

JAMES KICKLIGHTER

Ms. Evigan —

I was raised in South Georgia, a region filled with people in "traditional" relationships. You know, the hierarchy of the subjugated woman who puts the man at the head of the household. I grew up with a lot of this and indeed have members of my family who subscribe to this form of relationship, rather than treating it as a partnership. It is unfortunate that this still exists in the 21st century.

Last year while directing digital stories for Hillary Clinton, which you might have seen on various news outlets on the internet, I considered this a lot with many of the people that I encountered. This fire was renewed as I heard Jessica Chastain's recent comments about female representation, about women who need to have their own point of view on film.

She is absolutely right. This is why I am writing you to offer the role of Michelle in my short film *Angel of Anywhere*, the story of a stripper who perceives himself to be a therapist.

Michelle is a woman who is stuck in one of those relationships, who hates the way that life has been constructed for her. In her various monologues, we explore the dichotomy of this relationship, in a script co-written by a female writer, and the pretending that Michelle feels she must do to carry on the version of herself that has been constructed for her husband. She carries her cards so close to her chest, finding herself in an environment that is almost like a fantasy, where anything can be possible with a stripper that makes her feel better.

In a world where psychology, marriage counseling and other forms of treatment are looked down upon, in the interviews I conducted with a stripper to develop this script, I discovered that many people treat the VIP room like a therapy clinic. That is what we're going to do here, which to my knowledge is a radically different approach to the genre.

As we get to the end of the story, where we discovered that Michelle and her husband Brian come into the strip club on two separate nights, we realize that they are a married couple. In itself, that is loaded with tons of subtext that I intend to explore on screen.

We will end the film with a shot of Michelle holding the Fruit Loops box she discussed in her monologue, leaving the viewer to ask a question, will she choose to breakthrough the constructs that society, and her husband, has trapped her in, or will she go back to the psychological mores established by society?

I want to consider what Ms. Chastain directed us all to do, to see women on screen who look like women living real lives. This is an opportunity to peel back the layers of that complexity and create a character, together, who will resonate with people across the spectrum. To do this, it will only take two shooting days next weekend and I hope that you will consider the role and chatting with me further about the possibility of this performance.



James Kicklighter