



# Siren's Tale

PRODUCTIONS

KIM CUMMINGS, FILMMAKER

## *In Montauk*

68 minutes | 16:9 HD Color | 5.1 Sound Mix | USA

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## LOGLINE

The hardest choices in life are the ones we think we'll never have to make.

## SYNOPSIS

Julie Wagner has everything today's young woman thinks she wants: a successful husband who adores her, a baby on the way, a close circle of family and friends, and a career as a photographer that is about to take off. So why is she alone in Montauk in the middle of December? During the cold, stark days, Julie throws herself into capturing her artistic vision for an upcoming solo show, yielding works of deep passion and instinct; at night, she restlessly taps away at her computer, plagued by uncertainty about the impending trajectories of her life.

When a prickly but brilliant composer-musician knocks on her door with an odd request, Julie ushers in a series of events that will bring her in contact with her buried hopes and fears, and force her to make choices she couldn't have fathomed. At once shocking and wise, *In Montauk* is a now-familiar story turned inside-out by a main character who can't help but put herself into the most uncomfortable position of all—confronting life's imperfect choices in the hopes of grasping one through which she can be true to herself.

## CREDITS

Starring Nina Kaczorowski, Lukas Hassel & George Katt

Written and Directed by Kim Cummings

Co-Produced by Kim Cummings & Jeremiah Kipp

Director of Photography – Brian Dilg

Editing by Eleanor Burke & Kim Cummings

Score by Charlie Schmid

Songs by Jonathan Spottiswoode

## SCREENINGS & AWARDS

VisionFest12, New York, NY – June 21, 2012

Long Island International Film Expo, Bellmore, NY – July 13, 2012

*Jury Nominations for Best Actress, Best Supporting Actor, Best Drama*

Woods Hole Film Festival, Cape Cod, MA – July 28 – August 4, 2012

World Music and Independent Film Festival, Washington, D.C. – August 15, 2012

*Nominations for Best Actress, Best Actor, Best Supporting Actor, Cinematography, Best Drama*

## CONTACT

Kim Cummings

Siren's Tale Productions

33-40 81<sup>st</sup> Street, #42

Jackson Heights, NY 11372

Phone: (917) 922-3987

E-mail: [kcummings@nyc.rr.com](mailto:kcummings@nyc.rr.com)

Website: <http://inmontauk.sirenstalefilms.com>

**FOR IMMEDIATE RELEASE**

**June 2012**

**For more information, contact:**

**Kim Cummings**

[kcummings@nyc.rr.com](mailto:kcummings@nyc.rr.com)

**917-922-3987**

Siren's Tale Productions presents *IN MONTAUK*, an independent feature film by Kim Cummings

## **SYNOPSIS**

**In Montauk (2012) (68 minutes)**

**Written and directed by Kim Cummings**

*The hardest choices in life are the ones we never think we'll have to make*

Julie Wagner has everything today's young woman thinks she wants: a successful husband who adores her, a baby on the way, a close circle of family and friends, and a career as a photographer that is about to take off. So why is she alone in Montauk in the middle of December? During the cold, stark days, Julie throws herself into capturing her artistic vision for an upcoming solo show, yielding works of deep passion and instinct; at night, she restlessly taps away at her computer, plagued by uncertainty about the impending trajectories of her life.

When a prickly but brilliant composer-musician knocks on her door with an odd request, Julie ushers in a series of events that will bring her in contact with her buried hopes and fears, and force her to make choices she couldn't have fathomed. At once shocking and wise, *In Montauk* is a now-familiar story turned inside-out by a main character who can't help but put herself into the most uncomfortable position of all—confronting life's imperfect choices in the hopes of grasping one through which she can be true to herself.

A composition of exquisite scenery and complex characters, *In Montauk* beautifully captures the quiet agony that arises when shoulds and wants collide, the conflict between cultural dictates and creative yearnings. It is a story for our times, the one that so many thoughtful, talented people of all ages live out in their drive for self-discovery and self-fulfillment.

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## **BEHIND THE FILM**

*In Montauk* was shot on location in western Queens and Montauk, NY. The specific locales serve a critical function in the film—sweeping seascapes at the edge of the continent, Long Island City's burgeoning arts scene, the promise held by the Queensboro Bridge—grounding the characters' sense of place and informing their actions. See the trailer at <http://inmontauk.sirenstalefilms.com>

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**Kim Cummings's** award-winning short film *Weeki Wachee Girls* screened worldwide in more than 70 festivals and garnered three "Best of" awards. Her other films include the shorts *Flower of a Girl* (dir., screenwriter) and Kate Greer's *That's What She Told Me* (dir.). *In Montauk* is Cummings's first feature film and derives from her experience as a filmmaker and parent, and the never-ending balancing act required to satisfy both roles in her life.

**Nina Kaczorowski** (Julie Wagner) has previously appeared in the films *Austin Powers: Goldmember*, *Minority Report*, and *A Simple Plan*.

**Lukas Hassel** (Christian Nygaard) was in the reality show SOAPSTAR, on SoapNet/ABC, and recently played a lead role in Denmark's top-rated show *Anna Pihl*. He is a visual phenomenon in Norway, where his image can currently be seen in print ads and commercials as part of Norway's ad campaign for milk.

**George Katt** (Josh Cohen) won the "Best Breakthrough Actor Award" at the NY International Independent Film Festival for his starring role in the independent feature film *Valley of Angels*, opposite Danny Trejo.

**Siren's Tale Productions** is Kim Cummings's independent film corporation. Feminist filmmaker Cummings's goal is to present three-dimensional women and girls in nuanced storylines outside of the typical Hollywood roles of wives, girlfriends, mothers, and whores. Her hope is to depict women grappling with contemporary issues in entertaining but also thought-provoking ways.  
<http://www.sirenstalefilms.com/about.html>



*In Montauk* is made possible, in part, by the Queens Council on the Arts with public funding from the New York City Department of Cultural Affairs and by a grant from the Long Island Film Foundation.

## Project Summary - Detailed Synopsis:

*In Montauk* opens with a montage of completed photographs featuring a mysterious figure. Our heroine, Julie drives alone in the dark, pulls up to her hotel and runs into her room and throws up. Next door, Christian, plays bits of music on a keyboard. They hear each other through the thin walls of the hotel, but when they meet in person, there is friction. During a blackout, they bond and Julie asks Christian to help her with her equipment on her shoot. One thing leads to another, and Christian ends up becoming Julie's model and muse.

Julie's husband, Josh, surprises them one day by greeting Julie with a lavish meal. Surprised to see her with another man, he swallows his pride. Later, Julie reveals that she's pregnant, but that she no longer knows if she wants a child. Josh, frustrated and angry leaves Montauk. Julie stays and continues her work with Christian. As long as she's working, she can avoid making a decision about her pregnancy or about Josh. Josh won't speak to her and she's conflicted about what to do. She continues to work with Christian, their bond growing stronger until they end up in bed together. This is when Josh calls. He hears Christian in the room and decides to leave Julie and their apartment. Julie decides to have an abortion, promising to see Christian after. Out on the road she stops, looking over the landscape. She returns to Christian's, but doesn't knock. She heads home, as Christian continues to wait for her.

Back at home, Julie and Josh are brought back together over a false-labor scare. They agree to work it out for the sake of the baby. Try as she might, Julie can't stop thinking about Christian. She and Christian arrange to meet in Montauk. Julie realizes that Christian is not the answer to her dissatisfaction. Unable to find pleasure at the successful opening of her show or with Josh and their baby, Julie comes to a shocking decision that will affect all of them.

Throughout the piece, we see montages of Julie's photography showing the growth of her work as she works with Christian. Throughout the film, Julie struggles with whether or not having a child is the right choice for a woman who is on the verge of a successful art career. She also struggles with the role of the men in her life, who ultimately both want to control her destiny. By the end, she decides to forge her own path.

## FAQ's from the making of *IN MONTAUK*

Q: Why did you decide to make this film?

A: I'd made a couple of shorts and tried raising money for another, more expensive feature based on one of my short films. When Lehman Brothers collapsed, my sources of potential funding dried up and I realized that if I wanted to make a feature, I needed to do it with resources that I had available to me and with an ultra-low budget. The script came out of my frustration from trying to carve out enough time to work on films while still being there for my twins, who were five when I started on this script. I thought it would be interesting to explore what choices a successful pregnant artist might make for herself.

Q: How do you balance your career as a filmmaker with being the mother of twins?

A: It never feels like I'm balancing it all very well, and I've only been able to manage it because my husband is incredibly supportive. While I was in the process of getting the film made, especially pre-production and production, my kids dubbed me "Mount Cranky." My typical day went like this: get up at 6 & get the kids off to school, work, pick the kids up, help them out with homework or take them to after-school activities, hand them off to my husband for dinner, while I went back to work until mid-night. My husband took a week off when I was shooting in Montauk. When we shot in Queens, my kids ate breakfast with the crew. They even had a scene in the film that eventually got cut. It was all a little crazy. It was a little better when I was editing, as I could do that on my own schedule, more or less. Now, with promoting my film and working on another script, it's a constant juggling act and I never seem to have enough time for anything. I have to force myself to take time off to spend with my family.

Q: The film ends in a provocative and ambiguous way. What's been the reaction to the ending?

A: Everyone brings their own experience to the ending and people always want to know what I intended. Personally, I find it more interesting to hear what people thought it meant. It definitely brings up a lot of discussion with working women who want to have kids, talking about the pros and cons and how they think they would manage or even if they could manage it all.

Q: How many days did it take to shoot this film and were you really able to keep to 12-hour days?

A: I shot for 6 days in Montauk and 3 days in Queens, with another few days for pick-ups and B-roll. The budget was very tight and I wanted to be able to pay everyone something, which meant a very short shoot. My DP, Brian Dilg and I talked a lot about how we tackle that and essentially decided that he would light a room and then find the shots doc-style. We did a lot of scenes in one long take, without a lot of camera angles. But I knew when I wanted close-ups and in the shot list, I focused on getting multiple angles on the most important scenes.

A (cont'd): The actors were amazing – they all had their lines down and showed up on set and just did it. And the crew was really on the ball. My Co-producer and AD, Jeremiah Kipp, was great at keeping us on schedule, keeping me informed on where we were, yet giving me time more when I needed it. And somehow, we managed to keep to a 12-hour day. I knew that if everyone didn't have time to wind down, we'd never get through it. It made it more difficult in the editing room not to have a ton of options, but my editor, Eleanor Burke, made some very bold choices in cutting and made it work.

Q: This was a bare-bones shoot, created on a very limited budget. Do you think that led to greater creativity?

A: We definitely had to be creative about how we went about things. And we had to be very flexible. Brian (the DP) was incredible about getting cut-aways and B-roll whenever he wasn't shooting a scene or setting up. We shot on a Canon 7D which allowed us to be very nimble and flexible, so that occasionally we'd be driving to another location and I'd yell, "Stop! I want to get this!" And we'd stop, pile everyone out for 20 minutes, get the shots and then continue on.

Q: How was the film financed?

A: This film is essentially self-financed. My husband and I had about \$20K to put into production and kept pretty close to that. After that, I started writing for grants and squirreling away whatever money I could for post-production. I raised about \$4000 in grant money from Queens Council on the Arts and the Long Island Film Foundation. Toward the end of post-production I needed more money and ran a crowd-funding campaign on RocketHub and raised another \$3300. And every penny I made during the last three years went into the film. It's been very piece-meal.

Q: How did being a female director affect the way you made your film and did you face any difficulties on set?

A: The film has a very feminine point-of-view, although I'm not sure it would pass the Bechdel test. (Where two women have to talk to each other about something other than a man.) Of course it's essentially only three characters and two of them are men, which would make it a bit difficult. I'm sure being a woman affected how I chose to tell the story. As for working on set, my crew was a mix of men and women, although mostly male. I'd worked with almost everyone before and we had mutual respect for each other, which helped a lot. I'm very collaborative and open on set and made sure that everyone knew they could talk to me about anything. But because our schedule was so tight, there wasn't much room for personal drama. And in my former career as a Systems Analyst taught me a lot about problem-solving that I've been able to carry over to production. A lot of low-budget filmmaking is about problem-solving, so I don't get ruffled when we encounter obstacles, but immediately go into problem-solving mode. I think this attitude put a lot of my crew's mind at rest, knowing that if something came up they could tell me about it and we'd work together to figure out how to deal with it. Within a day, we were working like a well-oiled machine. It was exhilarating.



Q: What's next for the film?

A: The film begins its festival run at VisionFest12 in NYC, then goes on to Long Island International Film Expo, Woods Hole and then to the World Music & Independent Film Festival in D.C. I'm currently looking for a distributor and exploring self-distribution options.

Q: How can we find out more about the film?

A: You can keep track of the film on the website at <http://inmontauk.sirenstalefilms.com> and on Facebook at <http://www.facebook.com/InMontaukthemovie>.

### About the Director:

Kim Cummings is the writer/director of the award-winning short film *Weeki Wachee Girls*. It screened in 70 festivals worldwide, earning three “Best of” awards and a nomination for best short at Taos and is distributed by Buskfilms.com. Other short films include a 5-minute experimental piece, *Flower Of A Girl* and Kate Greer’s *That’s What She Told Me*. Cummings was a finalist for the Women In Film Foundation Post Production grant in 2010. She received a finishing fund grant from the Long Island Film/TV Foundation and two separate grants from Queens Council on the Arts for *In Montauk*, which is her first feature.

### Director’s Statement:

As a filmmaker, I am most interested in stories that reflect the female experience in America. My artistic goal is to allow the audience to experience a life that may be different than their own; a girl discovering love with another girl, a woman suffering from depression, or an artist in the throes of an adulterous affair.

*In Montauk* is my first dramatic feature film. It is a drama about an artist on the cusp of success, who has an affair, which leads her to a shocking life decision. Set in Queens, NY and Montauk, the story personifies the opposing pull between art and family that many female artists face. It’s a personal story, pulled from my own experience of being both a mother and a filmmaker and constantly faced with difficult choices. Although it is specifically about an artist, it appeals to mothers of all ages who find themselves wanting to have it all and frustrated by competing demands. At heart, it is a love story between a woman and the man who inspires her.



## KIM CUMMINGS'S FILMMOGRAPHY

<b>In Montauk</b>	Narrative Feature	Writer/Director/Editor	Kim Cummings & Jeremiah Kipp, Producers	2011
<b>Easy Prey</b>	Narrative Short	Editor	Kim Cummings & Jeremiah Kipp, Producers	2011
<b>That's What She Told Me</b>	Narrative Short	Director/ Editor	Kate Greer, producer	2010
<b>Boy Brides &amp; Bachelors</b>	Documentary	Editor	Melissa Potter, director	2008
<b>Weeki Wachee Girls</b>	Short Staged Reading	Writer/Director	Kim Cummings, Producer	2008
<b>Asshole</b>	Industrial	Director/Camera/Editor	Martin Kihn, producer-For Random House	2007
<b>Leaving Ashland</b>	Narrative Short	Associate Producer	Brian Dilg, Director	2007
<b>Sugar Free Kiss</b>	Commercial	On-set Editor	Bradley Go & Richard Giannatti, Directors 2007 Coca-Cola Refreshing Filmmaker's Award Finalist	2006
<b>Flower of a Girl</b>	Narrative Short	Writer/Director/Editor	Kim Cummings & Dane Lawing, producers	2006
<b>Lunch at Tom's Ham &amp; Eggery</b>	One-act play	Writer	Barbara Halas, Director	2002
<b>Glory Days</b>	Narrative Short	Co-producer/Script Supervisor Top 250 in Project Greenlight Competition	Brian Dilg, Director	2002
<b>My Brother's War</b>	Narrative Short	Acting Coach	Whitney Hamilton & Patrick Sullivan, Directors	2002
<b>Kabuki Girl</b>	Narrative Short	Editor	Karen Dent, Director	2002
<b>Weeki Wachee Girls</b>	Narrative Short	Writer/Director	Craig Austin, Producer	1999
<b>The Delivery</b>	Narrative Short	Script Supervisor	Patrick Sullivan, Director	1999
<b>Valentine's Day</b>	Narrative Short	Art Director/ Stills Photographer	Roxanne Dent, Director	1999
<b>Near To You</b>	Narrative Short	Assistant Director	Jeremiah Kipp, Director	1999
<b>Opera Singer</b>	Narrative Short	Writer/Director	Kim Cummings, Producer	1999
<b>Finding Ronnie</b>	Staged Reading	Writer/Director	Present Tense Productions, Producer	1998
<b>A Formula for Counting Stars</b>	Reading (Play)	Writer	Russ Weatherford, Director	1998
<b>Henry</b>	Performance	Big Art in Small Spaces	Peculiar Works Project, Producer	1996
<b>Flowers for Samantha</b>	Art Narrative Short	Co-writer/Editor	NYU SCE, Producer	1992



## HONORS/GRANTS/AWARDS

**Queens Council on the Arts, Organizational Grant, 2012** – for post-production on *In Montauk*

**Queens Council on the Arts Individual Artist Grant, 2011** – for post-production on *In Montauk*

**Long Island Film Foundation Finishing Fund Grant, 2010** – for post-production on *In Montauk*

**Queens Council on the Arts Individual Artist Initiative Grant, 2008** - for professional development

**Queens Council on the Arts Individual Artist Grant, 2008** – for a staged reading of *Weeki Wachee Girls*.

***Weeki Wachee Girls***: Winner, Best Narrative Short, Chicago International Lesbian & Gay Film Festival 2002; Winner, Best Lesbian Short, Philadelphia Gay & Lesbian Film Festival, 2001; Winner, Silver Illumination Award, Crested Butte Reel Fest, 2001; Finalist, Taos Talking Picture Festival Short Film Award, 2000

***Weeki Wachee Girls*** feature script: Honorable Mention, One in Ten Screenplay Competition, 2008; Round II selection, Slamdance, 2008; 2<sup>nd</sup> Rounder, Austin Heart of Film Screenplay Competition, 2002

***Finding Ronnie***: Semi-finalist, Chesterfield Screenplay Competition, 1998

***Lunch at Tom's Ham & Eggerly***: Finalist, Strawberry One-Act Play Festival, 2002

## CAST

Nina Kaczorowski ..... Julie Wagner  
Lukas Hassel ..... Christian Nygaard  
George Katt ..... Josh Cohen  
Carolina Caro ..... Carmen  
Ozzie Stewart ..... Sophia  
Paulette Dalton Thompson..... Ellie Cohen  
Laura Butler ..... Julieís Hand & Foot Double

## ART PATRONS

Ashley Brumett	Petros Levounis
Liz Donnelly	Nima Nabavinejad
Harry Dugan	Sharon Ng
Joe Fiorillo	Angela Page
Joanna Padovano	Sveva Costa Sanseverino
Steinlinn Hardardottir	Jonathan Spottiswoode
Stella Katsipoutis	Frank Verderame

## CREW

Producers ..... Kim Cummings & Jeremiah Kipp  
Unit Production Manager ..... Roweena Mackay  
Director Of Photography ..... Brian Dilg  
Gaffer ..... Thomas Perry  
Assistant Camera ..... Eliana Alvarez  
Sound Mixer..... Tyler Cartner  
Additional ..... Carmine Picarello & David Groman  
Stunt Coordinator ..... Brian Morvant  
Art Director ..... Jessica Kao  
Special Effects Make-Up ..... Vesta Goodarz  
Editors ..... Eleanor Burke & Kim Cummings  
Assistant Editor ..... Liz Donnelly  
Still Photographs ..... Aja Nisenson  
Key PA ..... Alex Gavin  
Production Assistants ..... Jae Choe, Drew Henrikson, Teja Kundur  
Nathaniel Cummings Lambert  
Color Correction ..... Bobby Webster  
Sound Design & Mixing ..... Eric Willhelm  
Score ..... Charlie Schmid  
Songs by ..... Jonathan Spottiswoode  
Julieís Photographs ..... Aja Nisenson & Brian Dilg  
Julieís Artwork Created By ..... Brian Dilg

## Cast & Crew Bios:

### Jeremiah Kipp (Co-Producer):

Jeremiah Kipp's producing credits include feature films *The Jonestown Defense* (Nigrita Films); *God's Land* (Vindaloo Philm Wallah); *The Cuts* (Standing Eight Films); *Psycho Street* (Muscle Wolf); *Satan Hates You* (Glass Eye Pix); *Ghosts Of Pariser Platz* (Michael Blackwood); short films *Bed-Thing* (Pulitzer Prize winner Matt Zoller Seitz) and others. With Zenon Productions, Jeremiah is co-producing a documentary about the making of Andrzej Zulawski's cult classic *Possession* starring Sam Neill and Isabelle Adjani. Kipp also directed *The Christmas Party* (over 50 fests including Cannes & Clermont-Ferrand) and other shorts. He is a graduate of the NYU film program with honors.

### Brian Dilg (Director of Photography):

Brian Dilg has served as cinematographer, editor, director, actor and composer on over 100 film, television and theater productions since 1995. He is also an internationally published and collected photographer. His short film *Leaving Ashland* was featured in the 2007 Los Angeles Short Film Festival. His second feature film, *Upper Penninsula*, is slated for production in 2010. Brian is a graduate of New York University's graduate film program, where he was a full scholarship recipient.

### Eleanor Burke (Editor):

Eleanor Burke is a New York-based filmmaker and film editor. Following her undergraduate degree at Cambridge University, Eleanor attended NYU's grad film program where she received a fellowship award for excellence from director Ang Lee. Eleanor has served as editor on a wide range of narrative and documentary films. Her recent projects include the documentary *I Was Raped* for feminist writer and filmmaker Jennifer Baumgardner and the independent feature film *Stranger Things*, which she also co-directed. *Stranger Things* won both the Grand Jury Prize at the 2010 Woodstock Film Festival and the Grand Jury Prize at the 2011 Slamdance Film Festival. Eleanor was recently recognized by Filmmaker Magazine as one of their 25 *New Faces of Independent Film*.

### Charlie Schmid (composer):

Charlie Schmid is a classical/ afro-cuban percussionist/composer and producer based in New York City. He graduated with honors from The Aaron Copland School of Music in 2007 with a degree in classical/new music and afro-cuban percussion performance. He was the recipient of the Brooklyn International Film Festival's Best Original Film Score (2007) for *Body/Antibody*. Charlie has worked extensively with several projects in the realms of composing and playing drums/percussion, some of which include the New York Circus Arts Academy which debuted his original score Takura in March of 2008, three piece rock band The Diggs, and gothic metal artists Vaura. In addition Charlie is the drummer for gothic rock outfit and national recording artists 'Religious to Damn' who recently released their debut album 'Glass Prayer'.

Nina Kaczorowski (JULIE):

Polish-American actress Nina Kaczorowski (pronounced *catch-a-row-ski*) has successfully combined her classic European looks with her spit-fire personality to land roles in blockbusters such as *Austin Powers: Goldmember*, *Minority Report* and *A Simple Plan*. She has also graced the covers and pages of the world's most prominent men's lifestyle magazines, most recently the September issue of *Maxim* and the cover of Men's *Edge*. In addition, she has appeared in high profile films such as *Once Upon A Time In America*, *Tomcats* and Michael Bay's *Transformers*. Recently, Kaczorowski starred in three independent features. In *Two Tickets To Paradise*, she played a supporting role as the love interest of leading man and director of the film, DB Sweeney. In *Montauk*, directed by Kim Cummings, Kaczorowski played the starring role of Julie Wagner. And in *Instant Dads*, she played the lead of Nancy Steven.

Lukas Hassel (CHRISTIAN):

Born in Denmark, Lukas Hassel graduated in acting from the Samuel Beckett Theater School, Trinity College in Dublin, Ireland and now resides in New York. He has worked in many theater productions including: *A Midsummer Nights Dream* directed by Joe Dowling, *Mysteries 2000* directed by Michael Scott, *Dracula* directed by Gerard Stembridge, *Othello* directed by Emelie Fitzgibbon, *Private Lives* directed by Michael Breen, *A Woman of No Importance* directed by Nigel Warrington, *Orfeo Ed Eurydice* directed by Michael McCaffrey, *The Ritz* on Broadway under Joe Montello and many more. For TV and Film, Hassel was one of ten actors on the reality show *Soapstar*, on SoapNet/ABC and recently played a lead role in Denmark's top rated show *Anna Pihl*. Among other projects, he also worked with an icon, Michael York, in Peter Sheridan's film, *Borstal Boy*, was a supporting lead in the Sundance winning short, *Man About Town* and has appeared in *Law & Order, CI* on NBC as well the ill fated *The Beautiful Life, TBL* on CW. Most recently, Hassel played Christian in the independent feature film, *In Montauk*, directed by Kim Cummings.

George Katt (JOSH):

George Katt was born in Astoria, Queens, New York. He is the winner of the "Best Breakthrough Actor Award" at the NY International Independent Film Festival for his starring role in the independent feature film *Valley of Angels* opposite Danny Trejo. George began his career on the NYC stages and has been working consistently ever since in theatre, television and film. He has guest-starred and recurred on numerous television shows for the likes of such networks as CBS, WB, ABC, Comedy Central, A&E, & Showtime. His versatility has proven much success in the independent film world. His most recent starring film credits include *Waiting for the Blackout* (Winner of the 2010 Warner Bros. Film Award), *In the Gray* opposite Lee Arenberg and Chad Lindberg, *Momma Would Be Proud* (Official Selection at Derby City Film Festival 2010) and has several forthcoming starring role attachments in features.

LINKS TO ONLINE ARTICLES:

Guest post on IndieWire's Women & Hollywood blog: <http://blogs.indiewire.com/womenandhollywood/guest-post-just-do-it-one-womans-journey-to-making-a-feature>

Interview with Filmmaker Kim Cummings: <http://independentfilmnow.com>

IndieWire Project of the Day: <http://www.indiewire.com/article/project-of-the-day-a-pregnant-photographer-deals-with-an-affair>

New Media Reporter Blog: <http://thenewmediareporter.wordpress.com/2012/01/12/new-media-spotlight-on-in-montauk/>

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## Featured Filmmaker Interview

**Interview with filmmaker Kim Cummings about her feature film, "In Montauk."**



**Writer/director Kim Cummings discuss her feature film, "In Montauk," with Michael Fishman for IndependentFilmNow.**

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# Jackson Heights This Week

## Filmmaker Wraps Shoot 'In Montauk'

Last week, Queens Director Kim Cummings wrapped principle photography on what will be her largest production to date - her first feature film, titled "In Montauk." And in just a matter of months, the Jackson Heights resident hopes to see "In Montauk" on the big screen.

Cummings began her career writing scripts and eventually transitioned to creating short films. Her first short, "Weeki Wachee Girls," was released in 2000. The film played in more than 70 film festivals across the world. After a temporary hiatus to raise twins, Cummings decided to try her hand at the big leagues of the movie world - a feature film.

Cummings spent last week filming the final scenes of the movie in front of Elmhurst Hospital, at a venue in Long Island City and at her 81st Street apartment.

"In Montauk" is modern film noir that opens and closes with a death. The piece is centered around a love triangle. "In Montauk"'s main subject, a pregnant photographer, is torn between her husband and her muse and the choice between her family and her passion.

"To me, it's really at its heart about the opposing pulls of family and art," she said. "How do you sort of marry those two things? I guess, ultimately, I'm saying it's nearly impossible."

Cummings said the process of making a feature film was both challenging and exciting, especially in terms of plot and character development.

"The most interesting thing for me was it's a much bigger character arch for the actors," she said.

Cummings said filming, which was split between Queens and Montauk, was completed in record time.

"It was amazing," she said. "We shot it in 10 days, which is sort of unheard of for a feature."

Cummings credits the smooth process to the film's cast, crew and also her Western Queens community.

Elmhurst Hospital allowed her to film a

scene outside of its emergency room. Also, Cummings reached out with posts on many local blogs seeking props, extras and even babies to serve in the cast.

"My community support was more in the background of the film," she said. "What I did get was leads to babies and leads to stuff through the community. Also, I had friends in the community



Photo by Mike Bassman

**Kim Cummings just completed filming her first full length movie.**

who helped out with my kids." Cummings will take the next few months to edit, sound mix and score the film. She said she is hoping it will be ready for fall submissions in all the major film festivals.

Cummings has high aspirations about when the film will be revealed to the public. "Next January at Sundance would be the ideal," she said.

For more information about Kim Cummings and "In Montauk," visit [www.sirenstalefilms.com](http://www.sirenstalefilms.com).

Reach Reporter *Kaitlyn Kilmetis* at [kkilmetis@queenstrubune.com](mailto:kkilmetis@queenstrubune.com), or (718) 357-7400, Ext. 128.

— **Kaitlyn Kilmetis**

## No Weekend G Train Service

There will be free shuttle buses between Queens Plaza and Jay Street and between 21 St/Queensbridge and Jay St/Borough Hall.

Also, the A and F trains will make all G train stops between Queens Plaza and Hoyt-Schermerhorn station.

During the four weekend closure, the MTA will perform a switch replacement at Bedford-Nostrand, asbestos removal at Greenpoint Avenue, a fan plant replacement at Jackson Avenue and track maintenance work at various locations.

For more information, visit [www.mta.info](http://www.mta.info). Reach Reporter *Kaitlyn Kilmetis* at [kkilmetis@queenstrubune.com](mailto:kkilmetis@queenstrubune.com), or (718) 357-7400, Ext. 128.

— **Kaitlyn Kilmetis**

Subway riders may find additional hurdles in their Saturday and Sunday commute as the G train remains suspended for the next few weekends.

The G train, which provides service between Church Avenue in Brooklyn and Forest Hills-71st Avenue station Queens, will be shut down for maintenance purposes each week-end from Jan. 15 through Feb. 8. Service will halt from 10:30 p.m. on Friday and remain suspended until 5 a.m. Monday morning.

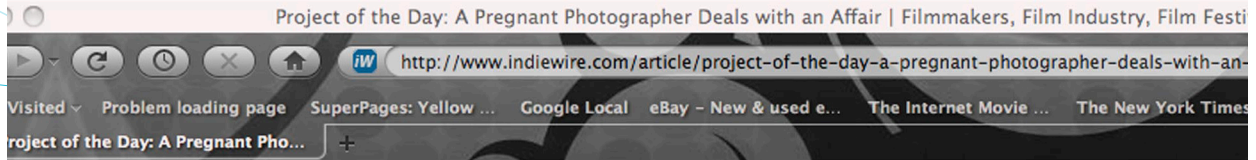
To provide additional means of travel, there will be free shuttle buses and the E, F and R Trains will provide alternate service. During the day, the R Train will make all G Train stops between Forest Hills and Queens Plaza. This weekend at night, the E train will make all G train stops between Forest Hills and 36 St.



The three main characters of "In Montauk" during a shoot.

Photo by Afa Nisensun





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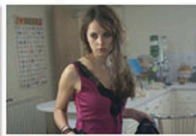
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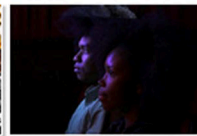
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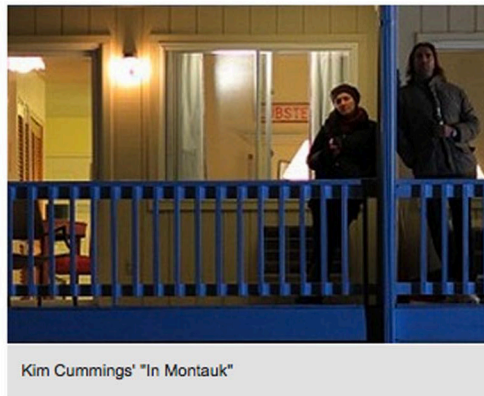
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## Project of the Day: A Pregnant Photographer Deals with an Affair



Kim Cummings' "In Montauk"

Here's your daily dose of an indie film in progress; at the end of the week, you'll have the chance to vote for your favorite.

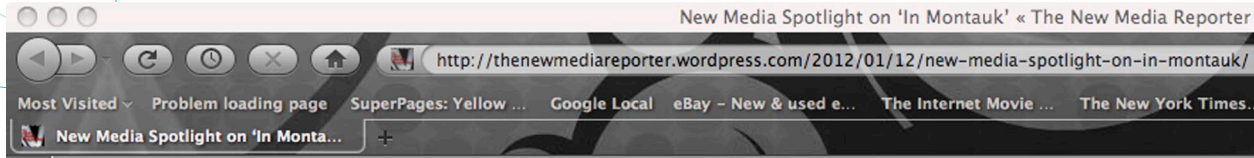
In the meantime: Is this a movie you'd want to see? Tell us in the comments.

**"In Montauk"**

**Tweetable Logline:**

A pregnant photographer on the cusp of success has an affair that leads to a life-changing decision.

**Elevator Pitch:**



# The New Media Reporter

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About Cineplex

## New Media Spotlight on 'In Montauk'

*Written by Lynda Clayton*

Here is the question that has been confronting or even infuriating talented career women for eons. What are you going to do about your career now that you're pregnant? That frustrating question is hard to hear when you are still stunned that there is a life growing inside you.

'In Montauk' is an independent feature film about life's choices. Choices are easier to make when they are logical. Most men make just logical choices when it comes to their career. However, women live through a deluge of emotional choices when faced with a pregnancy in the middle of a successful career. 'In Montauk' is a feature film story that confronts the gender equity challenge of our time. Viewed through this lens is a new insight — a new dawning of the ethical implications of career versus motherhood. It shows the emotional perspective of a woman's decisions. Pause for a moment and reflect on how many women you have known (including, perhaps yourself) who have faced this challenge.

The lead character, Julie Wagner (Nina Kaczorowski) is a professional photographer and she needs to make this choice. Add to this an emotional decision to have an affair.

The question is: What will she decide?

The answer may surprise you.

This film, 'In Montauk', makes us think beyond what will already be assumed.

The intrigue of 'In Montauk' and its authentic nature is why people are donating to help its release. It takes more than just making a great film — it also takes funding to get it properly marketed and out into the public to be seen. Authenticity is the best predictor of success and I predict this authentic film has the chance to be very successful. Be a part of knowing you helped get 'In Montauk' seen by the millions of people who will empathize with its story.

Your tax deductible contribution to the fundraising campaign can be made through [RocketHub.com](http://RocketHub.com) partnered with Fractured Atlas, the fiscal sponsor, so all donations are tax-deductible and there are rewards for contributing through the RocketHub campaign.

The campaign (<http://rkthb.co/4344>) ends on January 27, but tax-deductible contributions can be made after that directly through Fractured Atlas (<https://www.fracturedatlas.org/site/contribute/donate/4239>).

Fractured Atlas is a 501(c)(3) public charity; all donations are tax-deductible to the extent permitted by law. Fr Fractured Atlas. Help social network this endeavor with your friends on facebook and twitter.



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