Burkhart's birthday.

### **Elizabeth Wagmeister**

Wow.

### **Lily Gladstone**

December 1st. I asked later. They didn't do that intentionally.

### **Elizabeth Wagmeister**

Wow. Meant to be. So how did your upbringing help influence the character of Mollie? You spoke about your grandmother, and how were you really able to bring yourself into this character?

## Lily Gladstone

Having grown up on my reservation, on the Blackfeet reservation, around so many incredibly strong, resilient matriarchs, it gave me a really solid understanding of how to approach Mollie and her steadfastness and some of her stubbornness. And really, what was nice was all of these stories about my Grandma Lily growing up, I got to integrate in small ways.

She had a very... She had a very, very strong relationship with her Catholic faith, as Mollie does, and that was also an access point in talking to a lot of community members, and some close friends that I have now that would share about their family during that era. And every story I was hearing about Grandma Rose, my friend's Grandma Rose sounded so much like my Grandma Lily.

Like, at one point it felt like Grandma Rose and Grandma Lily were sitting somewhere watching the conversation, you know, just like agreeing like that. And you know, they felt a lot to me from these stories like Mollie: just a woman who's so dedicated to her family, who's so dedicated to her faith, who is kind of unflappable in all of that. So yeah, I mean. It's a hard thing to really spell out in specificity as anybody who has a cultural stronghold, or an understanding will attest to. You know, you can't really describe what it feels like, your specific human experience, but you do know when it feels right. And I was very, very pleased that a lot of the work that I had done and talking with my family about...

This is going to be a little bit of a tangent, but it's also a little bit of a magic point. So, the same week that I was offered Mollie on Mollie's birthday, December 4<sup>th</sup>, that week, just three days after, my dad told me, "You know, we have a woman in our family who was High Status".

This was an Indian woman with a lot of money and knew how to be in high society. You should learn more about her to understand Mollie Burkhart, her name was Natawista, which means Medicine Snake Woman. She was married to Alexander Culbertson, the fur trapper. And yeah, I mean, they had property all over Canada, all over the United States. And I was learning a bit about her. I'd heard about her for years. I knew that we were related to her somehow. But then I get... so the day my dad sent me, that was also the day that we had callbacks for all the sisters' roles and one of the actresses that plays Rita Smith in the film, JaNae Collins.

When we got to set together, she said, "you know, we're relatives". And so, she said, my mom, her mother Gloria, had been rooting for me for a long time. The first film I was cast in Montana, *Winter in the Blood*, was written by a Blackfeet and Gros-Ventre author named James Welch. And Gloria knew about me from that and has been telling JaNae for a long time: that's our relative.

And when JaNae told me how we were related it's through Natawista. This woman that my dad told me to study, Natawista is JaNae's great-great-great-great grandmother, and my great-great-great-great grandfather, Red Crow, is this chief of the blood nation of Kanai Nation in Canada he was a signatory of Treaty 7. He's Natawista's nephew. So JaNae and I have this family history and got to play sisters in the film and that the timing of that the way that she told me, and then I started learning....

You know, it's one thing to learn about your family history from a written source. It is *the* thing, the most important thing to learn about some of your family history from your family. So JaNae sharing stories about Natawista felt.... I think, Natawista, in a lot of ways was bolder than Mollie. The way that she was in high society was felt very different. And it's, you know, it's a different story, but it's also....

You know, it goes to the point that even though audiences, when they see this, it's gonna be an... it's gonna break a lot of people's perceptions about native peoples. It's like seeing wealthy status Natives, seeing an entire economy shaped by... Osage, with immense oil wealth and seeing, I

mean, it's just an incredible – it's an incredible look at this part of history that looks strange to people if you didn't grow up knowing it.

But then knowing that in my own family back to the early 1800s, we've had high society native women who have.... I want JaNae to be able to tell this story about Natawista because it's her grandmother, but yeah, she was she was quite a character and she I think she ruffled quite a few feathers in the high society.

### **Elizabeth Wagmeister**

This film is obviously so important for all the reasons that you just mentioned and really showing people this side of the community that they perhaps don't know. What do you think about where Hollywood is at in terms of representation with indigenous people?

### **Lily Gladstone**

You know, I'm so excited to see creators and shows like *Reservation Dogs*, which I'm blessed enough to have a role in, like *Rutherford Falls*, which I loved and unfortunately made it for two seasons and didn't continue forward. But Native showrunners, Native writers.... you know we've got Sterlin Harjo, Sierra Ornelas, you know, Janna Schmieding, like and just countless others, you know, it's like everybody, everybody's booked right now. It's kind of.... It's kind of like the folks that were used to being like able to say, "yeah, I can absolutely do that for you".

Now it's like everybody's struggling to do each other 's work because there's so much of it. And I think it's so vital that in the 2020s, we're returning to something that felt a little bit more like a 1920s: you know, like people had a lot more interest in hearing and learning and seeing films about Natives made by Natives.

What's nice is that a lot of us who have been coming up in this career for a while, who have been told, you know, it's like you're a niche group, it's inaccessible to a broad audience, whatever it is – anybody who watches the show *Rez Dogs*, whether or not they have any experience, any relations, any ties to a reservation can watch that show and still feel like they're being brought in. It's not a huge leap to just watch people being people, you know?

And I'm just so grateful that, with all of these Native creators that are coming up, and all the stories we're being told, it's giving people more permission to laugh. There's a resilience with Native storytellers that is completely embedded in humor. I think a lot of cultures in the world who have gone through a lot of things we have known that the way you survive as a community is keeping some levity, keeping some laughter. It's an incredibly healing thing.

And it doesn't diminish any of the serious, important things that these Native creators are talking about it: it enlightens them, you know, it heightens them, and it kind of makes them accessible.

So yeah, it's really exciting to be part of this wave and to have the kind of platform and the kind of master storyteller... you know to have Scorsese take such care in this project is incredible, and it's great that that's also pacing with this time when Native writers, Native directors, Native producers. I mean you go to *Rez Dogs* and like feels like 80% of the crew is indigenous as well. That changes what it feels like on set and that's really exciting to see.

### **Elizabeth Wagmeister**

So, tell me what is it like to work with Scorsese and DiCaprio and De Niro?

### **Lily Gladstone**

Oh! Are there words for that? Right, I mean. It was, it was like.... It was like looking at Annapurna and feeling like, "OK, I have to climb that".

But really, in doing so, it's little steps, you know? It's like you adjust to the altitude sickness pretty quickly the first few scenes with Leo and with Bob, like I'd broke, I had gotten broken in with my scene work with Leo, so my hands stopped doing this [*mimics trembling*] in every take and then eventually I was able. And then my first day, opposite Bob, there it is again.

But you know, it's nice you know. There was... there was an electricity. That added to it. But like I told Leo our first week, it's like, "I just can't think about that". I'm like, when you're... working with such titans, the most refreshing thing is they're people, and they're of incredible artists. You know, they're incredibly sensitive storytellers, who care about the truth of what's happening in the scene, who care about the authenticity of the relationship that's being developed.

When we... when we had our last day, I said it to the crew, you know, when we were giving our little goodbyes and statements on the wrap, really not since I was working with a group of friends and in, you know, an art gallery basement for no money, just sheer love of creation coming up with these, these plays that we would do for the community: not since then and I felt such raw committed artistry, that is just about getting into the space together, stripping away every pretense, and just making what we're doing as real as we possibly can, and doing it because we all love it so much. So....

It was. It was the best. It was the best experience working with these three, these three incredible artists who have entire careers built on just doing what they love. At a certain point, you just... you see that we all are figuring it out as we go along. No matter how long your career is, no matter how established you are, it's always starting from, like just square one with every project, with every character. And if it doesn't, then you're probably not doing it right.

So, when I realized that I was incredibly nervous. It's like, well, everybody here is nervous because we want to make sure we're doing this story justice. It's too important to not take it seriously. And to let some you know, there was no way I was just gonna let being starstruck get in the way of doing the honest work.

### **Elizabeth Wagmeister**

Right. I love how you're on a first-name, nickname basis: Bob, Marty, Leo....

### **Lily Gladstone**

I get teased for that a lot. It took a while for that to settle in for me too.

### **Elizabeth Wagmeister**

So, what did you learn from the three of them while working with them?

### **Lily Gladstone**

So just... I don't know. It's so different from each of them.

"Don't abandon it until you have it", you know, it's....

"It's OK to feel haunted by it", you know. "It's probably good that you feel haunted by it, making sure that everything is so right".

Yes, the effortlessness, but also the effort is really inspiring. Yeah, the amount of, like, I loved watching Leo work, because when we're working through scenes, he's so generous and not just being there for you in the scene, but while you're talking through it, it's like he vocalizes his thought process. So, it's just out there for you to see and so like anticipate and like weigh in on.

I really appreciate that because in a lot of ways I tend to be a lot more. I don't know. I don't know if it's early on, just being like, you know, "don't share your process too much", wanting to be guarded with it or having this. I think a lot of times newcomers have this idea that when you show up, it has to be perfect.

That it has to be like, perfectly rehearsed, ready to go, you know, get it done in one take, don't waste anybody's time. And it's like, sure, that's an important thing to aim for. But it's not more important than just making sure that you're doing it in the most honest way. And sometimes, you have to stumble through it a little bit, you have to get used to doing it. It changes when you're in the space. It changes when you're with somebody else.

Yeah, I think, the generosity that each one of these creators... Like, Marty too. Like Marty brought... Marty just had you step in and do like you know, little check in every day before we really did the scene. It's like, he just starts telling you what the scene is about. "OK, so the scene is thing about this, we're trying to explore this..." and then he kind of just like leaves it for you to add your comments. But yeah, it's like a little, just a little touch-base and that's so important just before starting anything, just kind of like being able to touch base and then go from there.

### **Elizabeth Wagmeister**

Now, it sounds like you're really proud of the authenticity that was put into this project. And I know it was shot in Oklahoma where these events really happened. And you obviously have so much knowledge and personal experience that you could bring to this. Were you able to give input to Marty, and really talk about what you wanted to achieve, not just for your role, but with the film as a whole?

### **Lily Gladstone**

I was blessed enough to be welcomed by so many people in Osage country by so many Osage, by so many Osage people who were so generous with me, so like it always felt like I had a good foundation of Mollie on my own, before I got to Oklahoma and that was confirmed and conversations I had with Osage people.

And to have that permission to go forward, it felt like, of course there's my work and there's like, my concern about what I'm bringing to the table. I was so aware of the fact that I was playing – and still am – like, this is a real woman. Mollie Burkhart was such a strong presence in the community, especially like in the wake of what we've seen in the film. That everything that I brought to the table for Marty and I, and Leo and I to explore, came from what the community really had to say.

Because when you're meeting people, they know you're the one who's going to be carrying Mollie Burkhart, people are honest. They share. They share their thoughts, they share their hesitations, they share their affirmations and that was the blessing: it was being told by people that they felt like I was a really good fit for her, and the kind of woman and the legacy that she has and meeting me, you know and chalk this up to good casting.

There's something there, where I felt like the right person for Mollie and to have that affirmed by Osage gave me permission to – and I always asked, too: that's the biggest thing when you're working in community and people are opening up and sharing stories with you, sometimes they don't always know that you might be taking that to your director and wanting to integrate it somehow.

So I tried as best as I could to be transparent with people where it's like I love that story you just shared with me: is that more of a – you know, for lack of a better term – public domain story because a lot of stories people open up and share with you culturally are, you know, or they're closed. They're supposed to be just for the community. They're for you to get context but not to share with the world.

So, I was careful about that, but the ones that I did have permission and the family stories that I had permission to share always inadvertently shaped how Marty would approach the scene. And of course, whether or not outwardly it was reflected in the narrative, every piece of information, every story, every, every piece of somebody's family or heart really, that I was given and trusted with in developing Mollie got in somehow. So, yeah.

### **Elizabeth Wagmeister**

Do you think about... You're obviously so focused on the work and the message and the importance of representation and your portrayal of Mollie, but do you think about what this role is going to do for you in terms of your career and that after tonight, it's out there in the world and then you have a long awards season to go: do you think about those things?

### **Lily Gladstone**

I mean, you can't not, right? I anticipated I would be way more nervous than... You know, like I said earlier, the analogy when you're climbing Annapurna, it's a step at a time, and it's a slow adjustment to the altitude.

But at this point, I am just so grateful that I get to be out here doing all of this, and I do think about whatever this attention is, but it's like, it's the same way that I view and approach wealth. It's to be shared. It's not to be hoarded. It's not to be boasted, it's to be... You know, it's like water: if it's stuck in a pond, it gets stagnant. It has to keep moving and it has to, it has to keep a connection to a way bigger picture, so....

Yeah, I mean, I'm sure it's going to be a ride that I can't even anticipate. So far, it has just been so touching, overwhelming to see because you never really know how you're going to be received, when you have that spotlight on you, you never really know how.... You never really know how that's gonna go.

But it's been so wonderful for me to see how excited, like my community, like my specific community from the Blackfeet Nation – my Nez Perce family, as well. I always talk about being Blackfeet, but I'm just as much Nez Perce. My beloved grandmother passed away this last summer, who is from the Nimípuu, from Lapwai, Idaho, so I need to acknowledge that for her as well, and my wonderful Nez Perce family.

So, my family... A lot of the people that have worked with over the years, like now my Oklahoma family, Indian Country at large, it's just been so touching the last week, how many people have been supportive and excited, and excited for this moment of representation that's on this level, that's on this stage? It feels... It makes it manageable for me because it's not just mine?

### **Elizabeth Wagmeister**

Right.

### **Lily Gladstone**

You know, it's a shared thing. There are so many people excited about this for me, but I'm like, I'm so excited about this for everybody.

### **Elizabeth Wagmeister**

Right.

### **Lily Gladstone**

So yeah. We'll see what's to come, but right now. Enjoying the view.

**Elizabeth Wagmeister**

Exactly. Well, we are all very excited to see what's to come. Congratulations. I will be there tonight. I can't wait to see it, and I believe we have time for one audience question.

**From the floor**

Hi, I have two questions for you. OK?

What is the biggest difference for you to be directed by Marty as you call him, or by Kelly Richard?

My second question is: do you have a special memory of the shooting of *Jimmy P.*, by our French filmmaker Arnaud Desplechin?

**Lily Gladstone**

Arnaud Desplechin! Oh, I love Arnaud!

OK, so. Marty and Kelly are in a lot of ways, very similar directors, but very different people. So, yeah, I can't really describe exactly other than just can you get a sense of both of their personalities. Kelly's got this wonderful dry humor, this warmth that I receive. I don't know if everybody would, but yeah, it's like Kelly's... Kelly is an incredible artist to work with.

Both Marty and Kelly care so much about what you're bringing into it as an actor, I would say that's probably one thing that makes them both so great: when they cast you, they expect you to show up and show them what the scene is about and then they come in and they basically get. That's that was the immense task, working with both of them: it's alright, I'm coming in and I'm knowing what I'm doing and I'm showing them what the scene is about and then they'll tell me whether it's right or not.

And then Arnaud: I loved working with Arnaud, I love working on Jimmy P. That one was that one was a long journey. That's actually the reason I got my passport in 2012. It was on the off-chance I might be coming to Cannes, but I was such a small role in it. So of course, but....

So, Avy Kaufman was the casting director for that. I had been called in for one role, hadn't got it read for another role, didn't get that, read for another role, didn't get that. So it was like every part that I auditioned for through the casting process was closed, but you know, and then this was filmed on my reservation: my scene was at the train station where my mom would pick my dad up from commuting from Seattle for work and coming home, what you produce seasonal work and it was with Benicio, so....

And I had gotten that scene after production had already come to Montana. The community said work with Lily Gladstone, and I was working in local casting, helping, you know get other people into the film.

And then finally I was given a little speaking role. It was on this train platform in a scene with Benicio, we're visiting about kind of how the scene was going. We had different opinions about it. I very much defer to directors. So, I weighed in. I said, "I feel like you know, my objective, my motivation, blah blah blah would be this".

And then Benicio kind of nodded his head and said, "OK yeah, we'll do that". And Arnaud was just so grateful to have that collaboration, as well. He was so lovely. He was clean, we got it in a few takes: 2 setups, 3 takes each.

But it was kind of sweet in between set-ups: like Benicio stepped aside with me and he had been working so much with so many local talents and browning at that point from my community. That I

think he was getting used to the fact that he was doing a lot of scenes with people who were not actors. So, when we stood aside, when they were changing the lens, he just said to me, he was like: "You're an actor, aren't you?"

And I said, "yeah, yeah, I am". And he said, "you're good, keep doing it". So.

Here I am, at Cannes. Finally. I renewed my passport and am back to Cannes.

**Elizabeth Wagmeister**

Thank you so much Lily.