

"SEXY... AMBITIOUS... A STUNNER.
NOTHING LESS THAN THE ARRIVAL
OF A MAJOR FILMMAKER."
DENNIS WILLIS, KGO RADIO / FLICK NATION

"THE BEST OF WHAT INDEPENDENT FILMMAKERS STRIVE TO DO."



TEN BEST FILMS OF THE YEAR ON THE FESTIVAL CIRCUIT

RORY L. ARONSKY, FILM THREAT

"FRESH AND STYLISH... A TALE OF
INTRIGUE AND METAPHYSICAL DARKNESS.
WELL WORTH SEEING."
AIN'T IT COOL NEWS

Yesterday WAS A LIE

THE MOST POWERFUL FORCE IN THE UNIVERSE
LIES WITHIN THE DEPTHS OF THE HUMAN HEART.

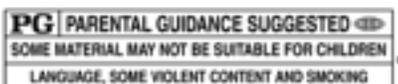
Yesterday

WAS A LIE

PRODUCTION COMPANY:
HELICON ARTS COOPERATIVE
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DISTRIBUTOR:
ENTERTAINMENT ONE

HELICON ARTS COOPERATIVE PRESENTS A JAMES KERWIN FILM "YESTERDAY WAS A LIE" KIPLEIGH BROWN CHASE MASTERSON JOHN NEWTON MIK SCRIBA
NATHAN MOBLEY WARREN DAVIS MEGAN HENNING JENNIFER SLIMKO WITH ROBERT SIEGEL AND PETER MAYHEW SOUND DESIGN BY JUNIPER POST HAIR AND MAKEUP DESIGNER BREANNA KHALAF
COSTUME DESIGNER SARA CURRAN ICE CO-PRODUCERS S.K. DUNCAN STEVEN HACKER JAY THAMES MUSIC BY KRISTOPHER CARTER PRODUCTION DESIGNER JILL KERWIN DIRECTOR OF PHOTOGRAPHY JASON COCHARD
CO-EXECUTIVE PRODUCERS SARAH NEAN BRUCE ANDREW DEUTSCH EXECUTIVE PRODUCER JAMES KERWIN LINE PRODUCER ROBB THOMAS PRODUCED BY CHASE MASTERSON WRITTEN, EDITED AND DIRECTED BY JAMES KERWIN



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BEST NARRATIVE FEATURE
SUNSCREEN FILM FESTIVAL

GOLDEN PALM AWARD
MEXICO INTL. FILM FESTIVAL

BEST OF SHOW
ACCOLADE FILM AWARDS

BEST FEATURE
FOURSITE FILM FESTIVAL

BEST FEATURE AND CINEMATOGRAPHY
FARGO FANTASTIC FILM FESTIVAL

BEST PRODUCER (CHASE MASTERSON)
LA FEMME FILM FESTIVAL

BEST FEATURE
SECRET CITY FILM FESTIVAL

BEST FANTASY FEATURE AND ACTRESS (KIPLEIGH BROWN)
SHOCKERFEST INTL. FILM FESTIVAL

2ND PLACE (BEST FEATURE)
BERKS MOVIE MADNESS FILM FESTIVAL

BEST DIRECTOR, SCREENPLAY AND CINEMATOGRAPHY
NEW YORK VISIONFEST

BEST FILM NOIR
ROUTE 66 FILM FESTIVAL

FINALIST (BEST FEATURE)
CENTRAL FLORIDA FILM FESTIVAL

FINALIST (BEST FILM NOIR)
HEART OF ENGLAND INTL. FILM FESTIVAL

FINALIST (BEST FEATURE)
TWIN RIVERS MEDIA FESTIVAL

BEST LIVE-ACTION FEATURE
LAKE FOREST FILM FESTIVAL

BEST FEATURE AND AUDIENCE FAVORITE
BRILLIANT LIGHT INTL. FILM FESTIVAL

BEST FICTION FEATURE
BACKLOT FILM FESTIVAL

WINNER
BRONZE TELLY AWARD

GOLD DIRECTOR'S CHOICE AWARD
PARK CITY FILM MUSIC FESTIVAL

YESTERDAY WAS A LIE

PRODUCTION INFORMATION

A groundbreaking new metaphysical *noir* film from writer/director James Kerwin, *YESTERDAY WAS A LIE* combines “stunning black-and-white cinematography, a sultry jazz score and a refreshingly high-minded script” (*Variety*). Produced by a non-profit arts foundation, *YESTERDAY* has gone on to receive over a dozen film festival Best Feature awards, critical praise, and a release by Entertainment One.

Kipleigh Brown “exudes Bacall” (*Slice of SciFi*) as Hoyle, a girl with a sharp mind and a weakness for bourbon who finds herself on the trail of a reclusive genius (John Newton). But her work takes a series of unforeseen twists as events around her grow increasingly fragmented... disconnected... surreal.

With a sexy lounge singer (Chase Masterson) and a loyal partner (Mik Scriba) as her only allies, Hoyle is plunged into a dark world of intrigue and earth-shattering cosmological secrets. Haunted by an ever-present shadow (Peter Mayhew) whom she is destined to face, Hoyle discovers that the most powerful force in the universe — the power to bend reality, the power to know the truth — lies within the depths of the human heart. “This ambitious film is a stunner, nothing less than the arrival of a major filmmaker” (Dennis Willis, *KGO Radio / Flick Nation*).

Also starring Nathan Mobley, Warren Davis, Megan Henning, Jennifer Slimko, and famed radio personality Robert Siegel.

ABOUT THE PRODUCTION

YESTERDAY WAS A LIE is the brainchild of writer/director James Kerwin, who made a splash in 2000 with his multi-festival-award-winning short film *Midsummer*. For the next few years, Kerwin concentrated on directing theatre in Los Angeles for the prestigious Blank Theatre Company and the Lone Star Ensemble, honing his skills and developing a unique sensibility which earned him acclaim from publications like *Back Stage Magazine* and the *Los Angeles Times*.

In late 2003, Kerwin conceived the idea for *YESTERDAY WAS A LIE*, a *film noir* shot in classic black-and-white which uses the genre as a metaphor for the human psyche and the nature of reality. “*YESTERDAY* started with an image in my mind,” says Kerwin. “It was of Bacall playing Bogart’s role — a female *noir* sleuth of some kind, lonely, wandering the streets. It’s a world where the main characters are stuck in their pasts, unable to get over their feelings of pain and guilt, so everything surrounding them is a manifestation — a projection — of that. I went through a couple of rather painful romantic break-ups with which I had a difficult time coming to terms; a difficult time understanding ‘why.’ That’s the most basic, fundamental premise of this film, but that’s really oversimplifying it. *YESTERDAY WAS A LIE* is very hard to describe because it crosses a lot of genres — character drama, thriller, mystery, *film noir*, science fiction. And at the same time, it’s not really any of those.”

Working with co-executive producers Sarah Nean Bruce and Andrew Deutsch, coproducers S.K. Duncan, Steven Hacker, and Jay Thames, and associate producer Jill Kerwin (James’s sister), Kerwin fleshed out the script for *YESTERDAY* over the course of the following year, laying the groundwork for a unique film which combines the thrills of a classic detective mystery with the imagination of science fantasy. The project was produced by Helicon Arts Cooperative, a non-profit educational arts organization dedicated to the creation of cinema with inherent literary merit. In addition to providing industry opportunities for young artists, Helicon has also conducted seminars for high school and college students across the country.

In 2005, the producers began assembling their team. “Finding the perfect cast is probably the director’s single most important job,” notes Kerwin. For the lead role of Hoyle, Kerwin turned to actress Kipleigh Brown.

“I’ve always been drawn to the dark and moody alleyways of *noir*, as well as the flashing, fluorescently lit corridors of science fantasy,” comments Brown. “So when I first read the script I was immediately fascinated. Add to that a strong and complex female lead... indeed I was absolutely smitten. *YESTERDAY WAS A LIE* is such a beautifully crafted piece of work. The metaphysical angle alone has me running thought marathons.”

For the role of the sultry lounge singer who advises Hoyle in her journey, Bruce landed *Star Trek: Deep Space Nine*’s Chase Masterson, voted by *TV Guide* online readers as the “Favorite Science Fiction Actress on Television” and named one of the “50 Sexiest Women” by *Femme Fatales Magazine*. Masterson’s background in jazz and strong acting chops made her the ideal choice to play the mysterious character. “The moment Chase walked through the door, something almost palpable clicked into place,” remarks Brown. “She has the passion, the heart and the soul so crucial to this project... not to mention the incredible intellect, talent and beauty.”

“The role resonates with me on so many levels, and the music is one of them,” says Masterson. “This type of music has always been my favorite, even while I was growing up, which wasn’t exactly a popular choice. But more than that, the things that Singer says to Hoyle are deeply ingrained in me; they always have been. Singer has a sense of playfulness and yet a strong truth, an honesty, an integrity and vital understandings that I feel blessed to get to play. This kind of role doesn’t come along very often for any actress. It’s a huge treat.”

After being cast, Masterson ended up assuming the position of producer as well. “I was cast in November 2005, but our line producers dropped out, and the film was pushed. While we were trying to figure out what to do, I basically just said, ‘Hey, I can do this.’ I had produced before, although not on this thorough a level. It’s not brain surgery, but it is lots of hard work.”

For the principal male role of Dudas, Kerwin cast John Newton (*Alive, Melrose Place, The Untouchables, Superboy*). “John is very progressive and well versed when it comes to subjects like spirituality and consciousness, which are critical themes in this film,” notes Kerwin. “He was the perfect fit.”

Rounding out the main cast are veteran actor Mik Scriba and *Star Wars*’s Peter Mayhew. “Because Peter’s face is so expressive and photographs so beautifully, he is extremely strong in this role,” comments Masterson. “We needed someone who could

make a picture speak a thousand words, and Peter does.” Masterson even convinced renowned radio host Robert Siegel to voice a cameo role as himself.

In 2006, the producers learned that *YESTERDAY WAS A LIE* was the recipient of the Panavision New Filmmaker Grant, earning the production free use of a fully Panavised Sony CineAlta camera. After hiring line producer Robb Thomas and unit production manager Thomas J. Rasera, the filmmakers were ready to begin principal photography. Production commenced in August 2006 in Los Angeles.

The filmmakers hit a snag on the first full day of production. While Masterson was temporarily out of town for an appearance at a *Trek* convention, one of the film’s key locations fell through when the owner unexpectedly decided to withhold use of his premises for photography. Fortunately, cinematographer Jason Cochard and production designer Jill Kerwin were able to shoot and dress an alternate location to match perfectly. “Their work was seamless,” remarks Kerwin. “Although there’s a location change in the middle of a scene, no one will ever know!”

“Other near-mishaps included an errant c-clamp which nearly took out our DP’s eye,” says Kerwin, “and Los Angeles street permits which were not honored on our final day of photography, for reasons lost to the mists of history — or more likely the dusty recesses of a file cabinet somewhere.” Nonetheless, the shoot was completed on time in a mere 26 days, plus one day for visual effects pickups.

Post-production on *YESTERDAY* lasted nearly a year. Kerwin edited the film using Apple’s Final Cut Pro, utilizing equipment donated by Panavision, AJA Video Systems, and Other World Computing.

During post, it was decided that the project would benefit from CGI work. Certain scenes required additional background actors to be added, or other subtle digital alterations. “One doesn’t think of this as a visual effects film. We needed the CGI to be basically invisible to the moviegoer, so we hired Comen VFX and NEO f/x — firms that specialize in realistic digital enhancement. Their work is extraordinary. I challenge anyone to point out the CGI in this film.”

To achieve *YESTERDAY*’s unique look, Kerwin and Cochard turned to Apple’s Color application. Costume designer Sara Curran Ice and makeup designer Breanna Khalaf had paid particular attention to the use of color throughout principal photography, often using unconventional tones which would ultimately appear stronger in black-and-white. Cochard individually manipulated the red, green, and blue color channels of

each shot before desaturating the footage. Subtle vignette and blur effects were overlaid to evoke the feeling of 1930s and 40s lenses and film stock.

YESTERDAY WAS A LIE was scored by Emmy Award-winning composer Kristopher Carter using a combination of synthesizers and a small live orchestra, with vocals recorded by Masterson. “The music needed to reflect the combination of classic *noir* and modern science fantasy, and Kris achieved this marriage perfectly,” notes Kerwin. “His score brings tears to my eyes.” The movie was conformed at Keep Me Posted, a division of FotoKem, and the Dolby Digital 5.1 sound mix was performed by Juniper Post.

In January 2009, after nearly a year on the festival circuit during which the film received numerous awards (including over a dozen jury and audience prizes for “Best Feature”), *Film Threat* magazine honored *YESTERDAY* as one of the ten best festival films of the year. North American distribution rights were subsequently acquired by eOne. Due to complex music licensing issues, one of the songs sung by Masterson on the soundtrack had to be replaced before the picture’s official release. Kerwin used the opportunity to revisit the film’s edit to improve scenes, tighten pacing, and add further visual enhancements. The film was released theatrically December 11, 2009 and on DVD and digital download April 6, 2010.

“*YESTERDAY WAS A LIE* deals with universal themes that are timeless and timely,” says Kerwin. “I try to tackle projects that are strong character pieces, yet which also pose greater, fundamental questions about the nature of reality and existence — things that border on the metaphysical. My stories rarely have storybook endings, and I think that touches people. Hoyle refuses to acknowledge the interconnectedness of consciousness, even when she comes face to face with it, because it means she’s not in charge — it means she can’t make choices without consequences. I’d like to think the stories I tell fill a certain void for audiences, a certain hunger for material that asks and honors transcendent questions.”

ABOUT THE CAST

KIPLEIGH BROWN (“*Hoyle*”) was born and raised in Chicago. She studied at the Steppenwolf Theatre and the Second City as well as performing in numerous theatrical productions around the Windy City. Her TV and film credits include *Star Trek: Enterprise*, Disney’s *The Suite Life of Zack and Cody*, *The Magic Door*, *Relative Strangers* starring Danny DeVito, and *Design*, official selection of the 2002 Sundance Film Festival. Kipleigh also writes for and performs in *Top Story Weekly*, a topical sketch comedy show at the iO West in Hollywood. She was selected as one of the “Hot Leading Ladies” of film by *Film Fetish* for her role in *YESTERDAY WAS A LIE*, and was named “Best Actress” in a fantasy feature by the ShockerFest International Film Festival.

Named one of the world’s “50 Sexiest Women” by *Femme Fatales Magazine*, **CHASE MASTERSON** (“*Singer*”/*producer*) was first recognized for her break-out role as “Leeta” in the final five seasons of *Star Trek: Deep Space Nine*. Known to millions of fans worldwide, *TV Guide*’s online readers poll voted Chase the “Favorite Science Fiction Actress on Television;” *Sci-Fi Universe Magazine* honored her as one of the “Top 20 People to Watch in Hollywood”; and, in 2010, UGO included her in their list of the “Top 25 TV Hotties, and the Schlubs They Inexplicably Love.” In December 2009, AOL named Chase one of the “Ten Sexiest Aliens” in television history. Chase has held recurring roles on *General Hospital* and *Live Shot*; guest starred on programs such as *E.R.*, *Presidio Med*, *Sliders*, and *Acapulco H.E.A.T.*; and served as host of *Sci-Fi Entertainment*, *Showtime: Nighttime*, and Encore’s *STARZ On Demand*. Her film credits include *Robotech: The Shadow Chronicles*, Stephen King’s *Sometimes They Come Back For More*, *Robin Hood: Men In Tights*, *In a Moment of Passion*, *Married People Single Sex*, *Sammyville*, *Manticore*, *Chastity*, *Terminal Invasion*, *Creature Unknown*, and *Comic Book: The Movie*. Chase’s recent producing credits include the documentary *Through Your Eyes* with Michael Madsen and David Carradine (featured twice on *Dr. Phil*), and the short *L.A. Actors* with Tony Shalhoub and Brandon Routh. An accomplished jazz singer, she has received high praise for her music from magazines such as *Film Score Monthly* and *Entertainment Today*. Chase hosted her own weekly internet radio show on TheFandom.com, and has been singing in USO Tours for the Navy and the Marine Corps. She was selected as one of the “Hot Leading Ladies” of film by *Film Fetish* for her role in *YESTERDAY*

WAS A LIE, and was named “Best Feature Film Producer” by the LA Femme Film Festival.

JOHN NEWTON (“*Dudas*”) starred as a series regular on the television programs *Melrose Place*, *The Untouchables*, and *The Adventures of Superboy*. He held recurring roles on *Desperate Housewives* and *Models Inc.*, and has guest starred on *E.R.*, *CSI: Miami*, *Tru Calling*, *Nash Bridges*, and *Walker Texas Ranger*. John’s film credits include *Alive*, *The Christmas Card*, *Desert Kickboxer*, *Operation Sandman*, *S.S. Doomtrooper*, *Dark Mirror*, and *The Haunting of Molly Hartley*.

MIK SCRIBA (“*Trench Coat Man*”) has film credits which include *The Terminal*, *Wild Wild West*, *The Negotiator*, *City of Angels*, and *Conspiracy Theory*. He was a series regular on *Valley of the Dolls* and a recurring character on *The Practice*. Mik has guest starred on television programs such as *Without a Trace*, *Cold Case*, *NCIS*, *Angel*, *E.R.*, *NYPD Blue*, *The X Files*, *Chicago Hope*, *7th Heaven*, *Melrose Place*, *Seinfeld*, *Beverly Hills 90210*, *Quantum Leap*, and *Married With Children*.

NATHAN MOBLEY (“*Lab Assistant*”) had his first “film” role at age 12 when he co-wrote and starred in a movie he called “Indiana Bones and the Lost Scroll,” a tribute to one of his favorite big-screen sagas. Regretfully, all copies of this film have mysteriously disappeared. His professional career began on the Atlanta stage, performing such roles as “Hally” in *Master Harold and the Boys*, “Mercutio” in Shakespeare’s *Romeo and Juliet*, and “Richard the Lionhearted” in *The Lion in Winter*. Nathan’s first feature film role came as lead character “Sam North” in *The Other Side*, which played to sold-out crowds at its world premiere at the Slamdance Film Festival. He also starred in Andrew Deutsch’s popular web series *Gold*.

WARREN DAVIS (“*Psychiatrist*”) has TV and film credits which include *House M.D.*, *Criminal Minds*, *Infidelity (In Equal Parts)*, *LAX*, *E.R.*, *General Hospital*, *The Innocents Mission*, and *The Practice*. For several years he served as artistic producer of the *Living Room Series* at Noah Wyle and Daniel Henning’s Blank Theatre Company in Hollywood. A couple of Warren’s short films — *Snip It* and *Biting Personalities* — can be seen on YouTube. A former game programmer, he is renowned for creating such arcade clas-

sics as *Q*bert*, *Terminator 2*, and *Us vs. Them*, and has also worked for George Lucas's Industrial Light and Magic.

MEGAN HENNING ("*Student*") has film credits which include *I Know Who Killed Me*, *The Lost*, *Jelly*, and *Wilderness Survival For Girls*. She has been a series regular on the television programs *7th Heaven* and David E. Kelley's *The Brotherhood of Poland NH*, held a recurring role on *Mad Men*, and guest starred on *Grey's Anatomy*, *Private Practice*, *Ghost Whisperer*, *Veronica Mars*, *Medical Investigation*, *E.R.*, *Joan of Arcadia*, *Crossing Jordan*, *Without a Trace*, *Boomtown*, *The Practice*, *NYPD Blue*, and *Judging Amy*.

JENNIFER SLIMKO ("*Nurse*") trained at the Welsh College of Music and Drama in the UK and received a Bachelor of Arts in Performance from the University of Michigan. Her TV and film credits include *Trim*, *The Flyboys*, *Judging Amy*, *The Fine Line Between Cute and Creepy*, *Jack & Jill*, *Buffy the Vampire Slayer*, *Good vs Evil*, and *Angel*. Jennifer has been a spokesmodel for numerous corporations and hosted *HealthWise* on SkyTV Inflight Television.

One of the most acclaimed and popular radio hosts in the country, **ROBERT SIEGEL** ("*Radio Interviewer*") got started in news when he was a college freshman in 1964. He's still at it. Siegel has reported from Western Europe, Eastern Europe, and Israel. He now concentrates on domestic stories.

PETER MAYHEW ("*Dead Man*") is known to fans around the world as "Chewbacca" from the original *Star Wars* trilogy. After accepting an MTV Lifetime Achievement Award for the character in 1997, he went on to reprise the role in *Revenge of the Sith* in 2005. Peter's additional film credits include Ray Harryhausen's *Sinbad and the Eye of the Tiger*, *Comic Book: The Movie*, and *Dragonball GT: A Hero's Legacy*. Originally from the UK, he recently obtained his US citizenship and currently lives in Texas.

ABOUT THE FILMMAKERS

In addition to several film festival grand jury prizes, **JAMES KERWIN** (*writer/editor/director*) has earned distinctions such as the Accolade, the Telly, the Axiem, the Panavision New Filmmaker Grant, and the R.C. Norris Screenwriting Award. He was named “Best Director” and “Best Screenwriter” by New York Visionfest for *YESTERDAY WAS A LIE*, his feature film debut. Kerwin’s live stage credits range from classical (Shakespeare’s *Venus and Adonis*) to modern (David Ives’ *Seven Menus* and *Mere Mortals* for Noah Wyle and Daniel Henning’s Blank Theatre Company). He was listed among the *Los Angeles Times*’ “Faces to Watch” as part of the Lone Star Ensemble theatre group, and his directing has been honored by critic Paul Birchall for two consecutive years in *Back Stage Magazine*’s “Best of the Year” list. Kerwin’s work has been cited by scholarly organizations and journals such as the Shakespeare Association of America and *Shakespeare Newsletter*. He has instructed production and cinematography labs at T.C.U., served as a guest artist at U.T. Austin, and spoken on filmmaking in venues as diverse as San Diego Comic-Con, Space Camp, and the University of Arizona’s Center for Consciousness Studies.

ROBB THOMAS (*line producer*) has worked in film production for over twelve years, beginning as physical production coordinator for the newly formed NCSA School of Filmmaking and later as an assistant director, line producer, and producer. He has worked with such companies as The Discovery Channel, Showtime Entertainment, and Palomar Pictures, as well as on many independent productions. His credits include *Backflash*, *Lucky*, *The Passerby*, and numerous shorts, commercials, and music videos.

SARAH NEAN BRUCE (*co-executive producer*) runs Bel Age Pictures and Translation Pictures in Hollywood. Her recent projects include directing the feature film *Bram Stoker’s Way of the Vampire*, co-executive producing *Family Plan* and *Where There’s a Will* for Hallmark, producing and directing the ensemble piece *The Marriage Undone*, producing the television pilot *Labrats*, co-writing the feature horror/thriller script *Witches of Beverly Hills* for Regent Entertainment, co-producing *Regreso A Casa*, producing the 16mm feature *Flash!* for Starline Films West Releasing, co-producing *YMI* for Temple 4 Films, producing and second unit directing the award-winning *Process of Creative Deception* for

Mysterion Releasing / Velocity Pictures, and co-producing the Oliver Stone documentary *Stone's Edge*. As a consultant for New Regency Films, Bruce worked on *Pretty Woman*, *The Power of One*, *That Night*, and *Under Siege*. Under her production shingle she produced, wrote and second unit directed the syndicated TV series *Classic Cars and Racing Stars* and a documentary on the inaugural "Palm Springs International Film Festival." Bruce also served as Assistant Director / Film Commissioner in North Texas for the DFW Regional Film Commission, where she acted as liaison and production advisor on *Dr. T and the Women*, *Any Given Sunday*, *Boys Don't Cry*, *Universal Soldier: The Return*, *The X Files* feature, and *Armageddon*. At Spherical Sound she worked on projects with Mick Fleetwood's Zoo and Michael Jackson, and received an RIAA Multi-Platinum Record Award for her work with Pink Floyd.

After graduating with a degree in Design from T.C.U., **ANDREW DEUTSCH** (*co-executive producer*) went on to produce, write and direct the independent action feature *Runner* in 1997. Deutsch is currently writing several projects for both film and television, and is the writer and executive producer of the popular and award-winning web series *GOLD: The Series* and *Night of the Zombie King*.

JASON COCHARD (*director of photography*) is a graduate of the University of Southern California's School of Cinema-TV, studying with cinematographers John Hora (*Innerspace*, *Gremlins*) and William A. Fraker (*Rosemary's Baby*, *Bullitt*). After completing the program, he worked under John Bailey (*American Gigolo*, *As Good As It Gets*), further refining his creative eye and technical knowledge. Jason has extensive experience in the lighting department, having worked as a gaffer for several years before sitting down at the eyepiece. After a slew of shorts, his first feature was *Just Left of the Drama*, a story about a 25-year-old alcoholic and his journey out of addiction. Recent feature films include *The Urn* (starring Stanley Kamel and Fyvush Finkel) and *Broken Windows*. He received "Best Cinematography" awards from New York Visionfest and the Fargo Fantastic Film Festival for *YESTERDAY WAS A LIE*.

JILL KERWIN (*production designer / associate producer*) earned her BFA from The Theatre School at DePaul University, one of America's oldest and most respected conservatories. She served as scenic designer for productions of *Vinegar Tom* and *Voir Dire* at

the Athenaeum Theatre in Chicago, Shakespeare's *Cardenio* at the 2100 Square Feet Theatre in Los Angeles, and the world premiere of Amber Benson's *Albert Hall* in Hollywood. In addition to her film and stage work, Kerwin has designed for Australian rock bands Silverchair, Jeapster, Jordan Millar and the Question, and KisTone. She recently designed an Elton John shoot for acclaimed British photographer Alison Jackson.

KRISTOPHER CARTER (*music*) began his career as one of the youngest composers to work for Warner Bros. He received an Emmy Award for *Batman Beyond*, as well as four other Emmy nominations. His independent feature films have screened at many prestigious international festivals. He made his Hollywood Bowl debut in 2001 with a commission from John Mauceri and the Hollywood Bowl Orchestra. In the record world, he has collaborated with the Wallflower's Rami Jaffee and blues guitarist Kenny Wayne Shepherd. A prolific concert composer, he has received commissions from cellist Carter Eneyart, saxophonist Robert Austin, flautist Gaspar Hoyos, and the University of North Texas Men's Chorus. He was named Commissioning Composer of the Year by the Texas Music Teachers Association and also received a fellowship to Robert Redford's Sundance Composers Institute. He served as the first Composer-In-Residence of the Bel Canto Northwest Opera Festival and has given clinics across the country on film composition. He received the "Gold Director's Choice" award from the Park City Film Music Festival for his work on *YESTERDAY WAS A LIE*.

With a background in business and communications, **S.K. DUNCAN** (*co-producer*) spent two years in the administration and finance side of a foreign-language television station. He then went on to a short stint at Sammy Entertainment (a Japanese purveyor of video games) as well as Disney's consumer products division. As a writer, Duncan penned an adaptation of Edgar Allen Poe's *The Tell-Tale Heart* and the screenplay *Fight or Flight*.

STEVEN HACKER (*co-producer*) is an award-winning producer (New York International Independent Film and Video Festival, Crested Butte Reel Fest, Deep Ellum Film Festival, Aurora Awards, Sea to Sky Film Festival, Fort Worth Film Festival) who has enjoyed a successful and colorful production career since 1997 working in various capacities on commercials, television programs (*NCIS*, *Without a Trace*, *CSI: NY*, *The*

OC), movies-of-the-week (*After Diff'rent Strokes*), and features (*The Guardian, Ali, The Fast and the Furious, The Day After Tomorrow, The Mexican*), as well as in live venues such as the Blockbuster Music Festival and Casa Mañana. He served as an assistant director on the films *Casting Call, Backlash, Don't Let Go, Night Class, Going Greek, According to Spencer, Gang of Roses*, and *The Job*. Hacker acted as UPM / Line Producer on the features *100 Women* (additional photography) and *Dog Nights*.

JAY THAMES (*co-producer*) was born and raised in Kingwood, Texas. He graduated from the Film Production department at T.C.U., after which he moved to New York City where he acted in several independent films. Thames moved to Los Angeles in the late 90s. Since then he has completed production on the feature film *Automatic*, on which he served as producer, writer, and actor; and the feature-length documentary *Carpet Racers*, his directorial debut.

SARA CURRAN ICE (*costume designer*) received her Master's degree in Costume Design from the University of California at Irvine in 2001 and worked in Los Angeles as a costume designer and wardrobe person for the next five years. She also served as the wardrobe supervisor at the Pasadena Playhouse for several shows. Her credits include *The Take, Miss Castaway and the Island Girls*, and *The Da Vinci Treasure*. She is currently on the faculty of the University of Nebraska at Kearney.

BREANNA KHALAF (*hair and makeup designer*) is a Certified Beauty Consultant and a graduate of the Westmore Academy of Cosmetic Arts. She has served as key makeup artist on an assortment of music videos, films, television projects, and live venues.

REVIEW QUOTES

Haunting and memorable... subtle and brilliant. The most thoughtful and compelling science fiction film of the year.

-Robert J. Sawyer, Hugo and Nebula Award-winning writer of *FlashForward*

The stunning *noir* style of *Sin City* but with a hell of a lot more brains and class. A mesmerizing and sexy head trip.

-Jeff Bond, editor-in-chief, *Geek Monthly*

James Kerwin offers up a magnetic force, not just for the questions posed that must be considered and argued over and analyzed according to ourselves, but also in Kipleigh Brown. Chase Masterson is astounding... from sultry chanteuse to haunting spirit. The performances are intertwined tightly with the expert cinematography by Jason Cochard, the evocative, moody jazz-infused score by Kristopher Carter, the costumes by Sara Curran, and atmospheric production design by Jill Kerwin. There is brilliance here that demonstrates the best of what independent filmmakers strive to do. ★★☆☆½

TEN BEST FILMS OF THE YEAR ON THE FESTIVAL CIRCUIT

-Rory L. Aronsky, *Film Threat*

Fresh and stylish... a tale of intrigue and metaphysical darkness. Well worth seeing.

-*Ain't It Cool News*

This ambitious film from writer/director Kerwin is a stunner, nothing less than the arrival of a major filmmaker. Masterson and Brown bring the sexy, even as their conversations conjure up some brain-busting ideas.

-Dennis Willis, *KGO Radio / Flick Nation*

Conceptually ambitious, [with] stunning black-and-white cinematography, a sultry jazz score and a refreshingly high-minded script. Kerwin and Cochard arrive at the genuine HD equivalent of the classical Hollywood aesthetic.

-Peter Debruge, *Variety*

Genius... beautifully orchestrated and sequenced. *YESTERDAY WAS A LIE* is the perfect antidote to today's neverending slew of Hollywood romantic comedies. Kerwin has done an excellent job in challenging viewers with a precise, intricate plot. The whole thing works because of the hard work of the small cast and the stunning visuals. Shot after shot is more beautiful than the last. Highly recommended for those who appreciate a good, dark portrayal of the human psyche. Be warned: it won't hold your hand.

-Lara Killian, *PopMatters*

A cinematic masterpiece. One of the best films I have seen this year, if not this decade. Brown performs with grace and spirit... strong... feminine... sexy.

-Jessica Guerrasio, *Just Press Play*

The most complex and thought-engendering time travel movie in a long time. Dense and entertaining. Watch it more than once... it's worth the effort.

-Ray Sidman, *Comics Buyer's Guide*

Smashingly good. *YESTERDAY WAS A LIE* is a maelstrom which never quite seems to end, full of MacGuffins, baddies at every turn, death-defying derring-do, [and] snappy dialog. Visually delectable... kudos to sharp-as-a-tack DP Jason Cochard. An intelligent, perceptive cast bring their A-games: Chase Masterson and sultry Kipleigh Brown are extraordinarily drop-dead gorgeous women, and exceptionally gifted actors. James Kerwin is a brainiac of the highest order... [he] slices open the time-space continuum, getting his scintillatingly searing female leads to read the riot act to us. We believe we've just become privy to something which has evaded our senses for nearly all our corporeal-bound non-esoteric counter-spiritual lives. Several swoons and head scratches later, we emerge — along with Brown's Hoyle — somewhere on the other side. The worm hole is on major spin cycle, baby. Strap in... this is going to be a doozie.

-Adam Daniel Mezei, *Film Courage*

A genuine treat that both entices and rewards on multiple levels. Worth watching simply for Brown and Masterson... these two together make seeking this movie out entirely worth it. Kerwin deserves much love and respect... Such a wonderful outing for a filmmaker that finally does take a risk in a landscape of directors who play it safe.

-Christopher Stipp, *FRED Entertainment (formerly Movie Poop Shoot)*

Donnie Darko meets *film noir*, with a heavy dash of *Lost*, *Kiss Me Deadly*, and pretty much anything from David Lynch. A cult gem waiting to be found.

-R.L. Shaffer, *IGN DVD*

YESTERDAY WAS A LIE offers distinct visual flair and no small amount of intrigue. Masterson's chemistry with Brown is really something special. The real star, though, may be writer/director Kerwin. Somewhere between a requiem to a lost love and a metaphysical poem, *LIE* is unquestionably the work of an auteur. Rarely do you come across such a modest production so balanced in heart, soul and mind, not to mention a sizable amount of style. *YESTERDAY WAS A LIE* absolutely delivers.

-Cal Kemp, *Collider*

Smart, gutsy, and glamorous. The stunning visuals and accompanying jazz music take the film to a whole new level. Brown and Masterson are wonderful. Like no other *noir* or science fiction film ever made.

-Angela Schuch, *SciFi Chick*

A brilliantly executed independent film. *YESTERDAY WAS A LIE* is a soulful and thought-provoking metaphysical journey.

-Tony Toscano, *Talking Pictures*

Kerwin bravely mashes up genre conventions and styles to create his unique vision — imagine mixing *The Big Sleep* with *The Matrix*. Thoughtfully produced and long on visual style.

-Scott Weitz, *FilmEdge*

Where else can you see an old school *film noir* mystery, an extremely strong female lead, and explorations of quantum mechanics and the human heart? That's a rare and unique combination indeed, and in the hands of a talented writer/director and a believable cast, it's all the stronger as a result. The visuals are sharp... the black-and-white palette adds an additional depth of character and clarity rarely brought out in films today. *YESTERDAY WAS A LIE* makes you think, and that's a very good thing... something we don't get in today's era of dumbed-down moviemaking. It's a shame big-budget movies aren't made like this. ★★ ★★½

-Bill Williams, *TrekWeb*

One of the most intellectual and intriguing independent films in years. You'll get something out of this film each time you watch it — and I will be watching it again. The music, cinematography, lighting, character physicalities and performances all get mixed together beautifully. The digital picture has a perfect softness for black-and-white, and with how beautiful the lead ladies are, you end up appreciating the lack of color. The result is mesmerizing.

-Steve Kuehl, *KSCO 1080 AM*

Very much worth watching by the SF fan looking for an interesting and challenging film experience. The actors [are] attractive and engaging, and the photography is outstanding.

-Tom Powers, *Cinefantastique*

An independently produced gem... the film oozes with beautiful characters and fantastic performances by Brown and Masterson. If you haven't seen it yet, I suggest you get a copy, stat. I also suggest you keep an eye on Kerwin and this bunch. They mean trouble. TEN BEST SCI-FI FILMS OF THE YEAR

-Irma Arkus, *Hi-Sci-Fi / CJSF 90.1 FM*

Stylish... sultry... stunning.

-Jim Carnes, *The Sacramento Bee*

Take a cast with enviable experience, add it to the mysterious ambiance of *film noir*, then swirl it together with a visionary writer/director and you are bound to get one outstanding film. *YESTERDAY WAS A LIE* is akin to the impact of poetry on the human soul. It is a film to be savored... swirled around the palate like a fragrant glass of wine.

-Nathalie Taylor, *The Village News*

A movie that's a lot deeper than any synopsis can accurately describe. It captures the *noir* style amazingly well and has an incredibly intellectual story to tell. Definitely worth picking up, [and] worth watching twice. PICK OF THE WEEK

-C.S. Strowbridge, *The Numbers*

A lush, moody neo-*noir*. Masterson melded her producer side with her actor side in a thoroughly effective way.

-Sarah Kuhn, *Back Stage*

A movie of intelligence [and] imagination. *YESTERDAY WAS A LIE* has both festival acclaim and sci-fi street cred.

-Todd Gilchrist, *Blastr*

Boy, was this worth the wait. Absolutely awesome camerawork... beautiful women... great soundtrack... fantastic production values. Quite an experience.

-Ian Cullen, *SciFi Pulse*

A super-cool modern indie *noir*. Stylishly shot [with a] clever script... Definitely worth checking out.
-Wade Major, *IGN Digigods*

Lost Highway meets *X-Files*. There's just something about a movie that's so different and mysteriously odd that I can't refuse. A remarkable score... beautifully strategic lighting that becomes its own character.

-Travis Keune, *We Are Movie Geeks*

Moody... ultra-stylish... a twisty universe of mystery and metaphysics. Tops on the must-see list.
-Al Walentis, *Reading Eagle*

I've seen this flick three times. And each time I see it, it gets better. ★★ ★★ ½
-Punk's Movies, *KXRRK 96.3 FM*

Very rarely does a film effectively combine contrasting genres with an engaging plot, all the while challenging the audience to think. An engaging and multi-dimensional viewing experience. It is incredible how much is jam packed into the 1.5 hour film, which leaves us begging for more at the end.
-Kayla Iacovino, *Trek Movie*

Every shot is gorgeous. *YESTERDAY WAS A LIE* has everything.
-Christopher Wood, *Weekly Volcano*

Masterson has an engaging screen presence. Beautifully produced... Easily one of the more rewarding genre films.
-Joe Bendel, *The Epoch Times*

This unique, black-and-white neo-*noir* distaff thriller is a wonder to behold. Highly recommended.
-Bill Raker & David B. King, *LEO Weekly*

Kerwin conveys his singular vision regarding the transcendental nature of love and regret. Newton brings a welcome gravity to his scenes with Brown. Masterson absolutely nails the part... seductive and secretive in equal measure.
-Rohit Rao, *DVD Talk*

Stunningly shot... complexly plotted... a brave choice. The soundtrack is a total winner. Masterson delivers the goods whenever she's on screen; her voice is excellent.
-Marc Mason, *Comics Waiting Room*

Clever and engaging... Beautifully shot and designed.
-Allen Gardner, *DVD Playhouse*

A stunning ride through fog-filled alleys and moonlit city streets that will have you questioning reality at every turn. The look and feel [is] gorgeous... a series of moving works of art. Watch it at least twice.
-Subspace Communique

Brown exudes Bacall. Boldly filmed in black and white, the Kristopher Carter musical score Kerwin deftly uses only adds to the surreal atmosphere.
-Samuel K. Sloan, *Slice of SciFi*

A profound, marvelously intertwined story. This is what indie films are all about.
-Jani Fleet, *KSTU FOX 13*