



BIG SCREEN CLASSICS

Phantom Thread

Phantom Thread

Directed by: Paul Thomas Anderson

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a Joanne Sellar/Ghoulardi Film Company

production

Presented by: Focus Features, Annapurna Pictures

In association with: Perfect World Pictures

Production Supervisors: Claudia Cimmino,
Karen Ramirez

Production Co-ordinator: Erin Duffy

Financial Controller: Trevor Stanley

Production Accountant: Joe Downs

Unit Manager: Drew Payne

Supervising Location Manager: Jason Wheeler

Location Managers: Andrew Ryland,

Emma Collinson, Charlotte Mason

Location Manager (Yorkshire): Matthew Bowden

Location Manager (Blackpool): James Buxton

Location Co-ordinator: Victoria Wilson

Assistant Location Manager (Cotswolds):

Tom Barnes

Assistant Location Manager: Anna Vahrman

Post-production Supervisor: Erica Frauman

Crowd Second Assistant Director:

Katharina Hofmann

Third Assistant Director:

Caroline 'Carla' Kaempfer

Crowd Assistant Director: Emyr Glyn Rees

Script Supervisor: Annie Penn

Casting Associate: Sarah Trevis

Extras Casting: The Casting Collective, Ltd.

Written by: Paul Thomas Anderson

Gaffer: Jonathan Franklin

Best Boy: Steve Young

UK Grips: Gary Hutchings, Nick Ray

Visual Effects by: Digital District, Iola VFX

Special Effects Supervisor: Chris Reynolds

Edited by: Dylan Tichenor

Associate Editor: Andy Jurgensen

Production Design by: Mark Tildesley

Supervising Art Director: Dennis Schnegg

Art Directors: Chris Peters, Adam Squires

Assistant Art Director: Lara Genovese

Set Decorator: Véronique Melery

Graphic Designer: Felicity Hickson

Buyers: Janice MacRae, Kamlan Man

Property Master: Paul Stewart

Costume Design by: Mark Bridges

Mr Day-Lewis' Shoes Provided by:

George Cleverly and Co. Limited,

Anderson Sheppard

Assistant Costume Designers: Sophie Bugeaud,

Joe Garrad, Elizabeth Moul

Costume Supervisor: Marco Scotti

Crowd Costume Supervisor: Tim Aslam

Set Costume Supervisor: Rebecca Higginson

Costume Co-ordinator: Cédric Andries

Make-up Designer: Paul Engelen

Make-up Artist: Daniel Lawson Johnston

Hair Designer: John Henry Gordon

Hair Stylist: Emma Bailey

Main Titles by: The Picture Mill

Dailies Colourist: Jodie Davidson

Digital Colourist: Gregg Garvin

Music by: Jonny Greenwood

Score Performed by:

London Contemporary Orchestra,

Royal Philharmonic Orchestra

Conducted by: Robert Ames (London

Contemporary Orchestra), Robert Ziegler (Royal

Philharmonic Orchestra)

Orchestration by: Jonny Greenwood

Music Supervisor: Linda Cohen

SPOILER WARNING The following notes give away some of the plot.

Control freaks abound in the films of Paul Thomas Anderson: takes one to know one, as the saying goes. *Phantom Thread's* high-end fashion designer Reynolds Woodcock, who custom-makes dresses for royalty and hoi polloi in London circa 1950s, is as much a model of obsessive-compulsive mania as Daniel Plainview in *There Will Be Blood* (2007); this master-dressmaker works in softer and more pliant materials than the wildcat oilman, but is similarly uncompromising about his process and results.

In contrast to his much lauded, Oscar-winning performance in *Blood*, Daniel Day-Lewis doesn't shoot the works in *Phantom Thread*. In fact, in what he has declared will be his final role, he cedes the movie to his much less heralded co-star, the Luxembourgish actress Vicky Krieps. It's a gesture that is both in keeping with the script's tricky, point-of-view-shifting structure and with Anderson's own imaginative immersion – after two decades of fixating on macho masochism – inside a female consciousness. It's a reversal that makes the director's eighth feature his most ambitious and surprising.

In *Inherent Vice* (2014), Anderson worked dutifully to Thomas Pynchon's epic, novelistic template and skilfully integrated his own obsessions about damaged societal outsiders and the mythology of his native Los Angeles. *Phantom Thread*, which is Anderson's first movie set fully outside California, serves a different Master. Its clear dramatic model is Alfred Hitchcock's 1940 adaptation of *Rebecca*, in which a nervous, untutored young woman is brought into the confidence (and marriage bed) of a mysterious, fabulously prosperous older man only to find herself dwarfed in his affections by the memory of his departed first wife. PTA's cinephile-prankster side finds expression in naming his Second Mrs de Winter stand-in Alma – a possible salute to Hitchcock's wife and editor Alma Reville (and Hitchcock himself is paid homage in the Day-Lewis character's surname).

The Rebecca figure, meanwhile, is not a dead spouse but, in another plausibly Hitchcockian nod, the spectre/structuring absence of Reynolds's late mother, who did a number on her son to the point that he's become England's suavest, most seductive commitment-phobe. Dashing and handsome when he goes out on the town and given to massive appetites – he meets Alma when she serves him a hilariously heavy breakfast while working in a restaurant in the countryside – Reynolds is a Bluebeard whose manor is home not to the corpses of ex-wives but to a wealth of dresses, each measured to the contours of live-in lovers long since discarded as easily as their formal wear.

At first, Alma feels like an outsider in the House of Woodcock (go on, read that sentence and try to deny that this is a comedy). But she soon grows cosy in her role as Reynolds's prize mannequin, assuming pride of place in the household and unnerving Reynolds's older sister Cyril, played by Lesley Manville. (In the *Rebecca*-esque schema of the script, Cyril is an update of the sinister, manipulative housekeeper Mrs Danvers; she's there to keep the man of the house from succumbing to true romance.)

Sound Designer: Christopher Scarabosio
Production Sound Mixer: Adrian Bell
Boom Operator: Adam Ridge
Re-recording Mixers: Christopher Scarabosio, David Acord
Supervising Sound Editors: Christopher Scarabosio, Matthew Wood
Stunt Co-ordinator: Gary Powell
For: Jonathan Demme
Cast:
 Daniel Day-Lewis (*Reynolds Woodcock*)
 Lesley Manville (*Cyril Woodcock*)
 Vicky Krieps (*Alma*)
 Julie Vulliamy (*London housekeeper*)
 Sue Clark (*Biddy*)
 Joan Brown (*Nana*)
 Harriet Leitch (*Pippa*)
 Dinah Nicholson (*Elsa*)
 Julie Duck (*Irma*)
 Maryanne Frost (*Winn*)
 Elli Banks (*Elij*)
 Amy Cunningham (*Mabel*)
 Amber Brabant (*Amber*)
 Geneva Corlett (*Geneva*)
 Juliet Graves (*florist*)
 Camilla Rutherford (*Johanna*)
 Gina McKee (*Countess Henrietta Harding*)
 Philip Franks (*Peter Martin*)
 Tony Hansford (*petrol station owner*)
 Steven F. Thompson (*maitre'd*)
 George Glasgow (*Nigel Cheddar-Goode*)
 Niki Angus-Campbell (*young fan*)
 Georgia Kemball (*young fan's friend*)
 Nick Ashley (*Charles Gayford*)
 Ingrid Sophie Schram, Ellie Blackwell, Zarene Dallas (*house models*)
 Brian Gleeson (*Dr Robert Hardy*)
 Pauline Moriarty (*Minetta*)
 Harriet Sandom Harris (*Barbara Rose*)
 Eric Sigmundsson (*Cal Rose*)
 Phyllis McMahon (*Tippy*)
 Richard Graham
 (*George Riley of the News of the World*)
 Silas Carson (*Rubio Gurrero*)
 Martin Dew (*John Evans of The Daily Mail*)
 James Thomson (*reporter*)
 Tim Ahern (*Barbara's lawyer*)
 Lujza Richter (*Princess Mona Braganza*)
 Leopoldine Hugo (*Princess Mona's brother*)
 Delia Remy, Alice Grenier (*bridesmaids*)
 Emma Clandon (*Reynolds' mother*)
 Ian Harrod (*registrar*)
 Sarah Lamesch (*Steff*)
 Julia Davis (*Lady Baltimore*)
 Nicholas Mander (*Lord Baltimore*)
 Jordon Stevens (*Lady Baltimore's daughter*)
 Michael Stevenson (*MC, New Year's Eve party*)
 Jane Perry (*Mrs Vaughan*)
 Charlotte Melén (*young fashionable woman*)
 USA 2017©
 130 mins
 Digital 4K

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It's when Alma decides that she wants more, and Reynolds begins to worry about what that intimacy is going to do to his aura of aloof impenetrability, that *Phantom Thread* begins to cultivate its devastatingly funny domestic subtexts. Not only does Krieps hold her own with Day-Lewis in the scenes where Alma begins to impose her will on Reynolds, but she sustains Anderson's precarious perspectival conceit, which is to get inside the mindset of a (supposedly) great artist's muse (basically what Darren Aronofsky tried and failed to do last year in *mother!*).

The tension between Anderson's wicked sense of humour and his immaculate craftsmanship – the latter placed in even sharper relief by scenes depicting Reynolds's own meticulous process, legible but not underlined as an allegory for filmmaking – is potent stuff. It's made even more so by the relative sense of formal restraint. Acting for the first time as his own cinematographer, Anderson opts for a trim efficiency of camera movement that's so much more refined than his brash 1990s features that he could be a different filmmaker.

At the same time, the cloistered, claustrophobic compositions and precise, intricate stitching of Dylan Tichenor's editing don't delimit the script's expansive, suggestive ideas about creativity and co-dependency, nor do they constrain the interpretative spaciousness of a work that critiques the allure of surfaces without tarnishing its own. *Phantom Thread's* apparent severity is a brilliant disguise that only really unravels in retrospect: what's underneath is a battle-of-the-sexes comedy that ruthlessly strips away layers of archetype and artifice to arrive at its maker's most nakedly happily-ever-after ending to date – a resolution whose casual insanity bypasses Hitchcock, makes a beeline for Bunuel, and gets there in one piece.

Adam Nayman, *Sight and Sound*, February 2018

BIG SCREEN CLASSICS

Phantom Thread

Wed 18 Oct 14:30; Fri 10 Nov 10:30; Thu 23 Nov 20:30

French Cancan

Wed 18 Oct 18:10 (+ intro by Geoff Andrew, Programmer-at-Large); Wed 1 Nov 14:30; Thu 9 Nov 20:30

Blood and Sand

Thu 19 Oct 14:30; Sun 22 Oct 15:00; Wed 1 Nov 18:10 (+ intro); Sat 18 Nov 20:30

An American in Paris

Thu 19 Oct 20:50; Tue 24 Oct 20:35; Thu 23 Nov 18:00; Sun 26 Nov 11:30

Casablanca

Fri 20 Oct 20:45; Mon 30 Oct 14:30; Sat 18 Nov 11:40

Pandora and the Flying Dutchman

Sat 21 Oct 12:30; Mon 20 Nov 20:30

The Tempest

Mon 23 Oct 20:40; Sat 18 Nov 13:00; Wed 22 Nov 18:20 (+ intro by Claire Smith, BFI National Archive Senior Curator)

Blackmail

Wed 25 Oct 18:30 (+ intro by Bryony Dixon, BFI National Archive Curator); Sun 5 Nov 12:00

Black Orpheus Orfeu Negro

Thu 26 Oct 20:35; Wed 15 Nov 18:00 (+ intro by journalist and broadcaster Kevin Le Gendre)

Wings of Desire Der Himmel über Berlin

Fri 27 Oct 18:00; Tue 21 Nov 14:30; Sat 25 Nov 20:25

Do the Right Thing

Sat 28 Oct 20:40; Fri 17 Nov 18:10

The Queen of Spades

Sun 29 Oct 12:20; Tue 31 Oct 14:40; Wed 8 Nov 18:20 (+ intro by Josephine Botting, BFI National Archive Curator); Thu 16 Nov 20:40

Orlando

Thu 2 Nov 20:50; Fri 10 Nov 14:30; Wed 29 Nov 18:20 (+ intro by writer, curator and researcher Jenny Chamarette)

The Grand Budapest Hotel

Fri 3 Nov 20:50; Sat 11 Nov 20:40; Fri 24 Nov 18:15

The Age of Innocence

Sat 4 Nov 14:20; Mon 13 Nov 17:50; Tue 28 Nov 20:20

The Private Life of Henry VIII

Tue 7 Nov 20:50; Mon 27 Nov 14:40

A Midsummer Night's Dream

Sun 12 Nov 12:00

La Ronde

Tue 14 Nov 20:45; Sun 19 Nov 12:00; Thu 30 Nov 18:20