

All Consuming Filming: Kimberly Trapani and the Making of TRUMPOLINE

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Oklahoma Business Magazine shines a spotlight this month on filmmaker and advocate **Kimberly Trapani**, the driving force behind All Consuming Filming and the hard-hitting relationship comedy TRUMPOLINE. Written, headlined, and co-directed by Trapani, TRUMPOLINE is a full-length feature that uses humor to explore one of the most painful realities in our culture: domestic violence. The film's unusual blend of comedy and trauma grew from a deeply serious place—an encounter at a film festival where an unidentified woman approached Trapani and asked her to tell a story about domestic violence, sharing her own experience of being trapped in an abusive relationship with a member of Congress and having no resources to escape. That moment became a creative mandate for Trapani and her company: to give a voice to the millions of Americans living with abuse and violence and to extend a platform she had already been using as her pageant platform years before.

A Comedy That Confronts Reality

Describing TRUMPOLINE in simple terms almost undersells it. On its surface, it's a comedy about middle-aged dating in a town that would rather keep such conversations behind closed doors. Underneath, it is a sharp critique of a system that routinely fails victims. The film brings levity to one of the most traumatic situations people can face, but never loses sight of the reality that victims are often blamed, dismissed, and left with few meaningful resources—just demoralizing medical exams and a criminal justice process that feels frozen in time.

Trapani points out that, in many ways, society is not much farther along than it was when she walked the Miss America stage in the 1990s speaking out about sexual violence. TRUMPOLINE lets audiences laugh, but it also invites them to reckon with a system that, in her view, is still "crying for grace and dignity."

From Script to Screen in Upstate New York

The road to the screen for TRUMPOLINE was a long one. Principal photography took place in upstate New York over several months prior to the Covid pandemic, made possible with the support of the New York State government, the Assembly, and local film commissions. All Consuming Filming intentionally requested no media attention during production, opting instead for a low-profile shoot that allowed the team to focus on the work. Local cooperation proved essential—when the crew arrived to film an ice-skating scene and found only a pool of water, film commission liaison Debby helped coordinate a second-day shoot. Community members joined in organically; residents were told that if they didn't want to be in the movie, they should stay clear of the camera. Many stayed, delighted to be part of a film production in their town.

Production came with quirks and challenges that say a lot about the climate in which TRUMPOLINE was made. In one memorable instance, a woman asked to be in the movie, filmed a scene, and then grew frightened about how President Trump might react, ultimately requesting to be cut out. The more technical hurdles were less political but no less real—Trapani notes that getting the audio right was the single biggest production challenge, one the team had to work through scene by scene. Yet there were also rewarding moments of affirmation: at one premiere, members of Trapani's church community attended and laughed so hard at the film's remarks and scenarios that she felt a powerful confirmation of why they had made this story in the first place.

Themes of Connection and Silence

Thematically, TRUMPOLINE is a study in contrasts. It is described as a relational film about middle-aged dating in a town that does not openly discuss such matters, but in Trapani's hands it becomes a broader exploration of how humanity handles violence, fear, and connection. She and All Consuming Filming chose to imply abuse rather than depict graphic violence directly, carefully calibrating scenes so that the audience understands what is happening without turning the film into another spectacle of trauma. That restraint carries into the handling of intimacy: nudity and sex scenes in a domestic violence narrative had to be handled with class, she emphasizes, or the message risked being lost. A dance sequence, staged in silence, became one of the film's most powerful metaphors—the two characters must contribute equally and depend on each other to move; it would feel awkward if only one were dancing. For Trapani, that scene crystallizes the dynamics of relationships more than any line of dialogue could.

The Psychology and Business of Storytelling

Underlying TRUMPOLINE is Trapani's academic and professional grounding. She holds an award-winning graduate-level degree in business and has earned an advanced entertainment law award in business, alongside a psychology degree with a minor in education. She has spent years studying relationships in both classroom and corporate settings, transitioning from green screen work as a top performer in global companies to building her own production infrastructure. Her pageant experience—walking onstage in a bathing suit and heels to declare a mission of helping victims of sexual violence—taught her both the vulnerability and scrutiny that come with public advocacy. She recalls being told that her size three was "too large" in the bathing suit competition, even as judges appreciated her platform. After becoming a top producer serving clients across industries, she channeled her business and legal expertise into building All Consuming Filming as both an artistic and operational engine. Scriptwriting came naturally, but so did the project management: coordinating with film commissions, overseeing

distribution, and navigating public speaking engagements tied to each release.

Collaboration and Creative Choices

Collaboration has been another hallmark of the TRUMPOLINE journey. While Jess Petrequin is credited as co-writer, Trapani notes that she carried the script from conception through production, with Petrequin and the rest of the team helping to shape key elements, especially in post. Audience feedback also played a role. Early viewers wanted a breakup, so the team reworked the ending to include a police call sequence—shot under significant pressure, as Trapani had only one take to get it right. The original closing, a car accident, was ultimately cut. Editing responsibilities were shared, with Jess taking on most of the full-length edit, while Trapani contributed both creatively and logistically, ensuring that the final cut aligned with the company's mission.

Casting choices further underline the film's balance of innocence, trauma, and hope. Petrequin brings a deliberate naivete to his role, embodying someone who must carry a painful message while remaining appealing enough on camera to ground the audience emotionally in the character's victimization. Another actor in TRUMPOLINE reprises a lead role from a previous All Consuming Filming project, offering continuity and a sense of an ongoing creative family. The soundtrack carries its own story: the film features music from singer-songwriter Alwaz Carey, whose family legacy includes Delite label recordings and a connection to Mariah Carey. All Consuming Filming chose Alwaz's work in part because his songs are free of profanity and are steeped in themes of hope and love. Beyond the tracks themselves, Carey has, over the years, prayed with Trapani over the phone, providing spiritual and emotional encouragement as she navigates the demands of independent filmmaking.

Visual Language and Cinematic Choices

TRUMPOLINE's characters draw from both specific and collective experience. The film is inspired by the woman who first approached Trapani and by the estimated millions of victims who may never see justice in a broken system. This perspective informs scenes like the

police sequence, which Trapani cites as an example of an actor bringing an unexpected twist that cannot fully be explained without seeing the film. Visually, the project lives in a middle space—funny and amusing on the surface, yet rooted in real pain and trauma. The "tub scene," framed with bubbles and water, is another instance where All Consuming Filming deliberately chose aesthetic choices that maintain dignity while conveying intimacy. Ice-skating hand-holding, meanwhile, serves as a visual shorthand for the vulnerability and innocence of courtship.

The dance scene in silence stands as one of the film's most memorable moments. Local musicians contributed to the soundtrack during the first dance sequence, giving audiences a sense of Woodstock culture and the town's atmosphere. Carey's love song of hope weaves through the narrative, adding an unconditional message that balances the film's exploration of hurt and healing.

Distribution, Audience, and Impact

Distribution and impact are central to how All Consuming Filming measures success. Trapani is clear that TRUMPOLINE is not about the Trumps or any single political figure. Instead, the film is about what it means to live in a time of fear, where, in her view, the legal system can break up families, harm victims, and perpetuate abuse with inadequate accountability. She notes that it takes an average of seven attempts for victims to leave abusive relationships, and with an estimated 24 people per minute experiencing rape, physical violence, or stalking by an intimate partner in the United States—more than 12 million people annually—the need for systemic change is urgent. She also cites the sobering statistic that 994 out of 1,000 rapists walk free in America.

For Trapani, the ideal audience includes both those in power who can enact meaningful change and individuals who may recognize themselves in the film's scenarios and begin to see a path out. Early audience response has been enthusiastic—premieres have been marked by laughter and emotional engagement. Yet the ultimate goal is not entertainment for its own sake; it is to equip viewers with awareness of the signs and symptoms of abuse and to amplify the voices of those who need resources, support, and legal accountability.

The Mission of All Consuming Filming

All Consuming Filming itself is very much an extension of Trapani's beliefs about what cinema should do. Founded with partner Chuck Ardezzone, the company was conceived as a vehicle to identify systemic problems, tell stories that grab attention, and leverage those stories to influence policy and unlock funding for causes. Trapani points to past work that has contributed to national conversations, including projects that intersected with efforts under President Trump that resulted in billions released for drug recovery, as well as initiatives associated with the Bidens. Following TRUMPOLINE, the company released *Corruption*, another project aimed at exposing broken systems and driving reform. The journey has not been easy—she jokes that the work is "covering my hair with grays and aging me faster than the challenges"—but the commitment is to finish projects and drive positive change regardless of the obstacles.

When Trapani chooses what to develop next, she looks for stories that are humanitarian at their core and capable of driving real-world change. Her answers brim with a mix of candor and gallows humor—about calling presidents and members of Congress, about the exasperation and persistence that come with advocacy. She is blunt about the film industry's contradictions, describing it as one of the few spaces where age and race discrimination can be openly practiced while artists are still told to accept it as part of the game. Yet even as she recounts the dismissive comments she has received, including critiques of her pageant-era appearance, she positions All Consuming Filming as a company that will "create art responsibly" regardless of the gatekeepers' standards.

Looking Forward

Looking ahead, Trapani sees more work to do with Chuck Ardezzone, whom she calls the greatest person in film right now, and a slate of projects where genre matters less than social impact. She urges viewers to "watch, watch, watch," pointing them toward her website, kimberlyacftrapani.com, and related channels, and encourages those interested in being part of future productions to reach out through her contact forms. Her advice to emerging filmmakers is disarmingly simple: if someone tells you you're not Steven Spielberg, keep creating

and block them. You didn't know them before, she says, and their assessment should not define your path.

When asked what conversation she hopes audiences will have after the credits roll, Trapani's answer is direct: "That was real and I want to detach from my abuser because I have the strength to leave." And when asked to sum up where she is as a creator in one word or phrase, she offers: "It's unbelievable." She adds that her family and friends don't fully grasp what goes into completing films—the opportunity cost is immense, but so is the potential for impact.

A Voice for the Voiceless

Ultimately, TRUMPOLINE is not just a film for Kimberly Trapani—it is a culmination of a lifetime spent at the intersection of performance, psychology, business, and activism. As she continues building All Consuming Filming, she does so with the conviction that stories can move both hearts and policy, that comedy can coexist with truth, and that even in an industry without clear rules, there is room for artists who insist on using the medium to fight for those whose voices have long been ignored.

As TRUMPOLINE continues to spark conversation about relationships, power, and accountability, All Consuming Filming's work stands as a reminder that independent cinema can still punch through the noise and push difficult topics into the light. I want to personally thank All Consuming Filming for its commitment to giving victims a voice and for carrying this story all the way to the screen.

TRUMPOLINE is now available worldwide on the **RM Entertainment Channel** and can be watched free on **Roku, Fire TV, Apple TV, Android TV, Amazon Firestick**, and via the **Android and iPhone apps** or directly at rmechannel.com.

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