

Lloyd Kaufman and Michael Herz

Present

A TROMA TEAM PRODUCTION

POULTRYGEIST

NIGHT OF THE CHICKEN DEAD

Directed by Lloyd Kaufman

Starring

Jason Yachanin

Joshua Olatunde

Kate Graham

Caleb Emerson

Allyson Sereboff

Rose Ghavami

Robin L. Watkins

Khalid Rivera

Format: 35mm Running Time: 1:39:00 Aspect Ratio: 1.85 : 1
Stereo Mix Sound

High resolution press photos available at: www.poultrygeistmovie.com/press

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About the Film

Poultrygeist: Night of the Chicken Dead is cinema's first chicken-zombie horror-comedy... with musical numbers!

Poultrygeist is both a satire of the zombie genre, and an assault on the fast-food industry's stranglehold on America. Director Lloyd Kaufman states that "... giant, devil-worshipping conglomerates today control the food & media we consume—and it's the media that perpetuates the hegemony of a restaurant industry that is literally killing us and turning us into McNugget-craving zombies." *Poultrygeist* continues Troma Entertainment's long history of cinematic political activism. The film tells the story of mass-extermiated chickens possessed by the souls of massacred Native Americans, who then take revenge on unsuspecting fast-food patrons and workers.

Poultrygeist was shot on 35mm. Kaufman says that in addition to aesthetic concerns, the reason he shoots his films on 35mm is because "... Troma fans enjoy the communal experience of going to a movie theater."

SYNOPSIS

When well-meaning but somewhat dim Arbie (Jason Yachanin) returns to the spot of his first (and only) romantic encounter with his high school sweetheart-- *the not-so-romantic Ancient Tromahawk Tribe Indian Burial Ground*-- he is shocked to discover two horrible realities:

Not only has the graveyard been bulldozed to make room for the newest fast-food "American Chicken Bunker" chain restaurant, but after only one semester at college, his girlfriend Wendy (Kate Graham) has been transformed into a *left-wing, lipstick-lesbian liberal*, and spends her free time protesting the corporate takeover of America.

Reeling from heartbreak and a brutal beating from Micki (Allyson Sereboff), Wendy's new activist girlfriend, Arbie channels his spite into applying for a job at the very restaurant they are protesting against.

But *something else* is feeling wronged by all of the construction and commotion... Something ***not human***...

Meanwhile, newly employed Arbie's coworkers are a colorful group: the sassy manager Denny (Joshua Olatunde); the burqa-clad Muslim, Humus (Rose Ghavami); the animal-loving yokel Carl Jr. (Caleb Emerson); the effete Mexican spitfire Paco Bell (Khalid Rivera); and a mysterious 60-year-old man who has been working in fast-food all his life (Lloyd Kaufman).

Together, they slowly uncover the supernatural secret of the American Chicken Bunker, while the owner General Lee Roy (Robin L. Watkins) tries to keep a lid on the scandal, lest it taint his growing empire. But once workers and customers start dying in bizarre and grotesque ways, it becomes clear that this isn't just a mild case of salmonella ... but something much more ***FOWL***.

Will Arbie and his friends stop the demons before they infect all the artificial foodstuffs, the customers, and the world beyond? Will Arbie be able to win Wendy back now that he's making minimum wage? What's Carl Jr. doing with that frozen chicken? And what's with all the singing and dancing?

It's ***Poultrygeist: Night of the Chicken Dead!***

POULTRYGEIST

NIGHT OF THE CHICKEN DEAD

CREDITS

Director: Lloyd Kaufman

Executive Producers: Lloyd Kaufman
Michael Herz
Patricia Swinney Kaufman

Producers: Andy Deemer
Kiel Walker

Original Screenplay by: Gabriel Friedman
Dan Bova
Lloyd Kaufman

Director of Photography: Brendan Flynn

Assistant Director: Caleb Emerson

Editor: Gabriel Friedman

Production Designers: Alyssa Hill
Doug Markuson, Jr.

Original Music by: Duggie Banas
Jason "Shack" Kozun

Special Effects: Tom Devlin
David Molloy
Scott Fields

Makeup FX: Xochitl Gomez
Chris Bowen

Choreographer: Maria Gismondi

Costume Design: Holly Hojnovski
Anna Chiaretta Lavatelli

Cast: Jason Yachanin (Arbie)
Kate Graham (Wendy)
Allyson Sereboff (Micki)
Robin L. Watkins (General)
Joshua Olatunde (Denny)
Caleb Emerson (Carl Jr.)
Rose Ghavami (Humus)
Khalid Rivera (Paco Bell)

POULTRYGEIST

NIGHT OF THE CHICKEN DEAD

Cast Bios

Jason Yachanin (Arbie) is a graduate of Baldwin Wallace College. He first moved out to New York City in the summer of 2003 to pursue his acting career. Several of his other performance credits include the 2003-2004 National Tour of *Dragon Tales Live*, My Sweet Sixteen MTV Promo, *Kid Fitness*, *The Sopranos*, and *Forensic Files*. *Poultrygeist* marks his feature film debut.

Kate Graham (Wendy) is a New York City-based actress performs all over the country. Recent credits include a national tour of a bilingual production of *The Three Musketeers*, with National Theatre for Arts and Education, and a musical theatre outreach program with Jenny Wiley Theatre in eastern Kentucky.

Allyson Sereboff (Micki) was born and raised in Baltimore, MD where she attended American University, in Washington, DC, and majored in pre-law with a goal of practicing entertainment law. Realizing she had a passion for acting, she left DC for New York, where she attended the William Esper School and studied Meisner method acting. For the past five years she has continued to study, and has performed in stage theatre showcases, student films and independents feature films. *Poultrygeist* is her first Troma film.

Robin L. Watkins (General Lee Roy) has been working professionally as an actor up and down the entire east coast since 1984. He has performed in hundreds of local and regional stage productions, independent films, industrials, and commercials. His favorite roles include Orin Scrivello, DDS, in *Little Shop of Horrors*, flesh peddler Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*, evil Jonathan Brewster in *Arsenic and Old Lace*, the Beast in *Beauty and the Beast*, and a variety of characters in *Lint: The First Redneck Opera*. In 2007, Watkins will appear as the vampires' holy nemesis Reverend Oswald in *Pretty Dead Things* (Scorpio Film Releasing) and the title character in the dark comedy *Bruce Bixby's Butcher Shop Basement* (IIEG Productions). *Poultrygeist* marks his feature film debut.

Cast Bios

(cont.)

Joshua Olatunde (Denny) recently finished working on *Pride & Glory*, starring Edward Norton and Colin Farrell set to be released in 2007 by New Line Cinema. Other major-motion picture credits include *Prime* (Universal Pictures, 2005) and *My Super-Ex Girlfriend* (20th Century Fox, 2006). Several of Mr. Olatunde's works have been produced Off-Broadway, such as *One Life: The Sidney Poitier Story*, *Salvation*, and *25 Days in Kuwait*. He also produced four Off-Broadway theatrical productions and has also worked as a Professional Sound Technician to many regional theatres across the country.

Caleb Emerson (Carl Jr.) is a filmmaker living in Providence, Rhode Island. He is the director of *Die You Zombie Bastards!* and the Director of Photography on the feature film *Pretty Dead Things*. Caleb also played "Dex Diaper" and served as co-casting director on *Citizen Toxie: The Toxic Avenger IV*. This is Caleb's second movie with Troma.

Rose Ghavami (Humus) is an actress based out of New York City. She got her first start at Troma Entertainment where she worked as the administrative assistant to the president of the company, Lloyd Kaufman. She then went on to work as the casting director for Troma's up-coming full-length feature, *Poultrygeist: Night of the Chicken Dead*, where she also landed her first feature film role. She plans to continue working in the independent film world as an actress, dancer, and singer. This fall she will be performing Off-Broadway as a witch in Shakespeare's *Macbeth*.

Khalid Rivera (Paco Bell) hails from Bronx, New York but is originally from Puerto Rico. Ever since childhood, Rivera has been interested in the performing arts. While still a senior at the prestigious Professional Performing Arts School, he was accepted to the Stella Adler Conservatory and Henry Street Settlement, where he studied acting and musical theater. He graduated with honor awards in musical theater and vocals. Rivera's Broadway work has included performances in *The Capeman* and the lead in *Juan Darien*, as well as international tours such as *Smokey Joes Café* and *La Passion Segun San Mateo*.

POULTRYGEIST

NIGHT OF THE CHICKEN DEAD

Lloyd Kaufman
Director/Writer/Producer

“Without Lloyd Kaufman,” writes film critic Michael H. Kline in the New Orleans Times-Picayune newspaper, “there probably never would have been *There’s Something About Mary*, or *Deuce Bigalow, Male Gigolo*.” Whether or not he would accept the credit (or blame) for these raunchy, mainstream blockbusters, there can be no doubt that what Kaufman has achieved is enormous. In 30 years, Kaufman, along with partner Michael Herz, has built Troma Studios up to legendary status as a bastion of true independence, the world’s greatest concentration of camp. Kaufman’s visionary body of work has had a huge impact on today’s mainstream filmmaking.

In the late 1960s, Kaufman was enrolled at Yale University, where he met his future partner Michael Herz. The Troma Universe was born in 1974 with a series of highly original, sexy comedies such as *Squeeze Play!*, *Waitress!*, and other titles ending with an exclamation point. These movies, independent precursors to such later smash hits as *National Lampoon’s Animal House* and *Porky’s*, did well financially, although Kaufman continued to work on such outside productions as *Rocky* and *Saturday Night Fever*. Kaufman’s relationship with mainstream Hollywood would not last long.

Kaufman achieved new levels of success with his 1984 breakthrough movie, *The Toxic Avenger*. *The Toxic Avenger* led to an animated spin-off series, *Toxic Crusaders*, several different comic book titles (published by Marvel and Troma’s own independent comic book imprint), and three sequels. Its success was followed by a string of commercial and artistic triumphs that blended fantasy, heavy action, comedy, and eroticism in a style that the Cinematheque Francaise described as “Tromatic,” including the *Class of Nuke ‘Em High* trilogy, *Sgt. Kabukiman NYPD*, and *Troma’s War*. These films created an entire generation of young fans some of whom, such as Quentin Tarantino, Kevin Smith, Mike Judge, Peter Jackson, and Trey Parker, went on to become filmmakers themselves. Thanks to these admirers, Kaufman has been asked to make cameo appearances in films like Trey Parker’s *Orgazmo* and Richard Martini’s *Cannes Man*.

Lately, Kaufman and the Troma Team have begun to win respect from even their harshest critics. *Tromeo and Juliet* became a surprise theatrical and critical hit, earning the grand prize at the Fanta Festival in Rome. Kaufman’s opus, *Terror Firmer*, inspired by the book *All I Need to Know About Filmmaking I Learned From the Toxic Avenger*, played for six months in Los Angeles alone. In addition, Kaufman has been an honored guest at various international film festivals and Troma retrospectives around the world, including the San Sebastian Film Festival, the British Film Institute, the Cinematheque Francaise, the American Cinematheque, the Chicago International Film Festival, and the UCLA Film Archives.

In January 2000, Kaufman founded the TromaDance Film Festival, which gives filmmakers and audiences alike the opportunity to enjoy a broad spectrum of independent films for free. He has released a feature length documentary about the Cannes Film Festival, entitled *All the Love You Cannes: An Indie’s Guide to the Cannes Film Festival*. His second book, *Make Your Own Damn Movie*, is in its second printing and has inspired him to teach a series of filmmaking Master Classes at colleges and institutions across the country. He is also the co-author of the *The Toxic Avenger* novel, published in June 2006. His fourth book, *Greenlight Your Own Damn Movie*, is currently in the works. Kaufman’s latest film, *Poultrygeist*, a chicken-zombie filled satire about the fast-food industry, will be in theatrical distribution in the fall of 2007.

On a personal front, Lloyd Kaufman has three daughters – Lily Hayes, Lisbeth, and Charlotte. His beloved wife of 33 years, Patricia, is the New York State Film Commissioner.

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The Critics Cluck!

"Hilarious! Definitely something you guys need to see to believe!"
– MTV's *The Big Ten*

The editors of **Entertainment Weekly** are screaming: "Skeletons being tossed in a dumpster, possession by chicken spirits, a lesbian make-out, and a worker being chewed up by a meat grinder... Now we're talking!" in their four-page photo-filled feature.

"A cinematic masterpiece! The mad genius who brought the world THE TOXIC AVENGER is back!" - G4's **Attack of the Show**

"POULTRYGEIST is Lloyd Kaufman's ultimate slapstick-gore movie, and I couldn't get enough of it... It's completely mind-expanding."
– James Gunn (Writer/Director, *Slither* & Writer, *Dawn of the Dead*)

"It will destroy any of the good feelings you still have about the fast food industry!" - **The New York Press**

"A masterpiece... It's like FAST FOOD NATION meets SHAUN OF THE DEAD" - **Ain't It Cool News**

"The best film Troma's ever produced, and certainly Lloyd Kaufman's most accomplished. It's also smart, smart-assed, ambitious, hilarious... Poultrygeist redefines what Troma is capable of as a studio." – **C.H.U.D.**

And **The New York Times**, New York Magazine, NPR, Fangoria, Rue Morgue, New York Post, Canal+, Fox News, Nerve, SuicideGirls, Los Angeles Daily News, CNN's Showbiz Tonight, The WB, CBS Radio, and newspapers and magazines around the world can't stop talking about it!

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POULTRYGEIST

NIGHT OF THE CHICKEN DEAD

Poultrygeist: The Production Journals

The following is a short excerpt from Producer Andy Deemer's seventy-plus pages of production journals, which explain in miniscule detail the making of the goriest musical in the history of American film. For access to the full journals, which are freely available for use by the press, please contact us at poultrygeist@troma.com

Tuesday, June 07, 2005

From my email outbox ...

Something else we'd like to have you guys tackle is the fried chicken with the zits on it. (see scene 53.) Can you cast some KFC, color it, and then make zits that pulsate? (and perhaps pop and spew out zitty pus fluid?)

Another producer?

Some serious character sent in his serious resume today, applying to be a producer or production manager on Poultrygeist. He showed a real familiarity with Lloyd's writings and work...

I can bring "grown up" production management and producing judgment to your project-and most importantly do things your way. I know that Troma is the big time in independent film. If you hire me, I will stop at nothing to help you bring your project in safely, on time and under budget. I cannot afford to work at no pay, however I can commit to the entire summer and long hours if the pay rate is \$1,600 per week, plus an reference letter at the end of the project. I'd be willing to work in any filmmaking capacity you need me.

(Context: I'm working 14 hour days, seven days a week, right now for about \$1000 a month.) Lloyd kept his reply short and to the point:

*Sorry...this is fart...er...art ;we do not have \$1600/week...Please try Michael Bay.
Real nice.*

Wednesday, June 08, 2005

Contractual Nudity

After enduring seven topless auditions in a row, the actress has accepted our offer of the role of Wendy. So before I've finished my first cup of coffee this morning, I'm rewriting our actor contracts to specify that these roles include nudity. Troma's lawyer gave me a short lecture on actresses and nudity.

“It doesn’t matter what this contract says,” he spat out. “It doesn’t matter what they sign — you have to believe that they’re comfortable taking their top off. She’ll think it’ll hurt her career. Like it did to Traci Lords. Or Paris Hilton. Getting fucked up the ass. Right now, she probably believes that when she gets the role, she’ll be so important, that you’ll rewrite the script. That you’ll need her. This isn’t true. We’ll happily switch out the actress halfway through the film, and have two different women play the same role. We’ve done it before. You and Kiel have to be sure about this girl.”

I’m not entirely sure. I’m not sure that Kiel is, either.

Cheap Bastards

Normally, when a film production comes to town, people get excited. Cash for the community; stars hanging out at local bars; a chance for a local girl to be discovered at the candy store. Not the same for us.

In anticipation of tomorrow's move to Buffalo, I yesterday sent out an email to dozens of Buffalo fans, urging them to check their parents’ basements for used beds, futons, couches, desks, tables, fax, photocopiers, old computers, printers — anything we could use — and implying that they should pilfer office supplies from their workplaces for us. This really is a skuzzy production.

This morning, though, I came in to a half-dozen responses: “I can definitely cover you guys with a bunch of random pens, pencils, stuff like that”, “a working computer with monitor and printer if you don’t mind it being along the lines of a Pentium I”, “I have a futon you guys can use. I am not sure I have all the parts anymore... In fact, I’ve been looking for an excuse to get rid of it for awhile!”

Ahhh, the high life.

Cheap Bastards #2

After weeks of haggling over rates, we’ve finally managed to secure a DP and a core crew. Lloyd’s consummate professionalism, as well as more warning of what the future holds, is clearly visible in this letter he wrote to DP Brendan Flynt:

“We approve your budget even though it means a life of prostitution in my declining years... Please be sure that your team is OK with sharing rooms etc.We’ll be living hippy style,I believe..There can be no changes once we rent the house/apt etc...Also food will suck as usual...this should all be detailed in our agreement...I am destitute Now let’s make some fart...er art...I am egg-cited to work with you again!!!”

Rewrites

It’s seven weeks until we start rolling the cameras, and Lloyd, inspired by an actor’s striking performance, just decided to rewrite Poultrygeist's gay Latino character (who has several long expository speeches, and a wonderfully gory death in an industrial grinder) into a deaf mute. His explanation? “Every film has a gay Mexican! We need something new!”

He's also started having doubts about Humus, the burkha-wearing Muslim chef. She's a strong and sympathetic figure, and gives voice to an unvoiced population, but it's a challenging and controversial role — so I wasn't too surprised. (After all, Van Gogh was recently struck down.) But then he explained his reasoning, and it had nothing to do with Islamic retribution. Instead, he was nervous French distributors might not pick up the film.

Devotion

The fans of Troma are devoted sons of bitches. As I wrote earlier today, a bunch of kids are donating their furniture and computers, but it goes far beyond that. One of the fans in Buffalo got our logo tattooed on his leg. Another fan, in Portland, just called me to let me know he was approved for a bank loan, which allows him to quit his job - so that he can be an unpaid PA on-set this summer. Devoted? Or just crazy? (I remember my 16-year-old Rocky Horror fanaticism, where I'd sometimes sit across from Patricia Quinn's home, hoping she might eventually emerge. This goes so far beyond that.)

Audi

Tomorrow morning I carry a suitcase, an ancient laptop, a box of DVDs, a box of posters, one complete script, one script that's been thoroughly whitewashed, and a handful of checks to Penn Station, and catch a train to Princeton Junction. There, I meet up with Nick Koenig — a PA that I've only seen once before, and we drive seven hours to Buffalo, to stay in a house with a Troma fan I've never met before. I'm a little nervous.

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For press inquiries, please contact:

Kiel Walker, Producer

Poultrygeist!

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A TROMA TEAM RELEASE OF A LLOYD KAUFMAN AND MICHAEL HERZ PRODUCTION "POULTRYGEIST"
STARRING JASON YACHANIN • KATE GRAHAM • ALLYSON SEREBOFF • ROBIN WATKINS • JOSH
OLATUNDE • CALEB EMERSON • ROSE GHAVAMI • KHALID RIVERA
DIRECTOR OF PHOTOGRAPHY BRENDAN FLYNT ORIGINAL MUSIC BY DUGGIE BANAS
EDITOR GABRIEL FRIEDMAN PRODUCED BY ANDY DEEMER • KIEL WALKER
SCREENPLAY BY GABRIEL FRIEDMAN • DANIEL BOVA AND LLOYD KAUFMAN
EXECUTIVE PRODUCERS LLOYD KAUFMAN • MICHAEL HERZ DIRECTED BY LLOYD KAUFMAN