



MANBABY

An absurd, sci-fi comedy about what it means to grow up.

GRAMPAW UNIVERSE PRODUCTIONS PRESENTS "MANBABY" STARRING ASA FAGER SIDNEY JAYNE HUNT ANYA MARIA JOHNSON CHERILYNN BROOKS
TOM STEWART AND ALICE BRIDGFORTH

CINEMATOGRAPHY BY RAKESH MALIK EDITED BY JOSEPH CAMPANALE ASSOCIATE PRODUCERS HAYLEY PARK AND ANDREW GRIMES
EXECUTIVE PRODUCER ALEX CHURCHMAN PRODUCED AND STORY BY TIM LIGHTTELL AND JOSEPH CAMPANALE WRITTEN AND DIRECTED BY TIM LIGHTTELL

**SCREENINGS/ SALES / PRESS
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Streaming URL:
<https://vimeo.com/ondemand/manbaby>

**RUN TIME: 94 MINUTES
COMEDY
NOT RATED (merits PG-13 Brief Nudity, Drug Use)**

Logline

Comedian Sal Howard has a big problem: his wife, scientist Dr. Dana Howard, **doesn't want kids**. To save his marriage, Sal tricks Dana into thinking **he's become a real baby to show Dana the joys of motherhood**. Sal's harebrained scheme works. But the plan backfires when Dana develops a hormonal serum that can transform Sal into a full-time, **adult baby– forever!**

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The Whole Story

Sal Howard is a successful vaudeville comic who tells dirty jokes while dressed as a baby. One night after a show, he comes home drunk, crashing his wife Dana's quiet dinner party with her stuffy Mom and family priest. Sal and Dana argue before bed, culminating in Dana firmly declaring she doesn't want kids with Sal. The next day, on his walk to work, Sal longs to be a father as he watches a dad play with his young son. Meanwhile, Dana is having trouble at Howard Endocrinetics, her family's business that experiments with hormones. Her mother, who is revealed to also be her boss, is disappointed with her performance.

Dana meets Dr. Michael Carmichael, an egotistical and lecherous scientist her mother hired to help her. She is both attracted and repulsed by him. Meanwhile, Circe, Sal's ex-girlfriend and wannabe witch, gets handsy with Sal backstage in an attempt to seduce him back. Faithful to Dana, he immediately turns her down.

Dana and Sal go to couples therapy to further discuss their major disagreement— Sal wants a child and Dana doesn't. Dana believes she doesn't have time to raise a child, and would make a poor mother.

Sal and Dana's pet fish dies because Dana hasn't cared for it, and they argue about it. As Dana drops the dead fish into the toilet, she declares she wants a divorce. Sal is extremely distraught.

Desperate to save the marriage, Sal hatches a crazy plan, inspired by his comedy act. He will pretend to be a baby, forcing Dana to care for him, and show her how great it is to be a mom. He hopes this will change her mind about having his child while saving his marriage. He hires his ex-girlfriend Circe to pretend to be a witch who has brewed him a magic potion which will reveal to Dana his true nature— a baby.

Sal cooks dinner for Dana and confronts her about the divorce by telling her a byzantine story about his Baba, the man who raised him. He tells her about the magic potion, how he got it and what it will do to him. He drinks it and immediately starts acting like a baby, wailing and flailing about the floor. Dana thinks Sal has gone crazy and leaves him crying all night. The next morning Sal is still acting like a baby. Dana calls Circe to find out what Sal has ingested. Circe sticks to Sal's script and plays along with the ruse, to Dana's chagrin. She offers to be Sal's babysitter while Dana goes to work.

Sal and Circe gaslight Dana for weeks. At first, Dana doesn't accept Sal as a baby and grows frustrated and tired. However, Sal and Circe break Dana down, and incredibly, Dana starts to enjoy being a mommy, just as Sal had hoped. But as Dana starts to enjoy being a mommy, Michael makes a surprise visit to the house and plants a big kiss on Dana, who surprisingly reciprocates. Circe catches the two of them making out, and feeling a mix of emotions, confesses Sal's plan to Dana. Dana is furious, assaults Sal with a meat thermometer and kicks them both out of her house. Sal's plan has fallen apart.

Sal seeks comfort at his best friend Rae's houseboat. Rae, who is talkative and not the brightest bulb, annoys Sal and drives him away to live in a motel. Sal further descends into a deep depression. Dana goes on an official date with Michael, and sleeps with him. She quickly discovers she only

enjoys Michael for his body, and explains to him she wants to keep things strictly sexual, disappointing Michael, who had developed feelings. Dana feels something mysterious is now missing in her life. She keeps herself busy by working on a secret project late at night with glowing blue liquids.

Time passes and Sal hits rock bottom. He drinks late one night and gets mugged by a girl gang. He staggers back to Dana at his old house. Dana takes care of Sal's wounds and reveals she wants Sal back— not as her husband, but as her baby!

Against his will, Dana force feeds Sal the contents of the secret project she's been working on: a glowing blue baby formula that will affect his hormones and transform his brain into that of a baby's. The formula also gives Sal rosy red cheeks, baby blue eyes and a cute, curly cue haircut.

Dana invites Circe back to help care for the enormous infant and continue the family they once had. But Dana lies to Circe by telling her Sal has *asked* for this new transformation. Circe at first is hesitant, but remembers how happy she was raising the fake baby Sal, bonding with Dana. Dana convinces Circe to join the family. Both women happily care for the big baby while loving each other. However, Dana continues to have her sexual needs met by Michael through casual sex.

Rae wonders where Sal has been and gets suspicious. She snoops around the Howard house and discovers Sal's terrible predicament. Not sure what is really going on, Rae questions Dana on Sal's whereabouts and catches her in a lie. While Rae retreats to plan her next move, Dana panics and declares her family needs to get out of town before someone discovers their secret. Circe is confused and confronts Dana. Dana confesses to Circe that she has lied-- Sal is being forced against his will to be a baby. Circe feels betrayed by Dana and worried for Sal.

As they pack to leave town, Dana's Mother and Michael stop by for a surprise visit, along with the family priest. Circe and Dana panic as Sal cries. Circe sneaks Baby Sal out of the house and back to her RV, where she is determined to stop feeding him the blue formula and change him back to an adult. She lets Dana know she has not fed Sal all day, further panicking Dana.

Rae, watching from her van, still not clear on all the details but aware Dana is lying to her, decides to confront Dana by capturing Sal and delivering him back to her doorstep. She busts into Circe's RV, traps and tapes her up, and steals Sal back. Inside Rae's van, Sal's formula starts to wear off, forcing him into withdrawals. Rae gags Sal to stop his loud wailing.

Meanwhile, Dana is on pins and needles wondering where Sal is, while anxiously entertaining her company. Suddenly, Rae bursts through the door with Sal, gagged and in his diaper, while her Mother, Michael, and the family priest watch horrified. Dana is shocked and pretends not to understand. Sal, coming out of the stupor of being a baby, poops his diaper. While Rae questions Dana about her lies, Sal, who is now in control of his faculties, makes an escape. Rae tries to stop him, but only succeeds in pulling his diaper off, getting covered in feces. Sal runs naked to Rae's van and drives back to Circe's RV for help. Dana gets in her car and chases after him. Rae joins her. Dana's Mom, Michael, and the priest follow as well.

At the RV, Sal finds Circe bound and gagged. Dana enters quickly behind him with the glowing baby bottle, ready to regress him back to a baby brain. As Dana's Mother and friends arrive, Dana and Sal confront each other. Dana desperately urges Sal to drink from the glowing bottle as Sal threatens to stab her with scissors.

Dana suddenly feels dizzy. She pukes and faints. Everyone is stunned in silence as an ambulance rushes to the scene.

At the hospital, a doctor informs Sal Dana was sick because she is pregnant. Sal puts his hat over his face and cries.

Marriage bells ring. The family priest marries Michael-- the father of Dana's child-- not to Dana, but to her Mother. Dana watches the wedding feeling detached and glum. Two new guests arrive-- Circe and Rae. They console Dana and offer her an exit from the party.

Dana has her baby and moves to a remote river town with Circe and Rae, who happily help her raise the child. Dana finds happiness and fulfillment in the new family she's made.

Many years later, Dana is sick and alone. Rae and Circe have died. Dana is experiencing dementia. Her grandson visits her and knows that she is having trouble remembering things. To help trigger her memory, he finds Sal and brings him to her house. Unfortunately, she doesn't remember him. Sal lovingly cares for her and in a last tender moment changes her diapers before bed.

MANBABY

Statement From the Director

MANBABY is a passion project. It started like this--

In 2012 I was working on adult fetish movies as a director and editor.

I am a kinky, queer, poly amorous weirdo and I thought porn would be a dream job.

I was wrong.

It was just a job, and the bottom line reigned. I learned adult baby and diaper fetish videos were the biggest sellers.

Around the same time, I watched Ted Post's 1973 horror exploitation movie, THE BABY. I've watched it around 12 times since. It's a campy exploitation movie about an adult baby and it inspired me.

I started writing my own adult baby fetish exploitation movie.

I realized while I was writing I couldn't make an exploitation movie. I didn't have the heart to make something that didn't explore my real interests-- human relationships and how individuals and families form.

The movie evolved into something unique: a surreal fairy tale, which I attempted to make as commercial as possible, with as wide an audience as possible. I attempted to explore family, adolescence, and gender roles inside an absurd farce.

After a successful Kickstarter, eight years of micro-budget shooting, editing, re-shooting, layers of special FX, and re-editing, I think I finally hit on what I was trying to get at.

MANBABY is an absurd comic fable about what it means to grow up. It was made to make an audience laugh, squirm, and think. I hope you do all three.

About Grampaw Universe Productions

Grampaw Universe was started at Chapman University in 2003.

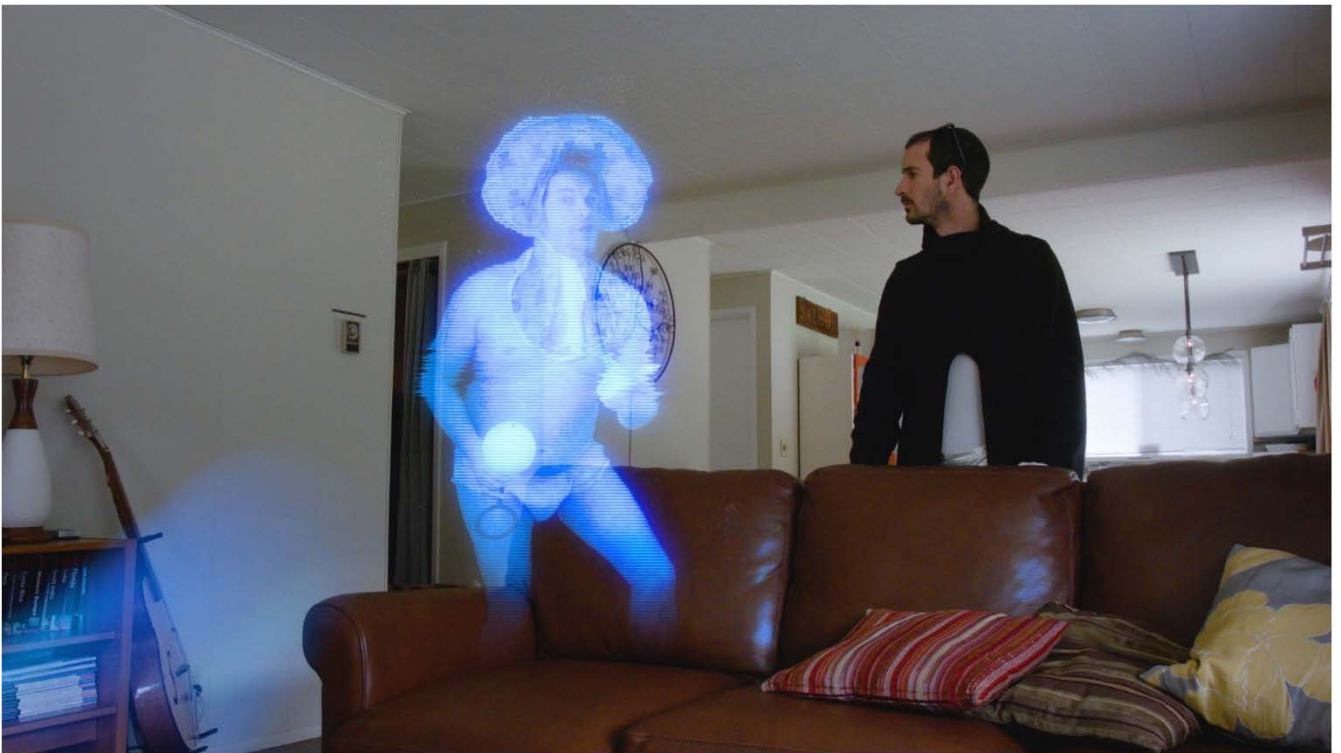
The filmmakers involved created and uploaded surreal video art from the mind of the Grampaw character (played by Glenn Hoeffner) for over a decade-- **completely anonymously**, while gaining fans around the world.

MANBABY is the company's **first commercial feature**.
Watch more at youtube.com/grampawuniverse









Inspiration

John Waters

Pee Wee Herman

Kurt Vonnegut

Charlie Kaufman

The Baby (1973)

Last Tango in Paris (1972)

Gaslight (1944)

Terrence Malick

John Maus



MANBABY



User reviews 1 >

+ Review

TOP REVIEW

★ 10/10

Fun movie!

Thanks for making this movie! Was really fun, Infact I'd say this movie is better than most movies I've seen coming out of Hollywood lately. Kudos to the cast as well they all did a great job with some solid performances. Ya know I expected to just see a silly comedy with slapstick humor but I was surprised how much the storyline pulled me in and kept me asking what was next. The movie went deeper than I expected which was a pleasant surprise. The random northwest scenery shots was a nice touch really felt like this story was happening right here in Washington which I appreciated. I even recognized some streets in the city shots that was very cool. I hope you decide to make more movies going forward. And for the first timers in the cast let them know they did a great job and I hope to see them in other projects.



MANBABY

Directed & Produced by Tim Lightell

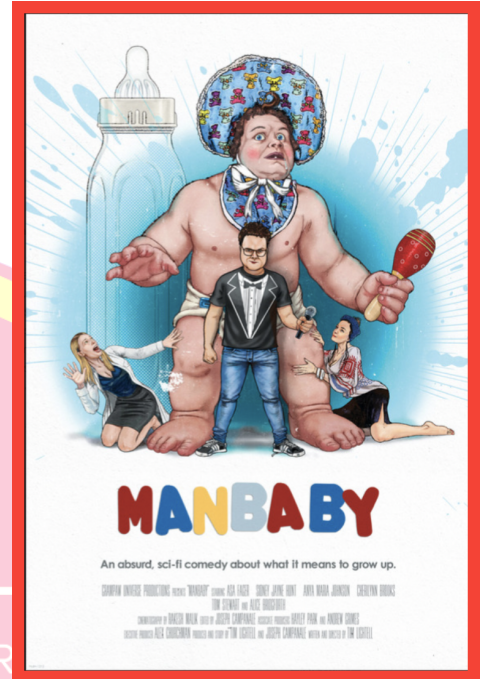
Starring Asa Fager & Sidney Jayne Hunt

Comedian Sal Howard has a big problem: his wife, scientist Dr. Dana Howard, doesn't want kids.

To save his marriage, Sal tricks Dana into thinking he's become a real baby to show Dana the joys of motherhood. Sal's harebrained scheme works.

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Critical Analysis

★★★★★

Many people, in this era of reawakened cultural obsession with the Kafkaesque, attempt to imitate the genuine craziness of reality, but they are unsuccessful. ManBaby is not the Kafka-like film that will complete the full essence of Kafka's life's work, but by god, it is absurd.

It's a story as ancient as time: a schleppy guy and his dope wife that he doesn't deserve, but nonetheless manages to achieve success in his business where he dresses up as a baby on stage while his wife has what seems to be a nepotism job as a scientist. It's a narrative that's been told many times. They make for a strange coupling, but a comedy would be nothing without a setup like this, would it not?

The movie is well put together.

The cinematography is on par with that of the majority of indie films, yet it has that handcrafted sheen that endears it to the audience. Yes, we thought ManBaby had a great personality. It is upsetting while also being amusing, a kind of enjoyment that you don't really see very often these days.

Comedy has reached a saturation point, but Manbaby revives the genre by taking it back to its roots, which were formerly reserved for the bizarre and diverse rather than for the general public.

Parents probably are not the kind of people who would like this, but it's a film you can suggest to friends if they are fans of Connor O'Malley's sketches or the Harold and Kumar movies. There is never a moment in the movie when the frenetic speed of the insane

events on screen slows down. The movie is like a fever dream, full of expletives and crazy actions, which makes the time go by very quickly.

The climactic portion of the movie moves at a leisurely pace. We get a glimpse of the future, a bright and lovely future in which people grow their families in community and discover joy and contentment in environments that are free from the disruptive antics of man babies. The nurturing of a kind and polite young man by ladies with refined manners.

Then, an even more in-depth excursion into the future, which is a humorously futuristic but sugary future. Dana is getting older in the same house where she brought up her son. We witness the return of an older and more compassionate Sal as he provides assistance to Dana in a manner that he was unable to do while she was still Dana's wife when she was much younger.

The transformation from how we initially see them to how they really are is startling, but very beautiful. It's almost enough to make you forget that this is the guy who pretended to be a baby in order to convince his wife that she wanted a child, and that this is the lady who was tricked so badly that she created a serum in order to protect her cheating husband from becoming a father.

Even though the touching scene seems out of place, we wouldn't want it to be taken away. Without being too obvious about it, it demonstrates Sal's development as well as the genuine affection he has. The majority of today's great comedies don't compare to the amount of heart that Manbaby has.

In addition to that, it is funnier than they are. The comedy shown here may not be to everyone's taste, but what are you really able to achieve creatively by creating something that each and every person must find enjoyable?

There are parts of the scenario that are daring, but they aren't daring enough overall. Push the envelope and create an absurdist comedy that is so off the wall that even John Waters's jaw will drop when he watches it.

We would have loved to see Man Baby be grosser and sillier, with more hijinks – why not take him outside, take him around Target (We know this was crowdfunded and you really can't film something like that in Target would get arrested, but there are ways to get this in the film creatively).

We would have loved to see Man Baby have more hijinks. — raise the stakes to the maximum extent feasible! Overall, pleasant and wicked!

F I L M F E S T I V A L
