



A24

Marcel the Shell with Shoes On

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Canadian Distributor: Elevation Pictures

Publicity contacts:

Kate Parkes

Kparkes@elevationpictures.com

Olivia Nasner

Onasner@elevationpictures.com

90 minutes

Rated PG

USA

English

Color

Synopsis

—

Marcel, a one inch-tall shell, lives with his grandmother Connie, the only residents of their community after being left behind in a mysterious exodus.

When an unexpected brush with fame opens the door to reuniting with his loved ones, Marcel sets out on a sweeping, emotional journey to reclaim what he thought was lost and discover the family he never knew he had.

Q&A with
Dean Fleischer Camp
& Jenny Slate

The brainchild of director Dean Fleischer Camp (*Fraud*) and comedian, writer and actor Jenny Slate, “Marcel the Shell with Shoes On” became an unexpected internet sensation when it made its YouTube debut in 2010. Marcel’s first starring role—with his distinctive voice, titular shoes, and endearing, ingenious ways of life at an inch high—earned millions of fans of all ages around the globe, spawning two more online shorts and New York Times–bestselling books. Now, Marcel comes to the big screen in a live-action/ stop-motion feature.

Where did the idea for Marcel come from and why?

Jenny: He showed up in bits and pieces. The voice came first: Dean and I had gone to a wedding, and because neither one of us had very much money, we were splitting a hotel room with four other people. I suppose I just felt so cramped and so small, and as a joke, I started talking in this little, tiny voice that popped out of me.

Dean: My friend had asked me to make a short film for his local comedy show and I forgot until like two days before the show. I remembered that voice Jenny had started doing, and I created this little character around it: I bought a snail shell, some sculpey and a googly eye, and then the shoes I found at a corner bodega. They were part of some rip-off Polly Pocket set. The total budget was \$6. When Jenny came home that day, I’d placed the finished Marcel on our little breakfast table. I remember I was outside and I heard her yell: “Oh wow—is this him?!”

Jenny: Dean asked if he could interview me in that voice. He clipped a mic on me and began asking questions, starting with, “What’s your name?” I said, “My name is Marcel and I’m partially a shell, as you can see from my body.” And then we kept going!

Dean: We wrote some one-liners and Jenny improvised her way around the character, just pursuing whatever made us laugh, and then I animated, edited it all together and screened it, all within like 48 hours.

How would you describe Marcel’s personality?

Dean: I don’t want to speak for Jenny but I suspect we each love Marcel for what he embodies about the other. What surprises me is that when I watch him up there on the screen in finished form, I actually can’t help but regard him as an actual individual, separate from me and separate from Jenny. I know every stitch and breath of this movie so well. I labored over each and every one, totalling seven years. And yet still I look at Marcel and I see a lot I didn’t anticipate, a lot that is mysterious, and a lot that I admire. He’s incredibly self-possessed, for example. He’s never down on himself. He never looks around and gets grouchy, like “if only I were taller.” Where he finds hope, he doesn’t race to snuff it out, like most of us do, for fear it’ll make us look stupid. It’s ironic but I actually think Jenny and I didn’t possess that level of self-love back in 2010, so we made Marcel instead. And now he is loved by millions for the simple reason that he loves himself.

Jenny: That’s so hard for me! I know everything about Marcel from the inside, like, I can be it, but it is hard for me to describe him without performing him. Maybe that’s because, in some ways, he is representative of the best version of me... with a functional, healthy psyche. I would say Marcel is kind and confident, that he is earnest and takes himself seriously, but not too seriously. He feels himself to be the exact size that he should be. Marcel is a natural performer but he isn’t selfish about that. He loves music, and he loves meeting new people. He might gossip a little bit, but essentially, he’s not a jerk.

When you started working on the first video, did you ever imagine the character would become so popular or grow into a feature film?

Jenny: I absolutely did not. First of all, it was 2010 and I had never really heard the word viral in terms of anything but maybe a stomach bug. I was profoundly internet-ignorant. All I knew was that we could make something and then email it to the 150 people on our mass mailing list—the same list that we used to invite people to our free stand-up shows. And then maybe a few of their friends would see it? I had no idea of how far things could go. I remember Dean telling me it had 900 views, and I was shocked. Then it had 17,000 views, and it kept growing until I became like one of the fainting goats about it, you know, those goats that get over-stimulated and then they just fall over and look like a table on its side? That was me, I guess. The number was so large, my mind just turned off.

Dean: Secretly, yes. I feel like I knew it was going to connect after I screened it at that comedy show in Brooklyn. The audience was such a young, hip crowd. Just the most arms-crossed judgmental art-farts—and I'm *not* saying that as an outsider, I know I was one of those as well. And they were reduced to such pure love and laughter almost immediately. True just goofy-smile affection for this little character. I'd shown a lot of short films at comedy shows at that point, but this felt different. As I was leaving, somebody asked if I could put the video online because she wanted to share it with her grandmother, who'd just broken her ankle. This was 2010 when YouTube and social media weren't totally ubiquitous, so that was the only reason I put it online.

Who is Connie?

Jenny: Nana Connie is Marcel's beloved grandmother, who appears briefly in one of our books but had not been fully realized until this film. She was born in the garage and traveled by coat pocket all the way to the house, and this is why she has an accent. Nana Connie is the closest and most precious relationship in Marcel's life, but of course, they used to be part of a much larger family. When the rest of the family suddenly disappeared, Marcel's relationship with Connie became his only close connection. She's the only one who knows what their life used to be like. She's elderly and showing signs of her age, but she is hardy and keeps up with her gardening.

Why did you cast Isabella Rossellini to voice Connie? How did you convince her to do it?

Jenny: Why would we not cast her? She's a genius with a degree in animal behavior. She has a gorgeous, melodic voice and a fancy accent. She's absolutely perfect to play Nana Connie and she wanted to do it. She's really, really good at improv, incredibly confident, and really smart and curious. Getting her felt like a real long shot, but then she showed up.

Dean: I was obsessed with getting Isabella for the role, I think for what I perceived to be a kind of poise. She has such a steadying energy, a ballast, just in the way she holds herself and speaks. But it became more than that too—she brought so much of herself, so much of her personal experience and wonderful curiosity. Her curiosity is boundless. It will brighten a room and like, throw open all the windows!

Also like Connie, she's a strong, independent mother and grandmother. She has this wry, no-nonsense way of talking about things, a bluntness that is such a funny counter-bal-

ance to Marcel. And also, Isabella really does know a lot about gardening and farming. She actually lives on and runs a farm in rural New York called Mama Farm. In the film, some of that B-roll stuff you hear, like when Connie is saying, “This is the strawberry and it’s not quite ripe yet, but in a few days it will be,” that is actually Isabella talking to me while showing me around her real farm.

How did Lesley Stahl get involved?

Jenny: Liz Holm, our excellent producer, worked connections she had at “60 Minutes” and really sold them on the idea that this movie needed Lesley herself. Lesley was so kind and so professional. She brought her entire real “60 Minutes” crew with her and took it totally seriously. It was an honor for all of us!

Dean: Yeah. You’d think that, given how difficult it is to produce an indie movie like this, we would’ve had a list like 20 names for that role, with all the Anderson Coopers or whoever. But for real the list was one name long and it always just said “Lesley.”

Why did you decide to make the film independently?

Dean: When Marcel blew up, Jenny and I were flooded with all this incredible fan art, posters, cosplay, tattoos... the hugeness of that fandom was so moving, that when offers to develop our “property” followed, I was really reluctant: what could be less true to the spirit of that love than a slick studio adaptation? I felt that if we’re going to expand Marcel’s world, we had a responsibility to do it right. To me, that meant setting the bar really high and aiming for this level of honesty and authenticity and emotional richness that you don’t usually get in an animated movie. I just felt like “I care so deeply about this character. Why shouldn’t I treat him with just as much dignity as, say, the children in the *Seven Up* series, or the women in *Gray Gardens*?” I wanted to make a movie that offered all the charms of a real documentary, that balanced comedy with

gravitas, and never sold out the reality for a laugh, which is something I see lots of movies about “cute” characters doing.

What is involved in making combined stop-motion animation and live-action film?

Dean: It’s so complex and labor-intensive, but I felt committed to it for that reason. The constraints that make stop-motion so hard can actually result in more textured, emotional performances because it’s such an imprecise, human process. That fallibility translates into a kind of warmth. I’d mostly directed live-action before this, and that became a gift because I’m not too aware of what somebody with proper animation training might think is impossible. And then once the animation team saw that I wasn’t really interested in a traditional approach, that I had this larger idea in my head, they really embraced it and opened us up to doing things a little differently. I don’t think a movie has ever been made quite the same way we made this one.

Stop-motion/live-action hybrids have been around since the earliest days of cinema, much earlier than you would think, but there are so few features made this way, partly because of how complex it is. First of all, you’re essentially committing to shooting every shot in the film at least twice, first live-action and then stop-motion. And in the final edit you’re combining them, meaning both sets of footage have to match perfectly. So when shooting the live-action portion, you have to take notes about everything—the lens, the depth of field, the distance and angle of the camera to the characters, the distance to certain props, every source of lighting, anything that was reflective that the character was standing near that might bounce light on him—every minute detail of that, so you can recreate it exactly on the animation stages. If any tiny detail is off, the animation won’t mesh very well with the live-action plate you shot. So it’s incredibly meticulous.

Marcel has a spontaneous documentary feel. How did you accomplish that with such a precise filmmaking process?

Dean: This was my primary goal. More than anything, I wanted to make an stop-motion film that felt genuinely spontaneous and alive, so I approached it as much as possible like a real documentary. The script was less a traditional screenplay and more an evolving organic document between me and my co-writer Nick Paley, with input from our producers as well. And although we wrote each scene, the finished film was also “written” at least as much by Jenny’s incredible improvisation as Marcel, as well as group exercises and efforts to orchestrate real, spontaneous moments that we could catch as they happened.

I also gave us documentary constraints whenever possible. We used bare-bones documentary equipment. We had a less-is-more philosophy to any sort of movie magic. And we always remained open to the real-world variables that got thrown our way.

Can you talk about the decision to include the Philip Larkin’s poem “The Trees”?

Dean: It’s about the continuous cycle of life and death and regrowth, and that death is necessary for new growth to occur. That is probably the main dramatic thrust of the story, that’s the main theme that I hope this film expresses.

Jenny: Dean and Nick Paley, our co-writer, put this poem in the film. I think the line “Their greenness is a kind of grief” is the center of what this is all about. The signs of newness are also sewn into what has died away. Everything changes all the time. I love being alive, especially in the late spring, when the flowers return again. But you can’t enjoy the daffodil without honoring what has died so it can regrow. If you want to really grow, you must be able to know and allow for what change really looks like and feels like.

Dean: I always knew that I would be including the poem in the film, but something strange happened when we were looking for locations. The house we filmed in was not the most convenient place to shoot in, but I chose it because I had a gut feeling that it was right. Then, while we were setting things up with the art department, I was looking through books on the nightstand and I notice hey, there’s a collection of Philip Larkin poetry. I pulled it out and it immediately falls open to this dog-eared page, and it was that poem, “The Trees!” I was blown away. It felt like finding the New Year’s Eve photo from *The Shining*.

The movie is adorable and fanciful, but it touches on serious themes as well. Can you talk about some of the most important ideas in the film?

Jenny: Marcel and his family have been separated because of a series of unforeseen events. When we meet Marcel, he hasn’t ever considered that he could do anything to change things. So a lot of the film is about what it looks like to live with loss and to work through that. It’s also about what it means to have hope, and how uncomfortable it can be to be hopeful. When you feel that vulnerable, it is tough to even have the option to hope for something.

Dean: The film is about finding the courage to risk again after you’ve been hurt, something that life asks of us over and over. Marcel is someone who has lost almost everything, and has to risk what little he has left in order to build toward a better future.

There’s this moment I think about all the time, in which Marcel asks Connie, “But what if everything changes again?” Originally, we’d written some long monologue for Connie to deliver in that scene. But then Nick Paley came up with a line that is one of my favorites in the whole film: Connie responds simply, and happily, “it will!” That’s what this film is all about.

What do you hope people are thinking and talking about after seeing the movie?

Dean: I hope they're calling their parents and grandparents! For fans of the short, this will be a great homecoming, but I'm maybe even more excited to show the film to people who aren't familiar with Marcel. I hope it gives people just a lot of light and joy and hope. This moment in time feels so chaotic, and I'm proud that we created a film that can do that without being saccharine—it's just true. Thinking back to that first screening at the comedy show, it makes me realize that the reason you send Marcel to your grandmother with the broken leg is because he reminds us of an essential truth: We grow back stronger at the break. And growth, after all, is the only evidence of life.

Cast & Crew

Dean Fleischer Camp

Director/ Writer

Dean Fleischer Camp is the award-winning filmmaker, designer, and New York Times-best-selling author who co-created viral sensation *Marcel the Shell with Shoes On*. Since appearing on Filmmaker Magazine's 25 New Faces of Independent Film in 2011, Camp's work has been profiled in virtually every major American media outlet. In 2018, his first feature *Fraud* was released to widespread acclaim and controversy, described as a "brilliantly provocative" (Filmmaker) and "exhilarating" (Sight+Sound) "masterwork" (Documentary Magazine) that "pushes the boundaries of documentary" (Variety). His first narrative feature, an adaptation of the *Marcel the Shell* series starring Jenny Slate, Isabella Rossellini and Rosa Salazar, is slated for release this year via A24. He has directed for Comedy Central, HBO, TBS, Adult Swim and Disney Interactive. Commercial clients include Pop-Tarts, Clearasil, Dixie, Atlassian, Shopify, and many others.

Jenny Slate

"Marcel"/ Writer

Jenny Slate is a critically-acclaimed actress, comedian, and New York Times bestselling author known for her starring role in *Obvious Child* and as the co-creator and voice of *Marcel the Shell with Shoes On*. Slate will next be seen in A24's feature length film adaptation of "Marcel the Shell with Shoes On," the widely popular online short film from 2010. A few of Slate's major starring film credits include Sony's *Venom*, A24 and AppleTV's *On the Rocks*, Amazon's comedy *Landline*, FOX Searchlight's *Gifted*, and Netflix's *Polka King*. Well known for her voice work, some of Slate's major voice credits include Disney's "Muppet Babies," FOX's "Bob's Burgers," Fox's "The Great North," Netflix's "Big Mouth," and Disney's "Star vs. the Forces of Evil." In film, Slate's major voice credits include Illumination Entertainment's *The Secret Life Of Pets* and *The Secret Life Of Pets 2* as Gidget and Disney's *Zootopia* as Assistant Mayor Bellwether. On television, Slate has guest starred on many shows including NBC's "Parks and Recreation" as Mona Lisa-Saperstein, ViacomCBS's "Kroll Show" as Liz B., and FX's "Married" as Jess as well as being a starring cast member on NBC's "Saturday Night Live." Slate's comedy special *Jenny Slate: Stage Fright* is on Netflix and was nominated for a Critics' Choice Award.

Slate's latest book, *Little Weirds*, was an instant New York Times best seller. Most recently, Slate was seen starring in Amazon Prime's *I Want You Back* opposite Charlie Day. Slate will soon be seen in A24's *Everything Everywhere All At Once*, opening SXSW, and as the voice of Misty in Unified Picture's *The Ark and the Aardvark*.

Crew

Isabella Rosselini

"Connie"

Isabella has a master's degree in Animal Behavior and Conservation. She made award-winning series of shorts, "Green Porno," "Seduce Me" and "Mammas" that offer comical and scientifically insightful studies of animal behaviors. She toured in 50 different cities with a monologue based on her shorts written with Academy Award winner Jean Claude Carriere. Recently she toured her new theatrical show, *Link Link Circus* that deals with animals' behavior and cognition.

Elizabeth Holm

Producer

Elizabeth Holm co-wrote and produced Gillian Robespierre's debut feature *Obvious Child* (A24), starring Jenny Slate. Holm received the Sundance Film Festival Red Crown Producer's Award for her work on the film, which was hailed by the National Board of Review as one of the Top 10 Independent Films of the year. Holm also co-wrote and produced Robespierre's Sundance follow-up *Landline* starring Jenny Slate, Edie Falco, and John Turturro (Amazon Studios), produced Slate's Critics' Choice Award-nominated comedy special *Stage Fright* (Netflix), and has written and executive produced television pilots for FX, Hulu, Amazon, A24, and Annapurna Television. In addition to her film and tv work, Holm has written for Time Out New York, Filmmaker, and Paper magazines.

Andrew Goldman

Producer

Andrew Goldman is a producer at NY-based production company Present Company. Recent projects he's produced include the forthcoming stop-motion animated feature *Marcel the Shell with Shoes On* directed by Dean Fleischer Camp and starring Jenny Slate and Isabella Rossellini and *After Yang* directed by Kogonada and starring Colin Farrell and Jodie Turner-Smith. Andrew also produced the Sundance award-winning films *We the Animals* directed by Jeremiah Zagar, *Beach Rats* directed by Eliza Hittman, and the documentary *MATANGI / MAYA / M.I.A.* about the Sri Lankan artist, activist, and musician M.I.A.

Andrew previously worked as the Head of Production at the production company and film foundation Cinereach. Projects he worked on at Cinereach include *Never Rarely Sometimes Always* directed by Eliza Hittman, *The Assistant* directed by Kitty Green, *Black Mother* directed by Khalik Allah, *Sorry to Bother You* directed by Boots Riley, and the Academy Award nominated film *Beasts of the Southern Wild*.

Crew

Caroline Kaplan

Producer

Caroline Kaplan is an award-winning producer and executive producer of feature and documentary films and series. Her producing credits include *Diane*, directed by Kent Jones, starring Mary Kay Place, Oren Moverman's *Time Out of Mind* starring Richard Gere, Jim McKay's *En El Septimo Dia*, the hit Lionsgate romance *Letters to Juliet*, and *After Yang*, directed by Kogonada, starring Colin Farrell for A24, and *Marcel the Shell with Shoes On*, directed by Dean Fleischer-Camp, starring Jenny Slate. She also Executive Produced Joseph Cedar's *Norman* and Boots Riley's *Sorry to Bother You*.

Caroline built her career as one of the founders of The Independent Film Channel and IFC Entertainment where she led Production, Development and Acquisitions and shepherded and executive produced a brand of singular and award-winning television programs and feature films including *Dinner For Five*, *First Person*, *My Best Fiend*, *Boys Don't Cry*, *Our Song*, *Waking Life*, *Monsoon Wedding*, *Mr. Death*, *Me and You and Everyone We Know* and *Boyhood*. She was also a founding partner of InDigEnt, the pioneering digital production company whose slate included *Tadpole*, *Tape*, *Personal Velocity* and *Pieces of April*.

Paul Mezey

Producer

Producer Paul Mezey is an award-winning independent producer with over 25 years experience and co-founder of the NY-based production company Present Company. His films include *Maria Full Of Grace* directed by Joshua Marston, *Half Nelson* directed by Ryan Fleck and Anna Boden, starring Ryan Gosling, and Benh Zeitlin's *Beasts of the Southern Wild* which received four Academy Award nominations including Best Picture. Recent projects include upcoming A24 release *After Yang* directed by Kogonada and starring Colin Farrell and Jodie Turner-Smith, *Wendy* directed by Benh Zeitlin, *We the Animals* directed by Jeremiah Zagar, *Beach Rats* directed by Eliza Hittman, and the documentary *MATANGI / MAYA / M.I.A.* about the Sri Lankan artist, activist, and musician M.I.A.

Nick Paley

Editor

Nick Paley is a Los Angeles-based writer/director, editor and co-founder of Sunbeam Film & Television with frequent collaborator Dean Fleischer Camp. Paley's directing credits include "Broad City," with an episode recognized by The Hollywood Reporter as one of "The 10 Best" of the year; "Inside Amy Schumer," and the short film "Andy and Zach," which was named "Best of the Best" by IndieWire upon its premiere at Sundance. As a producer and editor, Paley has been nominated for two Emmys, won an American Cinema Editors Award and screened work at Telluride, TIFF and Cannes.

Crew

Bianca Cline

Director of Photography

Bianca Cline is a Director of Photography, a Mom to three kids and she is also a Transwoman. Bianca is one of those rare filmmakers that was actually born and raised in Los Angeles. After high school she moved to Spain for several years and then she attended Brigham Young University to study film and photography. After university in 2003 she shot her first feature film which kickstarted her career.

In the years since then she has had a prolific career shooting commercials and films around the world (helped in part by the fact that she speaks fluent Spanish and Russian). In 2016 Bianca shot a feature film in Lithuania featuring John Rhys-Davies that was based on a Leo Tolstoy novel. She recently shot a feature film for Netflix with director Jared Hess. Bianca has shot films in Chile, France, Africa, Mexico, India and The United States. In addition Bianca has filmed commercials and documentaries in nearly every part of the world.

Bianca's unique life experiences give her an equally unique view through the lens. She tries to bring the empathy and world view she has learned from being a transwoman to her work as a cinematographer. Living in multiple cultures and speaking multiple languages has given her the ability to create visuals that speak across cultural and linguistic boundaries. Being a mother has given her insights that no other experience can.

Bianca believes cinematography has the ability to help an audience feel all the things in a film that go unsaid. Cinematography has the ability to convey the subtext of a film to an audience without them realizing it. How the subtext of a film is conveyed, depends on the point of view of the artist and their life experiences.

Liz Toonkel

Production Designer

Chappaqua-born Production Designer Liz Toonkel earned her BFA from NYU Tisch School of the Arts. She went on to earn a dual MFA from the California Institute of the Arts in Art & Technology and Scenic Design. In addition to her production design work across feature films, television, and advertising, Liz has performed and displayed her artwork and films at numerous galleries and festivals including Honor Fraser, the 2016 Queer Biennial, Indie Memphis and the Portland Women's Film Festival. She has been a resident at Automata, Asylum Arts, PAM, The Marble House Project and the Transart Institute in Berlin. As part of her art practice, Liz performs magic and is a member of the Academy of Magical Arts at The Magic Castle. She digs styling famous drag queens, playing board games, and cuddling with her dog, Creature.

Crew

Disasterpeace

Composer

Composer and musician Rich Vreeland ties the name Disasterpeace to the things he releases into the sonic ether. Disasterpeace has 50 albums to its credit, in addition to having designed, scored and programmed sound and music related things in a number of mediums including games, film, television and theatre.

Vreeland's previous film credits include *Under the Silver Lake*, starring Andrew Garfield and Topher Grace, as well as the critically acclaimed horror mystery *It Follows*, directed by David Robert Mitchell and starring Maika Monroe. Video game work includes the action adventure fantasy *Fez*, from Polytron Corporation, the action adventure role playing game *Hyper Light Drifter*, produced by Heart Machine, and *Mini Metro* and *Mini Motorways* by Dinosaur Polo Club.

Upcoming projects include the feature film adaptation of *Marcel the Shell with Shoes On*, starring Jenny Slate and directed by Dean Fleischer-Camp, and the Halina Reijn directed film *Bodies Bodies Bodies*, which will premiere at SXSW.

Joe Rudge

Music Supervisor

Joe Rudge is a music supervisor for Film and TV, best known for his work on *Blue Valentine*, *Beast of the Southern Wild*, *The Big Sick* and *Hereditary*. Rudge's father, who was the manager for The Rolling Stones and Lynyrd Skynyrd, brought Joe on tour with him at a young age, which would shape Joe's illustrious career in music for film and other visual media.

In 2005, Joe landed on the music supervisor map with his breakout work on the cult hit, *Brick*, directed by Rian Johnson. He went on to supervise the music for *Blue Valentine*, with a much heralded soundtrack. Some of Sundance biggest breakouts, including A24's *Eighth Grade* and *Hereditary*, have benefited from his adept music touch.

Upcoming projects include Amy Schumer's "Life and Beth" for Hulu and the Ethan Hawke directed documentary series "The Last Movie Stars" for HBO.

Cast

Marcel	Jenny Slate
Dean	Dean Fleischer Camp
Connie	Isabella Rossellini
Haysack Rep	Joe Gabler
60 Minutes Producer	Shari Finkelstein
60 Minutes Camera Operators	Samuel Painter Blake Hottle
60 Minutes Sound Mixer	Scott Osterman
60 Minutes Grip/ Assistant Camera	Jeremy Evans
Lesley Stahl	Lesley Stahl
Larissa	Rosa Salazar
Mark	Thomas Mann
Catherine	Sarah Thyre
Mario	Andy Richter
Justin	Nathan Fielder
Judy	Jessi Klein
The Maestro	Peter Bonerz
Shell Family	Jamie Leonhart

Crew

A film by Dean Fleischer Camp

Screenplay by Dean Fleischer Camp
Jenny Slate
Nick Paley

Story by Dean Fleischer Camp
Jenny Slate
Nick Paley
Elisabeth Holm

**Based on characters
created by** Dean Fleischer Camp and Jenny Slate

Produced by Elisabeth Holm, p.g.a.
Andrew Goldman, p.g.a.
Caroline Kaplan, p.g.a.
Paul Mezey, p.g.a.
Dean Fleischer Camp
Jenny Slate
Terry Leonard

Executive Producers Philipp Engelhorn
William Byerley
Nion NcEvoy
George Rush
Michael Raisler

Animation Director	Kirsten Lepore
Supervising Animation Director	Stephen Chiodo
Animation Producer	Edward Chiodo
Director of Photography	Bianca Cline
Stop-Motion Director of Photography	Eric Adkins
Production Designer	Liz Toonkel
Stop-Motion Art Director	Jeff Bartlett White
Editors	Dean Fleischer Camp Nick Paley
Visual Effects Supervisor	Zdravko "Zee" Stoitchkov
Post Production Supervisor	Jalal Jemison
Music Supervisor	Joe Rudge
Music by	Disasterpeace
Casting by	Jessica Kelly



A24

New York

info@a24films.com
646-568-6015

Los Angeles

infoLA@a24films.com
323-900-5300