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ANGELO, MY LOVE

A film by Robert Duvall

Running time: 115 minutes

A film by Robert Duvall

ANGELO, MY LOVE

with

ANGELO EVANS

MICHAEL EVANS

RUTHIE EVANS

TONY EVANS

and

MILLIE TSIGONOFF

STEVE 'PATALAY' TSIGONOFF

Written by
Robert Duvall

Produced by
Robert Duvall

Directed by
Robert Duvall

Associate Producer
Gail Youngs

Edited by
Stephen Mack

Director of Photography
Joseph Friedman

First Assistant Directors
Carl Clifford and Jeffrey Silver

Music Director
Michael Kamen

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From Lorimar Distribution International

THE CAST

Angelo Evans	Himself
Michael Evans	Himself
Ruthie Evans	Herself
Tony Evans	Himself
Debbie Evans	Herself
Steve 'Patalay' Tsigonoff	Himself
Millie Tsigonoff	Herself
Frankie Williams	Himself
George Nicholas	Himself
Patricia	Katerina Ribraka
School Teacher	Timothy Phillips
Student Reporter	Lachlan Youngs
Student Reader	Jennifer Youngs
Hispanic Student	Louis Garcia
Old Woman	Margaret Millan Gonzalez
Country Singer	Kathy Kitchen
Mother	Jan Kitchen
Peaches	Debbie Ristick
Opera Singers	William Duvall & John Duvall

THE WEDDING

Godparents	Nick Costello & Diana Costello
Bride's Parents	Johnny Ristick & Yelka Ristick
Greek Dancer	John Williams
Wedding Guests	The Ufie Family The Ristick Family The Costello Family The Lucky Brothers

SYNOPSIS

For the first time ever, moviegoers will have the unique opportunity to enter the largely hidden, often misconstrued world of American gypsies. Chronicled with meticulous attention to accuracy and detail, their day-to-day experiences are told in 'ANGELO, MY LOVE', a forthcoming Lorimar Distribution International drama/adventure.

Written, produced and directed by actor/filmmaker Robert Duvall this fictional tale brings alive a subculture still flourishing on the perimeter of mainstream society. Because of his personal involvement with gypsies, Duvall was able to portray his leading characters as themselves, as well as filming on location in and around New York City's Lower East Side.

Unlike other films about gypsies, none of Angelo's gypsy players had any previous acting experience. Although a script was followed, most of the cast was unable to read, giving Duvall the opportunity to make his narrative even more realistic by way of improvisation.

'ANGELO, MY LOVE' is told through the eyes of eight-year-old Angelo Evans, who has already learned to straddle the fence between a freewheeling Manhattan lifestyle and his traditional gypsy family.

Because of his active night-life at New York City dance clubs - where he flirts with women twice his size and captures everyone's fancy with solo dance routines - Angelo often sleeps late. Attending public school is occasionally insisted upon, but rarely enforced by his family. Angelo even has a non-gypsy girlfriend, Patricia.

Although a few years older than Angelo, she expects to be treated as seriously as any fiancée should.

In order to prove his love to Patricia, Angelo determines to recover a stolen family ring. Although Angelo witnesses an old Russian gypsy, Patalay, stealing the heirloom while everyone else was sleeping, a corrupt gypsy court has ruled against Angelo's family. So, with his older brother Michael, Angelo decides to take action into his own hands. Interspersed with the ring escapade are other fascinating experiences in Angelo's hardly limited existence - from Michael's traditional wedding to a visit with country/western singer Kathy Kitchen.

The story of a boy who wants both worlds, 'ANGELO, MY LOVE' joyfully explores the humour, music, loyalty, magic and deep humanity of the gypsy people.

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PRESS SYNOPSIS

Eight-year old ANGELO (Angelo Evans) is one tough, enterprising little boy. An American gypsy, he lives with his older brother, sister and parents on the perimeter of New York City's mainstream society. Although remarkably adept at straddling both of his two worlds, he has already begun to suspect that, one day soon, he will have to choose between them.

The story begins with Angelo flirting and swirling around women twice his size at a late-night disco. Watching from a balcony, his brother MICHAEL (Michael Evans) tells a friend that a precious family ring was recently stolen from the Evans' home while everyone was sleeping. However, Angelo had woken up during the night and saw the culprit: an old Russian gypsy named PATALAY (Steve Tsigonoff). Angelo, explains Michael, must testify before a Kris, an official gypsy court, to prove his family's accusations against the thief.

Angelo's very-grown-up lifestyle includes being an impeccable dresser. As part of that, he loves to primp and preen, taking numerous baths everyday. The reason is soon clear: the little boy is quite serious about his non-gypsy girlfriend, PATRICIA (Katrina Ribraka). Although just a few years older than he, she expects to be treated as earnestly as any fiancée should. Because of his love for Patricia, the boy makes a determination to retrieve the stolen ring, which was to be passed down to him from his grandfather, and present it to Patricia.

Going to school, however, temporarily delays his scheme. Under the insistence of his mother (RUTHIE EVANS), Michael

escorts Angelo to class. When the teacher naively asks him to read out loud, Angelo - who cannot read - first bluffs his way through by making up a story, then maintains that he needs glasses to see. Instead, he is sent to the principal's office. En route, however, Angelo and Michael take advantage of their situation and run away, laughing, from school.

Finally, the day of the Kris arrives. Angelo presents the case, and his family believes that justice will be upheld. Notwithstanding, the courtroom becomes embroiled in several boisterous outbursts as Patalay angrily denies stealing the heirloom. Brought before a Russian judge (the Evans are of Greek descent), the case is decided in favour of Patalay, who thankfully pays off the judge after court adjourns.

Patalay's sister MILLIE (Millie Tsigonoff) arrives soon after judgement has been passed. She assures her brother that his health will improve after they attend St. Anne's Feast in Canada, where hundreds of gypsies gather annually to pray for their sick and disabled. Once on the road - with Patalay driving and proudly displaying the stolen heirloom on his finger - the two are beset by numerous problems, from a flat tyre to taking the wrong route. They arrive one day after the feast, but their disappointment is soon forgotten when the two join a caravan of Russian gypsies to drink, sing and dance late into the night.

Back in New York, Angelo, Michael and their UNCLE FRANKIE (Frank Williams) also decide to drive to Canada. There, they plan to meet with TOMA (Toma Lakataca), a powerful Greek gypsy judge. Hopefully, Toma will be able to overrule the first judge's verdict.

Toma sadly tells the trio that, according to gypsy code, their case cannot be re-tried. He suggests that they forget

the ring, and warns them against taking the law into their own hands. But Angelo, Michael and Frankie are bent on revenge: they find the Russian gypsy campsite, and watch Patalay drunkenly celebrate his victory.

Still unsure of his plan of attack, Frankie sends the two boys back to the safety of his car. When the camp finally settles down for the night, Frankie, who is just about to make his move, becomes frightened when Patalay wakes up and insists he has been accosted by a ghost. Frankie runs back to the car, and describes to the boys what he has just witnessed. Angelo becomes frightened and cries, and Frankie vows that he will now leave Patalay alone - "He is bad luck."

Life seemingly returns back to normal in Manhattan. Angelo and his sister DEBBIE (Debbie Evans) pass out pamphlets on the street, hoping to drum up palm readings for their mother. In a disturbing sequence that follows, the two children expertly hustle an old woman in a local deli.

A few days later, Angelo stands up Patricia on her birthday and instead takes Michael to a country-western nightclub to see KATHY KITCHEN, a young singer who has caught Angelo's fancy. After her show, the two go backstage to meet her, where she sings for them and gives Angelo her phone number. As the boys leave the club, Michael proudly shows his brother the watch he lifted off the wrist of Kitchen's father.

Michael is getting married, and concern over the ring becomes secondary. The lively festivity includes plenty of music, food and drink at the reception, and Angelo, dressed in a miniature tuxedo, performs a scarf dance with another gypsy on a tabletop. There, Angelo spots Patalay stealing food. Shouting to Michael, who quickly joins him, he

chases the old man to the outside of his tenement apartment, intending, once and for all, to get back the ring.

The boys lie in wait, and eventually, a drunken Patalay wanders into the basement of a nearby vacant building, where the two boys rough him up. During the struggle, Michael takes the ring, but Angelo is upset - he believes they have murdered the old man. Even after Michael assures him that Patalay was only drunk, the boy is not totally convinced.

They arrive home at dawn to an angry family waiting up in the living room. Although they proudly display the recovered ring, their mother's anger is still not appeased. Angelo informs her that he intends to give the ring to Patricia. Exercising her authority as family matriarch, Ruthie responds by coldly warning her son that he cannot continue to live in both worlds. He must choose. Angelo cries; he wants both worlds. Ruthie refuses to comfort him until he has sworn allegiance to his gypsy blood. Eventually, he falls asleep against her as she tenderly caresses him.

'ANGELO, MY LOVE', ends late one night as Angelo uncovers a piece of paper he has hidden, and dials the phone number written on it. The boy doesn't identify himself, but at the other end we can hear Patalay's voice - proof to Angelo that Patalay is alive after all.

A film that joyfully explores the humour, music, loyalty and deep magic of the gypsy people, Lorimar Distribution International is proud to present 'ANGELO, MY LOVE', starring Angelo Evans and written, produced and directed by Robert Duvall.

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THE MAKING OF 'ANGELO, MY LOVE'

When moviegoers first see 'ANGELO, MY LOVE', a just-released presentation from Lorimar Distribution International, they will be introduced to a peculiar slice of Americana that has, until now, been largely misconstrued and hidden from mainstream society. A feature-length film that scrupulously details life among urban gypsies in New York City, 'Angelo' is the tale of Angelo Evans, a precocious, soulful-eyed gypsy boy. Although fictional, all of the main gypsy characters play themselves, and, in doing so, were able to provide extraordinary accuracy in depicting the humour, music, magic and deep loyalty of the gypsy people.

Robert Duvall became totally enraptured with the gypsy community after he met eight-year-old Angelo in 1977 on the streets of Manhattan's Upper West Side. Bold, smart and funny, the neighbourhood charmer was passing out leaflets advertising his mother Ruthie's fortune-telling parlour. "I'd seen him on the streets," Duvall recalls. "He was a strange little kid with this strange little magnetism. It just hit me then. I thought: 'I don't know if he can act, but someone like this should be on film.'"

So began Duvall's six-year labour of love. In-between acting assignments that included starring film roles in 'The Pursuit of D.B. Cooper', 'Apocalypse Now', 'The Great Santini', 'True Confessions' and 'Tender Mercies', Duvall wrote the 'Angelo' script, raised his own money for the project, scouted most of the locations - including the St. Anne's Feast in Canada - cajoled and cast gypsies, shot the film and took a major part in its editing.

Duvall first began by befriending Angelo, and, with the boy as catalyst, began to learn about his fiercely independent culture. "His family told me their stories, invited me to their feasts, even let me come to a Kris (an official gypsy community trial)," he says.

Angelo's initial reaction to being asked to star in a movie produced, understandably, "a certain amount of wonderment," says Duvall. "He could sense my fear. He said, 'Let's do it', but he wasn't sure what we were going to put him through, and what I was trying to do."

What Duvall ended up doing - and doing most splendidly - is showing a truthful portrayal of Angelo Evans, which also dramatizes the gypsy culture that makes Angelo who he is. Duvall originally hired other writers to produce the script, but they couldn't capture what Duvall knew he wanted. In three weeks, he wrote the story himself, with most of the film shot in ten weeks.

"I'm no writer, but I figured I just had to do it," Duvall explains. "I knew, as a script, that it would be incomplete, that it would rather serve as a guide." Although his scenario was followed, most of the cast was unable to read, which gave Duvall the opportunity to make his film more realistic looking by way of improvisation. Additionally, events in the Evans' lives during the film's shooting, such as Michael Evans' marriage to his 15-year-old bride, were worked into the action, giving the movie a documentary feel.

"In order to truthfully capture the gypsies on film, I knew you couldn't inhibit their free nature," Duvall says. "Then it wouldn't be a film about them. Besides, there always seemed to be an answer to every problem. Something would come up - a scene would have to be redone - and it would come out better than how I originally wrote it."

Associate producer Gail Youngs, whom Duvall recently married, advised Duvall to use Angelo as a barometer. "It's true," he says. "The one thing I always knew how to do and knew what to do was direct Angelo. I knew how to handle that boy from the word go. Not direct him, but, I knew what he was about." Angelo's brother Michael, says Duvall, provided a more solid, passive personality on the set. His presence, explains Duvall, was tremendously rewarding since it helped offset Angelo's extra, frenetic energy.

Gail Youngs also proved invaluable in keeping communication lines open between cast and crew. "She tried to be the United Nations on the set," Duvall remembers. "She understood what I was doing because she understands a lot about behaviour and acting. She knew what I was after and she knew what those gypsies were capable of. Plus, she's a very fair person."

The casting of Steve 'Patalay' Tsigonoff is a classic Hollywood story. On assignment in Los Angeles, Duvall was talking to someone at Schwab's Pharmacy about his movie, and how he still needed someone to play the villain. "The man said, 'Oh, Stevie the Russian gypsy is right outside,'" says Duvall. "He was a character, an old, real interesting-looking guy. He'd been shining cars in the back lot, making a few bucks. Said his whole family were entertainers, that his father had been an accordion player for the Czar."

In the lot, Duvall gave Tsigonoff an improvisation to do to see if he could act. "He kinda made up something where he re-enacted going to his mother's grave," says Duvall. "He pretended to pour liquor on the grave, leave cigarettes - presents for his mother - and he started to cry. It was wonderful. I thought, 'Jesus, this guy is great.'" Gypsies, observes Duvall, make great actors because they take advantage of everything around them.

Angelo's first reaction to seeing himself on film was characteristic of the boy's outgoing personality. With great satisfaction, he turned to Duvall and whispered, "Bobby - I LOVE myself!" The end of filming, Duvall says, left a gap in the boy's life, and with it, a certain sadness. "I certainly want to help him," says Duvall, "but I told him that he's got to learn to read and write, that whoever he ends up working for is not going to accommodate him the way we did.

"Still," Duvall continues, "when you ask Angelo what he wants to do now, he says, 'I want to be a good gypsy', and a good gypsy doesn't necessarily learn to read and write. They accomplish things with their wits instead."

A film that joyfully explores the remarkable world of the gypsy people, Lorimar Distribution International takes pride in presenting 'ANGELO, MY LOVE', starring Angelo Evans, and written, produced and directed by Robert Duvall.

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Biography

ROBERT DUVALL

Until now, he has been best known to serious moviegoers as a consummate film actor. From his 1963 feature-film debut as the gentle yet spooky, mute Boo Radley in 'To Kill A Mockingbird' to Mac Sledge, a burned-out, whiskey-drinking country singer in this year's 'Tender Mercies', Robert Duvall has demonstrated a consistent, extraordinary capacity to make every character he plays come alive by way of a certain, total concentration. Now, as director, producer and writer of 'ANGELO, MY LOVE', a new film from Lorimar Distribution International, Duvall shows that same intensity in his debut as a feature-length filmmaker.

Chronicled with meticulous attention to accuracy and detail, 'Angelo' tells the fictional story of an eight-year-old gypsy boy, who, like all of the other gypsy characters in the film, plays himself, and is a real gypsy with no prior acting experience. Although a script was followed, most of the cast were unable to read, giving Duvall the opportunity to make his narrative even more realistic by way of improvisation. The film has the look of a documentary, with locations shot entirely in and around the gypsy community - New York City's Lower East Side.

Duvall was born in San Diego and raised in Virginia, where his father was a rear admiral who badly wanted his son to go to Annapolis. Instead, Duvall attended Principia College in Elsah, Illinois, where he majored in history and government as a compromise. But by the time Duvall graduated, he had found acting, and received his degree in drama.

After a two-year Army hitch, Duvall attended New York's Neighborhood Playhouse, where director Sanford Meiser recognized the young actor's potential and cast him in a variety of dramas. About this time, he became close friends with another struggling actor, Gene Hackman, and often slept on Hackman's floor. "It didn't bother me," he says now. "All I thought about was acting. Not to get on television or anything. Just to do it. I loved it all."

After his first screen performance as Boo Radley, Duvall landed parts in scores of major films, often in strong supporting roles. Credits include 'M*A*S*H', 'True Grit', 'The Godfather', 'The Conversation', 'Network', 'The Seven Percent Solution', 'Bullitt', 'The Eagle Has Landed', 'Apocalypse Now' and 'The Great Santini'.

His performance in 'Apocalypse Now' brought him an Academy Award nomination, a Golden Globe, and a Best Supporting Actor Award from the British Academy of Film and Television. Duvall's portrayal of the title role in 'Santini' garnered him his first Best Actor Academy Award nomination. Of that performance, New York Times film critic Vincent Canby wrote: "It's about time to recognize Robert Duvall as one of the most resourceful, most technically proficient, most remarkable actors in America today."

Duvall remains committed to stage work - "Doing a play makes you a better actor" - with theatre credits that include 'A View From the Bridge', for which he won the prestigious off-Broadway Obie Award, 'Wait Until Dark' and 'American Buffalo'.

In fact, Duvall first met Angelo Evans while in New York for 'American Buffalo' rehearsals in 1977. "I'd seen him in the streets and I thought he was a strange little kid," Duvall recalls. "Even when he was very very small, he had this

strange little magnetism. It just hit me then. I thought:
'I don't know if he can act, but someone like this should be
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ROBERT DUVALACTORStage

1961 - Call Me By My Rightful Name
1962 - The Days and Nights of Bebee Fenstermaker
1965 - A View From the Bridge (Obie Award)
1966 - Wait Until Dark
1977 - American Buffalo

Film

1963 - To Kill A Mockingbird
1964 - Captain Newman, M.D.
1965 - The Chase
1968 - Countdown
1968 - The Detective
1968 - Bullitt
1969 - True Grit
1969 - The Rain People
1970 - M.A.S.H.
1970 - The Revolutionary
1971 - THX-1138
1971 - Lawman
1972 - The Godfather (NY Film Critics Award Best Supporting Actor)
1972 - Tomorrow
1972 - The Great Northfield, Minnesota Raid
1972 - Joe Kidd
1973 - Lady Ice
1973 - Badge 373
1974 - The Outfit
1974 - The Conversation
1974 - The Godfather, Part II
1975 - Breakout
1975 - The Killer Elite
1976 - Network
1976 - The Seven Percent Solution
1977 - The Eagle Has Landed
1977 - The Greatest
1978 - The Betsey
1979 - Apocalypse Now
1980 - The Great Santini
1981 - True Confessions
1981 - Pursuit of D.B. Cooper
1983 - Tender Mercies

TV Film

1978 - Ike
1983 - The Terry Fox Story

DIRECTOR

1975 - We're Not the Jet Set (London Film Festival Award)
1983 - Angelo, My Love