



Director's Statement

Snow Bunny arose out of a deranged fantasy I used to have about my parents after their divorce. For me, family life was always strained, and it seemed that we functioned more as a group of individuals who happened to reside together, rather than as a cohesive family unit.

Snow Bunny is a compassionate exploration of the loneliness and rage people feel in the midst of what is supposed to be a nurturing environment. I wanted to explore how problems in adult relationships affect children and how the more people repress their feelings, the more those feelings express themselves in inappropriate, dangerous, and unexpected ways. --Jessica King

“Get your boots on, bunny!”

Brief Synopsis

Dean and Abigail have made all the right choices. They went to college, got married, and had children. Dean has a great job and Abigail put her career on hold to raise their two daughters, Mandy and Delilah. Yet somehow no one is happy. Mandy and Delilah, like all children, crave attention from their parents; Abigail wishes her relationship with Dean could regain its initial spark; and Dean wishes that everyone would just leave him alone. With so many competing desires, tensions build and tempers flare over the course of one long winter day.

Long Synopsis

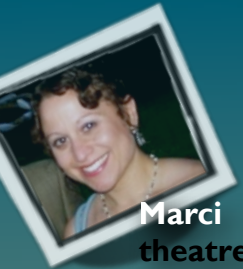
Snow Bunny is a triptych of scenes spanning a day in the life of an American family. Dean and Abigail are having a “grown-up party” and their daughters, Mandy and Delilah, need to go to bed early to stay out of the way. In order to get ready for the party, Abigail asks Dean to take the girls out for a drive. Irritated, Dean agrees and storms out of the house.

While out, Dean tries to find peace and regain his equilibrium while the girls do their best to entertain themselves in the back seat. As their play becomes increasingly disruptive, Dean loses his temper and makes an unfortunate decision that will effect his daughters for a long time to come.

Upon his return, Abigail tries to connect with Dean to get him in the partying mood. Thwarted by both Delilah’s quest for attention and Dean’s hostility, Abigail loses her cool and fights with Dean. Dean responds happily to Abigail’s anger, as it gives him an opportunity to express his own hostility in a bizarre yet playful way

Later that night, after the guests have left, Dean and Abigail stay up drinking cocktails and talking. Abigail continues her attempts to connect with Dean by bringing up the past. The push and pull of their interactions leads to a dangerous and awkward expression of passion born out of an unhappy mixture of obligation and devotion.

Cast and Crew



Marci Ackerhalt-Price (Abigail) studied musical theatre in college and has mad karaoke skills. She's performed in *Anything Goes*, *Into the Woods*, and *Falsettoland*. She also has a Master's in Public Affairs and is currently tackling the nonprofit sector in a quest to save the world. She loves aikido, running, and making movies with her friends

Jeremy Price (Dean) is a Chicago artist with a slight touch of dyslexia who loves sweet, sweet candy. He also loves the complex confections of Kentucky Derby hats. He plays three different sizes of ukulele with little or no skill and loves reading comic books and Kurosawa movie subtitles. Last, but certainly not least, he enjoys acting and working with his friends on their mad and brilliant film projects.



Lia Trinidad (Delilah) enjoys making books and spelling words her own way. Some of her recent creations include, *We Are a Mammal* and *I Love Saving Trees; They are Making Paper*. Lia has also written a short film called "At the Beach" which will be in production during the summer of 2009.

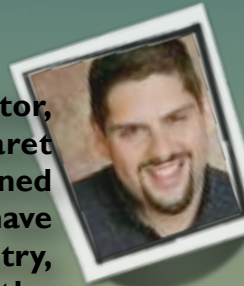
Naomi Trinidad (Mandy) enjoys fighting and singing. In her spare time, she makes scathing comic books about her parents as well as various multi-tentacled sea creatures. Naomi has also written a short film called "The Princess and the Dragon" which will be in production during the summer of 2009.



Mike Ayers (Boom Mike) likes to whisper into the microphone and chew on crunchy things like chips while Jessica is setting up the shots. If a man is wearing the earphones, he will whisper crass innuendos. Thankfully, his wife **Heather Rush (Lights)** doesn't mind, probably because she's daydreaming about her favorite hobby: making ice cream.



Jeffrey Bouthiette (Composer) is an actor, composer/lyricist, musical director, cabaret artist, and artistic director of Bare Boned Theatre. His original music and lyrics have appeared at many venues across the country, including the Metropolis Centre for the Performing Arts.



Dan Hein (Poster Designer/Artist) is originally from Lowell, Indiana. Dan has a BA in Fine Art from Indiana University Northwest with a minor in Art History. While Dan originally specialized in ceramics, currently he works primarily in watercolor because of its rich and imperfect nature. Dan's work celebrates, mocks, and sensationalizes personal folklore, history, and life.



Jill Howe (Script Girl) enjoys being the helping hand and gentle reminder of lines. She learns a lot from Jessica and Julie and hopes to repay them by being able to line the script, wrangle kids, take pictures of the set antics, and find baby strollers on Craigslist.



About the Filmmakers

Contact Us:

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Jessica



Julie

Jessica King and Julie Keck live and work in Chicago. They made their film debut in 2001 with a short film called *GirlRods*, which screened at the Women in the Director's Chair Film Festival in Chicago.

Since then, they have made approximately ten films and written several unproduced scripts. The collaboration process often begins when Jessica has a harebrained idea that Julie deems worthwhile. Once they've fleshed out the major themes, Julie begins writing. As soon as the general structure is in place, Jessica shapes and revises the script, focusing on how to express the film's deeper themes through cinematography and editing.

Their work falls into two categories: films they shoot, which have both budgetary and technical limitations, and films they write, which are much more fanciful and meant to be purchased, filmed, and financed by someone else, perhaps a studio or a savvy independent film producer.

Over the years they've become efficient writers who can crank out quality screenplays in any genre. They tend to shoot quickly as well, taking grateful advantage of the generosity of their talented friends and the kindness of strangers.

Filmography

GirlRods, 2001 (short, comedy)
Juliemovie, 2001 (short, mockumentary)
The New Recruit, 2002 (short, comedy)
Whorrible Sexy, 2005 (short, comedy)
She's a Sex Machine, 2007 (short, comedy)
Prim and Proper, 2008 (short, comedy)
Lost Broad, 2008 (short)
Daredevil Cleaners, 2008 (short, dark comedy)
Sound Sleeper, 2009 (short, comedy)
Snow Bunny, 2009 (short, drama)

Screenplays

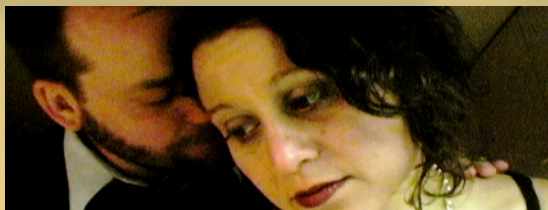
Sparkly Pink, 2009 (short, fairy tale)
Air Kiss, 2008 (short, screwball comedy)
Down Below, 2008 (short, horror)
Protocol 10, 2008 (short, horror)
Baker's Dozen, 2008 (feature, romantic comedy)
Moonbugs, 2009 (feature, comedy)

For more detailed information, trailers, and video, visit:

www.vimeo.com/kingfink

For more detailed information and full synopses, visit:

kingisafink.wordpress.com



Frequently Asked Questions



What's it like working with young children?

Surprisingly fun and easy. Naomi and Lia really enjoy making films; they love acting and watching the whole process. They are also really quick studies. After going over the script one time, they know exactly what to do and say. Of course, there were also many challenging moments. Perhaps the greatest challenge was trying to coax Naomi away from playing the character as her fantasy-self - a brash and angry child who lashes out at her parents at every opportunity.

Why did you choose Dan Hein to do the poster art?

For one because he's talented. Also, even though his recent paintings are populated with multiple characters, everyone seems isolated and off by themselves doing their own thing, which is one of the stronger themes in *Snow Bunny*. I felt this was something I wanted to highlighted in the poster art, as it would be much more difficult to illustrate some of the sick and twisted games that Dean and Abigail play to express their hostility over their disappointing lives.

Is it difficult to live together and work creatively?

No. It's the best way to live, and we are determined to continue doing it at all costs. Sometimes we fight about creative choices. I (Jessica) can get super-intense about an idea and I want Julie to understand what I want immediately. In that mode, I become brash and dismissive, which, in turn, causes Julie to become defensive and sarcastic. Luckily, the more we work together, the more we understand how to communicate, overcome our personal hang ups, and focus on creating products that we can both be proud of.

Did the disturbed nature of Dean and Abigail's relationship take a toll on real-life couple Jeremy and Marci?

Not at all. We wrote it with them in mind because we wanted to have these characters played by a solid and mature couple. We needed a couple with a strong emotional connection, so that they wouldn't be scared by the darker forms of intimacy.

