



THE
BUTTERFLY
TREE

THE BUTTERFLY TREE

PRESS KIT

MELISSA GEORGE
EWEN LESLIE
ED OXENBOULD
SOPHIE LOWE

WRITER/DIRECTOR
PRISCILLA CAMERON

www.butterflytree.film

CONTENTS



LOGLINE

1



CAST

2



SYNOPSIS

3



OUTLINE

4



ONE
SHEETS

5



CAST
BIOGRAPHIES

6



FILMMAKER'S
BIOGRAPHIES

7



STILLS
GALLERY

8



PRODUCTION
NOTES

9



MEDIA
CONTENT

10



SOCIAL
MEDIA

11



NEWS AND
REVIEWS

12



TECHNICAL
INFORMATION

13



CONTACT

14



LOGLINE

LOGLINE

Evelyn, a burlesque queen bewitches single dad, Al and his teenage son, Fin. As they compete for her affections, old wounds are reopened over the death of Fin's mother.



CAST



CAST

EVELYN Melissa George

FIN Ed Oxenbould

AL Ewen Leslie

SHELLEY Sophie Lowe



3

SYNOPSIS

SYNOPSIS

Evelyn, a burlesque queen, bewitches single dad Al and his teenage son, Fin with her zest for life.

When father and son discover they are competing for the affections of the same woman, old wounds are reopened over the death of Fin's mother. Through the vivacious Evelyn, Fin learns the power of forgiveness and relinquishes his goddess in return for a family.

In this seductive and heart-warming story, both men will discover the power of selfless love.

4

OUTLINE



OUTLINE

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Thirteen-year-old Fin lives with his father Al, a creative writing teacher at his school. Both father and son are grieving the loss of Fin's mother, Rose, who committed suicide 3 years earlier. Unable to move on, Al seeks comfort in the arms of other women - any woman will do. While Fin blames his father and escapes to a world of sensual insect fantasies which replace his mother's touch.

Fin stumbles across the new local florist - the exotic Evelyn, while inspecting an old display cabinet laid out in front of her shop. With her 1940's movie star persona and burlesque looks, Evelyn becomes Fin's secret Goddess and she invites him into her intimate world of plants. Fin creates his own insect fantasies extending from the unexpected beauty in the details of plants, while developing a mix of feelings between lust and maternal love - a misplaced replacement for his own mother. Little does he know that Evelyn's emotional fragility and need for intimacy is being fed by her need to make the most of the time she has left.

Unbeknownst to Fin, Evelyn has met Al and begun courting him. However, Al finds it difficult to free himself from the grip of one of his students - Shelley, who has developed an obsession with Al's emotional unavailability. Fin's discovery that Al has also met Evelyn is tragedy in motion. When Fin realises that he may also lose Evelyn to cancer he attacks his father and in an act of revenge he pours paint all over his father's prized vintage car then shares photographs of him with Shelley with the head of the teaching department, destroying his career.

Finally, in a man-to-man show down Fin knocks Al unconscious, which lands him in hospital. Fin returns to Evelyn's shop, seeking solace, only to discover that Evelyn has gone to hospital for a mastectomy.

Fin visits Evelyn in hospital and in a mammoth effort to convince her that she is still beautiful he kisses her. She breaks his heart when she places his hand on her flattened chest.

Later Fin leaves her his photograph album as a gift. In Fin's candid photographs of Evelyn, she sees something she never saw in herself before - a natural inner beauty. She finds the courage to look at herself in the mirror again.

Evelyn encourages Fin to make peace with his father and he returns home, gathers some clothes and returns to the hospital where Al admits his failings as a father. He gives Fin his mother's suicide note. He confesses to not having "the answer" and in the silence we understand that both father and son are letting go.

Al lets Fin decide if he will see Evelyn again, but Fin has other things on his mind. In the final scene Fin buries the remainder of his mother's belongings by his forest shrine, watched by a blue tiger butterfly. He lets it be - he knows who it is.



5

ONE SHEETS



One Sheet / Australian Theatrical / Vertical



One Sheet / Australian Theatrical / Horizontal



One Sheet / International / Vertical



One Sheet / International / Horizontal



Social Media Examples

6

CAST BIOGRAPHIES



MELISSA GEORGE

PLAYS EVELYN

Melissa George recently starred on NBC's medical series Heartbeat as the fearless heart surgeon, Dr. Alexandra Panttiere. Last year, George starred in NBC's The Slap as Rosie, the liberal and incredibly protective mother of a young, unruly child. This was a very familiar role for George as she also starred in the original, critically acclaimed Australian version which garnered her numerous awards for her performance. She was also Golden Globe nominated for her portrayal of Laura in the first season of HBO's series In Treatment.

George co-starred as one of the leads in the British comedy Swinging with the Finkels opposite Martin Freeman. Her film A Lonely Place to Die, released in the U.K. in September 2011, won the best Horror Jury Prize at the Austin Fantastic Fest.

George's other film credits include 30 Days of Night, Triangle, Turistas, Felony, The Amityville Horror, Sugar and Spice, Down with Love, Dark City, The Limey, Mulholland Drive, The Music Within and Waz.

On the TV side in addition to In Treatment, George has appeared in Friends, Alias and Grey's Anatomy and starred opposite John Stamos in Thieves.

Growing up, George trained as a champion roller-skater and won the titles of national champion of Australia and a second-place finish in the Junior Worlds. She is also an inventor of several patents, including Hemming My Way style snaps that are sold around the globe.



ED OXENBOULD

PLAYS FIN

Born and raised in Australia, Ed, followed in his theatre and voice actor parents' footsteps of having a flair for the dramatic. Ed experienced his first taste of showbiz in 2006, when he began a five-year stint of voiceovers and commercials for several companies including Smarties and Cheerios. His first starring role was the title character in the 2012 Australian short, Julian, playing a boy who gets in trouble for telling the truth.

Julian won numerous international awards while on the festival circuit including the 2012 Berlin Film Festival Crystal Bear Award and the 2012 Australian Film Festival People's Choice Award.

Ed played parts in two more Australian shorts, including a boy whose delicate relationship with his brother is put to the test when they lose their father in All God's Creatures (2012); followed by the role of a masked avenger who finds strength locked inside gems and minerals in The Amber Amulet (2013). Ed also had guest roles on the Australian television series Underbelly (2011) and Tricky Business (2012).

However, it was landing the regular role of David Vickers on the Australian coming-of-age primetime series Puberty Blues (2012 to 2014), revolving around the family and friends of two female teenage friends, that really pushed him into the limelight.

After auditioning for only three American films, Ed landed the starring role in the adaption of Judith Viorst's children's book of the same name, Alexander

and the Terrible, Horrible, No Good, Very Bad Day (2014), opposite Steve Carell and Jennifer Garner as his parents. He plays the title role of Alexander, a boy who experiences the most terrible day of his life.

After wrapping up his first feature film, he began to work on the Australian film Paper Planes (2014), starring alongside Sam Worthington. That was followed by two American films; The Visit (2014), directed by M. Night Shyamalan and Safe Neighborhood (2016) directed by Chris Peckover.



EWEN LESLIE

PLAYS AL

Ewen graduated from the WAAPA in 2000. Ewen's films credits include; The Mule, The Railway Man, Dead Europe, Sleeping Beauty, Three Blind Mice, Katoomba, Kokoda and Jewboy. Most recently he Starred in The Daughter.

Some of Ewen's television credits include Janet King, Deadline Gallipoli, Wonderland, Mr and Mrs Murder, Redfern Now, Devil's Dust, Mabo, My Place, Lockie Leonard, Love My Way, The Junction Boys, All Saints and The Road From Coorain. Most recently he starred in series 2 of Top Of The Lake opposite Nicole Kidman.

Theatre credits include Ivanov, Thyestes, Hamlet Cat on a Hot Tin Roof, The Wild Duck, The Promise and Paul (Belvoir); Rosencrantz & Guildenstern Are Dead, Riflemind (STC); Hamlet, Richard Iii (MTC); The Trial And The Wild Duck (Malthouse).

He received the Helpmann Award for his role in Richard III and the Helpmann Award and the Sydney Theatre Award for The War of the Roses. He also received a Green Room Award for his role in Richard III. Ewen has also received an AFI nomination for his performance in Jewboy in 2005.



SOPHIE LOWE

PLAYS SHELLEY

Australian actress Sophie Lowe made her screen debut in Rachel Ward's critically-acclaimed *Beautiful Kate* alongside Rachel Griffiths, Bryan Brown and Ben Mendelsohn. Her hauntingly nuanced performance was awarded with an AFI Nomination for Best Lead Actress and the film was selected to screen at the Toronto International Film Festival and premiered at the Sydney International Film Festival.

Since her breakthrough performance, Sophie has shown diversity as an actress and is a rising star on the big screen. Her film credits include *Blame* which premiered at the Melbourne International Film Festival and was selected to screen at the Toronto International Film Festival in 2010.

Her international film credits to date include the independent coming-of-age drama *Autumn Blood* directed by Mark Blunder and *The Philosophers* directed by John Huddles. She also recently performed alongside Robin Wright and Naomi Watts in Ann Fontaine's confronting drama *Adoration*. Other film credits include *The Clinic* and Ana Kokkinos' *Blessed* alongside Miranda Otto and Frances O'Connor. Her latest film credit is the indie feature *What Lola Wants*. Sophie is currently filming *Waiting for the Miracle to Come* alongside Willie Nelson and Charlotte Rampling.

Most recently in television Sophie starred in *The Beautiful Lie* and in A&E's remake of the hit French series *The Returned*. Other notable roles include the lead in ABC's *Once Upon A Time in Wonderland* and Connie in the adaptation of the best-selling novel *The Slap* which received 2012 BAFTA & International Emmy nominations and won AACTA and Logie Awards for 'Most Outstanding Drama Series, Mini-series, Telemovie'. Other credits include Australian series *All Saints*, *Satisfaction* and *It's a Date*.





FILMMAKER'S
BIOGRAPHIES

PRISCILLA CAMERON

WRITER / DIRECTOR

The Butterfly Tree is Priscilla's debut feature film as Writer / Director.

The Butterfly Tree was one of the final 10 feature projects to be selected for the 2014 Berlinale Project Talent Market out of 4167 entrants from 79 countries. It was the only Australasian project selected.

In 2010 The Butterfly Tree was awarded the AWC Monte Miller award (Best un-produced screenplay by a new writer) and was invited to participate in the prestigious SP*RK workshop. In 2009 it was part of the MIFF 37 South market and was work shopped during a cinema NOVA and Film Victoria's Script Alive program. In 2010 The Butterfly Tree was selected as one of eight projects from around the world to attend the intensive 6 months directors' lab at The Binger Film Lab.

Priscilla presently has a number of feature films in development and early financing including, The Breathing Sea as co-writer/ director, Man-Shy as writer, Croak and Thunderbolt and I as co-writer, and TV series' Group and Rodeo School as writer.

The Breathing Sea won The Australian Writers Guild (AWG) and the 2007 Adelaide International Film Festival's INSITE award for best unproduced screenplay in Australia and was one of the 24 projects selected out of 400 entrants worldwide to participate in the 2008 Berlinale Co-Production Market.

Her short films have won awards, screened in national and international festivals and have been sold nationally and internationally. Her last short film Beetle Feeders was made as a calling card short film for the feature The Butterfly Tree. It won the ACS golden tripod award for DOP Jason Hargreaves.

BRIDGET CALLOW-WRIGHT

PRODUCER

Bridget is an award winning screen producer with a focus on scripted narrative film and television. She is currently launching Australian feature film 'THE BUTTERFLY TREE' starring Melissa George, Ewen Leslie, Ed Oxenbould and Sophie Lowe, directed by Priscilla Cameron. This is her second feature film as producer. Her first film BITTER & TWISTED premiered at Tribeca, was nominated for 14 international awards including 2 AFI's, and was released across several territories including theatrical releases in Australia and New Zealand. As well as producing feature films Bridget has held a number of development and industry positions.

After winning the Screen Producers Australia 'Ones To Watch' International Fellowship award, Bridget recently completed an international placement with Stay Gold Features in New York (Beasts of No Nation, Hello My Name is Doris), where she was mentored by Daniela Taplin Lundberg and Kristen Konvits as they launch their \$20m film fund, and develop projects such as Cary Fukunaga's next project, The Joe Bell Story. She will now be representing Stay Gold Features for the Australia/New Zealand region to scout for projects for their investment fund.

Prior to that she was a Senior Producer and Development Executive at Cowlick Entertainment Group, a new sales and financing company with offices in Sydney, Melbourne and Los Angeles. Here she has helped set up a development arm, attended markets as a buyer, as well as building a slate of investment projects on their behalf. She also scoped and business-cased a domestic VOD platform for family content.

Following her placement Bridget is continuing to build her company Midwinter Films as a development vehicle for long form narrative projects. She is currently partnering with several producers and production companies on a slate of narrative feature films and television series.

Bridget has a wide network of international and local financing and producing partners, in-depth knowledge of the international content marketplace and extensive physical creative producing skills.

JASON HARGREAVES

CINEMATOGRAPHER

Jason Hargreaves ACS began his cinematography career as a teenager shooting wedding videos on weekends. It was during this time that he started attending ACS information evenings and became inspired to focus his energies into becoming a cinematographer.

In 1996 he enrolled into the Queensland College of Arts, Bachelor of Screen Production. His focus was unrelenting and in 1999 was accepted into the Master of Arts in Cinematography course at the Australian Film, Television and Radio School (AFTRS) where he worked with directors including Cate Shortland and Sean Byrne.

After completing formal studies in 2001 Jason returned to Brisbane and began working primarily in documentary. Shooting documentaries for the ABC and SBS took him around Australia and parts of the world. It was this experience in documentary that gave him invaluable skills in working with and manipulating available lighting, as well as story telling on the fly which are vital for Television Commercial and Drama production.

From Documentary, Jason's career then branched out into Drama, Television commercials and Music Videos. This move has allowed him to further develop his creative and unique approach to shooting and his passion for the craft of storytelling. During the last 13 years, Jason has photographed countless commercials locally and internationally and has shot music videos for artists including the Living End, Kate Miller-Heidke, Darren Hayes and Megan Washington.

In 2012 Jason gained his accreditation with the Australian Cinematographer's Society, the highest honour the ACS can bestow upon its members which allows him to use the letters ACS after his name.

Jason has won over 40 National & International awards for his Cinematography. He continues to seek new opportunities with new Directors and is inspired by the awesome people he loves to work with every day. Jason loves nothing more than to create memorable, captivating images using light, and manipulation of lenses.

RODRIGO BALART

EDITOR

Since his first feature film, *Black Water* in 2007, Rodrigo has built a successful and diverse career spanning feature film, television and documentary. He is now one of the most in-demand editors working in Australian film and television.

Rodrigo has recently edited the mini-series, *Barracuda* (2016), for Balibo and *Paper Planes* director Robert Connolly; and the set-up episodes of the mini-series *Seven Types of Ambiguity* (2017), directed by acclaimed film, television and TVC director Glendyn Ivin. Both productions screened on the ABC and were produced Matchbox Pictures.

He has been at the forefront of the documentary field with *Storm Surfers 3D* (2012) and is as comfortable editing a big budget, technology-heavy genre movie like *Bait 3D* (2012, for director Kimble Rendall) as he is editing the coming-of-age family film *Red Dog: True Blue* (2016, for director Kriv Stenders, with Jill Bilcock).

Rodrigo is currently editing the Errol Flynn biopic *In Like Flynn* for acclaimed Australian director Russell Mulcahy.

CHARLIE SHELLEY

PRODUCTION DESIGNER

Charlie Shelley first got her foot in the door of the film industry in 2011 alongside Production Designer, Matt Putland, where she discovered her new passion for the creative yet pragmatic realm of Film and Television design initially as a Props Buyer and Set Dresser. Charlie has since worked in a number of roles within Art Departments for a diverse range of productions including that of Props Master (*Jungle* 2016, *Wanted* 2016) and Set Decorator (*The Family Law*, 2015).

In her first role official title as Production Designer, Charlie Shelley successfully completed the international award winning short film *The Landing* (directed By Josh Tanner, 2013) and most recently, the Australian feature film titled *the Butterfly Tree* (directed by Priscilla Cameron, 2016).

Film & Television has been the latest of Charlie's creative pursuits as a Designer and Artist. With a BA in Industrial Design, Charlie spent many of her former years creating custom sculptural lighting for clients, exhibiting as an Installation Artist, and successfully designing events. She also spent a number of years by the side of an Australian couture fashion designer as a design assistant, catwalk and photo shoot stylist.

Charlie hopes to continue honing her craft within the film industry and beyond.

CAITLIN YEO

COMPOSER

Highly acclaimed screen composer, Caitlin Yeo has received a swathe of accolades including an APRA screen music award; Feature Score of the Year for *The Rocket* (2013), and Best Music for a documentary for *Getting Frank Gehry* (2016) and *Bomb Harvest* (2007), a 2014 AACTA nomination, and the 2014 Film Critics Circle award to name a few.

Caitlin has scored multiple feature films, documentaries, and TV series, including critically acclaimed feature film *The Rocket*, David Stratton: A Cinematic Life, channel 7's tele-movie *The Killing Field*, ABC's *Compass*, *Bomb Harvest*, kids television series, *Tashi*, SBS series *For The Love of Meat*, and recently finished feature documentary *After The Apology*, set to premier at Adelaide Film Festival later in 2017.

In 2011, Caitlin was also awarded the APRA Professional Development Award, which garnered her a spot at the prestigious ASCAP Film and TV Scoring Workshop in Los Angeles.

Caitlin's musical style comes from a fascination with music from different cultures, 20th century composition and a deep love of telling stories with music. Caitlin is currently working on an audio-visual work called *Seven Stories*, set to premier at the City Recital Hall for Vivid 2017.

EMMA BORTIGNON

SOUND DESIGNER

Emma Bortignon is a highly sought-after, award-winning Sound Designer of nearly 40 feature films. Emma won AACTA/AFI Awards for her acclaimed work on Feature Film *NOISE* (2007) and Feature Documentary *Murundak: Songs of Freedom* (2011), has received two IF Awards and has been nominated for the AACTA/AFI Award eight times.

As a respected senior member of the Australian Film Industry, Emma mentors emerging filmmakers and regularly lectures in Sound Design at Melbourne's pre-eminent tertiary film courses.



STILLS GALLERY







[← CONTENTS](#)



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← CONTENTS



9

PRODUCTION
NOTES

DIRECTORS STATEMENT

This story was inspired by a special person whom I lost to breast cancer. I had already started writing the script when she was diagnosed. Whilst getting to know her and falling in love with her, on an emotional / spiritual level, I was also physically losing her in exactly the same increments. In this intense period of time I got to know this fabulous woman who was also human with her own fragility and failings and I witnessed a family sacrifice their own wants and needs for the sake of someone they dearly loved.

This became the heart of THE BUTTERFLY TREE in which Fin learns to put the needs of those he loves before his own, relinquishing 'goddess' Evelyn to his father. While still a sexual coming of age story my intention was for Fin's attraction to Evelyn to go beyond simple teenage desire - it needed to exist in a more spiritual realm where he falls in love with the fantastical essence of her and her world. When Fin does enter Evelyn's physical world (her flower shop and glass house) he feels as though he has entered one of his own private butterfly fantasies in which he rediscovers the touch of his dead Mother. The combination of a mother figure and a sensual goddess who shares his same definition of beauty is a powerful lure and one he fights fiercely to protect against the human, raw and messy failings of his father, Al, who has been dealing with the loss of his wife by screwing his students.

Evelyn, like Al, outside her and Fin's fantastical world, is also dealing with her own vulnerabilities - breast cancer and a past abusive marriage - and being with Fin allows her the opportunity to inhabit the present and play again. However, it is an adult she needs to 'hold' in her time of need and Fin slowly realises this. Conversely as Evelyn faces her own mortality she recognises Fin's need to reconnect with his father and encourages Fin to make peace, which he does. In the final act Fin is able to let go of the loss of his mother and forgive his father for her death.

One of the film's great cinematic strengths is that most of it resides in a sensual, beautiful, slightly hyper real realm where Fin and Evelyn's special relationship transports the viewer into their shared definition of beauty. Outside this world - the real world - while not quite as fantastical, still crackles with richness and humour, particularly the interplay between Al and his current student Shelley whom is deliciously sexy in all her craziness and vulnerability.

I feel THE BUTTERFLY TREE experience will be emotionally seductive and beautifully immersive.

- Priscilla Cameron
Writer / Director

PRODUCTION NOTES

"This whole project started with a vision I had during a particularly challenging period in my life, it was of a boy sitting on a stone step outside of a rustic building, and he was waiting for someone."

"As a film maker, I believe it's important to fully experience life. A lot happened between the time I first had that vision of Fin sitting on a step waiting for Evelyn, there were 7 pregnancies, 4 births and 3 children. Life is complicated, but I understand a lot about it. I understand a lot about joy but I also understand a lot about grief and a lot about loss."

"It is my hope that all the feelings and emotions are imbued in the characters of The Butterfly Tree."

- **Priscilla Cameron**
Writer / Director

"Inspired by the experience Priscilla had of losing someone close to her, The Butterfly Tree is a story about Fin falling in love with Evelyn at the same time he realises he is also losing her. Ultimately, Fin learns to put Evelyn's own needs and those of his father ahead of his own."

"We were shooting at Mount Tambourine in South East Queensland at the same time as Thor, which was testament to the passion and attraction the crew held for the story given they were all offered much more cash to work on that job, but they stuck with us to see the project through."

- **Bridget Callow-Wright**
Producer"

"The lush rainforest location with morning mist and fog served as the perfect backdrop to bring the story alive as it enabled us to execute a visual narrative of appreciating beauty in life and in nature".

"Whenever Fin was in the glasshouse with Evelyn we'd flood it with eternal sunlight to demonstrate how he felt about her, and how Evelyn's lust for life and ability to live every day to the fullest was an immense source of energy for the entire film."

- **Jason Hargreaves,**
Cinematographer

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[← CONTENTS](#)



10

MEDIA
CONTENT

MEDIA CONTENT

**CLICK [HERE](#) TO ACCESS A RANGE OF
ADDITIONAL CONTENT INCLUDING:**

- Trailer
- Film excerpts
- Metamorphosis - The Making Of

Alternatively, email dave@thebutterflytree.film to receive a dropbox link.



SOCIAL MEDIA

SOCIAL MEDIA

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TWITTER: [@BUTTERFLY_FILM](https://twitter.com/BUTTERFLY_FILM)

12

NEWS AND REVIEWS



NEWS

“PRISCILLA CAMERON ADMITS TO HER OWN OBSESSIVE ACTS OF FAITH IN BRINGING HER DEBUT FEATURE FILM TO LIFE AND HER OPTIMISM IS FINALLY PAYING OFF.”

- Matt Eaton, ABC News

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“GOLD COAST MOVIE ATTRACTS BIG NAME TALENT.”

- Matt Eaton, ABC News

[Read full article](#)

“IT IS SUCH A THRILL TO SEE TALENTED CREATIVES SUCH AS PRISCILLA MAKING THEIR DEBUT FEATURE FILM, AS THIS IS NOT ONLY AN ACHIEVEMENT FOR THE INDIVIDUAL BUT ALSO A WIN FOR THE GROWTH AND CULTURAL FOOTPRINT OF OUR LOCAL INDUSTRY.”

- IF Mag

[Read full article](#)

NEWS

"I CLEARLY REMEMBER SOME YEARS AGO READING AN EARLY DRAFT OF THIS DISTINCTIVE SCRIPT WHICH, DELIGHTFULLY, HAS DEVELOPED INTO A FINE, WARM AND MOVING QUALITY PROJECT WITH SOMETHING TO SAY."

- Travis Johnson, Film Ink

[Read full article](#)

"THE FIRST GORGEOUS PHOTOS HAVE EMERGED OF A CAST THAT INCLUDES MELISSA GEORGE, EWEN LESLIE, ED OXENBOULD AND SOPHIE LOWE."

- Richard Gray, The Reel Bits

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13

**TECHNICAL
INFORMATION**

TECHNICAL INFORMATION

SHOOTING FORMAT4k Digital

ASPECT RATIO 16: 9

SOUND FORMAT 5.1

RUNNING TIME97 mins

LANGUAGEEnglish

RATINGM (intended, not yet rated)

14

CONTACT



CONTACT

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[← CONTENTS](#)

