

Alice notes  
2002 commentary

[http://www.pantagraph.com/entertainment/go/scorsese-moves-to-head-of-the-class/article\\_bd998743-77f1-5f72-ab94-5e3627589ce0.html](http://www.pantagraph.com/entertainment/go/scorsese-moves-to-head-of-the-class/article_bd998743-77f1-5f72-ab94-5e3627589ce0.html)

[http://www.videtteonline.com/news/film-school-cinematography-the-scorsese-way/article\\_f16c3b9a-958e-11e7-bfaa-5b16bdc2c35e.html](http://www.videtteonline.com/news/film-school-cinematography-the-scorsese-way/article_f16c3b9a-958e-11e7-bfaa-5b16bdc2c35e.html)

<http://www.dailywire.com/news/20971/clinton-sexism-and-misogyny-are-still-endemic-robert-kraychik>

After red tinted opening I'm with the wind Cinematic we cut 227 years later Martha Hoople and the slowly descending moving in with Oreo camera onto Alice sewing your husband lazily reading a newspaper her son cranking Mott the Hoople

Marty influenced by the improvisations of Elia Kazan but mostly John Cassavettes

Note we do not see the husband's face at first just his body in the newspaper

Handheld camera in the dining room

Switching the salt into the sugar Ellen Burstyn and her brother used to do that trick

Handheld when Harvey Keitel bus into the Motel

Marty living together with Harvey Keitel Los Angeles in 1970

Marty feels like he's very similar to Harvey

Improvise scorpion bolo tie speech

Yeah I could make mean streets but I learned so much from Ellen Burstyn and other people that I hadn't been around a lot of people because I had always been ill and been taken care of

Ellen Burstyn came up with the slapstick of packing the suitcase in the middle of terror she'd add these things

Ellen also had a 12-year-old son and so she understood the dynamic and it was almost like an auto biographical film for her

Great grey gorilla  
Alfred's story  
He was enjoying the sadism

I am Diane Ladd I created the role of flow and got an Academy award nominations

Grandmas slow she was like dead lice my grandmas line

I knew Ellen Burstyn from the actors studio and she had studied with my ex-husband Bruce Dern

Ellen Burstyn: one of the books that influenced me at the time with studs Terkel's working interviews with working people  
So I make sure I was took pride in being a waitress even though it might seem in the lower scale than a glamour singer

KK. I'm a Jodie Foster and she came up and shook my hand and it was all business she wasn't like a little girl at all

Alicia Christian Foster born November 19, 1962  
12 yrs old

She had long blonde hair and a school uniform and she look like a prison and proper little girl but when she showed up for the shoot she

cut all her hair off and was the perfect little tomboy

Valerie curtain who plays Vero was dating Barry Levinson and they wrote together and justice for all 1979

Valerie curtain improvises the line you made me lose my place

Close up right to left padding of the diner just the tables no heads  
Faceless customers

Choker close up of Diane Ladd and Ellen Burstyn sunning themselves during a break

Diane Ladd: here's my favorite scene this is our felinis seen Fellini always had seems like this

You think they're on a beach or something

There is a mess we have no make up on

Ellen Burstyn: Diane Ladd and I have this beautiful scene where were sitting out back sunning ourselves

The way that shot is set up just to profiles Marty set up with the camera

□

We don't even look at each other

To me it's one of the most beautiful shots I've ever seen

And that's all Marty

Diane Ladd: just two side angles see just two side angles

Alan Burstyn: it's Such an unusual seen it such an unusual way to shoot

On the line "honey if you change your mind let me know"

a slow lap dissolve from the choker close up to a revealing long shot of them not on the beach or wherever we imagine them to be but behind Mel's diner in two chairs

Diane Ladd: a look at that shot (the results of the lab dissolve) and there we are sitting there by the garbage cans just sitting in to little old chairs. That dust? That puff of dust? The catholic Diane Ladd says of the catholic Marty's course as a "there's the hand of God"

Probably my favorite scene of my whole life

Diane Ladd: I think the camera makes you more truthful it's the place of truth

Marty has a sense of truth he had us come and rehearse for a week. It was an incredible experience

He had a New York energy into my mind that means a respect for talent. I had worked in TV and it was always looking over my shoulder to make sure I was pleasing the director and being his puppet. Marty just opened up the stream and let me float

Choker close up of Kris Kristofferson and Ellen Burstyn on the ranch there to face is kind of a graphic match of Diane Ladd and Ellen Burstyn from earlier the sunning sequence that as they kiss the camera moves around them all I Hitchcock notorious

Ellen Burstyn call it was a time of consciousness we're all being influenced by Gloria Steinem and Betty Friedan all of the women who were writing about this new way for women to be so we were all very interested in having as many women on the picture as we could. I had two friends, Polly Pratt, who was art director On The Last Picture Show, and Toby Rafelson Who was art director on five easy pieces and the king of Marvin garden Bob Raefusons films and they were both friends and I had worked with them and I and I do remember now I don't remember now who it probably was available or not available or how it how it worked out but it it had to be Toby and for all of the all of the positions that could be filled by women were filled

Toby

Could be filled by women were field

Marty: Audrey Mosque, Sandra Weintrob associate producer Marsha Lucas was the editor and so that the actual production itself was majority made up of women  
of the key positions I thought it was a great idea

Ellen Burstyn: he was as interested as. I was involving as many women as possible. I never asked for an executive producer credit but now I kind of regret it

Marty: we had shot a lot the first cut of that movie was three hours and 15 minutes

But that's not the original cut it's the first cut it's the rough-cut sometimes it's called the rough assembly OK? We shot a lot with Billy Greenbush but when we screamed it we realize the movie was called Alice doesn't live here anymore, when is she going to leave?

Extreme low angle to show oil leaking from truck

Chris Kristofferson and Alan letter together like father and son examining truck stuff

The Catholic filmmaker. Ellen Burstyn tells the story of the most beautiful sunset she ever saw and she spent minutes looking at it with Marty sky is red with some shots of purple and gold and they didn't say anything and then finally Marty said he does good work doesn't he?

Ellen Burstyn: at the time it it Academy Awards I was on Broadway same time next year and I knew it would be too exhausting to try to attend

So I asked Marty to accept for me because he was my partner

KK: I read the character David I guess his name was ha ha as Clark Gable in the misfits older crusty who was old-fashioned reactions to the kid and his reactions to the cage and I wanted to know where when you're supposed to do it especially I went so rude lucky one COM he with you

I was on the road and I happened to catch Ellen in the exorcistic which I hadn't seen yet and I camel we came away feeling very inadequate

Marty: Chris only worked on it for I think 10 days

It was sort of our hero I mean I didn't know anything about horses or I mean I love the Southwest for films but I'm a city guy

And held camera fight between David and Alice over the boy

Marty: it was a very strong seem to do was late at night people one of their farmhouse back and it was a handheld camera cinematographer of mean streets you know it's your story never never let anyone shoot in your house ha ha Ha thank odd we had Chris with us because the owners knew him and liked him

But it added to the energy of the scene and added to the impact

Shot one Doris is so long suckers pan to the left to Alice

Diane Ladd: Laura Dern miracle birth

Flo and Alice in the bathroom hand held

It's so good when actors know each other that's why Charles Laughton had his repertoire of actors

We were talking about opening up in this scene changed both of our lives in the film and in real life and Kris Kristofferson's life and Marty's life in 15 minutes we probably shot that she would've 15 minutes just could you

I knew what we were talking about the Lions was the authors lines but is my brother's son

The actress Genna Rowlands came down to me at the Warner Bros. publicity for the farm press and said I want you to know I'm voting for you for the Oscar

He encouraged us to go out and find things but the cross I wore I was in Tucson in a gal that across made of safety pins it's gonna cost you 10 bucks and she wore it and flo claims she made it

Same with Harvey Keitel

Laura Dern is eating an ice cream cone at the counter it took 19 takes  
19 ice cream cones

Just the natural born actor although I didn't want her to be but Marty  
told me Diane your daughter 819 ice cream cones she's going to be an  
actor

She was just going on four years old

Marty: most important thing as a direct for hire was to learn to work  
but also to make a film that was a genre which meant that you don't  
have The characters opening their wrists at the end of the film. that has  
to have some sense of America genre with an upbeat ending to a certain  
extent. Warner Bros want made these of certain films that were  
vehicles that the woman's genre The woman's film particularly films by  
Michael Curtiz and Chris Bernhardt I was looking at. That's part of the  
convention and I was told by the studio that is the nature of the ending  
it's gonna be something that has a pleasant ending in it at least that  
would that was the given going in I said hey that's it that's all it is you  
got to end up there or you can improvise the middle but you got to end  
up there

But ending argument seen in the diner and reconciliation Kris  
Kristofferson would put his head down and Marty kept asking him to  
lift it back up again and he thought it was Kristofferson thought it was  
an artificial seen in what he said OK we're gonna shut it down and try  
tomorrow and Kris Kristofferson and never had that experience.

When we see. Only in the first shot Alford letter and Ellen Burstyn  
walking it almost looks like cinéma vérité soft focus but still it has the  
real look

Ready: there's an addendum to the film essentially between the mother  
and the sun

The final improvise lion mom I can't breathe a double meaning for or

triple meaning for Marty as an asthma stuff for although he appreciated being dry Tucson it's also surviving a family

That final shot of them walking towards the Arizona Monterey restaurant sign

Quick zoom out and then credits left hand of screen Alice on piano and pink credits

Marty: Some claim that by ending up with David she had failed because she needed a man in her

This movie was hard for me life

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From second chances

Ellen Burstyn: It was 1974 it was just kind of the birth of the woman's movement

I had just gone through a divorce

I was discovering what it was like not to be an auxiliary person

Is Kristofferson: when I grew up it was duty honor and country

Your parents expected you to do what your mentors expected you to do

It took a lot of courage to go off on your own

I had radical about faces in my life direction

I could easily identify with a woman doing the same thing

Ellen Burstyn: and the idea that a woman could be a person in her own right yes there are always exceptions but for the average woman raising a family this idea that we were primary in our own lives was astonishing