

Cinipix  
presents  
A Dutchmen Films Production

# **LONG SHOT:**

## **The Kevin Laue Story**

A Film by  
Franklin Martin

### **Production Notes**

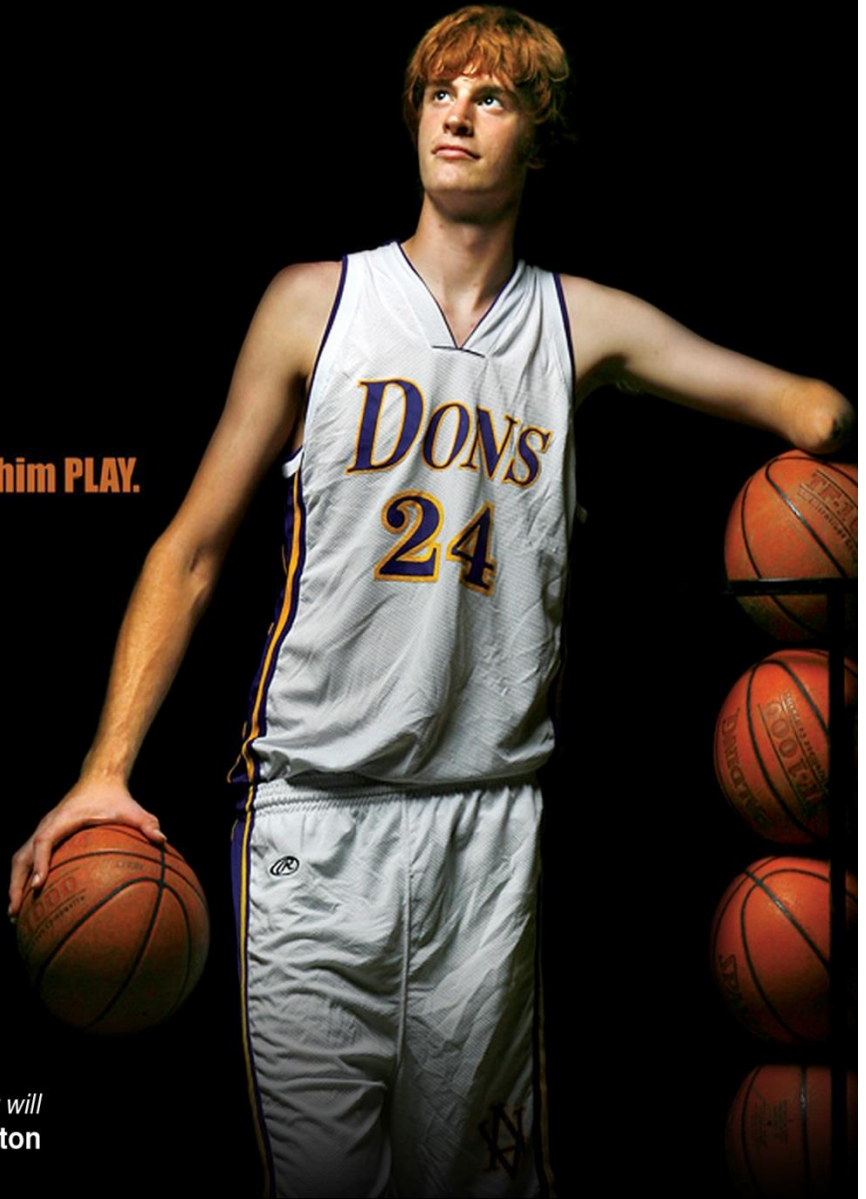
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# LONG SHOT

The Kevin Laue Story

**They laughed at him.  
Said it was impossible.  
Then they saw him PLAY.**



*"This is a memorable and inspirational film, beautifully done."* -Tom Brokaw

*"Kevin's remarkable and perfectly told story will make you laugh, cry, and think."* -Bill Walton

*"A powerful movie that lifts the soul and touches the heart."* -Gavin O'Connor  
(Director: Warrior, Miracle)

A FILM BY  
**FRANKLIN MARTIN**

A DUTCHMEN FILMS PRODUCTION PRESENTS A FILM BY FRANKLIN MARTIN LONG SHOT: THE KEVIN LAUE STORY MUSIC BY ROBIN SOPER  
MUSIC SUPERVISOR DAIN BLAIR EDITED BY SAM CITRON TYLER LINDSAY & JASON SUMMERS EXECUTIVE PRODUCERS DAIN BLAIR JULIAN McMAHON CHARLES LOVENTHAL  
CO-PRODUCERS TYLER LINDSAY & SKIP CONNOR ASSOCIATE PRODUCER STAN CASSIO PRODUCED BY BILLY RAFFERTY PRODUCED & DIRECTED BY FRANKLIN MARTIN



## INTRODUCTION

*Long Shot: The Kevin Laue Story* tells the true life struggles of a young basketball player who makes NCAA history by becoming the first Division One college basketball player to play with a disability. His inspiring true story takes viewers into the life of Kevin, exposing moments of hardship, sadness, and triumph as he discovers how to achieve his dreams as an athlete.

## LOG LINE

They laughed at him. Said it was impossible. Then they saw him play.

## SYNOPSIS

Kevin Laue began fighting for his life before he was even born. With his umbilical cord wrapped around his neck in the womb, Kevin fought back using his arm as a shield. Due to the lack of circulation from the cord, he was born with an arm that ended just below the elbow. His disability is a testament to his toughness and refusal to quit. "It was either my arm or my head," Kevin often jokes.

Kevin's father, a former athlete and demanding youth coach for his son's teams, had great difficulty accepting Kevin's disability, struggling to cope with having a son who would never have a normal life. Four years later, his father died of cancer and Kevin became determined to carry on his family's name and make his father proud by proving that he could be a success – not only in life, but in basketball.

By the time Kevin reached the seventh grade, he was 6'9", but still unable to make any of the local teams in upscale Pleasanton, California. Distraught by the treatment by the local community, Kevin's mother crossed the tracks to beg the rival coach for help.

Only after Coach McKnight agreed to allow Kevin a tryout did his mother mention that he only had one arm. After a long day, Coach McKnight knew there was something special in Kevin. He felt he could help Kevin make the varsity team. This began the five-year affair between a black, cross town rival coach, and a white, preppy, one-armed basketball player. McKnight drove Kevin in a way no one had ever done before, not even Kevin's mother – relentlessly.

By the time Kevin was in high school, he was 6'11" and his work with Coach McKnight began to pay off. His dreams grew bigger and he began to talk of playing Division One college basketball.





A serendipitous meeting at an AAU event with opposing coach and filmmaker, Franklin Martin, led to the inception of Long Shot. Over the next four years, Martin chronicled the day-to-day struggles of a teenage boy coming to terms with his need for his deceased father's approval by pursuing his seemingly impossible dream of becoming the first one-armed player in the history of college basketball.

Journey with Kevin from his sleepy town in California to the runway of Air Force One and a meeting with the President of the United States...and then into the bright lights of New York City.

*Hoopdreams* meets *The Blindside* in the uplifting documentary Long Shot: The Kevin Laue Story.

## ABOUT THE FILM

*Long Shot: The Kevin Laue Story* took over six years to create. Shooting the film took four and a half years as Director Franklin Martin followed the life of Kevin Laue from high school, through his journey to prep school and eventually on to Manhattan College. After obtaining all the necessary footage over the course of those four and a half years, it took about a year to edit and create the Director's Cut of the film.

Franklin financed the film entirely himself for filming and the beginning of the editing process. It was during the editing that Producers Charlie Loventhal, Dain Blair, Bill Raftery, and Julian McMahon saw a great opportunity to help Kevin's story reach the world. The team of producers provided Franklin with the money and support needed to finish editing and add music. A full year after the editing was complete; Franklin finally found a way to get the film distributed with a national theatrical release, with the help of Producer Todd Slater and Cinipix.

Many challenges were overcome to bring this film to fruition: "It took six years of my life, and it was a constant effort to continue to shoot, especially since the story took me all over the country. Editing, well that's when the fun and even longer hours began," Says Director Franklin Martin. He spent four years with Kevin and his family, filming them at all major events.

"It was a roll of the dice for me and the financiers because there was no set ending. A big gamble, but I thought his story, if realized, would be worth the risk. The ending of the film is based on Kevin attending prep school, graduating from there and recovering a Division One Scholarship.

With no investors, Franklin initially began editing the film at with the help of graduate student Tyler Lindsey, from the Video Symphony School, in Burbank. Tyler worked with Franklin to get a solid "Rough Cut" of the film. Five other students at Video Symphony received "credits" on the film because of their loyalty and hard work on the initial stages.





With the rough cut, Franklin was able to attract investors and much needed support, from the likes of Grooveworx and Dain Blair out of Santa Monica.

The film is a strong supporter of the Challenged Athletes Foundation. This charity helps athletes with physical limitations, such as Kevin, realize that they can achieve their dreams. A percentage of proceeds from ticket sales for *Long Shot: The Kevin Laue Story* will be donated to CAF in Kevin Laue's name.

Interestingly enough, for the first eight months of Franklin's relationship with Kevin, he did not film anything. In fact, he was acting as a mentor to Kevin's basketball career. Only after Franklin was finished editing his first critically acclaimed film, Hurricane Season- Walking on Dead Fish, did he consider beginning to film his second documentary, Long Shot.

During the eight month period, Martin was so impressed with Kevin and his family, especially Kevin's mother, Jodi Jarnigan, who he calls, "the woman behind the scenes", was he willing to take the leap into a story with an unknown ending and no guarantees. Shortly thereafter, Franklin encouraged Kevin to attend the prestigious, Five-Star Basketball Camp, where the filming truly began.

It was at Five-Star that Kevin's initial break into the national basketball community came when Franklin introduced Kevin to Howard Garfinkel, highly respected scout and Founder of the Camp. It was at this event that Kevin began to garner the attention of the East Coast schools, including Manhattan College, where he eventually landed. Garfinkel, initially reluctant to requests to invite Kevin to attend the prestigious camp, turned full circle when he saw Kevin play and named him to the 40th Annual All-Star Classic. This opportunity to play as an All-Star, gave him exposure that was impossible to have in tiny Pleasanton, CA

From Five-Star, Kevin went back to high school, but faced a serious injury early in his Senior year. His hopes of achieving a scholarship were destroyed with the season ending injury, but through a strong connection from the filmmaker, Kevin was able to attend a prep school in the backwoods of Virginia that Franklin, and his father both attended, Fork Union Military Academy.

Ironically, both Franklin and Kevin played basketball under the guidance of Head Coach Fletcher Arritt who has been the coach at Fork Union for over 40 years. Fork Union was the savior to Kevin's career allowing him to play an extra year of high school without losing any college eligibility. This can only be done at a Prep School and there are very few of them in the country. Kevin had to fly cross-country to "try-out" for the team. After not playing well in the try-out, it took several weeks for Coach Arritt to offer Kevin a place on the team, something neither he or Kevin ever regretted as Kevin eventually became the starting center on the team.





Barry Rohrssen, a 25-year friend of Franklin's has been a college coach for 15 years and recruited players throughout the country. Barry continued to watch Kevin's progress after receiving the positive reports from 5-Star Basketball Camp and Howard Garfinkle. He kept an eye on Kevin's statistics at Fork Union Military Academy, but was unable to offer Kevin college scholarship, because like every other Division One Coach, he feared that his superiors would wonder why he was signing a player with such a disability when there were other players available who did not have a disability.

Fletcher Arritt, a 40-year veteran, and nationally respected Head Coach at Fork Union, had numerous discussions with Coach Rhorssen about Kevin's attributes and why, he was willing to stake his reputation on recommending Kevin for a scholarship. Despite all of the respected opinions, and Coach Rhorssen's own opinion he was in a tough position, because no other coach or school wanted to take the risk in offering a full scholarship to a player with only one-arm.

When the President of Manhattan read an article in the NY Times about Kevin's amazing accomplishments both on and off the court at Fork Union, he brought the article to Coach Rhorssen's attention and asked if he knew who this kid was. Of course he did. Coach explained the situation fully to the President and Athletic Director, Bob Byrnes and they all agreed that if Kevin came up for an "Official Visit," and all went well they should offer him a full scholarship.

Barry got on the phone immediately to call Coach Arritt and Franklin. Within a few days, Kevin was in New York City for his "Official Visit" and Franklin was with him filming. After the visit, Manhattan College decided to be the first division one school to overlook Kevin's disability, offer him a full scholarship. The rest as they say, is history....

This film was shot on location in Pleasanton, California, Los Angeles, Providence, RI, Fork Union, Virginia, San Francisco, and New York City.

## DIRECTOR'S STATEMENT

*Long Shot: The Kevin Laue Story* is a film by Franklin Martin, Produced by Dutchmen Films. Here he tells the story behind the film, how he met Kevin Laue.

During the summer of 2006, I was deep into editing my first film, *Walking On Dead Fish*. We were working twelve-hour days, six days a week, when the owner of the editing facility and my executive producer, Stan Cassio, asked if I would coach his son's AAU team in a tournament that was coming up in Las Vegas. First off, let me say, I'm not a big Vegas guy, and I'm definitely not a big Vegas guy in the middle of 110-degree temperatures of mid-July. Secondly, I prefer to stay away from AAU Basketball as much as possible. Don't get me wrong, there are some great AAU coaches, but 90% of them are the reason I got out of college coaching in the first place, so there was no way I was accepting this offer. Unfortunately, Stan knew I'd been a NCAA Division One Coach and



ran a NBA camp with Hall of Fame Center, Bill Walton. So, each day he'd ask again. And each day, I'd decline. Finally, two days before the tournament, still without a coach, my editor urged me to go. I think I was driving him crazy trying to figure out the second act and he needed some space, so the next thing you know, I'm in the mid-summer Vegas heat coaching a bunch of 17-year olds.

On the second day of the tournament we drew a team from Northern California, The Outlawz. For my money, it was the perfect name for an AAU team. As I waited for them to arrive, I knew they'd be late. I was anticipating a bunch of kids who wanted to be 'Outlaws'! Much to my chagrin, they strolled into the gym—early, not late. It was obvious that their coach, Patrick McKnight, had them totally in check. They were big and walked with a confident swagger. After watching them warm up, I realized we had our hands full. I also noticed something really odd about the predominately black team. One of the players was a pale, white, 6' 9", 190-pound, bushy redhead. He looked exactly like a young Bill Walton with braces. He didn't just look like Walton, he was athletic like Walton, too. He ran like a gazelle, jumped out of the gym, and had that tough demeanor.

When our eyes met he didn't crack a smile. He stared right through me like a prizefighter getting ready to defend his heavyweight crown. Maybe he didn't like me, or maybe he felt my stare and wanted a piece of me. I couldn't have blamed him, because with all of that beautiful athletic ability and grace, the thing I couldn't take my eyes off was his left arm—it wasn't there.

He knew I was staring. A stare of amazement. Twenty-five years of playing and coaching organized basketball on virtually every level, and I'd never seen anyone even try to play hoops with one arm. It defied logic. Of all the sports, basketball is far and away the most difficult to play with one arm. Okay, boxing might be a bitch, too, but this kid was really giving credence to the saying: "That guy can't go left." I realized he caught me staring, and he didn't like it. I also knew he was purposely staring back and making an unspoken challenge. With a glance, a look, he let me know he was ready to go. I liked it, and as I turned back to the bench, I figured: Okay, if the kid gets in the game we'll see how it goes, maybe he'll show me something if he got in. Then Coach McKnight eased up court and offered a handshake. He was big—like bouncer big—black, and had a shake stronger than Popeye. It was a classy move, one that quite frankly I should have initiated, especially having been a college coach, but he beat me to the punch. The game hadn't even started and I was already down 2-0. We chatted political coaching nonsense and then I mentioned how much I respected him for making room on his talented team for a one-armed, white kid. McKnight digested my statement, cocked his head and chuckled. Then he said, "Let him on my team? Alright. Alright. See you after the game." He then smiled the smile of guy who was holding a Full House and knew I was sitting on a pair.

The buzzer sounded as warm-ups ended, and my team huddled around me. I gave last-second instructions, and the starters went to half-court for the tip-off. I sat down and

looked to mid-court to see that we had our match-ups. That's when I saw that face staring back at me one more time. This time he was at mid-circle waiting to jump center for the opening tip.

The big redhead cocked a grin, and I knew now why Coach McKnight had laughed at me earlier. The kid wasn't a "token" disabled charity case, he was a starter. I had egg on my face. My ignorance and prejudice hit me hard and I quickly feigned interest in a player on the bench.

But my penance for ignorance was just beginning. Within seconds he won the tap, blocked a shot, and scored on a quick jump hook. Realizing I'd made the hugest error a coach, or athlete, can ever make—underestimating an opponent—I called a quick time-out, grabbed my wet-board, and started diagramming ways to make up for my blunder. I was pissed at myself, so I shouted at my team and let them know what our game plan would be from that moment on. We'd exploit this kid's missing left arm. We'd take advantage of his weakness by double-teaming him in the post. We'd do so from the right and make him pass out of the double team with his weak—or in this case—missing left hand. It would be impossible. I knew that. It was a great plan. Okay, you could say it was a bit Machiavellian, but it was also a genius coaching move and I did not come to Vegas, in the middle of the summer, to lose. As an athlete, I was taught that you play to win and that was what I was preaching now as a coach: to play to win. My team would attack our opponents and their weakness.

Over the next two or three minutes, every time the big redhead touched the ball, I screamed out, "Double." And we did. I knew we'd get a steal and go the other way for easy lay-ups. I knew McKnight would be forced to take him out of the game. I wanted to throw a smile back at him and McKnight as he left the game. Of course once he did leave, we'd have to re-adjust, but it was obvious if we did nothing, he would kill us. So we double-teamed from every direction, at every opportunity, and somehow every time we did, he managed to extend his extraordinarily long right arm and flick perfect passes to cutting teammates for easy lay-ups. Each time he made a great pass for an assist, I thought it was luck, so I looked down to the other bench expecting their 5' 11", 350-pound coach to jump for joy, but he sat silently, stoically, like John Wooden. Inside, I'm sure he was laughing; I wasn't the first coach with this genius game plan, this was nothing new to him or the kid. I'd only met him ten minutes earlier, but I'd already fallen into his second trap. By the time I realized what was happening, the score was 16 to 8. A few plays later, Kevin scored over the double team with a soft 10-foot jumper and we were down 20-8.

Coach McKnight and I locked eyes—he knew he had me. I knew it, too, and broke a slight smile. But I wasn't giving up. I turned and called my second time-out less than eight minutes into the game. As the team huddled around me, I made the only adjustment left: We'd play the Outlaws and Kevin Laue, straight up man-to-man. If I told you it was a good game, I'd be lying. It was a GREAT game. Out of a time-out we scored three in a row to make it 20-15, stole the in-bounds pass and cut it to 20-17. I



think that my kids felt sorry for my coaching deficiencies and wanted to help me out; whatever the reason, we made our run and were back in the game. From there, it never got to be more than a three-point spread between the teams.

At half-time, Kevin had 13 points, 6 rebounds, and 3 blocked shots. I couldn't believe what I was seeing. Worse, I didn't know how to stop it, so I did what most coaches do in situations like that: I SCREAMED at my team! I urged them to force him LEFT. If we couldn't double-team him, I figured commonsense would prevail and our guys would just make him go left, but they didn't. Surely they would in the second half. Surely after I threatened to run them into the early morning hours if we lost to this kid and his team of Outlaws, we'd stop this kid. After my great speech and fine defensive points, we took the floor for the second half and did exactly what I asked. We forced Kevin to turn left. The first time we did, he shot an air ball and I looked down at Coach McKnight with a glance of victory—we had them, finally. He didn't respond. At that moment, I felt a bit silly, too, gloating over figuring out the only way to beat this kid. But that emotion didn't last long. On the next play, my point guard, Michael Cassio—the son of my executive producer—drove to the basket and finger-rolled high above the front rim. Michael is only 6' 0"; tall, so he lofted a high-arching finger-roll that seemed to hang forever. That is until an extremely long arm came from nowhere and swatted the shot back out to half-court.

The crowd OOHed and AHHed but before they could finish, Kevin outran everyone to grab his own blocked shot and dribbled down court for a thunderous dunk. The sparse crowd exploded. From that moment out, anyone who saw that game was treated to one of the best games of their lives. It see-sawed back and forth to the final buzzer. When it was over, Kevin Laue had 28 points, 14 rebounds, and 8 blocked shots, but we won. At least that's how I remember it. To this day, he says he had 30 points, 15 rebounds, 10 blocks, and they won. Somebody's lying, or has a bad memory. I can't say who you should believe, but I would never bet against Kevin Laue.

When the game ended, we shook hands. He tried to break my hand and almost did. His hand was incredibly strong for a 17-year old. It was also the size of a baseball glove. I then shook Coach McKnight's hand—his, too, though smaller, was extraordinarily strong. I asked if he would mind if I got in touch with Kevin. He said, "No." I did. And as they say in the movies: The rest is history.



## ABOUT THE CAST

### Kevin Laue

Kevin was born to loving wife and mother, Jodi, and athlete, coach, and father, Wayne Laue. Although Kevin was born with only one complete arm, his determination to be a normal kid drove him to accomplish his goals. After the death of his father, Kevin's determination to succeed as an athlete was amplified and he was driven to seek out the help of basketball coaches and players alike to achieve his dreams. His handicap drove him to work harder to achieve his goal of playing basketball at the varsity level in high school. Once Kevin achieved this goal, he set his sights on becoming a Division One basketball player in college, which was previously unheard of for anyone with a physical handicap. Kevin achieved his dream of becoming the first player in NCAA history to play Division One basketball with a physical disability. His proof that his handicap was in fact not a handicap at all, drew attention from the greater basketball community and public figures, such as the President of the United States. Kevin is currently traveling with the film to share his story with the nation. His dreams are to become a prominent public speaker and advocate for disabled athletes. He currently lives in New York.

## ABOUT THE CREW

### Franklin Martin – Writer/Director/Producer

Growing up in the South, Martin and his family had a strong connection with New Orleans which led him to film his first documentary Hurricane Season: Walking on Dead Fish, narrated and executive-produced by Terry Bradshaw. The documentary garnered much critical acclaim and was acquired by Universal as a feature with Billy Ray, (Hunger Games & Captain Phillips) attached as the director.

Martin and Dutchmen Films are releasing their latest feature documentary, LONG SHOT: The Kevin Laue Story, in theaters with Producer, Todd Slater. Martin has another documentary coming out in the spring as a producer, alongside, Charlize Theron, who also narrates the the feature documentary, Angels In Exile, for Director/Producer, Billy Raftery.

Martin's is attached to write and direct several other projects including, Silent Artist: The Martin Ramirez Story, Predator's Ball, Back Nine, Ashes to Dust, and several others.

Franklin has also appeared in many feature films and national television shows as an actor. He has great respect for the acting process and brings that to his directorial skills. He is a graduate of Hofstra University and holds a Master's Degree from Tennessee State University.





Martin's other projects that he is attached to write and direct are: Silent Artist: The Martin Ramirez Story. Predator's Ball, Back Nine, Ashes to Dust, and several others are also among Dutchmen Films projects in development.

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#### Dain Blair – Executive Producer, GrooveWorx

Executive Producer Dain Blair, former Executive producer of Killer Music and founding partner of Who Did That Music? launched Groove Addicts in 1996 to throw his solo efforts into a more expansive and ambitious music house. A music production company operating for the last 15 years in Los Angeles, Groove Addicts and its massive music production library was sold to Warner Music Group in 2010 and Blair's new company became GrooveWorx. They've scored major network shows such as "Deal or No Deal", "Extreme Makeover Home Edition", "Super Nanny" and "The Goode Family" to name just a few. GrooveWorx has also scored the music for many national ad campaigns and Super Bowl spots. GrooveWorx features some of the biggest named composers in the business who write music with, or for, the elite artists of the music industry.

#### Julian McMahon – Executive Producer

Executive Producer Julian McMahon is an actor and producer, best known for his portrayals of Cole Turner in the hit WB series Charmed and Christian Troy on the Emmy and Golden Globe award-winning Nip/Tuck for which he was nominated. Born in Sydney, he is the son of the former Prime Minister of Australia. McMahon has also modeled and performed on stage and in films. McMahon starred in the NBC drama Profiler and the film Fantastic Four. More recently he has starred in the action-comedy Red, alongside Bruce Willis, Morgan Freeman, and Helen Mirren and the horror-thriller Faces in the Crowd. He is set to star in several upcoming films.

#### Charlie Loventhal – Executive Producer

Executive Producer Charlie Loventhal is a writer, director, producer, and actor whose film credits include: My Demon Lover, Mr. Write, and Meet Market (with Julian McMahon). Loventhal's first film The First Time was made under the tutelage of Brian DePalma, who had visited Sarah Lawrence College where Loventhal was a student. DePalma recruited the college's students to partake in a dark comedy project called Home Movies starring Keith Gordon and Nancy Allen. Loventhal's film received many glowing reviews, including one from the New York Time's Vincent Canby.





## Billy Raftery – Producer

Executive Producer Billy Raftery is a director, producer, and writer whose film credits include the provocative documentary *Angels in Exile* and the short thriller *Soft Typewriter*, which premiered at the Cannes Indie Film Festival in 2008. Leading up to the making of *Angels in Exile*, Raftery did a promotional short film *Playing For Peace: South Africa 2003*, in which documentary footage aired on the CBS Sunday Morning show.

After graduating from Columbia University, Raftery moved to Durban, South Africa. During his time there, he directed segments for ABC News NOW and has been the Director of Photography for American Idol Top 10, PopTarts and Mercedes Calabasas commercials, among others.

## Todd Slater – Executive Producer

Todd Slater is recognized as one of the top independent film and media consultants in Hollywood. Areas of expertise include financial modeling, media and film transactions, negotiation of rights, and the structuring of media financing.





## DUTCHMEN FILMS

Dutchmen Films was formed in 2005 by director, writer, producer, and actor Franklin Martin. A four-year letterman on the Hofstra University Division I basketball team, Franklin named the company after his Alma Mater, The Flying Dutchmen.

The logo reflects his love of the school and the sport that allowed him to become the first person in his family to earn a college degree: Franklin soaring above the countryside of Tennessee where he grew up, piloting the Flying Dutchmen with a basketball and his playing number (22) displayed proudly on the side.

Dutchmen Films prides itself on making films that are truthful to the core. Within this truth we endeavor to find a beauty that inspires love for humanity. While life's truths are not always what we hope for, they are what life intends. By using film as a medium to explore life's hardships and the beauty that ultimately overcomes those pitfalls, we see the power that mankind possesses.

## CINIPIX

CINIPIX is a vertically integrated production, acquisition and distribution company dedicated to producing high quality digital features using state of the art equipment. With offices in Hollywood, Philadelphia, and Miami, Cinipix is one of the few independent production companies with the capacity to deliver feature films in stunning, 4K resolution.





CINIPIX™ PRESENTS

A DUTCHMEN FILMS PRODUCTION

A FILM BY FRANKLIN MARTIN

EXECUTIVE PRODUCERS

DAIN BLAIR

JULIAN MCMAHON

TODD SLATER

CO-EXECUTIVE PRODUCERS

STAN CASSIO

MATHEW HAYDEN

BO HU

CO-PRODUCERS

TYLER LINDSAY

SKIP CONNORS

PRODUCED BY

CHARLIE LOVENTHAL

FRANKLIN MARTIN

BILLY RAFTERY

WRITTEN AND DIRECTED BY

FRANKLIN MARTIN

\*\*\*\*\*

MUSIC SCORE BY

ROBIN SOPER

MUSIC SUPERVISOR

DAIN BLAIR

EDITED BY

SAM CITRON

TYLER LINDSAY

JASON SUMMERS



CINIPIX™



## CAST

KEVIN LAUE  
JODI JARNAGIN KEVIN'S MOTHER  
JIM JARNAGIN KEVIN'S STEP-FATHER  
JUDY BLOODWORTH KEVIN'S GRANDMOTHER  
WAYNE LAUE KEVIN'S FATHER  
ROBERT COLLINS AMADOR VALLEY HIGH HEAD COACH  
PATRICK MCKNIGHT LIVERMORE HIGH HEAD COACH  
BEN HOWLAND UCLA HEAD COACH  
HOWARD GARFINKEL SCOUT & FOUNDER - FIVE-STAR CAMP  
EJ. "DOC" KREIS UCLA STRENGTH COACH  
GEORGE W. BUSH PRESIDENT OF THE UNITED STATES  
CHARLES GLOTTA FIVE-STAR COACH  
JOE STOLZER KEVIN'S STRENGTH COACH  
PETE GILLEN CBS COLLEGE SPORTS ANALYST  
JAMAL JACKSON EMMANUEL COLLEGE HEAD COACH  
AL RHODES LOGANSPORT HIGH HEAD COACH  
BILL PAGATTI FIVE-STAR HEAD COACH  
DR. SIMON BURGESS KAISER SPECIALIST  
DR. DIRK SMITH KEVIN'S PEDIATRICIAN  
LUKE BABBITT PORTLAND TRAILBLAZERS  
PRIVATE RAMIREZ KEVIN'S ROOMMATE AT FORK UNION  
PRIVATE RODGERS FORK UNION BUDDY & HBC SPOKESMEN  
BILL POWERS MONTE VISTA HIGH HEAD COACH  
MARCEL MIFFIN AMADOR VALLEY HIGH ASSISTANT COACH  
FLETCHER ARRITT FORK UNION MILITARY ACADEMY HEAD COACH  
MATTHEW DONAHUE FORK UNION MILITARY ACADEMY ASST. COACH  
BARRY ROHRSEN MANHATTAN COLLEGE HEAD COACH  
THE CONNOR FAMILY SKIP, RACHEL & BABY JACKSON  
THE WEINGARD FAMILY ROBBIE, JOEY, CREW, STEVIE & JENSON  
THE AMADOR VALLEY HIGH BASKETBALL TEAM  
THE MONTE VISTA HIGH BASKETBALL TEAM  
THE PITTSBURGH HIGH BASKETBALL TEAM  
THE FOOTHILL HIGH BASKETBALL TEAM  
THE DEER VALLEY HIGH BASKETBALL TEAM  
THE OAKLAND TECH BASKETBALL TEAM  
THE FORK UNION MILITARY ACADEMY BASKETBALL TEAM  
THE PATRICK HENRY JUNIOR COLLEGE BASKETBALL TEAM  
THE PRINCETON UNIVERSITY JV BASKETBALL TEAM  
THE UNIVERSITY OF NORTH CAROLINA JV BASKETBALL TEAM  
THE FORDHAM UNIVERSITY BASKETBALL TEAM  
THE MANHATTAN COLLEGE BASKETBALL TEAM

## SONGS

"ORANGE SKY" MUSIC AND LYRICS BY ALEXI MURDOCH  
"TOP OF THE GAME" MUSIC AND LYRICS BY ALEXI VON GUGGENBURG  
"LA LA LA" MUSIC AND LYRICS BY HERB POWELL  
"MONEY SHOT" MUSIC BY HARRY CODY  
LYRICS AND VOCALS BY PK CARTER





ADDITIONAL MUSIC PROVIDED BY WARNER CHAPPELL PRODUCTION MUSIC  
FIVE ALARM MUSIC

ADDITIONAL EDITING BY CHRIS GRASHA  
JAMES WITKER  
ASSISTANT EDITORS LARS KOERKEMEIER  
MEYGHAN HILL

CAMERA OPERATORS FRANKLIN MARTIN  
ELI KABILLIO  
PHIL WALL  
BILLY RAFTERY  
NATE CHAN

SOUND RE-RECORDING MIXER GARY SUMMERS  
SOUND ENGINEER ROBERT ALTHOFF

SUPERVISING SOUND EDITOR PIERO MURA  
SOUND EDITOR BOB KELLOUGH

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