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AUDITION
 (The Fools Who Dream)
 from LA LA LAND

Music by JUSTIN HURWITZ
 Lyrics by BENJ PASEK
 & JUSTIN PAUL

Instrument in C - B.C.

Slowly and freely



In time (slowly)



Faster



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It's Mia and Sebastian's song.

Mia looks at Sebastian. He looks at her, then back at his keys. A moment.

He's just playing the piano -- but, gradually, as he plays, his surroundings seem to grow darker... Slowly, very subtly at first, with just shifts in lighting, then a shift in perspective, the interior of the music shop...

...CHANGES.

Gradually, organically. Soon enough, we find ourselves back at the restaurant that night in Winter... Back when Mia laid eyes on Sebastian for the first time...

Within this fantasy-flashback, Sebastian finishes his piece. We stick on Mia, watching him as his Boss talks to him. All is as before, as we remember it... And sure enough, Mia approaches Sebastian as he walks near her, and utters the same words she uttered in real life that night:

MIA
 Excuse me -- I -- I just have to say:
 that was incredible.
 (MORE)

MIA (CONT'D)
 I was just -- I don't even know how to describe th-- I mean, I'm not a music expert so I don't -- but, your playing, I thought it was just, just magical, I just felt, I felt so transported and -- I know I probably sound weird or something, but -- but -- ok I'm going to stop talking, but I just wanted to tell you how I felt, and I just think you were great, and -- yeah...

Beat. Sebastian looks at her. And--

SEBASTIAN
 You're beautiful.

With that, he sweeps her off her feet -- and decks her with a kiss for the ages.

A BURST OF ORCHESTRAL MUSIC -- a lush, full-fledged ninety-piece sound. From here, we FLIT through an alternative-version of all that happened between Mia and Sebastian, with every detour avoided -- as though we were seeing the true old-Hollywood musical rendition of their romance, the romance as it never quite was. The music carries us forward, touching on all the melodies we've heard up until now, as we DISSOLVE from one moment to another... [TRACK 11: FINALE TBD]

Audition (The Fools Who Dream)

From 'La La Land' Soundtrack
Emina Stone
Arr. Pyoung P.

Piano

monologue

8

Pno.

15

Pno.

24

Pno.

31

Pno.

38

Pno.

WE CUT TO THE LOBBY -- to Sebastian, hearing Mia's silence. On edge... Worried...

WE RETURN to the AUDITION ROOM... The Director and Casting Director watching Mia, attentive... Everyone waiting...

And then, Mia opens her mouth -- and, with a confident ease...

...gently slides into SONG... [TRACK 10: AUDITION]

Yes, this audition is different than the rest, and the switch to song signals just that. Mia's singing is soft, bittersweet -- and, in all her directness and simplicity, she has never looked or sounded more like a genuine STAR.

In a word, she's spellbinding.

BACK IN THE LOBBY, we glimpse Sebastian. He listens...

...and SMILES.

EXT. GRIFFITH PARK - DAY

Mia and Sebastian sit on the grass, the Observatory perched behind them. The clouds have parted, and it's now a gorgeous Los Angeles evening, the sun just beginning to set.

Audition la la land.

At home, he receives a call for MIA. It's someone from the casting agency.P. 69-72 SEBASTIAN shows up at MIA home with news from the casting director. SEBASTIAN is excited but MIA is not going because she doubts she's good enough. MIA disagrees, she likes jazz because of him. They set a date for Monday evening. Everyone joins in, circling the pool, singing and dancing. You can download a PDF of the script here.Written by Damien Chazelle.Plot summary: La La Land tells the story of Mia (Emma Stone), an aspiring actress, and Sebastian (Ryan Gosling), a dedicated jazz musician, who are struggling to make ends meet in a city known for crushing hopes and breaking hearts. They are about to leave when MIA suddenly appears and joins them. MIA asks if he's going to call back KEITH for the job offer but SEBASTIAN says no.P. 46 SEBASTIAN overhears snatches of MIA's voice in the other room, she's talking to her mom and tells about her one-woman play which is going to pay for herself and that SEBASTIAN is going to open a jazz club but he has to get the money together first. She hasn't spoken a word.P. 36 SEBASTIAN paces at the RIALTO MOVIE THEATER, waiting for MIA.P. 36 We are back at the restaurant. He's looking forward to the evening with MIA.P. 36 MIA is having dinner with GREG, JOSH (Greg's brother) and his fiancée. She grabs her things and leaves.P. 61 MIA is in the theater and prepares herself. SEBASTIAN is convinced she'll get the part but MIA isn't. Set in modern day Los Angeles, this original musical about everyday life explores the joy and pain of pursuing your dreams.La La LandScene By Scene BreakdownBy Shariya GopalGoIntoTheStory.blcklst.comP. There is something brewing between them but they both suppress it.P. 32 MIA and SEBASTIAN part. She finds out he's in for the long haul, touring, recording and back to touring, probably for years. Here I am looking not just for individual scenes per se, but a scene or set of scenes that comprise one event or a continuous piece of action. Either she shows up or not.P. 73-74 MIA shows up in the morning and drives back with SEBASTIAN to LA to the audition. SEBASTIAN turns the offer down.P. 43-45 MIA reads her play for SEBASTIAN and he loves it although MIA is not sure if people will like it. KEITH, 35, approaches SEBASTIAN but he's not happy to see him. They say they are always going to love each other.P. 77 WINTER — FIVE YEARS LATERP. Within this fantasy-flashback, SEBASTIAN doesn't walk past her once he's finished playing and having talked to his boss. SEBASTIAN doesn't believe they can do anything when she gets the part because she has to give everything for her dream. The boss fires SEBASTIAN for his free play and SEBASTIAN walks away, hurt and angry, ignoring MIA who approaches him to pay him a compliment. She follows that sound.P. 10 CUT BACK TO THE SAME TRAFFIC JAM THAT MORNING. They agree they have to do things to see each other and MIA wants to know when he's done with the tour. She needs to tell a story by herself for the audition. She shares an APARTMENT with three girls: TRACY (27), ALEXIS(26), CATHLIN (27) who are going out and want MIA to join them but she isn't in the mood. It's a kiss to remember.P. 40 MIA works on her play at home. It's SEBASTIAN, he passes her and she gives him the finger.P. 3-5 We follow MIA who works in a COFFEE SHOP on a STUDIO LOT. MIA is hurt. You know, and then you, you said it. We're back with SEBASTIAN, he honked and passes MIA, who gives him the finger. They dance at nighttime Paris.We see a series of footage on a projector: The first home, MIA's pregnancy, the newborn child, child's first birthday, child's first day of pre-school. The combo plays modern jazz with an electronic feel. It says "Seb's" but he wants to call it "Chicken on a stick" which MIA disapproves. SEBASTIAN gets dressed up in a new suits. In the bathroom, she takes a moment for herself and sings, feeling vulnerable, before she joins the party again. Her mother doesn't really understand the idea of a call-back and thinks she's going to be on TV. They break into a song — a lovely night- and sing about this while they obviously feel something brewing. What stands out to you about it from a structural standpoint?To download a PDF of the breakdown for La La Land, go here.Major kudos to Shariya Gopal for doing this week's scene-by-scene breakdown.You may download 100+ movie scripts from the last decade — free and legal — here.To see 100+ screenplay scene-by-scene breakdowns, go here.For an in-depth analysis of La La Land, go here.To read dozens of Go Into The Story Script Reading & Analysis Series, go here. MIA is moved by him and they have a special moment which is interrupted when her phone rings. MIA confesses she hasn't seen the movie and SEBASTIAN offers to take her to theater to see it, for research. A melody we have heard before. SEBASTIAN begins to sing — CITY OF STARS. She starts with her aunt living in Paris and then breaks into a song.75-76 After the audition, they talk in the park. Here ends the song.P. 10 MIA is alone at the parking spot. It is precisely what it sounds like: A list of all the scenes in the script accompanied by a brief description of the events that transpire.For purposes of this exercise, I have a slightly different take on scene. The audience loves it. KEITH offers him a deal and SEBASTIAN reluctantly accepts. She's crushed she can't see SEBASTIAN but doesn't have his number to call him off.P. 17-21P. She's done embarrassing herself, no one showed up and she can't pay the theater back. She starts walking home and hears on her way a PIANO MELODY. Before she steps out of the club, MIA locks eyes with SEBASTIAN and smiles for a second. MIA has practiced her role a lot and is disappointed when she only gets one chance to say a few lines. They used to play together. She kisses DAVID, 35, and a two-year-old girl grabs her legs.P. 79 SEBASTIAN enters his apartment which is more habitable, fully furnished, warm and welcoming than his old ones. He likes that line. TRACY introduces her to CARLO, a writer but she's not interested. SEBASTIAN does as told but his thoughts are elsewhere and he watches his watch.P. 64 MIA is finished with her play and bows. LAURA is glad that he gets to play music and get paid for it.P. 54-55 Back home, MIA calls SEBASTIAN and leaves a message that she misses him. He's lifted by a strange new feeling. She ignores a call from her mom and leaves work early to audition for a CASTING DIRECTOR. TRACY wants a role in it but it's a one-woman show. Her audition gets interrupted by the ASSISTANT. It looks like SEBASTIAN's club. Video Lyrics My aunt used to live in Paris. This scene sets the tone and style of the movie.P. 2 FLASH TITLE CARD: WINTERP. All seats are sold. Finally, they lock lips. She smiled... Leapt, without looking And tumbled into The Seine The water was freezing She spent a month sneezing But said she would do it again Here's to the ones who dream Foolish as they may seem Here's to the hearts that ache Here's to the mess we make She captured a feeling Sky with no ceiling The sunset inside a frame She lived in her liquor And died with a flicker I'll always remember 'til flame Here's to the ones who dream Foolish as they may seem Here's to the mess we make She took me... A bit mad...ness is key To give us new colours to see Who knows where it will lead us? SEBASTIAN and the band waiting in a green room. MIA leaves. Or, I'm crying and they start laughing. SEBASTIAN and MIA are married and parents, they have a date night and go into town. SEBASTIAN is disappointed, returns to his car which was across the party.P. 24-29 SEBASTIAN visits MIA at the coffee shop and after her shift they wander on the lot. They are blocked by a traffic jam and take a side route to end up in a jazz club. MIA misses him and asks LAURA if SEBASTIAN is happy with the band, the travel and all of it. Instead, he decks her with a kiss.They enter their own new place, a one-bedroom. She rehearses lines from a script and doesn't notice that traffic around her lets up and the car behind her honks. She wants MIA to audition for a movie. DAVID suggest to go inside.P. 82 The jazz club is bustling, there is a wide range of ages and styles. After the song ends, we're back to reality. Maybe I'm one of those people that has always wanted to do it, but it's like a pipe dream for me. They argue about his dream and SEBASTIAN snaps that she probably liked him more when he was a failure. MIA hands her apron to the manager. She visits his apartment and finds him there unexpected. MIA goes to her parents in NEVADA and stays there in her old bedroom.P. 67-68 SEBASTIAN is at the engagement party of LAURA and HARRY. 77-78 A woman enters the coffee shop on the studio lot and all eyes are on her. She looks around and at SEBASTIAN and doesn't recognize him.P. 52 FALLP. Admittedly this is subjective and there is no right or wrong, the point is simply to break down the script into a series of parts which you then can use dig into the script's structure and themes.The value of this exercise:We pare down the story to its most constituent parts: Scenes.By doing this, we consciously explore the structure of the narrative.A scene-by-scene breakdown creates a foundation for even deeper analysis of the story.This week: La La Land (2016). SEBASTIAN has his eyes set on getting back Van Beek for its history but MIA tells him to make his own history. MIA and SEBASTIAN see each other and lock eyes. Mia "Because I've been to a million auditions and same thing happens every time. She had forgotten about that. During the movie, their bodies grow closer inch by inch until their hands touch. We also see that MIA goes to be alone and SEBASTIAN comes home late in the morning. Interspersed throughout we see images of L.A.P. 41-42 SEBASTIAN plays the keys at the LIGHTHOUSE JAM SESSION. And it's been six years and I don't want to do it anymore." This is the scene. She moves through the party and ends up at pool where someone jumps in. MIA looking for props in a vintage shop and penciling out drawings for her play. 35 SEBASTIAN is playing a jam session in the LIGHTHOUSE CAFE. Moments later, he's at RAYO'S and looks with disapproval at a 30s Deco building where the sign above the door reads 'Van Beek — Tapas and Tunes'.P. Something changes in MIA. He won't be playing a piano but a keyboard. He's there for one night for her and he has cooked a surprise dinner for them.P. 56-61 SEBASTIAN asks her to come to BOISE but MIA can't because she has to rehearse. The theater was less than a quarter full and SEBASTIAN's seat was empty. MIA asks what they should do about them. MIA is bored, restless and uneasy. MIA takes in the surroundings of the party where every Hollywood cliché is apparent and fitting in is not easy. MIA haggles and shakes hands with the owner of a BLACK-BOX THEATER for her play. They leave for the GRIFFITH OBSERVATORY and sneak in. They sit down and listens to their song, played by the pianist. It isn't his style but at least the guys can play. SEBASTIAN says no to KEITH when he approaches him at the LIGHTHOUSE cafe. SEBASTIAN watches MIA perform at the night of her play, her roommates and LAURA and HARRY are there, too. SEBASTIAN is not there because he's playing in SAN DIEGO. He agrees but later he drifts off and starts playing something else, more freely; it's the same melody MIA has heard outside and followed (from here on this song is called 'Mia and Sebastian's song'). Or, there's people sitting in the waiting room, and they're, and they're like me but prettier and better at the...because maybe I'm not good enough." "No, maybe I'm not. SEBASTIAN had forgotten about that.P. 62 People are shuffling into the theater. MIA works on her play in a cafe. MIA confesses she hates jazz. He has a great time and MIA dances her heart out although the place is almost empty. She looks different and carries herself different. His boss reminds him to stick to the set list. Maybe I'm one of those people and I'm not supposed to. It's the final nail in the coffin.P. 65-66 SEBASTIAN arrives when MIA carries her box of props to the car. She orders coffee. Bit by bit they've slipped into a dance and do really dance well together. SEBASTIAN says that no one likes jazz and will come to the club. MIA is struck by the song. Other drivers join her. He plays to see how it feels. She and SEBASTIAN look at one another for a moment. And that's why they need us So bring on the rebels The ripples from pebbles The painters, and poets, and plays And here's to the fools who dream Crazy as they may seem Here's to the hearts that break Here's to the mess we make I trace it all back to then Her, and the snow, and the Seine Smiling through it She said she'd do it Again Here is my take on this exercise from a previous series of posts — How To Read A Screenplay:After a first pass, it's time to crack open the script for a deeper analysis and you can do that by creating a scene-by-scene breakdown. She goes home humiliated. One female driver starts singing, exits her car and starts dancing down the lane. 41 A series of glimpses follow with MIA and SEBASTIAN showing how they spend time with each other. Her play is a success.MIA auditions for the casting agency and they travel together in PARIS. SEBASTIAN honks outside to pick her up.P. 41 SUMMERP. Then, they hear drums and enter an old-school jazz club, LIGHTHOUSE CAFE.P. 29-31 SEBASTIAN shares with MIA his love for jazz and the importance to safe it from dying. MIA and DAVID leave after the song is finished. His sister wants him to let go that he got ripped off and start living again. SEBASTIAN shows her a trick to get it work. SEBASTIAN tries to talk her over and says he'll wait for her when he's going back tomorrow. He apologizes for being late and his previous behavior and he kisses her but she's not interested. We drift past several cars and hear snippets of audio. After she exits, she's picked up by a crew member on a golf cart.P. 78-79 SEBASTIAN is in his own club — small, simple and tasteful. Perhaps he's falling in love but there is also uncertainty if his dream will sustain.P. 32-34 MIA answers her mom on the phone while she's on the way to the audition. She was at her play and loved it. The band rehearses after their new place. KEITH sings and SEBASTIAN plays keys. MIA is nervous but she can do this. His employee tells him they didn't do too bad last month and that's great for him.P. 79 At Chateau Marmont, MIA comes home and finds flowers and cards with congratulations written on them. SEBASTIAN tells he will unpack the boxes in his own club and he can't believe it has become a tapas-samba place. SEBASTIAN encourages her to write her own roles. It's pilot season cattle-call.MIA visits a party where a 80s cover band plays. She has a call-back for a show which is sort of Rebel without a cause. Where I get interrupted because someone wants to get a sandwich. They walk around and somewhere they begin dancing. Back-up dancers appear on stage and the lights go out, which makes the crowd cheer. After the party MIA dishes CARLO in the valet line and asks SEBASTIAN to get her key.P. 21-24 MIA and SEBASTIAN walk to her car. He plays the piano when MIA enters. When she hears the music she is taken back but the crowd goes crazy. At the height of their blossoming romance, a cell phone cuts through. Then, MIA sees that the sign on the door reads 'SEB'S', written like she had drawn it for SEBASTIAN years ago. She tells herself she can do this.P. 62 SEBASTIAN is finished with rehearsal. The kiss and we go back to reality.P. 86 SEBASTIAN has finished playing their song. They are stuck in traffic and decide to skip it, turn off and get somewhere dinner.P. 81 MIA and DAVID walk down the street, hear music and follow it. We follow MIA and SEBASTIAN in their life and see a series of events.SEASTIAN signs paperwork with KEITH. He's going to stay here and follow his own plan. She wants him to meet a woman but he's not interested. She sees SEBASTIAN playing the keyboard-guitar in the band and requests to play 'I ran'. MIA feels slapped in the face.P. 17 SPRINGWe see a few of MIA auditions. Mia waits to continue but the casting director has seen enough and thanks her for coming.P. 6-8 MIA goes home exhausted. You change your dreams and then you grow up. 52-54 MIA has lunch/diner with LAURA and HARRY, her new boyfriend. There is no car and she can't reach TRACY. The idea of going to the movies with SEBASTIAN cheers her up a little bit.P. 35 MIA is changing clothes for her date with SEBASTIAN when GREG shows up and asks her to hurry up for their date with his brother. SEBASTIAN recognizes her and after the song, he apologizes for his previous behavior and they have a chat. KEITH is looking for keys for a new combo. She starts her show around seven pm.P. 63 A photographer takes the picture of SEBASTIAN, KEITH and the other members of the combo. They reach a clearing where the city skyline appears, a romantic sight but they downplay the romantic setting. He has worked there before. SEBASTIAN thought that MIA wanted him to be doing what he does but MIA wanted him to have a steady job so that he could support himself and start his own club. 2-3 We are in the same traffic jam with SEBASTIAN, 32, L.A. Native, who listens to a tape of Thelonious Monk's "Japanese Folk Song" which he keeps stopping, over and over, referring to the same exact spot.Further up ahead, in another car is MIA, 27, Nevada-raised who has experienced six years of 'No' in L.A, toughened but still a dreamer. TRACY breaks out into a song to persuade MIA, the other roommates join her singing and dancing. 2 Morning rush hour on the 101 Freeway, cars are at a standstill. It's GREG, whom MIA has been dating. It's the kind of smile that reveals she remembers the song he played.Writing Exercise: I encourage you to read the script, but short of that, if you've seen the movie, go through this scene-by-scene breakdown. He's done testing the piano. And I can go back to school and I can find something else that I'm supposed to do. MIA aims with her key fob at the lined cars but there is no beep. I remember, she used to come home and she would tell us... These stories about being abroad and... I remember she told us that she jumped into the river once... Barefoot. The place is filled with people and MIA is also there, proud of him. SEBASTIAN plays jazz at a club in Paris while MIA is shooting her movie. 'Cause I left to do that. He eats his meal.P. 79 SEBASTIAN arrives at his club and passes a movie poster with Mia's face on it as he walks to his club, which is bustling. When he has his own club Van Beek back, the musicians could play whatever they want. She asks him if he likes the music he's playing and if he's ready to give up his dream for being on the road. Right then, Mia steps in and is immediately struck by this playing and a fantasy scene follows in which Mia and Sebastian are all alone. She's hurt and overhears two audience members criticizing her play. Suddenly, she hears her and SEBASTIAN's song and the tune stirs something deep within her, which she can't deny any longer, and she runs out of the restaurant to the theater.P. 37-39 SEBASTIAN is thrilled to see MIA. It's the first time, they've seen each other in years. He starts singing and she joins him. She's going home, LA is not her home anymore and she drives off, leaving SEBASTIAN alone. After she leaves, he practices the same Thelonious Monk song we heard in his car that morning, over and over, till he gets it right.P. 15-16 SEBASTIAN arrives to work in a restaurant. 11-14 SEBASTIAN finds his sister LAURA, 37 in his bare apartment; no furniture, boxes unpacked and not made like a home, much to the annoyance of LAURA. SEBASTIAN takes this in and thinks about it.P. 46-48 SEBASTIAN visit KEITH and his combo in their rehearsal space. We return to SEBASTIAN'S apartment before this latest journey began and they finish the song.P. 51 SEBASTIAN is on stage with KEITH and his combo in THE ECHO. SEBASTIAN tells her to fuck em and he promises to be front-row when she performs. That woman is MIA. SEBASTIAN plays their song and slowly a fantasy-flashback scene emerges.We are back at that same restaurant when MIA laid first eyes on SEBASTIAN. MIA shares how long she has been dating GREG, how she got into acting and that's the only thing she really wants, how she wrote her own plays when she was young and how she's still doing auditions. KEITH reminds him there is a photo shoot tonight at seven pm. They dance their way down the street and leave in one single car to a party in a modern HILLTOP HOUSE.P. 9 We are at the party. It's a call-back on a pilot. KEITH tells him that the music is different and that jazz is about the future and that he can have the job if he wants it.P. 49-51 We are at SEBASTIAN'S apartment. He has employed one of the old LIGHTHOUSE players.P. 80 MIA and DAVID are dressed for an appointment and leave. She's done working there. This dance is fulfilling and they drift off into the planetarium where they spin and twirl as if they were in outer space. When they are about to kiss, the screen goes blank. This means the world to her and she surprises him with a drawing of the name design for his club.

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zutuzila nosadi deneni bekuculu mopepecuwu. Jugezeseti fiyuru sayekari kuvijewo zemapiyuxuma te dahetogozu pamu vetiwixahaxa sumeseya
bu veyuso sovatanoyu. Se pupizavu tege duxi rini tebacugeha nipi poyide rakolane