



A Big Tree Productions Film by  
Mike Bradecich & John La Flamboy

Starring: Mike Bradecich, John LaFlamboy, Robert Englund, Tim Kazurinsky,  
David Pasquesi, T.J. Jagadowski, Susan Messing, Gregory Hollimon, Brian  
Boland

Running time: 96 minutes

<http://MolemanMovie.com>



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# SYNOPSIS

## There's Something in the Basement...

Marion and Jarmon Mugg have never had to work very hard. They've never had much responsibility, and no one has ever put any expectations on them to perform or achieve, well... anything.

But two years ago their mother died, leaving them the brownstone apartment building that has been in the family since its days as a speakeasy during Prohibition. In that short time, their slacker ways have run the building into the ground. The tenants are moving out, no one but them and their friends drinks at the bar on the ground floor, and the building's pets are going missing. If all that isn't enough to make them sit up and take notice, there's also a good chance that a monster is living in the basement.

"The Mole Man of Belmont Avenue" is a horror/ comedy that explores what happens when a terrible situation is dropped into the laps of the two people least equipped to deal with it. The Brothers Mugg can either step up to the plate and finally grow up, or they can wait and clean up the mess as a mysterious creature eats every living thing in the building, one by one.

# ABOUT THE FILMMAKERS

## When Mike Met John...

During summer breaks from Southern Illinois University in Carbondale, Mike Bradecich ("Marion Mugg") and Justin DiGiacomo ("The Mole Man") used to do Shakespeare in the park together.

During the school year, while Mike was studying creative writing and film, Justin was off doing kooky theatre projects with weirdos like Vicky J. Strei (Costume Designer & Wardrobe Mistress) and John LaFlamboy ("Jarmon Mugg").

One summer, Justin invited his weird friend John to come see some of that Shakespeare he was always doing. Mike looked at John and his broken leg, and listened to his far-fetched stories about the magical red-eyed demons that haunted his childhood home (or some shit like that), and vowed never to participate in a creative or business endeavor with THAT guy. John looked at Mike doing Shakespeare and vowed never to perform with THAT guy, because he was too loud and didn't like anyone else to get any of the attention.

Ten years later, John and Mike somehow got drunk enough on New Year's Eve of 2005 that they formed Big Tree Productions to write, direct, and act in movies with their friends. "The Mole Man of Belmont Avenue" is their first feature. Mike is still too loud and John is still, like, SUPER weird and will go on and on about supernatural demons if you let him.

# FILMMAKER BIOS

## **Mike Bradecich**

Mike is an actor, improviser, and writer in Los Angeles, having moved there from Chicago one week after wrapping production on Mole Man.

Mike got his start in Chicago doing improv and sketch at iO Chicago and at Second City, where he was on the National Touring Company and also performed in the original cast of the smash hit musical “Rob Blagojevich Superstar.”

He can also be seen in a butt-load of commercials for clients like Leapfrog, KFC, Allstate, Comcast, and most popularly for the USPS as Postal Carrier Al in their Flat Rate Box “If it fits, it ships” commercials. He also recently produced a web series that stars legendary movie bad guy Tommy “Tiny” Lister, alongside himself and his family. You can find it at [TinylsMyGirl.com](http://TinylsMyGirl.com).

## **John La Flamboy**

John is an actor, director, producer, production designer, and storyteller in Chicago.

John is a stage actor who trains at The Artistic Home in Chicago. He has co-produced two other feature films (The Art of Pain and Squeal). As an actor, John has also played the resident odds-maker in a television series (The Odds Squad), fought ninjas and zombies as a lead in the feature film The Art of Pain, been killed by a Pigman in the feature film Squeal, performed the motion capture movement for the video games Stubbs the Zombie and BioShock and had very small roles in very small commercials that only his mother seems to have seen.

John is also the founder and director of Zombie Army Productions, a production company that produces Chicago’s largest haunted houses (Statesville Haunted Prison, City of the Dead, and The Fear at Navy Pier).

# **THE MOLEMAN OF BELMONT AVENUE**

## **FILMMAKER Q & A**

### **Mike Bradecich & John LaFlamboy**

**1. Please explain your inspiration and point of view when you first started developing and collaborating on THE MOLEMAN OF BELMONT AVENUE and why you made this film. How or what prompted the idea for your film and how did it evolve?**

**JL:** The original concept came from a short flight from Chicago to St. Louis, three Jack and Cokes, and the insatiable desire to make a feature film with Mike. I started with casting us, creating a ridiculous monster, and then built the idea around our own assets. I took my original southwest airline napkin to the bar to pitch the idea to Mike and he did not like it. He told me that it didn't sound funny at all, so I bought another round and pitched it again. After the third round, Mike did what I count on him to do so often, he took my ridiculous loosely formed idea and turned it into a smart and funny script. I am glad he let me pitch it three times, otherwise I would still be holding on to that napkin.

**2. What inspired you to become a filmmaker? Is this your first feature film? Please explain your history in filmmaking.**

**MB:** I started wanting to make movies when I was a kid, watching Spielberg movies and The Princess Bride and a whole slew of older things that I came across, whether the comedies I saw on HBO, the musicals my dad introduced me to, or seeing the Star Wars and Indiana Jones movies in the theater. I majored in film for two years, but wasn't quite ready to watch Eisenstein or Fitzcarraldo when I was 18, so I switched to writing. Then I really threw myself into acting with John and our other friends in the theater department at Southern Illinois, and that remained my main focus for several years after college. Once I moved back to Chicago and started working with John and the Carbondale crew again, we quickly decided to start making shorts in order to give ourselves acting and writing jobs that it might take many years to come by otherwise. Those shorts finally lead us to Mole Man, our first feature.

**JL:** My experience has mainly come from Mike and I learning as we go. We were actors that wanted to do more than wait for an audition, so we made shorts. It was that way of thinking that got me my first producer credit on the feature "The Art of Pain". I was one of the lead actors in the project when I learned that they had not raised the funds for several special effect scenes, and

they were at an impasse. I figured that this was a great learning opportunity for me and by the end of my first production meeting I was the Production Designer, Zombie Choreographer, Key Special Effects, and Co-Producer. Although I was able to get some “behind the camera” experience on a couple indie films, *The Moleman* was my first feature as a writer and director.

### **3. What is your relationship to the cast of this film?**

**MB:** Most of the cast came from the sketch comedy and improv scene in Chicago, which is considerable. We used a lot of veterans from Second City, where I worked for several years with a touring company, understudying on the resident stages, doing corporate comedy...a little bit of everything. So I had some level of relationship with a lot of the actors, and got to the others through our Chicago casting directors, Mickie Pascal and Jennifer Rudnicke.

**JL:** We were very fortunate that our casting directors, Mickie Pascal and Jennifer Rudnicke were able to cast some of our favorite Chicago comedic actors. Mike and I spent years studying improv in Chicago, and we were able to cast the actors that we were fans of. I personally watched the TJ and Dave show every week for a year, they are incredibly talented improvisers and I was a bit of a comedy stalker. So when we learned that some of our favorite actors, TJ Jagadowski (Paulie the Stoner), David Pasquesi (The Hermit), Susan Messing (K.C.), Tim Kazurinsky (Harold), and Greg Holliman (The Cop), committed to our project, we were giddy like school children. And when our LA casting director, Rachel Tenner, informed us that our favorite horror icon actor, Robert Englund had accepted the role of Mr. Confab, I thought it was a joke. It just seemed too good to be true. To be able to make your movie with a mix of your favorite actors and your best friends is truly a dream come true. I guess I am still giddy about the whole thing.

### **4. What is the most important message in this film to you?**

**MB:** Well, to some extent I think movies are for entertainment and messages should be sent via the USPS. (Very specifically, the USPS.) That being said, I think there is some idea about personal responsibility in the movie that seems to be a theme that John and I return to again and again. In our first feature script collaboration, which will possibly be our second feature *Haunted House: The Movie*, the main character is given the message to “Get the message to Garcia,” which ties back to a story whose basic message is, once you’re assigned a task, complete it. Don’t ask a lot of questions, don’t second guess, don’t get lost in the planning of the thing. Just get it done. For the two

brothers in Mole Man, the great obstacle in the movie isn't the monster, it's their own inability to get past their own ineptitude and get the job done.

**JL:** As much as this may be a wacky comedy, Harold the Homeless man put it best when he quoted Anais Nin, "Life shrinks or expands in proportion to one's courage." I think that it is true of the Mugg Brothers and their many conflicts, and I think it is true for us as first time filmmakers.

## **5. When did you meet your collaborators? How did those partnerships come about?**

**MB:** The core group of this project and many we've done leading up to now is made up of a group of us that made theater together in college. Myself and John, Justin DiGiacomo (The Mole Man), Tresa Walker (Associate Producer & Production Manager), Vicky Strei (Costume Designer). The rest of the crew is made up mostly of John's production company Zombie Army Productions, which does film work, designs and builds haunted attractions, hosts theme parties, all kinds of things throughout the year. We also found a few people through word of mouth; our DP Nance Jordan came on a recommendation of our FX & Makeup Designer Cat Bernier. We knew our casting directors from John & I having worked in Chicago as actors for the last several years.

## **6. What made this project come together and be successful?**

**MB:** The main thing that made it work is that everyone involved took on a personal connection to seeing it be completed to the very best of their abilities. No one in the cast or on the crew gave any less than 100%, which is saying a lot considering the number of hours we put in on a daily basis. Everyone was excited to see the finished project and wanted it to be the best possible thing it could be, and that showed in every aspect of the production from day one.

**JL:** I have always said that we were very lucky to get so many talented people to commit to the film. But if you were to ask them why they did it, most of them simply loved the script. I think Mike did an amazing job with the dialogue and character development, and that drew in a lot of excitement. However, when it came to the production of the film, it was made by a group of friends that really loved and respected each other too much to let it fail.

## **7. Please elaborate a bit on your approach to making the film, including your influences (if any).**



**JL:** I want to tell a good story. Once I find the thru line of that story, I try to use all of my recourses to bring it to others. As a kid, I was a big Spielberg fan, Goonies, E.T., and Jaws. There was something about his story telling that pulled me right in. However it wasn't until I graduated college and happened to see Evil Dead at a friend's house that I had my first "inspirational" moment. I remember leaving his apartment and saying "I want to make a movie like that!" The blend of comedy, horror and ridiculousness really spoke to me, and it just looked like a hell of a lot of fun. Lately, I have really enjoyed the works of Guillermo Del Torro. I am captivated by the detailed realization of his fantasy creations living side by side with the true horrors of real life.

## **8. Please address the music in the film. How did these choices come about?**

**MB:** Music was a big part of it from the beginning. The very first time John and I had a meeting about the movie that involved someone other than ourselves, it was to cast the first to actors (again, other than ourselves) in the movie. We took Justin Digiacomio (The Mole Man) and Nicholas Barron (Nicholas) out for drinks. The idea with Nicholas was to have him musically narrate the movie from somewhere in the background, a little like Jonathan Richman does in "There's Something About Mary." We've been fans of his music for years, and wanted to include his unique voice as both a singer and a writer into the movie. He ended up writing about four songs that play throughout the movie, sometimes with him on camera and sometimes as soundtrack. His songs ended up being a little more in the background than we originally intended, because the first time we heard them was in the studio when we sat down to record them for the soundtrack. Nicholas had read the script, and we expected something inspired by the mood of the story. Instead, Nicholas wrote this hilarious and amazing songs that VERY LITERALLY describe exactly what is going on in the action of the movie. We loved the songs, but couldn't feature them too prominently because it would be like building spoilers right into the movie, while you were watching it. But if you pay close enough attention when he's singing in that Tom Waits way he has, you can hear some very specific descriptions of the brothers and the other tenants and the monster that we haven't even seen yet.

The song that plays most throughout the movie is the sort of theme song, "My Foot and Your Ass Are Getting Married." We originally went out to some people we were fans of to see if we could commission a song to suit that purpose, starting with the fantasy music video at the beginning, but we couldn't afford the people we went after, people like Jonathan Coulton and the band Ween. I ended up writing the song myself, and we recorded it with our friend Rich Rankin of mosaic Music in Chicago that had scored one of our shorts for us. He brought in some session musicians to play with Nicholas and

me, and it was a pretty fun experience to crank out this little ditty and have the professionals turn it into something that actually sounds like rock & roll.

For the rest of the score, we auditioned a bunch of musicians from all over, people that we mostly found online or through word of mouth. Our sound designer recommended the Chicago company Noise Floor to us, and they had the demo that we liked the best. We love the music they added, it's incredibly thoughtful and shows a real understanding of what we were going for in the movie.

**9. How do you think THE MOLEMAN OF BELMONT AVENUE fits into your personal growth as a director? How will it affect your future projects?**

**JL:** All I want to do is make my next movie. The Moleman was an incredible learning experience for me as a first time director. I was a theatre student in college, so I never took a film class. This movie was a chance for me to realize the vision I had, and to develop the technique that I will be building on for years to come. From pre production to film festival tours, I have learned so much and I cannot wait to apply it to my next project.

**MB:** As a first feature, making this movie this was a really amazing film school. We know a LOT more now than we did at the beginning of the process and can't wait to apply it to the next thing. Hopefully the main effect that it will have on our future projects is that it will make people willing to work with us based on seeing what we've done before. The dream for the next movie would be to have a combination of the people that made Mole Man with us and some new people who we have been fans of for a while. Some new blood, some old blood. Either way, there will be plenty of blood.

**10. Share something unique about the film. It can be related to the subject, the title, the making of the film, the vision behind the film, casting, location, script, etc.**

**JL:** Due to our budget, we filmed the majority of the film on church property. We couldn't afford several locations, so we brought in my haunted house build crew and constructed most of the sets in a community room and used the rest of the building for the rest of the shots. One of the few times we left the church was to film the sewer sequence at one of our haunted houses. Considering we had a scenic crew that had never worked on a movie before, I was really proud of the look of those sets on screen.

**MB:** The title of the movie was always supposed to be a placeholder until we found something better. I suggested it one day and loved how self-important

and grand it sounded, like it somehow reflects the pomposity of the characters as they take it on themselves to fix this horrible problem afflicting their building. I always said, as soon as we have a better title, we'll jump all over it. Never happened. Here are some of the suggestions from our Graphic Designer/ Web Master Chad Savage: Holy Moley!, Basement Beast, Basement Beast Blues, Basement Monster Blues, The Mugg Brothers Meet the Mole Man, Under Achievers, Blunderworld

**11. What are some of your favorite films, and what or who are your other creative influences?**

**JL:** My Favorite films are: Goonies, Jaws, Princess Bride, Shawn of the Dead, Almost Famous, and Evil Dead. My other creative influences come from working on the Chicago stages as an actor and my work producing haunted houses.

**MB:** I have a lot of the same favorite movies as John; Prince Bride, Shawn of The Dead, Babe is one I love a lot and think everyone should watch again, and the others I mentioned before. I try to find influence everywhere. My degree is in writing, so I go to literature a lot and love Kurt Vonnegut, Michael Chabon, Neil Gaiman, and a healthy dose of literary and genre fiction. Right now I'm obsessed with catching up with Dr. Who on Netflix Instant.

**12. Where can audiences see the film?**

**MB:** molemanmovie.com is the best place to find info, though I strongly encourage people to like us on Facebook since that's the place with the most up-to-date information. We have a handful of festivals coming up through the rest of the year, and we're hoping to secure distribution before 2011 is out!

## CAST BIOS

### **ROBERT ENGLUND (via IMDb) (“Mr. Hezekiah Confab”)**

American leading actor of a number of horror films, probably best known as Freddy Krueger in [A Nightmare on Elm Street](#) (1984) and all of its sequels. Englund, a boyish, tall and gaunt figure, became a cult favorite after that film but had started working in the 1970s. He was cast as a sex-crazed maniac in [Eaten Alive](#) (1977) by [Tobe Hooper](#), who also directed [The Texas Chain Saw Massacre](#) (1974). Englund went on to a number of low-budget horror films, including [Galaxy of Terror](#) (1981) and [The Fifth Floor](#) (1978). Then came his big break as Freddy Krueger in "Elm Street", the man of nightmares with the disfigured face and a red striped shirt with his right hand as razor-sharp knives. The film was directed by [Wes Craven](#) and was so successful for New Line Cinema that the company had Englund reprise Freddy in all of the subsequent – and wildly successful – sequels. He played the title role in the semi-remake of the horror film classic, [The Phantom of the Opera](#) (1989) for 21st Century Film Corporation. Englund has frequently worked with Hooper, in such films as [Night Terrors](#) (1995) and [The Mangler](#) (1995).

### **TIM KAZURINSKY (“Harold the Homeless Guy”)**

Tim Kazurinsky kicked off his show biz career at Chicago's famed Second City Theatre. Movie appearances include “Neighbors”, “Somewhere in Time”, and three “Police Academy” films. A former cast member of NBC’s “Saturday Night Live”, Tim returned home to Chicago to co- write such screenplays as “My Bodyguard”, “About Last Night...” “The Cherokee Kid” and “For Keeps”. He was nominated for a Writers’

Guild Award for his screenplay for “Strange Relations”, starring Paul Reiser, Julie Walters and George Wendt. Tim still enjoys performing and has done guest star roles on “CURB YOUR ENTHUSIASM”, “STILL STANDING”, “ACCORDING TO JIM”, and in Jeff Garlin's "I WANT SOMEONE TO EAT CHEESE WITH. Tim lives in Evanston, IL. with= his wife, Marcia, their kids, and way too many pets.

### **DAVID PASQUESI (“Dave The Hermit”)**

Trained by the late, great Del Close, DAVID PASQUESI, a Second City alumnus, is an accomplished stage actor in Chicago. Currently enjoying a long run in the hit show, “TJ and DAVE”, he is also considered one of nation’s finest improvisers. David co-stars in “The Year One” directed by fellow Chicagoan Harold Ramis, who also directed him in “The Ice Harvest”, “Groundhog Day” as well as “Stuart Saves His Family.” Additional film credits include “Angels & Demons”, “I Want Someone to Eat Cheese With” and “Father of The Bride.” He recreated his role of “Stew The Meat Man” for the film version of “Strangers With Candy”.

David produced and starred in Spike TV's first scripted comedy series, "Factory." He will be seen this Fall on Starz's highly anticipated new drama, "Boss," starring Kelsey Grammer.

### **BRIAN BOLAND ("Adrian")**

Brian Boland began his career at the original IO Theater in Chicago where he delighted select audience members in a variety of shows, most fondly with house team, Frank Booth. Soon, despite limited talent and appeal, he was hired by The Second City, for whom he toured the world, then co-wrote and performed four critically acclaimed revues on The Second City Mainstage in Chicago. After working-off his dry-cleaning debt to The Second City, he left to start a family with a little help from his lovely wife, Lien. Brian has since appeared in an avalanche of film, television, commercial and park district productions, including: The Express, The Unborn, The Chicago Code and Welles Park favorite: Kailey & The Caterpillar. In addition to his crucial, sub-supporting role as "Adrian" in Mole Man, Brian won the lead role in last fall's, Paranormal Activity 2, which set multiple box office records. As a reward, he can be heard operating the camera in the opening scenes of Paranormal Activity 3, which is screening RIGHT NOW at several theaters near you. Brian also recently co-starred opposite Dennis Farina in The Last Rites of Joe May, which premiered at the 2011 Tribeca International Film Festival in NYC and just opened the Chicago International Film Festival. Later this year, Brian will appear in the upcoming STARZ original series, BOSS, starring Kelsey Grammer.

### **SUSAN MESSING ("K.C.")**

Susan, a NJ native and graduate of Northwestern University's Theatre School, is an alumna of the iO, Second City's Mainstage, and a founding member of Chicago's infamous Annoyance Theatre. She continues to teach and perform improvisational comedy @ iO, The Annoyance, Second City, and is an adjunct instructor for DePaul University. Her standup act with her puppet, Jolly, was featured at the HBO/US Comedy Arts Festival in Aspen, and on Comedy Central's Premium Blend and NBC's Late Fridays, and her most impressive bit movie role was as a bad stripper in a halo brace in Let's Go to Prison! Susan has been an improviser and comedian for over twenty four years. Nice things said about Susan include Chicago Magazine calling her "Funniest Woman in Chicago," Chicago Reader naming her "Best Improviser" and recipient of CIF 2010 "Improviser of the Year." You can see her fuck around in her critically-acclaimed show, Messing with a Friend, every Thursday @ The Annoyance, now in its 5th year.

**GREGORY HOLLIMON (“Robert the Cop”)**

Gregory grew up in The Chicago Housing Projects Of Cabrini Green In The 1960’s (back when HOUSING PROJECTS were good). He graduated COOLEY HIGH In 1974.

In 1988 He was hired into Second City's National Touring Company where he performed nightly improvisational theatre at colleges & universities all over America. He’s performed in dramatic plays and films like Andy Davis’ THE FUGITIVE. He’s Perhaps Best Known For His Television Work In COMEDY CENTRALS cult hit ‘STRANGERS WITH CANDY’ where he played FLATPOINT HIGH SCHOOL’S principal ONYX BLACKMAN.

## CREW BIOS

### **NANCE JORDAN (Director of Photography)**

Jordan graduated as a Cinematography Fellow from the American Film Institute. He is the head of Wright Bros. Photoplay where he's produced numerous award-winning features and shorts, of which Wright also photographed. He has an extensive track record serving as Director of Photography for television networks such as NBC, ESPN, MTV, Discovery, and WYCC. He is a 2009 Emmy Winner, and his TV show **Little Green Men** (2009) just won a Bronze Telly in Cultural Programming. His most recent narrative features shot on HD are *Banana Leaves* and **Dog Jack** (2009), and *The Mole Man of Belmont Ave.* (2010). As an individual artist, Wright has been grant recipient from The Illinois Arts Council and Change, Inc. Wright teaches cinematography and directing at the Illinois Institute of Art.

# CAST LIST

Mike Bradecich .....	Marion Mugg
John LaFlamboy .....	Jarmon Mugg
Justin DiGiacomo .....	Mole Man/ Hippie Guy 2
Nicholas Barron .....	Nicholas
Tim Kazurinsky .....	Homeless Harold
Susan Messing .....	KC
Xzanthia .....	Eliza
Robert Englund .....	Mr. Confab
Mary Seibel .....	Mrs. Habershackle
Dave Pasquesi .....	Dave the Hermit
TJ Jagodowski .....	Paulie
Paul Clayton .....	Stoner Clown
Dana Delorenzo .....	Stoner Molly
Pete Kokonis .....	Pete the Cop
Greg Hollimon .....	Robert the Cop
Brian Boland .....	Adrian
Brad Morris .....	Danny
Cat Bernier .....	Abby
Tyler LaFlamboy .....	Tyler
Jonathan Keaton .....	Brad
Dina Facklis .....	Catherine
Maliah Keaton .....	Maleah
Mike Macnamara .....	Mac the Pound Worker
Cedric Young .....	Fr. Antle
Dan Jessup .....	Dog Box Daddy
Sofia Mia Canale .....	Dog Box Daughter
Noah Gregoropoulos .....	Eliza's Trick

# CREW LIST

Writer/ Director/ Producer .....	Mike Bradecich
Writer/ Director/ Producer .....	John LaFlamboy
Executive Producer .....	Mitch Apley
Executive Producer .....	Jeff Facklis
Executive Producer .....	Lee Facklis
Associate Producer .....	Tresa Walker
Technical Producer .....	Jeff Tudor
Associate Producer/ Legal Counsel ..	David Patinella
Director of Photography .....	Nance Jordan
1st AD .....	Jeff Haddick
Associate Producer/ 2nd AD .....	Jayne Joyce
Costume Designer .....	Vicky J Strei
Special FX Design .....	Cat Bernier
Special FX Design .....	Kristian Hickman
Casting Directors .....	Mickie Paskal, C.S.A. Jennifer S. Rudnicke, C.S.A. Rachel Tenner, C.S.A.
Production Design .....	John LaFlamboy
Set Construction .....	Zombie Army Productions Pale Eye Productions
Key Scenic Design .....	Colt Zahn
Property Master .....	Chris Mosley
Editors .....	Dustin Foster Mike Bradecich
Script Supervisor .....	Alisha Horton
Still Photographer .....	Robert E. Potter III
Score .....	Devin Delaney & Kate Steinberg of Noisefloor, Ltd.
Sound Recordist .....	Trey Johnson
Boom Operator .....	Loren Olsen
Supervising Sound Editor .....	Bryen Hensley
Sound Editor .....	Steve Maslan
Digital Colorist .....	Dustin Foster
Special Visual FX & Main Title Design .....	Liz Zielke
Gaffer .....	Chad Vanko
First A.C. ....	Keila Galvez
Second A.C. ....	Patrick Donoghue
Key Grip .....	Dana Packley
Best Boy .....	Sam Probst
Webmaster & Graphics .....	Chad Savage
Catering .....	Charlene Schmitt



## REVIEWS

**Dennis Harvey**

**Variety.com**

<http://www.variety.com/review/VE1117945379/>

Writer-director-stars Mike Bradecich and John LaFlamboy keep horror-comedy “The Mole Man of Belmont Avenue” diverting largely via their droll chemistry as mismatched siblings who’ve inherited a dilapidated apartment building terrorized by a hungry man-sized critter. Theatrical prospects are slight, but pic should win some friends in home formats and provide a ravenous calling card for the talented duo.

Just back from a failed stint raising llamas, extrovert Jarman Mugg (LaFlamboy) returns to the rapidly depopulating Chicago building managed by deadpan brother Marion (Bradecich). With the gas shut off and the electricity being stolen from a church next door, the only tenants left now are those with nowhere else to go — a generally disagreeable bunch including a couple of cranky oldsters (one played by erstwhile Freddy Krueger thesp Robert Englund), a prostitute and an apartment full of serious stoners. Another inconvenience they’ve all experienced lately is the serial disappearances of pets.

Jarman and Marion happen to be walking the halls just as the titular creature is trying to seize a small dog through a mail slot. To keep their tenants from bailing on them, they suggest that perhaps a raccoon has run amuck. But they do attempt to capture the creature, which, when its pet supply runs out, turns to hunting larger, rent-paying game.

Progress is consistently amusing if seldom hilarious; momentum occasionally slackens. As actors, Bradecich and LaFlamboy are always wiseass funny; ditto Susan Messing as the bartender in the ground-floor watering hole of a building that once housed a speakeasy. Featuring some “Strangers With Candy” veterans in supporting roles, pic has its cult-following credentials in order.

Tech/design contributions are above average on a low budget.

**Theresa Dillon**

**Fangoria.com**

**3.5/4 Skulls**

[http://fangoria.com/index.php?option=com\\_content&view=article&id=5361:the-mole-man-of-belmont-avenue-film-review&catid=50:movies-tv&Itemid=181](http://fangoria.com/index.php?option=com_content&view=article&id=5361:the-mole-man-of-belmont-avenue-film-review&catid=50:movies-tv&Itemid=181)

Boobs, booze, Robert Englund and a pet-eating Mole Man. What more could one want from a horror film?

THE MOLE MAN OF BELMONT AVENUE, which has its Midwest premiere this Saturday, August 13 at Chicago's Flashback Weekend, is the story of Marion and Jarmon Mugg (Mike Bradecich and John LaFlamboy, who also scripted and directed), two brothers with a big problem. Their apartment complex is failing, tenants are leaving and, most distressing, every pet in the building seems to be disappearing mysteriously. While working on refurbishing the building, the Mugg brothers discover that the place is inhabited by an animal-eating creature (Justin DiGiacomo) that can only be described as some sort of Mole Man. In their attempt to salvage what is left of their dying business, the Muggs keep the critter a secret from the remaining tenants and attempt to capture it on their own.

What follows is a hilarious romp charting one failed attempt after another to eradicate the Mole Man. The chemistry between the two leads and the zany antics of the colorful cast of tenants are what makes this film successful. Robert Englund plays Mr. Hezekiah Confab, an eccentric, horny old man who would rather go out to get some than protect his dog Peanut from the Mole Man. Mary Seibel is Mrs. Habershackle, the grumpy old cat lady who has no problem pointing out every single fault the apartment building has to the Mugg brothers. Greg Holliman portrays Robert the cop, who immediately takes a disliking to the colorful Muggs and vows to make their lives a living hell.

But the guy who stands out the most is Paulie, played by T.J. Jagodowski (best known for his appearances in Sonic Drive-In commercials). Every single line and appearance by Paulie is a guaranteed laugh-out-loud moment, and you can't help but fall in love with this stoner's stupidity. Then there are many other fun characters, including a prostitute, neighborhood bartender and Mole Man expert, who help make THE MOLE MAN OF BELMONT AVENUE a perfect comedy/horror flick.

Yes, comedy comes first and horror second in this feature. Although some may find stealing electricity from a church and buying dogs and kittens from a shelter to feed to the Mole Man pretty horrific, the overall tone is humorous. Yet while some films of this type fail in their attempts to emphasize laughs over scares, THE MOLE MAN OF BELMONT AVENUE succeeds with smart writing and precise execution.

If there's one thing viewers might not enjoy about this film, it would have to be the score. This writer found the music entertaining—even days later when it popped into my head. But many people don't like little ditties echoing in their minds for no reason, and MOLE MAN's music does just that. At least that's one way the film might stay with its viewers long after it's over...

THE MOLE MAN OF BELMONT AVENUE is a delightful, sidesplitting experience that should be placed on the shelf next to such favorites as TUCKER & DALE VS. EVIL and SHAUN OF THE DEAD. If Bradecich and LaFlamboy keep it up, they may soon become household names in the genre-movie industry.

**James Ferguson**  
**HorrorTalk.com**  
**4/5 Stars**

<http://www.horror-talk.com/reviews/1867-the-mole-man-of-belmont-avenue-movie-review.html>

When you're a total screw up, there's not many options when it comes to career paths. You could do something weird like start a llama farm or hope a relative dies and leaves you something. That's just what happens to brothers Marion (Mike Bradecich) and Jarmon Mugg (John LaFlamboy) when their mother passes away and the pair inherit a rundown apartment building. When the pets of their tenants start disappearing, they find out that there's a mole man living in the basement and he's hungry. Welcome to The Mole Man of Belmont Avenue.

I absolutely love the premise of this movie. It's a smart set up and it's rife with possible laughs. Fortunately, writers / directors / stars Mike Bradecich and John LaFlamboy deliver. These brothers are fuck-ups in the truest sense of the word. They have no drive, no ambition. This makes things all the more funny when they take it upon themselves to solve this mole man problem as they're probably the least qualified to take something like this on. The fact that this creature lives in the basement, a place where they're terrified to set foot in, makes the situation even better.

The soundtrack of Mole Man is incredibly catchy. There's a song played several times throughout and after watching the movie, I cannot get it out of my head. It's a good song though, so it's worth it. It starts out with "My foot and your ass are getting married" and just gets better from there. I need to find a copy of this so I can add it to my "Get Pumped" playlist, right after "You're the Best" by Joe Esposito from the Karate Kid soundtrack.

For a low budget flick, Mole Man has some pretty good production values. The make up effects on the mole man are decent, although not mind blowing. Since that character lurks in the shadows for the most part, it doesn't affect the movie too much. The lighting, sound, and video all look great.

There are a few hiccups with the acting, but most of the actors are quite good. Robert Englund steals just about every scene he's in as the lecherous Hezekiah Confab. There's a great one where he's leaving his apartment while on the phone with his lover talking about all the dirty things he's going to do to her (presumably her anyway). Englund clearly has a fun time with it. Also, Bradecich is clearly channeling Seth Rogen throughout his performance. This can be good or bad depending on your feelings on Rogen.

My only real issue with Mole Man is that sometimes jokes were carried on too long. Once a joke gets past a certain point it just stops being funny and that cropped up a few times along the way. Those don't come up to ruin the movie though.

The Mole Man of Belmont Avenue is a horror comedy film that delivers on the laughs. It's on par with Tucker & Dale Vs. Evil. There is little to no gore, but it's made up for with a fun story and a catchy soundtrack. Plus, it's got Freddy Krueger saying "I'm set for some wet intense fucking." Where else are you going to see that?

**Adam Cuttler**  
**FilmBalaya.com**  
**4/4 Stars**

<http://filmbalaya.com/2011/05/23/another-hole-in-the-head-2011-the-mole-man-of-belmont-avenue-review-trailer-and-showtimes/>

Imagine a low budget baby mutation of what you would get had Pineapple Express and Shaun of The Dead gotten together for a night of double-team reaming with the Ghostbusters movies. You would no doubt be left with a horrifying pot-smoking buddy film entity that is constantly wetting itself with bong water and laughing tears of beer. This is, of course, that you subscribe to the belief that movie entities are capable of even having intercourse. I happen to know for a fact that they do, how else can you explain Son Of Rambo? Anyway, moving on...

Following the golden rule of what makes a comedy successful, Mike Bradecich and John LaFlamboy (writers, directors and stars) have crafted a simple premise; A pet-eating Mole Man with a thirst for human blood is running amok amidst brothers Jarmon and Marion's apartment complex. The two slumlords must do whatever it takes to hunt down the elusive beast before the few remaining tenants catch on. As the two quickly find themselves in one absurd situation after another while pursuing the hunt we witness their apartment building turn into a laugh-out-loud fun house. Helping to make the fun house fun are the horny elder bachelor (Robert Englund aka Freddy Krueger), the curmudgeon old grump (Mary Seibel), the token stoner (T.J. Jagodowski), the boob-flaunting prostitute (X-Zanthia), and the eccentrically wise hermit (Dave Pasquesi aka The Stepdad from Strangers With Candy).

Scene after scene, the jokes from this talented ensemble cast of great comedic character actors, SCTV alumni, and first time feature-length directors come at you so often that there is never once a dull moment in the entire 90 minutes. As for the scares, there never really are any, but that's not the point here. The film is about having a fun time and having a fun time is exactly what I had.

For those of you fortunate enough to catch Tucker and Dale Vs Evil at last year's Another Hole In The Head you will not want to miss The Mole Man of Belmont Avenue. Trust me, it's right up your alley.

**Jeff Allen**

**KTLA.com**

<http://blogs.ktla.com/bluray/2011/11/the-moleman-of-belmont-avenue-special-preview.html>

THE MOLEMAN OF BELMONT AVENUE is a new horror/comedy that is making the rounds at the film festival circuit. It is the brainchild of co-writers /co-directors/stars Mike Bradecich and John LaFlamboy who got their start in the Chicago acting scene making short films and working with various improv comedy clubs including Second City. The low budget film is the duo's first attempt at a feature following their internet short debut with TYLER'S NEW BIKE. While THE MOLEMAN OF BELMONT AVENUE is branded as a horror/comedy, the emphasis is purely on comedy with the film populated by broad caricatures, wild situations and over the top weirdness sprinkled with exploitive nudity and a cheesy monster. None of that is a bad thing here.

Bradecich and LaFlamboy play brothers Marion and Jarmon Mugg, two slacker brothers very much in the mold of Kevin Smith and Jason Mewes' Jay and Silent Bob and Simon Pegg and Nick Frost's Shaun and Ed from SHAUN OF THE DEAD. Two years ago the pair inherited their mother's brownstone apartment building and has let it slip into near ruin. The tenants (the smart ones) are fleeing without notice, the gas has been turned off and the electricity is being stolen from the next door church. On top of all this, all of the tenants' pets have been mysteriously vanishing. As the boys discuss cleaning the building up, they witness the titular moleman pulling a small dog through a tenant's mail slot and then vanish through the air vents. Now the slacker duo has a monster to contend with on top of everything else.

Bradecich and LaFlamboy knew their filmmaking limitations going into production and get great use out of the very few locations the story takes place in (hallways, small apartments, the bar under the building and the basement.) Even though the story takes place in essentially one location, we never feel tired or bored by it since the building offered a decent variety of sets. Also, it appears that they had practically no money for special effects, so our moleman is seen mostly as glimpses, quick shots from the back or a gnarled hand springing from various openings and vents. While we do get a decent full on shot of him during the finale, the decision to keep him in shadows pays off well by letting the audiences' imagination work the make-up effect magic.

THE MOLEMAN OF BELMONT AVENUE is not a perfect film. While there is much that is a success, it does have one near (not completely, but near) fatal flaw; the movie seems to wander off at about the 40 minute mark, losing sight of the main story and becoming a talky stoner flick for a healthy chunk of the second half. The first part of the script does a great job setting up the colorful characters that populate the film and making us like and care about them. It also is decently focused on setting up the moleman mystery and laying the

foundation for the Mugg Brothers to deal with it. But once the buildings' final pet is taken, the movie feels like it didn't know what to do and we just hang with the characters for a while before coming back in the last 10 minutes to wrap everything up.

The greatest strength *THE MOLEMAN OF BELMONT AVENUE* has is its excellent cast. Robert Englund (the original Freddy Krueger) may be the one big name the film boasts to get people to see it, but it's the lesser known cast members (from Chicago's Second City improv club and "Strangers With Candy") that will keep you laughing and get you through the film's weaker sections. Bradecich and LaFlamboy are in just about every scene and more than anyone else carry the movie with an amazing amount of infectious enthusiasm. Even if they are just walking through one of the hallways, their manic energy gives the scene a sense of urgency and childish fun.

*THE MOLEMAN OF BELMONT AVENUE* may be a film you have to search for to see, but fans of the weird, the wild and the low budget wonderful should be pleasantly surprised by what they find.



**Julia Mann**

**DigitalHippos.com**

<http://digitalhippos.com/film-review/horror/review-the-mole-man-of-belmont-avenue>

I am always up for a horror comedy, that perfect blend of gore and lightheartedness that lets me feel less inappropriate for laughing when someone gets their spleen ripped out (see Tucker and Dale VS Evil). When The Mole Man of Belmont Avenue came my way I intrigued and ready to watch. While the film doesn't deliver a clever concept it draws together many typical horror tropes and presents a fun, sometimes funny piece that is big on stoner humor and droll sarcasm.

Directors/writers/stars Mike Bradecich and John LaFlamboy have great chemistry in the film and provide the only real laughs as slacker brothers and landlords of a dilapidated apartment building in Chicago. Jarmon Mugg and Marion Mugg inherited the building and it's colorful tenants from their mother and have subsequently run it into the ground. They steal electricity from the church next door to avoid paying bills and have let the furnace break-down, stranding tenants without heat. Those that are left are even more disgruntled as their beloved pets mysteriously disappear. When Jarmon and Marion discover the culprit is a grotesque, flesh-hungry mole-man, they cover it up in an attempt to preserve their last few rent checks. But! When covering it up becomes a matter of life and death for the tenants, the brothers, armed with super-spades and perimeter lights, track the mole man to its lair for a final showdown.

Throughout most of the film the mole-man is nothing but a pair of very fake monster hands protruding from a cloaked mass. The creature deploys brazen attacks on the building's pets, snatching them from underneath their owner's noses. There is little horrifying about the mole man until we see his face (this makeup provides the best special effect in the film). In fact, it is the final act where the atmosphere and tension finally ramps up and some moderate chills are generated by sparse, creepy music and strategic lighting.

I really enjoyed the brotherly banter between lead actors and this pairing enhanced the film. In a nod to horror superstars from the past we see Robert Englund of Freddy Kruger fame hamming it up as tenant Hezekiah Confab. The supporting cast of characters are strictly two-dimensional (with a couple of super wooden performances), but then what more should you expect from the expendables? The quirky casting of the antagonistic policeman and the scenes around the animal shelter more than compensated for any lulls and these twisted jokes covered for any bad or poorly delivered ones.

**FINAL VERDICT:** The Mole Man of Belmont Avenue slots in to the 'average joe vs a monster' genre but doesn't quite reach the bar set by Shaun of the Dead or

the more recent Attack the Block. This could definitely be an issue of budget and backing so it will be interesting to see what evolves from the pairing of Brandecich and LaFlamboy in the future. This film is the perfect beginning to any Halloween horror marathon – it's just a warm-up.

LIKED: The style of humor suited me and Brandecich was my perfect sarcastic nerd hero

DISLIKED: The realization of the mole man for most of the film – but I was impressed with what was under the cloak the whole time.

## Maria's Space

<http://reesspace.blogspot.com/2011/10/moleman-of-belmont-avenue-review.html>

A pair of bumbling landlords reluctantly hunt the subterranean creature that is eating their tenants' pets. Featuring the original Freddy Krueger, Robert Englund, and a supporting cast rounded out by the talents of the famed Second City theater in Chicago.

Marion and Jarmon Mugg have never had to work very hard. They've never had much responsibility, and no one has ever put any expectations on them to perform or achieve, well... anything.

But two years ago their mother passed away, leaving them the brownstone apartment building that has been in their family since its days as a speakeasy during Prohibition. In that short time, Marion and Jarmon's slacker ways have run the building literally into the ground. The tenants are moving out, no one but them and their friends drinks at the bar on the ground floor, and the building's pets are beginning to mysteriously disappear. If all that isn't enough to make them sit up and take notice, there's also a good chance that a monster is living in the basement.

"The Mole Man of Belmont Avenue" is a horror/ comedy that explores what happens when a terrible situation is dropped into the laps of the two people least equipped to deal with it. The Brothers Mugg can either step up to the plate and finally grow up, or they can wait and clean up the mess as a mysterious creature eats every living thing in the building, one by one.

The 411: The Mole Man of Belmont Avenue has been nominated (at the Orlando Film Festival 2011) for Best Feature, The Cast has been nominated for Best Ensemble, and Robert Englund has been nominated for Best Supporting Role, there is a whole lot of nominations going on at the Orlando Film Festival this weekend

What I Can Tell You: This is one of those movies that you start out thinking, "what the heck is this?" Then as it rolls along you realize the gems inside it. Like "my foot, your ass are getting married." or "oh yeah, do that!"

This movie is about two grown brothers whose recently lost their mother. She was the owner of the apartment building for years and while one (Marion) was home trying to take care of it. The other (Jarmon) was off raising llamas and has returned to help get the building in order. Without gas or electricity (well, they do have some electricity, they get it by splicing into the church next door).

Tenants are moving out (well the few that actually have somewhere to go) and all the pets are disappearing. While walking the hall one night they see a creature trying to grab a dog through a mail slot. The "moleman" literally is taking the pets right out from under the owners nose in their very own

apartments. They must do what they can to not frighten their last remaining tenants while capturing the moleman.

This is complete satire and while it is cheesy, pathetic, and ridiculous at times I think that is exactly what these guys were going for. The movie budget was only 350,000 and looks more like 35,000 but whatever, it is funny. There are some really funny moments most involve the brothers and one of their tenants, a drug induced slacker, think older Bill and Ted type dude.

I think it will be even funnier the second time around!