

THE BUTTERFLY ROOM

- PRESSBOOK -

KIDS SHOULD NEVER GROW UP

BARBARA STEELE

THE BUTTERFLY ROOM

RAY WISE ERICA LEERHSEN JAMES KAREN CAMILLE KEATON ADRIENNE KING P.J. SOLES HEATHER LANGENKAMP

ACHAB FILM EMERGENCY EXIT PICTURES WISEACRE FILMS present in association with RAI CINEMA BARBARA STEELE "THE BUTTERFLY ROOM" RAY WISE, ERICA LEERHSEN, ELLERY SPRAYBERRY, JULIA PUTNAM and HEATHER LANGENKAMP
casting by ELLARY EDDY music by PIVIO & ALDO DE SCALZI editors CLELIO BENEVENTO CHARLES BORNSTEIN production designer ROY REDE director of photography ANDREW STRAHORN written by PAOLO GUERRIERO LUIGI SARDIELLO
and JONATHAN ZARANTONELLO based on the novel "ALICE DALLE 4 ALLE 5" produced by ETHAN WILEY & MARK MORAN associate producer GIOVANNI DI PASQUALE produced by ENZO PORCELLI directed by JONATHAN ZARANTONELLO

TECHNICOLOR
by THOMSON

DOLBY
DIGITAL

Kodak

WWW.THEBUTTERFLYROOM.COM

spark

hippermusic

GRUZA

CAST AND CREDITS

BARBARA STEELE

RAY WISE

ERICA LEERHSEN

HEATHER LANGENKAMP

ELLERY SPRAYBERRY

JULIA PUTNAM

EMMA BERING

CAMILLE KEATON

JAMES KAREN

ADRIENNE KING

P. J. SOLES

JOSEPH H. JOHNSON JR

MATTHEW GLEN JOHNSON

LORIN McCRALEY

Ann

Nick

Claudia

Dorothy

Julie

Alice

Monika

Olga

Clerk

Rachel

Lauren

Chris

William

Crazy Man

CAST AND CREDITS

<i>Directed By</i>	Jonathan Zarantonello
<i>Produced By</i>	Enzo Porcelli
<i>Written By</i>	Paolo Guerrieri, Luigi Sardiello Jonathan Zarantonello
<i>Based On Novel "Alice Dalle 4 Alle 5"</i>	Jonathan Zarantonello
<i>Music</i>	Pivio & Aldo De Scalzi
<i>Music Published By</i>	Flippermusic - Creuza
<i>Executive Producers</i>	Ethan Wiley & Mark Moran
<i>Associate Producer</i>	Giovanni Di Pasquale
<i>Editing</i>	Clelio Benevento Charles Bornstein A.C.E.
<i>Production Designer</i>	Roy Rede
<i>Costumes</i>	Alessandra Montagna
<i>Director Of Photography</i>	Andrew Strahorn
<i>Assistant Editor</i>	Maria Iovine
<i>Sound Editor</i>	Angelo Mignogna
<i>Sound Effects</i>	Mario & Alessandro Giacco – Ondasonora
<i>Visual Effects</i>	Spark Digital Entertainment
<i>Company Credits</i>	Achab Film (Italy) Emergency Exit Pictures (Usa)
<i>In Association With</i>	Rai Cinema - Wiseacre Films
<i>With The Support Of</i>	Ministero per i Beni e le Attività Culturali Direzione Generale per il Cinema (Italy)
<i>Copyright</i>	2012
<i>Lenght</i>	87'
<i>Film Stock</i>	Kodak
<i>Film Processing</i>	Technicolor
<i>Mix</i>	Technicolor
<i>Shot On Location In</i>	Los Angeles (Usa)
<i>Shot With</i>	Red Camera
<i>Positive Prints</i>	35mm and DCP – Color – 1:2,35 – Dolby Digital
<i>Website</i>	www.thebutterflyroom.com
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THE BUTTERFLY ROOM

A DARK FAIRYTALE

Ann, a reclusive elegant lady, with an obsession for butterflies, is surprisingly befriended by the eerily beautiful young Alice. Using her seductive innocence, Alice establishes a disturbing mother daughter relationship with Ann. Lured into her twisted world, Ann soon discovers that she is not the only recipient of the girl's affections.

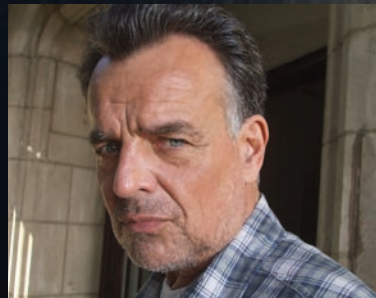
Confronted by Alice's other lady friends, Ann's shock awakens a dark, hidden past, unchaining a spiral of madness: a series of brutal and bizarre crimes that Ann will have to commit to preserve her harmless and deceptive appearances.

The only one who recognizes there's something unsettling about Ann, is nine year old Julie, her next door neighbor's daughter.

With the inevitable curiosity of a child, Julie begins to explore the corners of Ann's apartment, discovering a dark secret hidden in the walls of the forbidden butterfly room.

No one believes what she's seen except for Ann's estranged daughter Dorothy. Horrified, she realizes that the fate of the young girl lies in her hands. To save both Julie, and herself, she must summon up the courage to confront an evil that has haunted her for years.

With special effects created by Academy Award winning AFX Studio and elegant and refined visuals, in contrast with the sickness of the story, the Butterfly Room is an all female story, an American thriller, with an European soul.



THE WRITER/DIRECTOR

JONATHAN ZARANTONELLO

In 1996, Jonathan Zarantonello makes his debut with a horror movie shot with friends in his hometown highschool, Medley. An unusual work at the time, it gets screened at the Nihilism Expo – Los Angeles and Videotheatre – New York and gets distributed by Troma. It is theatrically released in Italy in year 2000, earning a nomination at the Silver Ribbons awards as best first time feature.

In 2000 he shoots the short movie Alice 4 to 5 pm, with Piera Degli Esposti. He's awarded with a special mention at the Silver Ribbons, the first prize at the Los Angeles Italian Film Award and at Visioni Italiane in Bologna and the Excelsior Award from the President of the Italian Republic.

He begins his partnership with tv channel Studio Universal, that in 2002 leads him and Gaia Bracco to the creation of the animated strips Frank Cannazzo, that premiered at the Venice Film Festival. In 2004 he's creator and producer of the tv show Find me a man, 10 episodes, 52', for the Fox Life tv channel, recognized at Cannes' Mipcom as one of the year's most interesting new formats.

He writes the book Basta Che Respirano, published in Italy by Coniglio Editore and in 2005 he turns it into the script for the feature film UncuT – member only, a thriller and a love story, narrated in a one single shot that only frames the penis of porn star Franco Trentalance. The movie premieres at the Locarno Film Festival and is screened at the Tribeca Film Festival where it gets picked by Strand Releasing for a US theatrical release.

In 2007 he's second unit director for the tv series 48, by Eros Puglielli, 12 episodes aired on Channel 5.

He's dedicated a short movies retrospective at the Shadow Line film festival and an episode of Paolo Brunatto's documentaries Italian Cinema's Stowaways. In 2010 he begins shooting Spoof, a movie made of 100 short parodies, coproduced by Frame by Frame and Sky Cinema, currently in post production.

He's the writer of the book Alice dalle 4 alle 5, on which The Butterfly Room is based.



INDEPENDENT FILMMAKING

PART 1/2

QUOTES

When you wake up at 4 am, have a tight schedule and all the pressure of finally making what you've been working on for years, shooting can be hell. But if you're lucky to work with an incredibly talented crew and an amazing cast, shooting can be a wonderful creative adventure you would never want to end. And if people you work with are also witty and smart, shooting can be fun...

"We should do a horror movie together." - Ray to Barbara "Well, you better do it soon while we're still both alive." - Barbara to Ray

"Officers, how far back can you be behind us?" - Frank, to police officers during driving scene in Van Nuys "Santa Clarita." - Officer, responding to Frank's inquiry

"Perfect, Chandler, that's exactly how I like my sugar." - Molly

"No dialogue, just ramming." - Jonathan

"Pete, where is lunch going to be? Right where your car is parked again?" - Tim

"It's gonna be dirty and out of focus. I can throw that wig on a c-stand if I need to." - Frank

Ethan Hawke in "Gattaca" beats his brother at a swim race, although genetically inferior, and when asked how he did it, he replies: "This is how I did it: I never saved anything for the swim back."

Making independent movies is the same thing: a no win situation, where your only chance to succeed is by putting everything at stake.

That may sound poetic and romantic, but truly it's just a pain in the ass.

People think that making independent movies is like getting together with friends, smoking some pot and create freely. In other words, being artists.

Well, that's bullshit. It reminds me of that French poet, Lamartine who said he wrote the poem "The lake" in one single night, inspired by the moon. After he died, they found 450 drafts of that poem...

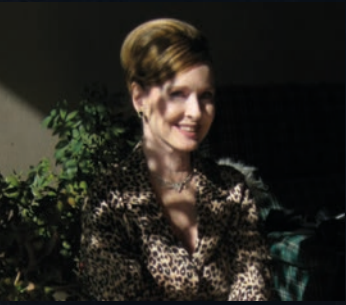
You need technique, dedication and money. Having a budget is the only thing that gives some dignity to a film maker. You think that's Hollywood crap and having a good idea is the only thing you need? Well, then write a book.

You need money to make a good movie, if you don't have enough, you can still make a good movie, but it's a greater pain in the ass, since to make your entire movie you'll have the same amount of time it took to shoot the highway scene in The Matrix Reloaded...

This means two things: prepare everything as much as you can and be prepared to improvise, cause things will go wrong.

As if while robbing a bank you realized you forgot home the bags where to put the money, you can't have a break and continue the robbery another day, you got to finish what you started, stuffing in your pockets as much money as you can and leaving quickly and you better do a good job!

What you're stealing when making a movie is space and time and you put them on a hard disk at 1080p. Making movies is stealing what God created, to create your own world. It's a tremendous privilege.



INDEPENDENT FILMMAKING

PART 2/2

QUOTES

"What's wrong now?"
-Ethan

"No, I don't want you sitting in for the kids. If I need someone to sit in for a locomotive, I'll call you."
-Frank, to Brian

"Since this isn't a Communist block country, toilet paper should be readily available." - Frank, to Brian "There's actually a line for it at Craft Services."
-Brian, to Frank

"Are they interested in shutting us down? Get in line." - Frank

"If you could be any animal, what kind of animal would you be?" -Pete, to Ellery "I'd be a blowfish, so I could kill 30 people." -Ellery, to Pete

"We're at the point where I'm ready to just wrap her in a blanket the approximate color of what she's wearing and shoot it."
- Frank

"I'll cut something later"
-Jonathan

"You can't steal from a church." -Brian to Ellery, "I've done it before." -Ellery to Brian

A privilege that's challenged by the forces of nature, that demand you to constantly find new solutions that sometimes turn out to be greater than your original plan.

But most of the time it's just compromises that will make yourself feel like Baby Herman from "Who framed Roger Rabbit?": you got a fifty year old lust and a three year old dinky...

Sometimes you may end up having no clue about what you've been doing all day and you may ask that to yourself, or other people may ask that to you. Well, in those situations there's only one answer: "I am sure the editor will figure something out!" and smile...

The editor lives a much quieter and less stressful life than you do and he's your best friend, because he can actually find solutions you would have never imagined, but in order to make him happy you've got to feed him with lots of shots.

That's all he needs to make you happy too. Especially in genre movies, the editor together with the musician will create the rhythm and the atmosphere that will magically infuse your movie with emotions and that will give a meaning to all the pains in the ass you've had to suffer.

Because ultimately, telling a story is one of the most rewarding experiences human beings can share.

The Writer/Director



THE FIRST FEMINIST HORROR

"I just realized this is the first horror movie where the only blood you see is menstrual blood..."

BARBARA STEELE - WHILE SHOOTING THE TITLE SEQUENCE

QUOTES

Hey, he's the hardest working man in show business. Tim, go grab a shovel and dig out that tree over there."

-Craig to Tim when he saw him at breakfast.

"So you can kill someone with an empty syringe? One could get rid of husbands so easily?" -Barbara

"I played Nancy in A Nightmare on Elm Street."

-Heather, to a crew member.

"Who's Nancy?"

-Brian, to Heather.

"Who's Nancy? I know you sleep with a Freddy doll."

-Heather, back to Brian

As Barbara pointed out, with her notorious and irresistible British sense of humor, women have always been our focus in this project.

Horror movies usually portray women as prayers and men as predators, and when it's women who are the killers, they dress, act and talk like men.

What are the most shocking and traumatic experiences women live? The first time they have their period, giving birth to a child, seeing it grow and then separate, jealousy of other women, aging alone...

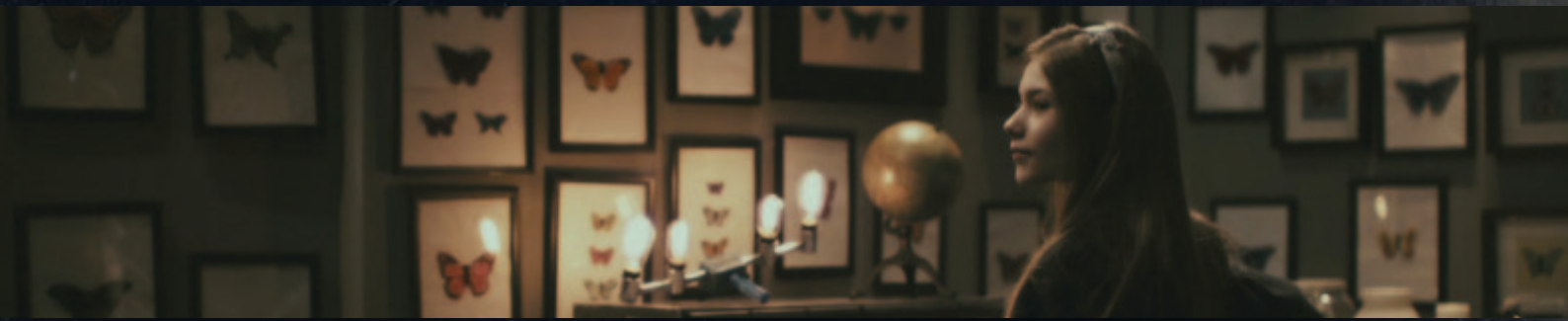
Experiences that men can only witness from a side, just like the few male characters in the movie who are like passersby, who can't even imagine what's inside the butterfly room.

And Ann doesn't want them inside her room, the intimate casket of her deranged femininity: no man goes beyond that threshold without suffering tremendous consequences.

The Butterfly Room's been a journey through women's subconscious fears and the dynamics that could turn them into killers. A movie acted by women, for women, to explore the female dark side.

So you've been warned, like Barbara, as Ann, says: "Stay out of my room!"

The Producer



THE RIDDLE SONG

REFERENCES

Songfacts
Wikipedia
The Mudcat Café

“The Riddle Song,” also known as “I Gave My Love a Cherry” is an English folk song, apparently a lullaby, which was carried by settlers to the American Appalachians. It descends from a 15th-century English song in which a maiden says she is advised to unite with her lover.

Both the author of the song and the date in which it was written are unknown. Some of the many artists to record this song include Burl Ives, Joan Baez, Pete Seeger, Carly Simon, Doc Watson, Sam Cooke, Shelby Flint and Nancy Cassidy.

The version featured in the end credits is a Sixties recording, arranged by Estelle Loring, together with legendary songwriter and producer Clyde Otis, who also performs it.

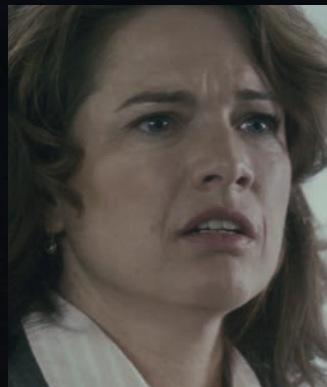
By the 20th century, rumors began to circulate that the song contains hidden messages. The most shocking of these was the rumor on the line “I gave my love a cherry that has no stone”.

The song’s “cherry that has no stone” goes back to the 15th-century version’s “the cherye with-outyn ony ston.” Some have seen it as a reference to the hymen, therefore to a woman who has lost her virginity.

Equally shocking was the rumor that the line, “I gave my love a chicken that has no bone,” was said to refer to pregnancy, as the “chicken that has no bone” referred to the baby inside the mother’s womb. Some have even tried to reconstruct an original bawdy version from which modern versions are supposedly bowdlerized. A “natural progression” could indeed be deduced:
cherry – virginity, chicken – unborn baby,
ring – marriage, baby – family.

However, the relevant slang sense of “cherry” is not attested till the early 20th century.





I GAVE MY LOVE A CHERRY WITHOUT A STONE
I GAVE MY LOVE A CHICKEN WITHOUT A BONE
I GAVE MY LOVE A RING THAT HAD NO END
I GAVE MY LOVE A BABY WITH NO CRYING

HOW CAN THERE BE A CHERRY THAT HAS NO STONE?
HOW CAN THERE BE A CHICKEN THAT HAS NO BONE?
HOW CAN THERE BE A RING THAT HAS NO END?
HOW CAN THERE BE A BABY WITH NO CRYING?

A CHERRY WHEN IT'S BLOOMING IT HAS NO STONE
A CHICKEN WHEN IT'S PIPPING, IT HAS NO BONE
A RING WHILE IT'S ROLLING, IT HAS NO END
A BABY WHEN IT'S SLEEPING, HAS NO CRYING

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