

Audio file

[119025-Babylon.mp3](#)

Transcript

OK.

Well, right. It's for you. It's 25 for the vehicle and 30 for the transport of the livestock. Just put down one horse in your signature right there.

You just had one horse.

Yeah, it's only one, right.

No, it's an elephant.

You mean really big horse?

No, I mean an elephant.

Look, Sir. The call said one. What the **** is that?

Holy ****. Is that a **** elephant?

Some kind of bad communication.

Bad communicate. This is a truck for **** horses, man. What do I look like? A *** **** maharajas.

Well.

And you're invited to a party.

Poor guys.

Come on, come on.

What? What?

Yeah.

OK.

Good evening, Sir.

What exactly is going on here?

Well, we're. I work for Donald and we're transporting the entertainment for a party at his house.

That's an elephant. Yes, Sir. You got a permit?

I didn't know.

When you're the one can't drive an elephant without a permit.

Could make an exception.

How's the guests looking for tonight? It's impressive what kind of stars are we talking about?

Someone said gargle, I think. Oh, yeah, yeah, that's what I.

OK. Heard. So we're talking an elephant plus Garbo plus others tonight at Don Wallace House. Is that right? That's right. Sounds like the best party in town. My cousin lives in Russia with his wife and kids. See if they're free.

Who the **** are all these people?

No.

123 hey.

Alright.

It's Kitty like that.

Lisa's body died. Can you ask Walle to give us more? OK. Oh.

Would you want to show me to the power of my temple?

Sure, it's here down the hall.

No, no, no, I'm sad.

The stairs are very steep.

I think I can be carried.

Evening, man. I'm lovely to see you. I have to steal them, I'm afraid. What did you say?

To Eleanor, who Eleanor St. John never speak to her. She ever talks to him. Pretend like you don't understand English.

Taking so much ***** get it. Get it?

Upstairs, let's keep this underage girl.

Yeah.

Ohh, that came out of ***** nowhere.

You'll have to pay. For that, ma'am.

Oh, OK.

Who are you?

I'm security.

You kind of shoot at your job, you have statues coming out of nowhere, everywhere you ***** turn. You're very lucky. I don't report you. I'm going inside.

Work for? Where do?

Think you're going, ma'am?

I'm Nellie Leroy, dummy.

There's no Nellie little Roy on the.

List come here. I think what's happened is my assistant has put me under my stage name. OK.

Lily. Doves. You're not Billy.

Duff. What the **** is your? What is your name? What is your?

Precinct. I'm a security guard. We don't have precincts.

You're about to not have a job. *****.

Listen, I know you wish you were beating.

Ohh, I think you wish you're eating my.

Dumps.

Nelly Roy.

They're waiting for you. I'm Manuel. I'm Manuel.

I heard you.

Oh, I didn't need your help.

I know.

Believe that.

Why not?

She's kind of a good start.

Well, in 30 years you won't be a big *.

Anymore, she can tell her grandkids. Nellie Leroy wants use.

Her name?

Besides, I'm already a *.

You.

Where have you? Been.

Nothing yet.

Is your contract.

With don't have.

1.

Yeah, I think you want to become a *.

Honey, you don't become a star. You either are one.

Or.

You wait. I am.

Oh great.

Do you know where I can find some drugs?

We mostly just keep playing.

That's the idea. It's gonna come through the front and just kind of. Stomp around are you? Serious. Just stay out of his.

Sure.

Leg. Now you know I can't.

Afford to get injured. Joe, shut the **** **. You hear me? Money. *****. Excuse me. You know, you see how he. Just talks to me. I'll talk to you like this because every time we play and he's you play a ***** flat. If that elephant drop 5th elephant ***** on your face, maybe you'll be home long enough to ***** break.

Practise 9 hours a day.

You ***** , but I mean on saxophone.

Time for this.

Wake up, wake up. Wake up. Wake up. Wake up. Wake up. Wake up. Wake up.

What a ***** mess. Tell it to Wallach.

Where's the Mexican?

Morphine, opium, ether, heroin, coke. And with the protein set on that.

All.

Feel it, and all I do is I and I've given you. I don't even know where are you. Where are you?

You wanna be.

Stop speaking ***** Italian.

Getting some help.

No, no, it's not. I'm trying to have a serious conversation with you. Do you understand our.

Marriage isn't true. I am. I'm happy. Stop that. You are not ***** Italian. You are from ***** shanny. You've got you've brought.

Polo Italian.

Think one more word. Think one more word in Italian and I will divorce.

So.

You one more, OK.

OK.

He should have done that out. Get the **** out of the car. Go.

I want a divorce.

My Lord.

OneNote more me.

Good Dale.

Morning. Yeah. Evening, Mr Conrad. The evening.

Oh my God, Kate.

Been forever. I've been changed since.

Yeah.

A good story for us. Well, look at that.

Will you just?

Jackie, OK.

How's the mission? Hey, me too. Congrats, now 18.

Mr Conrad, you're OK with March the 17th for the.

Premiere Teeth Thursday is always class here. Hey, send Charlie bottle of bourbon and get hold of his negative.

So.

Make sure all too. Shiny. Yes, Mr Conner.

Yeah, missus Conrad tonight.

Oh.

Oh, I'm sorry.

The. You have a problem.

You do.

Yep, this table only has one bottle. We're going to need 8. We're also going to need 2 gin, rickies and orange blossom with Brandy, three print 70 fives. Can you do a corpse survivor Gin, lemon, triple SEC and Kina Lillet with A-OF absent two of those.

Cheer loves. OK, two gin Rickies 3 friends.

You didn't have to do that, you know, to get my attention.

I am so sorry, Mr Conrad. I won't.

What's your name?

I just wanted you to lick my way.

Jen I'd always look your way.

Sir George won't come out of the car. He's insisting I drive him off the nearest Cliff.

Right. Be right back.

She said no, huh. After all we've been through. Well, to be fair, George, you did just meet her a week ago.

What we had was special. God dammit.

I know, buddy, but you're not going to kill yourself over it. Save the ring and come on inside. There's a girl asking after you.

Yeah.

That's right. There you go, buddy.

Who's the?

Yeah.

God.

No batteries for me.

I'm good.

What? You've never done cocaine?

Of course, I've been cooking well, I cooking all the time. I just.

Won't make me do it alone.

OK, I love you forever.

I don't know. Maybe Niagara Falls. You know, Roy, actually in French means king. And I added the lot. So it's Nelly the king. I made that up. What about you? Where would you go?

If you could go anywhere in the whole world, where would you go?

Anyway.

I don't know. I always wanted to go. On a movie. Set. Yeah, yeah.

What is it? Tell me why?

Yeah. Tell me why.

He said too.

Well, I just wanna be part of something bigger, I guess.

Bigger than what?

Bigger than this? I don't know bigger than my life. Bigger than scooping elephants yet. Bigger. Better. Important. Something important. Part part. Something important. Something that last. That means something.

I love that answer. I want to go in.

Yeah, making movies. I want to make movies like this, or at least I want to be there. Work there. I learn there. I I don't know. I just love what I love watching movies, you know, like, sit there and you're watching the movie and you can you can watch.

A movie set too. Yeah. I love watching movies too and. Escape. You have to be in your own ***** ***** life. You can. You can be in their life.

Exactly. Exactly. Or wherever, wherever you tell me the ***** world where you tell me the ***** space you can be like a gangster people dancing movies and people die in movies and they're not really there. It's ***** amazing. They're not really dead. Like literally kill me.

Or. You could be anywhere.

Yeah.

And and nothing happened for real. But but at the same time is is something even more important than life. You can feel it like it are. I don't know. Movies are sad. Sometimes movies are *****.

Happy. He feels something one day. We're gonna be on the. Movie set. We can have lunch together. Yeah, yeah. You come over and just be with me.

For sure. I mean, I don't know. What I want to do yet. Yeah, you and me.

Yeah, you know, you're not bad looking.

Thank you. And now the roles pedal of the rising sun. Miss Lady, they do.

There's one pet I like to pet. Every evening we get set. I stroke it every chance I get. It's my girl's *****. So the unpleasant. And I love the thoughts it stirs. But I don't mind because it's hers. It's my girl's *****. Because I'll do.

My.

She works.

Must first remove my gloves when stroking my girls. *****.

Hey, lady Fang.

Hi. Didn't get the part, but writing the titles.

On it.

I'm stuck doing another costume picture, my wife's divorce and we. Wanna trade? That woman is something you know, she was completely honest with me. God, no.

Your life.

Jen the. Listen, I need a favour. You know my old friend George over there. Wonder if you go talk to him. Tell him you were asking after. Yeah, I'm not asking you to ***** him. Just, you know, make him.

It's sad when you were there.

Feel special?

Hmm.

Dojo.

Right.

I love this song.

I'm good.

Oh.

I've been looking all over for you. We got a serious ***** situation. There's no exit except down the main staircase.

Nothing in the back.

No, you got to go through the ballroom. Everyone will see her.

Is there a doctor now? They're all high down there. Maybe they won't care if we take it out now. There's a hospital.

Somebody will care. She's a ***** kid and she looks like she's dead.

Which is the elephant? We bring him through the front. Everyone will look at him. No one will look at her.

There's only two. Don't want to save the elephant. Fine. Get the Wrangler, Jimmy. You carry the girl with me. Then you drive her to. The hospital now she'll be able to. Work tomorrow? Problem.

No, she's in the bar scene and meds off.

Yeah. Jane Thornton. That's her bar. She's tomorrow. Doesn't.

Yes.

Who the **** invite her?

I did. You blunt *****. Piece of.

Can you?

Whoever she is, you go with her.

Tomorrow, what the? Oh.

Yeah, alright, capital.

Ah. Just one more drink for ultimate.

Sir. I just want to say. Thank you for the work. And I was wondering if perhaps next time you or Mr Wallach might have something for me on the set. I'll do anything I can paint. I can cook, I can clean, I can do coffee.

Where you belong.

OK. Thanks.

Oh.

I'm gonna raise.

You.

Need to be on set in three hours you.

Better get some sleep.

Gentlemen.

You have a good night.

Nanny.

He like Greg. And they could see me now all the counts in life I had called me the ugliest mutton in the neighbourhood. Let them see me now.

Can you believe this nanny?

Hey, Josie. Hey, Nana. Why don't you kiss my royal Angelino pooch?

Yeah.

Look at them.

Night. Night, honey. Don't worry about that.

The car is not.

Mine.

Chico.

Hey, Chico.

Jack Conrad's passed out, used one of Walt's cars to.

Take him home.

Sir, do you have keys? You don't have.

Musica, Musica, see see.

Tom Hill, 12.

That's me at the opera. I would have made honest folks happy. Well, if you excuse me. See my point. That his mom always said I don't see how. You can marry someone who paints his face. You know what we got to do? We've got to redefine the form. The man who puts gasoline in your tank goes to the movies.

Why? Why? Why?

Because he feels less alone there. Don't we owe him more than the same old? ****. You, the guys in Europe with the 12 tone you got Bauhaus architects and ***** Bauhaus, you know, and we're still doing costume pictures. It's the one who go to Beverly Hills for meatballs and mint juleps to reminisce about the old days, when they can't see there's so much more to be done. We've got to innovate. We've got to inspire. We got to dream beyond these pesky shells of flesh and bone. Map those dreams onto celluloid and print them into history. Turn today into tomorrow so that tomorrow's lonely man. They look up at that flickering screen and say for the very first time Eureka I am not the alone.

Yeah.

And I'm going to bed.

Hey, where'd you go?

You need something.

Yeah, I like you. I want you to take me set today. I want you by my side. You're OK with that?

See.

You ever been on a movie set before?

No.

You'll see. This is the most magical place in the world.

So.

Ah.

Yeah.

It just.

What?

I don't want a ***** discount.

Are you?

I am.

Morning. Time to go make a movie.

Maids off come with me. Yeah, that's not.

Peanuts good for hangovers.

You you're new. You're new here your first.

Bag is free.

One bag or.

21 and you're paying this time. Thank you.

Hurry the **** **.

Stop drinking. You're not shooting yet. Put down the ******* glasses.

The **** is this actually? Go with the kits. Is this what they found? What happened to the title bar?

Deed.

Oh.

Go just. Just go get them up. Max. Yes, just shoot the man or something.

No tips. Alright. No ****. Everybody. We're shooting the men.

These guys in Fox, they're ruining my movie. I wasn't on camera in 5 minutes.

Please please Joshua in me.

What about pancakes? Do you heat the syrup, or do you let the?

Pancake do the warming?

Get the syrup.

I agree. That there is George Munn, the best producer in the biz and my oldest pal. Set patrol over there as Jim Kidd, legend of the Wild West, made his name killing Apaches. Lives in Brentwood now. Georgie, what's up on cheeseburgers? Asks today. They just want to renegotiate their pay.

Well.

Put the kid on. OK. Yeah. The kid, the Mexican. He's great. What's your name?

And me?

Manuel right. Manuel Manuel's great. Put Manuel on it.

You have experience with strikes.

Yes.

OK, good.

Well, these are all junkies from Skid Row, so they're pretty violent *****.

For you.

That's the ***** they said to screw us.

Gentlemen, I believe you all agreed to a day's.

Work and I believe I agreed to ran this knife up the ***** of the first bar that they sent over.

This is where you kiss the operation. She has LED you to your destiny through faith, through your lifetime to this moment. Yeah.

You're going to play it. For the music, the poetry all art aspires to music.

I like it.

Sandwich.

What is this Dolly doing here?

How's that?

Much better.

Christ is somebody going to fix?

Her face. Get her out of here.

You. What's your name? Tim. You're fired.

You heard her. Get the **** * this set.

God.

Yeah.

*****.

Marbled meadows metamorphoses into the mediaeval plains of Liberia, so just swarm the fields like flecks of paint from a madman's brush, as your humble servants bears witness to the latest of the moving. Pictures. Magic tricks.

Ohh, why do I bother?

Look at these Indians.

I knew price, you know.

He's dead.

He did have a drinking problem.

That's true.

Probably ran into himself.

It's a disease.

Your government is just over done.

This is Watson and the fireworks, the earth.

We're the Clayton movie.

Sir, I think you're tense in the line of fire.

Don't let it out in post.

Well, we think we could get.

Huh.

Hurt with? Yeah. Every time you wear. Prosthetic we lose money. Be a *****.

The fireworks. Scott is too expensive and you'll never get glorious Swanson. He only.

Why no Swanson?

Does leave on the phone right now, Sir Gloria Swanson.

Sweets.

Thanks, Abby.

Cool.

Where are you?

Jack. Conrad, listen, I need some advice. You know, all the young up and Comer. Well, I need a real discovery for the part in my movie. Who do you suggest? Wide discovery.

Well, this role requires real range of range. I just. Don't.

See it starts.

Excuse me.

Trump needs better ageing, God dammit. We talked about this.

Sorry. What? No, I didn't. Gloria, you have buckets of charm. This is real drama. We're talking about Shakespeare. Level stuff. Of course you could do Shakespeare. You.

Would. Be spectacular. In one of his fluffier plays. Laura, you're taking this the wrong.

Way. Well, I'd like to work. With you too. No, I'm afraid it's impossible. It's gotta be a discovery. We couldn't afford Starfield even if we wanted. To. Really.

Ah well.

How about I talk it over in the studio? I can't speak for them, of course, but I'll. Do my. Best, OK then bye now. She'll do it to cheap now. Take the money. I save you and put it towards the. *** ***, fireworks shot.

Thanks.

These ***** horses, *****.

Is that the last one where we lost all 10 cameras? What about?

Make a camera. We make a.

Camera run right now.

Nothing for the sunsets in three hours. Somebody has a flag sticking through his chest. Larry. What?

Some Joey. Now you tell him to speed. In the meantime, trip.

He ran into it himself.

All right. Send me Gill then.

1312 kalanga.

You give him that card, you telling you work for mine and hurry.

OK, here's a shot. Play with the men dance. Get up on the table. And that's it. Just don't look the ***** camera.

Places and camera.

And music.

Getting what? That's for you.

Hey there, Diane.

Where are you going?

OK, start dancing please.

Bauhaus, you know what I mean by. Bauhaus, don't you?

Now as it relates to this or no.

And then he says, I still love these *****. And then he says frankly, Scarlett, you're a **** typing.

Man #3, I can see your erection.

All right, tuck it. Just tuck it up.

Hi I go from Sir George moon. We need a camera for Strasburger show.

Oh yeah, what kind of?

Camera 135 millimetre.

Is it a 2708 model or 2709?

I'm not sure is there a big difference?

Yeah. Hey, Donnie. The guy up here wants to know if there's a big difference between a 2708 and a 20. 709. Every camera has been blown Down's coming back in half an hour though.

If I were.

But it's a 27 O 9.

OK, 30 minutes for the 22nd 30 minutes.

27 Greek 09.

Are you married?

My wife died.

Oh, I'm directly sorry.

Hey, next part before will come in shaking prostitution back in the days when you see her crying. Shame, honey. Big tears big. You got it.

Come.

***** kidding me.

5 minute warning for Miss Moore.

That's mate.

I have 20 minutes to Pine Valley.

Which road do I take? You're gonna look at least 90 in.

This traffic, we've got an 8 part sign out process. Let me go try. To find a pen.

And on test.

Again. But this what is?

Going on here, look at Miss Moore and here's.

That's right.

We seem to.

Be out but haven't used any what you thought it was. Thought it was like, yes.

She can't cry.

Code.

Hiya, I'm Nellie Leroy. Do we go on again?

***** *****. I'm so sorry. God, you gave us a beautiful light and I squandered it. Don't have any ***** light now, though. You should have bought the 20 cameras, you idiot.

What is this *****?

My cameras here. My cameras here. We roll. We are losing delight. Take 2 action.

OK, one second. You think it?

Could hold for two bits of the tears gushing so. Eyes water for two and on the third beat. I'm gonna do.

A light effect and that's when you. Got what if the?

Two guys. 1. Three. Yeah.

Yes. OK, let's do it through any notes on my entrance.

OK, fine.

Ready for you, Mr Conrad.

Ice water. Light and tears. What?

Yeah, this is nuts. But could you by any chance try? The same thing with less tears.

Let's tiers 1 Tier 2.

Let's do this. Really. Again.

Fly the toes.

Oh hey.

With.

Cameras up the hill, Mr Conrad.

Yeah, yeah.

We'd better hurry.

I'm a beautiful baby boy. Come, come, come. OK. Right here. But, you know, remember, you are sad and lonely man right here.

Yes.

No one will ever love you but her and she's only.

In your head, OK.

Last.

No, she's in your head.

No, no, no. Let's look. No. Let's, let's get the **** out of ***** kill you. We're losing the light. We roll. Now we roll. Run, run, run.

Music.

And action.

Action.

Got it.

Don't stop the camera. Keep rolling. Keep rolling. Please bear with me. Now look at this more. You're trying to hide the shame. Hold steady. You're trying to be strong. You're trying to bury the thing, but you can't pull back that one final here.

And cut.

Hi.

Who the **** is that?

Are you seeing my movie? I love you. I love you.

You see the butterfly? That's the butterfly.

Who's riding the tallness?

I got to.

Ask you something. Yeah. Is it? OK, it was incredible. I just.

How do you do?

It just tear up over and over like it's nothing.

Just think of how.

Sir Jackie boy, how do you think it turned out?

And people want to kiss me. Give them. The.

Kiss.

Damn, I can't help but wonder. And we have a higher calling.

And we got a lot of great stuff. We're really excited about our new discovery. Nelly Leroy.

She here tonight, can you point? Her out to me.

Going having sex with the ice sculpture, we're all very ponder.

More punch. Take 2 frames off the tail and. 3 marks ahead. And well, yes, I saw Olga Poots singing to herself in Hungarian, and I think I'm in love. Some two dozen roses to her dressing room every morning this week.

You know she doesn't speak.

English.

Let's do a title here. I've been in fashion shows too. They voted me the least dressed woman in pants, and when it looks like the guy asks or something, have them ask her name and have her reply. No names. Just call me the wild child. Do you think she swings both ways?

You're not on the list, OK?

Listen, my name is Nellie Leroy, lady. I'm in the movie.

Still not on the list.

They clearly cut you, baby. Is that snake? You know, I once bought a rattlesnake, and it's against lot even deal with rattlesnake. And there are laws now because I fought the rattlesnake and live.

Oh my God. Tell me the Roy. Can I have an autograph?

Gorgeous, gorgeous.

OK, you can go in.

Right. Thank you.

Naturally, I always knew my daughter had it in here. We're going to do great things together, she and I, by the way. The name is Robert Roy. She added a lot.

It's celebration time for Jack Conrad, the epic blood and Gold has confirmed Jack as the highest grossing leading man in the world, and now he's got his nuptials to toast this time with the Hungarian vixen. Olga Booty, one unlucky girl who did not attend the festivities, a Kansas teenager who overcome by the combined effect of Valentino's death in Conrad's fifth betrothal. Slit her wrists at home. How sad. Meanwhile, that new favourite, Nelly Leroy is making other girls with California dreams. Roy really jealous?

Kinescopes reteaming the firecracker from Jersey with Constance Moore and you know what that means? More delightful chemistry with Constance and Nelly.

This *** **** ***** is doing the scene right from. Under me, she's changing the. Whatever it takes, she's icing her *****.

****.

You I ain't ice in my *****. This is natural. You're just sore because yours. Look like ***** Lucas.

And she plays this and my dress.

Sure.

I don't even know what that is.

Guys, let's just try tape, OK? I don't think. She might even buy it.

Let's go back to our ones. Nelly, back to your one guys. Back to your one.

Give you something private.

Alright, we'll do it again.

Action. Still. Think again. Fine. Grab a close up to match up with yours. I'm the star. I get the close up. This is my money. My company's riding the check. Nope. Side to side.

Close up on Constance.

Close up on Constance.

Hi, doctor lubin. I think I want to get. That operation we discussed.

Tonight.

Oh my God.

How long will that take to heal?

How do you say we come in for my?

Close up now coming and I'm cool, says she. Maybe there's something about her that speaks to us on the language is vital and is bracing as like.

Itself. All right, you heard her.

Close up on Nelly.

Never have I seen such a male from a bad taste and share magic. You're humble, Sir. Bears witness.

Just killed our grandmothers.

And we thank her for it.

How much?

Jack.

It's Billy.

Remember. Hi.

You should come by the Warners lot. I haven't seen you there in a while.

Yeah.

Jillson Sound pictures real good. Sound picture.

Yeah.

Like Don Juan. No, no, no, no singing.

Talking. Like you're there now, like the shorts?

Really.

Oh yeah, it's wild.

We did a screening on the lot last week. People went nuts.

You think people want that though? Sound in their movies?

Yeah, well, wouldn't they?

This is what we've been looking for. Sound is how we redefine the form sound sweetie, I don't.

I don't know.

What you're upset about? I don't understand Hungarian.

I heard Warner screening last week was a train.

Well.

Wreck what you. I got to learn the Hungarian. That's good. The language anyway. Hiccups are.

Parked by a wheelbarrow of monkeys.

Olga, does this mean you don't like the way you think I made you miss the rain in Budapest, so I built a rain machine in the garden.

Up to the last 10 years.

Well, something about 10 years for the right aeroplane.

Didn't it? That's why not. People go to the movies.

Let's listen to the noise.

What I want to know.

About the Al Jolson movie, then Manuel to. New York send him to the.

Mix.

Warners theatre and see the premiere and have. Him report back.

Who's that screaming?

That's just Olga. Look, don't stand in the way of progress, Sir.

All these ship. Sweetie for the longest.

Is this about Greta? You know, she's just.

What was that? Hello. Hello, Jack.

Jack.

I got the ticket to the premiere.

I know.

I let you know how it is.

Yes, Sir.

Yeah. OK, bye.

Bye.

Please don't.

So.

Thank you.

How you been?

Good.

Look at you.

Wow. Of course I remember you. I couldn't forget. I was always a star, remember?

Do you Remember Me? And you're a star now. And then what are you doing here? Are you here for a movie or a?

No, I had to get out of town for a few days. Some **** came up with the guy saying I owed him money and he gave a crabs. And then while he got ***** and he straightened him out. But he thinks I have a gambling problem. Which? I don't own the gamble. If I'm, you know, kissed or drunk or having a great night. What about you?

Yeah, Congrats.

Jack Conrad. I would **** him. Wow.

Yeah, I'm working with them.

I would. Conrad sent you.

Here God out of this place first chance I.

Got.

Took nothing with me but my dad. He's actually my business manager now.

OK.

He's.

He's so bad. At it cannot add, cannot spell.

Why don't you hire someone? Else.

My dad, what else is he gonna do?

Oh, ****, we're here. Hey, Tony. Yeah, hang on to this for me, please. Thanks.

Yeah.

I'm just gonna be a minute, OK?

Actually, yeah. Do you want to come? In with me.

May I help you? Yes, Nellie Leroy. Hi. Seems OK here. Pretty nice. This is Manny.

He works in the movies too.

Thank you.

That was a waste of time. I hate. When people put ***** toppings on ice cream. Doesn't need, it just messes up a good thing. You know what I mean?

Hate that.

I've never done.

Nothing except disappoint people. My whole life, teachers told me I was no good. Boys told me I was no good. Every ***** casting director in the city told. Me. I was too short.

Or I was too fat usually I was too fat. You know, my mom actually had some fat years. Too. You wouldn't know it now looking.

At her. But she did.

Funked up with me, Manny. They're really ***** ** with me because I make him squirm. And I like.

Making him squirm. Let them know that.

I got here on my terms, not theirs. When I'm done, I'm going to dance my *** off into the night. And they'll know everyone will ***** know that they could never control one. *** ***** thing. Do you like ice cream?

Of course.

My family lives in LA, you know.

Really.

I thought they were in Mexico.

Crossed the border when I was 12. Not far, I could take a car ride for 30 minutes and.

Just say.

Hi.

But you never do.

It's just easier to be on my own.

I've always been on my own. Tony can take Manny wherever he needs.

To go. No, it's OK.

Oh, no, no, no. I insist. I insist.

You see, you back in LA, OK?

From the gate. She's gotta run. And friend oh. My boy. That's what they say. Wait a minute. Wait a minute. You ain't heard nothing yet. Wait a minute. You ain't heard nothing. You want to hit? A little little. In my pocket.

Jack, it's money. Everything's about to change.

No. How you doing? I'm ready. Yeah, you could try take.

Yeah.

OK. So we're approval first. I'll keep your entrance first. Marcus, we said line Hello College, and then we head to the phone to the rest of the. Sounds easy. I think it will be Lloyd in direction on voice.

No, we're going to be rude.

Mark, can we fix? Your.

Makeup Mark no air conditioning. It's too loud.

Just be natural will be fine.

All right, places, everyone.

They whoa, what is? What is that?

Harry, what kind of shoes are those? Come. Guys. Rubber souls. OK, everyone. A reminder. Rubber souls only from now on. OK. And camera and sound.

It's Joanne from 31 crimes Hall I just. Grace Grace Hall. Grace hall. Hi, this is Joanne. Just wanted to see the phone. Book who is this?

Scene 17, take one, mark.

And action.

Hello college.

What happened? She blew the valve. I just need a. Minute. Alright, well hurry.

Give me one SEC. Christ, it's hot in there.

OK. Are we still in places? OK.

OK, all set here, Miss Leroy. It would really help us would be if you said the line. A little more quietly.

OK, all right. Places everyone. And camera and sound. Close that. Don't you know what a red.

Light means scene 17 take 2 mark.

Action. Cut Mr Mark Nell.

Oh.

Yeah, I feel like a little lighter on my feet that time. I feel like I should come further.

Right. But the microphone is all right. Hey.

Into the room.

Lloyd. Yeah. Can we?

Just move the mic a little deeper. In the room.

Why?

Because Nellie felt lighter on her feet that time.

I was just saying I. Think I should come.

Further into the.

Room. OK? Yeah, sure. I mean, if you have. Half an hour. To spare half an hour? Well, I can't just move the mic. I have to redo all the wires. We'll have to reset the rafters, then find the new position. Then we're gonna.

OK. OK, OK. OK. Now why don't we just, is it OK? Let's just try.

Have to recalibrate the whole room.

One on the more. Mm-hmm. You can do.

And camera and sound.

Teen 17 Take 3 mark.

Action.

Hello cut.

No good for.

Sound and how Lloyd, could you just let us? Get through 1 take.

Why would I do that? If you won't be able to use it?

You told me to do it quite. That's why I did it. Quiet.

Not inarticulate, you can't mumble.

I'll keep going again, or what I can play.

Yes, of course we're going again and camera and sound.

17 take 4.

Mark action.

Well, hello, *****. Everybody eyes on me.

Sorry, you're alternating the pitch of your voice too. Much, I just.

Listen to my ***** director. Sound guy. Who the *****?

Mr Wallach, so happy you're joining us. Come.

Maybe try saying more monotone.

OK and camera and sound OK.

17 take 5.

Mark action.

Hello college. Hi, this is Joanne.

***** ***** **** **** *****.

What? What the **** happened?

Now I'm hearing a high pitched.

Noise. That's your voice.

Yeah.

Do you hear? That. Do you hear that squeak? Is anybody wearing a?

Watch no.

No.

I'm telling you, I can't stay in there that long. It's a.

***** hot box. Get it built. Nobody.

Is comfortable and quiet. What does that ***** sound?

We gotta move this along.

Don't get this under control, I promise you.

Off I just want to see if. Count count.

I need.

To write the count just the count. Just next time say the count.

Now, it's not really the.

***** time found it.

It's a pin in Ruth. 'S ankle. Did you have, Sir?

Surgery.

If you can just keep your right leg absolutely still.

And camera and sound.

Team 17 take 6.

Mark.

Action.

Well, hello, Colin.

Who's this? Who the **** sneeze? Kite knows himie whole piece of mocking, like ****. I see you. Ohh. I see you right there. You little shylock. Thick face. Wipe your nose again, wipe your little hook nose, you manora *****. Now, does anyone else here need to sneeze, huh? Does anyone else here need to **** this seat in the ***?

Camera head sound scene 17 take 7.

Action. Hello, Colin, you're mark.

1,000,000 **** degrees.

We gotta we gotta move.

The mic. ***** direct her to hit her ***** mark.

Or you could.

Why is it so *****?

Hot. Oh, you're right. I didn't realise we. Were making Ben. Hur I can move it. I can move it right now. Whole year. It's wide open. I mean, we could shoot this thing through ***** New Year's. Where the. **** those little feeders. Wanna go?

Get off this set.

Thank you.

Good, you're good.

***** professional. OK, OK, Lloyd, ready to go?

Again, to use this chalk, I can.

You know.

Make the mark.

Bigger for you, it's.

OK, OK. We're gonna go again. Hey, hey.

Fine. No, no, it's fine.

Heart attack in here.

Believe this.

How we make?

Shot. Shut up. Shut up. Shut the **** **. Shut the **** **. Now if anyone stop this seat again, I will **** on you. I will ship in your mouth, I promise you. Is that Claire? Lloyd is that good for **** sounds? Now we are going again. Camera and **** sound.

1017 take 8 mark.

Action.

Hello college. Hello. Hi, this is Joanne from 31 Grace Hall. I was just going to see if the phone worked.

Who is this?

You don't say the Dean. Well, how you doing? It's a nice campus you got here, so. What's the girl supposed to do once she's here?

Classes.

And you got any parties?

Not till the evening, huh?

All right. I can handle that. I'm from Granville. OH, so I know. Quiet. Thanks a bunch, Dean. See you later.

Nice fella. Wonder if he's single.

Yep.

Gate up the gate.

Check the gate. Ohh, Billy bill.

Billy. Come on, bill. Let's get a crowbar. I. Got a little? Come on. Get me. Hurry up.

My God.

He's dead.

Manuel.

Peter Stelle. She's from Broadway. She's a real actor. We got engaged yesterday. Now she's trying to explain. To me, that movies are a low art.

3.

Double shot of tequila.

Water, darling.

Jackie.

Hola, carmelita. I have no idea who that is. The point is, darling, I believe movies are every bit as profound and with sync sound, which who knows, could be what Discovery perspective was for painting. I think what we have. Here in Hollywood is high art. It's.

Jack Conrad, you.

Are even more ***** in person.

Thank you. This is Estelle.

Mm-hmm.

His fiancée, fiancée. Hey, I'm not actually gonna **** him. I beat the whole USC football team at a game of crap, so we wrapped and so now they have to be my slave. So old mine. Jack, can you say hi?

Oh.

To my dad. Please. He wanted to meet you. He's also my manager.

Sure.

It's a good thing we met Jack. I got a business proposition just for you. I'm Nelly themed diner. I'm gonna call it the wild child grill. I'm gonna serve sandwiches. Shave like her face.

In.

US.

It's not a threat. That's just what it is. If you keep playing flat, I'm a *****. Head but you? Is this gonna be what it's gonna be you need to. Play better. You embarrassing us, Joe. You know what he just said to me? Listen. To this psychopath. When you gonna do something you worry about? You're doing something. When are you? Gonna do something. Have you ever heard of? Alexander Scriabin. Why? The **** do I care about Alexander the Great? Alexander Scriabin was a Russian. Hands broke his hands just so his fingers could stretch across the keys better. I'm saying if I ***** headbutt you across them. Funky *** lips of yours, you might start playing a little better. We can hope. ***** deranged.

Sydney Eleanor is trying to civilise me for talking, ain't that.

Hi.

Nice. Isn't that nice? More.

Little more entire is always in the way. Nelly dresses. Logan. Nellie. Is loud. Now let me tell you. By the time I fought a rattlesnake in the Death Valley, April.

Dad, it's George.

Ah.

Georgie, who was it this time?

Claire.

Claire. Well, Claire is a lesbian. That's an uphill battle for anyone. Come on, buddy. Get your head out of there. Just go get a drink.

Girls.

I'm stuck.

What?

Ladies. And gentlemen, your attention please for your entertainment this evening. This lady face you will now choose a. Partner.

Hi.

I'm Nellie larosa's. Dad. What's your name?

Right.

Fight it out. You're great, man.

You call my offices.

We're going to need more musicians.

You counting?

Strawberry. It's another beach.

Yeah. All right. I'm gonna go. Throw up now.

You said the movie is.

A disaster leroys.

Yeah, they went double the.

Budget because she could never hit her ***** mark and her voice sounds like.

A dying pig.

No, seriously. Apparently the footage is so.

Awful while it's everything, but don't.

I'm not surprised she never had any.

Talent like 0.

They'll be ***** piece of.

***** trash with a nasty.

Boy. Embarrassing. Tell you.

That that is when I grabbed that grab that.

The big ***** man. Here he is.

What?

What's he telling you? What was he saying to you? Thanks, dad.

Snake storm. Come on, buddy. You got it.

I have an idea. Why don't you fight a snake? A real one right now. Come on.

OK, no problemo. Let's go fight a snake.

OK. Oh, you *** ****, Mister man. Who wants to see my dad find a ***** snake?

**** you.

A snake.

What?

Our new chaplain is hung, for sure, but Cooper? Cooper is a ***** horse. He's also a ***** *****. All that ****, no balls. Shame. What are the schlongs like on Broadway

Watson?

Oh, it doesn't look that bad, buddy.

Stop.

Thank you.

Where are we?

Out of my way.

No. Stand, stand, stand back. Back.

To fight a snake.

No.

Oh.

You're gonna find a snake.

Great. Here we go.

See our snake. See this man.

So.

One must assume the position of among those. I'm not going to tell me that time. The whole thing over and over and over and.

It's like just.

Who is going to fight it?

Allergen.

God damnit, you *****. You ***** ** ****. *****. *****. *****. *****. The night is almost over. I got a penny and clothes on. I just want to see. Hey, *****. ***** bite. Don't really made me sick.

No. OK.

***** vagina. I will fight it. I'm more mad than any of you. I ain't ***** puppy.

Oh.

See.

With the last.

It's that ***** easy.

Really. I got it.

Right. What's more to the breach, dear friends, what's more?

OK.

Yeah. Welcome to the wonderful world of sound.

What a glorious.

Everything.

I have to do this.

What do you mean it's?

Gonna be great. Just stand there and sing while it's raining. Exactly. Yeah. And that's Noah's ark.

Alright.

I believe so because it's raining so much.

To be honest with you, I don't.

Really know why it's Noah's archery.

Hi, George. No, no this. Norma's here. So Keaton's here. No.

The song's a hit.

You love this thing. Ohh. Come on, you little.

Just.

Musicians trying to break. I want to work with my actors for a second, the head bobbing. It's very mechanical right now. Make it something that. Personal to you. OK, that's a little too much, Mary. That's too personal. OK, so just bobbing. Alright, let's work on that up. Up. Rest of the body doesn't move up. Up, up, up, up, up. Very good. Mary. Up, up, up, up, up, up. I like this. Isolate your shoulders up, up, up.

I don't know. What do you?

Think.

You're asking me what I think.

OK.

Yeah.

This looks much better.

I think you got those cameras pointed in. The wrong direction.

Let me do the rainbow. Remember big arm.

That's what I think.

One more time. Everybody ready? Musicians are ready and access. That's better.

Car.

Good idea.

Manuel Torres. How have you been?

Well, Sir, and you? You want to talk with Mr?

Solberg said Palmer shorts your idea?

They're more like a collaboration between Sydney and. Me.

How'd you like to leave MGM? Come be sound, chief kinescope.

Where?

We need Spanish language pictures. We're taking new directions. It's changing times, man, and we need to do something about Nelly Leroy.

And honour, Sir, has been good to me.

You know her, don't you? The jersey thing doesn't work anymore. His audiences find her point of. Fact. She's been hanging around Jim McKay because he knows like 1/2 witch she owes gambling debts all over town, and she sounds like a donkey. Anyways. Think about it.

Gentlemen, here's the plan. We turn Nelly Leroy into a lady. We change her parts, we fix her voice. No more drugs, no more Gant. Eleanor St. John writes a story about her amazing transformation with rare endorsements and with Eleanor as an ally, we can remake Miss Leroy into an actress of sophisticated. Like the ladies of MGM next cinepak today's what audiences want ***** in their pictures, Nigro, music negra voices. So we bring signal to quinoa scope wherever he costs. One moment Gentleman, 1 moment. Sydney Palmer. OK, Sydney Palmer.

I was hoping I could introduce the two of you, Miss Leroy, meet Mr Torres. Mr Torres, meet Miss Leroy. Mr Torres is going to be working for us here at kinescope.

Hi, Mr Torres. Just want you to know that I'm ready to change and they'll do whatever you need.

Call me man.

Cut.

Vagisil Vagisil next time try software. OK? But why, my darling, dear. Why? What what? Hey, move that microphone 45°. OK, that one. OK. No, no, no. No, no. Hey, amigo, it's not Manuel. It's money money, Torres, not Manuel. OK.

Doris Jack.

Manuel, moving up fast.

I'm sorry I meant to.

Call you cut out Blue speaker skinny, OK.

The same word I'm happy for you. You deserve this. Go show those fat folks how it's done.

OK.

Hey, OK, let's roll, people, let's go.

Welcome to your new home.

Mr Palmer.

And your car?

Yeah, for Mr Wallen.

And that finishes at 5:30, leaving you enough time to make the gala.

And to her site is come in from Miss Leroy. The only question is what do we do about Kaiju?

Won't help Nelly with the horse craft.

Listen to me, Catherine. I don't care if they find. It's like, strip me of my rank and wouldn't change how I feel.

Greatest voice test Conrad Nagel. Rich tone.

William Haynes. Good consonance.

You're messing with Nelly's career and we're trying so hard to get back on track. There's a nuisance ability now. People care about morals.

I've known loss. I've known pain. You're what gives me life.

Try attending you a little more, darling. You are what gives me life.

That's the suggestion.

Mary and David Stars a bit, maybe supporting roles from now on.

This sort of thing is no longer acceptable.

You are what gives me life.

Are you trying slower?

Removal. I can play guitar on the South of the border accent.

What I'm trying to say this kinescope can no longer employ. Your image is not helpful and we don't need. Titles anymore. That's it. I'm sorry.

Jack Conrad has a good voice is our biggest asset also the most expensive? Yeah.

You are what gives me life. I love you.

And then what?

I.

Hello, Jack. Sir. Listen, there's no good way to say this. They found George. Who's on this morning. Looks like he struck out with a girl. He was saying he shot himself. Jack.

Thank you.

So what I would suggest there would be to place subtext rather than.

Honey.

Are you OK?

He's the first one to say I have talent. Save my life.

Oh.

It's not a little art, you know. I want you to know that. What I do means something to millions of people. My folks didn't have the money or the education to go to the theatre, so they went to the vaudeville houses and then the nickelodeons. And you know what? There's beauty there. What happens up on that screen means something maybe not to you, and your ivory tower. But for real people on the ground, it means something.

I I have no idea what you're talking about.

Of course you don't. Of course you don't. 100,000 people see you on Broadway and it's the smash of the century, right?

Well, here it's a flop.

A ***** *****. So do me favour, darling. Save your subtext recommendations for your pretentious. Eugene O'Neill. Henrik Ibsen ***** that only a handful of rich geriatrics give two ***** about and I'll do what I do without your help.

Huh.

Listen, Catherine, I don't care if they find this. They can strip me of my rank and it. Wouldn't change how I feel. I've known loss. I've known pain. You who gives me life.

I love.

You think it?

Works. It's great.

To win a.

Jack, you think it works? Wish George could have seen it.

Yes.

Mr Conrad, you're going to miss your train.

Right.

Off to repair my marriage. So you ***** in a month.

Good luck with that.

OK, don't forget your friend. Men will pulled a lot of strings to get. You in here? These people choose who stays and who goes. So show them that you are a lady of sophistication and we back on top. So now what did we discuss?

In not in. Isn't not. Ain't when in. Doubt, say something French perfection.

Also, no drinking and try not to eat some. Billy Marian.

Hello, Eleanor.

May I please present to you Miss Nellie Leroy.

How do you do?

Awesome.

Good evening, Mr oh.

Ohh, now I'd like you to also meet Mildred. Yes. Sir John Milani. Jonathan and Harriet Rothschild.

That's it. Sound just. Yes, I've spoken to LB, but already there'll be no more of that kind of thing, I can assure.

Here we have a paste campan designed by Trump for the Takaki bubble.

I hear it's Greenberg season in New York. Do you like Miss Julie?

Yes, she is lovely and very talented.

Hi.

You're stitching.

Billy is your new role really?

Got it. Last spring one of a.

Kind, Mr Palmer.

It is truly an honour to.

Meet you, Teddy and I saw caught.

This last week, genius.

Thanks.

Do you play bridge?

The call.

See you from Mexico then.

Spain, Madrid.

Wow. How did you get into music, Mr?

Palmer, I taught myself mostly.

Incredible.

Who are your influences?

To screw up, I like Rachmaninoff.

Do you think George Eliot was better as a novelist or as? A poet now.

He was marvellous. Marvellous at both.

Now I do apologise, but I must resign briefly. I shan't be long, Tata.

Everything you need, you know right here. It's got the restaurants. Of course. Now you can't gamble in LA. You really can't leave.

This one guy.

McKay was a few joints, but it was scary so.

One moment.

Jack didn't think you'd get in in.

Time. How was Europe?

Inspiring and Congrats on the new.

Fire. Concrete.

Home opens tonight. Correct. Did you know Michelangelo painted the entire Sistine Chapel on his back?

Manny, how's our girl doing?

Ohh, she's doing great. Perfect.

OK, good.

Annie, I need to go home.

No, no, you cannot go home. You're going back.

Having a heart attack not funny. I'm dying.

Out there? No. I mean, Eleanor and I worked, so. Hard to get you into this.

Out there, I am dying out there. There's a bunch of they're they're awful. That Mildred's gonna ***** wrap it on her shoulders. It's probably still alive. They ask picture. They don't like me. They don't.

They can save your career. They like you. We get the right director, the right publication, everything. Rudolph, I'm ***** correct anymore. OK, listen to me, Nelly. I'm here for you. It's you and me. You could be a star again. Nelly again, it's you.

What about Ruth I?

Need boots back. Ruth is what worked.

And me? You look beautiful, OK?

Looks ***** ridiculous.

What's your name? Perfect. Once again, Nellie Leroy in French.

It is French already. Mine means king, remember.

Do it.

Jack.

It's great to see you. You too. Salute.

Are you holding up?

Well, I do miss him.

George.

What were you referring to? Jack, how was your other great and good to be? Home. That's the.

Attitude.

Stand strong.

And whipped.

She's fine.

And what do you think of the new wave of race films, Mr?

Palmer, I find the studios committees for the casting of ***** inspiring, don't you?

And he replies. Do they need an electrician?

Doing. Jokes. Nelly. Yeah, I, Nell.

Prefers listening to jokes rather than telling.

Tell us a joke.

I have a joke. Harold Lloyd and I are in France.

Hey, how you holding up?

You too. I guess the movie isn't a hit.

So weird.

Ah, sure, you get another chance.

Why wouldn't I get another chance if someone kindly tell me what the **** is going on?

To put them in.

It shows up with a mod.

I don't care on my truck. Monsieur is worth a lot more than a mom.

No, you must have some good.

I I am not the best joke ever.

Come on. Nelly isn't being funny. What you do?

Yeah, I believe that. Films like yours are gentle but virile. Olive branches in.

These divided times.

That is actually my.

No, please. You must play for us.

Come on, Ellie, we'll improve your next picture.

Yes, Nelly. Beep, honey.

Ohh, you know I just thought 1-2 fish. Honeymoon.

Actually I got one, a bear and a rabbit are sitting in the woods one day and the bear says to the rabbit. Hey, do you ever have a problem with the shift sticking to your fur and the rabbit finishes **** and and he says no, I never do why. And the bear says fan ***** tastic. And he grabbed the rabbit hide ears and.

Ohh.

I can't believe you.

Why not? Why haven't you heard what they say about me? I'm a degenerate ***** animal.

Ohh family, look at them. Ohh, who knows what she.

Might do. She's she's from Jersey, you know. This is what a degenerate ***** animal from Jersey does. That's what the degenerate ***** animal from Jersey does. So you know what? I'm gonna let you all go on ***** your cousins. Polishing your guest list, flying your underage ***** misses this ***** bozo leg. You sick *****. I'm the animal. What is this *****? What is this *****? Oh, I'm the sick. I'm the ***** crazy 1. You make. You make me ***** sick. You're not better than me. You're not. You're not ***** better than me. I don't need this *****. You know what? I'm gonna go home. I'm just gonna stick some coke up my *****. And you all can stick your champagne flutes up your rolls. Smelling candy tasting Snow White. ***** *****.

My rug. You puked up my rod.

Before it's too late.

You can't stay here.

Listen, Catherine, I don't care if they find this. They could strip me of my rank and it wouldn't change how I feel. I've known loss. I've known pain. It's you who gives me life. Catherine. I love you. I love you. I love you. I love you.

I love you.

Jack Conrad. What are your thoughts for the future?

Well, my last two movies didn't work, but I learned a lot from them. Every things I'd take it for granted, and maybe I shouldn't have.

Well, you're still MGM's biggest asset. You still come on the biggest paycheck.

And I'd like to earn it. I'm still learning this new language.

Is it true that you quit drinking?

Yeah, just getting in the way. I'm not gonna let that happen anymore.

There's a lot of acting talent coming in from the theatre now. Might you go to the stage to gain more experience?

Eleanor, I will master the talking film on film.

To miss the silence.

No. Shouldn't stand in the way of progress.

OK. Thanks Jack. It was still the kid I met 20 years ago. You know, you haven't changed.

Thank you, Eleanor. Neither have you.

Ready.

For you on set, Mr Palmer.

She's not going to **** this up again. Is she?

I guarantee you she's going to blow you away.

Are you ready? Hurry.

I'll check you good with the money.

Yeah, yeah, yeah. What about?

The gun. Well, we're still having a problem with the firing mechanism.

Look, gotta cook. It sounds like that.

Hi there. It's Jack calling for Irving. Jack Conrad.

Yeah, coming right.

1:00 alright, fine. I'll call back then. Thanks.

There you are.

We have the serious ***** problem. What? The band looks mixed. I mean, the other players are a lot darker.

What do you mean?

Than Sid so. So you're wide. And you're wide next to them. Sydney looks white.

But he's black.

They don't think that in the South to them this will look like a mixed band. That means we won't be able to book the movie there. This has big money.

No, no, no, no, no, no, that's not possible.

That's half the revenue loss.

Needs this movie to work.

Out forget working. It's not even worth finishing at that. Rate Wallace will just pull the plug.

What to?

Suggest ohh he did did he? OK. Then I'll call back at 4:00. Thanks.

Sydney.

What?

For the lighting and just to match the other players.

For the light.

See. I know. Look around. Your fellow players, if we don't get the shot. The studio will shut the picture down. And they won't get paid. You're an actor now, Sydney. Actors change their appearance for roles. It's normal. He's going to be on use with me. You're risking all these guys ability to feed their families over Mako. Gracias.

All good.

Left for the day, huh? Wow. Here's what I'm going to do. I'm going to come down there and see for myself. No, that's exactly what I'm going to do. Thank you.

I'm sorry.

I just can't have you in here right now. He left for the day, but I.

Can take a message for you.

Thanks.

Cut. That is a wrap on Sid.

Mr Torres, we can't find Miss Leroy.

Yeah.

She's gone. You'll need that to come back.

It's OK. I won't be back.

Madam, let's chat.

I'm on a deadline, darling.

You know, when I first moved to LA, you know what signs on all the doors, red? No actors or dogs allowed. Yeah, I changed that. I helped build this place through call home. I've never had any illusions about us. I've never pretended we're friends. We're friendly. I scratch yours, you scratch mine. That's our work. This. This is something else.

What do you want?

I wonder why you wrote it, yeah.

No, you want to know where they laughed. So like me to tell you.

Why they laughed. Really. Nor why?

There is no wine. Wasn't your voice wasn't a conspiracy? And it certainly wasn't anything I wrote. There's nothing you could have done differently. There's nothing you can do. Your time has run out, there is no. Why stop questioning it.

I'm on a dry spell.

It's over. It's been over for a while, I'm sorry.

Eleanor, you peddled gossip. You don't make anything. You don't know what it is to put yourself out there. You're just a cockroach. I've been counted out before, this isn't new.

Would you ever stop to think? Why wouldn't there's a house fire? The people die and cockroaches will survive. Jesus Christ. Was you thought the house needed you? But it doesn't. Doesn't need you any more than it needs the roaches. The roaches, knowing this crawl back into the dark, lay low and make it through. See, but you. You held the spotlight. It's those of us in the dark, the ones. Who just watch. Who survive?

The house fire.

And would be hundreds more like it too. An earthquake that wiped this town off the map and wouldn't make a difference. It's the idea that sticks. Probably 100 more Jack Conrads. 100 more Mees, 100 more conversations just like this one. Over and over again. God knows when. Because it's bigger than you. I know. It hurts. No one asks to be left behind. But in 100 years, when you and I have both long gone. Anytime someone threads A-frame of yours through a sprocket. You will be alive again. You see what that means? One day, every person on every film shot this year will be dead. And one day, all those films were pulled from the walls. And all their ghosts will dine together and adventure together for the jungle to war together. The child. Born in 50 years will stumble across your image flickering on a screen and feel. He knows you like like a friend. Though you breathed your last before you breathe this first. You've been given a gift. Be grateful. Your time today is through, but. You'll spend a tonne a day with angels and ghosts.

Thank you for that.

I need your help. I mean so much trouble and I really. Need your help.

Come down and tell me what happened.

I ***** that many and.

I know you've been trying to help me and I've just I've kept ***** up now. I really need to help and I hate to ask and I've.

Calm down.

I was in call Nava and I was playing cards and there was this guy at McKay runs the place and he's like you don't **** with.

How much?

Him. He's. It's a lot. It's a lot.

How much do you owe?

85 grand they take.

Me. They took me back into a room, Manny, and they said if I don't have the money by the end of the week, they're going to pour us, sit on my foot, and they're not kidding.

They will ***** kill you. The people are killers. Pay them, OK? You don't **** with these kind of people. Really. You just pay them.

I can't pay them.

What do you?

Mean I don't have the money to pay them. I don't.

Have I don't have.

You are Melilla, Roy. Of course you have the. Money. No, I don't. It's it's.

It's gone. It's my dad's diner and the the we don't only have.

How is it?

I I don't have that. I don't have that money.

Casa.

Please be nice to me, Benny.

You **** my life.

To go. You're my only friend. You're the only one who's ever been nice to meet you.

You're. The one who's ever meet.

I've always thought all you've done is break my.

Heart.

Kill me.

Daddy, I did everything you said.

Don't go home. Stay here for a couple of days. And I'll fix it. I'll fix it.

Jack.

Serve.

Jack.

I have been trying you for a while. I got some great news. Got job for you. Prestige one.

We got sick mid shoot, quick start, quick wrap.

Need you Jack.

Jack.

Yeah, hear what, he.

Said.

Yeah, I heard.

OK so. What do you think?

Yeah, I just have one question. It's a ***** ** ****, isn't it? And I'd be bailing you out, wouldn't? I. Let's just call it for what it is. That's all I ask. I'll do your movie. I'll bail you out. All I want in return is a little honesty. Can you do that? Erb? Can you be honest with me for 10 seconds or so? Be bailing you out, wouldn't I?

Yeah, you'd be bailing me.

Out. That's a ***** ** ****, isn't it?

Yeah, it's a ***** ** ****.

OK. I'll see you on set.

Mr Conrad.

Harold, how you doing?

I'm doing good, Jack. How about you?

I'm doing OK. How many movies we've done together now?

This makes 82. Huh.

That's right.

Beautiful, isn't she?

Great wide ocean.

Do you remember your first time at sea?

Kid. I'll never forget it.

Good, fantastic dry eye in the. House.

Great.

This next take.

I want to see more of.

Real emotion. Really. Dig into it, yeah.

Find it out here. Find it on that horizon, never ending horizon that has. Brought you all the way to this point. Brought you so.

Far in life, you know.

Jack.

You good to?

Go again? Sure.

I got it all figured out because I know I know that you're trying to get my career going, so I've had an idea. I was sitting here and I was thinking, you know what, I. And if I can dance, then I bet I can sing. Because you know what?

You can do.

Anything if you. Set your mind to it.

Really you have to stop this, OK? You really have to stop it. I'm to figure out how to get the money. Gonna tell wallet. They're gonna finish the movie. OK and 1st.

Exactly this is.

How we make the money best?

All this all.

This ***** mess that you're doing every ***** day. As part of your process.

Danny, it's gonna be like nothing anyone's ever seen.

Seven. I got the money. You know guy who will set the meat.

You got it. OK, but you're going to be.

There. Right. Don't worry. I'll be there the whole time. See you Friday.

Nelly, we did it. OK, don't wallet took all this ****, OK?

How did you get the money so fast?

I have my ways, don't worry. Yes.

You know.

I sold him keys a while back. He works for McKay, so we give him the bag. He calls McKay and the threat against Nelly Azar.

OK. I'm not just these. Kind.

Of people, they're no worse than movie people. You good?

Yeah, let's go.

Remember a monologue in the next picture? Wilson.

In a while.

Good to see you. Meet Manny.

Nice to meet you, Minnie.

Nice to meet you, Sir.

I believe this belongs to you.

You're a producer.

Studio executive Jim Heard you were a big producer. He's here now. He'd love to buy you guys a drink.

That's very kind of things, right? Yeah.

Sounds great.

Great. Follow me.

Be polite. One drink.

Jim.

This is Manny in the count.

How do you boys do? I'm James McKay.

How to do this hello.

Sit down.

Thank you.

Hi.

Do you want a drink? It's Brandy mixed with either. Yes, sure. You get us. Some drinks please.

Sir, I just want to say how sorry I am that.

Nonsense you came through. That's what counts. So you boys are friends with Nellie Leroy? Yeah, too bad what happened to her career, huh?

Such a shame. Yeah, sad.

Yeah.

Her new movie will work.

So you're the movie producer.

To the executive.

I got some movie ideas myself. Do you want to hear them?

Yes, please.

OK.

Hmm.

OK so. There's a 10 year old kid and he's a prodigy at all these adult things. He's super smart with words. He can play the piano and recite Lincoln and all this stuff. Here's the twist. Turns out he's a 50 year old *****. He only looks like he's a kid. The jokes on us.

It's really good.

Wow. That's great. Yeah, very good.

It's very good, yeah.

I am sorry. I I'm gonna check on the drinks. I. Don't know where Wilson went.

One drink and we'll leave there after. This we'll leave calm. Down I am calm.

No, you're not. You're very nervous.

I'm not here for drinks. I'm fine, OK?

You're not in my.

Debt. Whose money?

It is the guy makes it by the kilo. It's not a big deal.

What? The guy? You never told me.

How you got it, Tony?

The prop guy.

I thought I. Told you that.

It's the progress money.

No, it's the money that he makes.

What do you mean like his income?

No, it's his. It's from your bank heist picture. It's movie money. It's prop money.

The money in the bag. It's problem.

Where was I going to get 85 grand in? 2 days.

Have I interrupted something?

Oh.

I got more ideas. You ever heard of Wyatt Earp? He died a couple of years ago. I met him once. Little known fact. The greatest hero of the Wild West couldn't count. No. So I was thinking you make a movie about him and in it you make him full-fledged *****.

What?

OK.

Well.

You're sweating.

He's probably very there's.

Well, I thought you were just excited about the idea. My next idea is my best, the world's most fearless warrior. I know just the guy to play him. You just build the movie around him. He's sensational.

Yes.

Would you like to meet him?

Sure. And I can have this.

Ohh no, no no. I'm going to see him now. He's at the block house.

Where is that?

It's just over the hill. Few minutes drive Wilson and I can take you there and back. It's the best party in town.

Mm-hmm.

It's it's pretty late and.

Oh no. It's worth it, I promise you.

I mean, I appreciate it, but we really.

Trust me.

Have to go.

You'll never forget it.

What's this?

LA's last real party. Wilson, bring that cash. This town has gotten so repressed. This is the only place left. Where you can have any fun these days.

Well.

Welcome to the ***** of Los Angeles.

He's two floors down. Follow me.

This city used to know how to have a good time. This is such a drag. They still know how to party. Here though.

And I like to pet and every evening weekend and I broke it every day. The place I've never 1st and I love the thought, but I don't mind because.

One more floor.

This is the kind of thing your industry needs. Hollywood has just become so stale, don't you agree?

Oh, not this floor either. Father of yours.

So.

It's it's.

Very late, yeah.

Oh, no, no, no.

It's I promised you a site. You're getting a site.

Let's try one more.

4.

I love you too.

Bear with me, fellas. Wait till you see this guy. I think we. Can make millions together.

No.

That was so good.

Ohh, come on boys. It's just on the other side.

It's worth it, I promise.

OK.

Oh yes. This is it.

Yeah.

Yes, I think I can hear him. Come on.

Yes.

I'm so excited for you. You're gonna love him.

Yes, he's the next big thing.

Well.

Incredible, isn't he? You either are a star or you aren't. He is.

What?

But he does it.

Has to be seen to be believed.

Wow.

He's just made for the movies, isn't he? They found him in a forest in Oregon. He will. Do anything for cash.

Wilson, quick, give me 20.

Eat another rat.

Give me another one.

It's.

Faith. Come on.

Let me.

We're going to make movies together.

Please, please. No, no, no, no.

No, no, no. No, no, no, no.

No, no, no, no, no, no.

What the ****?

And every evening.

You have to see Dresden the most beautiful city in Germany.

Jack said that he was going to take me to Greece. Isn't that?

Freeze.

Right, honey?

That's the architecture is amazing. You'll love it, Santorini.

Here it's so beautiful, Jack.

Hey. Gotta Mia folks, I'd like to introduce you to the wild and wonderful Lady Faye. Miss Rebecca. Miss Lewis.

How do you do? How do you? Do.

What's your excuse? Just wandering through.

Something like that.

Don't get your drink were you shooting?

No, just wanted some air.

What's next?

Going to Europe, actually. Yeah, they wants me.

Are you?

That's great. Pathpoint really good taste.

Thank you.

Jack's pack. Way to go, Jack.

So how's your movie?

The giant swing of mediocrity.

Well.

The girl seems nice.

Cheers. And she has no idea it'll end like all the others. You like her? You might want to save her.

Are you OK, sweetie?

Is the most magical place in the world, wasn't it?

I was.

Another set another review. And the romance had a break up. I'm tired today. It's OK. It's OK. I've been the luckiest ***** in the world. I had a good run, didn't I?

You sure did.

Yeah, I enjoyed that.

I gotta run, sweetie.

Yep.

So good to see your face. You're going to do great things in Europe. You were always one. Of the good ones.

Show my. Love.

See you in Venice. See you in Prague.

Right.

Go get those cigars. Hey, you do a great job. What's the best tip? You've ever seen.

\$50.

Who gave you? That.

You did, Mr Conrad.

It's on you now, kid. Futures yours.

They're looking for us to.

Get out. Feel good.

We're going to Mexico, Mexico, get dressed. We're going now.

Are you crazy?

I'm getting the ***** car now.

You're scaring me. I need another hit.

Do you have? Any coke? Yeah.

Don't give her anything.

Get everything you need. We get gas. See you in 10 minutes. Come. On 10 minutes.

Get some pills, please. Avocado. OK.

We need a ***** stationary now. I know it's close.

No, we didn't.

Dance up here. Nanny, come up here. It's fun.

No, it's not point. It's not fun.

We can have fun.

Belly. Belly.

Nelly.

Got to leave now. No, no, no, no, no. Do you know what happened? If they. Find those. Are you doing this? Why?

Click on leave. No. Your thumb.

So.

Let me help you want to help. We can go to Mexico nearly and we can be happy, but we have to live now.

Nanny.

It's the end of the.

Road for me, this is it for me.

It's not. I'm at peace with that, you know.

I'm not mad anymore.

You go to Mexico without me.

What the **** I'm going to do without you. I'm.

Not going anywhere without.

You.

In the. The ammo.

Goodnight. I'm good for you. I don't think I'm very good for you.

Really I want to marry you. I want to make you so happy every day. OK. It's my only job from now on. But we have to leave now.

OK, OK.

Just want to be with you.

OK, well.

OK. We'll we'll go to Mexico. We'll go. We'll go to the border and we'll go down the South and we'll get married and. We'll have kids and.

We'll be you and me, OK?

OK.

Yeah.

Hey you 2 with the camera. Do you know who? I am. I'm Nelly Leroy *****.

Holy ****, that is Nelly.

That's Nelly and Leroy. Come here.

This is my husband's big many toys.

Sorry.

They're going to get married.

Are you really going to be your husband?

Yeah.

Congratulations. Get a shot.

Generator.

You go grab him.

That will.

I love you, man.

Hey.

I'm sorry. It was hard to.

Find guy. Yeah, well, I got everything you need. This is my roommate, Kyle. Do you need anything? I'm just going. To fill this up real quick.

No, that's just let's go.

No, no, no, no, no, no, no, no, I'm nobody. I'm nobody. Don't leave, please. Please. You're not like Daddy. Get the **** out of LA disappear.

Nelly. Kelly. Nelly, Nelly.

And introducing tonight a new addition to the Hot Cafe band. Fresh from pictures, Mr Sidney Palmer on the trumpet. They said you want to say a few words.

Thank you, Tom. I just would like to say to you all happy I. AM. To be here, you are such a beautiful, lovely crowd. So thank you. If I can't, I'd like to play something. That I used to play. Back in back in the days. I hope you all enjoyed.

Papa.

Pass this Sir.

We're just looking. Thank you.

Hi.

See.

Nothing. Much.

It's OK.

I see.

Mucho.

That's everything.

Tan temprano. No, no.

Bye, Emma.

2nd. Yes.

\$0.50.

Thank you.

All I do is dream of you the whole night. Through. I'm dreaming of you.

Everything. Every song I ever sing summer when?

And spring and we're.

24 hours a day.

Dreaming away.

Morning.

All.

Dream.

Save it, save it, tell them to go home. We're shutting down for a few weeks. What? Well, don't just stand. There. Tell them everybody. Go home and tell Father. Notice. What is this? Yeah, what's? The matter? Alright, the jazz singer, that's what's. The matter? The jazz singer. Oh, my darling. Didn't Manny down and.

Little bit.

This is no joke, Cosmo. It's a sensation. The public is. Screaming for more talking pictures talking.

What?

Pictures. Oh, it's just. A freak? Yeah, what a freak. We should have such a freak at this studio. I told you, talking pictures were a minute, but no one would listen to me. Don, we're going to put our best feet forward. We're going to make the duelling cavalier into a talking fiction.

No, no, listen round, round tones, round tones. Now let me hear you read your line.

And I can't stand them.

Yeah, you shouldn't have come.

Pierre, you shouldn't have come.

She's got to talk into the mic. I can't pick it up.

Yes, my dear, but Please remember around the toe.

Here.

I love you. I love you. I love you. I love you. I love you.

Goodnight.

Take care of that. Throat. You're a big singing star now, remember.

This California do is just a little heavier than usual tonight.

Really. From where I stand, the sun is shining all over the place. Doo Doo Doo Doo Doo
Doo Doo Doo Doo Doo Doo Doo, Doo Doo. I'm singing in the rain. You're singing in the
rain. What a glorious feel. And I'm happy again. I'm laughing at the Suns in my heart. Let
the storm the clouds chase.

Hey.

Umm. From the plane. Come on with a rain. I have a smile on my face. I'll walk down the
lake with a happy refrain. Just singing. Singing in the rain. Dancing in the rain.

Yeah.

I'm happy again.

Tell me. Yeah, tell me why.

Why? What?

I don't know. Why? I just want to be part of something bigger, be part of something
important, something that that's that means something.