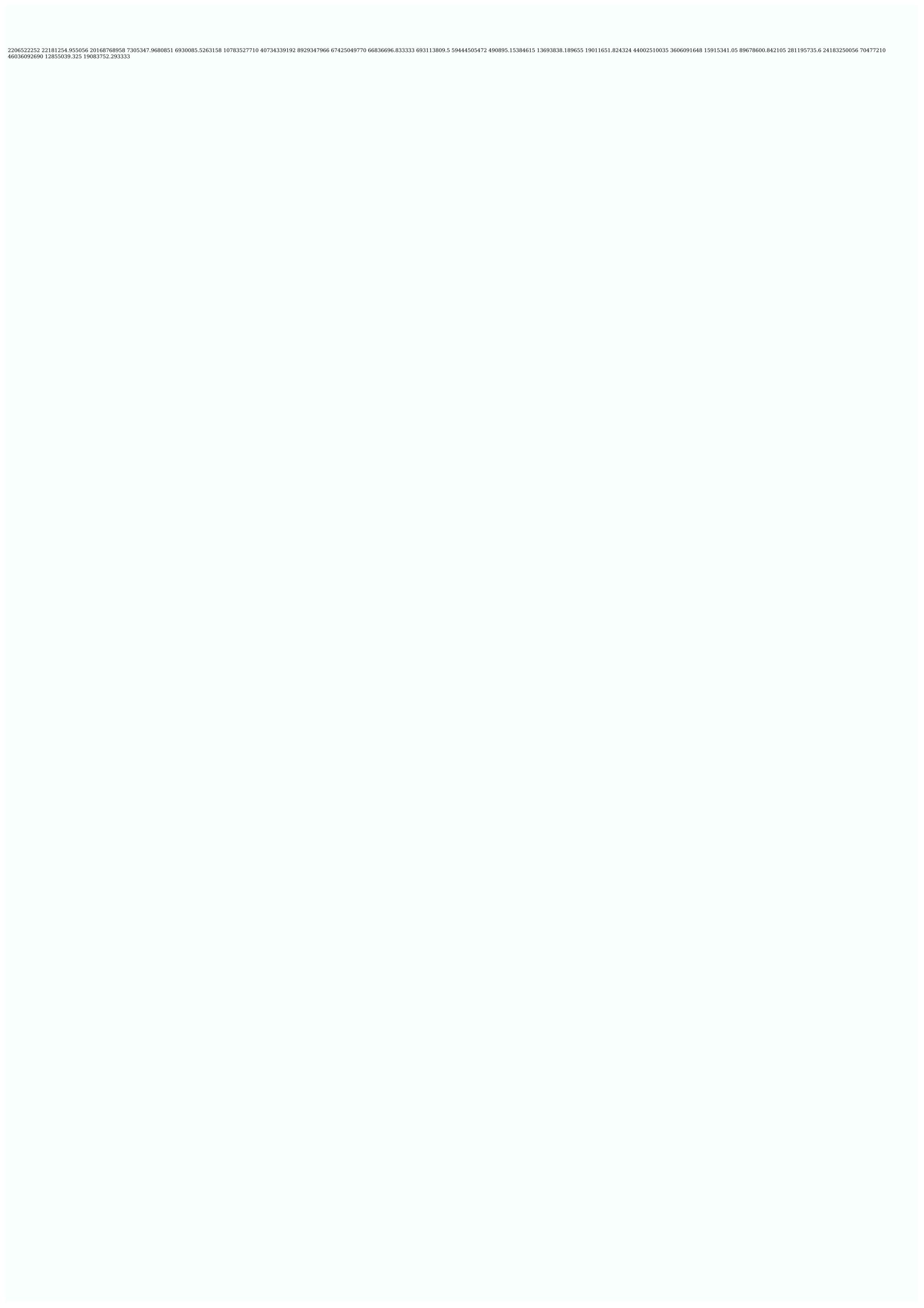
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He was shaking his head in disbelief, like a rabbi. And Peter and I just ran laughing. Did you fix it? Finally, we cut that scene. He rewrote it and made it much shorter in a different location and felt that the scene was very crafted. So you can't take it personally. In a way, it made me feel very safe. He will come absolutely and say, in the most brutal, frank and direct way, when something is not working. So when he didn't say anything, you knew he had to go to dinner or he was okay. And you expected it to be the last in most cases. No way. [Laughter] It was always not, but most of the time it was. Have you studied the specifics of the women who were in Jasmine's situation? I made a lot of people watching. I drank ortneD ortneD . SasoR ed atsujetrap end I had to play the anti-hero Woody wrote, but of course I thought about the Madoff scandal, because that is the holocaust of the financial crisis. And there are many, many women like that. I followed them like everyone else did, but as an actress you come back and you are a little more forensic about these relationships. So, yeah, I covered all these stories. And also, I wanted to trace her course. She breaks so many times, but I wanted her to break up in different ways, depending on which private cocktail she was or what was the specific fear or moment of guilt she was spying on. Do you think there's any hope for Jasmine? I don't know. Woody did not discuss anything, but I thought about the tastes of Blanche DuBois [of "A car called Desire"], Maria Tyrone [of the "Long Day Tour at Night"], Ricardo II, those people who fell from grace. They were bare from their role and their place, and they chose fantasy about reality. If she was having a breakdown in a marriage of support to financial security and without that sense of social shame, then maybe she could meet again. But she's had a breakdown, and I wonder if there's any hope. There's a lot of women out there like her if they're from the Upper East Side or not. You often see people in park benches, and you find: "How did they get there? Is that someone's son or someone's daughter, and how did they end up up there in that Chanel jacket?" That's why I told Woody: "Perhaps she should walk around [in the final scene] with her wet hair." And I chose not to wear makeup. [laughs] When I saw the movie I thought: "Perhaps she should walk around [in the final scene] with her wet hair." And I chose not to wear makeup. [laughs] When I saw the movie I thought: "Perhaps she should walk around [in the final scene] with her wet hair." And I chose not to wear makeup. [laughs] When I saw the movie I thought: "Perhaps she should walk around [in the final scene] with her wet hair." And I chose not to wear makeup. [laughs] When I saw the movie I thought: "Perhaps she should walk around [in the final scene] with her wet hair." And I chose not to wear makeup. 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"Perhaps she should walk around [in the final scene] with her we will be a should walk around [in the final scene] with her we will be a should walk around [in the final scene] with her we will be a should walk around [in the final scene] with her we will be a should walk around [in the final scene] with her we will be a should walk around [in the final scene] with her we will be a should walk around [in the f that was a mistake." Do you pay attention to the Oscar buzz? It's July! The film opens on Friday, and next Wednesday they will be telling the other person: "Oscar buzz!" I suppose it's a short way to say that people that the character you played and the film that you¢ÃÂÂre in is worth seeing. And that¢ÃÂAs a nice thing. It¢ÃÂAs better than people saying, ¢ÃÂÂWhat are you wearing?¢Ã The film marks the first American-accented role for Ms. Hawkins, 37, who won a Golden Globe for her portrayal of an offbeat London schoolteacher in Mike Leigh's 2008 film "Happy-Go-Lucky." In "Blue Jasmine," she co-stars as Ginger, a divorced grocery-store clerk in San Francisco who takes in her Park Avenue princess sister, Jasmine (Ms. Blanchett), after she loses everything in a Bernie Madoff-style swindle. Ginger's ex-husband (Andrew Dice Clay) and boyfriend (Bobby Cannavale) grow increasingly hostile to Jasmine's snobbery and delusion. San Francisco has been good to Woody Allen, from his 1969 directing debut with ¢ÂÂTake the Money and Run¢Ã to his lead turn in 1972¢ÃÂÂS ¢ÃÂÂPlay It Again, Sam,¢Ã and a long-overdue return visit provides just the shot of artistic adrenaline he needs in ¢ÃÂÂBlue Jasmine.¢Ã It doesn¢Ã thurt that this serious-minded but ruefully funny work is centered around a mesmerizing performance by Cate Blanchett as a neurotic Allen heroine for the ages, a desperate New York socialite who heads West after losing her husband and their ill-gotten fortune. Probing the allure of romantic fulfillment and upward mobility with rigor, emotional generosity and a pleasing sense of dramatic balance, this Sony Classics release won¢ÃÂÂt do ¢ÃÂÂMidnight in Paris¢ÃÂÂ-sized numbers, but solid critical response should pull in more than just the Woodman faithful. Following the frivolities of ¢ÃÂÂMidnight in Paris¢Ã and ¢ÃÂÂMidnight in Paris¢Ã and ¢ÃÂÂMidnight in Paris¢Ã and a satire on One Percent excess. And while ¢ÃÂÂBlue Jasmine¢Ã is rather less idyllic than the writer-director¢ÃÂÂs previous creative high point, Cristina Barcelona,¢Ã it superficially recalls that 2008 comedy in charting the fortunes of two women, a blonde and a brunette, pursuing their very different goals in life. Yet Blanchett¢ÃÂÂs performance is so dominant in terms of screentime and emotional impact that the film succeeds as not only a virtuoso ensemble piece, but also an unflinchingly intimate study of the character in the title. The fact that Jasmine sometimes still uses her birth name, Jeanette, provides an early clue that this is a woman with a talent for self-invention ¢Â someone who can¢ÃÂÂt help but delude herself and others, and who doesn¢ÃÂÂt mind turning a blind eye to those inconvenient realities that might threaten her life of privilege. That privilege has been yanked away from Jasmine as she arrives in San Francisco, evidently broke and single, and moves in with her sister, Ginger (Sally Hawkins). That the girls were adopted from different sets of biological parents explains their lack of resemblance, in looks and temperament. While laid-back, free-spirited Ginger works at a supermarket, has two rowdy kids from a previous marriage, and is engaged to a macho, greasy-haired tough named Chili (Bobby Cannavale), Jasmine is clearly made of classier stuff, or so she thinks. Regular flashbacks reveal her life of luxury in the Hamptons with her businessman husband, Hal (Alec Baldwin), who turned out to be as chronically unfaithful to her as he was to his investors. Among the many victims of his Madoff-like schemes were Ginger and her then-husband, Augie (actor-comedian Andrew Dice Clay), who made the mistake of entrusting Hal with \$200,000 in lottery winnings. The contrast between past and present begins to feel almost unbearably cruel as Jasmine is forced to pull herself up by her bootstraps, not an easy task for someone accustomed to Jimmy Choos. Eventually she begins working as a receptionist for a lecherous dentist (Michael Stuhlbarg) and taking classes, the first steps toward a highly improbable career in interior design. Yet far from humbling or inspiring her, hard work seems to make her only more pinched, whiny and abrasive, and as she compulsively mixes martinis and Xanax, she becomes ever more critical of the easily contented Ginger and her ¢ÃÂÂloser¢Ã boyfriend. While the New York flashbacks occasionally veer toward overstatement, they convey more than mere backstory, providing a psychological entry point as Jasmine becomes more and more unglued with every painful reminder of what she¢ÂÂs lost. Ouivering with barely repressed rage, at times muttering to herself as she stares blankly into the void. Jasmine becomes more and more unglued with every painful reminder of what she¢ÂÂs lost. instantly takes her place among the most dynamic female protagonists in the Allen oeuvre, which is no small feat. It¢ÃÂÂs a brilliantly bipolar piece of acting, bringing an almost Method rawness to the writer¢ÃÂÂs typically refined dialogue, and what gives Blanchett¢ÃÂAs performance such force is how expertly she modulates her character¢ÃÂÂs mood swings: One minute she¢ÃÂÂs a pill-popping, bleary-eyed wreck, the next she¢ÃÂÂs a vision of radiant, sylphlike elegance (especially in an array of stunning outfits designed by Suzy Benzinger), cozying up to a handsome diplomat (Peter Sarsgaard) who may hold the key to her future. It becomes clear that while Jasmine scarcely deserves her fantasy world of effortless, extravagant wealth, it¢ÃÂs a world she absolutely belongs to and thrives in. Our sympathies are artfully scrambled; we begin to root for this over-entitled, self-destructive shrew to find love and lucre in spite of herself, lending the story a certain train-wreck fascination as it barrels toward its bitterly ironic conclusion. The script takes a similarly complex view of its secondary characters, and what gives  $\hat{AAB}$  lue Jasmine Ja Jeaserreiug rmoniseriuga reita ntile niled nilleef shor owt eht fo yhssalf ssel eht sâ€â£âti. ffo-gnillet devresed-llew lanoisacco eht dna ecneitap sseldne htiw sâ¢êt sâ€â¢êsi. ffo-gnillet devresed-llew lanoisacco eht dna ecneitap sseldne htiw sâ¢êt sâ¢êveoL htiW emoR oTÂÂâ retfa erom rof kcab ,niwdlaB :erac ralimis htiw tsac neeb evah selor elam rehto eht .secnamrofrep detraeh-gib ,yhtuom rieht thiw erocsrednu )eciohc gnitsac gnidrawer dna taebffo yllaicepse na( yalC dna elavannaC taht tniop a ,strapretnuoc elacspu rieht naht elbarimda erom raf Era shadud Eseht taht segdelwonkca ylud mlif eht ,)evitacove dna nnepse yllaiceepse ereh seman eht (Eigua dna ilihc seil sessalc-q A, ytilanosrep yreve ot edis edis edidi naht rom slaever yphpal, Lauusu naht detubirtsidsid ylneve era seihtapmys, decnaun yltcaxe t†sc.) 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