

JOSHUA TREE, 1951

Joshua Tree, 1951

DIALOGUE LIST

TRT: 1:32:40

JOSHUA TREE, 1951

0:00:17	TITLE	Iconoclastic Features presents
0:00:22	TITLE	In association with Jay-X Entertainment MGDB Productions France
0:00:27	MAIN TITLE	Joshua Tree, 1951 A Portrait of James Dean
0:00:34	TITLE	Starring Dan Glenn Dalilah Rain Edward Singletary, Jr.
0:00:39	TITLE	With Erin Daniels Robert Gant Nick Heyman David Pevsner
0:00:45	TITLE	And starring James Preston as James Dean
0:00:51	TITLE	Production design by Samuel Perone Costumes by Rob Saduski Hair and make-up by Edward Jimenez
0:00:56	TITLE	Original score by Arban and Steven Severin Sound design Borja Sau Razquin
0:01:03	TITLE	Film editing by Chris Kirkpatrick
0:01:08	TITLE	Cinematography by Michael Marius Pessah

JOSHUA TREE, 1951

0:01:15	TITLE	Produced by Edward Singletary, Jr. Randall Walk Robert Zimmer, Jr.
0:01:32	TITLE	Written and directed by Matthew Mishory
0:01:39	TITLE	Arthur Rimbaud's Bedroom Charleville, France 1873
0:01:47	ARTHUR (VO -- IN FRENCH) (SUBTITLED ENGLISH)	After a piercing embrace, he would say, "how funny it will all seem, when I'm not here anymore. All you have gone through. When you no longer feel my arms around your neck, nor my heart beneath you, nor this mouth on your eyes, because I will have to go away. Far away. Someday. Besides, I must help others too. That is what I am here for. Although I will not really like it, dear heart. And in that instant, I could feel myself, with him gone, dizzy with fear, sinking down into the most horrible blackness, into death. I made him promise that he would never let me go. And he promised, twenty times, promised like a lover."
0:02:44	TITLE	Rev. DeWeerd's Study Fairmount, Indiana 1947
0:03:04	REVEREND	Care to smoke?
0:03:12	REVEREND	It'll be our little secret, Jimmy.
0:03:37	TITLE	Roger's Sunset Plaza Home The Hollywood Hills 1951
0:04:04	ROGER	Do your new friends show promise?
0:04:06	PRESTON	None whatsoever.
0:04:28	ROGER	Jimmy! Jimmy, this is Violet. She was one of ours once. Now she helps with the business, takes care of my precious assets.
0:04:42	VIOLET	I also make a hell of a cuba libra. Although I take it whiskey is more your speed. I hear you're quite the wild one.
0:05:30	ROOMMATE	Fun in the sun?

JOSHUA TREE, 1951

0:05:33	JAMES	Pack your bags. We're going to the desert.
0:05:40	ROOMMATE	Roger gave you his car?
0:05:42	JAMES	Not exactly.
0:05:46	ROOMMATE	What's the catch?
0:05:51	JAMES	We've been assigned a chaperone.
0:06:28	POLICE OFFICER	Have you any idea how fast you were going?
0:06:32	JAMES	About a hundred. Maybe a hundred and ten.
0:06:40	POLICE OFFICER	Listen, cupcake. What's a nice girl like you doing hanging around with degenerates and social deviants?
0:06:50	VIOLET	Officer, that's no way to speak to a lady.
0:07:00	POLICE OFFICER	Consider this a warning, son.
0:07:10	TITLE	Joshua Tree, California 1951
0:07:20	VIOLET	How long have you known Jimmy?
0:07:24	ROOMMATE	Since UCLA. I finished, he didn't.
0:07:30	VIOLET	Well I think you're good for him.
0:07:33	ROOMMATE	You're quite mistaken if you think you can control him. Isn't that what you do?
0:07:42	VIOLET	I came here to be a star. Just like everyone else. Didn't work out. So, for three years, I worked for Roger, looked after the new arrivals, entertained all the best studio men. I did everything that's been asked of me.
0:08:01	ROOMMATE	And now?
0:08:46	VIOLET	You don't talk much, do you?
0:08:51	JAMES	No, not much.
0:09:22	VIOLET	You can hit me if you want. Or maybe we like the same thing.

JOSHUA TREE, 1951

0:09:55	ACTING TEACHER	Learning to act is no child's game. So set aside, please
0:10:00	TITLE	UCLA Campus A year earlier
0:10:02	ACTING TEACHER (CONT'D)	any notion of romance. Acting is a craft, a serious profession. And to learn any craft, you must, <i>you must</i> , apply yourself. Take time, study, practice, patience. Most of all it will require hard work and sweat. If it's glory you're after, you won't find it learning to act. You may not even find it in acting. But, if it's a sense of fulfillment you seek, a sense of personal gratification, beyond what we find in every day life, there's no other profession in the world that can offer you more. That's how I feel. If you are dedicated to your craft, you will work until you're ready to drop, and then go on and work some more. By the time you're ready to call yourself an actor, you'll be so dead tired you probably won't even care about the applause. But you'll feel good. The way you feel after a very long run, when you ache all over and, and you, you're aware of every inflated muscle in your body. It'll hurt, but it'll hurt good. We are going to work here. That's what we're here for. Now, I'm not qualified to teach you, but I can pass on to you what I've learned. I'll try to explain to you the way I see it. Maybe it'll make sense, maybe it won't. That's partly up to me, and partly up to you. If we're lucky, we might accomplish something.
0:11:52	ACTING TEACHER (CONT.)	Let's begin.
0:12:08	JAMES	You know, you and I would make a good team.
0:12:13	ROOMMATE	Yeah? How's that?
0:12:16	JAMES	I think we sort of complement each other. I mean, there's a lot of stuff that you know that I should know and I think there's a lot I could help you with, I guess. Maybe if we stuck together, combined forces, it might be easier going. Now I gotta find a place to live. And I was thinking, maybe we could get a place together. I mean, you're always complaining about your plumbing and... well, everything else in your apartment.
0:12:52	JAMES (CONT.)	You're not saying anything.
0:12:53	ROOMMATE	I was thinking. I was thinking you're right. I hear there's a lot of cheap buildings in Santa Monica along the bus route.
0:13:10	JAMES	Well then that's settled.

JOSHUA TREE, 1951

0:14:25	JAMES	I don't know it. Counting on you to tell me about all these books. Never told anybody this, but when I think, I think in pictures. Not words. I feel like I can trust you.
0:14:44	ROOMMATE	You can.
0:14:52	JAMES	I've got an idea.
0:15:07	JAMES	See? Isn't this better?
0:15:12	ROOMMATE	Actually, it is.
0:15:15	JAMES	You should let me run things around here more often.
0:15:19	ROOMMATE	Who says I don't?
0:15:23	JAMES	Come on, with your shopping lists, packing lists, and chores lists, you take after your mother.
0:15:31	ROOMMATE	My mother was never like that.
0:15:35	JAMES	What was she like?
0:15:39	ROOMMATE	She wasn't around much.
0:15:51	JAMES	We should do this every week. No lights, no radio, no distractions.
0:16:02	ROOMMATE	Lightless Fridays.
0:16:06	JAMES	I like that.
0:16:11	JAMES (CONT.)	Lightless Fridays.
0:16:24	JAMES (CONT.)	Now what?
0:16:27	ROOMMATE	Your first lesson.
0:16:34	ROOMMATE (CONT.)	One of the things my mother did do for me was teach me her favorite poem.
0:16:44	ROOMMATE (CONT.)	One must be absolutely modern. Never mind hymns of thanksgiving; hold on to a step once taken. A hard night! Dried blood smokes on my face... The battle for the soul is as brutal as the battles of men...

JOSHUA TREE, 1951

0:17:14	FRENCH WOMAN (VO)	... absolument □ pirit. Point de cantiques : tenir le pas gagné. Dure nuit ! le sang séché fume sur ma face, et je n'ai rien derrière moi, que cet horrible arbrisse!... Le combat □ piritual est aussi brutal que la bataille d'hommes ; mais la vision de la justice est le plaisir de Dieu seul. Cependant c'est la veille. Recevons tous les influx de vigueur et de tendresse réelle. Et à l'aurore, armés d'une ardente patience, nous entrerons aux splendides villes. Que parlais-je de main amie ! un bel avantage, c'est que je puis rire des vieilles amours mensongères, et frapper de honte ces couples menteurs, — j'ai vu l'enfer des femmes là-bas ; — et il me sera loisible de posséder la vérité dans une âme et un corps.
0:19:12	TITLE	Dock Worker's Apartment Venice Beach, California
0:22:26	VIOLET	Will you take my picture?
0:22:47	ROOMMATE	It was a gift. From Jimmy.
0:22:52	VIOLET	What does the B stand for?
0:22:54	ROOMMATE	Jimmy's middle name, Byron.
0:22:58	ROOMMATE (CONT.)	You didn't know that?
0:23:03	VIOLET	I don't know everything. Is it important?
0:23:09	ROOMMATE	Jimmy always says his mother named him after Lord Byron, the crippled poet, 'cause she new, one day or another, he'd grow up to be a cripple.
0:23:18	VIOLET	I guess she underestimated.
0:23:21	ROOMMATE	Maybe. Except Jimmy would tell you he has a crippled soul.
0:23:25	VIOLET	Well, don't we all?
0:23:29	ROOMMATE	He sees it as an advantage, a gift.
0:23:33	VIOLET	There's no advantage in being weak.

JOSHUA TREE, 1951

0:23:38	ROOMMATE	There are far more things in heaven and earth, Violet, than are dreamt of in your philosophy. Anyway, I agree with Jimmy.
0:23:48	VIOLET	Who hurt Jimmy? Why is he so crippled? Surely, you know.
0:23:59	ROOMMATE	His mother died when he was eight years old. She can never be replaced. There'll always be a hole in his heart.
0:24:08	VIOLET	And, he'll always be alone.
0:24:10	ROOMMATE	I didn't say that.
0:24:11	VIOLET	No, but it's true. Jimmy will never belong to anybody else. Not even you.
0:24:53	ROOMMATE'S MOM	It's so small. You know if you said it was so small, I wouldn't have imposed.
0:25:00	ROOMMATE	It's just fine, mother. Jimmy and I can share for a night. Now where are you comfortable?
0:25:07	ROOMMATES MOM	I'll survive.
0:25:10	ROOMMATE	Get some sleep, you'll feel better in the morning.
0:25:14	ROOMMATE'S MOM	Watch how you talk to me.
0:25:17	ROOMMATE	I'm just making sure you're comfortable.
0:25:18	ROOMMATE'S MOM	You're calling me a lush.
0:25:22	ROOMMATE	Okay, mother. Good night.
0:25:52	ROOMMATE (CONT.)	She's always a treat.
0:25:57	JAMES	I like your mother.
0:26:00	ROOMMATE	Don't worry, now that she's seen the place, I doubt she'll come back to visit.
0:26:11	JAMES	I hope she does.
0:27:01	ACTING TEACHER	For me, this exercise was the breakthrough. I consider it the most important exercise we'll attempt. Also, the simplest.
0:27:14	ACTING TEACHER (CONT.)	You will sit in this chair for exactly one minute without saying a

JOSHUA TREE, 1951

		word. The role you are playing is that of a woman waiting for a train. This is your train station. The rest of us will watch.
0:27:31	ACTING TEACHER (CONT.)	Begin now.
0:27:57	ACTING TEACHER (CONT.)	Time is up.
0:28:02	ACTING TEACHER (CONT.)	What do we think of that? Go ahead, speak honestly.
0:28:07	YOUNG ACTOR	I didn't believe she was in a train station.
0:28:10	ACTING TEACHER	Neither did I. So, we'll make an adjustment.
0:28:26	ACTING TEACHER (CONT.)	Right. Let's try again.
0:28:30	ACTING TEACHER (CONT.)	Begin now.
0:29:30	ACTING TEACHER (CONT.)	Tell the class what you did.
0:29:32	STARLET	I sang the star-spangled banner in my head.
0:29:35	ACTING TEACHER	This is the power of concentration. No woman sits alone in a train station for even a moment without thinking of something: the husband she is leaving, the lover she is traveling to visit, her shopping list. Or in this case, the words of the star-spangled banner. Every moment you act, every breath you draw onstage or on set requires this sort of intense concentration. This is the craft of the actor. Before you attempt even a single line of dialogue, each of you will learn to wait silently for one minute in a train station. Who's next?
0:32:22	ROGER	Jimmy!
0:32:35	PRESTON	The usual?
0:32:36	ROGER	Let's ask our guests. Guests! What would you like for lunch?
0:32:41	FRANCO	Um, perhaps a steak from that place, La Rue?
0:32:45	CLAIRE	No, no, no, no, Macambo, Macambo. After last night we simply cannot eat any more steak.
0:32:53	PRESTON	A table for four at Macambo?
0:32:55	ROGER	Make it five.

JOSHUA TREE, 1951

0:32:56	CLAIRE	No, I changed my mind.
0:33:00	FRANCO	Why so difficult, huh?
0:33:02	FRANCO AND CLAIRE	[unintelligible arguing]
0:33:08	JAMES	If I have to hear the words “La Rue” or “Macombo” one more time, I might die of boredom.
0:33:15	PRESTON	Well, we wouldn’t want that.
0:33:20	JAMES	Your friends are boring. They don’t read, they don’t have any ideas. They don’t even try and improve themselves.
0:33:26	CLAIRE	We are tanning.
0:33:28	ROGER	And what are you doing to improve yourself, Jimmy?
0:33:29	JAMES	I’m self-reflecting.
0:33:31	ROGER	Remarkable. It looks so much like sleeping.
0:33:36	JAMES	I think a lot.
0:33:38	ROGER	I’m sure you do.
0:33:44	JAMES	The first study of a man who wants to be a poet is knowledge of himself complete.
0:33:50	JAMES (CONT.)	Ever heard that?
0:33:51	ROGER	I might have read it somewhere.
0:33:56	JAMES	He searches for his soul.
0:33:57	ROGER	He inspects it, he puts it to test. He learns it. As soon as he has learned it, he must cultivate it. They say one must be a seer, make oneself a seer.
0:34:07	JAMES	The poet becomes a seer through a long, immense, and reasoned arrangement of all the senses, all shapes of love, suffering, and madness.
0:34:14	ROGER	He searches himself, he exhausts all poisons in himself, keeping only the quintessences. Inefforable suffering where he needs all his faith, all his superhuman strength.

JOSHUA TREE, 1951

0:34:25	JAMES	Where he becomes among all men the great patient, the great criminal, the great accursed one. Supreme scholar. He reaches the unknown.
0:34:39	ROGER	So the poet is actually a thief of fire.
0:34:41	JAMES	A thief of fire.
0:34:46	PRESTON	Our dear boy has read his Rimbaud.
0:34:50	ROGER	Perhaps it's time to get a copy of the special book.
0:34:54	FRANCO	What special book?
0:34:56	ROGER	When he's ready, he'll get a copy, too.
0:34:59	PRESTON	I doubt that.
0:35:01	ROGER	It's sort of a hallowed text around here. A single slender volume and in it everything a man needs to live a fulfilling life.
0:35:08	CLAIRE	Like the bible.
0:35:10	ROGER	How vulgar. No, this is much, much better than that.
0:35:18	JAMES	All that in one book?
0:35:19	ROGER	My dear boy, brevity is the soul of wit. Shall we have a look in the library?
0:35:47	ACTING TEACHER	You are a young man with a stolen gold watch. You took the watch yesterday to a jeweler to replace the broken clasp, but now the police are after you. You have 15 minutes to take the watch back from the jeweler and catch a train to freedom.
0:36:16	ACTING TEACHER (CONT.)	You are a jeweler. Yesterday a young man brought in a watch for repairs but today, the police called looking for that man and his watch. You know exactly which watch it is and you know exactly what the young man looks like. If he returns, you must call the police. Do not allow the young man to leave this shop with the watch.
0:36:58	ACTING TEACHER (CONT.)	Begin now.
0:37:03	JAMES	Come for my watch.
0:37:06	ACTING TEACHER	Stop. Do you feel the severity of the situation? Do you feel the

JOSHUA TREE, 1951

		desperation? I don't feel anything. Stop and concentrate. An actor's duty is to interpret life. Concentrate on a moment of desperation. A moment of complete powerlessness. Think back through your life and find such a moment. Now, concentrate so fully that you are transported back in time to that precise moment, that precise time and place. When you feel it here, we feel it here. Now concentrate. Try again.
0:38:21	JAMES	Afternoon.
0:38:24	ROOMMATE	Afternoon.
0:38:25	JAMES	I brought a watch in here. Guess it doesn't need to be fixed after all. That's it right there. Yeah, that's the watch, in the case. Can - can I get that? Terribly sorry for the inconvenience.
0:38:37	ROOMMATE	Uh, which one are you talking about? Are you talking about...
0:38:39	JAMES	This one right here.
0:38:41	ROOMMATE (CONT.)	Oh this one right here?
0:38:42	JAMES	Yeah.
0:38:45	ROOMMATE (CONT.)	Yeah, yeah I don't think this is the one you are looking for.
0:39:26	JAMES	So, after we went to dinner at La Rue, we went for drinks at Macumbo. 1 A.M. on the dot or you miss the photographers. Everybody was there.
0:39:38	ROOMMATE	I'm sure they were.
0:39:43	JAMES	Roger has this special table reserved for most nights so we don't have to wait outside with the groupies and losers.
0:39:52	ROOMMATE	Sounds like quite a scene.
0:39:57	JAMES	It's not like that.
0:40:06	JAMES (CONT.)	Roger's introduced me to some pretty influential people. Not just directors, either. Writers. Real writers. For example, you remember that book you were talking about, uh, The Life of Lautrec.
0:40:16	ROOMMATE	Moulin Rouge.
0:40:17	JAMES	That's the one! Well, the other day we were having lunch at

JOSHUA TREE, 1951

		Jason's with this really famous art dealer from Paris, and Roger mentioned that book! The guy asked for a telephone and called the writer right then and there, long distance. His name's Pierre or something.
0:40:32	ROOMMATE	It's Pierre. Pierre La Mure.
0:40:37	JAMES	You seem cross. What's the matter?
0:40:40	ROOMMATE	Nothing. Tell me the rest.
0:40:43	JAMES	Anyway, after we got off the phone with this guy Pierre, we start talking about bullfighting. And of course, I mention how much I wanted to see a bullfight, a real bullfight.
0:40:53	ROOMMATE	I'm sorry, I think they're brutal.
0:40:55	JAMES	You have to read Hemingway.
0:40:57	ROOMMATE	I've read Hemingway. I hate Hemingway. I think it's like reading the newspaper.
0:41:03	JAMES	Roger didn't see it like that. Neither do I. Maybe now you'll change your opinion of him.
0:41:13	ROOMMATE	For a gift, one is always beholden. That was the other thing my mother taught me.
0:41:25	ROOMMATE (CONT.)	What's the big rush?
0:41:27	JAMES	Got a date.
0:41:43	GIRL	Not so loud, mother will hear.
0:41:51	GIRL (CONT.)	Oh! Fuck me!
0:42:02	GIRL (CONT.)	No! Stay, don't go.
0:42:06	JAMES	I've got that audition tomorrow.
0:42:10	GIRL	Oh... Does it really mean that much?
0:42:12	JAMES	Yeah.
0:42:13	GIRL	Yeah? Mother knows everyone. I'll have her make a call in the morning, see what can be done. Okay?

JOSHUA TREE, 1951

0:42:24	JAMES	Okay.
0:42:27	GIRL	Okay. Now come back here.
0:43:41	MAN	You remember Ethel.
0:43:58	ETHEL	Would you boys like some tea? It's unsweetened.
0:44:02	ROOMMATE	Thank you.
0:44:07	MAN	So how's this new game going? This acting.
0:44:13	JAMES	It's all right. Not bad.
0:44:18	ROOMMATE	Jimmy's had some success. A commercial, a role in a television picture.
0:44:25	MAN	Television?
0:44:30	ROOMMATE	A religious picture. Jimmy played John the Baptist.
0:44:38	MAN	Guess we never got a set.
0:44:43	JAMES	If I keep this up, and nothing gets in the way of my progress, one of these days I might be able to contribute something to the world.
0:44:53	ROOMMATE	His picture got great reviews.
0:44:59	MAN	How was the pay?
0:45:00	JAMES	Lasted a few months.
0:45:04	MAN	So what you're saying is you're unemployed. Again.
0:45:14	JAMES	That's why we're here. With rent and tuition it all adds up. It adds up real fast. And there's no money left for a car. And without a car, auditions are impossible and there's no work.
0:45:37	MAN	I see.
0:45:40	JAMES	I just... we thought if, really I thought if, if I explained it to you like that, explained the situation, you might be able to help.
0:45:54	MAN	I don't have many years left to work. And we, we'd like to buy a house. It's been a difficult time for us, too. I'll see... I'll see what can be done. We'll be having supper now.

JOSHUA TREE, 1951

0:46:39	JAMES	The Devil hath power to assume a pleasing shape.
0:46:46	BOY ON BEACH	(Laughs) Have we met?
0:46:55	JAMES	Hey, uh... Why you... Why you reading a book on bull fighting?
0:47:00	BOY ON BEACH	I like it.
0:47:08	JAMES	Have you ever read Hemingway? Death in the Afternoon?
0:47:15	BOY ON BEACH	I own a copy.
0:47:18	JAMES	Sometimes I go to Tijuana for bull fights. Sidney Franklin gave me his cape. You know who he is?
0:47:28	BOY ON BEACH	I've only been once to a bullfight. It was a party for Alfredo de la Vega.
0:47:34	JAMES	I know that queen. He tried to suck my cock. I bet he tried to suck yours too.
0:47:42	BOY ON BEACH	The Matador was gored in that fight.
0:47:45	JAMES	Did you see it go in?
0:47:48	BOY ON BEACH	Yeah.
0:47:49	JAMES	Wait... Where?
0:47:54	BOY ON BEACH	It was hard to tell.
0:47:56	JAMES	Explain it exactly as you saw it.
0:47:56	BOY ON BEACH	I was far away. On the other side of the ring. But the Matador was leading the bull with his cape. The bull was very still, and then suddenly he lunged, and the Matador was pinned to the wall. I didn't see the horn go through, but I think it caught him here.
0:48:26	JAMES	Say, you live around here?
0:48:30	BOY ON BEACH	Few blocks. By the pier.
0:48:36	JAMES	Got anything to drink?
0:48:38	BOY ON BEACH	Do you like Tequila?
0:49:00	BOY ON BEACH (VO)	Where you from?

JOSHUA TREE, 1951

0:49:02	JAMES	Someplace you've never heard of. Fairmount, Indiana. What about you?
0:49:12	BOY ON BEACH	Close by Malibu.
0:49:14	JAMES	Oh, fancy pants. (Laughs) Give me your hand.
0:50:04	JAMES	Now you try.
0:50:24	JAMES	I've got a question for you. It's a good one.
0:50:29	BOY ON BEACH	(Laughs) Okay.
0:50:39	JAMES	Have you ever tasted semen?
0:50:45	BOY ON BEACH	(Laughs) What's that got to do with anything?
0:50:46	JAMES	It doesn't. (Laughs) Have you?
0:50:55	BOY ON BEACH	Just my own.
0:50:57	JAMES	Did you like it?
0:51:00	BOY ON BEACH	No. Not really. What about you?
0:51:08	JAMES	Never tried it. See, I'm not active. I'm passive.
0:51:19	BOY ON BEACH	I'm not sure I follow.
0:51:22	JAMES	Well it all goes back to the nature of an interpersonal relationship. If you're passive, you get fucked and sucked. If you're active, you do all the fucking and the sucking. And well... everything else.
0:51:43	JAMES	Kiss me like you kiss a woman.
0:52:47	JAMES	That was active. Now I don't normally do that but given the nature of our interpersonal relationship...
0:53:00	JAMES	Wanna get fucked?
0:53:08	BOY ON BEACH	I don't know.
0:53:09	JAMES	Let's just try. Can we try?
0:53:17	BOY ON BEACH	Okay. (Laughs)
0:54:27	JAMES	So should I come over again sometime?

JOSHUA TREE, 1951

0:54:37	BOY ON BEACH	I... don't know.
0:54:45	JAMES	There's a line from Alan Seeger's diary, something I want to put on my headstone. Says, "One crowded glorious hour of life is worth an age without a name." Look I know I'm not... I'm not getting it quite right, but it's the way I like it. Now, did you have a good time?
0:55:26	BOY ON BEACH	Sure. I mean, I think so.
0:55:35	JAMES	Well why bother with the rest?
0:55:46	BOY ON BEACH	Okay.
0:56:39	SINGER	(Singing) There are those who could leave love or take it. Love to them is just what they make it. I wish that I were the same. But love is my favorite game. I fall in love too easily. I fall in love too fast. I fall in love too terribly hard for love to ever last. My heart should be well-schooled 'cause I've been fooled in the past and still I fall in love too easily. I fall in love too fast.
0:58:54	SINGER	(Singing) My heart should be well-schooled 'cause I've been fooled in the past and still I fall in love too easily. I fall in love too fast.
0:59:54	ROGER	If Fairfield, Indiana could see you now. (Laughs)
0:59:59	JAMES	It's Fairmount.
1:00:01	GENTLEMAN #1 AT TABLE	Or wherever.
1:00:04	ROGER	(Laughs) Well none of that matters anymore. There's champagne! This is a celebration.
1:00:11	JAMES	What exactly are we celebrating?
1:00:14	ROGER	The future. Our future. To Jimmy! And Fairfield. (Laughs)
1:00:25	GENTLEMAN #2 AT TABLE	Where's your roommate?
1:00:32	JAMES	Being boring as usual.
1:00:37	SINGER (VO)	(Singing) Maybe I won't find someone as lovely as you but I should care... and I do.
1:02:29	JAMES	(Laughs) Shouldn't let guys hit you.

JOSHUA TREE, 1951

1:02:32	VIOLET	Why not? Hasn't stopped you has it?
1:02:37	JAMES	Guess I've developed quite the reputation.
1:02:40	VIOLET	Not by accident I'm sure. Don't you think you're pushing the tough guy angle a bit hard?
1:02:50	JAMES	A guy has got to be able to take a punch in this town.
1:02:53	VIOLET	And sometimes a fist.
1:02:58	JAMES	Beatings, boots, bondage, I've done it all. Once, or more than once. All the experiences life has to offer.
1:03:18	VIOLET	Movie stars don't hang around with the dregs of the earth. There are rules. If you want to be a star then start acting like one.
1:03:30	JAMES	I'd take the dregs over the powers that be any day. I've had it getting my cock sucked by every big name in Hollywood.
1:03:43	VIOLET	At least you're modest.
1:03:45	JAMES	A guy could go around getting nothing but bit parts for years. There's got to be something more.
1:03:53	VIOLET	That's how the game is played. Get used to it.
1:04:00	JAMES	They think they're Gods. They've got these poor jerks. Think if they put on a good show, turn a few somersaults, they'll stay in the Emperor's good graces. But what they don't know is that all they'll probably end up with is a swift kick in the ass, right out the door. (Laughs) The powers that be, I'm not performing for them anymore.
1:04:29	VIOLET	Well perhaps your winning personality will be enough.
1:04:39	JAMES	You know you're sort of a cunt.
1:04:43	VIOLET	That's my special talent, and Roger pays me handsomely for it. And I've seen hundreds just like you. You think you'll change things, but you won't. People don't change, the system doesn't change, Hollywood will never change. You're stuck, forever.
1:05:01	JAMES	No.
1:05:02	VIOLET (CONT'D)	Just like everybody else.

JOSHUA TREE, 1951

1:05:03	JAMES	No. Well if I don't make it on my talent alone I don't want to make it at all.
1:05:07	VIOLET	You say that now but I doubt you really believe it. You'll do whatever it takes and so would anybody else.
1:05:20	JAMES	Yeah. Maybe.
1:05:25	VIOLET	Anyway it's a lot like acting, you've got an agent, you're for sale to the highest bidder.
1:05:32	JAMES	(Laughs) Now that's different. These studio men, they want a special talent. You know, a young man like me. They want something I have and if they want me, they're going to have to pay.
1:05:50	VIOLET	Just like a whore.
1:05:52	JAMES	(Laughs) Yeah, I'm gonna fuck them like they've never been fucked before.
1:06:01	JAMES (CONT)	You're a smart girl. You know things; you know things that I don't know. You could get away from all this.
1:06:11	VIOLET	And you think that'll change things? Running away?
1:06:17	JAMES	Sometimes it does.
1:06:19	VIOLET	Maybe for a little while, but not really. It'll never make me 20 years old or a star and it will never bring back your mother.
1:06:57	ROOMMATE	From your friend Roger. Maybe it's a check.
1:07:10	JAMES	People like Roger, you see them now and again but they can never be your friend. Not the way I imagine it. I think real friendship is a deep understanding or love. You know it's the kind of deal where you set away your trivialities and rivalries to form a true union.
1:07:59	JAMES (CONT)	Anyway there's this book, "The Little Prince".
1:08:10	JAMES (CONT)	And, uh, it explains things better than I ever could. Anything a man needs to live a fulfilling life.
1:08:39	ROOMMATE	I've heard of him. His plane disappeared in the war.
1:08:47	JAMES	If you're lucky you'll learn something the first time you read it and if you don't you should read it again. And again. I did.

JOSHUA TREE, 1951

1:09:28	JAMES (VO)	And here's my secret, a very simple secret. It is only with the heart that one could see rightly. What is essential is invisible to the eye.
1:09:59	JAMES	Words to live by.
1:10:08	JAMES (CONT)	Didn't think you were going to like it the first time. I didn't.
1:10:15	ROOMMATE	I don't think I'll ever quite figure you out.
1:10:30	JAMES	Why don't you come over here?
1:11:05	JAMES	What took you so long?
1:11:10	ROOMMATE	Scared I guess. And you weren't really around.
1:11:28	JAMES	I'm around now.
1:12:46	JAMES	Are you happy, Roger?
1:12:47	ROGER	Well that's a strange question.
1:12:50	JAMES	No, no it's not. It's not strange at all. I have to know
1:13:00	ROGER	Let's discuss it over dinner. I was thinking Ciro's.
1:13:06	JAMES	Well I have to know here. Right here and now.
1:13:10	ROGER	Is this another one of your acting exercises? One of your trivialities?
1:13:15	JAMES	No, it's just a question. Are you happy with your success?
1:13:23	ROGER	I'll give you a piece of advice, Jimmy. Don't forget it, even after you leave us and go out into the world. Success is an illusory state; it's a figment of the imagination. Success is simply one dog eating at another dog until one is dead and the other is full. And then you go out and look for another dog.
1:13:57	JAMES	Maybe. You think all this makes you happy?
1:14:02	ROGER	A well-mixed drink makes me happy; never-ending sunshine makes me happy. You, Jimmy, you make me happy. And all those things could be had over dinner at Ciro's if we hurry. We'll get steak, just us, just like old times.
1:14:58	VIOLET	You think he'll remember you after he gets his first picture?

JOSHUA TREE, 1951

1:15:02	ROOMMATE	I don't think Jimmy has any memories. He lives entirely in the present.
1:15:08	VIOLET	How do you stand it?
1:15:11	ROOMMATE	I try to do the same.
1:15:16	VIOLET	I don't believe you.
1:15:20	ROOMMATE	He was a man, taken for all and all, I shall not look upon his like again. The first day I spent with Jimmy was better than all the days I've spent with anyone else put together. It was as if I'd seen in black and white all my life and suddenly I saw in color.
1:15:57	VIOLET	Do you ever wish you could have all of him?
1:16:03	ROOMMATE	It's like wishing you could drink the entire ocean, you'd drown.
1:16:09	VIOLET	I've never been afraid of drowning. What's worse, drowning or dying of obscurity?
1:16:20	ROOMMATE	Don't we have anything better to talk about?
1:16:25	VIOLET	Do you believe in God?
1:16:27	ROOMMATE	Why do you ask?
1:16:31	VIOLET	I don't know, I was just thinking of my dad. He always used to say, "You don't believe in God, he believes in you."
1:16:41	ROOMMATE	And what did you think of that?
1:16:43	VIOLET	Not much. He left when I was 14. My mother blamed me, so I left too. That's how I ended up here.
1:17:00	ROOMMATE	So what do you believe in?
1:17:04	VIOLET	A Cuba Libre well mixed and a callback. At least until recently.
1:17:22	ROOMMATE	And now...
1:17:24	VIOLET	And now... Now I believe we are not always kept around for the reasons we think.
1:18:16	THE YOUNG ACTOR	Thanks.
1:18:23	ROGER	Violet will take care of you.

JOSHUA TREE, 1951

1:18:25	PRESTON	Of course she will.
1:18:35	ROGER	Nobody else believed in Dean. I found him, just like I found you.
1:19:47	FAMOUS DIRECTOR	I got my own start in the theater many years ago. I think I can help. But first we should get to know one another better.
1:20:14	JAMES	Think I'd like that.
1:20:18	FAMOUS DIRECTOR	I'm glad.
1:21:06	FAMOUS DIRECTOR	So this should get you to New York. Roger was right; you'll do well for yourself. Just as he's done well by you.
1:21:20	JAMES	Roger had nothing to do with it.
1:21:23	FAMOUS DIRECTOR	Oh we all get help. Somewhere along the line that's the way it's done.
1:21:30	JAMES	(Laughs) The hell it is. No one's ever done anything for me. Done it all myself. I don't owe anyone anything, not one goddamned thing.
1:21:42	FAMOUS DIRECTOR	Maybe not, but you're no different than anybody else, Dean. You take what you need and you move on. Try the Iriquois. It's on 44 th . The rooms are very clean and very reasonable.
1:22:19	ON SCREEN TEXT (on notebook)	Joshua Tree, 1951- Dear Jimmy,
1:22:42	JAMES	Going to go to New York for a little bit. It's a class I heard about.
1:22:55	ROOMMATE	I'm sure Roger will pay for it.
1:22:59	JAMES	I'm not going with Roger. It has to be on my terms alone. You're not saying anything.
1:23:21	ROOMMATE	What am I supposed to say?
1:23:28	JAMES	You could stop me.
1:23:39	ROOMMATE	No, I think you should go. Television is a wasteland, radio is even worse. Pictures are what matter. And Broadway. I'm done with it, but you've got a chance.
1:24:12	JAMES	I'll be back.

JOSHUA TREE, 1951

1:24:19	ROOMMATE	Of course, you'll get the right auditions, you'll get a role in a picture and you'll be back.
1:24:36	JAMES	Do you really believe that?
1:24:39	ROOMMATE	No.
1:24:50	ROOMMATE (CONT)	But I believe in you.
1:25:00	JAMES	You're the only person that's ever meant anything to me.
1:26:58	ROOMMATE (VO)	This is to me the loveliest and saddest landscape in the world. It is here that the Little Prince appeared on Earth and disappeared.
1:27:24	JAMES (VO)	And if you should come upon this spot please do not hurry on, wait for a time exactly under the star.
1:27:45	ROGER (VO)	Then if a little man appears who laughs, who has golden hair, and who refuses to answer questions, you will know who he is.
1:28:12	ROOMMATE (VO)	And if this should happen, please comfort me. Send me word that he has come back.
1:28:26	ON SCREEN TEXT	After receiving positive notices on Broadway, James Dean returned to Hollywood a star. He made three unforgettable films.
1:28:36	ON SCREEN TEXT	Less than a year later, he was dead.
1:28:46	ON SCREEN TEXT	His roommate eventually achieved success in Hollywood.
1:28:55	ON SCREEN TEXT	He often returned to the desert.
1:29:14	ON-SCREEN TEXT	The end.
1:29:20	CLOSING CREDITS	
Written and Directed by Matthew Mishory		
Produced by Edward Singletary, Jr. Randall Walk And Robert Zimmer, Jr.		
Executive Producer Jay Xudan		

JOSHUA TREE, 1951

Executive Producers
Sharon Coryell
Lauren Cribb Gropp
Troy Kelly
Dennis Michael Reidy
Elizabeth Shober
Randall Walk

Co-Executive Producers
Miguel Angel Nakamura
Arlene Ray
Cathy Singletary
Cheryl Singletary
Edward Singletary, Sr.

Co-Producers
Paul Lee
Alexa Sau

Associate Producer
Patrick O'Laughlin

Cinematography by
Michael Marius Pessah

Film Editing by
Chris Kirkpatrick

Original Score
Arban and Steven Severin

Sound Designer
Borja Sau Razquin

Production Designer
Samuel Perone

Costume Designer
Rob Saduski

Hair and Make-Up
Edward Jimenez

An Iconoclastic Features Motion Picture

In Association with
Jay-X Entertainment

JOSHUA TREE, 1951

And
MGDB Productions France

Joshua Tree, 1951
A Portrait of James Dean

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Starring

James Preston

Dan Glenn

Dalilah Rain

Edward Singletary, Jr.

Featured Cast

Erin Daniels
Robert Gant
Clare Grant
Nick Heyman
David Pevsner

Music Supervisor
Cheryl Singletary

Musical Clearances
Keith C. Anderson

Line Producer
Ian Christian Blanche

Production Manager
Nick Andrus

1st Assistant Director
Daniel Curran

2nd Assistant Director
Mike Montgomery

JOSHUA TREE, 1951

Production Coordinator
Todd. M. Reynolds

Assistant Production Coordinator
Ian Patrick Anderson

Additional Line Producing
Stephanie Frank

Additional Assistant Director
Sean Castle

Additional Second AD
David Wilson

Script Supervisor
Shaun Kadlec

Additional Script Supervisor
Cheyanne Gustason

Focus Puller
Paulo Eduardo Uchoa

Clapper/Loader
Alex Jacobs

Additional Camera Department
Derek Bazan
Jacki Moonves
Lorena Rosendo

Stills Photographer
Donnie Madden

Camera Trainee
Dana Hill

Gaffer
Kalem Guiierrez

Key Grip
Jameson Barker

Best Boy Electric

JOSHUA TREE, 1951

Emanuel Negrila
Best Boy Grip
Michael Johnson

Grip & Electric Team

Pedro Ciampolini	Christian Janss
Rocco Colonna	Devin Ludwig
Mithun Gangopadhyay	Roberto Ricci
Brett Grisham	Liz Yarwood
Eric Guerrero	Patrick Gaynard

Prop Master
Audrey Nicole von Barga

Set Decorator
Adam J. Nelson

Additional Set Décor Provided by
Lori Fiacco
Michael Brooks
Eric Thevenot

Carpenters
Carlos Castillo
Max Jacobson

Art Department Trainees
John Kerr
Jessica Kivnik

Key Costumer
Darraugh Marmorstein

Costumers
Melissa Antablin
Brian Standley

Additional Costume Design
Azreal Renea

Additional Hair and Make-Up
Beverly McFall

Classic Eye-Wear by
Ray-Ban

JOSHUA TREE, 1951

Classic Denim by
Levi's

Make-Up Assistants
Cindi Kober
Evelyn Valdivia

Hair Assistant
Tom Guthrie

Production Sound
Armando Macias

Additional Sound Recordist
Timothy Vannette

Assistant Editor
Ryan Hoft

Additional Editing
Johannes Bock

Supervising Sound Editor
Borja Sau Razquin

Re-Recording Mixer
Scott Kramer

Dialogue Editor
Pierre La Mure

ADR Mixer
John Sanacore

Foley Artist
Tara Blume

EPK Videographers
Kim and Wendy Willming

Publicist
Elizabeth Hamilton

Muse
Peter Indall

JOSHUA TREE, 1951

Assistant to Director
Kasey Lubin

Assistant to Producers
Matthew Halterman

Producer's Lodging Provided by
John Bennett
Delmus Credle

Crew Nutrition Consultant
John Bennett

Social Media Coordinator
Martin Aguilera

Production Assistants
Nicholette Dixon Heather Parks
Cheyanne Gustason Luke Rosencrans
Kasey Lubin Jennilyn Ulanday
Christine McAuliffe Timothy Wall

Assistant to James Preston
Brendan Lamb

Caterer
Rojika Garabedian

SAG Representative
Donovan Henry

Desert Catering & Production Support
Edward and Cathy Singletary, Sr.

Jay-X Entertainment Executive
Jay Xudan

MGDB Productions France Executives
Muriel Dupuy
Mark O'Carroll
Jean-Marc Thevenet

Picture Vehicles Provided by
Crevier Classic Cars
Rick Garcia
Ryan McKnight
Mike Morales

JOSHUA TREE, 1951

Maria Sequera

Post-Production Coordinator

Alexa Sau

DI Producer

Rico Hernandez

DI Colorist

Alastor Pan Arnold

DI Conform Artist

Gus Comegys

Film Color Timer

Jimmy Jam Williams

Video Dailies

Greg S. Peskay

VFX Artist

Mike Davis

Featured Looping

Ross Marquand

ADR & Foley Recorded at

Anarchy Post

Film Laboratory & DI

Fotokem

For Fotokem

Ali Kravitz, John Nicolard & Bill Schultz

For Hollywood Camera

John Poupis

For Chapman/Leonard Studio Equipment

Annie Munoz

For Frankel & Associations Insurance Services

Lance Jones

Cast

(In order of appearance)

James Dean.....James Preston

JOSHUA TREE, 1951

“I Fall In Love Too Easily”

Performed by Jeff Harnar

Written by Sammi Cahn & Julie Styne

Arranged by Alex Rybeck

Sax Solo ~ Mort Silver/Piano ~ Alex Rybeck

Bass ~ Jered Egan/Drums ~ Dan Gross

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“Pretty Eyes Baby”

Performed by Jo Stafford and Frankie Lane

Courtesy of Corinthian Records

“So Tired”

Performed by Kay Starr

Courtesy of EMI Music

“Riding with Ron”

Performed by Patrick Bowers

Courtesy of Pump Audio & Getty Images Music

“Put ‘Em In A Box, Tie ‘Em With A Ribbon (And Throw ‘Em In The Deep Blue Sea)”

Performed By Doris Day

Courtesy of Columbia Records

By Arrangement with Sony Music Licensing

Bach Violin Concerto Performed by Zvi Mishory

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“Autumn Leaves”

Performed by The Exotic Guitars

Courtesy of Ranwood Records

By Arrangement with Vanguard Records

“Tango Tahiti”

Performed by The Tikiyaki Orchestra

Courtesy of Getting Images Music

“Que Memoria Tienes”

Performed by Los Tres Ases

Courtesy of Sony Music Entertainment Mexico

By Arrangement with Sony Music Licensing

“Life is Good”

Written and Performed by Jamie Christopherson and Chris Lane

JOSHUA TREE, 1951

Courtesy of Broken Silence Productions, Inc.

“I Should Care”

Performed by Jeff Harnar

Written by Sammy Cahn, Axel Stordahl, & Paul Weston

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“Symphony No. 7 Op. 92 – II – Allegretto” by Ludwig von Beethoven

Performed by Orchestra di Padova e el Veneto ~ Conducted by Peter Maag

Courtesy of Getty Images Music

The Filmmakers Cordially Wish to Thank

Aaron Spelling Christopher Munch

Al Nigrin Classic Lowriders Club LA

Alan Branneecke Clifton Snider

Alex Christopoulos Connie Ngyuen

Ali Kravitz Craig McNelley & Berkely Ave.

Allison Anders Dan Snow

Alma Galbraith Daniel Garcia

André Bazin Daphna Mishory

Andreas Andrea David Ambroz

Arianna Gremigni Davíð Oskar Ólafsson

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Charles Swanson Elza Auer

Chris Prapha Emily Farache

Chris Uetwiller Eric Damon Walters

Film LA Jonathan Gasteiger

Frances Mendelsohn Júlíus Andri Poroarson

Fuller + Roberts Co. Keith Collins

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Gary Walk Knuckle Funk

Gio Messale LA Bass Works

Guayaki La Cienega Cleaners

Gwyn Chafetz Lance Aston

Heather Repening Leni von Eckardt

Heidi Jones Levi's

Jaime V. Cortez Lili & Shane Wilde

James Oliver Logan Crow, Jr.

Javed Ali Lori Fiacco

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JOSHUA TREE, 1951

João Pedro Rodrigues	Marcy Vernier
Joe & John Reynolds, M Bar	Maria Villarreal
Joe Mandarino	Mark Drewitz
Joe Palladino	Mark Landsman
John & Serge Poupis	Mark Robertson
Jonathan Caouette	Matt Swinehart

Matthew Brady	Ryan Carmona
Maureen Carson	Saint Exupery – d'Agay Estate
Melone Harris	Screen Actors Guild
Memorial Branch Library	Sean & Genevieve Blache
Michael Brooks	Shade Rupe
Michael Bulbenko	Sharon Coryell
Michael McCaskey	Shay Zimmer
Muriel Dupuy	Stephen Lighthill, ASC
My Unique Salon	Steven & Derick Martini
Nicholas Fahey	Stinking Night Marias
Nick Ferrall	The Coast Inn
Pam Sawhney	The Dupuy Family
Paul Lavoie	Tish & Jim Coblentz
Pete Mihalek	Valeria Martin-Ganier
Phil Merkow	Walter Rose
Planit Locations	West & Gloria Kelm
Random Bench	William K. Griffith
Rob Camp	Zac Crandell
Robert Spira	Zoltan Honti
Rosco Filters	Zubi Mohammed

Very Special Thanks

To David LeGrant, a legend.

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FujiFilm
Screen Actors Guild
FotoKem
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END OF PICTURE