

PHANTOM THREAD (2017)

- Released on January 18th, 2018
- Released on December 25th, 2017 (Limited)
- 2 Hours 10 minutes
- \$35,000,000 (estimated)
- Directed by Paul Thomas Anderson
- Written by Paul Thomas Anderson
- Annapurna Pictures, Focus Features, Ghouardi Film Company
- Rated R for language

QUICK THOUGHTS

- Marisa Serafini
- Phil Svitek
- Demetri Panos

DEVELOPMENT

- "I remember that I was very sick, just with the flu, and I looked up and my wife (Maya Rudolph) looked at me with tenderness that made me think, "I wonder if she wants to keep me this way, maybe for a week or two." I was watching the wrong movies when I was in bed, during this illness. I was watching *Rebecca*, *The Story of Adele H.*, and *Beauty and the Beast*, and I really started to think that maybe she was poisoning me. So, that kernel of an idea, I had in my mind when I started working on writing something."
- "Paul will talk about the project early on," says Sellar. "He'll show me rough drafts. He'll show me scenes. I'll comment. We'll go back and forth on stuff. We'll start doing research together. And when he's got a draft we all feel is good enough to send out to financiers, usually between him and his agent we'll come up with where we're going to send it." - JoAnne Sellar

WRITING (Paul Thomas Anderson)

- National Board of Review award for best original screenplay
- Anderson was especially intrigued by a photograph of Dior in a workroom of women dressed in white coats. "That, visually and dramatically, was really a great venue for our story," he says.
- The name Reynolds Woodcock began as a joke suggested by Daniel Day-Lewis to director Paul Thomas Anderson. The name made Anderson laugh so hard he cried, cementing its presence in the script
- The Spanish fashion designer Cristóbal Balenciaga's relation with his work and the way he led his life, with director Paul Thomas Anderson's words, "monastic life," inspired the character of Reynolds Woodcock
- The script was written by Paul Thomas Anderson in collaboration with Daniel Day-Lewis

- In an interview with Terry Gross, Paul Thomas Anderson noted that the tone of this film, and especially the supernatural aspects of it, were strongly influenced by the writings of M.R. James

STORY/TOPICS

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CAST:

- Many of the staff of the Woodcock couture house, as well as other bit parts, are played not by professional actors but by real seamstresses or persons connected with the fashion world. Joan Brown and Sue Clark were retired dressmakers that Paul Thomas Anderson and Mark Bridges met while doing research at the Victoria & Albert Museum's historic clothing archive. Amber Brabant and Geneva Corlett are professional film costumers. Georgia Kemball is a textile designer.
- “Two of them were from the V&A. It was great for us – I really wanted to learn as we were shooting.” - Kriepps

DANIEL DAY-LEWIS (Reynolds Woodcock)

- “[Daniel’s] always at the top of the list. It had been ten years since we’d made *There Will Be Blood*, and we’d both gone off and done a few other things, but there was always an itch between us to get back together.”
- “I went to his house in New York, sat down, and had some tea. We talked for about two, three, four hours, then again the next day, and the next day, and never stopped doing it.
- Lewis was in character for the duration of filming.”- PTA
- Day-Lewis spent months learning traditional dressmaking techniques, including a lengthy apprenticeship in the costume department at the New York City Ballet. He even painstakingly re-created a 1950s Balenciaga gown— using his patient wife, writer/filmmaker Rebecca Miller, as a fitting model. “He got very proficient,” Bridges said. “It helped him really be believable, when he’s doing that draping and cutting, using his eye and taste to check proportions.”
- When he’s put in a corner he doesn’t want to be in, Reynolds starts fighting like a child. He’s ridiculous. But when you place the character in three dimensions, and have someone else there, a real person, Alma, those words change. They become mean.
- This is allegedly Daniel Day-Lewis's final film. He announced on June 20, 2017 that he was retiring from acting

VICKY KRIEPS (Alma)

- Studied at Zurich University of the Arts and began working steadily in independent films.
- Director Paul Thomas Anderson discovered one of those films, *The Chambermaid* (a 2014 German black comedy for which she won the German film critics’ award for best

actress), on iTunes. “I couldn’t believe anyone saw it—it was on iTunes for one week,” Krieps says. “But he clicked on it!” Anderson went on to cast her as the female lead in *Phantom Thread*

- AUDITION: “The email was really short,” she says. “It just said something about London. Paul’s name was probably somewhere on the email but I had always wanted to do something English so I just wanted to read the script. I put my audition on tape and sent it.”
- “She is like an equation you can’t solve – a poem.” Krieps steeped herself in Emily Dickinson’s poetry as a gloss on the character, a way of reaching “beyond what we know”.
- “I studied and imitated Pathé films of models from the 50s.”
- WORKING WITH DANIEL:
 - Krieps confesses that there was a day before filming when there was a danger of them meeting but swears she spent it “looking at my feet. I thought: if that is the rule of the game, I’ll play it. I spent a whole day staring into greenery to avoid him.” She also took herself off on long walks by the sea, calming herself that way.
 - “I met him the first day of shooting because he decided he wanted us not to rehearse and to just shoot the first scene.”
- Vicky Krieps did not meet Daniel Day-Lewis until her first day on set. As Day-Lewis famously stays in character during production of his films, Krieps was instructed to refer to him as “Reynolds” for the duration of filming. In multiple interviews promoting the film, Krieps still referred to Day-Lewis as “Reynolds.”

LESLEY MANVILLE (Cyril)

- Daniel Day-Lewis and Lesley Manville became real-life friends for six months prior to filming began in order to establish the close relationship between Cyril and Reynolds. Though most of the time they had to text each other back and forth as Manville lived in London and Day-Lewis had two homes between Ireland and New York.
- She said yes practically the second Paul Thomas Anderson called her about the role. “Paul Thomas Anderson rings you up when he says he’s going to ring you up — at 10 o’clock on the dot — and says he’s written a script, asking whether you would like to be in a film with Daniel Day-Lewis,” Manville tells me. “If I needed any more selling I would need my head examining.”
- Manville spent almost six months with Day-Lewis before shooting. They would not rehearse scenes from the film, but instead took the time to get to know each other. “Daniel and I became friends,” she says. “We talked about their background, obviously, but also became friends so we could take that ease of Lesley and Daniel and put into the ease Reynolds and Cyril inevitably have with each other, having been with each other all their lives.”
- Anderson allowed them both room to play with dialogue, the smallest scenes sometimes taking days to shoot. And while the auteur has a perfectionist streak – “We would do things again and again and again” – he was the opposite of a controlling director.

- “We would do a lot of takes on *Phantom Thread*. I mean a lot! I don’t think there was ever a moment where I felt we hadn’t explored a scene fully.”
- Her first Oscar nomination for the role

SYMBOLISM/TRIVIA/EASTER EGGS

- Although no date is given during the film, the story likely takes place between May 1953 (suggested by the client buying a gala gown for what is most likely a Coronation ball), and October 1954 (A U.K. Vogue magazine from October 1954 appears towards the end of the film)

DIRECTING (Paul Thomas Anderson)

- Director Paul Thomas Anderson said his favorite line in the film was, "The tea is going out; the interruption is staying right here with me."
- At \$35 million, this is director Paul Thomas Anderson's second-highest budgeted movie after Magnolia (1999), at \$37 million
- “I am talking about every ad, every trailer — he gets enormously involved in the whole marketing of a project. Everything is run through him, which means it is run through me, initially. Nothing goes out without his stamp being on it.”- Sellar
- “I don’t want to have control over what the performances are, I really don’t. I want to have control over the situation that enables the performers to be free and do their thing. I don’t ever want to tell somebody how to chew gum or grab a teapot. So hopefully there’s a balance, where you can control it enough for there to be a looseness and a discovery, because that’s where great shit can happen and accidents come your way. It takes a lot of really annoying, psychotic, control-freak shit to get it there, but it’s fun to take your work seriously, you know?”- PTA

PRODUCTION/CINEMATOGRAPHY (Paul Thomas Anderson)

- The film is Anderson's first shoot outside the United States, with principal photography beginning in January 2017 in Lythe, England
- Much of the film is shot in a Georgian house in Fitzroy Square, in central London.
- Thomas Anderson relied on long-time gaffer Michael Bauman and camera/steadicam operator Colin Anderson more than on his previous seven films
- Paul Thomas Anderson disputed reports that he served as his own cinematographer, stating that while no director of photography was hired, he collaborated with and was advised by his camera operators and gaffers, since he does not have the technical expertise of a cinematographer
- [Thomas Anderson] is a filmmaker who knows exactly what he wants in terms of lighting, the cinematic style and look of his films, but he needs to see it before knowing what it is that he wants. It’s a process that requires time and involves constant testing and experimentation, a process that with “Phantom Thread” started at least nine months before principal photography, and carried through 68 days (unheard of for a film this size) of shooting.

- Film's unique period look, which included a mixture of photochemical, smoke, filtration, and lenses experimentation to find what the director/DP wanted.
- Originally Anderson wanted fine grain so he could blow his 35mm film up to 70mm, he soon came to realize that texture would be how he'd achieve his period look and that meant trying to get a more grainy image.
- Slightly underexposing the image and then "pushing" it in the development process so the stock becomes more sensitive and it increases the grain and texture of the image. Having to push the stock ended up also being a practical solution to shooting in historical locations where large lights were near impossible to use and grey, cloudy London supplied only seven hours of daylight.
- PTA and his lighting cameraman shot Radiohead's "Daydreaming" and Haim's "Valentine" music video purely to experiment with how to shoot "Phantom Thread."
- Anderson and Bauman did numerous other tests over an eight month period, including on location and a week at Panavision.
- "Paul showed us reference photographs from the '50s of the dressmaking process," said Anderson. "A lot of it was down and dirty and stark – fluorescent and overhead lighting, where dresses were made. It wasn't pretty. You are trying to make a beautiful film, but a lot of it was lit as it was a time with bright fluorescent"
- PTA knew going into "Phantom Thread" how he would thematically use some of his favorite lenses, like the 14mm "Gordon Willis lens" or the antique 50mm antique Pathe he had converted to spherical (it was used to shoot anamorphic on "There Will Be Blood").
- He likes a long shooting schedule, he likes to take time filming stuff, doing reshoots and retakes, and we build that into the way we put the project together, which is a luxury a lot of directors can't afford. We make our films very fiscally [responsible], knowing that any money put aside is for Paul to do these extra days if he needs them, or reshoots. Because that is part of his process."
- ALMA POISONING: "We shot some good close-ups we ended up taking out that made her intentions a little clearer. She's looking at the mushroom book and you see the words "not lethal," and "extreme stomach pain," that kind of thing."

EDITING/VFX (Dylan Tichenor)

- *Boogie Nights*, *Magnolia*, and *There Will Be Blood*.
- "Editing a Daniel Day-Lewis performance is like editing a Reynolds Woodcock performance. Almost every bit — and there are a lot of takes and footage and he tries stuff but he's pretty consistent — you're with Reynolds Woodcock."
- "It's a matter of picking and choosing the moments, but they're all pretty real. It's sort of like let's keep within these lines and that's the character." - Tichenor
- "Paul shoots film and prints film, so on a Paul movie, we have some film to watch occasionally, which is great. But generally I'm watching dailies on a video projector and I take notes. I take very specific notes about things that I like: lines that are good, lines that are bad, expressions, shots, pieces of things. I fill up binders with that."
- First cut of the film ran at 3 hours 10 mins

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SOUND/MUSIC (Jonny Greenwood)

- Oscar nomination for his original score
- Recorded with a 60-piece orchestra
- London Contemporary Orchestra are featured on the soundtrack's original recording
- London Contemporary Orchestra and New York's Wordless Music Orchestra will perform the score during live orchestra screenings of the film take place at BAM's Howard Gilman Opera House in Brooklyn on February 24.
- Second performance at The Theatre at Ace Hotel in Los Angeles on March 2.
- I do most of the music editing during editing. We take a lot of songs that Jonny makes, some with picture in mind, mostly not. So we have bins of music, a hundred songs, or we'll have 40 cues from Jonny and 50 cues from other places in the world
- There are 90 minutes of Jonny Greenwood's score used during the 130 minute running time of "Phantom Thread" . Greenwood says he was influenced by the works of Nelson Riddle and Glenn Gould from the 50's

WARDROBE/MAKEUP (Mark Bridges)

- Academy Award-winning designer for *The Artist*; he was also nominated for Anderson's *Inherent Vice*
- Bridges made approximately 50 garments
- Takes inspiration from Cristobal Balenciaga, Karl Lagerfeld, Charles James and Dior.
- "Part of our research at the Victoria & Albert Museum, we were able to go into the archives and see how some of these gowns were made. We saw a few Balenciagas, a Balmain, a [House of] Worth, a Victor Stiebel and especially a Givenchy — this Lilies of the Valley dress — and see how simply it was done." -Bridges
- Poured over tons and tons of fashion photographs and behind the scenes photographs.
- His team went far and wide for fabrics, sourcing them from suppliers in Rome, France, Los Angeles, New York and Germany. But most, especially the woolens, came from the U.K.
- Bridges selected colors and repeated garments and silhouettes throughout, constructing a fun puzzle.
- Alma's early necklines is replicated on a wedding dress designed later for a princess.
- Created a full-skirted gown overlaid with precious lace. Bridges successfully hunted down Flemish lace from the 1700s. Day-Lewis pick a soft lilac for it.
- House of Woodcock: "heavy rich colors, heavy fabric, velvet, satin, heavy doses of lace. And with some historical references."
- "We were making gowns all through shooting," Bridges told Fashionista over the phone from Los Angeles. "It was an ongoing process; the actual hitting the ground running, finding fabrics, sewing things, fitting actresses — that was probably five months from beginning to end. We were still finishing garments up to two weeks before we wrapped."
- "We did, actually, trying to find natural, luxurious fabrics—mostly silks or fine woolens, which England is known for, trying to keep it to be what would have been available to Reynolds at the time." - Bridges

- **LESLEY MANVILLE**

- “It was Anderson’s idea to put her in dark colors — he loved her luminous pale skin. I chose charcoal grays. We touched on the [kind of] uniform women would wear at Balenciaga’s. Paul and I love [Hitchcock’s ‘Rebecca’], so maybe accidentally we got a flavor of [Judith Anderson] in there.”

PROMOTION

- Continuing a tradition from Paul Thomas Anderson's previous 3 films, the advertising materials feature shots and scenes not found in the finished film

BOX OFFICE

- As of February 14, 2018, *Phantom Thread* has grossed \$16.9 million in the United States and Canada, and \$6.7 million in other territories, for a worldwide total of \$23.6 million, against a production budget of \$30 million

RECEPTION

- Rotten Tomatoes: 91%
- The website's critical consensus reads, "*Phantom Thread*'s finely woven narrative is filled out nicely by humor, intoxicating romantic tension, and yet another impressively committed performance from Daniel Day-Lewis."

SEQUEL/LEGACY

- The film received critical acclaim, with praise for Day-Lewis's performance, Anderson's screenplay and direction, the musical score, and production value; it was chosen by the National Board of Review as one of 2017's top ten films
- At the 90th Academy Awards, the film earned six nominations, including Best Picture, Best Director, Best Actor for Day-Lewis, and Supporting Actress for Manville
- It also received two Golden Globe nominations: Best Actor – Drama (Day-Lewis) and Best Original Score
- “We didn’t get a PGA nomination [in best picture]. Paul didn’t get any WGA love, didn’t get any DGA love, so it was totally unexpected and it’s amazing for the film because we’ve just gone wide in the US. To be able to announce we’ve got six nominations helps so much.” - Sellar