

TRUNK SHOW



**Everyone's got
extra baggage.**

WE'LL SEE PRODUCTIONS PRESENTS "TRUNK SHOW"
DAISY CHASE GRACIE CHASE BERNARD SCUDIER
DIRECTOR OF PHOTOGRAPHY SPENCER MÜHLSTOCK EDITED BY SPENCER MÜHLSTOCK
MUSIC BY MICK LYNCH CHRIS KUFFNER AND WILL CHASE SECOND EDITOR ETHAN GUSTAVSON
PRODUCED BY WILL CHASE WRITTEN & DIRECTED BY WILL CHASE

Written and Directed by Will Chase

USA | 2021 | 14 mins | English

PRESS NOTES

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LOGLINE

Three teens contemplate life and . . . what to do with the body in the trunk of their car.



Gracie Chase, Bernard Scudder, and Daisy Chase

SYNOPSIS

A blood-splattered Isabelle (Gracie Chase), Rayne (Bernard Scudder), and Charlie (Daisy Chase), find themselves in a deserted, power-lined ravine with a body in the trunk of their car. While each has their own idea of what to do with the extra cargo, they get side-tracked contemplating and arguing the consequences of their ill-timed, bloody dilemma, and are completely unaware of a looming danger.



DIRECTOR



Will Chase (Writer & Director) is an award-winning American director, and Tony-nominated actor. Directing credits include *Dagger*, *I'm Right Here*, *Ingrid Michaelson's 14' Annual Holiday Hop*, and the music video "Tigers and Young Men". As an actor he is best known for his Broadway and Television appearances including "Nashville", "Stranger Things", "Sharp Objects", "The Deuce", "American Crime Story", "Smash", and "Rescue Me". Numerous Broadway credits include *Rent*, *Billy Elliot*, *The Mystery of Edwin Drood*, *Kiss Me, Kate*, and *Something Rotten*.

DIRECTOR'S NOTE

What to do about actors you've always wanted to work with, who are constantly busy but are finally available, and who also happen to be your children? Write a film for them and hope they sign on. And thankfully, they did! I wanted to give them a thriller, something heavy to play around with, but also cheeky, which they took and ran with and in turn, created something really nuanced, disturbing, and fun. Getting to finally collaborate with Daisy and Gracie, and another wonderful actor, Bernard Scudder (who's been part of my family for years), was definitely a highlight in my career. Hope you enjoy watching it as much as we enjoyed making it.

-Will Chase

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CAST



Daisy Chase (Charlie) is an American theater actor whose credits include *The Tall Girls*, *Light In The Piazza*, *Spring Awakening*, *Legally Blonde: The Musical*, and the short films *Silence*, *Liz*, and *For Better or Worse*. Daisy trained at both The Atlantic Acting School and Emerson College.



Gracie Chase (Isabelle) is an American theater actor whose credits include *The Wolves* (Northwestern University/Cherubs), *Almost Maine*, *Love/Sick*, *Bring It On*, *Light In The Piazza*, and *Sister Act* among others. She is currently training at NYU Tisch School of The Arts.



Bernard Scudder (Rayne) is an American actor whose television and theater credits include BET's "The Rundown With Robin Thede", *Comedy of Errors*, *Ragtime*, *Ask Me Anything*, and *Trifles* among others. He trained at Professional Performing Arts School and holds a BA in Theatre and Performance from SUNY Purchase.

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CREATIVE TEAM



Spencer Muhlstock (Director of Photography) is an award-winning American director and cinematographer. Having grown up in a filmmaking family (his father is cinematographer Jeff Muhlstock) and creating movies at an early age, his short films have been featured and honored at numerous film festivals. With his father, he has collaborated on Netflix's "Hit and Run", Apple's "Suspicion", and Epix' "Bridge and Tunnel".



Mick Lynch (Composer) is an Irish singer-songwriter and a founding member of the Irish band Storyman, previously called The Guggenheim Grotto, both of which enjoyed critical acclaim in the US and Ireland. With guitar-driven storytelling as a trademark, his musical style has been called melancholy and jubilant with a "mix of soaring melodies and emotionally intelligent lyrics". Mick hails from Dublin, Ireland.



Chris Kuffner (Composer) is an acclaimed producer, bassist, composer, and musical director. He has collaborated with such luminaries as Regina Spektor, Ingrid Michaelson, A Great Big World, and John-Allison Weiss. His bass-playing style (both functional and elaborate solo-playing) have contributed to his multi-faceted producing, performing, and composing success. His filmography includes *Trunk Show*, *Girl On A Bicycle*, and *A Great Big World: Everyone Is Gay* among others.



PRODUCTION CREDITS

Written and Directed by	Will Chase
Edited by	Spencer Muhlstock
Director of Photography	Spencer Muhlstock
Original Music by	Mick Lynch
	Chris Kuffner
	Will Chase
Makeup Design	Ashley Riley
Production Supervisor	Lori Davis
Camera Operator	Spencer Muhlstock
Steadicam Operator	Jeff Muhlstock
First Assistant Camera	Matt Cianfrani
	Richard Pallero
Second Assistant Camera	Jared Maher
	Michael Hayes Walsh
Script Supervisor	Corbin McLean
Sound Mixer	Ethan Gustavson
Visual Effects	Nico Johnson
Makeup Artist	Joan Jones



PRODUCTION CREDITS

Post Supervisor	Spencer Muhlstock
Re-Recording Mixer	Ethan Gustavson
Graphic/Title Design	John Godfrey
“Alvin the Alligator” Created by	Haunted Props
Picture Car Provided by	Kevin Stone
Music Producer	Chris Kuffner
Music Consultant	Lynn Grossman

Songs

“It Was A Very Bad Year” (Parody)	“I’ll Be Glad When You’re Dead”
Original Song by Ervin Drake	Written by Sam Theard
Performed by Mick Lynch	Performed by Ingrid Michaelson
	Courtesy of Spirit Music Group
	Under License from Sony Music Publishing

Special Thanks

Ingrid Michaelson, Township of West Windsor, Eric Stoltz, David Schanker, Joe Merlino,
Evan Davis, Ryan Davis, Sean Davis, Bryce McLaughlin, RushOrderTees

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Q & A



Will Chase, Spencer Muhlstock, Daisy Chase, Gracie Chase, and Bernard Scudder

Your daughters Daisy and Gracie (and Daisy's partner, Bernard) star in the film. Did you always have them in mind for the movie? I did. I wrote it for the three of them specifically. They're all wonderful actors, so I wanted to give them something a bit heavy to do, but also a bit cheeky. They'd all worked professionally on some level but like everyone else, their lives were put on hold for most of 2020 and 2021. So, this was a way to create something for them and get to collaborate with them as well.

What was the most difficult aspect of making this short film? Two things: the picture car and the weather! The weather was always going to be a crapshoot (note to self, write all interiors for your next film), but we nailed the first two days of filming then had to wait two weeks to finish the last day because of non-stop rain. But the car: it's an amazing car, really the fourth character in the movie. I knew I had to find just the right one, an '85 Buick LeSabre. But it slowly deteriorated, shot by shot, the first two days.

By the end of day two, it wouldn't move! But since the weather shut us down anyway, we had several days to get it fixed. So we came back, re-shot a few things, and drove off into the sunset.

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Bernard Scudder and Gracie Chase

Do you have a certain “style” or genre that you gravitate towards in your writing or directing?

Being that this is only my third venture into filmmaking, I’d have to say no. And of all things the Thriller/Horror genre isn’t usually my cup of tea at all. But I would say, I like characters who are faced with some immediate high-stakes dilemma, and I like that when they work through things it isn’t always the most obvious way. And I definitely love cheeky twists and endings that we don’t see coming. Writing is new to me. Directing is new to me. But acting isn’t. So, I guess I just try to create something I’d like to watch or act in.

What role does music play in the film and how did it come to be? All the original music came via me and the wonderful composers/musicians Mick Lynch and Chris Kuffner, both longtime friends of mine. I hadn’t really tried my hand at true composition before, but being a classically trained percussionist, I thought I could add a bit of an evocative soundscape. The score really adds to the tension throughout; not really telling the audience how to feel, but helping them get to a certain place, and Mick’s melodies and Chris’ orchestrations do exactly that. And of course, the great song at the end, “You Rascal You” is a cover of the original, performed by my partner Ingrid Michaelson. She recorded it years ago, but after she read the script, she suggested it for the end. And it’s absolutely dark and perfect!

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How was making this film different than your first two? The difference is other people! The first two films were basically me, or me and one other person. I was doing everything by myself: creating shots, lighting, doing the camera work, etc. This time I knew I wanted to actually try my hand at just directing the piece and let amazingly talented experts (a.k.a. “other people”) (a.k.a. “the crew”) do what they do; like, I don’t know, a real movie! So, I had an absolute blast finally getting to just concentrate on the actors and the frame. Spencer Muhlstock, a wonderful director in his own right, was my DP. He and I started working on the look and feel and creating our shots about four months prior to production. And the crew was outstanding. It was just a completely different experience. Very rewarding.

(SPOILER) The ending: WTF?? I always like surprises. I like when characters are faced with something they can’t imagine they’ll get through, but they eventually do. And vice versa: I like when characters think they’re in the clear, but they aren’t. And this film has both of those aspects, but definitely the end sees them get their comeuppance. It is a bit brutal, but I think merited. And in typical Greek-tragedy form, it all happens off-screen. (However, it is a bit weird and terrifying to hear your own kids scream and get slaughtered, even if it is off camera). Alas.



Cast and crew of Trunk Show

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TECHNICAL

Country: USA

Language: English

Film: Short

Genre: Drama/Thriller

Run Time: 14 minutes

Format: 2.39:1 Wide Screen, Digital, 4K DCI, Color, Stereo

Camera: RED Komodo, Celere HS Lenses



Gracie Chase, Bernard Scudder, and Daisy Chase