



"A lot of the times I get the script, and it's not written for a woman like me," says Yeoh of her experience in *Lady Chatterley's Lover*.



MICHELLE YEOH
Everything Everywhere All at Once

about anything. Also, given the nature of what we were doing, so many sex scenes and so much nudity, Laure being a woman was incredibly comforting, and it felt very safe. I could really express my limits of comfort.

DEADWYLER There's so much freedom in that damn movie. So much that you have to trust your director. I see that in every quality of how you're moving through the film.

Is it silly that when we get to talking about acting in terms of awards that we divide it by gender? Should it just be best actor, period, and we don't have a table for each?

YECH No. Then there's more for everyone.

FOV It's silly, isn't it? Because, is there a best? I mean, I probably shouldn't

are about including people and feeling like anyone can identify however they want and still be acknowledged.

How abortion is portrayed onscreen tends to look very different from how it looks in real life. Is there a responsibility for TV and movies to adjust?

CORRIN *Rarely Sometimes Always* did it the best that I've seen onscreen. Iliza Hittman did this film about a girl who needs an abortion, but she can't get one in her state. So, she does a road trip with her best friend to get one. It's absolutely incredible — it really captures the mundanity and the bureaucracy. None of it's romanticized or altered to work onscreen; it's just very truthful.

DEADWYLER It's critical. We're in that moment now where each state has a different dynamic going on. Got to travel to this state, this state can't do it. All of those stories have to be events so that people understand how stupid it is to try to hinder women's choice.

LAWRENCE Georgia has counties without OB-GYNs. People have to drive across state hundreds of miles just to get a pap smear, to get medical care, because the attack is on femininity. D&Cs are just as much a medical procedure. I had one when I had a miscarriage. If I didn't get a D&C, I could've gotten an infection. I could've died. I think back to the way it's portrayed in films. Any time an abortion is portrayed as killing babies is not helpful, that imagery. Women everywhere need voters to understand that abortion is health care.

FOV I'm going to steal from Sarah Polley again because she's a genius — **LAWRENCE** Because you're obsessed with her.

FOV (Laughs) I'm obsessed with her. She's my favorite person. But obviously, our film is about sexual abuse and rape of children and grown women. What I think that she articulates really beautifully is that a lot of these experiences, whether it's childbirth, rape, abortion, are fetishized by moviemakers. It might help a lot of people to understand that it's human beings who are going through these things. You have to look at who's making the movie, why they're making it, why they're choosing to put that scene in it and why are they choosing that frame of reference to portray it? Are they fetishizing it and using it because it's gratuitous? What does it say? We have to ask ourselves so many questions. We've got such responsibility for making sure that it's not just because it looks good on film.

Jen, Danielle and Claire, each of your movies has a character who's recovering from trauma, but the movie doesn't show the trauma. The rapes in *Women Talking*, the beating in *Till*, the war injury in *Causeway* aren't shown. It's such an interesting choice, and pretty counterintuitive. Was that something that you and your filmmakers talked about?

DEADWYLER We definitely did. It was intentional to not show any violence. We all know that violence. We've seen that violence. There are plenty of black-and-white images that galvanized us, of the civil rights movement. It was about the point of view of Mamie. She wouldn't have witnessed that. And it was also to not retraumatize the filmmakers, the audience. This was about the arc of someone who comes into an understanding of their power in a certain way.

LAWRENCE Interesting it's three female directors, too.

Is it easier to get a film with a female director made now than it used to be?



EMMA CORRIN
Lady Chatterley's Lover

Jen, you produced *Causeway*. What was your experience?

LAWRENCE It was making me laugh when we were talking about the hours and stuff because it was just so interesting to be on a female-led movie. My producing partner and I were the lead producers. We had a female director [Lila Neugebauer]. The schedule made sense. There were no huge fights. If an actor had a personal thing and wanted to leave early, instead of going, "Oh! Well, we'd all love to leave early!" we'd put our heads together and go, "OK. How can we figure this out?" We disagreed, and we listened to each other. Sometimes I was wrong and would learn that I was wrong, and sometimes I was right. It was incredible to not be around toxic masculinity. To get a little break from it. And it did always just make us laugh about how we ended up with, "Women shouldn't be in roles like this because we're so emotional." I mean, I've worked with Bryan Singer. I've seen emotional men. I've seen the biggest hissy fits

thrown on set. [Neugebauer's] my third female director, and they are the calmest, best decision-makers I've ever worked with. I absolutely love working with female directors. But, yes, it's getting easier.

WILLIAMS I feel like I'm stuck 10 minutes ago trying to figure out how and if you can portray violence and rape without it being fetishized. I've thought so much about it because you so often see it in scripts. You can't trust that it isn't going to be fetishized when you put it into the wrong person's hands. I'm so moved to hear that this is happening, that you can concentrate on the women and what their experience is. There's just so much change at this table. It's just incredibly moving.

What's the best way to decompress after shooting something really intense?

FOV Margaritas.

DEADWYLER Martinis.

WILLIAMS Sticking your head out of the car window like a dog.

LAWRENCE Post-wig, that would just feel great. I love my reality TV. *Love Island*. **CORRIN** Below Deck is great. **LAWRENCE** I just finished all the *Below Decks*. I had COVID, so I'm caught up.

What is it about reality TV that helps you?

LAWRENCE May I try to defend myself? I had to defend myself to Woody Harrelson. He came into my trailer and was like, "Are you really going to watch this garbage?" And here's what I have to say about the garbage: You're watching interpersonal relationships that are real. As far as I can see, they're real. I've never made a reality TV show, so it's real, it's real. It's real.

DEADWYLER Research. **LAWRENCE** I'm watching this fascinating dynamic, there's the narcissist that clearly has borderline [personality disorder]. I love diagnosing people with borderline on reality TV. So anyway, I'm studying, and I'm a hero. That's all I have to say about it. You guys [in the U.K.] have the best reality show ever: *Don't Tell the Bride*. The groom plans the entire wedding, and the bride can't know about it. And sometimes it's great and romantic and like, "Oh, these colors are horrible, but thank you, honey." And then sometimes, they break up over it. One woman was like, "Not Vegas. Not Vegas. Not Vegas." Guess what? It was Vegas. And he didn't invite her sister. Borderline!

Interview edited for length and clarity.



"I GET ASKED A LOT ABOUT NONBINARY BUT PLAYING FEMALE CHARACTERS. WHERE I FEEL COMFORTABLE IN BEING CONSIDERED FOR AWARDS. I DON'T REALLY KNOW."

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