

# THE GUEST ROOM

ONE ROOM.  
ONE NIGHT.





A man with dark, curly hair and a distressed expression is shown in a close-up. He has a bloody nose and scratches on his right arm. He is wearing a black tank top and is leaning against a light-colored, textured wall. The background is dark and out of focus, suggesting an indoor setting with some structural elements.

**Language: Italian (English Subtitles)**

**Running Time: 101 minutes**

**Genre: Thriller, Drama**

**Trailer Link**

**Password: rw2022**



A woman with curly blonde hair is sitting on a dark blue couch in a dimly lit room. She is wearing a dark blue long-sleeved shirt and looking off to the side with a serious expression. In the background, there is a white ornate chair, a large potted plant, and a window with light coming through. A gold-colored decorative pillow is on the couch next to her.

## **Logline**

**The morning Stella decides to take her own life, a stranger knocks at her door. Who is this man? And what is the secret he knows about her?**



A cinematic still from a film showing a woman with blonde hair lying face down on a wooden floor in a rustic kitchen. She is wearing a dark blue long-sleeved top and dark pants. In the background, there is a wooden dining table with two chairs, a light green refrigerator with magnets, a radiator, and a doorway leading to another room. The walls are dark and textured, with some decorative elements like a framed photo and a circular mirror.

## Synopsis

**The morning Stella decides to take her own life, a stranger knocks at her door claiming the guest room he booked for the night. Surprised but charmed by this man who seems to know her very well, Stella decides to let him in. But when Sandro, the man who broke Stella's heart, joins them at home, this odd situation turns immediately into chaos: Giulio, the stranger, starts unveiling all the secrets of the couple and of the house. Who is Giulio? And what are Stella and Sandro hiding?**



# Director's Statement

**La Stanza (The Guest Room) is a psychological thriller with horror overtones that focuses on delicate family relationships and balances that, minute after minute, goes on to uncover plot twists and revelations. It's difficult not to spoil the story in telling the intentions and needs that underlie the writing of this film, but much of the heart of La Stanza is contained in its ending.**

**The concept and physical place of "home" has always been one of the most important stages of genre stories, especially family stories. And in fact, this movie deals with family, the relationships between spouses and in particular the bond between children and parents.**

**In this movie, time - which has always been conveyed in mainstream imagination by water - flows in a strange way, submerged and overwhelmed by water itself; and the atmospheres conjured by sound and music want to evoke "a ship's journey" through the storm on a very special day. "Day", not night. Because if it's true that monsters come at night, the real problem is when they decide to stay with you even during the day.**

**The movie was born from a documentary project on Hikikomori (young men who shut themselves up at home and exclude themselves from public life) which was called "Chiusi in casa". Today, La Stanza shares very little with that initial project, as often happens while developing stories. But the small seed that lies at its origin is the same, and was born inside a small, locked room. The room that will later become the titular "stanza" (room) of the movie.**

**It's curious thinking at how this project came to life during the 2020 quarantine lockdown. I do not believe in luck or fate, but some signs are inexplicable, and they're perhaps an indication of how sometimes life follows a very strange path**



The movie was shot following the criteria of continuity as much as possible (a criteria that leads you to follow the actual chronological order of the narration), and prioritizing the scenes we thought to be more crucial for their intensity - I'm thinking of the ten minutes long continuous shot with Stella and Sandro tied at the table - and for their staging complexity, such as action scenes or the ones that involved vfx or special fx (Dalia Colli followed make-up and special effects). Scenes like these (I am thinking especially about the torture one) did challenge the mettle of the three performers, often bringing the emotional temperature on set to a level of heat as high as needed for the final result.

Each of the three interpreters gave a great deal. We had already worked with Camilla Filippi before and, knowing well her flexibility and attention to writing, I knew I could entrust such a complex and "unstable" role only to such an interpreter who, like her, would've given everything to tackle with care and bravery a role so dear to my authorial intimacy. Edoardo Pesce, who plays the role of Sandro, is also a truly great talent. We had already worked with him on Il Cacciatore and now that he's starring in Christian, I can only emphasize how much he's not only an instinctive actor but also a very intelligent one, perceptive to analysis and quick in rearrangement and personalization. Finally, Guido Caprino is Giulio. We had never worked together before, but Guido was an incredible discovery. He's one of a kind, meticulous to the point of maniacal, attentive and in constant search. And his take on Giulio went well beyond the idea I had of the character when I had initially written it with Filippo Gili and then with Francesco Agostini. He has gone out of the bounds of a precise design, slowly becoming an indefinite and monstrous entity intimately merged with the original needs of the script.

Often, during the shoots, I spoke to him of Giulio as of Legion, the demon-possessed character that presents itself to Jesus in the new testament: "In fact, [Jesus] said to him: "Get out, unclean spirit, from this man! " And he asked him: "What is your name?" "My name is Legion," he replied, "because there are many of us." This is our Giulio, our creature (mine and Guido's): a Bacon painting, a shapeless portrait with multiple identities, a future and broken reflection of Stella and Sandro's present actions... I know it might all sounds absurd, but watch the movie and you'll understand.



**Cast**  
**Giulio Guido Caprino**  
**Stella Camilla Filippi**  
**Sandro Edoardo Pesce**  
**Boy Romeo pellegrini**





**Directed By** Stefano Lodovichi  
**Written By** Francesco Agostini  
Filippo Gili  
**Produced By** Andrea Occhipinti  
**Cinematography** Timoty Aliprandi ALC  
**Edited By** Roberto Di Tanna AMC  
**Original Score** Giorgio Giampà  
**Art Director** Massimiliano Sturiale  
**Costumes** Massimo Cantini Parrini







## **Stefano Lodovichi - Director**

**After a college degree in Methodology of Language, Stefano began working as a director in 2011.**

**He directed the documentary short *Figlio di Dio*, an episode in the ensemble movie *Il Pranzo di Natale*, and presented to the Rome International Film Festival.**

**In 2013 he directed *Aquadro*, his first feature film written with Davide Orsini. *Aquadro* won numerous awards in Italian and International festivals.**



# Contact



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