

**PREDATOR  
IN THE  
CLUBHOUSE:  
THE BOSTON RED SOX  
CHILD MOLESTATION STORY**  
BASED ON A TRUE STORY



SCREENPLAY BY  
**GARY G. TAVARES**

***Predator in the Clubhouse: The  
Boston Red Sox Child Molestation  
Story***

119-min. feature film production

**Genres:** Drama, Sports Drama, Sports, True-Crime, Docudrama, Period Piece.

Anticipated to be Rated "PG-13"

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# Logline and Synopsis

**LOGLINE:** In 2001, Will, now a survivor in his thirties, is determined to break the silence, confront the truth, and seek justice after he and many other young black boys were molested in 1981 by a white Red Sox clubhouse manager at Florida's Chain of Lakes Ballpark, where the team held spring training and the boys worked as Clubbies.

**SYNOPSIS:** *Predator in the Clubhouse: The Boston Red Sox Child Molestation Story* is a dramatic account of child sexual abuse and institutional exploitation, set at a Boston Red Sox spring training facility in Winterhaven, Florida, in the 1980s, and framed by the recollections of **Will**, an adult survivor, now 35, who tells his story in 2001 to **Doctor Ross** during a therapy session. It is based on actual events. The story follows a pattern in which a trusted adult, **Fitzy**, with access, authority, and community credibility, gradually gains influence over vulnerable young boys and their families. Through promises of opportunity, mentorship, financial help, gifts, and proximity to professional sports and athletes, the abuser is portrayed as creating a system of dependency and silence that is difficult for children to resist and for adults around them to recognize. Fitzy was a Boston Red Sox Clubhouse Manager who visited their neighborhoods and recruited these young boys, who would later work at the facility as Clubbies. Fitzy died in 2005, but the victims' stories have never been told... Until now. *Predator in the Clubhouse: The Boston Red Sox Child Molestation Story* is one of the most eye-opening and compelling untold stories of child sexual abuse within a sports organization in history.

Overall, the script tells a story about grooming, power, denial, and the long-term human cost of institutional failure. Rather than functioning only as a personal tragedy, it frames the events as part of a larger pattern in which access, admiration, and authority can be weaponized against children. Its primary dramatic force comes from showing how abuse can remain hidden in plain sight when communities trust the wrong people, dismiss early signs, and fail to listen to the most vulnerable.

# *Lead Character Descriptions*

- Teen Will: (black Male, age 15) Lead role- Will as one of the teenagers who was sexually abused by Fitzy. Quirky, naïve, and a basketball star at his ethnically diverse high school.
- Fitzy: (white Male, 57) Lead role – Predator who sexually abuses Will and the other Clubbies.
- Shirley: (black female, 35-40) Supporting role – Will's very strict mother, who is very strong.
- Oldest Will: (black male, 35) Supporting role – Teen Will, now grown, tells his story of sexual abuse to a psychiatrist.
- Mr. Roberts: (white male, 40) Supporting role – The principal of Teen Will's High School. He is somewhat of a racist and does not like the blacks at the school, including Will, to associate with the white students. He becomes a thorn in Teen Will's side and does find a good reason to expel him.
- Coach: (black male, 35) Supporting role – Young Will's basketball coach at the high school. He truly believes in Will and sees his potential.

# Lead Characters



Elisha Williams – Teen Will



Paul Giamatti - Fitzy



Viola Davis- Shirley



Daniel Kaluuya- Oldest Will



Michael Shannon- Mr. Roberts



Chiwetel Ejiofor- Coach

# Key Crew Bios



**Producer:** Ryan Coogler

Ryan Kyle Coogler is an American film-maker and producer from Oakland, California. Highly critically acclaimed, he has directed the films Fruitvale Station (2013), Creed (2015), Black Panther (2018), Black Panther: Wakanda Forever (2022) and Sinners (2025), all of which he also wrote, and all of which feature Michael B. Jordan.



**Director:** Antoine Fuqua

Antoine Fuqua is an American film director, known for his work in the film Training Day as well as The Replacement Killers, Tears of the Sun, King Arthur, Shooter, Brooklyn's Finest, Olympus Has Fallen, The Equalizer, and Michael.



**Screenwriter:** Gary Tavares

Gary Tavares was born in Queens, NY. March 9, 1965, and raised in the Bronx. He is a screenwriter known for his two award-winning screenplays, Deceptive Vows and Predator in the Clubhouse: The Boston Red Sox Child Molestation Story. He also just finished writing his screenplay titled Disaster in the Bayou: Katrina's Wrath. Gary is CEO & Founder of Tavares Entertainment, LLC. of Atlanta, which was founded by him in 2005.

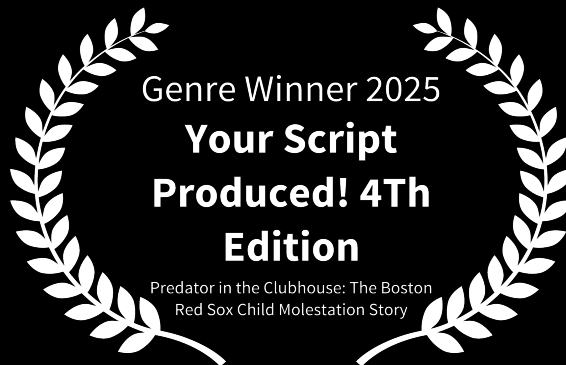
# Key Crew Statements

➤ Ryan Coogler, Producer:

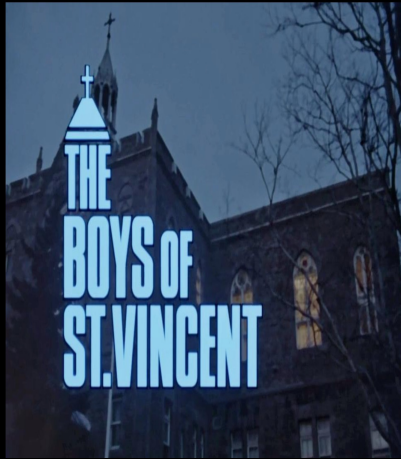
➤ Antoine Fuqua, Director:

➤ Gary Tavares, Screenwriter: “This film will have an enormous impact on viewers. Particularly to parents or guardians of young boys or children. It will raise their awareness about where they send their children and how safe these establishments and organizations are. Other viewers will become aware of yet another major, popular, sports organization who had a child sexual predator in their higher ranks. I feel it is imperative we expose these predators wherever they are, and continue to do it in the media and film, where potentially millions can be reached. This film will leave audiences breathless and more educated about this issue.”

# Festival Laurels



# Films & Documentaries Comparable to Predator in the Clubhouse: The Boston Red Sox Child Molestation Story



**PREDATOR IN THE CLUBHOUSE**  
**Cost Estimate - Production Budget**

Budget: February 27 2026  
 from Schedule: Script 120 pages  
 Script: 10Feb2026  
 Format: HD Single Camera

Schedule: 30 days 6 Weeks  
 Unions: SAG, DGA Lev 4B, IA Tier 1B  
 12hr plus OT  
 Location: Florida

# Budget Top Sheet

Acct#	Category Description	Page	Total
1100	STORY, RIGHTS & CONTINUITY	1	\$118,000
1200	PRODUCERS UNIT	1	\$450,000
1300	DIRECTION	1	\$352,684
1400	CAST	2	\$760,046
1500	TRAVELING & LIVING COSTS	4	\$139,900
<b>Total Fringes</b>			<b>\$235,735</b>
<b>Total Above-The-Line</b>			<b>\$2,056,365</b>
2000	PRODUCTION STAFF	6	\$441,688
2100	EXTRA TALENT	7	\$272,116
2200	SET DESIGN	8	\$128,440
2500	SET OPERATIONS	9	\$157,057
2700	SET DRESSING	10	\$183,310
2800	PROPERTY	11	\$115,730
2900	WARDROBE	12	\$134,655
3100	MAKEUP & HAIR	14	\$118,027
3200	LIGHTING	15	\$201,055
3300	CAMERA	16	\$219,832
3400	PRODUCTION SOUND	17	\$48,819
3500	TRANSPORTATION	18	\$359,200
3600	LOCATION	19	\$329,805
<b>Total Fringes</b>			<b>\$616,183</b>
<b>Total Production</b>			<b>\$3,325,917</b>
4100	POST PRODUCTION	22	\$107,095
4200	EDITING	23	\$154,896
4300	MUSIC	23	\$156,500
4400	POST PRODUCTION SOUND	24	\$100,000
4500	MAIN & END TITLES	25	\$12,500
<b>Total Fringes</b>			<b>\$40,418</b>
<b>Total Post Production</b>			<b>\$571,409</b>
6500	PUBLICITY	26	\$47,500

Prepared by: Gary A. Lowe

**Budget Grand Total = 6,931,312**

Acct#	Category Description	Page	Total
6600	PUBLICITY & SCREENING	26	\$10,000
6700	INSURANCE	26	\$146,500
6800	GENERAL EXPENSE	26	\$51,475
<b>Total Fringes</b>			<b>\$0</b>
<b>Total Other</b>			<b>\$255,475</b>
Bond : 2.5%			\$155,229
Contingency : 10.0% (540,000 excluded)			\$566,917
<b>Total Above-The-Line</b>			<b>\$2,056,365</b>
<b>Total Below-The-Line</b>			<b>\$4,152,801</b>
<b>Total Above and Below-The-Line</b>			<b>\$6,209,166</b>
<b>Grand Total</b>			<b>\$6,931,312</b>

**NOTE: The 29-page line-by-line budget is also available upon request.**

Market Share for Each Genre in 2025						Market Share for Each Production Method in 2025					
Rank	Genre	Movies	2025 Gross	Tickets	Share	Rank	Production Method	Movies	2025 Gross	Tickets	Share
1	Action	69	\$2,721,047,954	240,587,799	31.28%	1	Live Action	588	\$6,166,984,091	545,268,261	70.89%
2	Adventure	57	\$1,914,845,714	169,305,546	22.01%	2	Animation/Live Action	21	\$1,390,623,853	122,955,249	15.98%
3	Horror	64	\$1,352,945,748	119,623,852	15.55%	3	Digital Animation	50	\$1,108,690,489	98,027,454	12.74%
4	Musical	21	\$797,675,877	70,528,370	9.17%	4	Hand Animation	11	\$14,580,885	1,289,202	0.17%
5	Drama	180	\$631,738,362	55,856,610	7.26%	5	Multiple Production Methods	2	\$3,379,974	298,848	0.04%
6	Thriller/Suspense	74	\$506,873,051	44,816,359	5.83%	6	Stop-Motion Animation	5	\$3,283,016	290,277	0.04%
7	Comedy	78	\$396,979,935	35,099,905	4.56%	Market Share for Each Creative Type in 2025					
8	Black Comedy	18	\$230,729,295	20,400,471	2.65%	Rank	Creative Type	Movies	2025 Gross	Tickets	Share
9	Romantic Comedy	18	\$60,516,841	5,350,737	0.70%	1	Contemporary Fiction	311	\$2,561,343,365	226,467,134	29.44%
10	Documentary	80	\$60,391,245	5,339,635	0.69%	2	Kids Fiction	33	\$1,913,541,626	169,190,242	22.00%
Market Share for Each MPA Rating in 2025						3	Science Fiction	60	\$1,170,390,405	103,482,797	13.45%
Rank	MPAA Rating	Movies	2025 Gross	Tickets	Share	4	Super Hero	11	\$1,028,531,603	90,940,019	11.82%
1	PG	79	\$2,979,935,205	263,477,912	34.25%	5	Fantasy	39	\$901,330,349	79,693,224	10.36%
2	PG-13	91	\$2,944,808,638	260,372,119	33.85%	6	Historical Fiction	65	\$614,222,700	54,307,930	7.06%
3	R	241	\$2,712,460,666	239,828,525	31.18%	7	Dramatization	66	\$429,116,148	37,941,301	4.93%
4	Not Rated	243	\$211,878,467	18,733,729	2.44%	8	Factual	85	\$64,800,339	5,729,476	0.74%
5	G	17	\$45,068,112	3,984,803	0.52%	9	Multiple Creative Types	4	\$3,782,638	334,450	0.04%
Market Share for Each Type of Source Material in 2025											
Rank	Source Material	Movies	2025 Gross	Tickets	Share						
1	Original Screenplay	356	\$3,970,059,852	351,022,091	45.64%						
2	Based on Comic/Graphic Novel	20	\$1,278,858,149	113,073,224	14.70%						
3	Based on Fiction Book/Short Story	85	\$1,121,063,032	99,121,397	12.89%						
4	Based on Game	6	\$654,859,341	57,900,914	7.53%						
5	Based on TV	13	\$405,489,331	35,852,283	4.66%						
6	Based on Musical or Opera	8	\$402,273,261	35,567,927	4.62%						
7	Based on Real Life Events	123	\$249,787,012	22,085,502	2.87%						
8	Based on Religious Text	8	\$176,994,363	15,649,370	2.03%						
9	Spin-Off	5	\$149,548,372	13,222,667	1.72%						
10	Based on Folk Tale/Legend/Fairytale	5	\$112,375,558	9,935,948	1.29%						

## Screenwriter Contact Info

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