

**Distributed by INDICAN PICTURES\***

Starring

**Antonio Del Prete, Simon Rex, Dree Hemingway,  
Michael Azria, Monique Gabriela Curnan, Bobby Hosea**

In

**“THE TRUTH ABOUT  
ANGELS”**

Executive Producer

ELISABETTA DEL PRETE, GIADA DEL PRETE

Composer

ENRICO SABENA

Editor

CRAIG HAYES

Director of Photography

ANDREW GIANNETTA, ANGIE POP

Production Designer

MEG PINSONNEAULT

Associate Producers

RICHARD KAPONAS, CHRISTINA WOODS, MARC WIELAGE

Co-Producer

LESLEY DYER

Writer/Director

LICHELLI LAZAR-LEA

Press Contact:  
Jarvis Wallstreet

Running Time:  
323-650-0832

80 min

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**FEATURE TITLE: "THE TRUTH ABOUT ANGELS"**  
**DIRECTOR: LICHELLI LAZAR-LEA**

### LOGLINE

Beautifully disturbing, THE TRUTH ABOUT ANGELS is a cautionary tale about a father of a young baby who has the opportunity to escape his turbulent relationship with his wife for the night when invited to an exclusive Hollywood party by his movie star friend. There he discovers the dark side of the world he once coveted, and in turn learns to appreciate what he left behind at home.

### SYNOPSIS

SYNOPSIS Pablo (Antonio del Prete, "M:I3") is feeling trapped in his turbulent relationship with his wife (Monique Gabriela Curnen, "The Dark Knight"), conflicted in his new role as father, and fears that he will never inhabit the hip world into which he wants to sell his art work. Until one night when his oldest friend turned Hollywood It boy, Kane Connor (Simon Rex, "Scary Movie 3"/rapper Dirt Nasty), together with his Hollywood hipster sidekick Ben G (Michael Azria), offer him a way in through an invitation to an ultra exclusive Malibu party. There Pablo meets a mysterious and beautiful party girl, Kristi (model Dree Hemingway, daughter of actress Mariel Hemingway, great granddaughter of Ernest) who causes him to face both temptation and ultimately his conscience, by ensnaring him in the dark underbelly of the shiny world he once coveted. Pablo begins to appreciate what he left behind at home right when it appears it might all be slipping out of his grasp...

THE TRUTH ABOUT ANGELS marks the feature film directorial debut of award winning short filmmaker and screenwriter, Lichelli Lazar-Lea, from her own script.

The CAST is a go-to list of up and coming young American actors.

The WARDROBE was provided by BCBG Max Azria, Royal Underground and Diesel.

The SOUNDTRACK includes tracks from hot LA based artists Dirt Nasty, West Indian Girl, DJ Mark Lewis and Lemon Sun.

The ORIGINAL SCORE is by Italian composer Enrico Sabena, acclaimed for one of the best scores at the 2007 Berlin Film Festival. Enrico put together an amazing ensemble of musicians to play for him on the movie including Ennio Morricone's cellist, Kyung-Mi Lee.



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### DIRECTOR’S STATEMENT

#### CONCEPTION

I wrote “The Truth About Angels” after the birth of my daughter, finding myself at a point in my life where I was (and am) extremely concerned about the idea of raising a child in Los Angeles and the Entertainment Industry. For that reason the movie is personal in a lot of ways, and not merely because I directed my husband, Antonio Del Prete, and that my daughter, Elisa, in the film! It contains an extreme version of the situation my husband and I found ourselves in after the birth of our daughter, where we were both completely stressed out with not only the responsibility of a new baby without the support of family (mine are in Britain, his in Italy), but due to a lack of financial stability due to the fact we were both still chasing our dreams. And whereas most couples would probably have packed it in and move back to the small towns where they grew up, Elisa’s birth had the reverse effect on us. I personally became even more focused and driven to make it as a writer-director. Now it wasn’t just for me that I had to succeed, it was for my baby girl, for my family. It was now or never.

Thanks to the success of a short I also wrote for Antonio, “Stranded,” we were able to scrape together \$200K from a combination of family and savings. The problem was then to find material that could be made for that amount. I read many screenplays that were either too expensive or too bad, mostly both. Frustrated, I had accepted the fact that I was going to have to write my own screenplay when on night Antonio was invited to a Hollywood party by a TV star friend. When he got home he was so traumatized by the cynicism he had witnessed from the kids at the event that his account of the world subsequently sparked the idea for “The Truth About Angels.” The screenplay ended up being the fastest I’d ever written, one month in all, faster still considering I was also a full time mom. We shot the film over 14 days in total, 11 grueling nights at a Mansion in Malibu, 2 night of gorilla driving shots in a borrowed limo, and a day at our own apartment. Both Antonio and I lost 15 lbs each during filming and looked like skeletons by the end of the shoot! But we somehow managed to get everything in the can.

#### STORY

“The Truth About Angels” is two things. On the one hand, it is a coming of age story of a man who learns how much he loves his wife and daughter and decided to grow up and take responsibility. On the other it is a cautionary tale, a warning to all that by being absentee parents we are raising shallow, materialistic, self absorbed and dangerously cynical monsters, a fact particularly disturbing as it is these children of the elite who will



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ultimately end up as our leaders and bosses. And although this is quintessentially an LA story, it could happen in any part of the world.

In structuring the story I wanted it to be like a mythical tale and so I tried to infuse it with some of the elements I love from Greek and other mythologies. Frankie the limo driver represents Charon, the ferryman who carries people from Earth to Hades across the River Styx. Thus the limo is his boat and the party represents Hell. The Bartender's name is Russ, a derivation of Cerberus the hellhound in Greek mythology who guards the gates of Hades, ensuring the spirits of the dead can enter, but none can get out. The Painted Eyes Girl is a type of messenger who appears to warn Pablo that he's on a dangerous path, to little avail. Lastly, Kristi is of course my angel, a naïve, nymph-like innocent who like Pablo doesn't belong in the world and will ultimately be sacrificed so that he will learn a lesson, not unlike Christ from whom her name is taken. Like Greek mythology, the story begins with an episodic structure as Pablo makes his way through this new world, being exposed to intriguing information that will eventually all make sense. There is then a dramatic shift as the evil of the world is finally revealed and Pablo goes from being a passive observer to having to act to save a girl's life.

## INSPIRATIONS

In terms of Filmmakers, I was very inspired by two in creating this film; Federico Fellini and David Lynch (who ironically share the same birthday!). Fellini's "La Dolce Vita" was a huge inspiration in terms of my choice of location, wardrobe and background players. In Fellini movies nothing and no one is superfluous. Similarly, in my high society underworld, there could be no one there who didn't belong. Thus costume design, hair and make-up was extremely important and thanks to the donation of clothes by BCBG Max Azria and Royal Underground, our kids were dressed to the hilt. I also didn't want to date the movie, so I asked costume designer, Jana-lee Aaby, to keep the clothes very classic, unless the kids were making a specific fashion statement like my Eighties and Anime Kid.

David Lynch became important filmmaker for me during the post production sound/sound design process and I drew much inspiration from two of his films, "Mulholland Drive" and "Lost Highway," to help me create the creepy undertone that foreshadows the film's dark ending.

## CINEMATOGRAPHY

In terms of the HD camera for the movie I chose to use the Sony EX1 after flirting a little with the idea of the RED. However beautiful its images may be, the bottom line was that we couldn't afford it. Who was I kidding, we couldn't even afford to use prime lenses on the Sony EX1, due to the extra lighting we would have needed and the time we would have lost in changing lenses. What I decided to do instead was shoot two cameras, which



helped us not only save time, but also enable me to get great performances from my actors in the more intense scenes.

## PREPARATION

I became interested in movies when I was studying illustration at the Academy of Art in SF and did storyboards for a movie. In order to compose my shots, I have to see physically see them and so, taking a page out of Hitchcock's book, I storyboard every inch of the movie prior to walking onto set. Of course due to our intense 14-day shooting schedule we didn't have time to stick to my boards, however they definitely kept us focused when 3 am rolled around and we were fighting morning light. At the end of the show I walked away having shot every single scene, something that I found out was very rare in the ultra low budget world according to my line producer, David Japka, who has produced dozens of films in this budget range.

## ACTORS

On this movie directing the actors started before they were even hired. If I was interested in an actor in the audition room, I would work with them there and then to see if they're receptive to my direction. For "The Truth About Angels" I was careful to only cast actors who were at least 80 percent there already. I knew this was going to be crucial for my shooting schedule, as I only had one day of rehearsal with my main characters and sometimes eight pages to shoot per day. Had they not been perfect for the roles already, I would have been in deep trouble on set.

Special thanks needs to go to my amazing casting director, Brad Gilmore, who knew exactly what I wanted for each role and found me some of the most talented actors in town, who are either on the rise, such as Monique Gabriela Curnen ("The Dark Knight"), Candice Accola ("Juno"), Ashley Bell (Showtime's "United States Of Tara") and Mo ("Gridiron Gang"), or criminally underrated actors Simon Rex ("Scary Movie 3"/Rapper "Dirt Nasty") and Bobby Hosea.

## AUDIENCE REACTIONS

*"Antonio Del Prete carries the movie with a mesmerizing performance that makes you wonder why you haven't heard of him before now."*

-- Robert Rosen, Dean of UCLA School of Theater, Film and Television

Making "The Truth About Angels" had been a long hard labor of love, but my rewards have come quickly. After our first test screening of the movie an audience member called the film a "beautifully disturbing," another, "startling indictment of our times," which was exactly what I set out to make with my first feature; a film that is not purely entertainment for entertainment's sake, but one that during the course of entertaining creeps up on you and sucker-punches you with a hard life lesson.



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What's interesting to me as the writer-director is that the extent to which members of the audience are affected depends entirely upon the point they are in their lives, rather than their ethnicities, nationalities, religious or socioeconomic backgrounds. The parents of young children are generally traumatized by the movie. Those of older children are saddened by it, as perhaps they've already experienced something similar. Single people are fascinated, yet disgusted. All have a great deal to say on the topics brought up in the film, which in the hands of the right Distributor, I have no doubt will give it a life beyond the work-place water cooler.



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### **DIRECTOR BIO**

LICHELLI LAZAR-LEA  
Writer-Director/Producer



British filmmaker Lichelli Lazar-Lea was born in Trinidad and raised in the South of England. She moved to California when she was eighteen and attended SFSU where she received a BA in Directing. She relocated to Los Angeles to do an MFA in Producing at UCLA School of Theater Film and Television. Shortly thereafter and worked in production and as a director and producer’s assistant for a few years while writing screenplays and making shorts in her free time.

As a writer-director Lichelli’s short film “Fact or Fiction” was a finalist in the DGA Minority Directing Awards. Her last short, “Stranded,” was an official selection of the Palm Springs International Festival of Shorts and Market, at the Director’s Cut in NYC, and was the 1st runner up at the Junior Hollywood Radio and Television Society Film Festival. “Stranded” was Lichelli’s first time working with Antonio Del Prete and its success enabled them to finance their feature film entry, “The Truth About Angels.”

As a screenwriter Lichelli writes all genres, though she gravitates toward fish-out-of-water stories due to her diverse upbringing. She was awarded an honorable mention in the prestigious Samuel Goldwyn Writing Awards for her caper-comedy screenplay, “Killing Aunt Irma.” Her psychological thriller “The Left Hand” was the 1st runner up at the Hollywood Black Film Festival. Most recently she was a fellow in Bill Cosby’s “Guy A. Hanks & Marvin H. Miller Screenwriting Program” during which she wrote the epic romance “Haight & Ashbury,” inspired by her mother’s love story with Jazz musician, Babatunde Lea.

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**DIRECTOR FILMOGRAPHY**

<b>Title</b>	<b>Year</b>	<b>TRT</b>	<b>Category</b>	<b>Awards</b>
“Fact or Fiction”	1997	20 Mins.	Short	<b>Finalist:</b> DGA Minority Directing Awards
“875”	2000	8 Mins.	Short	<b>Official Selection:</b> Woodstock Film Festival
“Stranded”	2006	7 Mins.	Short	<b>1st Runner-up:</b> Junior Hollywood Radio and TV Society Film Festival <b>Official Selection:</b> • Palm Springs Int’l Festival of Shorts & Market • The Director’s Cut
“The Truth About Angels”	2009	79 Mins.	Feature	<b>Nominee:</b> Best Editing MIFF Awards (Milano Int’l Film Festival)





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**PRODUCER BIOS**

ANTONIO DEL PRETE  
Producer



This is the first feature for Italian actor-producer, Antonio Del Prete, who’s prior short was the film festival darling, “Stranded,” in which he also starred. Antonio was born in Napoli but raised in Paris, where at seventeen he was accepted into the Acting International Theatre and the Conservatory of Dramatic Art. He performed in theaters all around Paris, including the prestigious Theatre des Champs-Élysées. Antonio relocated to Los Angeles a few years later. Since then he has guest starred on popular television shows that include “The King of Queens,” “Frasier,” “Empire”; and the blockbuster “Mission: Impossible III.” He has also worked with David Lynch who shares his passion for Fellini.

Antonio co-wrote the story for THE TRUTH ABOUT ANGELS after attending a real Hollywood party. Antonio’s shock over the cynicism of the youth at the party inspired Lichelli to develop the story into a screenplay.

LICHELLI LAZAR-LEA  
Producer



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LESLEY DYER  
Co-Producer



A graduate from the University of Technology, Sydney, and the Australian Film Television and Radio School, Lesley attended the Producers Program at the UCLA School of Theater Film and Television with Lichelli. She went on to work with German director Katja von Garnier on the HBO film "Iron-Jawed Angels."

Lesley remained with HBO Films, concurrently developing her own projects, including The Engagement Ring for Turner Networks Television (2006) and Lucky Boy, which participated in the IFP Directing and Producing Labs.

In 2005, Lesley returned as associate producer on von Garnier's next film "Blood and Chocolate" (Lakeshore Entertainment), and in 2006 joined the team on the award-winning "Lucky Miles" as producer, with Jo Dyer and director Michael James Rowland. Since then she has produced the theatrical event "One Night Only" for Tom Hanks and Rita Wilson, and acted as co-producer on Lichelli Lazar-Lea's debut feature, "The Truth About Angels."



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## **THE TRUTH ABOUT ANGELS**

### **MAIN CAST**

Pablo Scelta..... Antonio Del Prete  
Kane Connor..... Simon Rex  
Kristi..... Dree Hemingway  
Ben G..... Michael Azria  
Anna Scelta..... Monique Gabriela Curnen  
JC..... Ivan Shaw  
Frankie..... Bobby Hosea  
Christopher Atwell..... Mo  
Caitlin Stone..... Candice Accola  
Lindsay Stone..... Velinda Godfrey  
80's Kid #1..... Corie Lee Loiselle  
80's Kid #2..... Sara Swain  
80's Kid #3..... Brent Gorski  
Russ..... Brien Perry  
Kate..... Lindsay Haun  
Lead Singer..... Rob Kolar  
Guitar Player..... Rich K.  
Drummer..... Chris Knight  
Painted Eyes Girl..... Alison Franklin  
Albino Security Guard..... Gerard Fasel  
Celebrity..... Jessica Sutta

### **MAIN CREW**

Writer/Director..... Lichelli Lazar-Lea  
Story..... Lichelli Lazar-Lea  
Antonio Del Prete  
Producers..... Antonio Del Prete  
Lichelli Lazar-Lea  
Executive Producer..... Elisabetta Del Prete  
Co-Executive Producer..... Giada Del Prete  
Co-Producer..... Lesley Dyer  
Editor..... Craig Hayes  
Music..... Enrico Sabena  
Directors of Photography..... Andrew Giannetta  
Angie Pop

Casting Director.....Brad Gilmore  
Music Supervisor.....Rebekah Touma  
Line Producer / UPM.....David Japka  
1<sup>st</sup> Assistant Director.....Paul Hart-Wilden  
Stunt Coordinator.....David Kabbe  
Continuity.....Evelyn Belasco  
Art Director.....Meg Pinsonneault  
Set Decorator..... Chris Anderson  
Prop Master.....Chris Demorus  
Camera Operators.....Chris Cobb  
Chris Taylor  
Stills Photographer.....Hector Mata  
Sound Recordist.....Umbe Adan  
Wardrobe Stylist.....Jana-lee Aaby  
Makeup.....Noel Nichols  
Sound Mixer.....Paul Hackner  
Hairstylist.....Beatrice de Jong  
Paintings.....Jim Klein  
Fernanda Alene  
Key Art.....Monica Martinez  
Women's Wardrobe.....BCBG Max Azria  
Men's Wardrobe.....Royal Underground  
Mr. Del Prete's jacket.....Diesel  
Graphic Design.....Irene Alasia – StudioAdesign  
Color Correction.....Aaron Peak – Hollywood DI