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>> Hi, there, and welcome to another episode of the Talks at Google podcast, where great minds meet. Talks at Google brings the world's most influential thinkers, creators, makers, and doers, all to one place. Every episode of this podcast is taken from a video that can be seen at youtube.com/talksatgoogle. Director, Writer, Producer and Star Bradley Cooper stops by Google HQ to discuss his directorial debut film, *A Star Is Born*, about a seasoned musician, Jackson Maine, who discovers and falls in love with struggling artist, Ally. She has just about given up on her dream to make it big as a singer until Jackson coaxes her into the spotlight. But even as Ally's career takes off, the personal side of their relationship is breaking down, as Jackson fights an ongoing battle with his own internal demons. In conversation with VP Eileen Naughton, here is Bradley Cooper, *a Star Is Born*.

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>> NAUGHTON: Welcome to Talks at Google. I'm Eileen Naughton. And today, we have the well-known actor, but, now, director, writer, and songwriter, Bradley Cooper in our midst, to discuss his directorial debut film, *A Star Is Born*, which he also co-wrote, produced, and stars in, along with the fabulous Lady Gaga, who herself was here once before, Dave Chappelle, Sam Elliott, and other stars. So--but you've just seen his story. So I think we're gonna invite Bradley on stage. Let's give it up for Bradley Cooper.

>> COOPER: Thank you.

>> NAUGHTON: Great to have you.

>> COOPER: Hey.

>> NAUGHTON: You're one of the nicest, hardest working people in Hollywood. You're very real. You keep it real. You've had an arc as an actor that has been impressive, both on--in theater and numbers, four Academy Award nominations, I believe, BAFTAs and so forth. But you've entered this new realm of directing.

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So you've kind of gone from what we would call around here an individual contributor role, the actor--

>> COOPER: Wow, I mean--

>> NAUGHTON: --to a leader where you have to have a vision, and you need to--

>> COOPER: Oh, boy.

>> NAUGHTON: --inspire people. And then, you have budgets, and you've got technology. So, were you a little bit scared going into all this? Or how did it all roll out for you?

>> COOPER: But you're--you're absolutely right. First of all, thank you for having me. It's such a pleasure to be here.

>> NAUGHTON: Oh, it's hard ship to have you here.

>> COOPER: Oh, really. Really. No, it's kind of--it's--it's insane. It's insane. And I was able to--you--you were kind enough to invite me to Sicily to the Google Camp, and we showed the movie, which was really incredible.

>> NAUGHTON: And everyone was buzzing about it.

>> COOPER: That was really great.

>> NAUGHTON: Very moving, not a dry eye I heard in the place.

>> COOPER: My daughter loved it. She--

>> NAUGHTON: Good.

>> COOPER: --not the movie, but she liked the camp.

>> NAUGHTON: Sicily.

>> COOPER: There was a big pool over there. You--you're so right about budgetary issues and timing, and all-and all-all of that stuff. But I actually loved all of that. I loved actually having--you know, dipping my toe in all those aspects of it.

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And I think that's because you're right. When you-when you become--have a vision and you wanna see it through, I would feel very odd if I didn't-if I didn't have a part of the-the--it's because that's part of the road and how wide it is and how-how--you know, where the velocity picks up. You wanna have a say in everything because it winds up the finished product is right now, now, it belongs to you. So, I very much was a part of all of that. And I couldn't imagine not doing it that way.

>> NAUGHTON: Anything really surprised you about that process and journey? I've seen so many interviews of the tight cast coming together, and saying, "We had a magic experience working as a team, working as a collaborative, creative group." It wasn't so much scripted as enabled by a clear vision of the story. And you were just freeing up Lady Gaga, Dave Chappelle to play their parts in ways they said they'd never experienced before. And, of course, it's Lady Gaga's first film debut.

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>> COOPER: Yeah.

>> NAUGHTON: So...

>> COOPER: I think it has--I think that's--I--I've heard them say that. That makes me so happy because that was the goal, to create an environment, where--as you all know, when you feel safe, and you feel motivated, and you also know that you're called upon to bring all of yourselves, that that's the environment that you can really thrive. And you go home at night and think, oh, wow, that was a really fruitful day. I think because I've been in this business for 20 years. And I've been around all different types of-of environments with--in the same setting. I just--you know, I'm a good listener and observer. So I just watched and picked up everything that works for me. And I just wanted to create an environment which was the culmination of all of the good parts, and take all the bad parts out of it, and then, hope that in that respect, I could get the best of the people that entrusted themselves to me, quite frankly. Because that was--I mean, I just couldn't believe that Lady Gaga, who took such a huge risk, because it's a big risk. This isn't one of those projects where you're like, well, you know, if it doesn't work out, it'll--you'll be okay.

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>> NAUGHTON: Yeah, you have--

>> COOPER: It's like not really--it's not-it's not really, it is like--actually, if it doesn't work out, it's--you're gonna take a big hit. So-so there is a lot at stake. And-and even for Dave Chappelle, that took me like two and a half years to get him, and--because he just doesn't do this kind of thing. And-and--but he was so willing, and Sam Elliott, you know, I've never seen him play a character that was so filled with resentment the way that character was, and he just threw all of himself

into that. And-and my hope is that it's because they felt that there was that kind of inspiring environment. Which, by the way, I-I sort of set the tone, but everybody else has to help create that. You know, every single crew member, everybody has to be on the same page. And everybody dictates. I mean, you know, in your work environment, if there's one person that has an energy that's off, the whole--it contaminates the rest of the team. So everybody really has to be on the same page.

>> NAUGHTON: And you pursued this script for years. I've seen various reports, six years. You said you pursued Dave Chappelle for over two years. So, when did you get the burning idea to do the fourth incarnation of A Star Is Born?

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>> COOPER: It-it-it was-it was sort of like a-a coming together of two different things. And I always knew I wanted to direct. And I would--I'd worked with great directors like David O. Russell or Clint Eastwood, who really allowed me to be a part of their process. I was in the editing room almost every day for Silver Linings Playbook. And Jay Cassidy, who was David's editor, he-he and I worked together on this movie. So I'd-I'd-I'd always knew that eventually, I'm gonna have to stop, just saying, I'm gonna try to do it and actually do it. And because I knew that, all these sort of compositions, cinematically would-would always fly around in my head. And I was at a Metallica concert, and I was--and I had met Lars Ulrich, and--like, the night before. And I said, "Oh man, I'm a huge Metallica fan." And-and he said, "Well, come to the--come to the concert tomorrow night." So I found myself 12 hours later, standing behind his drum kit at Yankee Stadium. And I could see the sweat on his back, and I could also see the scope of the crowd. And I thought, "This is an incredible composition that people don't get to see. And that was the--that was the--the birth of the--the subjective idea of always being on the stage for--in the movie.

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So, in the movie, we're never in the crowd. So it was just like little ideas like that, thinking about fame, like what fame can be. You know, paparazzi, and, you know, you watch TMZ, but what--what is it--what's the experience like? And to me, it's-it's sonic. And it's like this cacophony of noise where it's like [makes sound] and then, silence. And that's the opening of the movie is you're-you're-you're thrust onto this--into this thunderdome with this guy. And then, all of a sudden, you're [makes sound] into this very small, almost, like, coffin-like environment. And that--that's-that's an emotional juggernaut for people. So that was something I thought of early on. And then, there was just this property, the Warner Brothers had. And it--and I thought, "Oh, I can explore all these things, family, trauma. What happens if two people actually love each other? There's no infidelity. It's actually true love." And even with that, it's hard. So these were things I wanted to explore. And then, this property was perfect, because it had music. And you can't hide when you sing.

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And I thought, "Well, this is--this would be the great way to do it." So really, it was-it was really a combination. I didn't think it's--I never-

I never ever thought like, you know what's a thing people should do the fourth remake of A Star Is Born?

>> NAUGHTON: No, no. Good. Like, let's--

>> COOPER: I-I definitely didn't do that.

>> NAUGHTON: And this is one like none other. So we're all going to pay money to see it. You can't hide if you sing. You just said that. You didn't hide. You took voice lessons for 18 months. You learned to play guitar. And Lady Gaga required that you take all of the--do all of the singing live, that you weren't dubbing it.

>> COOPER: Yeah.

>> NAUGHTON: So, what was that all like?

>> COOPER: Well, I--music is a character in the movie. You know, it--it's not like where the movie takes a break, and then, all of a sudden, there's a song. It actually has everything to do with the--with what's going on. It's almost--it is a scene. My favorite scene of Lady Gaga's actually, acting-wise, is the final song, because we-we watch this character go through the grieving process, through the song.

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Which I just--that's--what a--what a feat, acting feat she did. So, it would have been--we had no choice but to sing live. And that's much easier for her. And I thought, how the heck am I gonna do that? You know, because she--and the other thing is, she's the real deal. I know I had the nuclear power of the movie. It's like, well, at least I have to sing. Like, in--if the movie sucks, at least there'll be like 10 moments where she's singing, and it won't be horrendous. But I knew I had to lift the rest of the movie up to her level, so you believe it. Otherwise, if you don't believe me as this character, and you don't believe we're really on this stage singing in front of people, if you don't believe that's Saturday Night Live, then there's no way I'm gonna be able to allow you to enter into this world, and learn about her. So there was really no question that that had to happen. It was great that she felt so strongly about it as well. But it added--it--I mean, it's part of the DNA of the film.

>> NAUGHTON: It's a beautiful story of Jackson Maine, a fading country music star with the alcohol problem. And Ally, who you discover and encourage and you see her rise through the film. So--

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>> COOPER: It's funny when you say country star. So, when we started writing it, I was trying to figure out where he was from. And I quite honestly thought, like, maybe it's country because I could kind of, like--kind of fake sing and, like, maybe get away with it. And then, as I kept working and started to, like, fall in love and create this character, I swear, if we had like six more months, he would have been like completely heavy metal, like it kept getting--it kept getting, like, harder and harder and harder. We've talked about this, actually, what genre Jack's music is, because it's definitely not country.

>> NAUGHTON: You're right.

>> COOPER: Yeah.

>> NAUGHTON: Although, you do have a twang when you speak, and kind of that ruddy red face that looks like you had too much--

>> COOPER: But even with the twang--

>> NAUGHTON: --Scotch.

>> COOPER: And that's a good question. So the--so in terms of his voice, that was the hardest thing actually, was lowering my voice, just about an octave. And I wanted to pick an--a voice that that you couldn't place geographically. And Sam Elliott wound up being--before I even thought about writing the role for him, the voice that I'd studied so I would get all of these tapes of Sam Elliott interviews.

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>> NAUGHTON: That's crazy. And then, you got him.

>> COOPER: And then--and then, I was doing it, and, like--because he's--he's born in Sacramento, which you never know, he's from--he's from California. But his mother was from Texas, so he's got this odd accent that you can't really place. And then, I was reading Bruce Springsteen's autobiography, and he was talking about stealing his father's voice. That's what he did as a kid. And I used to always wanna be my dad. And I thought, oh, what if Sam Elliott is his older brother, and he stole his voice? And so, that's how that whole thing happened.

>> NAUGHTON: Wow. You're--so, you both visualize, and you have auditory things going through your creative process.

>> COOPER: Yeah.

>> NAUGHTON: It sounds like. Speaking about auditory, there's someone in the audience who gradually lost her hearing as a child, and has--is impressed by how accurately you portrayed the frustration and denial many people experience when losing their hearing. So, her question is, do you have any personal experience with hearing loss? And how did you study to portray that aspect of the role so authentically?

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>> COOPER: Hmm. Oh, wow, I'm glad that you thought that. Is the person here? Hi. Huh.

>> Hi.

>> COOPER: Bradley. Nice meeting you. I'm glad you felt that way. I was born--I mean, here's the other thing, when you get to write the movie, you just--you cheat all the time because you just do everything that's real to you. Like, his choice of drink is crazy personal for me. That's my dog, Charlie. That's my real dog. A bunch of my friends are in the movie, who I went to grad school with. And the hearing loss, I--I wanted him to be like a prize fighter, because in the other versions of the movies, he's so obsessed with fame, and his fame is dwindling, and I--I-I didn't wanna--I had no interest in--investigating that. What I--and also, people today, everybody makes money touring. And a lot of these bands that had been maybe huge back 20 years ago, still make a lot of money touring. So the reality was he's fine. So it was more about what--what's the wear and tear, and--and it takes a toll on your body, and I interviewed and spent time with tons of musicians.

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And the thing that happens is hearing loss. That's the number one thing that goes, which makes sense. But I was born with a cholesteatoma in my ear drum. And it was removed. And then, I was kind of--I would always jump off a high places as a kid. Don't ask me why. And I kept puncturing it.

>> NAUGHTON: Uh-hmm.

>> COOPER: And so, I had all these operations, like, five operations. I have a hole in my right ear. So when he's telling her that story in the bar, that's me. That's all real. That's like--so--

>> NAUGHTON: Yeah.

>> COOPER: And so, I-I have--I don't have hearing loss, but I--when I have ear infections, I hear that tinnitus sound. So I know it very well. And then, it was all about in the mixing stage, creating--recreating that sound sonically for the audience. So I'm glad you felt that way. Thank you.

>> NAUGHTON: Beautiful. You talked about in one of the interviews I saw. You just wanted to be in this to create and make it real.

>> COOPER: Uh-hmm.

>> NAUGHTON: So, the back story, you bring a bunch of friends, some graduate school friends from New York City--from New York City.

>> COOPER: From New York City, yeah.

>> NAUGHTON: The Actors Guild?

>> COOPER: The Actors Studio, yeah.

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>> NAUGHTON: Studio? And, you know, you've been collecting people like Sam Elliott and Gaga over a period of time.

>> COOPER: I did TV show, Alias, and two of those actors are in the movie, Ron Rifkin and Greg Grunberg.

>> NAUGHTON: Wow.

>> COOPER: Yeah.

>> NAUGHTON: So, that can't just be happenstance. So you've been collecting talent and ideas.

>> COOPER: Yes.

>> NAUGHTON: What was the moment you knew you could make it real? Was it when Warner greenlit it, or was it just when you knew you had enough conviction about and vision for this film that you could pull it off?

>> COOPER: I think it was working with directors who were allowed me to be so collaborative with them.

>> NAUGHTON: Yes.

>> COOPER: I think if it wasn't for David O. Russell, there's no way I would have had the confidence. But he really--it was like going to film school, doing those three movies, particularly the two movies, Silver Linings Playbook and American Hustle.

>> NAUGHTON: Right.

>> COOPER: And I really got it. But-but even when I did Alias, I would--I hated LA, and I-and I, like, knew no one, so--and I only worked three days a week. And I just moved there for the--this television show, so I would just spend all of my time on set, and in the editing rooms, and I would get everybody's dailies back.

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I would take them home, and they--that was when they were in VHS tapes, so I was always fascinated by the process.

>> NAUGHTON: Got it.

>> COOPER: So I think it was just a constant, you know, just sort of, you know, listening and observing.

>> NAUGHTON: So once Pharrell Williams came to visit us, and he said, you know, you people are creative, you just do it with your mice, which is actually similar to coding, I guess. But there is some analogy between

editing and knowing what the end product you're looking for, and it's a very technical process from just the--recording on--

>> COOPER: Oh, yeah. Especially in mixing, mixing sound and color. Oh, yeah.

>> NAUGHTON: Are you an expert at that at this point, or is that something that is also in its own way a collaborative effort? And--

>> COOPER: I mean, everything's a collaborative effort, but, no, we spent months and months, and mixed every single car exhaust in this movie, yeah, because the-the-the film itself is one musical element. That's how--it's all rhythm. Everything is rhythm in-in life. And-and-and especially at film, it has to be one musical element so that you're not, you know, you're not bumping up against the guardrails while you're watching.

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You feel like you're in good hands. Those are the best movies that I like to watch because I just, oh, right, I--the rhythm is very-is very set. And you create that in the editing room. That is where you create it.

>> NAUGHTON: And then, you had the bold move of actually filming at Glastonbury and Coachella.

>> COOPER: Yeah.

>> NAUGHTON: Which, Glastonbury in the UK, the biggest festival, music festival in the UK every summer. What was that like? Because that's--that's a real--that's a real deal.

>> COOPER: And that really came out of necessity, which I'm sure you're all aware of. You know, sometimes, you know, an idea comes out of what you can't do. And that we had a limited budget and a limited time, and I thought, well, it has to be real, and I'd--I watched so many movies that had recreated live performances. And you can really smell when it's not working. And I thought--and actually Terrence Malick had just done a movie about songwriters, and I had had happened to see the trailer, and I thought--and I said, oh, he's--so I called him, and he was--he was kind enough to talk to me. And he said, yeah, I've jumped on, but it's very difficult, but--so, that gave me the confidence that it's doable.

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And I go to Glastonbury every year because I'm a huge music fan, and so, I knew them when they were--they let me go on, but that was crazy. You know, we had four minutes in front of 80,000 people in the Pyramid Stage, and it was--it was--

>> NAUGHTON: It was magical.

>> COOPER: Yeah, it was really something.

>> NAUGHTON: And you're looking at it this way out onto the crowd.

>> COOPER: But just getting--just--just getting back for a second to what you were talking about earlier, that's one of the things that I really do love about the movie is when he--when Jackson says during the bar, you know, talent comes everywhere, but everybody's got talent, but having something to say and a way to say it so people listen to it, that's a whole another bag. That--that's something that we all have the ability to do, you know, that--and if there's one thing that--that--that I hope people take from the movie is that they, you know, find--what is it that you wanna say? And how do I wanna say it? And the meta that I think is that Lady Gaga did that in this movie, and I was able to do that. That we helped each other do that in this movie.

>> NAUGHTON: Very cool. There's something about determination and grit that has to go into pulling off something this epic, but also you kind of jumped out of your actor's skin and--

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Or the place that you were a fan for these past 20 years have had you as an actor, a theater performer, into this, surprise, he's also a great director. There's a lot of press around, just the shots, close in shots, lingering shots, like just an-an intense visual experience, that is all of a sudden, your own, in your first go at this. Of course, you've been in film for a while. But talk to us a little bit about that journey, that--did it require grit, self-belief? Did you ever doubt yourself? And are you surprised now at the reaction of the critics and the press around, wow, like, it's a new Bradley.

>> COOPER: I think it-it--you know, Elia Kazan said if you're gonna audition to play a cowboy, show up with a horse, because people only know what they see, so-so I--for me, it wasn't a shock because I've been thinking about shots since I was a kid, you know, and observing movies and seeing, like--and the movies that I love is form always follows function.

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An arbitrary cool shot. If I'm watching a movie, and-and I'm aware as I'm watching in the movie, oh, that's a cool shot, I'm--to me, that's not enjoyable as a-as a viewer of a film. I wanna-I wanna sort of, afterwards, when I'm thinking about how I felt emotionally, is that, oh, wow, Martin Scorsese, that was one shot as they went into the Copacabana. Oh, wow, right. You know, that's-that's the-that's the goal. So there's no--so I, you know, and it's-and it's all character-based for this movie. Jackson takes his hat off when he's on stage. He wants to avoid the camera. She doesn't even--she's not even aware of her talent, but the movie is telling you, in the beginning, she comes out of the bathroom, and she's in the center of the proscenium, she's on the stage already, even though she's in the bowels of a-of a-of a building, in the bathroom. So, you could do things like that, cinematically, with shots, but it's all based on story. And then, by the end of the movie, he can't avoid the camera anymore, so when he's in the bed with her, the camera's right on top of him, that he can't escape it. So the hope is that, you're feeling these things, but you're not quite sure why but it's because I'm manipulating it through the choice of the shot.

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And that's-that to me is what's fun about telling a story cinematically. That's the whole point. Otherwise, I never would've tried to direct a movie if I didn't have a point of view of how I wanted to shoot it.

>> NAUGHTON: I asked you earlier in what we call the green room, when you're still playing to sing, play the guitar, and you said there's one song you wanna go finish in-in the studio, so talk to us a little bit about that journey, and whether you'd do it in the shower, or you're gonna go back into the studio permanently.

>> COOPER: I did sing Shallow in the shower at the hotel the other night, like, can I still sing that song? It was-it was okay, I think. It's--when you're at the shower, it all sounds good, doesn't it? No, I don't think-- I mean, here's the thing I love about what I get to do for a living, is I

get to enter into a world like-like a sociologist, you know, and-and learn about everything, and-and soak it in, not just cerebrally, but also sensorially, and then-then-then get to transfer it into some sort of ritualistic performance. So it's a wonderful way of learning.

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>> NAUGHTON: Uh-hmm.

>> COOPER: And this was incredible. It took four years--six years when I thought about--that's when I was at the concert with Metallica. And-and the truth is, I've been lucky enough, there's something else that I feel that obsessed by now, so I'm kind of my-my head and my heart was somewhere else now. And-and I only know how to do this if I am completely in love with it because as you said, it's true, it takes a tremendous amount of work. I mean, I edited the movie in my house, thank God, because we were pulling sixteen-hour days for like six months.

>> NAUGHTON: Wow.

>> COOPER: And-and I just had a kid, so there was that, too. I'm always wondering if she's gonna, like, grow up, and, like, oh, because of the--because we-we edit a lot, it was right below our bedroom, and I thought, oh, she's gonna hear this music for, like, the first six months of her life.

>> NAUGHTON: That's very cool.

>> COOPER: I wonder if she's gonna, like, hate our music or love it. Yeah. So-so I don't--I don't know how to do anything to this degree, unless I completely love it. That said, I absolutely enjoyed singing, but I-I hope that what I wanna do, at least for the next decade or two, is to make movies.

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But there was that song, Too Far Gone, that's in the-the-the cop bar, and I only wrote the first verse and chorus, and I had--the other day, I had this thought of the second verse, and a bridge, so I'm gonna go finish that.

>> NAUGHTON: So he's a songwriter. It's--a multitalented. You-you just said you are a bit obsessive, so what are you obsessing about now?

>> COOPER: I can't--I don't wanna say it because if it doesn't happen--

>> NAUGHTON: Oh, darn. Oh. All right.

>> COOPER: But hopefully you'll like it in five years when it comes out.

>> NAUGHTON: I'm sure we'll like it. You know, a number of us have watched your career and know your characters so well, and I remember Wedding Crashers. You played so effectively, a despicable guy.

>> COOPER: Yeah. That's funny.

>> NAUGHTON: It was...

>> COOPER: Sack Lodge.

>> NAUGHTON: It was Sack Lodge. That football game.

>> COOPER: Yeah. And it's--I literally, like, put his tie over when he would beat somebody up.

>> NAUGHTON: Yeah.

>> COOPER: And it would made no sense. It was like what? You know, it messes high up.

>> NAUGHTON: You did it so well. What's your favorite character?

>> COOPER: That I played?

>> NAUGHTON: Yeah. Is it Jack? Jackson?

>> COOPER: No, I have to say I think it's still Joseph Merrick when I did The Elephant Man.

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>> NAUGHTON: Yeah. That makes sense. Yeah.

>> COOPER: Yeah.

>> NAUGHTON: That was a year-long run on Broadway?

>> COOPER: Yeah. Yeah. Broadway in London. Yeah.

>> NAUGHTON: That's a lot of effort.

>> COOPER: Yeah.

>> NAUGHTON: Because sometimes, two shows a day. So you made a specific choice in making Jackson's character an alcoholic and a drug addict, who's morose and verbally cool, but he's not violent.

>> COOPER: No.

>> NAUGHTON: So someone has asked this question, it seemed to me you were pointing to the power of words. Can you talk about the development and nuance of building that character?

>> COOPER: Hmm. Yeah, absolutely. To me, he's a--I mean, it's for you now, but to me, he's a character who's--who's stuck at 13, 14 years old when that traumatic experience happened to him. And everything comes from that, and he hasn't cultivated any other aspect of his life, except for his music because the world was telling him, this is what is important, that--this is what we want from you, and he was able to share that. Now he's 43, and we meet him, and you could tell, his body is starting to take a toll, his hearing, and this gets old if you don't cultivate the rest of your life.

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But he--to me, he's somebody that--that's what he loves, and he still has an interest in people and music, and--and love of the work. And that's why he's sort of blown away by her. But he's nothing--he's--you know, I don't see him as cruel at all. In fact, the only really cruel thing he says is that horrible thing he says in the bathtub, which he doesn't even remember because he's so--he's so intoxicated. But even the way he says that, it's almost in this--it's not an--it's not in an aggressive way. It's, you know--so--so I never saw him as--as--he--he--first of all, he's also not a wordsmith. He's not somebody who talks a lot. You know, he chooses his moments.

>> NAUGHTON: A bit gruff.

>> COOPER: You know what I mean? I just--I-I feel a lot of--I care about him a lot. I just--I wish that he was taken care of more, you know, by his older brother, you know.

>> NAUGHTON: And by himself, too.

>> COOPER: Yeah.

>> NAUGHTON: I think it's an--an important lesson to us all. Once Ally is discovered, we do see Jack's hesitant reaction to her transformation.

[00:25:45]

What should we understand about Ally's reaction, and also, like, Lady Gaga's own experience in that character transformation, which doesn't really parallel her own, like--

>> COOPER: No, not at all. Yeah. The--the main difference with the other movies, I think are these two characters, and that--that--that's what we're sort of circling around. In the other movies, the male character is

jealous of her fame, and-and doesn't like that he's losing the spotlight. And she is a character who's sort of an genuine, and looks at the world, the world is my oyster, I don't know what's gonna happen, but this is all great. These two characters, it's a guy who doesn't even think about fame. It's a byproduct that he's had to deal with. He just cares about sort of trying to find a pure moment to fuel him. She's somebody who's 31 years old, and has been told by the world, or by corporate music, driven by men that her physical appearance does not merit her songwriting ability, so she won't--they don't want her to sing the very songs that she's written.

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And so, she's relegated to singing in a-in a-in a bar, in a dark bar, and singing a cover, not even her own music. So that's a totally different character. That's a character who's just about given up, but she can't quite give up. She still has that need to perform, but it's-it's-it's in this-it's tucked away in this little corner. And so, that's what I loved about this story, is these two characters meet. And when she's thrust into this world that is the-the, you know, the-the mechanized world of music, in a way, she's-she's taking a different direction, but we were--I was always conscious that she still had a voice in it. You know, when they had that fight in that bath tub, she says, yeah, those are my lyrics. You have a problem with my lyrics? You know, her manager wanted her to go blonde and she would went red. You know, she still had a choice, but she did sort of lose her way as one does, but it's a wayward road, a career. And I've--I always thought-thought that was her shortcoming.

>> NAUGHTON: And it's a-a choice.

>> COOPER: You know, is that, just because she's doing something else, doesn't mean that it's not as truthful. It's just the road is very winding.

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>> NAUGHTON: Our talk is going to be aired on YouTube, which has, on any day, more than a billion and a half viewers around the world--

>> COOPER: And a big-a big plot point in our movie.

>> NAUGHTON: There you are.

>> COOPER: Yeah.

>> NAUGHTON: So, I'd love to just ask you, what you think this--the platforms that we have now, these technical platforms, but YouTube in specific, how has it enabled creativity? How-how do you view it? Do you spend time consuming content on--in other devices?

>> COOPER: I mean, it's a--in its best form, what-what these platforms and technology has given us is the-the-the means by which we can create story in-in various forms, which is incredible. I was talking to somebody yesterday in Dallas about, you know, what took Stanley Kubrick six years to develop because he wanted to have some sort of flowing shot. You could do with your iPhone now. And then-and then, you could post it.

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And the fact that that you can get content out there is-is just incredible, so it kind of goes back again. You just have to figure out what it is what you wanna say and how to say it because the means by which you could tell that story are at our disposal. You know, it's

almost too easy. That's the other thing about shots, it's like--but form--to me, at least, form still has to follow function. It also has to do with what is it that you wanna say and how do you wanna say it, and then, use technology in order to help, you know, convey that.

>> NAUGHTON: Well, Bradley, thank you so much for having something beautiful to say, and the language you say it, in A Star Is Born is-is people are reacting in rapture. It opens October 5th. We can't wait. Those of us were in here to see the preview, to see it live, and just wanna thank you for coming to Google and being a part of Talks At Google.

>> COOPER: Thank you. Thanks for having me. Thank you.

[00:29:43]

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