

Shine Brighter 2de

File 1 Hollywood: the dream factory

Extrait p. 23 – Script *La La Land*

Mia is an aspiring actress, working at a café in L.A.

EXT.¹ STUDIO LOT – DAY

Mia runs, shirt stained with coffee. Jumps into her car. Eyes a COAT on her passenger seat.

INT.² AUDITION ROOM – DAY

Mia's in that coat, zipped up, looking odd indoors.

On her cell—

MIA (CONT'D)³

(laughing, big smile on her face)

And I swear to God, she was wrecked. Pure lunacy.

Oh God, I know...

(seems to be listening, then,) [...]

We PULL BACK...to see that Mia's auditioning for a CASTING DIRECTOR and ASSISTANT. And it's clear to us—there's something about her, a glow in her face. She's good.

ASSISTANT

Great. Could you try it again but—

(the CASTING DIRECTOR whispers in her ear; then, to Mia,)

Never mind. Thanks for coming in.

Beat. Mia manages a smile.

INT. LOBBY – DAY

Mia exits. [...] Enters the elevator with two other WOMEN—rail-thin, legs up to their ribs. Mia looks nothing like them.

INT. APARTMENT – DAY

Mia enters. Exhausted. [...]

It's one of those tiny walled-off dens⁴ not part of the original design, used to siphon

off rent. An Ingrid Bergman poster hangs over the bed. Mia takes off her shoes.
A blister⁵ on her sole...

Damien Chazelle, *LA LA LAND*, 2013

1. = exterior 2. = interior 3. = continued 4. *appartement minable* 5. ampoule

Extrait p. 25 – Script *Barton Fink*

Young playwright Barton Fink discusses with his agent, Garland Stanford.

GARLAND

We have to talk a little business. I've just been on the phone to Los Angeles. Barton, Capitol Pictures wants to put you under contract. They've offered you a thousand dollars a week. I think I can get them to go as high as two.

BARTON

To do what?

GARLAND

What do you do for a living?

BARTON

I'm not sure anymore. I guess I try to make a difference.

GARLAND

Fair enough. No pressure here, Barton, because I respect you, but let me point out a couple of things. One, here you make a difference to five hundred fifty people a night—if the show sells out. Eighty-five million people go to the pictures every week.

BARTON

To see pap¹.

GARLAND

Yes, generally, to see pap. However, point number two: A brief tenure² in Hollywood could support you through the writing of any number of plays.

BARTON

I don't know, Garland; my place is here right now. I feel I'm on the brink of success—

GARLAND

I'd say you're already enjoying some.

Barton leans earnestly forward.

BARTON

No, Garland, don't you see? Not the kind of success where the critics fawn over³ you or the producers like Derek make a lot of money. No, a real success—the success we've been dreaming about—the creation of a new, living theater of, about, and for the common man! If I ran off to Hollywood now I'd be making money, going to parties, meeting the big shots, sure, but I'd be cutting myself off from the wellspring of that success, from the common man.

He leans back and chuckles ruefully.

BARTON

I guess I'm spouting off⁴ again. But I am certain of this, Garland: I'm capable of more good work. Maybe better work than I did in Choirs. It just doesn't seem to me that Los Angeles is the place to lead the life of mind.

Joel and Ethan Coen, *Barton Fink*, 1991

1. *bêtises* 2. job 3. flatter 4. speak without thinking

Extrait p. 26 – Nouvelle “*The Queen of Sugar Hill*”

The Queen of Sugar Hill presents a fictional portrait of Hattie McDaniel, the first African-American woman to win an Academy Award in 1940.

Gone was the indescribable hunger I had back then, when I lived in a home haunted by my parents’ memories of how they’d escaped slavery and their never-ending quest to give us a better life. [...]

I strained¹ to get a glimpse of my costars from *Gone with the Wind*. We were up for eleven awards, so they had prime seating near the stage. Their tables were round and held anywhere from ten to twenty-four people. I’d been led to the very back of the room, just outside the double door leading to the kitchen. There was seating only for three here. A grudging², mean little message meant for me: Don’t be too full of yourself. Never ever take up too much space.

“Why is she here?” someone muttered from the table across from me. I recognized the woman as a character actress from a silent movie. I wanted to shout, I deserve to be here! but I nodded pleasantly at her. [...]

“I’m really especially happy that I’m chosen to present this particular plaque,” Fay³ began. I could hear the smile in her voice even if she was so far away I couldn’t clearly see her expression.

“To me, it seems more than just a plaque of gold,” Fay continued. “It opens the door of this room, moves back the walls and enables us to embrace the whole of America, an America that we love...”

I scooted⁴ to the edge of my seat as her next words tumbled out. “...I present the Academy Award for Best performance of an Actress in a Supporting Role during 1939 to Hattie McDaniel.”

ReShonda Tate, *The Queen of Sugar Hill*, 2024

1. make efforts 2. à contre-coeur 3. Fay Bainter, American actress 4. bouger rapidement

Extrait p. 27 – Article *Yahoo!Entertainment*

For Adrien Brody, his role in *The Brutalist* is more than an opportunity to win awards, though he has already done that. The film, which follows an architect who flees¹ postwar Europe for the United States, hits close to home.

“I definitely have an intimate understanding of the immigrant experience, as my mother is a Hungarian refugee,” Brody told Yahoo Entertainment. “My grandparents and my mother fled Budapest in 1956 and came to America with hopes and dreams.” Like his character, László Toth, Brody’s mom dedicated her life to “trying to leave behind something of great significance.”

“Her experiences in the past informed her work, and her experiences have influenced me and my understanding of life and my own connection to art and yearnings² as an artist.” [...]

The movie, he said, speaks to the “paradox” of the immigrant experience. Though it begins in the year 1947, it’s still relevant today. “One leaves behind all this hardship and oppression and comes to a nation such as the United States with all these hopes and dreams and assimilates and leaves behind a lot of that and becomes a member of the community and devotes themselves to it and yet is not still fully accepted or is looked down upon because they sound different, look different, have different beliefs or because of their name,” he said. “It’s just wrong, and it troubles me that it still exists.”

Kelsey Weekman, *Yahoo!Entertainment*, 2024

1. escape 2. aspirations

Auto-évaluation de la compréhension de l'écrit

Extrait p. 35 – Livre “*Warner Bros. Hollywood’s Ultimate Backlot*”

Foreword

I was in Hollywood at the time, and my agent, Al Levy, talked me into performing a song at a party in Beverly Hills—which somehow led to an invitation to come to Warner Bros for a screen test. I didn’t know at the time that my life was about to change forever, that I would be on the lot¹ for the next seven years, make seventeen pictures on its sets and backlots², record dozens of songs, and spend hundreds of hours working very hard in virtually every corner of the studio. I learned much during my days in Warner Bros.

When they first took me onto the Romance on the High Sea soundstage³, I naively asked when we’d be leaving for the boat. Everyone laughed at me. But as I explored that film’s intricate⁴ ocean liner settings, I realized that this soundstage and its dozens of sisters on the lot had actually been the place where hundreds of the movies I had watched growing up in Cincinnati had really been made.

It astonished me that every location imaginable, from the high sea to tropical jungles could all be created, seemingly from scratch, in this remarkable place. Eventually it occurred to me that most of what I thought I knew about ships or jungles, or about a thousand other places I’d never actually visited, actually came from seeing these films.

To this day I can’t decide if Hollywood takes its visual cues⁵ from the real world, or if it is in fact, the other way around.

Doris Day⁶

Steven Bingen, *Warner Bros. Hollywood’s Ultimate Backlot*, 2018

1. studio 2. plateaux 3. studio insonorisé 4. complex 5. signals 6. American actress and singer born in 1922.

Évaluation de la compréhension de l'écrit – Guide pédagogique

Extrait – Livre “*Columbia Pictures: A Century of Hollywood Motion Picture Magic*”

Winning a contract to Columbia Pictures was beyond my wildest dreams. My whole life changed when fate led me to Hollywood, the “land of make believe”. Nothing felt real, yet it was all happening and way too fast. When I was a teenager in high school, I won two scholarships to attend the prestigious Chicago Art Institute. That became my life’s desire: to become a famous artist!

In the summer of 1953, I took a modeling¹ job for Thor refrigerators. Another model and I would travel to major cities for trade shows to demonstrate the refrigerators. One day, when we were in San Francisco, one of the other models asked me if I wanted to go to Los Angeles. She had a meeting there with an agent. I was curious about Los Angeles and enjoyed seeing new places, so I went. By just sitting in that agent’s waiting room, I suddenly found myself doing a modeling job as a show girl in the 1953 movie *The French Line*, starring Jane Russell². [...]

I ended up the N°1 world box office star three years in a row. [...] I was put under contract because they thought I had a special quality that made me different. They still tried to make me over into looking like a replica of other famous movie stars—but I resisted by wiping off³ all that extra makeup and letting me come through. I held fast

to my root beliefs and insisted that I be my own person. I’m so grateful that audience saw and appreciated the real me.

Jim Pauley, *Columbia Pictures: A Century of Hollywood Motion Picture Magic*, 2024

1. mannequinat 2. famous American actress in the 1940s and 1950s 3. remove