

Women In Motion

Eva Longoria and Stacy L. Smith

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Elizabeth Wagmeister

Hello and welcome to Kering's Women In Motion Talks. I'm Elizabeth Wagmeister, Chief Correspondent at *Variety*, and today we are thrilled to have a conversation with Doctor Stacy L. Smith and Eva Longoria.

Dr. Stacy Smith is the founder of the Annenberg Inclusion List, and as a producer and now director, Eva Longoria has always been at the forefront of pushing representation and inclusivity in the entertainment business.

Stay tuned. In just a few moments, we'll be having a conversation with Doctor Stacy Smith and Eva Longoria.

Elizabeth Wagmeister

Thank you. Just before we get started, we just want to ask everyone to please put your phones on site.

Eva Longoria

I'm sitting on my own hair. It's half mine, half not mine. I don't know which one I'm pulling out.

Elizabeth Wagmeister

Hello. I'm so excited to be sitting with the both of you.

Eva Longoria

Thank you.

Elizabeth Wagmeister

So, first tell me how the two of you first came together.

Eva Longoria

Oh my God, how did we come together? It was love at first sight.

Stacy L. Smith

Indeed, Eva was my favorite.

Eva Longoria

I must admit, yes, I am an academic at heart. And so, the minute we were connected, I'm like a data statistics girl, I'm like give me the facts, I want to know the facts, and so this one is like all about statistics and data, and then creating a narrative around that. And so, we were, we were a match made in heaven, I think.

Stacy L. Smith

Indeed, and actually, it was at Cannes that 2019 at the Women In Motion party. I walked up to me at the event said I'm Stacy Smith. She's like "Don't leave me, Don't leave me!"

Eva Longoria

I cornered her at the party, like Brad Pitt passing by everybody's. And I was like, I didn't talk to things, but because she did a lot of work for the Times Up movement. Yeah, yeah. And so that's how I was. I was made aware of all the work that she had done. And then I was like, "where are these numbers coming from?" They're like "Stacy Smith". OK, "I need to talk to her".

And so, then we commissioned more studies, because I would say, "you know what I really wanna know?" And then I would get really specific, and she like, "how specific do you wanna get?".

And so, any question I had, Stacy's like, "I'll get right back to you".

Stacy L. Smith

And so much so to Eva's credit, I mean I emailed her she's like come to my house and so literally within 24 hours we're at your kitchen table, talking about research. So, she walks the talk.

Eva Longoria

Yeah.

Stacy L. Smith

In ways that are extraordinary.

Elizabeth Wagmeister

Stacy, can you tell me about starting the Inclusion List?

Stacy L. Smith

Sure. Well, the Inclusion List is something we just released a couple of days ago in collaboration with the Adobe Foundation, and Amy White is here... Where? There she is. Right there. And this was really a collaborative effort to reward folks that are doing well on screen when it comes to representation across multiple categories: gender, race, ethnicity, LGBTQ+IA, and people with disabilities as well as people over the age of 65. So, are we showing the stories that aren't told?

And then who's working behind the camera, in particular in 10 key positions.

And so, this Inclusion List in my team is here Brooke, Sam, Catherine, Ariana and Kate representing the Annenberg Inclusion Initiative. We really feel like this is the new Top 100. Rather than focusing on box office, because we know that correlates with economic success, let's focus on those folks that are making decisions to include folks that typically have been left out of storytelling.

And it's been absolutely amazing in the reception to the list.

Eva Longoria

And I think that's important: the metric in which you measure success is important. And Stacy and I talked about all the time because like a lot of times, studios and platforms and networks can go, "We've doubled the amount of women behind the camera!" And they went from one to two. Right. Right.

"OK, technically you did, but you still only hired two women", you know? And so how you measure success is really important. And so, inclusion being that metric is so awesome, it's great because you can applaud the people who are doing it right, recognize them.

And also... the inclusion part is about building a pipeline of talent and building a pipeline of talent in front of – *behind* – the camera and tapping into a talent pool that's not usually tapped into, right?

Like, if we're going to be innovative, you have to be diverse. And who's telling that story? We all know *Romeo and Juliet*, but from a female perspective, that's very different. From a person of color, *Romeo and Juliet* is very different. From, you know, an LGBTQ perspective, that story is very different.

And so, I think we have to start tapping into different points of view. And a study like this really opens the door to decisionmakers recognizing, "oh OK, so there is talent elsewhere. We don't have to tap into the same people we've been using all the time", right? Yeah.

Elizabeth Wagmeister

Now a few findings from the list. Seven of the top ten films were directed by women of color. The first 47 films on the list had directors from historically marginalized communities. What does that say about storytelling, and who should be telling these stories?

Stacy L. Smith

The findings line up exactly with what you would expect if you're paying attention to the data now. Most films in Hollywood are failures, and I don't say that in a harsh way or trying to be antagonistic or condescending.

It's just if you look at their score, anything below 59 as an academic out of 100 is typically a not passing grade, and lots of tears and concerns around performance. But not in Hollywood. People can get a low Rotten Tomato score, Metacritic score and still have a very successful career.

But the groups that are typically producing the strongest stories, the highest Rotten Tomatoes and Metacritic scores are women of color. I mean, so seven out of 10 of those top ten movies are driven by women of color that have higher scores, typically on average, than individuals from other identity groups.

Now what's really interesting is we just ran the numbers on *Flaming Hot*. So, if we were to put *Flaming Hot* in, Eva would make it to the top again with many of those women of color, because you're hiring, we can't evaluate on screen because we haven't seen the movie. You do have a Latino lead, but behind the camera, your unit heads get you a score that's really high and so.... So, what does that say? It's a value of the audience.

That list reflects what the audience wants, and it was so, I think, important to us and the Adobe Foundation to celebrate that achievement, particularly after facing two pandemics, people needed good news and we wanted to lift up who was doing it right.

Elizabeth Wagmeister

I'm glad you brought up *Flaming Hot*. So, congratulations, Eva. Eva is making her directorial debut. It comes out in two weeks, I believe June.

Eva Longoria

June 9th. Disney plus and Hulu, I don't know. Where is that? Europe. Disney Plus, yeah. But I know Hulus not. Yeah. My, my feature directorial.

Elizabeth Wagmeister

Yes. Yes. So that's very exciting. Yeah. And if we look at the statistics, and I'm also a data girl, So I like numbers and facts. If we look at certainly the big budget films that are being given to women versus men in Hollywood. It's staggering. So, what was this process like for you finally stepping into this feature directorial world?

Eva Longoria

Yeah, you know I have been directing TV for 12 years. So, it's not like I just was like, "I'm gonna direct". I've been directing and I've really touched every rung of the ladder. Like I did a short, so I did two short films and then I did episodic, I did one-hour, I did half-hour, I did multi-cam, I did single-cam, I did pilots. And as you progress the next evolution that is features.

But I didn't go, "I'm gonna direct a feature!" This story found me, and I was like, I'm the only one who can do. I really felt that I was like, I'm the only one that could do this story. And I remember you know pitching Searchlight and my agent tried to go in and in and many many times just like an actor audition, the director auditions. And my agent the last time I went in, she goes how you doing? And I said well I'm so nervous.

She goes that you're not going to get it and I said no I'm scared I'm going to get it and then I'm gonna have to do everything I just said. Like, I don't know how I'm gonna do that! Because I said, "I'm gonna do *this!* I'm gonna shoot it *this way!* We're gonna do *this!*" And then I did, and I got the job.

But here's the crazy thing is like, going into it, I felt the weight of my community, I felt the weight of every female director, because we don't get a lot of bites at the apple. And this, my movie wasn't, it wasn't low budget by any means. It wasn't \$100 million, but it wasn't \$2 million and so it's funny because, with Stacy, we were talking about it and wondering when was the last Latina-directed studio film?

I was like, "oh, I'm not the first. I know that." And then she's like, "Right. But when was the last one?" And we were looking, and it was like 20 years ago. And you go, OK, we can't get a movie every 20 years; a female shouldn't do that.

And so, the problem is if this movie fails, people will go, "oh, Latino stories don't work". "Oh, female directors really don't cut it". "Oh...". So, we don't get a lot of at-bat time. A white male can directly \$200 million film, fail and get another one.

Stacy L. Smith

Right.

Eva Longoria

And you're like, "I tried!!" So that's the problem. I felt like, "Oh my God, we get one at-bat. We get one chance. I gotta.... I gotta make it right. I gotta do it. Well, I gotta work twice as hard. I gotta

out-hustle everybody in the room. I gotta work twice as fast. I gotta do twice as cheap. I gotta..." Like you really carry the generational traumas with you into the making of the film.

And so, for me, it fueled me. I was just like and determined and excited for the journey.

And we have a beautiful film, you know, we won South by Southwest where we premiered and our, you know, our critics and the reviews have been like amazing. I just cry every time I read one because it's landing with people in the way we made it with the intention of which we made, which is like inspirational and a story from a community you may not even think about and so you know.

Hollywood gets to define what heroes look like. And I thought, oh, what if what if this hero look like me? Was brown and sounded like my dad and sounded like my *tío*...and sounded like the community I grew up in. Like what if we I could create what a hero looks like? And that's what I got to do and that's what I did. And so having that opportunity was a blast... But also like I said, I took it with great responsibility.

Elizabeth Wagmeister

Yeah, we had Michelle Yeoh here a few days ago and she said if *Crazy Rich Asians* was not a success, I wouldn't be here, and Hollywood would not have taken more chances. So, I think that really goes with the points that you're making, which is if you're a woman, if you're from a marginalized community, Hollywood, there's a lot of pressure to do well.

Eva Longoria

Yeah.

Elizabeth Wagmeister

Where otherwise, it's like, here's \$100 million. Do it again.

Eva Longoria

Yeah, well, we. They try to position minorities as the model minority, so they're getting 2019. That year to five out of the last six directors that won the Oscar were Mexican. So, in your head, you go, "oh, Latinos are doing great in Hollywood!"

And you go, no, that's that may be the case. Like, we won that director won that movie in that year. But like, we're still underrepresented in front of the camera. We're still underrepresented behind the camera. We're still not tapping into the females of the Latino community. As a matter of fact, we were at 7% in TV and film, now we're 5%.

Stacy L. Smith

Right.

Eva Longoria

So, the myth that Hollywood is so progressive is a myth when you look at the data.

Stacy L. Smith

100%.

Eva Longoria

And so, I just spoke at Gold House, which really was a responsible for a lot of the *Crazy Rich Asian* success like the AAPI community mobilized and said this movie is not just for us, but it's about us and by us, and we should pay attention. And they really mobilized in a way that was

unprecedented and had tremendous success. And then this year with *Everything, Everywhere, All at Once*, like...

And so like, my message to them was like, don't take your foot off the gas. Because the illusion is: "Great! So, you're... there's equity with AAPI", and you're like, "No..." I mean, yes, we had some wins, but like, no, we still have so much more to go, more to go.

And so that's what I think the data is so important because the illusion is that Hollywood is progressive. The reality is that we're still far behind in equal representation.

Elizabeth Wagneister

To Stacy's point that you don't just talk the talk, you walk the walk, and you founded your production company, Unbelievable, which I love that name. And you did that, really, it's the beginning of your mainstream career, so to speak. And from the beginning you wanted to be behind the camera, helping to tell stories that should be told and shepherd diversity and inclusion.

So, being that you haven't just been an actor, you've also been a producer and a director, what sort of change have you really seen behind the scenes from that time in 2005 till now?

Eva Longoria

Was it 2005? Oh my gosh. I'm 100 years old. The disappointment is that I haven't seen much change. I think again, the illusion is like, oh, there's so much change. It's not. And that's why...

People think I'm an actor-turned-director. I've always been a producer-director. When I landed in Hollywood, I was producing live events, I was producing comedy shows. I was really a producer – and I fell into acting.

And even when I was acting, I felt like I wasn't reaching my full potential as a human being. I go to work, I stand on a mark, I say my lines, and I go home. I don't edit it. I don't cast it. I don't put the music over it. I don't market it. I don't have a say in anything. And that really bothered me.

And so immediately I was just like, I don't like this. I'm gonna, I'm gonna go back to producing and directing, because I really wanted to control the final product – and also create the opportunities that I wanted not only for myself, but for my community and for women.

And so, I remember when I produced Telenovela and Grand Hotel, I was producing, directing those and Grand Hotel, I said I want a female DP. And. Well, first I said, you know, we were looking for a DP, and the studio sent me resumes, and it was like Tom, Dick and Harry, right? And I was like, "I'm sure they're lovely people, and I'm sure they're qualified; do you have any female resumes?" And they go, "Yeah! Oh my God, yeah. Sure!" And they sent me, they sent some over to me, I interviewed, and I hired a female DP.

So, there's not a person in a tower going, "Let's not hire them! Ha ha ha haah!" Like they're just unconsciously hiring who they always hire. And that's what I mean about building this pipeline here like. And so, for me, I consciously hire with the lens of people of color and women. And so, when I was staffing up the 13 director spots, I said I only want women. We ran out of women, only because the few women that were working in episodic TV, were working and so they weren't available or whatever. Not that there's not talent there. It's just like scheduling.

So, we filled up like 6 spots with women and I said OK, now the rest: people of color and then, you know, filled up a couple more spots. And so literally, the last person to get a job on that show was a white male director. Because I had that lens and then I got to build this resume for these directors who normally don't get the shot.

And now they can get the next episodic TV or a short film or a film because they go, “have you done it before?” Right? And then they go, “Yeah, I have”. And they did it for me. And they were mentored, and they were supported, and they had the infrastructure available to them. That doesn't always happen.

Elizabeth Wagmeister

And to your point, had you not been there and asked that question, “can I have female resumes”, it would have been Tom, Dick or Harry. So, if you don't have the different person who is in that decision making position that we don't see change.

Eva Longoria

100%.

Stacy L. Smith

And Elizabeth, I just want to underscore what a statistical anomaly this is what's happening: from 2007 to 2019, we had seen no change in the percentage of Latinos on screen, none in the top 100 feature films.

We've rerun the data for the more recent years. We haven't released it yet, but there's no increase behind the camera. Latino directors: there's no increase. Again, less than five. She's in a community of less than five, and so when we look over time and see no change, there has to be a push and an acceleration of film financiers, sales agents, the multinationals, the streamers, everyone coming together.

And I want to just pay homage to a particular multinational. We have Veronica Kwan here Vandenberg from Universal Pictures and I just wanna single out: Universal Pictures was the *top distributor* on screen and behind the camera on our Top 100 Inclusive Films that we just put out and in.

And Universal Pictures is run by who? Donna Langley, right? And so, having Universal present, celebrating the list, but also that's the way change is going to happen in every gatekeeping position, we need folks who care about inclusion, and so can we just give Universal Pictures a round of applause?

Thank you for being here.

Elizabeth Wagmeister

Now, the List that you said is out there to celebrate who's doing it right, but are you also hoping that by putting out these numbers, that is the call to action?

Stacy L. Smith

100%. I mean I can't wait for *Flaming Hot* to come out, so we can talk about “change is easy”.

And what we're moving towards is not only film. This year, TV and streaming are up next with the Adobe foundation. Amy and I are co-collaborators and co-conspirators, but the goal is to really create the IMDB for inclusion, so that no one has to beg a studio head. All of that information is present in any unit head position and on screen. That data is accessible to them. And that's really what it's about: making sure that people in the gatekeeping rules have what they need to make the decision, bring people in interview and as long as you make sure you're interviewing women, people of color and folks from other historically marginalized communities, the best talent is going to rise up. Yeah. And it's not going to look like “the past”. *That* is exciting and so we're in this to create change, to reward and push the needle as far as possible.

Eva Longoria

And I will say in making *Flaming Hot*, like Searchlight was so supportive, and I think the reason they hired me was for authenticity. Like the story is a Mexican American story. I am Mexican American. My North Star was authenticity in all departments: production design and costume design and props and cinematography. And so, they really allowed me to bring talent that didn't have the resume. And I remember trying to hire my DP.

And Searchlight is obviously a very prestigious studio. It's beautiful and a lot of award-winning films and they said, we want to surround you with talent that can support your vision. And so, they had me interview a lot of cinematographers, a lot of, a lot of Latinos, a lot of Oscar winners.

And Federico Cantini was the one that wanted to make the same movie as me, but like when you interviewed cinematographers, a lot of them had great ideas, but you're like, "Ohh, it's not the movie I want to make...". But that's a great version of it, it's just not the version I wanted to make. And I remember Federico read it in 30 minutes, read the script in 30 minutes, and he felt the way I felt: "I'm the *only one* who can shoot this". And I was like, "Right??" And so, I fought for him, and they were a little resistant in the sense of, "Well, he's never done a movie of this size...". And I said, "I have never done a movie of this size!"

You haven't done it till you've done it, right? And that's what I mean by once it's on your resume, you're always judged by your past work: what did you just do? As an actor, as a director, as a, as a, as any department head? And that's the problem in our industry is like you can't get the job. If you don't have the body of work, and you don't have the body of work, you haven't gotten the job. And so, I had to convince Searchlight I was like, I know I haven't done a movie and I haven't done move with this scale, but this is what I'm gonna do. And they believed in me, and they were like, "OK...!"

And then when I hired Fede – Federico – you know, same thing. And he's like, "I know I haven't done a movie of this size, but I can. I know I can". And it's like having that belief in yourself, convincing the studio in your vision, and I think I cried more when Federico got the job than when I got the job, because they were like they called they go, "OK we'll let you have Federico".

And it is stunning, and Searchlight wants to use him for every other movie. Like they were – like it took one job for him to be recognized – one job for this DP to arrive at a place where people go, "Oh yeah, you are talented!" It's like...!

You know, and same thing with our costume designer Elaine Montalvo, our props master, Joshua Aragon, our production designer Brandon Mendez. I mean, if you look at our crew list, our editor, I mean, it just goes on and on and on and on. And I love when the credits roll, because you just see all the Latino names. Like every time we're at a festival, those things are important. The credits are very important, because people like sit. Our composer, who is Brazilian, is amazing: Marcelo. And we didn't compromise the movie because we wanted to hire Latino talent. It made it better.

And I think that's the other misconception is like: "Oh, I've gotta do a diversity hire" so the talent may be lower. No, there's talented people in our communities that just aren't getting the opportunity.

Stacy L. Smith

See, this is why she's, my favorite. I can just sit here.

Eva Longoria

But I will just say: there was zero resistance from Searchlight for me to have every department and so and then you see that's why I scored so high in your data, is because, you know, there was no resistance.

Stacy L. Smith

I didn't even do grade inflation. Like, you just got the grade. You know, like, you just scored the score so.

Elizabeth Wagmeister

The film, as you said, it's about hope and inspiration, but it's really, it's a story about how corporate America has underestimated the Hispanic community for so long. That is kind of art imitating life.

Eva Longoria

Yeah.

Elizabeth Wagmeister

Where do you think going beyond Hollywood, now that industry is worldwide, not worldwide, let's say, you know, in America. Yeah. How have they changed with their response to Hispanic...?

Eva Longoria

Well, it's so interesting because, as Stacy was saying, we're 5% in media TV and film, but we're 20% of the US population. We're the fastest growing demographic in the United States. We have trillions of dollars of buying power, 28% of ticket buyers at the box office are Latino.

Your film will not succeed if you do not have the Latino audience. Do you know many Latinos showed up for *Crazy Rich Asians*? Do you know many Latinos buy ticket for *Fast and Furious*? Like, we over-index in movie going, and so why shouldn't there be content for us, if we are the ticket buyers, if we are the viewers and so, so for me I take great pride in like.... You know, kind of throwing around that buying power weight of like, "you know, if you don't speak to us...we may not buy that movie ticket".

Stacy L. Smith

Or a lot of studio heads will say, will they come anyway? And I'm like, you're discounting 40 years of empirical research that says people want to see themselves reflected in stories. So that's a *baseline*. Imagine if we had compelling narratives for a particular community, like the Latinos. The numbers would be astronomically high.

And so that's why I think the authenticity behind the camera will then, in terms of streamers, in terms of viewers: that's the dividend that you want.

Eva Longoria

It's so funny because I don't know if you guys know Justin Lin? He's the creator of the *Fast and Furious* franchise, and *Fast and Furious* actually way over-indexed with Hispanic audiences, but there's not this doesn't necessarily Latino cast. And it was always a study: why is *Fast and Furious* so um, resonating so much with the Hispanic market?

And if you meet Justin Lin, he grew up in LA you know, like south of east LA. Like, I think Justin Lin is Mexican. Like he is Mexican at heart. And we sat down, and I was like, "Oh my God, he grew up in the Barrio". He grew up with these people. So, his lens in which he told these stories actually had a lot of Hispanic cues. And so you go, "oh, this makes total sense", because the authenticity in

which he told those stories was just his view of how, you know, how he saw the world and these characters. And so, I was like, you know, this is, this is another great diverse filmmaker who knocked it out of the park, and you see that franchise you know with 10, is it 28? But it's exciting because it's another success story.

But in corporate America, sorry, back to your point is like what Richard Montanez who the movie is about – it's really not about the Flaming Hot Cheetos, it's about Richard Montanez – we, um, thematically, I wanted to explore what happens when opportunity is not distributed equally because it's not talent. You can be talented. You can be. You can be talented. But do you get the opportunity? No.

And so, we've all been told, “you know, oh, maybe that job is not for you”. Or, you know: “you're a woman. I don't think you really should direct” or, “you know, oh, ideas don't come from somebody who looks like you”.

And he dared to ask the “why not? But why not?” Like, his naivete was his superpower because he didn't know he was like breaking protocol, or that he wasn't worthy. He just thought, like, “but I have an idea”, “but I have an idea!” “So, who needs to hear my idea?” And they're like, “oh, I don't know...the CEO?” And he's like, “OK, so can I call him?”

And that's how I am all the time. Like, I was telling the story the other day like I was like, so how does it work marketing wise? We were talking about like, OK, once you get a film and you go through the trouble financing it and you go through getting it made and you get the trouble of you know getting it to this point where we are and then Stacy goes, “what's your marketing dollars?” I go, “I don't know, Stacy! I'm exhausted, just getting it this far! I don't know!”

You know it's like the never-ending struggle for that. But I was like, “I don't know. Let me ask...” and I just, you know I call people, and I go, “so can you tell me this...?”, and they're like, “Why is Eva Longoria calling us?” I don't know. Because I have a question! Like I love.... I think we shouldn't be afraid to ask like in any aspect of our lives, but specifically when it... when it's something you don't understand, the only way to expand your brain and your awareness is to ask the questions.

Elizabeth Wagneister

Now, you spoke about not feeling fulfilled, just being an actor. But the role of Gabrielle Solis was groundbreaking, really, for network television at the time. So, when you got that script, did you realize the magnitude of that?

Eva Longoria

No. God, no, no, no. When I read *Desperate Housewives*, it was like the 9th audition I had that day. And I was exhausted. It was pilot season, and so the pilot season when all the shows were casting.

So, I was changing in my car, driving from London like “Nurse! Oh... nurse, OK...” And then, you know, “Prostitute! Oh, prostitute...OK...” Like, if you look, I was driving a Burbank, Culver City, back to Burbank, I mean, it was like, oh God, it was horrible. And it was my last audition of the day. It was like 7 pm. Yeah, I was exhausted. And I didn't read the script. I just had read. I studied my sides.

And I remember going in and Mark Cherry had never cast before. This first casting session and he goes, “what did you think of the script?” And I go, “I'm sorry, are you talking to me?” Like they never talk to you. You know they're like, “Next!”, “OK, great!” “Good job.” “Next!” Like, and I was like, “are you asking me, are you talking to me? Are you asking me a question?”

And he goes, "What did you think of the script?" And I said, "Look, I didn't read it. I didn't read it. I read my part. And my part is amazing."

And he said he knew I was Gabby Solis in that moment, yeah, because it was like the most selfish thing I could have said. Like it's like blah, blah, blah... then it's me! Blah, blah, blah Susan. I don't even know the other characters name, but *she's* amazing.

Stacy L. Smith

And it's her. Here she is.

Eva Longoria

Yeah, he was like, it can't be this easy, because I was the first one that day of casting. I was the first girl, first role and he literally was like, is it gonna be this easy to cast all those girls? Because he was like, "I think she's the one!" Yeah.

Elizabeth Wagmeister

Is there anything that you would've changed about that role or the show to, to bring it into modern times?

Eva Longoria

Nooo. Oh, I mean, I don't think we could do the show today. Yeah. No. I mean, there's things that, yeah, I said and did that I don't think I could say and do today.

But, you know, it was, it was a time where we did 24 episodes a year. Do you remember 24 episodes a season? Like, that was a different time, an era. It was a decade of my life.

And I really used Desperate Housewives as my film school, right? I mean, I enjoyed every minute of being on set. And I asked questions, and I was like, what's that? What do you mean? What do you mean by this lens? What do you... what do you know what's checking the gate? (We shot on film. That's how old I am.)

And I was like I wanna load it and I would load the camera with the film and I just constantly curious, and I was always on set even if it wasn't my shot or whatever I would just keep asking for it. They would let me operate the camera. So yeah, it was like my playground.

Elizabeth Wagmeister

And I just wanted to ask. It was shocking to me that you were not nominated for an Emmy for that.

Eva Longoria

Oh yes?

Elizabeth Wagmeister

And your co-stars were.

Eva Longoria

Yeah.

Elizabeth Wagmeister

What do you think...

Eva Longoria

Well, it's so funny, because that first year, everybody was nominated for a Golden Globe, and I wasn't – but I didn't know what a Golden Globe was. Like I was like, “wow, what is this??” I don't, you know, and also, I *still* don't do the work for that.

And I know people are like, “You won an Oscar!” I don't know. I don't know. Really, when you're making a film when you're making a TV show you, it's so much work that you do look up and then we you know we did win the Golden Globe we did win the end we won so much as a collective and I was like this is amazing.

But I never thought my individuality had anything to do with it, I really felt like this global phenomenon of these women and this Wisteria Lane was the magic. I don't think any *one* of us was the magic.

But I remember when Felicity won the Emmy you would have thought I won the Emmy. I mean, I almost went up there with her like I was like, “Ahhhh, we won!!! We won!!!”. And she felt the same way, she was like “we won”, you know, and then we won, when we won, we won the Golden Globe many many years in a row. So, for me, I was like this is like crazy but then the second year I was nominated.

And it was just odd like I don't, I don't know how to do that award thing.... You know I was just like it was what, you know, you're.... It was odd. And so, yeah, I didn't even know what they were. I didn't know enough. I was such a baby to know how to navigate *that world*. Because it is, it is something to navigate. I mean that you need a whole machine behind you for it. And I was like, oh, cool. I thought we just show up in pretty dresses. I don't know.

Elizabeth Wagmeister

Now, we are about to jump to audience questions, but I do wanna ask, you have an Apple series coming up that you are executive producing and starring in.

Eva Longoria

Yeah!

Elizabeth Wagmeister

So, I want to know when do you decide to take a role on screen and not just produce as well?

Eva Longoria

This one was hard because this is gonna be my first time back on TV in a *while*. And I just, I like directing and being behind the camera, so I usually like to direct what I'm in as well. But this was a series. It's called *Tierra de las Mujeres*. It's in Spanish. I speak, you know, half Spanish, half English. But like, my brain hurts.

It was such a good challenge for me. I've never acted in Spanish. I'm with the amazing Carmen Maura, from Spain, who plays my mother. And Ramon Campos wrote the script, and I met Ramon because I was Savannah. I don't previous all Velvet, Chicas del Cable, Gables Grand Hotel. He is an amazing Spanish writer. And we became friends, and I said, “Ramon, I wanna shoot in Spain. Write me something in Spain, in wine country and like, something fabulous!” And literally he did. And he goes, “I wrote it!”.

And I was like, “Oh shit. Now I have to do it”. And I read it and it was based on a book and I loved it. He's like when you know we want Carmen Maura to be our mother. And I was like: Carmen Maura!? You mean Pedro Almodovar's Carmen Maura? And he was like, “yeah...”. And so, I

jumped at the chance to shoot in Europe, because I love Europe and I'd never shot here. So, it was my first time for six months outside of Barcelona, in Figueres, and it was, you know, with Spanish crew and with this amazing artistic community that I had never really experienced, so for me it was amazing. Yeah, it's with Apple and I don't know when it's coming out. We're still editing now. We just, we just finished it.

Elizabeth Wagmeister

We're very excited to see that. Yeah, we have time for a few audience questions. OK, great. We have a mic. Hi. OK.

From the floor

Hi, should I stand, or no? Hi, my question is for Eva. I would like to ask you besides your amazing career, that of course would be forever after your artistic career. I would like to ask you, what would you like to be your legacy as a human being.

Eva Longoria

As a human being? Definitely my philanthropy. I mean, I think ever since my son was born, I have felt such an urgency to fix the world and people go, "oh, you know, how is your life changed since your son was born?" I'm like, "I have anxiety about the environment, about gun control, about, you know, politics, about the divisiveness of politics", you know.

So, I'm definitely way more involved. And so, I think, you know, my philanthropic work in helping women reach their full potential through educational programs or entrepreneurial programs is really gonna be really my life's work. And I think if you look at the pie chart of my time and my day, most of it is probably dedicated to my foundation.

Elizabeth Wagmeister

Any more questions?

From the floor

What? Thank you for today. It's been quite inspirational. I know you're quite close with Victoria Beckham. Is there anything you would like to do with the UK film industry or London-based?

Eva Longoria

You know, I did shoot, actually. I do.... I'm a liar. I shot something with Jack Whitehall. Whitehall. Jack Whitehall in Wales. I did a series in Wales. I was only there for like 3 weeks and I loved it. That was so much fun.

I wish I could play an English person like I could do – I do a great Victoria impression, so that's about as far as it goes. No, I love it in general and like *Flaming Hot*, I've just started doing press in the UK for and I was nervous that it's such an American story that I was like, "Oh, I wonder if it will resonate...!" And every UK journalist has been blown away because there's no *Flaming Hot* Cheetos in UK.

You guys don't like that, you don't like spicy, yeah. But that's the point. The *Flaming Hot* is not the not the point of the story, but the UK journalists have been so receptive to the message and the story and like I can't believe that happened and 99% of the movie is true. Like people go... Did that really happen? "That really happened". Did that really happen? "That really happened".

So, the reception has been great and.... Yeah, I would love to do something. One of my favorite movies is *Spice World*. So maybe. Here comes *Spice World 2*.

Elizabeth Wagmeister

I mean, I'm here for it!

Eva Longoria

I'm Spicy Spice.

Elizabeth Wagmeister

Spicy Spice. You should pitch that to Victoria. I would be the first one in line at the theater, Eva. Any more questions?

From the floor

Thank you very much, Eva. It was so interesting today and wondered have you got some any routine, I mean something you do every morning like reading, sport, swimming, that helps you to think about your next project?

Eva Longoria

I definitely am a creature of habit, so I definitely have a strong morning routine. I wake up very early, I'm a morning bird. If you follow me on Instagram and working out all the time in the morning the first thing, I do other than the new thing I'm doing – based on research – is receiving the first sun. So, when the sun comes out, if you receive that first sun, it really sets your biorhythms, so you end up sleeping better since you're up with the sun. And so, I've been doing that and absorbing the sun, meditating for about 10 minutes and then I work out. So that's been pretty consistent for the last year. And it's really changed my life. I mean it really is effective. So, the research was correct. But yeah, that's basically it.

But I will work out for sanity not vanity. Like it's my mental health hour. It's like something I have to do. And that gives me a lot of clarity. So a lot of people like, I remember I had a meeting early here and it's OK. I have a meeting at 7:00 AM and they go, "oh, so you're not going to work out tomorrow". And I said no, that means I have to work at 5. And they were like, "why don't you just sleep?" And I was like, because it really gets rid of the brain fog. So, if I didn't work out, I'd be in my 7:00 AM meeting, just like, "What? OK, what?" So, for me, that's important, right? That my, my morning routine is pretty sacred.

Elizabeth Wagmeister

We are out of time. Thank you both so much for this great conversation.

Eva Longoria and Stacy L. Smith

Thank you. Thank you very much. This is crazy. Thank you all so much.