

My Director Can Kick Your Director's Ass!

Filed under:

- [This Just In](#)

— Steve Abbott @ 7:07 pm



Audrey Cummings delivers a knockout blow shooting her new short, “The Junk Collector”

It should be noted that the bracelet on her right wrist reads, “Live Sweet.” I second that emotion. So yes, all of the crew of, “The Junk Collector,” are basking in the afterglow of the weekend’s work. Sure it wasn’t without it’s mishaps but then that’s the sort of thing that’s to be expected. We sucked it up and pulled together, moved a few things around

and got it all in the can.



And best of all, we all had a pretty good time doing it. So yeah, while I know that I've been all dark and gloomy in the last few (twenty) articles, it's mostly because you forget how it feels to be on location (or set) making something of actual quality and seeing as I'm coproducing this lovely little short with Audrey Cummings, well how can we lose.



Audrey brought me on board to initially script edit but as I've been talking about expanding my producing side she kindly gave me enough rope to hang myself with and gave me the coproducer spot. So she gets to shine on the front end (and a big chunk of the middle) and I get to work my magic on the back end in marketing and getting us into festivals. Which frankly is my favorite part.



Proving once again that it's a small industry, Gerry Mendoza was our Director of Photography. He also DOP'd, "Snapped," so it was good to see and work with him again. Stacey Laureyssens also met on, "Snapped," came on board to do our make up. She's very good is our Stacey and the actors all looked great.



In a twist of fate, I had met David Tompa (above) at a schmoozerama party three weeks prior to the shoot. I had no idea Audrey had brought him onto the project until the day of the shoot. It was a pleasant surprise and Dave was great to work with.



Stacey really made Laura Black into a spirit to be desired. It was all I could do not to run across the river when she said her lines (you'll understand when you see the finished film).



And finally Vince Carlin had ten years added to him (he doesn't look a day over seventy five).

If anything, these pictures only show the limits of digital. We made sure to shoot on super 16mm Kodak Rialta (daylight) stock. It should be rich and gorgeous to look at.



Yes, even short films wear you out but in Audrey's defence, this is just before we broke for lunch. I'd love to show you more of the location but you'll just have to come out and see the short at a festival near you. Needless to say it was unique and perfect for this film.

I'll keep you guys informed as we get closer to a screening time.

Steve Abbott