Angelica

A Film by

Mitchell Lichtenstein
Based on the novel by Arthur Phillips, ANGELICA is a spellbinding story of desire, repression and its consequences in Victorian England... The new film by Mitchell Lichtenstein, director of HAPPY TEARS and the cult favorite TEETH.

“He compels me to compel myself. Or I compel him to compel me. And it pleases some part of me that is beyond my control. I am powerless to resist.”
In Victorian England, innocent shopgirl Constance falls in love with Dr. Joseph Barton, a medical researcher. They soon marry, but their intense passion is cut short. After the life-threatening birth of daughter Angelica, puritanical doctors order abstinence, condemning Constance for lascivious appetites. Sexual repression opens a rift between the young couple. Frustration leads to obsession, and Constance becomes more and more protective of Angelica. Joseph’s secrets fuel the growing conflicts. Then, late at night, the household begins to be disrupted by what appears to be a paranormal predator. The eerie nocturnal visits multiply, evermore menacing and vividly evoking Constance’s deepest fears. With the help of staunch maid Nora, Constance reaches out to a spiritualist to cleanse the home of its terrors. But the arrival of charismatic Anne Montague brings even more complexities to the deteriorating Barton household. Constance places her deepest trust in Anne, and together they fight against a force that may be more sinisterly human than supernatural...
“I think it is right she worry. It is what mothers do.”
Comments from Mitchell Lichtenstein

Making Subtext Explicit

I read Arthur Phillips’ novel when it came out, and loved the world and characters that he created. What made me think it was a story I’d enjoy adapting for the screen, is that it made explicit what was only subtext in Victorian novels such as Henry James’ The Turn of the Screw. That’s something I did in my first feature TEETH – I made vagina dentata explicit where before it had been expressed metaphorically in films. I was also attracted to the idea of setting up a “Masterpiece Theater” world that then goes to places you’d never expect that genre to go. The story also deals with female sexual repression — a theme I also addressed in TEETH – which apparently is of continuing interest to me.

The Rift Between Them

Pregnancy turns out to be dangerous for Constance, and for the child she’s carrying, too. The doctors warn the couple not to risk pregnancy – which is valid under the circumstances, but beyond that they also shame Constance for any sexual desires she may have. In this conventional Victorian society, Joseph is expected to satisfy his natural male desires “elsewhere” and Constance is expected to be relieved that her conjugal duty is over.

Of course, there are ways to have sex without risking pregnancy, and plenty of Victorians enjoyed these practices. But Constance is ignorant of sexual matters, and Joseph is conventional and in fact has something to prove in order to fit into British society: because he is of Italian descent, he feels he must fight his “animal nature” in order to be truly British. So it is only when he gets really desperate that he gets Con to perform one of these unconventional but risk-free acts.

So it is ignorance in Con’s case, and the desire to be conventional in Joseph’s, that compound the couple’s problems, deepening the rift between them.

“You are to desist entirely. You must make of yourself a hortus conclusus, a closed garden.”
Dark View of Motherhood

Constance was orphaned at a young age, after having watched all of her siblings and finally her parents die around her. The cause of death, her mother always told her, was that “they slept too deeply”. So Con’s view of motherhood is of being absolutely helpless in the face of tragedy and death. And when the birth of Angelica very nearly kills them both, her deepest fears, her dark view of motherhood is confirmed. With death so close at hand, naturally Constance is compulsively concerned for her child’s welfare. Death might take her at any moment.
“Truth be told, none of this is terribly uncommon in women of your wife’s class.”
Outside of Her Body
After the harrowing birth of Angelica, and later miscarriage, sex comes to equal death for Constance. So as the couple's frustrated desires intensify, so does the specter of death become more present, more real in Constance's mind. And this specter can take the child at any moment. And because her society tells Constance that normal women don't have sexual desires, she transforms her desires and projects them away from her, outside of her body. She believes the apparition is a manifestation of her husband's too potent desires, but it is her own desires – which she can't admit to – that produce the manifestation. Her own desires added to her traumatic family history.

The Fears of a Victorian Woman
Joseph, a man of science, has Constance look through a microscope to see what more likely killed her family: typhoid bacteria. Germ theory was relatively new at this time, and for Constance the idea that the world is swarming with invisible and deadly creatures is no more comforting than the idea of Death lurking on the far side of sleep, waiting to snatch you if you let yourself go. Another fear develops for Constance when Joseph introduces her to oral sex (on him, naturally, not her). As she is struggling with this endeavor, she hears Angelica in her nursery begin to choke and gag. As a result, Constance becomes convinced that she and her daughter have a mysteriously visceral connection, so that Joseph's sexual desire reaches through Constance to the child. And with sex equaling death, his desire becomes as deadly a threat to the child as it is to Constance.

“How ever are doctors expected to catch such tiny devils?”
Spiritualism

The film takes place at the peak of Spiritualism's popularity, despite – or in defiance of – the many new discoveries in science occurring at the same time. Spirit photography’s claim is that photography can make visible what is invisible to the naked eye, in a similar way that a microscope could. A grieving mother, for example, could see that the spirit of her deceased child was in the room with her and be comforted by that. Its success depends on ignorance of the way photography works, and since photography was a relatively new art, most people didn’t know about, say, double exposures.

Anne Montague

Anne Montague’s aim is genuinely to help the ladies who seek her assistance, and if that means going through the ritual of cleansing the house of spirits, she will do it. She does believe in spirits, but acts more as a therapist. She recognizes that most of her clients’ problems are of this world, not the next. Con and Anne have an immediate attraction. For Con, what deepens that is having someone for the first time who listens to her, takes her concerns seriously and acknowledges her fears.

Con and Anne’s romance isn’t consummated during those first days of their relationship. Were they lovers over the following 25 years together? I believe they definitely would have been had Constance’s sanity not been compromised after the inadvertent murder of her husband. I don’t think Anne, as the older, more experienced and worldly woman, would’ve taken advantage of Con in that condition. At any rate, they are in love and for all intents and purposes a couple when we meet them circa 1913.

“I wish to make this clear in every way: I’m not a man. I do not think like a man, and nor do I wish to.”
“Two women together can withstand quite anything.”
**Victorian Era Artistry**

From a production point of view, there are pros and cons to doing a period piece. The cons, as one might expect, are the added expense of period details, and the added time for elaborate hair and getting in and out of the many-layered costumes. And locations free of modern elements are rare, so choice is limited. All of our interiors (except one scene in a real London pub) were filmed in the same dilapidated mansion just outside of Manhattan. Luciana Arrighi worked her magic here to create everything from the Bartons’ upscale drawing room to Anne Montague’s dismal shared room in a downtrodden rooming house. A corner of the entryway was transformed into an ornate Venetian hotel room. Even Joseph’s vivisection lab is in this same old mansion: an indoor swimming pool. I am amazed at how seamless the transitions are between our New York interiors and London exteriors thanks to Luciana and director of photography Dick Pope’s work.

Of course, the pros far outweigh the cons: bringing the period to life and giving my artistic collaborators the opportunity to inhabit and interpret this life. For example, Rita Ryack in all of her varied and lauded career, had never designed 19th century costumes. I knew she would do them brilliantly, in a way that would help tell our story, and with a sly sense of humor.

And I enjoyed the challenge of being true to the formality of the period, and yet still tell a story that we can readily relate to emotionally.

---

**Adding Modern VFX to the Mix**

I thought a lot about the look of the apparition, whether or not it should have a Victorian aesthetic — what we’ve come to expect Victorian spooks to look like: hazy vapor for example. I decided it was important that what Constance sees explicitly reflect her deepest fears: typhoid bacteria that killed her family, and images that reflect her own sexual desires that her doctors tell her are wrong, and that can be deadly. This demanded a look that is far from what we expect in the Victorian period, but that better tells Constance’s story.
ANGELICA is writer-director Mitchell Lichtenstein’s third feature film. He made his directing debut with 2007’s cult favorite TEETH, the misadventures of a high school girl who discovers that her vagina has teeth. TEETH premiered at Sundance (Best Actress nod for Jess Weixler) and Berlin (Panorama). TEETH won the Special Jury Prize at France’s Gerardmer Film Festival.


Mitchell is also known for his acting roles in Robert Altman’s STREAMERS (Best Actor - Venice Film Festival 1983) and Ang Lee’s THE WEDDING BANQUET (Golden Bear - Berlin Film Festival 1993; Nomination - Best Male Lead, Independent Spirit Award).

A graduate of Bennington College and the Yale School of Drama, Mitchell resides in New York City.

www.mlichtenstein.com
“You have allowed this crisis to fester beyond all bounds.”
Jena Malone (as Constance and Adult Angelica)

As a rising actress distinguished by her versatility and multidimensional roles, Jena Malone continues to evolve with each new project.

Malone can currently be seen in Paul Thomas Anderson’s INHERENT VICE, co-starring Reese Witherspoon, Owen Wilson, Joaquin Phoenix and Josh Brolin. Additionally, Malone can be seen in THE HUNGER GAMES: MOCKINGJAY PART 1, reprising her role as Johanna Mason, the tribute from District 7, who is proficient with an axe. Malone previously starred in THE HUNGER GAMES: CATCHING FIRE. Other upcoming projects include oren Moverman’s TIME OUT OF MIND, which she stars alongside Richard Gere, and Mitchell Lichtenstein’s ANGELICA based on the novel by bestselling author Arthur Phillips. She was recently cast to play the lead role in Dori Oskowitz’s CLAIRE, the American remake of Éric Rohmer’s 1982 French pic LE BEAU MARIAGE.

Malone starred opposite Kevin Costner and Bill Paxton in the History Channel’s mini-series HATFIELDS & MCCOYS which broke cable records and became the new most-watched entertainment telecast of all time on cable and also earned an Emmy Nomination for Outstanding Mini-Series and a Golden Globe Nomination for Best Mini-Series. Malone’s performance in the TV film HOPED earned her a Golden Globe® nomination for “Best Performance by an Actress in a Mini-Series or Motion Picture Made for TV.” She earned an Independent Spirit Award nomination for “Best Debut Performance” for her very first role in the independent film BASTARD OUT OF CAROLINA. Previously, Malone starred in Zack Snyder’s SUCKER PUNCH, Ami Mann’s DAKOTA, oren Moverman’s THE MESSENGER, Sean Penn’s INTO THE WILD, Anthony Minghella’s COLD MOUNTAIN, Brian Dannelly’s SAVED!, Joe Wright’s PRIDE AND PREJUDICE, M. Blash’s THE WAIT, and Brian Savelson’s IN OUR NATURE, and Richard Kelly’s cult classic DONNIE DARKO.
Janet McTeer (as Anne Montague)

A two-time Oscar nominee, Emmy nominee, Tony, Olivier and Golden Globe winner, Janet McTeer is one of England’s most respected actresses. McTeer’s prolific theater credits include productions of “The Grace of Mary Traverse” and “Uncle Vanya,” both of which earned her Olivier Award nominations. In 1997, she won an Olivier and a Tony for Best Actress for her portrayal of Nora in Henrik Ibsen’s “A Doll’s House.” McTeer followed her Broadway debut with a highly acclaimed starring turn in TUMBLEWEEDS, which earned her first Academy Award nomination and Golden Globe win.

McTeer returned to Broadway in the title role of the highly acclaimed production of “Mary Stuart.” In 2012 she was nominated for both a Golden Globe and an Academy Award for her work in ALBERT NOBBS. She received Emmy nominations for her work in THE WHITE QUEEN and INTO THE STORM. Recent additional film credits include narrator for Disney’s MALEFICENT and A WOMAN IN BLACK. Upcoming, McTeer co-stars in Vince Gilligan’s CBS drama BATTL E CREEK. She can also be seen in Hugo Blick’s miniseries THE HONOURABLE WOMAN for SundanceTV and recently completed filming Amber Tamblyn’s directorial debut, PAINT IT BLACK.
Ed Stoppard (as Joseph)
Ed Stoppard’s first major screen role was as Henryk Szpilman in THE PIANIST. Since then he has played leading screen roles in BRIDESHEAD REVISITED, ANY HUMAN HEART, THE POLITICIAN’S HUSBAND, ZEN and is probably best known for playing Sir Hallam Holland in UPSTAIRS/DOWNSTAIRS on the BBC. He has portrayed real people on screen several times, most notably Hans Litten in THE MAN WHO CROSSED HITLER, Tchaikovsky in TCHAIKOVSKY: FORTUNE AND TRAGEDY and Alan Turing in BRITAIN’S GREATEST CODEBREAKER. In addition to ANGELICA, Stoppard will soon be seen in CRYPTIC and THE EARLY YEARS, directed by Paolo Sorrentino. A LAMDA-trained actor, Stoppard’s West End credits include playing Tom Wingfield in a 2007 revival of “The Glass Menagerie” at the Apollo Theatre alongside Jessica Lange, the UK premiere of “Wit” and Val in Tom Stoppard’s “Arcadia” at the Duke of York’s Theatre. His other theatre credits include D.H. Lawrence in the Hampstead Theatre production of Amy Rosenthal’s “On The Rocks” and Peter in “The Leisure Society” at Trafalgar Studios.
Stoppard was seen earlier this year as Brian Epstein in ITV’s acclaimed CILLA alongside Sheridan Smith and will appear in THE MUSKETEERS on BBC1 and in ITV’s new drama HOME FIRES in the new year. He is currently filming ITV’s FRANKENSTEIN CHRONICLES alongside Sean Bean.

Tovah Feldshuh (as Nora)
For her work on Broadway as the original “Yentl,” to Dona Flor in the musical “Saravà!” and Maria in “Lend Me A Tenor,” to the title roles in “Irena’s Vow” and “Golda’s Balcony,” Ms. Feldshuh has earned four Tony nominations for Best Actress and has won four Drama Desk Awards, four Outer Critics Circle Awards, the Obie, the Theatre World Award and the Lucille Lortel Award for Best Actress. She most recently stopped the show as the trapeze-swinging Berthe in the Tony Award-winning musical revival of “Pippin.” Film credits include KISSING JESSICA STEIN, for which she won the Golden Satellite for Best Supporting Actress, and A WALK ON THE MOON. On TV, she received Emmy nominations for the Czech freedom fighter Helena in HOLOCAUST and for her work on LAW & ORDER as defense attorney Danielle Melnick, a character she portrayed for over 16 years. She opens her new nightclub act AGING IS OPTIONAL at New York’s 54 Below on February 19th.

Eliza Holland Madore (as Young Angelica)
Eliza Holland Madore is an actress and singer making her big-screen debut with ANGELICA. She can currently be seen performing the title role in “Matilda” on Broadway. Previous Broadway credit: Ivanka (“Once”). Eliza also can be seen in several commercials (most notably as Ricky Gervais’ insult-slinging niece for Audi). TV appearances: TAXI BROOKLYN (as Janie). Thanks to her family and friends, especially Mom, Mommie-Max, Dad, Megan and Shea. Special thanks to Natasha and Eddie at Take 3 Talent.
Dick Pope  (Director of Photography)

Dick Pope, B.S.C. has photographed ten films for Mike Leigh including NAKED, SECRETS & LIES, TOPSY-TURVY, VERA DRAKE, HAPPY-GO-LUCKY, ANOTHER YEAR AND MR. TURNER, for which he has received a 2015 Academy Award nomination for Best Cinematography. He has twice won the top prize at the Camerimage Cinematography Festival for VERA DRAKE and SECRETS & LIES. He was again honoured there with the Silver Frog for THE ILLUSIONIST, for which he also received Academy and ASC Awards nominations. Pope’s other credits include THE REFLECTING SKIN, NICHOLAS NICKLEBY, THE WAY OF THE GUN, 13 CONVERSATIONS ABOUT ONE THING, MAN OF THE YEAR for Barry Levinson, HONEYDRIPPER for John Sayles and both ME AND ORSON WELLES and BERNIE for Richard Linklater. He recently completed LEGEND about 60’s London crime bosses the Kray Brothers. Starring Tom Hardy, it was written and directed by Academy Award winner Brian Helgeland.

Luciana Arrighi  (Production Designer)

Luciana Arrighi began her career at BBC TV, and although best known for Production Design in film, she has also designed both sets and costumes for major Opera Houses in Europe and Australia, including Vienna Staatsoper and Salzburg. Her best known work is with the Merchant Ivory team: HOWARDS END (Oscar win) REMAINS OF THE DAY (Oscar nomination) and SURVIVING PICASSO. Other films: ONLY YOU for Norman Jewison, JAKOB THE LIAR with Robin Williams, SENSE AND SENSIBILITY for Ang Lee... for HBO: THE GATHERING STORM (BAFTA Award) and INTO THE STORM (Emmy nomination). Latest film after ANGELICA is THE MAN WHO KNEW INFINITY (in post).

www.lucianaarrighi.com
Rita Ryack (Costume Designer)
Rita Ryack’s design style has been described as “haute couture meets lunacy.”
Ms. Ryack’s first feature film was Martin Scorsese’s AFTER HOURS, which led to further collaborations: CASINO, CAPE FEAR, BRINGING OUT THE DEAD and Michael Jackson’s BAD video. Notable among her 40+ films are APOLLO 13, A BEAUTIFUL MIND, HOW THE GRINCH STOLE CHRISTMAS (Oscar nomination), THE HUMAN STAIN, A BRONX TALE, WAG THE DOG, YOU DON’T KNOW JACK (for HBO), the musicals HAIRSPRAY and ROCK of AGES, and cult classic TEETH. She has received nominations for Oscar, Emmy, Tony, Drama Desk, and American Theatre Wing Awards. She was the first costume designer to receive New York Women in Film and Television’s “Designing Women” award.

Zbigniew Preisner (Original Score)
Zbigniew Preisner is Poland’s leading film music composer. His scores for Kieslowski’s films – DEKAŁOG, THE DOUBLE LIFE OF VERONIQUE, THREE COLOURS BLUE, THREE COLOURS WHITE and THREE COLOURS RED – have brought him international acclaim. He has also scored films by Hector Babenco, Louis Malle, Agnieszka Holland, Charles Sturridge, Hans Petter Moland, Thomas Vinterberg, Jean Becker and Claude Miller. Tracks from his album REQUIEM FOR MY FRIEND have been featured in Terrence Malick’s THE TREE OF LIFE and Paolo Sorrentino’s THE GREAT BEAUTY. Recent recording and concert projects include collaborations with singers Lisa Gerrard and Teresa Salgueiro and with David Gilmour of Pink Floyd.

www.preisner.com
“His appetites, his desires, they’re too strong to be contained inside of him.”
Angelica

Pierpoline Films Production • A film by Mitchell Lichtenstein “Angelica”

Jena Malone • Janet McTeer • Ed Stoppard • Tovah Feldshuh • Janet McTeer • Ed Stoppard • Tovah Feldshuh

Casting: Kerry Barden and Paul Schnee

UK Casting: Kelly Valentine Hendry CDG and Victor Jenkins CDG • Music: Zbigniew Preisner • Editors: Andrew Hafitz and Lee Percy, A.C.E.

Costume Designer: Rita Ryack • Production Designer: Luciana Arrighi • Director of Photography: Dick Pope, B.S.C. • Based on the novel by Arthur Phillips

Executive Producer: Magnonymous • Co-Producer: Richard Lormand • Produced by Mitchell Lichtenstein

Produced by Joyce Pierpoline, p.g.a. • Written for the screen and directed by Mitchell Lichtenstein

2015, USA • 95 minutes • in English • Color • Sound 5.1 • shot on ARRI Alexa

Main Cast

CONSTANCE/ANGELICA • Jena Malone

ANNE MONTAGUE • Janet McTeer

JOSEPH BARTON • Ed Stoppard

NORA • Tovah Feldshuh

YOUNG ANGELICA • Eliza Holland Madore

OLDER CONSTANCE • Glynnis O’Connor

DR. MILES • Henry Stram

JOSEPH’S COLLEAGUE • James Norton

DR. WILLETTE • Daniel Gerrall

DR. PINFIELD-SMITH • Daniel Gerrall
Main Crew

Director: Mitchell Lichtenstein
Screenplay: Mitchell Lichtenstein
Based on a novel by: Arthur Phillips
Director of Photography: Dick Pope B.S.C.
Production Designer: Luciana Arrighi
Costume Designer: Rita Ryack
Original Score: Zbigniew Preisner
Editors: Andrew Haftiz and Lee Percy A.C.E.
Supervising Sound Editor: Robert Hein
Sound Recordist: Mikhail Sterkin
Hair: Chris Clark
Make-Up: Michael Laudati
Special Make-Up Effects: Glenn Hetrick’s Optic Nerve Studios
VFX: The Artery (NY)
VFX & Main Title Sequence: Harbor Picture Company (NY)
Wallpapers: Morris & Co. (London)
Still Photographer: Linda Kallerus (NY), Nick Wall (London)
Executive Producer: Magnonymous
Co-Producer: Richard Lormand
Produced by: Joyce Pierpoline p.g.a, Mitchell Lichtenstein
ANGELICA was filmed in New York and London
Filmed with the support of the New York State Governor’s Office for Motion Picture and Television Development.