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**SYNOPSIS**

Michael Stone, husband, father and respected author of "How May I Help You Help Them?" is a man crippled by the mundanity of his life. On a business trip to Cincinnati, where he's scheduled to speak at a convention of customer service professionals, he checks into the Fregoli Hotel. There, he is amazed to discover a possible escape from his desperation in the form of an unassuming Akron baked goods sales rep, Lisa, who may or may not be the love of his life. A beautifully tender and absurdly humorous dreamscape, from the brilliant minds of Charlie Kaufman (SYNECDOCHE, NEW YORK) and Duke Johnson ("Community" episode, Abed's Uncontrollable Christmas), this stop-motion animation wonder features the vocal cast of Jennifer Jason Leigh, Tom Noonan and David Thewlis and a stirring strings-based score by Carter Burwell.  The darkly comedic and surreal stop-motion journey of a man's long night of the soul, ANOMALISA confirms Charlie Kaufman's place amongst the most important of American filmmakers, and announces Duke Johnson as a major creative force.

**ABOUT THE PRODUCTION**

The first animated film directed by Charlie Kaufman and Duke Johnson began its life as a play in 2005, as part of composer Carter Burwell's adventurous Theater of a New Ear project, bringing together Academy Award®-winning writer-directors Charlie Kaufman and Joel & Ethan Coen for a double-bill "sound play," performed in New York, London and Los Angeles. For these performances, Burwell — who wrote the score for Kaufman penned screenplays’ BEING JOHN MALKOVICH and ADAPTATION and many of the Coen Brothers' films — assembled a chamber ensemble, performing live accompaniment alongside Foley artist Marko Costanzo's sound effects, as Kaufman's "Hope Leaves the Theater," starring Hope Davis, Peter Dinklage and Meryl Streep, and the Coens' "Sawbones" unfurled on a barren stage with actors reading their lines from stools in the style of old-time radio plays. In Los Angeles, due to scheduling conflicts, the Coens' play was replaced with “Anomlisa”, written by Francis Fregoli, the pseudonym of a well-known writer who was revealed to be Kaufman.

On stage, "Anomalisa" told the story of motivational speaker Michael Stone — a British man living in Los Angeles with his wife and young son — who travels the U.S. giving rousing speeches to customer-service professionals. On a dismal stopover in Cincinnati, he meets Lisa Hesselman, a socially awkward sales rep from Akron who is one of his most devoted disciples. Starring Jennifer Jason Leigh, Tom Noonan and David Thewlis, "Anomalisa" was a feat of storytelling in terms of what it revealed and what it did not. In the audience of the Los Angeles production were husband-and-wife executive producers Keith and Jess Calder, who had assembled features including FAULTS, THE GUEST and YOU'RE NEXT under their Snoot Entertainment banner. "I enjoyed 'Anomalisa' as a theatrical experience because the presentation of it borrowed so heavily from film techniques, with the orchestration and the Foley artist," Keith Calder says. "It was very evocative and played with the idea of loneliness and love and what it's like to be a person — universal themes that can work in any medium. There was a sense of disconnection in the stage version that I thought would be well suited to feature-length filmmaking."

After the stage script fell into the hands of Dino Stamatopoulos, a co-founder of Starburns Industries, Inc., — alongside Dan Harmon, creator of NBC's "Community" —  "Anomalisa" began its transition to the screen, taking shape as Kaufman's first animated film and Starburns' own initial foray outside television. Launched in 2010, Starburns is a groundbreaking production studio specializing in stop-motion and traditional 2D animation. The company won an Emmy Award for Outstanding Achievement in Character Animation for "Abed's Uncontrollable Christmas," an episode of "Community" filmed entirely in stop-motion animation. Duke Johnson, its director and producer, who also worked on Stamatopoulos' Adult Swim programs "Moral Orel" and "Mary Shelley’s Frankenhole," was chosen to bring ANOMALISA to life as an animated feature for the big screen. "There was a lull in the studio after we had finished producing a special for one of Dino's shows," Johnson explains. "We were thinking of new projects and Dino had this Charlie Kaufman script — I’m a huge fan of Charlie's work and jumped at the chance to be involved." Producer Rosa Tran ("Robot Chicken," "Frankenhole") joined the creative team, working alongside Kaufman and Johnson as ANOMALISA entered the animation phase.

 Kaufman, who is notoriously tight-lipped on the subject of what his works are about, preferring audiences to draw their own conclusions, jokingly admits that ANOMALISA — in its animated incarnation — is "about an hour and a half." After a successful Kickstarter campaign, Kaufman and Johnson and Tran set about assembling a team of stop-motion specialists who could bring to animated life the trials and tribulations of Michael Stone and Lisa Hesselman and what happens to them at the Fregoli Hotel. The theatrical script for the most part remained the same. "The characters are the same, the actors are the same, the script is the same — almost exactly," says Kaufman." Adds Johnson: "The script felt from the beginning like it could be animated — it lends itself to the medium.”

Kaufman and Johnson worked together to create ANOMALISA's distinct look and feel. With Tran they sought out the best talent in stop-motion, bringing together technicians specializing in sculpture, molding and casting, costume and hair design, scene painting, set dressing, and puppet animation, the intricate process of recording the movement of the foot-high puppets that became the film's characters by staging them in poses and readjusting them for each photographic frame. They hired cinematographer Joe Passarelli, who worked on Starburns' "Mary Shelley's Frankenhole," for his experience outside the stop-motion realm — while ANOMALISA remains an animated project, its story unfurls in a world that feels decidedly real and mundane, from the innocuous clothing worn by the characters to the humdrum hotel suites, corridors, cocktail lounges and convention halls that contain them.

The ANOMALISA team strove at every level of production to make the world of the story appear real, with designers focusing on minute details like the characters' glistening eyes, coarse features, thick hands, and otherwise lifelike demeanors. "We wanted the bodies to seem real," says Kaufman. "The puppets are tiny and required very precise movements with pins on the part of the animators to bring life to the eyes. Our goal was to make the characters feel soulful and expressive." The filmmakers' deliberately left the seams on the faces of Michael, Lisa and other characters to set the animation apart from typical stop-motion fare, in which two separate face plates on a character — the forehead and the lower face — are often painted out digitally to create a more polished, anthropomorphic look. Kaufman and Johnson preferred a warts-and-all approach, in keeping with Michael Stone's existential predicament. "When you're looking at big-budget animated movies that do this, the puppets are finessed in post production to the point that they are interchangeable visually with computer generated characters," Kaufman states. "It's very hard to tell the difference. We didn't want to fight against the materials we were using. Symbolically and metaphorically, this creative decision played into what we were trying to do and say in the movie, so we opted to keep the seams intact."

Also intact, making a seamless transition from stage to screen, are the same core cast members from the sound play —Jennifer Jason Leigh, Tom Noonan and David Thewlis. Opting again to remain mum about his intentions with the film's unique voice-over strategies — certainly ANOMALISA is unlike any movie you've *heard* before — Kaufman says only that he was elated to work with his ensemble again, after performing the stage version exactly twice. "We got together, we did this thing, we worked very hard, and then we went our separate ways," he remembers. "We all enjoyed the experience and it was done purely out of love — there was no money in it for anyone. It felt like doing high-school theater in the best possible way. No one was there for any other reason than they wanted to be there, and with that comes a kind of thrill. I wanted to do it again with them."

Executive producer Keith Calder became involved with ANOMALISA as early as 2012, after seeing the stage version and agreeing to provide a large portion of the film's financing following a successful meeting with Kaufman and Johnson and the rest of the Starburns team. He was already a fan of both directors' work. "I've loved Charlie's writing since BEING JOHN MALKOVICH and I thought Duke's animated "Community" special was incredibly well done — groundbreaking TV in that it was a fully stop-motion animated episode of a live-action sitcom," he says. Calder's Snoot Entertainment has produced features across a variety of genres and formats, including horror movies, documentaries and CG animation, but a stop-motion feature was new terrain — and a welcome addition to the company's eclectic slate. "There was a huge appeal for us producing something in a medium we hadn't worked in before," says Calder, who advised the ANOMALISA team during every phase of production. "The confluence of stop-motion, Charlie Kaufman and Starburns Industries made this project attractive to us across the board."

On screen, ANOMALISA fits in seamlessly alongside Kaufman's signature works, including BEING JOHN MALKOVICH, ADAPTATION, ETERNAL SUNSHINE OF THE SPOTLESS MIND and SYNECDOCHE, NEW YORK, modern classics featuring hapless but wholly unforgettable protagonists enduring the long night of the soul under surreal, darkly comedic circumstances. With its play-on-words title infusing the writer-director's profound love of wordplay and language, ANOMALISA addresses typically Kaufmanesque themes of isolation, loneliness, melancholy and depression, and the search for connection — or "a sort of hope for connection," as Kaufman puts it.

For Kaufman and Johnson, the biggest challenge in bringing ANOMALISA to the screen in the stop-motion format was figuring out how to create something visual out of a project that was specifically conceived *not* to be visual. "Some of the major conceits of this piece are written so that the audience has to make them up," concludes Kaufman. "Without being too specific about what those things are, figuring out how to translate that through images became a long, complex process — so it was exciting when this started to feel like a movie and not a sound play. Certain things play differently when you put them on a screen than when you put them inside an audience's head, like in the staged version. It's hard for us to think of ANOMALISA as that other thing now."

**ABOUT THE CAST**

**JENNIFER JASON LEIGH** came to prominence alongside Sean Penn, Phoebe Cates and Nicolas Cage in Amy Heckerling's FAST TIMES AT RIDGEMONT HIGH.  Six years later she garnered the Best Supporting Actress Awards from the New York Film Critics Circle and the Boston Society of Film Critics for her portrayals in both Uli Edel's LAST EXIT TO BROOKLYN and George Armitage's MIAMI BLUES.

Subsequently, Leigh starred in Robert Altman’s films SHORT CUTS and KANSAS CITY, Joel and Ethan Coen's THE HUDSUCKER PROXY, Barbet Schroeder's SINGLE WHITE FEMALE, David Cronenberg's EXISTENZ,  Jane Campion's IN THE CUT, Agnieszka Holland's WASHINGTON SQUARE, Sam Mendes's ROAD TO PERDITION and Ulu Grosbard's GEORGIA which she also produced.  Other films include Lili Fini Zanuck's RUSH, Ron Howard's BACKDRAFT, Chrisopher Guest's THE BIG PICTURE, Brad Anderson's THE MACHINIST,  and Todd Solondz's PALINDROMES.

She is currently in production on Quentin Tarantino’s highly anticipated film THE HATEFUL EIGHT in which she plays the female lead “Daisy Domergue” opposite Sam Jackson, Channing Tatum, Bruce Dern, and Kurt Russell.  She recently completed ANOMALISA, the groundbreaking stop-motion animated film written by Oscar-winning screenwriter Charlie Kaufman and directed by Charlie Kaufman & Duke Johnson in which she stars opposite David Thewlis.  Leigh is currently in production on Rob Reiner’s LBJ in which she will star as Lady Bird Johnson.

Other recent film work includes THE SPECTATCULAR NOW with Shailene Woodley, HATESHIP LOVESHIP with Kristen Wiig and Guy Pearce and KILL YOUR DARLINGS with Daniel Radcliffe

Leigh made her writing and directorial debut in 2001 with THE ANNIVERSARY PARTY which she co-wrote, co-starred and co-directed with Alan Cumming.

Broadway credits include CABARET, directed by Sam Mendes, and David Auburn's PROOF.   In 2006 she starred in the American premiere of Mike Leigh's ABIGAIL'S PARTY for The New Group and in the radio play, ANOMALISA written and directed by Charlie Kaufman at UCLA's Royce Hall in Los Angeles.

Leigh starred in Noah Baumbach's MARGOT AT THE WEDDING opposite Nicole Kidman and Jack Black, Charlie Kaufman's SYNECDOCHE, NEW YORK with Philip Seymour Hoffman and Catherine Keener and in GREENBERG, which Leigh also produced with Scott Rudin.

Her performance in Alan Rudolph’s MRS. PARKER AND THE VICIOUS CIRCLE won her a Golden Globe nomination, the Best Actress Awards from the National Society of Film Critics, the Chicago Film Critics Association and her first Independent Spirit Award nomination.

**TOM NOONAN** was most recently seen in the first season of the acclaimed Syfy series *12 Monkeys* and will next be seen on the upcoming Cinemax series *Quarry*. He was a series regular on AMC's series *Hell on Wheels* and will next be seen in *The Shape of Something Squashed*, which premiered as a play at the Paradise Factory in New York in March 2014. He was a part of the Gotham and Independent Spirit Award winning ensemble of the Charlie Kaufman film *Synecdoche, New York*and is best known for his work in features such as *Manhunter*and *Robocop 2*. He memorably guest starred on the first seasons of NBC's breakout hit *The Blacklist* as well as HBO's *The Leftovers*, and has also appeared on television in FX's *Damages* (where he recurred for several seasons) and *Louie*.

As a writer/ director, Tom Noonan’s first film, *What Happened Was…*, won the Sundance Grand Jury Prize for Best Dramatic Feature Film and the Sundance Waldo Salt Award for Best Screenplay and was nominated for two Independent Spirit Awards. His second film, *The Wife*, was named one of the 10 Best Films of 1996 by the *San Francisco Chronicle* and one of the 10 Best Films of the Decade (1990-2000) by Art Forum Magazine.

Since 1985, Noonan has worked extensively with his Paradise Factory theater ensemble in NYC, where his work as a playwright won him the OBIE award in 1995 for his play *Wifey*. Winner of the 1998 Guggenheim Fellowship in Filmmaking, Noonan has been a professor of film at Yale University (where he is also an alumnus), Columbia University, the School of Visual Arts and New York University.

**DAVID THEWLIS** Actor, writer, director David Thewlis was born and bred in Blackpool. At the age of 18 he moved to London and enrolled at the prestigious Guildhall School of Music and Drama, graduating in 1984.

His first major film role was as the rambling street philosopher Johnny in NAKED, directed by Mike Leigh, for which he was named best actor by the National Society of Film Critics, the London Film Critics Circle, the Evening Standard, the New York Film Critics' Circle and the Cannes Film Festival. The same year he appeared on television

as a sexual predator named James Jackson in Prime Suspect 3, opposite Helen Mirren and Ciarán Hinds. Through the 1990s, Thewlis appeared in a variety of films, including RESTORATION (1995), BLACK BEAUTY (1994), TOTAL ECLIPSE (1995) with Leonardo DiCaprio, THE ISLAND OF DR. MOREAU (1996), DRAGONHEART (1996) and SEVEN YEARS IN TIBET (1997) opposite Brad Pitt. He was nominated for a British Independent Film Award for DIVORCING JACK (1998), and played Clov in a (2000) television film of Samuel Beckett's ‘Endgame’. Notable appearances also include Bernardo Bertolucci's BESIEGED (1998) and Paul McGuigan's GANGSTER NO. 1 (2000), opposite Paul Bettany and Malcolm McDowell.Thewlis also appears as an SS Commandant of a Nazi death camp, father of the main character in THE BOY IN THE STRIPED PYJAMAS.

In 2004, Thewlis was cast as Remus Lupin in HARRY POTTER AND THE PRISONER OF AZKABAN. He did not have to audition as he was director Alfonso Cuarón's first choice for the role. He reprised the role in four other films in the series.

More recent credits include Terrence Malick’s NEW WORLD, Roland Emmerick’s ANONYMOUS, Steven Spielberg’s WAR HORSE , Luc Besson’s THE LADY, Dean Parisot’s RED 2, Terry Gilliam’s ZERO THEOREM, Bill Cordon’s THE FIFTH ESTATE, John Boorman's final feature film of his career QUEEN AND COUNTRY and of course the Award Winning, critically acclaimed Stephen Hawking biopic THE THEORY OF EVERYTHING directed by James Marsh for Working Titles Films with Eddie Redmayne and Felicity Jones.

David's current Features range from Justin Kurzel's atmospheric take on MACBETH (nominated for the Palme d'Or at Cannes 2015) in which David plays King Duncan alongside Michael Fassbender and Marion Cotillard for See-Saw Films and the Weinstein Company, Alejandro Amenábar's next psychological thriller REGRESSION for Mod Productions with Emma Watson and Ethan Hawke and Working Title's Kray-twin gangster thriller LEGEND directed by Brian Helgeland and starring alongside Tom Hardy, Taron Egerton and Emily Browning.

David has just finished shooting his next Feature, a James Marsh directed film based around the rather outrageous character that was Yachtsman Donald Crowhurst alongside Colin Firth and Rachel Weisz and he also made his return to British Television screens playing the title role in the BBC adaptation of JB Priestley's classic mystery IN INSPECTOR CALLS directed by Aisling Walsh.

As a director, Thewlis was nominated for a BAFTA Award for Best Short Film for HELLO, HELLO, HELLO (1995); he has also written, directed and starred in the feature CHEEKY (2003). David also wrote and starred in SUNDAY ROAST, directed by Kevin Thomas and also starring Craig Roberts. SUNDAY ROAST was in competition at the

2014 London Film Festival and is currently being developed into the Feature entitled CROAK which will go into production in 2016.

Thewlis’ novel, The Late Hector Kipling was published in 2007 by Picador. Colin Greenland of The Guardian called it a “pleasingly destabilising” take on the art world.

**ABOUT THE FILMMAKERS**

**CHARLIE KAUFMAN (Co-director/writer/producer)** wrote the screenplays BEING JOHN MALKOVICH, HUMAN NATURE, ADAPTATION, CONFESSIONS OF A DANGEROUS MIND, and ETERNAL SUNSHINE OF THE SPOTLESS MIND. He wrote and directed the film SYNECDOCHE, NEW YORK.

**DUKE JOHNSON (Co-director/producer)** is a graduate of the American Film Institute. ANOMALISA, which Duke directed alongside Charlie Kaufman, is his first feature film.

Duke’s previous credits include the Adult Swim shows MORAL OREL, MARY SHELLEY’S FRANKENHOLE and BEFOREL OREL.  He directed the Emmy Award winning episode of NBC’s Community: ABED’S UNCONTROLLABLE CHRISTMAS.

**ROSA TRAN (Producer)** is an award-winning producer in the highly specialized world of stop-motion and live action animation.

Tran built a name for herself working on seminal Adult Swim shows like ROBOT CHICKEN, MARY SHELLEY'S FRANKENHOLE, MORAL OREL, TITAN MAXIMUM, and MAD. She credits her love of animation and miniatures with helping foster her imaginative approach to production and ability to push the boundaries and technological barriers of the industry.

Tran began working in animation when she joined the puppet department in 2007 on Adult Swim's hit series, ROBOT CHICKEN.  Before animation, she worked on various live action projects for MTV, Spike, WE, and Comedy Central. Her work in both has given her a unique perspective that enhances her expertise in producing creative content.

ANOMALISA is Tran’s first animated feature.

**GARRET ELKINS (Editor)** started his career directing theater in Washington, D.C. and Chicago before moving to Los Angeles where he found his creative talents perfectly suited to the challenges of the edit bay. Over the years he has worked on the award winning shows ROBOT CHICKEN, MORAL OREL, COMMUNITY, MARY SHELLEY'S FRANKENHOLE (for which he was nominated for an Annie Award for best editing in a television production), the animated sketch comedy show TRIP TANK & the forthcoming feature film HELL AND BACK.

He can currently be found editing THE LEGO BATMAN MOVIE with director Chris McKay and producers Phil Lord & Chris Miller.

**CARTER BURWELL (Composer)** Carter Burwell has composed the music for more than 80 feature films, including BLOOD SIMPLE, RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, THE HUDSUCKER PROXY, ROB ROY, FARGO, THE SPANISH PRISONER, GODS AND MONSTERS, VELVET GOLDMINE, THE GENERAL’S DAUGHTER, THREE KINGS, BEING JOHN MALKOVICH, O BROTHER, WHERE ART THOU? (BAFTA Nominee for Film Music), BEFORE NIGHT FALLS, A KNIGHT’S TALE, THE ROOKIE, ADAPTATION., INTOLERABLE CRUELTY, THE LADYKILLERS, NO COUNTRY FOR OLD MEN, IN BRUGES, BURN AFTER READING, TWILIGHT, WHERE THE WILD THINGS ARE (Golden Globe Nominee for Best Original Score), A SERIOUS MAN, THE BLIND SIDE, THE KIDS ARE ALL RIGHT, TRUE GRIT, TWILIGHT: BREAKING DAWN – PART 1 & 2, and THE FIFTH ESTATE.

Burwell most recently wrote the music for the mystery drama MR. HOLMES starring Ian McKellen directed by Bill Condon, the true crime thriller LEGEND directed by Brian Helgeland opening November 20, and the drama CAROL starring Cate Blanchett and Rooney Mara directed by Todd Haynes which premiered in Cannes this summer and is being released in theatres on November 20.

Other upcoming film projects for Burwell include the ocean thriller THE FINEST HOURS starring Chris Pine and Casey Affleck directed by Craig Gillespie opening January 29, 2016, HAIL, CAESAR! written and directed by Ethan and Joel Coen opening February 5, 2016 and the Nicole Kidman-Jason Bateman drama THE FAMILY FANG.

For television, Carter’s work on the HBO’s mini-series MILDRED PIERCE, starring Kate Winslet, resulted in two Emmy Award nominations. He won in the category of Outstanding Music Composition for a Miniseries, Movie or Special (Original Dramatic Score).

His theater work includes the chamber opera *The Celestial Alphabet Event* and the Mabou Mines productions *Mother* and *Lucia’s Chapters of Coming Forth by Day*.

In 2005 he developed a concert work for text and music titled *Theater of the New Ear*, presented in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors including Meryl Streep, Steve Buscemi, Philip Seymour Hoffman, Hope Davis, Peter Dinklage, and Jennifer Jason Leigh. The music was performed by the 8-member Parabola Ensemble, conducted by Mr. Burwell.

Burwell’s dance compositions include the pieces *The Return of Lot's Wife*, choreographed by Sara Pearson and Patrik Widrig, and *RABL*, choreographed by Patrice Regnier. He has performed around the world with his own ensembles as well as others, such as The Harmonic Choir.

His writing includes the essay "Music at Six: Scoring the News Then and Now," published in the inaugural issue of *Esopus* magazine in 2003 and reprinted in *Harper's Magazine* in 2004, and the essay “No Country For Old Music” in the 2013 *Oxford Handbook of New Audiovisual Aesthetics.*

Burwell has taught and lectured at The Sundance Institute, New York University, Columbia University, and Harvard University.

**JOE PASSARELLI (Director of Photography)** is an award winning cinematographer with a very diverse career. From shooting extreme action films with acclaimed directors and stunt teams, to highly technical stop-motion and visual effects projects, to more character driven pieces, Joe always tries to find the visual style that fits the story and the director’s vision.

Born and raised in a small Midwest town, Joe graduated from Columbia College Chicago and studied on the set of THE WEATHERMAN under cinematographer Phedon Papamichael, ASC. He continued his work as a cinematography fellow at the acclaimed American Film Institute Conservatory. Joe has shot feature films, television shows, pilots, web series’, and commercials for companies such as LIONSGATE and WARNER BROTHERS, and his films have played on HBO, SHOWTIME, CINEMAX, and ADULT SWIM. Joe especially loves compelling character driven stories and films that challenge him to think outside the box.

He currently lives and works in Los Angeles with his wife and two young sons.

**ABOUT STARBURNS INDUSTRIES**

Starburns Industries is an innovative and imaginative full-service production company, specializing in stop-motion, traditional 2D, and CG animation.  In addition to specialized live-action projects, the studio creates groundbreaking animation for film, television and new media distribution. Spanning two buildings in Burbank and over thirty thousand square feet of production space, facilities include a dedicated puppet fabrication shop, massive set construction space, 3D printing and prototyping, state-of-the-art voiceover recording and ADR studio, motion control, editorial, VFX and complete post-production and delivery services.

The Company was launched in the Summer of 2010 under the partnership of Dan Harmon (NBC’s COMMUNITY, Adult Swim’s RICK AND MORTY), Dino Stamatopoulos (Adult Swim’s MORAL OREL, MARY SHELLEY’S FRANKENHOLE), Joe Russo II (THE SIMPSONS, RUG RATS), and James A. Fino (KING OF THE HILL) and immediately began work on a stop-motion animated special for NBC’s COMMUNITY, entitled ABED’S UNCONTROLLABLE CHRISTMAS. The critically acclaimed holiday special won an Emmy Award© for Outstanding Achievement in Character Animation and opened the doors to commercials, new pilots and more new media work.  Most notably, season two of MARY SHELLEY’S FRANKENHOLE on Adult Swim, a reboot of MORAL OREL called BEFOREL OREL, and Season 2 of the 2-D animated sitcom RICK AND MORTY, created by Dan Harmon and Justin Roiland.

Current work includes a bonus DVD featurette for THE LEGO MOVIE and a short for DVF.

The Company’s combined experience working on popular network and cable television programs as creators, writers and producers provides a unique, readily accessible and valuable skillset that truly sets Starburns Industries apart.

**ABOUT SNOOT ENTERTAINMENT**

Snoot Entertainment is a motion picture production company founded by Keith Calder and Jessica Calder in February 2004 to develop, finance and produce entertaining independent films across all genres. Snoot most recently produced ANOMALISA and THE DEVIL'S CANDY, which both premiered at the 2015 Toronto International Film Festival. Other recent productions include FAULTS, the dramatic thriller starring Leland Orser and Mary Elizabeth Winstead, which was released in March 2015, as well as Adam Wingard and Simon Barrett’s THE GUEST, which was released in 2014 by Picturehouse. Snoot’s prior collaboration with Wingard and Barrett was the award-winning horror film YOU’RE NEXT, which premiered at the Toronto International Film Festival in 2011 where Lionsgate acquired domestic rights for a wide theatrical release in August of 2013.

Additional projects Snoot produced include the Morgan Spurlock documentary, THE GREATEST MOVIE EVER SOLD, which was acquired by Sony Pictures Classics during the 2011 Sundance Film Festival; the award-winning audience favorite documentary THUNDER SOUL; the martial-arts action film BUNRAKU; and the intense horror film UNDOCUMENTED. Snoot’s first release was the 3D animated science-fiction film BATTLE FOR TERRA. In addition, Keith produced ALL THE BOYS LOVE MANDY LANE, THE WACKNESS, THE KEY MAN, and PEEP WORLD through Occupant Films, which he co-founded in 2005.

Snoot is also a lead investor in the direct-to-fan video distribution company VHX.

**CREDITS**

**Cast**

Jennifer Jason Leigh

Tom Noonan

David Thewlis

PARAMOUNT PICTURES Presents

A STARBURNS INDUSTRY Production

A SNOOT ENTERTAINMENT Production

**Directed by** Charlie Kaufman & Duke Johnson

**Written by** Charlie Kaufman

**Produced by** Rosa Tran

**Produced by**

Duke Johnson

Charlie Kaufman

Dino Stamatopoulos

**Executive Producers**

James A. Fino

Dan Harmon

Joe Russo II

**Executive Producers**

Keith Calder

Jessica Calder

**Executive Producers**

Aaron Mitchell

Kassandra Mitchell

**Executive Producers**

Pandora Edmiston David Fuchs Simon Oré

David Rheingold Adrian Versteegh

**Director of Photography**

Joe Passarelli

**Production Design**

John Joyce

Huy Vu

**Head of Puppet Fabrication**

Caroline Kastelic

**Visual Effects Supervisor**

Derek Smith

**Edited by**

Garret Elkins

**Music Composed & Orchestrated by**

Carter Burwell

**Animation Supervisor**

Dan Driscoll