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LIES WITHIN THE DEPTHS OF THE HUMAN HEART.



Yesterday WAS A LIE

"A brilliantly executed independent film."

-Tony Toscano, *Talking Pictures*

"One of the most imaginative indie films of the year."

-Tony Tellado, *Sci-Fi Talk*



Yesterday WAS A LIE

A HELICON ARTS COOPERATIVE PRODUCTION 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 CATHERINE CURRAN 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 COPYRIGHT © 2008 HELICON ARTS COOPERATIVE ALL RIGHTS RESERVED { helicon } intelligent cinema

“YESTERDAY WAS A LIE”

PRODUCTION INFORMATION

A groundbreaking new *noir* film, *YESTERDAY WAS A LIE* is a “soulful and thought-provoking metaphysical journey” (*Talking Pictures*). Award-winning writer/director James Kerwin -- “one of these young guys on the edge of a digital revolution” (*Soundwaves Cinema*) -- crafts a thrilling, intricate detective drama that teases the boundaries of reality.

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. “Like *Blade Runner* before it, *YESTERDAY WAS A LIE* manages to meld film *noir* and science fiction into a fresh new world unlike anything we’ve seen before” (*iF Magazine*).

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* detective, 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, detective 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, co-producers S.K. Duncan, Steven Hacker, and Jay Thames, and associate producer Jill Kerwin (James’ 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’s financing was raised through Helicon Arts Cooperative, a 501(c)(3) non-profit arts organization. Helicon is dedicated to the creation of cinema with inherent literary merit, in addition to offering employment opportunities to underprivileged youths and conducting seminars in schools to encourage students in the development of film and theatre arts.

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, recently voted by *TV Guide* online readers as the “Number One Science Fiction Actress on Television” and named one of the “50 Sexiest Women of the Year” 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 F-900 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 at a *Trek* convention, one of the film's key locations fell through when the owner unexpectedly decided to withhold further 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 the LAPD not honoring permits which we had paid for on the last full day of photography." 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 digital CGI work. Certain scenes required additional background actors to be added. In others, Kerwin was unhappy with the way one of Brown's costumes fit. "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 -- a firm that specializes 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 Catherine Curran 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. The final digital print was recorded in late 2007.

“*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*, CBS’s *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 *Big News*, a weekly topical sketch comedy show at the iO West in Hollywood. She was named one of the “Hot Leading Ladies” of film by *Film Fetish* for her role in *YESTERDAY WAS A LIE*.

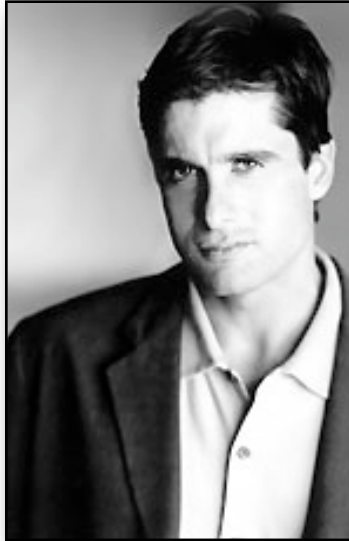
Recently named one of the “50 Sexiest Women of the Year” by *Femme Fatales Magazine*, **CHASE MASTERSON (“Singer”/producer)** first became known for her break-out role on *Star Trek: Deep Space Nine*.

Known to millions of fans worldwide, *TV Guide Online Reader’s Poll* voted Chase the “#1 Favorite Science Fiction Actress on Television,” and *Sci-Fi Universe Magazine* honored her as one of the “Top 20 People to Watch in Hollywood.” Other series regular, recurring, guest star, and hosting credits include *General Hospital*, *E.R.*, *Presidio Med*, *Sci-Fi Vortex*, *Sliders*, *Live Shot*, *Sweet Justice*, *The Romeos*, *Acapulco Heat*, *Sci-Fi Entertainment*, *Showtime: Nighttime*, and *Saturday Night at the Movies*. Her film credits include *Robotech: The Shadow Chronicles*, Stephen King’s *Sometimes They Come Back For More*, *Marina*, *Robin Hood: Men In Tights*, *Trek-kies*, *Digital Man*, *Advanced Warriors*, *Deep Space Explorer*, *In a Moment of Passion*, *Married People Single Sex*, *Ballerina Finale*, *Dark Woods*, *Manticore*, *Chastity*, *Terminal Invasion*, *Creature Unknown*, *Comic Book: The Movie*, and *Take Out*.

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. She released and gained international recognition with her debut CD “Thrill of the Chase,” and is currently working on her second album. 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 named one of the “Hot Leading Ladies” of film by *Film Fetish* for her role in *YESTERDAY WAS A LIE*.



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

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*, *Navy 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 2006 Slamdance Film Festival in Park City, Utah.

WARREN DAVIS (“Psychiatrist”) has TV and film credits which include *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 the Blank Theatre Company in Hollywood.



MEGAN HENNING (“Student”)

has film credits which include *I Know Who Killed Me*, *The Lost*, 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*, and has guest starred on *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 currently hosts *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 the series' final installment, *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



For two consecutive years, **JAMES KERWIN** (*writer/editor/director*) was honored for his innovative directing style by *Back Stage Magazine* critic Paul Birchall. His films have earned distinctions including the Panavision New Filmmaker Grant, the Telly, the Axiem, the R.C. Norris Screenwriting Award, and several festival grand jury prizes. Kerwin has instructed cinematography labs at T.C.U., served as a guest artist at U.T. Austin, and spoken on filmmaking in numerous other venues, from the Hudson Valley Film Festival to San Francisco WonderCon to Space Camp. His live theatre credits include critically acclaimed adaptations of the rare Shakespeare pieces *Venus and Adonis* and *Cardenio*; the world premiere of Amber Benson's *Albert Hall*; and David Ives' *Seven Menus and Mere Mortals*. Kerwin's directorial work is studied in the curriculum of universities across the country (including SUNY Binghamton) and has been analyzed by scholarly organizations and journals such as the Shakespeare Association of America and *Shakespeare Newsletter*. He has been profiled in *Entertainment Today* and was pictured among the "Faces to Watch" of 2004 by the *Los Angeles Times*.

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. Afterwards, he produced *Los Diablos*, a western for Wolfpack Pictures in Austin, Texas. Deutsch is currently writing several projects for both film and television.

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. He recently wrapped production on *The Urn* (a Jewish family comedy starring Stanley Kamel and Fyvush Finkel) and on the feature *Broken Windows*.

JILL KERWIN (production designer) 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."

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.

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 screenwriter, Duncan penned an adaptation of Edgar Allen Poe's *The Tell-Tale Heart* and the upcoming *Fight or Flight*.

STEVEN HACKER (*co-producer*) is an award-winning producer (New York Independent Film Festival, Crested Butte Reel Fest, Deep Ellum Film Festival, Aurora Awards, Sea to Sky Film Festival, Fort Worth Film Festival) who has enjoyed a very 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*, *Backflash* (with Robert Patrick, Jennifer Esposito, and Melissa Joan Hart), *Don't Let Go* (with Katharine Ross), *Night Class* (with Sean Young), *Going Greek* (with Claire Forlani and Oliver Hudson), *According to Spencer* (with Giovanni Ribisi, Adam Goldberg, and David Krumholtz), *Gang of Roses* (with Bobby Brown and Lil' Kim) and *The Job* (with Daryl Hannah and Brad Renfro). 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 optioned two screenplays and recently completed production on his first feature, *Automatic*, where he served as producer, actor, and writer.

SARA CATHERINE CURRAN (*costume designer*) received her Master's degree in Costume Design from the University of California, Irvine in 2001 and has been working in Los Angeles as a costume designer and wardrobe person for the last five years. She also served as the wardrobe supervisor at the Pasadena Playhouse for several shows. Her recent credits include *Da Vinci's Treasure* for The Asylum and *Miss Castaway and the Island Girls* for Island Productions.

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.

HELICON ARTS COOPERATIVE

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"YESTERDAY WAS A LIE" ADVANCE BUZZ

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

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"Like *Blade Runner* before it, *YESTERDAY WAS A LIE* manages to meld film *noir* and science fiction into a fresh new world unlike anything we've seen before."

-iF Magazine

"I've seen this flick three times and each time I see it, it gets better. It's like watching *Citizen Kane*... as the film reveals itself, it draws you in. ★★ ★★ 1/2"

-Punk's Movies, KXRK 96 FM

"A profound, marvelously intertwined story. This is what indie films are all about."

-Jani Fleet, KSTU FOX 13

"Kipleigh Brown is the symbiosis of femme fatale and antihero. *YESTERDAY WAS A LIE* explores the divine that hides itself in each tone between the black and white of existence."

-Ivan Maljkovic, *World of Noir*

"See this mind-bending film. It will blow everything you know about life right out the window."

-Suzy Soro, *Where Hot Comes To Die*

"I'm completely taken, waiting to see the possibilities. Hell, I've watched the teaser trailer over 30 times already."

-Rory L. Aronsky, *Film Threat*

"Brown exudes Bacall. Boldly filmed in black and white, the Kristopher Carter musical score Kerwin deftly uses only adds to the surreal atmosphere. Smaller and better written indie films such as *YESTERDAY WAS A LIE* can capture major talent for less money, while at the same time capturing the imagination of its audience with a beautifully written screenplay. The look of this film will be awesome. We are expecting a masterpiece in filmmaking."

-Samuel K. Sloan, *Slice of SciFi*

"James Kerwin is one of these young guys on the edge of a digital revolution."

-Dennis Willis, *Soundwaves Cinema*