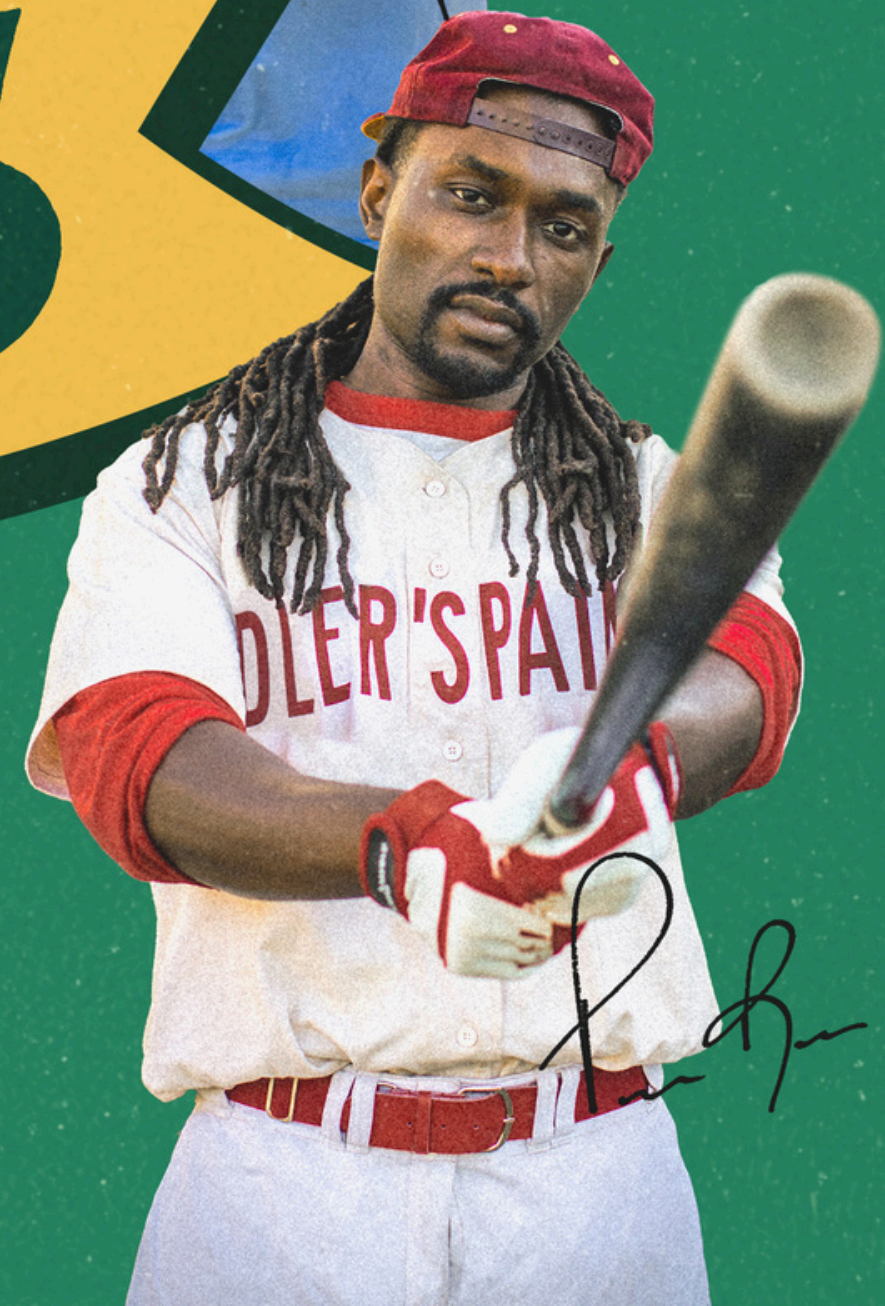
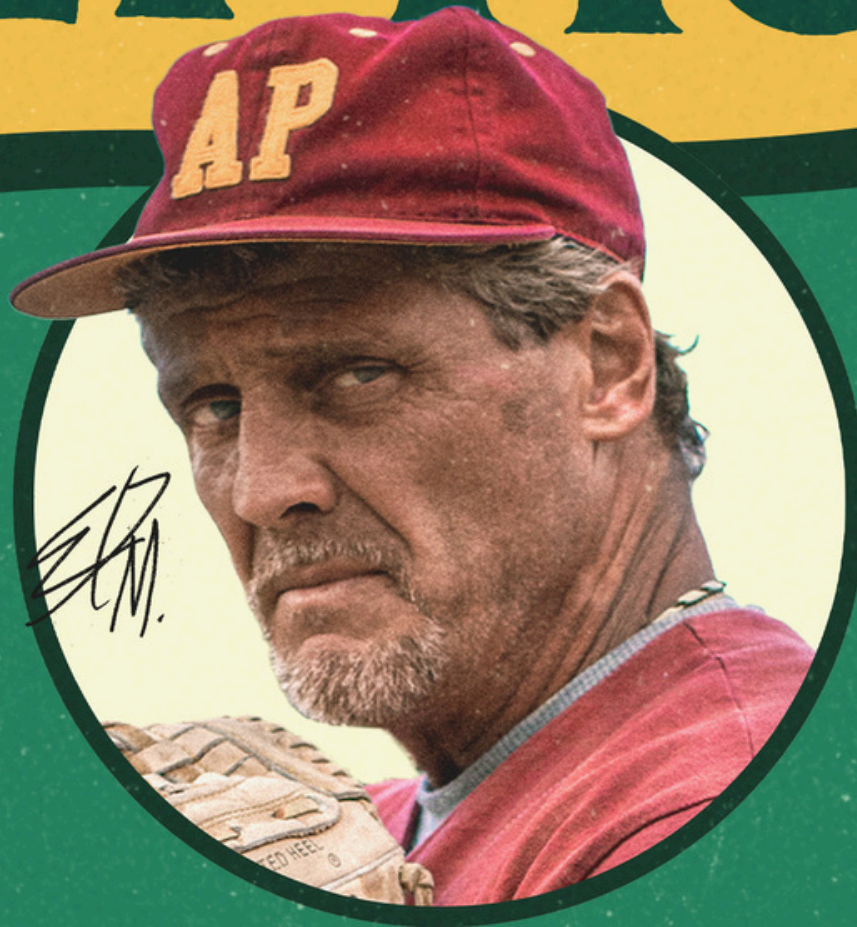
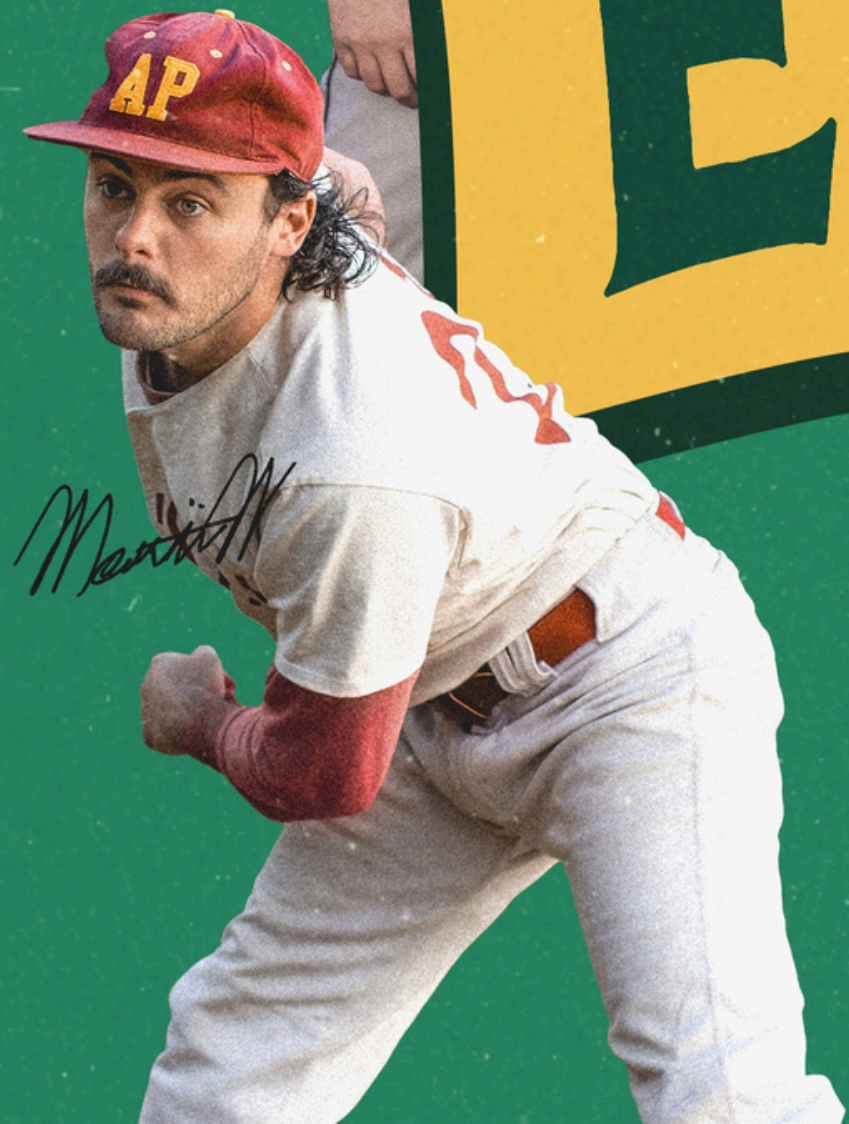


# EEPHUS







# EEPHUS

**A FILM BY CARSON LUND**

**OFFICIAL WEBSITE**  
**OFFICIAL STILLS**

**99 mins. / Comedy, Sports, Drama / United States / English / 2024**

## **CONTACT**

**NATIONAL PUBLICITY**  
Diana Drumm  
[diana@cineticmedia.com](mailto:diana@cineticmedia.com)  
Talia Wigoder  
[talia@cineticmedia.com](mailto:talia@cineticmedia.com)

**REGIONAL PUBLICITY  
& MARKETING**  
Elizabeth Arnott  
[earnott@musicboxfilms.com](mailto:earnott@musicboxfilms.com)

**BOOKING REQUESTS**  
Kyle Westphal  
[kwestphal@musicboxfilms.com](mailto:kwestphal@musicboxfilms.com)



## Logline

As an imminent construction project looms over their beloved small-town baseball field, a pair of New England Sunday league teams face off for the last time over the course of a day. Tensions flare up and ceremonial laughs are shared as an era of camaraderie and escapism fades in to an uncertain future.





## Director's Statement

I intended for EEPHUS to exist in the great cinematic tradition of “hangout” films, celebrating the humanistic and experiential dimensions of the sport of baseball rather than the minutiae of the game itself. The film is less about the particular game being played than about the possibilities opened up by the game: of escape, of camaraderie, and of a deeper, more serene sense of time passing than what’s capable in the grind of a work week.

My guiding influences don’t necessarily come from the canon of American baseball films that spotlight the individual to reveal how the game can be a vehicle for character building. Rather, I am more inspired by narrative films that instill an appreciation of the collective—movies like Robert Altman’s *A Prairie Home Companion* or Howard Hawks’s *Hatari!*—as well as non-narrative experimental films that privilege the devout observation of place and space, like those by Peter Hutton and James Benning. But most of all, I’m inspired by the experiences I’ve had in the dugout and on the field over the years, in which I’ve been lucky to immerse myself in the kind of devoted oddball community that’s increasingly in short supply these days.

As repeatedly proven by American history, baseball has a unique ability to weather storms and endure, and that’s certainly been true with regard to the sport’s influence on my own life. After junior year of high school, I abandoned my lifelong commitment to baseball in favor of filmmaking. A decade later, having relocated to the yearlong sunny skies of Los Angeles, I joined a recreational league, at which point I developed a deeper understanding of why I fled the game, and what attracted me to it. I realized that a baseball field can represent so many different things at different points of life relative to where one is at in their personal development.

A field at age fourteen is often a stage, a place to display one’s toughness and perceived superiority, while at age thirty, in the context of a deteriorating body and a more solidified personal life, it becomes a ritualistic space for reflection and leisure. Playing non-professional baseball as an adult is pure excess, the kind of extracurricular activity that our modern world often leaves no room for, but which is nonetheless capable of eliciting the kind of unadulterated joy and fellow feeling that are essential to humanity.

EEPHUS is ultimately a celebration of this fact.

—Carson Lund





## About the Eephus Pitch

eeph·us

/ˈēfəs/

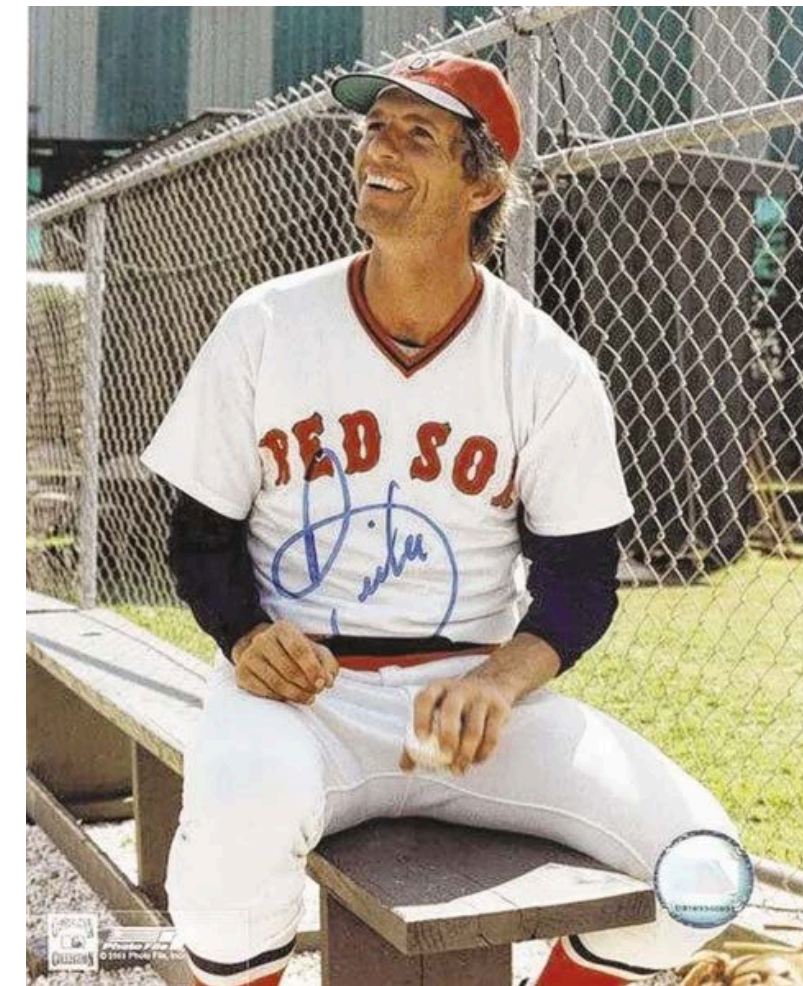
An eephus pitch (also spelled ephus) in baseball is a rare, very high-arching off-speed pitch. The delivery from the pitcher has very low velocity and often catches the hitter off-guard. The eephus pitch is thrown overhand like most pitches, but is characterized by an unusual, high-arching trajectory. The corresponding slow velocity bears more resemblance to a slow-pitch softball delivery than to a traditional baseball pitch. It is considered a trick pitch because, in comparison to normal baseball pitches, an eephus pitch appears to move in slow motion.

## About Bill "Spaceman" Lee

William Francis Lee III, nicknamed "Spaceman," is an American former professional baseball left-handed pitcher who played in Major League Baseball for the Boston Red Sox and Montreal Expos.

On November 7, 2008, Lee was inducted into the Red Sox Hall of Fame as the team's record-holder for most games pitched by a left-hander (321) and the third highest win total by a Red Sox southpaw (94). On August 23, 2012, he signed a contract to play with the San Rafael Pacifics of the independent North American League, at age 65.

In addition to his statistical baseball accomplishments, Lee is known for his counterculture behavior, his antics both on and off the field, and his use of the "Leephus pitch," a personalized variation of the eephus pitch.







ADLER'S PAINT

ADLER'S PAINT





## Q&A with Director Carson Lund

**Though you've worked in film for a decade or so, both as a critic and as a cinematographer, Eephus marks your directorial feature filmmaking debut. Why was this the right project for you to make that leap?**

I grew up making movies with friends so I'd always had an interest in directing, but I consider myself more drawn to atmosphere and image than story. As a result, it's taken me a long time to land on a narrative idea that felt substantial and personal enough to sink my teeth into. Baseball is a subject that's very dear to me, as I grew up devoting nearly all of my time to the game, but when I abandoned the sport in favor of filmmaking back in high school, I thought I'd relinquished it from my life entirely. Little did I know it would later become the seed of my first feature. There was never a sudden eureka moment regarding the genesis of Eephus. Rather, it was a slow realization that this was a milieu I wanted to explore on screen. I currently play in a once-a-week recreational league like the one depicted in the film, and the observations and anecdotes that I've amassed over the years—some amusing, some poignant—felt like a substantial enough foundation for a cinematic narrative. But I didn't locate the thematic core of the film until my dad had to quit his own baseball league to rest an ailing knee. It got me thinking first about my own corporeality, and then about all the factors in our lives that pull us inextricably from those youthful activities we love most.





**Baseball is such a distinctively American sport, and the film is populated with very specific details that may escape those not intimately familiar with the game (including the title itself). Yet the film is suffused with very universal themes: of passion and perseverance despite lack of professional skill, of maintaining petty but good-natured rivalries, of melancholy at the end of an era. How did you achieve the balance between the specific and the universal? In other words, how did you use the vehicle of baseball as a means to tell a larger story?**

Despite how many baseball films exist across the history of American cinema, I was struck by how few actually adopt the nuanced language of the sport within their cinematic language. As a player myself, I have an intimate understanding of how the game feels on the ground, which is essentially a constant push-pull between sudden bursts of action and sustained periods of repose. During those periods of repose, your mind wanders, you socialize with your teammates, or you might notice something strange happening off the field. And then BANG, your attention comes back to the field when you hear the crack of a bat, and you've maybe lost track of how much time has passed since the last interruption.

It dawned on me that this experience—which, as described in the film, is much like the experience of a hitter facing the slow-arc-ing eephus pitch—could be seen as a microcosm of something larger and more universal: the mysterious process by which we perceive time and aging, where sometimes it feels like years pass in the blink of an eye and certain hours can feel like an eternity.

With that in mind, my co-writers and I went about meticulously reconstructing the flow of a single game in an effort to dramatically express all the intangible qualities inherent to the game that aren't often recognized. It's a sport that rewards patience and close attention, two qualities I increasingly find lacking in our culture. The characters in Eephus desperately want to preserve a weekly ritual that affords them this space for leisure and reflection, but the winds of change have already steered their fate. Over the course of the many innings of play dramatized in Eephus, we witness two groups of aging men working towards a common goal while also being beset by petty personal squabbles which spoil their simple pleasure in the game. There's an all-too-relatable theme here: all of our interpersonal bullshit and unpleasant obligations are just distractions from being fully present and enjoying life.



**Eephus leans into the charmingly specific qualities of its suburban Massachusetts setting. Can you talk about the details of that place and how they informed the film?**

I grew up in suburban New Hampshire, about an hour from where we shot Eephus. The state's motto is "live free or die," and that stubbornly independent mindset informs much of the social atmosphere in the region, where outward expression of emotions is kept to a minimum and people maintain a pragmatic attitude toward survival. October is the final month in the area where one can play baseball without freezing, and it's also a time of great natural beauty, but there's almost a sense that no one can truly enjoy it because they're too busy fretting over the long, cold winter just around the corner. This fleeting moment in time struck me as the perfect backdrop for the circumstances of Eephus.

I was keen to find a baseball field that bore visual evidence of the passing of time. So many baseball parks in America are renovated to suit the modern era, meaning rickety old wooden bleachers have been replaced by cheaper, uglier aluminum versions, and dugouts no longer have the charming flair they once had. Soldier's Field arrived for us like a beam of light during a troubling time in the scouting process, as it bore all the scuffed and faded marks of history that we were seeking. It was also in a quiet, accommodating town of Douglas, Massachusetts, where we'd be able to mount a month-long production without much fuss. It's tough to imagine what Eephus might have become without the perfect gift that was Soldier's Field.

**The film is set in the 1990s, and there are a few clues for us to figure out the period, but inadvertent viewers might think it is contemporary. What inspired you to choose this specific era to set the story?**

Although the film depicts grown men, the world in which it's set is that of my youth. As a child of the '90s, I've always been haunted by that era, the last hurrah of a pre-digital world. Since Eephus is ultimately a film about loss and change and gentrification, I felt it would be appropriate to set it in this time before we had recourse to entire worlds of information on our phones, a time I remember as being full of outdoor activity in public parks and summers filled with radio broadcasts of baseball games. (The announcer I'd often hear, Joe Castiglione for the Boston Red Sox, is still in the broadcast booth for WEEI, and he plays the pizza truck owner in the film.) I wanted to depict a group of men who only have each other for this chunk of time every week. They're not distracted by anything. And yet they still can't truly relate to one another in a way that's not tinged with competition or obscured by jokes and baseball lingo.



**The film features a sparse but propulsive score, and there is diegetic music coming from the radio throughout. Can you talk about how you wanted to use music in the film?**

Originally, I wanted to let only the ambient sounds of the field speak for themselves with no non-diegetic intrusions on the story. As I began editing, I saw certain limitations in that strategy, and I felt that by limiting the sonic environment to natural sounds alone, I was underselling certain resonances in the story. I see the men in this film as soldiers against time, so I worked with my brother and musical collaborator Erik Lund and my co-writer Michael Basta (who plays some saxophone on the soundtrack) to create a slightly dissonant, off-kilter recurring theme in the film that would match the unpredictable rhythms of baseball while also evoking military drums, which was a nod to the name of the field.

Fortunately, being a musician myself, I'm also friends with a lot of talented musicians, and this allowed me to pull from many different genres for the music the audience hears coming from the boombox in the film. One such musician is Pete Minkarah, who plays the character Glen Murray. Pete's music under the moniker Pleasure Pete figures prominently on the boombox. Also heard quite often on the radio are songs by Spooky Tree, which is a joke band that I created way back in high school with Mike, Erik, and my friend Dan Castrillon. The variety of music heard in the film is an attempt to reflect the eccentricity of the ensemble. In one case, I even wrote and recorded a piece that would act as one character's theme song, almost like a walk-up song in baseball.

**In your director's statement, you mention finding inspiration for Eephus in Robert Altman and Howard Hawks, who are known for their narratives centered around the ensemble rather than the individual; and there is a clear affinity to other American multi-character hangout films like Richard Linklater's Slacker and Dazed & Confused. But I imagine structuring the narrative around a group of characters rather than a typical protagonist brings its own set of challenges. Can you elaborate on some of the bigger challenges given the ambitious ensemble framework?**



If single protagonists tend to lead a viewer towards an expectation of how a story might be organized, ensembles allow for openness and exploration within the confines of a narrative structure. There's a dispersal of attention that I find liberating as a filmmaker. At the same time, large casts create logistical headaches, and that's something we certainly wrestled with on *Eephus*. Planning a shoot around the weather, the position of the sun, and the availability of a location provide enough challenges on their own; when you add the disparate schedules of over 30 cast members, you have a situation that most line producers and ADs would recoil from. Our improbable solution on *Eephus* was to suggest that a large majority of the adult actors on the film share a cabin in the woods together to simplify transportation and other logistics.

Miraculously, our gambit not only worked but had unexpectedly positive side effects. The natural chemistry that developed between the actors became a guiding inspiration onset, and in many ways the subject of the film. I wanted to rejoice in their eccentricities, and that authentic human inspiration separated me from my more analytical notions of how the film might be shot, staged, or edited. The sense of invention and spontaneity amongst this motley cast of seasoned actors, non-professionals, and hometown friends was contagious to anyone who came to visit the set for a day. One of my actors called it "the adult Sandlot," referencing the 1993 film.

### **How did you go about the casting process with this in mind?**

Casting was a long but very enjoyable process. Because I now live in Los Angeles, 3000 miles from the Northeast homeland where I planned to shoot the film, I had to conduct most of my auditions via Zoom. Obviously, this leads one to focus more on the face and voice than any other aspect of an actor's physicality. I was on the hunt for faces that felt distinct, regionally appropriate and, for lack of a better word, real. I greatly admire the casting ethos in films by John Cassavetes, Eagle Pennell, or Robert Aldrich. These are films that embrace the "authentic" and the "unflattering," delighting in the wondrous variety of human faces available to a filmmaker without ever resorting cynically to Hollywood beauty standards. I tried to adopt the same approach.

The biggest challenge in casting this film was assessing the athletic ability of each actor. When was the last time any of them had picked up a baseball? To what extent did they understand the rules of the game? I had to trust their word when I asked them such questions, and it was ultimately during our first rehearsals where I was able to more accurately determine their skill levels, and there were certainly some surprises during this process. Ultimately, I embraced the idea that the film is about amateur enthusiasts gathering in a small town, not washed-up former pros or top major league prospects. In that sense, the variety of skill levels on display was a fitting reflection of the idiosyncrasies of this subculture.



**On top of your ensemble cast, Eephus also features several notable cameos, including former Boston Red Sox pitcher Bill “Spaceman” Lee, and the legendary Frederick Wiseman as the radio announcer that opens the film. Can you talk about these collaborations?**

Spaceman famously relied on the eephus within his arsenal of pitches as a major-leaguer, which makes him one of the rare figures in the history of the sport to throw the pitch with any regularity. Nowadays, the eephus pitch is something of an endangered species, but Bill still plays in recreational leagues and throws it from time to time. He’s a thread to a bygone era of the game and someone who speaks its history fluently, and yet he’s also somewhat of a rebel and an outsider. All of this made him strangely appropriate for this unorthodox baseball movie, and I made it a personal mission to make sure he would be a member of the cast. Fortunately, he still answers the landline on his farm in Vermont, so getting his attention wasn’t the hardest thing in the world.

The same goes for Wiseman, whose work I admire immensely and who’s just as much a living embodiment of the history of his own medium as Spaceman. When I sent him the script originally, I asked him to play Franny, the scorekeeping townie in the film, but schedules didn’t align for that. Later on, during post-production, I decided to bolster the local character of the film by adding the radio soundtrack as a sort of Greek chorus throughout. On a simple textual level, I felt Wiseman could be a folksy, sage voice to ground us in the region. On a metatextual level, I thought the presence of Wiseman’s voice at the beginning of the film might anchor fellow cinephiles in the kind of film I’m making, which is to say an almost anthropological study of a group with its own set of arcane rules rather than a narrative driven by a single character.

**This film is a production of Omnes Films, which has another film in Cannes Directors’ Fortnight – Christmas Eve in Miller’s Point, for which you served as cinematographer. Can you talk about the ethos behind this collective and how it informed the production of Eephus?**



Omnes Films is over a decade old, and it's grown quite a bit since its inception. We've made five features, with more on the way, and over that span we've gradually had to consider how we define what is ultimately a loosely outlined collective of close college friends (and some lifelong friends) who make passion projects together. The four of us at the core of the team—myself, Tyler Taormina, Jonathan Davies, and Michael Basta—all have directorial aspirations but not strictly so, and our diverse filmmaking backgrounds allow us to offer technical and producerial chops on each other's visions. We also have an expansive network of friends on the crew side: people like Erik Lund (production designer, art director, designer), Joseph Fiorillo (sound recordist and mixer, producer), Kevin Anton (editor, VFX handyman), Eric Berger (screenwriter) and David Entin (producer and accountant). These collaborative relationships have been nurtured for a long time, so going into Eephus felt like a family affair, which was essential given the length of time and the modest resources associated with making it.

**Your film has great moments of self awareness as it lends a comedic gaze to the absurdity of human nature, and that specific moment in time for this group of men. This mix of comedy and drama intertwines seamlessly throughout the film. Can you speak about why the use of comedy was important for you to tell this story?**

It's not groundbreaking to say that comedy and tragedy are close bedfellows, but I'm still fond of films that obsessively interrogate that crossover. I like stories about people waiting for something to happen, stuck in a purgatorial state, amusing themselves to pass the time even as something deadly is slowly approaching just out of view. So I find it quite funny that there's this unavoidable fact hanging over the characters in Eephus—that their beloved field is being demolished—and yet no one involved in the game seems willing to address it directly, or discuss its implications on their futures in baseball, or their futures as friends (or even just friendly rivals). They're still just cracking the same jokes and talking about the same bullshit. Of course, mundane conversation often masks roiling undercurrents of deeper feeling, and I'd say that for all the absurdity of the chit-chat and humor, the dread and melancholy hanging over these men only becomes more and more palpable over the course of the film.



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# Credits

**Directed by**  
Carson Lund

**Written by**  
Michael Basta, Nate Fisher & Carson Lund

**Produced by**  
Michael Basta  
David Entin  
Carson Lund  
Tyler Taormina

**Executive Producers**  
Michael Tonelli  
Brian Clark  
Ashish Shetty  
Jim Christman

**Co-Produced by**  
Gabe Klinger  
Michael Richter  
Ola Byszuk  
Kyle Stroud  
ColdFeet Films

**Associate Producers**  
Steve Galbraith  
Kevin Fisher  
David Sabot  
Tim Bonin

**Assistant Producers**  
Kaila Lockhart  
Ollie Toy

**Production Companies**  
Omnes Films  
Nord-Ouest Films  
ColdFeet Films  
A Major Production  
Through the Lens Entertainment

**Director of Photography**  
Greg Tango

**Sound Recordist / Mixer**  
Joseph Fiorillo

**Production Designer**  
Erik Lund



## Crew Biographies

### **Carson Lund - Director / Co-Writer / Producer / Editor**

Carson Lund is a founding member of Omnes Films, an independent, Los Angeles-based filmmaking collective named one of Filmmaker Magazine's "25 New Faces of Film." Lund marks his directorial debut with EEPHUS, which he also wrote and produced. The film premiered at the 2024 Cannes Film Festival's Directors' Fortnight and will screen at the 62nd edition of the New York Film Festival in October. Lund also served as cinematographer and producer of CHRISTMAS EVE AT MILLER'S POINT starring Michael Cera, which also premiered in Directors' Fortnight. Previously, Lund lensed and produced HAM ON RYE (2020)- which premiered internationally at the 2019 Locarno Film Festival and received critical acclaim from The New Yorker, The Hollywood Reporter, The New York Times, and Rolling Stone. A New Hampshire native, Lund is also a musician and film critic.

### **Michael Basta - Co-Writer / Producer**

Michael Basta is an independent filmmaker and founding member of Omnes Films, a Los Angeles-based production collective that was named one of the "25 New Faces of Film" by Filmmaker Magazine. He co-wrote and produced the feature film EEPHUS (2024), a World Premiere in Directors' Fortnight at the 2024 Cannes Film Festival. He has also directed numerous shorts films such as BERNARD CHECKS IN (2020), a prequel to his directorial debut RACCOON, which is in development through Omnes. Having worked as a video editor for Hulu, Basta also brings his editorial experience to the collective's promotional content, including the trailer for HAM ON RYE (2020).

### **David Entin - Producer**

David Entin is a Boston-born, Los Angeles-based writer and producer who has worked in VFX on a diverse slate of blockbuster films, such as the SPIDER-MAN: HOMECOMING TRILOGY (2017-2021) and BLACK PANTHER (2018). He joined Omnes Films as a producer on their first feature, HAM ON RYE (2020), and has since become an integral part of the independent film collective. His upcoming projects include Carson Lund's EEPHUS (2024) and Tyler Taormina's CHRISTMAS EVE AT MILLER'S POINT (2024).



### **Tyler Taormina - Producer**

Tyler Taormina is a film director, screenwriter and producer based in Los Angeles, California. He is one of the leading members of the independent filmmaking collective Omnes Films. His directed works include *HAM ON RYE* (2020) and *HAPPER'S COMET* (2022), both of which have received critical acclaim. Four projects that Taormina produced are slated to premiere in 2024, including two films invited to the 2024 edition of the Director's Fortnight at the Cannes Film Festival: *CHRISTMAS EVE AT MILLER'S POINT*, which he wrote and directed, and *EEPHUS*, by Carson Lund. His work explores vast ensemble casts and draws influence from '60s European art cinema and '90s kids' television.

### **Gabe Klinger - Producer**

A Brazilian-born filmmaker known for his feature films *PORTO* and *DOUBLE PLAY*, Gabe Klinger is the recipient of numerous awards and honors, including Best Documentary on Cinema at the Venice Film Festival. His recent short *BERGMAN'S GHOSTS* was included in the Criterion Collection release of Mia Hansen-Løve's *BERGMAN ISLAND* (in which Klinger is a cast member). Upcoming projects for the director/writer/producer: *DREYANA GROOMS*, about the world of South Side Chicago gangs and a selection of Rotterdam CineMart '21; and *OKONOMIYAKI*, a São Paulo, Brazil-set drama that was featured in the San Sebastián's Europe-Latin American Co-Pro Forum '23. *PORTO*, EP'd by Jim Jarmusch and starring Anton Yelchin, was acquired for theatrical distribution in over forty territories and was licensed by Netflix in the U.S. *DOUBLE PLAY: JAMES BENNING AND RICHARD LINKLATER*, a New York Times Critics' Pick, has streamed on the Criterion Channel and many other services.

### **Greg Tango - Cinematography**

Greg Tango is a New York City based director of photography who lensed *EEPHUS*, a selection in Directors' Fortnight at the 2024 Cannes Film Festival. He also specializes in commercial tabletop cinematography, utilizing high frame rate shooting, robot motion control, and detailed lighting to create stunning visuals for clients such as Gucci, La Mer and Clinique. When not on set, Greg can be found rock climbing or fishing with his dog Cheddar.



Team ADLER'S PAINT

AB .....  
 BB .....  
 HP .....  
 SAC .....  
 INT .....

No.	Player's Name	Pos.	Performed by
1.	24 ADRIAN COSTA	CF	JOHNNY TIRADO
2.	10 KEVIN SANTUCCI	SS	TIM TAYLOR
3.	8 TIM BASHETT	2B	ETHAN WARD
4.	16 PRESTON RED	3B	JEFF SAINT DIC
5.	35 ED MORTANIAN	P	KEITH WILLIAM RICHARDS
6.	58 CHUCK POLEEN	LF	THEODORE BOULOUKOS
7.	9 DILBERTO "D" NUNEZ	RF	DAVID TORRES JR.
8.	47 BOBBY CROMPTON	1B	BRENDAN "CRASH" BURT
9.	3 JOHN FAIELLA	C	JOHN R. SMITH JNR.
10.	21 MERRITT NETTLES	P	NATE FISHER
11.	4 COOPER BASSETT	OF SUB	CONNER MARX
12.			
13.			

FORMATION



AB .....  
 BB .....  
 HP .....  
 SAC .....  
 INT .....

Team RIVERDOGS

*5W-6L*

No. Player's Name Pos. Performed by

1.	11	WILTON PALACIOS	SS	ARI BRISBON
2.	15	DEREK D. CARVA	RF	KEITH POULSON
3.	8	GRAHAM MORRIS	3B	STEPHEN RADOCHIA
4.	25	LOGAN EVANS	CF *	PATRICK GARRIGAN
5.	34	GLEN MURRAY	1B	PETER MINKARAH
6.	45	RICH COLE	LF	RAY HRYB
7.	14	BILL BELINDA	2B	RUSS GANNON
8.	6	GARRETT FURNIVALL	C	CHRIS GOODWIN
9.	4	TROY CARNAHAN	P	DAVID PRIDEMORE
10.				
11.				
12.				
13.				

FORMATION



## Cast

### Team: Adler's Paint

Player's Name	Performed by
Adrian Costa	Johnny Tirado
Kevin Santucci	Tim Taylor
Tim Bassett	Ethan Ward
Preston Red	Jeff Saint Dic
Ed Mortanian	Keith William Richards
Chuck Poleen	Theodore Bouloukos
Dilberto "D" Nunez	David Torres Jr.
Bobby Crompton	Brendan "Crash" Burt
John Faiella	John R. Smith Jr.
Merritt Nettles	Nate Fisher
Cooper Bassett	Conner Marx

### Team: Riverdogs

Player's Name	Performed by
Wilson Palacios	Ari Brisbon
Derek DiCapua	Keith Poulson
Graham Morris	Stephen Radochia
Logan Evans	Patrick Garrigan
Glen Murray	Peter Minkarah
Rich Cole	Ray Hryb
Bill Belinda	Russ Gannon
Garrett Furnivall	Chris Goodwin
Troy Carnahan	David Pridemore



## **Additional Cast**

Bill "Spaceman" Lee: Lee

Wayne Diamond: Al

Cliff Blake: Franny

Joe Castiglione: Mr. Mallinari

Joe Penczak: Louis

Paul Kandarian: Clark

Lou Basta: Howie

Timber Holmes: Linda

Isabelle Charlot: Melanie

David Metskhvarishvili: Joe

Annie Callan Tisdale: Julie

Gregory Falatek: Reggie

Luis Vicente: Eddie

Peter Lund: Todd

Stephen Gautier: Chucky

Jack DiFonso: Jack

Pizza Boy: David Sabot

Jason Barbieri: Shadowboxer

Adam DePalma: Smoking Man

Robert Josey: Bob

Mark Towle: Construction Worker 1

Alex Flynn: Construction Worker 2

Amy Drummond: Franny's Hands



### **Radio Cast**

Branch Moreland: Frederick Wiseman

Bob Donovan: Nate Fisher

Don Fiore: Will Sennett

Robert Brendan: Will Menaker

RB's Customer and Tire Chain Spokesperson: Amber A'Lee Frost

### **Crew**

Assistant Director: Michael Basta

Unit Production Manager: David Sabot

Accountant / Second Unit Production Manager: David Entin

Script Supervisor: Lily Farizon

Consulting Producer: Jordan Michaud-Scorza

Production Counsel: George Rush

Additional Counsel: Ramo Law

Wrap Consultant: Andrew Garland

Director of Photography: Greg Tango

First Assistant Camera / DIT: Cyprien Jeancolas

Second Assistant Camera: Taylor J. Williams

Gaffer: Ryan Oppedisano

Best Boy Electric: David Guiod

Key Grip: John Cico

Best Boy Grip: Nelson Ramm

Additional Gaffer: Chris Yannaco

Additional Electric: Evan Wood

Additional Grips: Sabine Bou-Jaoude, Strikar Damaraju, Garrett McNamee

Additional Camera Assistant: Evan Belliveau

Steadicam Operators: Stephen Hicken, Wesley Kabakjian

Production Sound Recordist / Mixer: Joseph Fiorillo

Boom Operators: Dany Mangrove, Veronica Wood

Additional Boom Operators: Luke Amber, Sharon Gao, Michael Basta

Production Designer / Art Director / Graphic Designer: Erik Lund

Set Decorator / Prop Master: Eddie Averill



## Songs

“01’ 55”

Written by Kathleen Brennan and Tom Waits

Performed by Tom Waits

Courtesy of Epitaph, Jalma Music, and BMG

“Vieni Su”

Written by Jack Jezzro

Performed by Jack Jezzro

Courtesy of Burton Avenue Music

“Come Back To Sorrento”

Written by Jack Jezzro

Performed by Jack Jezzro

Courtesy of Burton Avenue Music

“My Red Nose”

Written by Andrew Richard Dell Isola

Performed by Good Deli

Courtesy of Plumbob Records

“All Aboard”

Written and Performed by Pleasure Pete

Produced by T. Guilladeane

“Flavored Peace Sign (Buttascotch Vol. 2) (Explicit)”

Written and Performed by Pleasure Pete

Produced by MattyFee

Courtesy of GCS Studios and Pleasure Dome Records

“Punanny”

Written and Performed by Pleasure Pete

Produced by Carlos Homs

“Another Year in the Minors”

Written by Wayne Whittaker

Performed by Pigeon Club

Produced by Wayne Whittaker, Amy Wood  
and John Would

“I’ve Won a Dollar”

Written by Andrew Richard Dell Isola

Performed by Meat Clown

“Gabagol”

Written by Andrew Richard Dell Isola

Performed by Meat Clown

“Golden Sunshine”

Written by Eric Bolton

Performed by Holy Smokes

“Trick”

Written by Eric Bolton

Performed by Holy Smokes

“Losin’ All the Time (In the United States)”

Written and Performed by David Broyles and Carson Lund

Produced by Erik Lund

“Long Black Cloud”

Written and Performed by John Cico

Produced by Erik and Carson Lund

“All the Ghouls and Goblins”

Written by Michael Basta, Carson Lund and Erik Lund

Performed by Spooky Tree

“She’s My Muse She’s My Queen”

Written by Michael Basta, Carson Lund and Erik Lund

Performed by Spooky Tree

“Don’t Puff the Stuff”

Written by Michael Basta, Carson Lund and Erik Lund

Performed by Spooky Tree

“Kick the Baby Into the Endzone”

Written and Performed by Michael Basta and Carson Lund

“Something Inside You”

Written and Performed by Carson Lund and Erik Lund

Produced by Erik Lund



# ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include *Mountains*, the debut feature from Monica Sorelle, who took home the Independent Spirit Awards “Someone to Watch” Award, and *In the Summers*, Alessandra Lacorazza’s heartfelt and subtly powerful coming-of-age directorial debut that won the two top prizes in the U.S. Dramatic Competition at Sundance. Upcoming releases include *Ghost Trail*, Jonathan Millet’s tense and haunting revenge thriller that premiered at the Cannes Film Festival, and *Familiar Touch*, Sarah Friedland’s feature debut which won three major awards in Venice including the Lion of the Future prize.

Since its formation in 2007, Music Box Films has distributed award-winning films and art-house favorites that include Academy Award winner *Ida*, *Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), Christian Petzold’s *Transit*, the popular Swedish comedy *A Man Called Ove*, and the original *The Girl with the Dragon Tattoo*. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago’s premier venue for independent and foreign films.

For more information, visit [www.musicboxfilms.com](http://www.musicboxfilms.com).

## CONTACT

### NATIONAL PUBLICITY

Diana Drumm

[diana@cineticmedia.com](mailto:diana@cineticmedia.com)

Talia Wigoder

[talia@cineticmedia.com](mailto:talia@cineticmedia.com)

### REGIONAL PUBLICITY

& MARKETING

Elizabeth Arnott

[earnott@musicboxfilms.com](mailto:earnott@musicboxfilms.com)

### BOOKING REQUESTS

Kyle Westphal

[kwestphal@musicboxfilms.com](mailto:kwestphal@musicboxfilms.com)



