

INTERIOR. LEATHER BAR.

a film by
James Franco & Travis Mathews

TRT: 60 minutes
2013

- DIALOGUE LIST -

info@interiorleatherbar.com

Interior. Leather Bar.

[00:00:00.00]

Directors

James Franco & Travis Mathews

TRT: 60 min

[00:00:15.19]

The controversial 1980 film CRUISING starred Al Pacino as a cop going undercover in the NYC gay leather bar scene to investigate a series of murders.

[00:00:29.21]

The production was plagued with protests from the gay community claiming that the film was homophobic. Director William Friedkin received death threats during the making of the film

[00:00:38.23]

[00:00:42.19]

Friedkin also battled with the MPAA, the ratings board, whose members made him cut 40 minutes from the film in order to avoid an X rating.

[00:00:48.00]

[00:00:49.16]

This footage has never been screened publicly

[00:00:51.21]

[00:00:57.15]

In 2012, filmmakers James Franco and Travis Mathews collaborated to imagine their own lost footage.

[00:01:03.02]

[00:01:06.11]

LOS ANGELES

[00:01:11.03]

I haven't really thought about this until recently. I had this this teacher at Yale named Michael Warner and I just read his book called the "The Trouble with Normal" that's now about 10 or 11 years old.

[00:01:11.03]

I haven't really thought about this until recently. I had this this teacher at Yale named Michael Warner and I just read his book called the "The Trouble with Normal" that's now about 10 or 11

years old.

[00:01:23.23]

But he's talking about gay marriage, you know, 10 years ago. And now it's become even more of a bigger topic

[00:01:33.10]

Filmmaker TRAVIS MATHEWS

[00:01:33.10]

And his argument is, you know, of course we like to think we have equal rights for everyone and this kind of thing.

[00:01:46.19]

But one thing that it's doing that maybe people aren't looking at is normalizing a queer lifestyle. That actually is incredibly valuable.

[00:01:58.14]

And if it becomes legal nationally, what will happen is then pressure will be put on anybody that's living a gay lifestyle to get married.

[00:02:16.06]

Like okay we granted it. Now you're going to be expected to get married just like straight people.

[00:02:21.09]

And if you're not then...

[00:02:22.26]

There's a fear that the hunger and the race for things like gay marriage and the assimilation into straight culture is erasing all of the radicalness. And the queerness of that sort of world.

[00:02:42.12]

I like what you're saying especially in terms of what we're creating here. Because I think it's...I think it's...

[00:02:54.13]

...it helps to inform choices.

[00:02:56.01]

Hey!

[00:02:57.22]

Hey. Good to see you. Good to see ya.

[00:03:00.02]

Actor VAL LAUREN

[00:03:02.22]

Hey everyone. Hi Travis.

[00:03:03.08]

Nice to meet you.

[00:03:09.11]

It's beyond our grasp for a lot of reasons....with time and money and to actually try to diligently and earnestly recreate this as if it were the real 40 minutes cut from it, and for people to really think that that's what it was...

[00:03:24.08]

...So I think even trying to do that is just the wrong way to go.

[00:03:28.25]

So this is more like our reimagined idea of it.

[00:03:32.26]

So it's a little bit....there's room to be fluid with your interpretation of that character.

[00:03:41.05]

Good. Because I think the idea of playing Al Pacino is a whole different ballpark then, you know, playing this role.

[00:03:50.05]

Producer IRIS TORRES

[00:03:50.05]

Right?

[00:03:52.19]

Maybe just a kind of Pacino.

[00:03:55.08]

Do you know what I mean? Not SNL Pacino. Just sort of like, -esque. Pacino-esque.

[00:04:01.03]

His kind of maybe...

[00:04:01.08]

Did you just get a haircut?

[00:04:06.11]

Yeah. For Oz.

[00:04:03.28]

Nice.

[00:04:05.14]

I'm not suggesting that you need to have sex with anybody.

[00:04:09.01]

And I'm not going to ask you to have sex. I'm not going to push that.

[00:04:11.06]

It's not really part of my agenda.

[00:04:17.00]

But I do think that it's interesting and important on some level to show that you have some struggle with your acceptance of this.

[00:04:30.09]

[00:04:32.25]

You might as well call cut and put this in the thing because this is it right now.

[00:04:37.12]

I don't personally like this project. Personally.

[00:04:41.17]

There's nothing artistic in it for me right now.

[00:04:45.25]

Maybe it's because of my lack of understanding of what it is...doesn't respond to it.

[00:04:50.26]

What I do respond to and always have is his mission.

[00:04:55.25]

I like James' mission. I don't always understand it. But I like what he's doing even when I don't understand it.

[00:05:05.18]

I'm into supporting it and being a part of it. So I guess what my question is - is this something

that we as the artists working on it are going to manipulate...

[00:05:13.16]

to make a certain point? Or do you just want it to be what it is?

[00:05:18.11]

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[00:05:22.11]

I want you to basically cruise the camera.

[00:05:25.19]

Okay?

[00:05:26.23]

Do that until I tell you to stop.

[00:05:31.05]

Um... I don't exactly know what you mean by that.

[00:05:33.10]

Like without saying anything, I want you to act like this is a guy you're cruising.

[00:05:38.04]

Okay.

[00:05:38.27]

You can pretend that he's two feet in front of your face. You can pretend that he's a little bit further down the road.

[00:05:43.03]

Okay. Alright.

[00:05:53.16]

But I want you to look into the camera.

[00:05:53.20]

Look into the camera. Okay.

[00:05:55.02]

So you can pretend that he's either right here or he's further away, but look into the camera.

[00:06:13.02]

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I've always been a huge fan of CRUISING.

[00:06:17.14]

Ever since I discovered it a few years ago.

[00:06:19.11]

And I try to live the gay dream and I think that people of that time period were just living this gay dream that was so spectacular.

[00:06:28.27]

I try to live it in my life as much as possible now.

[00:06:30.23]

When roles like this come along I feel like it's just the perfect thing.

[00:06:37.17]

I've only just gone back to acting. I thought this would be a cool first credit to get.

[00:06:44.20]

And also it just seems kind of hot. I hope I get to make out with Franco.

[00:06:51.07]

The reason why I want to be in this project...

[00:06:56.12]

is to explore something that I'm afraid of.

[00:07:05.06]

That's the reason why.

[00:07:08.14]

Should be pretty hot.

[00:07:11.16]

Yeah...I've never really been on camera before like this. So...

[00:07:15.14]

I'm a little nervous and I imagine I'll be kind of anxious.

[00:07:22.23]

But I'm sure everyone is really comfortable and nice. So I'm looking forward to it.

[00:07:30.09]

Well, I'm interested in this because I'm excited to work on something out of the box.

[00:07:34.11]

I feel like in this town everything is so proper and the same and it's cheesy. It's usually very boring.

[00:07:40.19]

So I like things to shock people and move them. You know, something that's original, at least.

[00:07:48.11]

And work with you guys. You and James Franco. That's really exciting to me, of course.

[00:07:52.09]

I think that uh...that atmosphere on the day of the shoot is gonna be sexually charged.

[00:07:59.28]

I think there's going to be a lot of tension.

[00:08:01.28]

I know that there's a bunch of straight guys in the cast and I don't know how they're going to react to the vibrating homosexuality that's going to be all around them.

[00:08:12.22]

But I think it's going to be awesome.

[00:08:30.25]

Hi baby. I'm still in bed.

[00:08:34.19]

But I hope you're shaking it over there.

[00:08:39.21]

Hey remember, don't take it. Give it.

[00:08:47.02]

Um, anyways. I want to make sure you're home by eight tonight because I have dinner reservations.

[00:08:55.00]

Alright. Love you.

[00:09:04.19]

Yo what's going on, man?

[00:09:05.22]

I know you're at the Franco faggot project today. And uh..

[00:09:12.16]

I got to tell you that I don't know where your head is at on this.

[00:09:15.29]

And I really think we need to talk about this right away.

[00:09:19.21]

Please call me as soon as you get this.

[00:09:24.00]

Awesome. Great.

[00:09:25.14]

Cool man. Thanks for taking some time.

[00:09:28.02]

I'm going to hand you over to Iris. I appreciate it, that was really awesome.

[00:09:31.03]

Thanks, Travis.

[00:09:32.21]

Okay. Talk to you later. Bye.

[00:09:42.13]

Good morning.

[00:09:43.27]

Are you Val? I knew it.

[00:09:45.11]

Nice to meet you.

[00:09:50.00]

Hey! Welcome!

[00:09:51.17]

How you doing?

[00:09:52.08]

Doing good.

[00:09:52.29]

Good.

[00:09:56.13]

Get comfortable. I'm going to do something with those guys right there and then I'll be around in a second.

[00:10:18.01]

James.

[00:10:18.04]

Val. Nice to meet you.

[00:10:47.23]

So I want you guys to meet each other. This is Master Avery.

[00:10:50.11]

This is A.J.

[00:10:51.08]

Hey A.J. How are you?

[00:10:57.20]

So you guys are going to have a scene together. Early on.

[00:11:00.22]

And you're going to have a sex scene together. There will be other people involved.

[00:11:03.24]

But I want to film you guys talking about the negotiating of what this thing will be.

[00:11:09.08]

I think you both have read what we have outlined right now.

[00:11:14.28]

So you're going to be sucking somebody off?

[00:11:18.28]

Somebody's sucking you off?

[00:11:19.07]

Yeah. Yeah.

[00:11:19.10]

Okay gotcha.

[00:11:22.02]

Okay and then we have a little play while someone worships my boots. Right.

[00:11:26.26]

Kind of negotiate where your boundaries are, what you have in mind. What you're proposing.

[00:11:30.15]

But I want you to do something that's visual.

[00:11:34.21]

Maybe it's like some sort of bound hand visual thing, as you're describing it to him.

[00:11:38.29]

Because it's something that I want to repeat when we have you with Val in a scene.

[00:11:46.09]

Like the visual piece.

[00:11:47.01]

Of the negotiating?

[00:11:48.11]

Yeah.

[00:11:49.09]

So there's this scene that's going to be technically in the very end of the film where you guys...

[00:11:54.13]

You and Val are down at the bar.

[00:11:56.04]

And the music's loud and we can't hear what you're saying. But we're going to see your body language.

[00:12:01.09]

I'm hoping that there can be body language that we see here with you two, that's mirrored...

[00:12:05.18]

That I use everytime I negotiate.

[00:12:07.23]

Yes. Exactly.

[00:12:08.22]

Okay.

[00:12:20.16]

So one of my coworkers, her cousin I guess is James's assistant. And that's how this happened.

[00:12:29.09]

That's cool.

[00:12:33.12]

I'm curious if James is going to be here.

[00:12:34.18]

Not sure.

[00:12:37.00]

He's here.

[00:12:37.10]

Oh.

[00:12:42.06]

No I think he's an artist who really is interested in ...the range of human experience.

[00:12:47.13]

Yeah totally.

[00:12:48.08]

I'm reading his Huff Post stuff.

[00:12:49.23]

I suppose people will be..

[00:12:53.10]

...the gays will be excited

[00:12:57.02]

Titillated.

[00:12:57.14]

for Franco.

[00:12:58.02]

Definitely.

[00:12:59.06]

Hopefully.

[00:12:58.17]

Doing a gay porno thing.

[00:13:01.06]

They're probably hoping he's going to be naked in it.

[00:13:03.10]

Probably.

[00:13:03.25]

We are. Speak for me too.

[00:13:07.21]

Everybody's going to want to see him naked, but I think that there's going to be a whole segment of a community that's going to be waving signs.

[00:13:17.14]

and writing blog posts about 'why is this straight dude touching this?'

[00:13:21.19]

Maybe that's part of the point though.

[00:13:23.00]

Because if you think about the original production of CRUISING...

[00:13:26.12]

The ones who would protest probably are the ones who had the most kink inside of them and are suppressing it.

[00:13:33.04]

Or are afraid of experiencing or exploring something because of their fear of being judged.

[00:13:40.21]

But anybody who is cozy with themselves and all the stuff is probably going to be cool with it.

[00:13:47.13]

I'm curious to see what's going on with it as far as how it's going to reference CRUISING.

[00:13:52.00]

I didn't know that was the deal. Clearly that's what's going on here.

[00:13:55.11]

When did you find out about this project?

[00:13:57.07]

About two weeks ago. It was just an email that went around...

[00:13:59.27]

...because Franco used to go to Playhouse West and he's still involved.

[00:14:03.13]

So it was just like - guys...come out for a gay bar scene.

[00:14:06.21]

Interesting.

[00:14:09.01]

And they asked me how far I could go and I honestly said anything but sex.

[00:14:13.27]

I don't mind kissing.

[00:14:16.05]

Are you gay?

[00:14:17.00]

No. That's the thing. But as an actor...

[00:14:23.03]

I remember thirty people came and they all left the theatre. Because they were shocked.

[00:14:26.19]

Really?

[00:14:27.02]

Yeah. I was like - I don't get it. If you're an actor you don't want to kiss a guy? If that's your limit then I don't understand.

[00:14:36.06]

So what do you think? Are you uncomfortable?

[00:14:39.24]

I mean I'm a little uncomfortable just because I don't know exactly what I'm doing.

[00:14:46.10]

But it's cool. I mean I'll figure it out.

[00:14:50.20]

You know...what exactly AM I doing?

[00:14:51.22]

Sounds like Al Pacino was uncomfortable. And he did it.

[00:14:59.25]

Did he have a script?

[00:15:04.01]

Fuck scripts.

[00:15:06.18]

Just go in there and...you know. Just kind of fit in.

[00:15:10.13]

Get down with what's going down.

[00:15:13.22]

What's going down?

[00:15:14.09]

Just try to fit in. I don't know!

[00:15:17.15]

As if it's like a club, you know?

[00:15:21.27]

Right?

[00:15:22.18]

If you're undercover, that's the key.

[00:15:24.28]

Yeah.

[00:15:28.11]

What am I fitting into though? I'm just you know...it's a club.

[00:15:33.11]

A club.

[00:15:33.12]

Yeah exactly. I mean I think..

[00:15:36.18]

I'm having a drink, I'm going to smoke.

[00:15:41.01]

Yeah. Exactly.

[00:15:44.08]

Checking it out.

[00:15:44.26]

Exactly.

[00:15:47.10]

I mean what is there to fit into? I don't know.

[00:15:50.15]

It's probably easy. Just fit in.

[00:15:55.04]

Alright.

[00:15:56.25]

But you can't get found out.

[00:16:00.07]

You've got to stay undercover.

[00:16:05.14]

Not a belt. But what would you call this?

[00:16:08.15]

Yeah that's like a paddle.

[00:16:12.15]

Call it a throng.

[00:16:16.10]

It's kind of like inner...

[00:16:17.09]

An in-between thing?

[00:16:18.14]

An in-between kind of thing. Yeah.

[00:16:19.21]

I just call it a paddle but it's more like a strap. A leather strap.

[00:16:22.14]

Great.

[00:16:24.04]

Basically we're going to be in this general area. It doesn't matter right now how specific it is.

[00:16:28.26]

There are going to be some people around here. There's going to be this guy down here.

[00:16:31.12]

He's going to leave... leave your cock.

[00:16:33.21]

And then he's going to worship your boots.

[00:16:34.29]

Basically you're coming over here so Val can see you come over here.

[00:16:39.20]

Because he buffed you when you had a moment with him just a second ago.

[00:16:43.29]

You're basically going to submit to what he wants.

[00:16:45.21]

Okay.

[00:16:47.06]

Okay?

[00:16:48.25]

And the bottom line for me is that we have something that...I don't know if this is too extreme to use...

[00:16:58.20]

But it's gotta be something visual that is hitting him on his ass.

[00:17:09.01]

How are you feeling about this?

[00:17:10.15]

I'm okay with it.

[00:17:12.08]

Yeah? I mean, we're clearly not gonna do anything that's actually hard.

[00:17:17.26]

Yeah, I know. I know. I trust you guys.

[00:17:52.10]

Your name is Val?

[00:17:53.18]

Yeah.

[00:17:54.22]

How did you get involved, Val?

[00:17:57.01]

James Franco asked me to come do this. He said...

[00:18:05.27]

..he was doing this project and they're trying to reenact the forty minutes that was cut out of CRUISING.

[00:18:14.23]
CRUISING?

[00:18:15.25]
Yeah. Did you ever see that movie?

[00:18:16.18]
Never.

[00:18:17.24]
It's a movie with Al Pacino and William Friedkin directed it.

[00:18:22.28]
Oh got it.

[00:18:24.18]
And forty minutes of the movie was cut out because the rating board wouldn't let them keep it.

[00:18:30.11]
So they say they're re-imagining what that forty minutes was.

[00:18:34.15]
And would I come do it?

[00:18:38.20]
So that's how I know about it.

[00:18:39.27]
Are you the Pacino character?

[00:18:41.07]
Is that a real cigarette?

[00:18:42.02]
Yeah. Want one?

[00:18:43.13]
Yeah. Thank you. Will you light that for me?

[00:18:49.07]
I can't fit a lighter into my disco pants.

[00:18:53.07]

Do you mind if we smoke in here, sweetie?

[00:18:55.09]

No I don't care.

[00:18:59.13]

Thank you.

[00:18:59.27]

You're welcome.

[00:19:07.06]

Can I ask you a personal question?

[00:19:08.17]

Absolutely.

[00:19:09.07]

Are you straight?

[00:19:11.00]

I am straight.

[00:19:17.12]

Funny thing. So this morning I get a call from Iris, right?

[00:19:22.05]

She calls me up, I looked at my phone and it's a 510 number. 7 in the morning. Seven thirty.

[00:19:28.04]

I'm at a girl's house. Okay?

[00:19:33.07]

So one second I'm a girl's house. And look at my phone.

[00:19:38.25]

Get a voicemail telling me I'm supposed to be here on set, get my makeup did. Done.

[00:19:44.22]

I thought it was pretty strange.

[00:19:48.29]

I don't know. It was strange. I was coming from this woman's house, this young woman's house.

[00:19:55.07]

Coming to get dressed as a drag queen.

[00:19:57.14]

But she had no idea at all.

[00:20:01.07]

I thought it was pretty interesting though.

[00:20:03.24]

So yeah, I am straight. If that answers your question.

[00:20:10.04]

Have you played a homosexual guy before?

[00:20:13.06]

Never.

[00:20:16.07]

How do you feel about it?

[00:20:17.27]

I feel good. I feel good. Do you feel good?

[00:20:23.12]

Yeah. Do you know what you're going to be doing today?

[00:20:30.23]

I know I'm going to be sporting a platinum blonde wig.

[00:20:35.21]

And rocking some high heels here in a minute.

[00:20:40.28]

Are you comfortable with physical contact with other dudes?

[00:20:45.08]

How much physical contact?

[00:20:47.29]

I guess whatever would be realistic inside of a gay S&M club.

[00:20:54.03]

Um. I mean if it happens, it happens.

[00:20:57.05]

You would kiss another guy?

[00:20:58.21]

If it was correct. If it was right in the moment. Yeah.

[00:21:02.22]

I wouldn't force it. Because it would look stupid.

[00:21:06.15]

But if it was right. I mean, yeah. Why not? If it was right, yeah.

[00:21:14.16]

Have you kissed a guy before?

[00:21:15.15]

I haven't.

[00:21:18.04]

So we're both like virgins to this.

[00:21:20.25]

I guess so, yeah.

[00:21:22.24]

I mean I don't... Yeah, I guess so.

[00:21:29.01]

And you're the Pacino character?

[00:21:31.09]

Kind of. I mean, not exactly. I'm kind of playing the character that Pacino was playing in the original movie.

[00:21:37.27]

Are you a Pacino fan?

[00:21:39.23]

He's my favorite actor.

[00:21:40.18]

Is he?

[00:21:41.02]

Yeah.

[00:21:42.02]

Okay. What's your favorite Pacino movie?

[00:21:46.07]

I think Scarecrow.

[00:21:47.20]

Scarecrow?

[00:21:48.17]

Yeah.

[00:21:48.22]

I haven't seen that one.

[00:21:50.22]

What's the one with him...I think my favorite Pacino movie is..

[00:21:54.24]

Shoot.

[00:21:57.26]

Panic in Needle Park.

[00:21:59.27]

His first one. Second one.

[00:22:02.21]

I like that one a lot.

[00:22:04.05]

That was a good one.

[00:22:05.00]

That's how he got the Godfather.

[00:22:07.03]

I did not know that.

[00:22:09.16]

Francis Ford Coppola saw about twelve minutes of dailies.

[00:22:13.00]

Okay.

[00:22:13.07]

From Panic in Needle Park before the movie came out.

[00:22:15.22]

Got it.

[00:22:17.29]

And he watched them and said that's the guy I want for my next movie.

[00:22:19.28]

What's a daily?

[00:22:21.10]

Dailies are like the day's...the results of that day's shooting.

[00:22:29.17]

Like the shots back to back. Unedited, raw footage of the stuff that was shot on that workday.

[00:22:37.24]

Okay. I didn't know that.

[00:22:41.02]

Colin, throw him back some of the same questions he asked you in terms of..

[00:22:46.16]

You know, you guys talked about being straight and being on this.

[00:22:49.12]

One question he asked you was have you ever played a gay guy?

[00:22:53.08]

Have you ever played a gay guy?

[00:22:54.01]

But wait. Wait until I'm done talking to you.

[00:22:55.23]

Got it.

[00:22:58.03]

Um. So just ease into that.

[00:23:00.02]

Okay.

[00:23:03.20]

You're telling me about dailies which means you've probably been doing this a lot longer than I have.

[00:23:08.01]

So you've probably done more characters or more scenes or whatever.

[00:23:11.03]

Have you played a gay guy?

[00:23:14.06]

Yeah.

[00:23:14.21]

Yeah?

[00:23:16.08]

Just lately. Yeah I've played Sal Mineo.

[00:23:18.01]

Was that tough?

[00:23:20.09]

It was tough to play him. Not because he was gay, but just..

[00:23:25.16]

It was different from how you are right?

[00:23:27.12]

Yeah

[00:23:28.02]

Yeah

[00:23:29.10]
I can imagine.

[00:23:30.19]
Honestly I have no idea why James would want to do this.

[00:23:36.21]
I haven't even seen him yet. I don't even know him. I've only just seen him in films.

[00:23:43.10]
How long have you known him?

[00:23:44.22]
Fifteen years.

[00:23:46.06]
Fifteen years? Holy shit.

[00:23:47.18]
We started in Playhouse together.

[00:23:49.06]
Oh awesome. That's amazing. I've only been at Playhouse for like two months.

[00:23:54.04]
To be honest with you.

[00:23:57.14]
Yeah I'm not sure exactly why he wants to make the movie.

[00:24:01.01]
Why he wants to make this.

[00:24:04.04]
I have an idea.

[00:24:04.27]
What's your idea?

[00:24:07.29]
I think it's about...

[00:24:09.11]

Because I'm really fucking curious. Please inform me.

[00:24:12.24]

I think it's about the right to have the freedom to...

[00:24:20.01]

express your artistic kind of aspirations that tell a story. Or to not have limits on creativity.

[00:24:31.14]

And that maybe if it's coming from an artistic place that nothing should be taboo.

[00:24:40.05]

I think...I think...this stuff that they cut out of these people actually having sex...

[00:24:47.07]

It was...gay or straight, I think people were actually fucking.

[00:24:53.06]

You know what I mean?

[00:24:55.15]

Are people fucking today?

[00:24:57.28]

I don't know...

[00:24:58.24]

You're not.

[00:25:00.17]

No.

[00:25:00.25]

I don't think I am.

[00:25:01.12]

Can you look up for me?

[00:25:02.05]

Yeah.

[00:25:02.22]

Would you?

[00:25:04.07]

No...um. Probably not. I mean if you want my honest...

[00:25:09.23]

I could lie and be all like 'yeah, I would!' But honestly probably not. No.

[00:25:12.20]

Unless I was getting paid a hefty sum. Would you fuck without getting paid?

[00:25:18.20]

I wouldn't fuck. Period.

[00:25:27.24]

We're doing the wide that's going to not have Val dancing.

[00:25:39.19]

So do you know how to do this?

[00:25:41.08]

Okay so basically you just go like....

[00:25:44.05]

Oh okay.

[00:25:45.07]

But we need to take some of this out

[00:25:49.19]

That's fine I just don't want him to have like actual water going into his nose.

[00:25:52.14]

Sure.

[00:25:57.21]

Giving him enough attention but not so much that he knows?

[00:25:59.24]

Yeah. Sounds good.

[00:26:04.17]

Um. Is everybody in here now? Are all of the guys for the bar scene in here?

[00:26:12.06]

Okay. So one thing I want to say is so much about this is about the cruising, the watching, the looking.

[00:26:20.13]

So it's so much about you guys' eyes. So you're always...You know unlike 2012 people aren't buried into their phones or buried in something.

[00:26:28.19]

You guys are looking around. You're looking for somebody basically to have some action with.

[00:26:50.00]

So one of the things we want to have is layers. So I want you guys to be in a long line.

[00:26:53.23]

You're not quite against the wall...

[00:27:24.01]

And then maybe one more person can...

[00:27:27.26]

Are you in this?

[00:27:28.04]

Why don't you be back here and you know that you're hot shit and you've got a hot shit outfit on. Or a minimal hot shit outfit on.

[00:27:36.19]

And you're kind of, you're waiting for somebody to come over and cruise you. But you're sort of cruising the room

[00:27:42.00]

to see who's going to come in your direction.

[00:27:45.09]

Okay you can handle that.

[00:27:47.06]

Okay.

[00:27:49.02]

Do we want anyone walking through, either way?

[00:27:51.02]

Yeah.

[00:27:55.03]

(inaudible)

[00:28:15.05]

I just can't see anything. My head's too big to see.

[00:28:16.25]

Is the other way better? Did you put it on the wrong way?

[00:28:21.03]

It's not working. I can't. I literally am like sweating and freaking out. You want me to do it, I'll do it.

[00:28:37.27]

If it faint, it's on your head.

[00:28:43.27]

He wants me to tell you it's hard to breathe.

[00:28:46.14]

It's a pretty intense mask.

[00:28:46.22]

Really?

[00:28:47.06]

Yeah.

[00:28:48.05]

Someone's going to have to stay with him to make sure he doesn't...

[00:28:53.29]

Hey Travis!

[00:29:53.23]

Thanks, man.

[00:30:07.26]

That's a little bit better.

[00:30:10.26]

What temperature is that?

[00:30:16.08]

That's a good color.

[00:30:18.12]

Okay.

[00:30:18.26]

Can we roll camera?

[00:30:19.25]

Yep.

[00:30:21.11]

Okay. We're gonna slate next to James here real fast.

[00:30:24.04]

Okay quiet guys!

[00:30:25.20]

Okay. So sound speed.

[00:30:29.12]

Speeding.

[00:30:30.25]

Roll cameras.

[00:30:32.11]

Rolling. Rolling.

[00:34:01.27]

Ah!

[00:34:07.13]

Thank you!

[00:34:11.06]

Lick those boots.

[00:34:19.01]

Yeah...

[00:34:25.16]

Yeah. Okay. Great. Lunch time.

[00:34:29.01]

Sweet. Thanks everybody.

[00:34:37.08]

Would you feel different if it was a guy and a girl in there?

[00:34:41.05]

Yeah. But it wouldn't be, it wouldn't make it okay.

[00:34:43.25]

Why?

[00:34:44.19]

Why would it feel different to me?

[00:34:48.04]

Yeah.

[00:34:48.07]

I guess I'd be a little more used to it.

[00:34:50.27]

But I still wouldn't want to be in a fucking regular porno.

[00:34:55.03]

Well here's how I feel.

[00:34:55.08]

I don't like the fact that I feel like I've been brought up to think a certain way. I don't like thinking that.

[00:35:02.01]

I don't like realizing that my mind has been twisted by the way that the world has been set up around me.

[00:35:11.19]

And what that is, is straight normative kind of behavior.

[00:35:15.26]

And it's fucking instilled into my brain. And it's. Yeah.

[00:35:22.09]

I'd say it was a little shocking to me at first when I was watching that.

[00:35:23.14]

But, I believe, only because of the world around me. Because every fucking toilet paper commercial has a guy, a man and a woman, living in a house together.

[00:35:38.04]

And every fucking love story is a dude that wants to be with a girl.

[00:35:44.03]

And the only way they're going to end up happy is if they walk off into the sunset together.

[00:35:48.27]

I'm fucking sick of that shit.

[00:35:51.08]

So if there's a way for me to just break that up in my own mind, I'm all for it.

[00:35:56.26]

And that's, I think, why you want to be an actor and be an artist.

[00:36:01.21]

You think that this should be at movies that people should be able to see?

[00:36:04.18]

Yes. Fuck yes.

[00:36:08.18]

Yes. Sex should be a storytelling tool. But we're so fucking scared of it. Everybody talks about sex but then don't dare put it in a movie.

[00:36:17.27]

It's like what the fuck? Or you're allowed to talk about it in certain ways like fucking locker room humor or frat house

[00:36:23.18]

kind of humor. But oh. Don't show gay sex.

[00:36:28.06]

Don't do that, that's the fucking devil.

[00:36:31.20]

In previews, show people getting fucking blown away and killed, but don't show gay sex.

[00:36:36.10]

They do show fucking gay sex.

[00:36:37.23]

The show it in like rated X theatres.

[00:36:39.20]

Yeah! Put it in the fucking mainstream.

[00:36:45.01]

Why?

[00:36:46.18]

To help tell stories! It's a great fucking tool. It's who we are.

[00:36:50.05]

Everybody has sex. Everybody thinks about sex. All the fucking time.

[00:36:53.07]

We can't fucking put it in movies?

[00:36:54.19]

We can put people killing each other?

[00:36:57.22]

Strangling each other? Murdering each other?

[00:36:59.01]

There's sex in fucking movies. Everywhere.

[00:37:01.07]

In a certain way.

[00:37:04.03]

It's fetishized, it's turned into

[00:37:10.12]

Something a little more tame, for people, right?

[00:37:13.20]

Something a little more palatable for...

[00:37:15.10]

Well why don't they give us violence in a more palatable way?

[00:37:19.19]

And amp up the sex. That's what I say.

[00:37:21.15]

Because people like it.

[00:37:23.12]

People like sex!

[00:37:25.28]

Everybody is fucking watching porn they just don't want to talk about it.

[00:37:29.02]

They just don't want to talk about it in public.

[00:37:29.28]

Everybody fucking watches porn.

[00:37:32.14]

There's nothing wrong with it.

[00:37:35.25]

People have sex. What's wrong with what we just saw?

[00:37:38.09]

It's too much...

[00:37:39.05]

Everybody does it.

[00:37:40.27]

It's in bad taste.

[00:37:41.22]

Well we shot it in a tasteful way.

[00:37:46.02]

I don't care how you fucking shoot it.

[00:37:48.26]

What do you mean?

[00:37:49.17]

You just said bad taste?

[00:37:50.13]

The act itself is in kind of....it's too much.

[00:37:53.28]

Like, what about leaving something to the fucking imagination?

[00:38:00.01]

It's not a porn for titillation. It's something else. We're telling a story.

[00:38:05.12]

What story are we telling?

[00:38:06.23]

I don't know what fucking story we're telling.

[00:38:08.13]

About a guy. Who is uncomfortable, goes undercover into this world.

[00:38:13.12]

And in the original movie, it was as if he was going down into a deep dark place. He was going into an evil place.

[00:38:22.17]

That's the way they depicted it whether Friedkin intended to or not.

[00:38:26.01]

By giving it a backdrop of murder. He was going into a dark deep evil place and he had to go "undercover" and be gay. Undercover.

[00:38:34.15]

We're doing that. You're playing a guy who is going undercover.

[00:38:38.20]

But to me he's not going to a dark evil place.

[00:38:42.19]

He's going to actually a place that's, I think, beautiful and attractive.

[00:38:48.11]

That's beautiful and attractive?

[00:38:50.09]

I think so.

[00:38:55.10]

I've got a lot of fucking respect for you and I hope that you're being careful.

[00:38:58.02]

That's all. Because...I'm all for saying what you want to say and doing what you want to do.

[00:39:03.22]

But you know, there's repercussions at the end of the day.

[00:39:08.10]

And you're doing some amazing shit out there.

[00:39:10.22]

And things like this can...you're fucking starring in a Disney movie, for Christ's sake.

[00:39:17.17]

Mhm.

[00:39:22.23]

You know it's hard to have this conversation with you because seventy percent of me is on your side.

[00:39:27.28]

Because I think the same way about the things that I believe.

[00:39:31.05]

I guess I just don't see what you're seeing, so I'm tripping out a little bit.

[00:39:34.04]

That's all. Because I don't have the insight or really I don't care to prove the point that you're making.

[00:39:42.10]

So I'm not sure what the fuck is really going on.

[00:39:45.14]

I don't either!

[00:39:47.14]

I don't know fully what's going on. It's about being here.

[00:39:52.19]

It's about doing this. Experiencing this.

[00:39:54.01]

Just putting ourselves out there. That's half of it. Just doing it.

[00:39:57.15]

And being in a Disney movie. And doing it.

[00:40:01.10]

That's what's giving it half of its power.

[00:40:05.16]

So I think you're going to need to get up. Yeah.

[00:40:13.01]

So we've got this. We need another chair, for sure. Right?

[00:40:16.06]

We've got this chair and that chair.

[00:40:20.29]

Okay.

[00:40:23.16]

Uh, Travis. Oh there you are.

[00:40:24.25]

Yes...

[00:41:15.08]

Cut. Beautiful.

[00:41:43.18]

Hey dude.

[00:41:43.20]

Yo. What's going on?

[00:41:47.08]

Nothing. I'm here on set.

[00:41:53.01]

Uh-huh. And?

[00:41:55.21]

And what? Dicks are out.

[00:41:57.14]

Balls are out.

[00:41:59.16]

People are paddling each other in the ass.

[00:42:01.01]

There's bruises, there's fucking welts.

[00:42:04.18]

Sucking, fucking, armpits, balls, assholes.

[00:42:10.25]

Everything's out dude.

[00:42:12.06]

Man, I've got to tell you. I don't fucking understand this.

[00:42:14.14]

I don't know why you're there. I don't know why you're doing this again.

[00:42:17.14]

I'm doing it because fucking James wants to do this thing. He's got something to say.

[00:42:25.09]

And he needs people to, you know, help him say it.

[00:42:29.24]

He needs people to what?

[00:42:30.21]

He is. He's in it. He's in it right along side me.

[00:42:34.15]

Exactly.

[00:42:35.02]

And he's a major, major actor.

[00:42:39.19]

And you aren't. I'm just saying this is the third or fourth time you've been at the forefront of his expression and it's always some fucked up, radical thing.

[00:42:51.05]

Why does my instinct call me a dick?

[00:42:54.12]

And if he's got something to say and he needs my help to say it...

[00:42:57.09]

then fuck it man, I'm gonna help him say it.

[00:42:58.21]

Alright.

[00:42:59.15]

By that logic then, if he wants you to go butt-fuck one of those guys in there because he wants to express something...

[00:43:05.00]

And you're in full support of that, why don't you go ahead and do that.

[00:43:08.25]

James thinks it should be drawn at a certain place.

[00:43:10.28]

I think it should be drawn at a certain place.

[00:43:13.21]

Fucking Facebook user number three million fifty four thinks this should be drawn at a certain place.

[00:43:17.18]

Who's to say? It's all subjective, man. What's he really fucking doing at the end of the day?

[00:43:21.06]

He's...he's expressing what he feels about sexual freedom. You know people are...

[00:43:27.00]

With Quentin Tarantino - fucking burning theatres down in his movies and shit.

[00:43:30.16]

What's the reason this stuff doesn't play in mainstream theatres or any theatres other than pornography theatres?

[00:43:40.05]

It's a pornography set by my fucking standards. But what's bothering me is...

[00:43:42.24]

You're the one that's in the center of this thing. You're in the center of everything.

[00:43:46.29]

This whole thing revolves around you.

[00:43:50.09]

He's got my back dude. I trust him.

[00:43:52.02]

I'm just saying that at the end of the day anyone watching this will consider it pornography.

[00:44:00.00]

Fuck them.

[00:44:00.22]

And you will be in it.

[00:44:12.12]

I was thinking for this scene, because we've already gotten you guys at the bar and we've established that you guys were together...

[00:44:17.03]

And Master Avery was at the bar...

[00:44:19.23]

So I was thinking for this that it would be basically as if he brought you back to his apartment.

[00:44:27.13]

And he is kind of instructing you guys on what to do.

[00:44:32.10]

Or he's sort of silently watching you guys as you have sex.

[00:44:36.18]

But the thing that's interesting about it to me is less about actually what's happening here

[00:44:44.27]

And the fact that Val is watching it.

[00:44:49.11]

Because we can shoot this tight too, but all that we need is something bright behind it.

[00:44:57.20]

Just right here so if we get close on his face it won't be black.

[00:45:03.25]

We want behind him to not be black.

[00:45:09.13]

You think this is funny, you know?

[00:45:11.12]

And then he'll laugh of course again. And you can be like, no. This isn't funny.

[00:45:15.10]

And then you can give him a little slap on the face.

[00:45:19.29]

You shut him up basically. You take charge.

[00:45:21.14]

You don't want him to laugh. It's not funny.

[00:45:23.02]

It is funny to him but you're controlling him.

[00:45:26.01]

And he's going to have to listen or else you're going to hurt him.

[00:45:31.05]

How do you feel about that?

[00:45:34.22]

That's just not my...

[00:45:36.12]

It's sexy, because you know he wants it.

[00:45:39.10]

That's what's fun, because you know he wants it. And you've got to play this part and work it out in your head to be able to do it.

[00:45:47.03]

Because he wants it. He's a laughing little boy here. He thinks everything is funny, but he really wants to be put in his place.

[00:45:53.09]

He wants to behave.

[00:45:55.15]

Oh my gosh.

[00:46:10.09]

Oh that's what it needs...

[00:46:18.24]

Shall we get rolling?

[00:46:20.04]

Alright. Roll sound.

[00:46:22.01]

Sound speed.

[00:46:23.04]

It's scene... don't really know. Take one marker.

[00:47:34.14]

You like that?

[00:47:34.27]

Yes sir. Yes sir.

[00:49:52.06]

I wasn't, you know...

[00:49:54.25]

This will be the third film I've done.

[00:49:57.27]

And it will be the third film I've done where I spend the entire thing naked.

[00:50:02.12]

So it's not what I wanted to do next.

[00:50:07.18]

You must be good at it.

[00:50:12.17]

Thanks, Ben.

[00:50:13.19]

But seriously. I'm trusting that it's going to be tasteful bondage art porn.

[00:50:27.09]

That... yeah. It's going to be smart.

[00:50:29.18]

I can already see that it is smart. You know?

[00:50:35.22]

What's the point of it all?

[00:50:38.20]

Do you guys even know? Because I really can't quite figure out.

[00:50:41.29]

I have zero clue. I was involved in so little.

[00:50:44.14]

You guys were involved in more.

[00:50:46.06]

You're friends with James, right?

[00:50:48.09]

There's a purpose, yeah?

[00:50:49.04]

He's got a purpose to it, even if that purpose is to quench his own curiosity.

[00:50:54.12]

Yeah.

[00:50:55.18]

Sometimes you need help to do that. And here we are.

[00:51:00.07]

Helping him do that. I think I've learned something.

[00:51:05.00]

I don't know what it is but I'm definitely not the same guy I was when I came in here this morning.

[00:51:07.13]

Sure.

[00:51:08.23]

Do you have a girlfriend?

[00:51:09.22]

I'm married.

[00:51:11.01]

You're married?

[00:51:11.16]

Yeah.

[00:51:12.05]

What does your wife think about all of this?

[00:51:13.17]

She's cool, man. She's a really cool girl.

[00:51:19.23]

She knows I'm not taking part in any kind of sexual things, but she just doesn't understand.

[00:51:27.19]

She's like, 'well I don't understand'.

[00:51:28.22]

And I found myself getting frustrated trying to explain it to her.

[00:51:32.13]

Really frustrated.

[00:51:34.23]

It became apparent that I didn't fucking understand either.

[00:51:39.10]

But she was cool. She just wants me to make it back in time to go to dinner tonight.

[00:51:45.10]

I told my mom about it, and I could feel her stress through the phone.

[00:51:52.03]

She did not think this was a good idea for our relationship, or my career.

[00:51:57.06]

She was terrified.

[00:52:00.28]

You two are really sweet together though.

[00:52:03.10]

You just kind of were there in such a gentle cool kind of supportive way.

[00:52:09.25]

I could tell you're a couple. It was actually really really nice.

[00:52:14.14]

But I can see how people who care about us...

[00:52:17.13]

Just the idea...

[00:52:18.17]

Maybe that's it, man.

[00:52:19.27]

Maybe it's the idea of things are so much fucking bigger than they actually are.

[00:52:23.17]

When you see them and do them...

[00:52:30.12]

One thing is for sure. We're a sexy bunch. That's for sure.

[00:52:56.24]

Hey, it's James. Please leave a message.

[00:52:59.25]

Who's here. You're not here. Where the fuck are you at? Where're you at, James? Call me back.

[00:53:45.02]

How's it going over there?

[00:53:46.27]

Good.

[00:53:49.27]

Yeah?

[00:53:51.01]

Yeah.

[00:53:53.12]

Do I need to buy a strap-on now?

[00:53:55.01]

And give it to you?

[00:53:57.20]

Shut up. Don't be stupid.

[00:54:00.23]

Mhm.

[00:54:02.05]

It's good to hear your voice.

[00:54:05.21]

Yeah? It's good to hear your voice.

[00:54:09.11]

So?

[00:54:11.21]

So?

[00:54:14.23]

Everything good?

[00:54:18.21]

Yeah, fine.

[00:54:19.24]

Okay...

[00:54:23.00]

You're going to be home at eight, right?

[00:54:24.23]

Yeah I should be home by eight. Probably before.

[00:54:41.15]

Val sits against the wall in the parking lot.

[00:54:43.25]

Script is in his lap. He reads to himself.

[00:54:47.23]

Val sits against the wall in the parking lot. The script is in his lap.

[00:54:53.03]

He reads to himself.

[00:54:58.25]

Interior. Leather Bar. 1980.