

LIAR'S PENDULUM

A FILM BY ANDREW WILLIAM FLORES

ABOUT THE FILM

PLACE

Johanna - a microcosm of America in the near future during the next Great Depression, it is the sister city of Angelina in The Archon, nestled between the Wolf Mercy and Black Agnes Rivers. A once thriving metropolis renowned for its splendid architecture and at the forefront of business, technology and culture, Johanna has fallen on harsh economic times over the past decade and devolved into a crime-ridden burg governed by a pair of fierce, rival warlords known respectively as Czar Lazarus and The Mentor. It is also the home of Alaric Almalquilar, an ex-cop turned private investigator/bounty hunter who has secretly vowed to crush each of their syndicates and put "The Glimmerin' Black Opal" back on the road to recovery and reclaim its place as "one of the ten best cities you've never heard of" as listed in American Voyage magazine.

Recently, however, Johanna has become the focus of attention to sinister sub-governmental organizations trying to get their hands on stolen research technology that will change the world forever and is destined to reach the hands of Alaric. It is on the streets of this bleeding city that Alaric will do battle with warlords, insurgents and his own mind in order to fulfill his destiny and reclaim the soul of America.

STORY

Johanna.....in some future year of our Lord... .

Alaric Almalquilar (AKA Johnny Joe Blue) is a charismatic, street-smart ex-cop turned private investigator/bounty hunter of questionable nobility who is on the run from just about everybody. An intrepid warrior, Alaric is cerebral, artistic and sensitive - a Renaissance man running through the back alleys of a city and a nation rife with corruption and on the brink of chaos.

He has simultaneously betrayed a pair of rival mobsters, stealing drugs for money (leaving behind a trail of fresh corpses) and arranged to acquire top-secret research technology stolen from the federal government. The incensed mobsters have agreed to a temporary, albeit tenuous truce, and combined forces to eliminate Alaric. Emissaries from various branches of the federal government and the military industrial complex (competing against each other more than working together) attempt to intercept the technology and eliminate Alaric before he can get it underground and into the hands of a benevolent order of scientists who will further develop it and distribute it to the masses.

Among Alaric's pursuers is Svetlana, a beautiful but deadly female assassin sent by her brother, Czar Lazarus - the more powerful of the two rival mobsters. Svetlana has shared her bed with Alaric on more than one occasion, to the ire of her brother, their forbidden relationship doomed from the start. Svetlana's instability, abusive past and duplicitous nature ultimately lead to her betraying Alaric and result in the forfeiture of his trust. In the end, she must choose either between not honoring her brother's orders (and welcoming almost certain death) or killing the one man capable of pulling her from the depths of despair.

In the meantime, as Alaric's pursuers close in and he inches closer to acquiring the top-secret technology, we learn that there is a lot more to his story than meets the eye....

CHARACTERS

ALARIC ALMALQUILAR

Alaric is a former, highly decorated detective who, along with his friend and confidante Raleigh Jericho (a forensic pathologist) attempted to bring a prominent and very powerful political figure, McCarthy Twain, to justice for the murder of three men who had information about Mr. Twain's less than savory associations and business dealings. From the get go, Alaric's investigation was hampered by obstacles, from within and without. He met with impenetrable red tape and had several attempts made on his life throughout the life of the investigation. In the end, Alaric's blind ambition and stubbornness did him in. He and Raleigh were framed and lost their jobs. Raleigh went into paranoid seclusion, working as a researcher and a back alley, criminal underworld surgeon. Alaric, embittered and disillusioned, became a one man wrecking crew. One part vigilante, one part bounty hunter, he dedicated himself to working outside of the system to carry out his own brand of justice. On the street he came to be known only as Johnny Joe Blue. Alaric existed for some, but had died for others.

While still a detective, Alaric engaged in a brief, but fortuitous and very passionate romance with a research scientist working for the federal government. She skimmed from her federal funding to develop a vaccine, "The Fountainhead", that utilized Alaric's antibodies. Healthy subjects receiving the vaccine could add up to 50 years (maybe more) to their lives, while limiting the degree of suffering normally associated with advanced age, essentially lengthening their immunity to debilitating, degenerative bone, tissue, and neurological disease. "Recipients retain their youth and simply die when their time has come."

Marjorie continued her clandestine work, managing to develop the vaccine under the nose of the federal government without raising suspicion. However, she was eventually found out when a jealous colleague stumbled upon her work and notified the feds. Marjorie was forced into hiding, her research in tow.

Hobbes informed Alaric that she had entrusted him with the research and asked that he get them in the hands of Alaric. Sadly, he also notifies Alaric that Marjorie killed herself before being captured and interrogated.

Alaric agrees and makes arrangements to ensure that he can sustain a life on the run once he has acquired the technology. At least until he can get it into the hands of a discrete, underground order of scientists ("The Illuminati") that will further refine and ultimately disseminate the technology to the masses.

Alaric is later kidnapped by officials unofficially working for the Pentagon who torture, interrogate, and alter his mind with memory trigger implants (or "MTI's"). He manages to escape before his captors can finish him off.

After he was fired from the PD, Alaric entered the criminal underworld, bent on tearing down the parasitic syndicates running Johanna. He built associations with Johanna's two most powerful warlords - as an advisor for Czar Lazarus (until he found out Alaric was sleeping with his sister Svetlana) and a faceless hitman for The Mentor. After earning their trust, Alaric deftly uses the forces of one against the other in a sophisticated and treacherous scheme that allows him to steal drugs from The Czar and swipe a large amount of cash from The Mentor, while also eliminating two of his most valued lieutenants. As a result, the rival warlords agree to a tentative ceasefire to combine forces and eliminate Alaric.

Alaric has no relatives and even fewer friends, having long reveled in being the renegade - a non-conformist that relies heavily on his genetic gifts. With a natural talent for anticipating danger, he thrives under the pressure of combat, his instincts and senses heightened to a superhuman level. He has recently learned to access a tiny, secreted adaptive outgrowth of his cerebral cortex that, while in a meditative state, allows him to "trans-locomote" - transform into another, more fluid form of energy that can move across short distances undetected - a skill that will pay him enormous dividends countless times.

He is on a quixotic mission to protect the vaccine from getting into the wrong hands, uncover the truth about his own existence, expose the conspiracy to

overthrow the newly elected president and discover the mystery behind the premature deaths of his parents. Despite his free spirit and philandering nature he does hope to one day find someone he can trust and be committed to. He remains steadfast in his search for truth. Not just in the definitional sense.

SVETLANA

A beautiful, sensual assassin. She is the sister and top hitman of Czar Lazarus - one of two ruling warlords in the city of Johanna. Svetlana is intelligent, perceptive, tenacious and agile. Like Alaric, she lost her parents at a young age. The psychopathic Lazarus became her guardian, and in short time he began physically and sexually abusing her - implementing a sinister combination of fear, guilt and deceit to manipulate and control her. By the time she reached adolescence, she was already his lover.

Remarkably, Svetlana learned to cope with the abuse, shielding herself from the outside world, finding comfort in the structured, albeit criminal life she created. Blessed with good instincts and toughness she developed into a gifted and feared assassin, channeling her pent-up anguish and rage into her work. The Czar permitted Svetlana to take on other lovers, but only women, and with the "supervision" of her increasingly impotent brother. One in particular, Marisol, became a regular lover and confidante. Their friendship blossomed into love. It was through Marisol that Svetlana met Alaric.

Marisol became jealous and threatened to reveal the truth to Lazarus if Svetlana did not discontinue her relationship with Alaric. Failing to heed Marisol's threats, the scorned Marisol revealed the relationship to Lazarus. As punishment for their betrayal Lazarus holds Marisol captive and Svetlana is forced to end her relationship with Alaric (citing her love and loyalty to Lazarus as the reason). Even further, she must kill Alaric and bring his head back to The Czar as proof of her loyalty. If she fails to do so, Marisol will be killed in his place. With few choices available, Svetlana embarks on her pursuit of Alaric, her brain raging a merciless war with her heart. She must

choose between betraying her brother and risking certain death (her own and Marisol's) or killing the only man she allowed herself to love.

In an auspicious twist, Svetlana is contacted by a trio of corporate raiders-turned-soldiers of fortune operating under the auspices of IAGO - an organized, insidious and deadly insurgency. They set up a meeting and reach an agreement. Svetlana is to intercept the research technology intended for Alaric in exchange for the trio's promise to assist her in eliminating Lazarus. Svetlana is skeptical but desperate, willing to take chances she would normally avoid in order to escape the wrath of Lazarus. Her fate sealed, she pursues Alaric hoping to get both the technology and the man and save Marisol from the blade of Lazarus.

Svetlana is dark, enigmatic and pensive, a feral creature that has learned to rely less on her instincts and more on her intellect. She is artistic and poetic, possessing a strong spirituality, an antidote for her increasing depression, that has grown in retaliation toward the oppressive brutality leveled upon her by Lazarus. She seeks an escape from the only life she has ever known. Conflicted, unhappy, and still in love, she seeks penance through escape and resurrection, but is hindered by a twisted guilt about having to eliminate her brother to gain that freedom.

PUNTO DHARI

Punto Dhari, formerly Roland Newcombe, is a free-lance assassin who is the coolest of the cool cats, equal parts Jim Kelly, Billy Dee Williams and Woody Strode with a sadistic twist. On paper he appears to be a Hollywood success story, ghetto-kid-gone-Ivy-League having overcome the odds, hard times and hard knocks to become a journalist working the streets for one of the heralded daily rags. Knowing the streets and having a knack for sticking his nose in the right place at the right time to get a good story, he quickly rose to the top. And then, just like that, one day he just mysteriously disappeared, leaving a promising career behind.

After Roland Newcombe disappeared for a few years, he re-emerged as the sadistic Punto Dhari, philosopher-assassin. While he was gone he trained,

learning the skills necessary to be a hitman-for-hire from a retired and crazed Special Forces colonel who schooled him in the dark art of tracking down and killing human quarry. The training began in the woods and ended with a couple of hits in Chicago and Cleveland. Armed with the skills and a new identity, Roland was ready for the big time.

Once he descended upon Johanna it didn't take Punto long to create his legend. Highly efficient and relentless, he excelled at his craft and became particularly proficient at eliminating rival assassins. So much so, he nearly succeeded in becoming the only game in town. However, only Svetlana proved to be his equal. In the two encounters they had with each other they each scored a hit, lucky for each of them that the other's shot had been rushed and did not prove fatal. The third time will be a charm, for one of them. Punto takes special pleasure in the ritual of the kill, rarely eliminating his quarry right away. He derives a kind of sexual pleasure in watching his victims suffer. With each new target, the enjoyment heightens. He is particularly anxious to eliminate Johnny Joe, a legend in his own right and Punto's greatest challenge, or any assassin's for that matter.

Punto has no intention on turning back from this lifestyle. He is revered and feared, something he cherishes even more than celebrity. He is slick and stylish, having made enough money to retire in comfort. He's got an athlete's build with aesthete's sense of style. Neatly groomed and tastefully clad he is the shadowy reflection of a 21st century John Shaft, cool, arrogant, and fiercely sexual, with a lethal combination of charisma, intelligence and street smarts.

THE MENTOR

The antithesis of Czar Lazarus, he is a streamlined, more capitalistic warlord, preferring to utilize cunning and deception instead of muscle. He is the embodiment of the future of the underworld, an administrator that sub-contracts out the less savory aspects of his business to free-lancing professionals while expertly masking himself to the rest of society. However, his coolness and relative detachment should not be misconstrued for

aloofness. He is aware of all aspects of his business and can be every bit as nasty and brutal as his counterpart, should the situation demand. Unlike The Czar, however, his decisions are less likely to be swayed by emotion.

The Mentor is meticulous in appearance and thought. His lifestyle, like his war room, is uncluttered, minimalist. He has little patience for the inept and offers little tutelage. His soldiers are intelligent, resourceful and self-motivated. His army, while smaller than The Czar's, is more professional and less prone to error. He lives by a code that fuses elements of Eastern philosophy with Western business acumen.

However, yielding to authority was never one of his fortes. As a foot soldier he was intelligent and coolly efficient, carrying out orders with precision and economy, but often questioned the rationale behind certain actions or the methods used in seeing them through. As a result, he occasionally defied orders, preferring to carry them out in a manner that he saw fit - to the ire of his superiors.

Despite his occasional misconduct, the results were undeniable. However, these successes only caused The Mentor to become more cocky and more defiant. He began to earn a reputation as a rebel and believed his own hype, until several of his errant decisions ended badly - with deadly and financially costly consequences. As a result, he became expendable. His back to the wall, he was forced to wage war with the controlling warlord with victory his only salvation.

In the bloody aftermath he was left in power but not without a toll. The Mentor is haunted by past mistakes, driven to strive for perfection. He demands a lot from himself and those around him. Studious, he possesses an unquenchable thirst for knowledge, constantly striving to improve every facet of his life, to the point of obsession. The Mentor struggles constantly with the nagging impulse to be a control freak, realizing that too much control can be counter-productive - debilitating. He is also frustrated that his relentless attempts to crush The Czar and his forces, despite their vulnerability, have thus far been thwarted. The war has become costly, with no end in sight. The

Czar has weathered the onslaught and struck decisive blows of his own, with a little unexpected "help" from Alaric.

Despite these frustrations The Mentor manages to remain composed and continues to wage his war with cool precision. His discipline and determination have remained strong, his philosophy intact. However, Alaric is the only man that can get his goat, send his deeply engrained philosophy hopelessly aflutter, like a dry leaf in a stiff autumn wind. Not even the craftiness and brutality of The Czar affects him like the smug, elusive Alaric. He'd love nothing more than to have him hitched to a pair of tractor trailers and quartered for having killed two of his most fearsome and loyal lieutenants, stealing nearly a million and a quarter in cold hard cash in the process. The expunging of his lieutenants has caused him to lose control of the very critical Lower East End in Johanna, and tipped the scales back in The Czar's favor. For now.

CZAR LAZARUS

A psychopathic, "blue collar" warlord who, along with his rival The Mentor, controls most of the drugs and guns in the City of Johanna. Successfully eluding death and prosecution while eliminating numerous rivals, The Czar has been in power for more than a decade. Brutal, sadistic and merciless he is a decisive leader that remains loyal to those who serve him well and they in turn remain loyal to him.

The long arm of his influence extends all the way to governmental offices at the city, state and now, federal level. He has managed to survive due to a rare combination of perspicacity, instinct and adaptability. He has successfully morphed, adapted to an ever-changing and pernicious underworld, willing to make the necessary sacrifices to ensure the continued loyalty of his foot soldiers and the productivity of his operation. Despite his criminal evolution, he is still part of the old guard, destined to be replaced by younger, more technocratic warlords like The Mentor and Hesmucet.

The Czar's soul is a black hole slowly sucking away what little light and humanity is left. Having lost his parents while still a teenager, he turned to

the criminal underworld to provide him with the sustenance necessary to survive on the cruel, crime-ridden, and economically-depressed streets of Johanna. He quickly rose to the top, earning a reputation as a blood-lusting marauder with intellect, balls and razor-sharp instincts.

From the outset, Lazarus suffered from a disturbing psychopathy, exhibiting a proclivity for violence and mayhem that his parents kept under wraps.

Unfortunately for his sister, Lazarus was also conniving and intelligent, fooling authorities into believing that he could be a guardian to her. She soon became his slave and concubine, eventually developing into his most lethal assassin. Svetlana remained loyal out of fear, psychological dependency and guilt. However, her loyalty was tested once she met the charismatic, free-spirited and equally dangerous Alaric.

The Czar's increasingly degenerative mental state has rendered him impotent. In turn, that impotency has led to increasing frustration, sadism, distrust and lapses in judgment. He feels his grip on the city loosening, his once vast underworld empire beginning to slowly topple. The mounting pressure imposed on his soldiers by the relentless Mentor and The Czar's seething hatred of Alaric have driven him over the edge and forced him to seek alliances with treasonous, sub-governmental forces to ensure his survival.

Svetlana's betrayal and his growing sexual dysfunction have dimmed the twisted prospect of his having children with her and preserve the "integrity" of the family bloodlines. Her betrayal has battered him emotionally and psychologically, driving him to increasingly imbibe in some of his own product to cope. Despite his increased vulnerability, he is still extremely dangerous, maybe even more so - a rabid dog that will protect what is his with every last wicked fiber of his being.

RALEIGH JERICHO

A talented, gentle and handsome former forensic pathologist and crime scene analyst who lost his job and his medical license because of his collaborative investigation with Alaric into the deaths of three unsavory characters who

were associated with McCarthy Twain - an upstart, dirty-dealing politician. Raleigh was on the road to a promising career before the Twain case. In a short time, he'd quickly climbed up the ladder in the medical examiner's office, earning a reputation for his meticulousness and professionalism. He possesses an uncanny sixth sense, often triggering red flags that point him in the right direction in cases with little or nothing to go on. He is also a renegade and a loner, which is why he and Alaric immediately hit it off. Together they solved several difficult cases, leaving no stones unturned, creating legions of friends and enemies. They had become a formidable and dangerous dynamic duo. Too dangerous.

HOBBS NEMESIS

Born in Baton Rouge but schooled in New Orleans, Pascal Vincennes is tall, athletic and intelligent with All-American features. He bears a naivety to go with his GQ looks, believing that he could change the world when he became an agent for Homeland Security. He quickly rose in the ranks, exhibiting toughness, creativity and determination as an investigator. However, it didn't take long for this boy scout to realize that there was a clandestine civil war taking place within the federal government between two powerful factions, each vying for control of the White House and none of them acting in the best interest of the American people.

Slap dab in the middle of the war was Marjorie Praxiteles, a scientist whose discrete, covert research became the Golden Fleece for both sides. Pascal was able to snatch Marjorie and the research before she fell into the clutches of the factions. Marjorie suggested to Pascal that he continue alone with the technology and get it into the hands of Alaric, her former lover and the man whose antibodies were the blueprint for the vaccine. At first Pascal resisted the idea, refusing to leave Marjorie behind and not willing to leave the vaccine in the hands of someone he didn't know. However, common sense took a back seat and his love and respect for Marjorie eventually won out. There was no other choice but to leave her behind. Pascal, by now guilt-ridden and spiritually wounded, made contact with Alaric, quickly debriefing

him on the events that had transpired. Alaric agreed to help and quickly mobilized to prepare for a life on the run outside of Johanna. What neither man realized at the time was that they would forge a bond (sprung from the mutual love of a woman) that would carry them through the endless dark days ahead.

RMC

A mysterious trio of duplicitous, charismatic, fast-talkin', cold-blooded chameleons who have successfully morphed from Wall Street carnivores into lethal soldiers of fortune, having formed an alliance with a separatist element of the federal government that have partnered with elements of the military industrial complex and the underworld - an intricate, multi-tentacle insurgency codenamed "IAGO". These characters have style and attitude who specialize in victimization, possessing a talent for exploiting the weaknesses in others while feeding off of each other's energy. Their strategy is simple: overload their prey with a myriad of information, subterfuge and charm - leaving 'em dizzy enough to agree to any demand unchallenged. They are the embodiment of the adaptability and lethality of capitalism without restraint, without conscience, and without remorse. They've never really been tested, opponents having easily succumbed to their numbing combination of verbiage and charm. That is, until they met one Alaric Almalquilar AKA Johnny Joe Blue...

ABOUT THE FILM

PRODUCTION

CINDERDRIFT

At the tail end of development and the beginning of pre-production for Cinderdrift I began developing a male character that I wanted to be the protagonist in a feature-length film. This character, Alaric, would be destined to meet Cassandra from Cinderdrift in either a yet-to-be-written feature film or, ideally, in a cable network series that could be developed over four or five seasons. The union of the two characters would be an essential ingredient in determining the future of Johanna and, on a much larger scale, America. So, after we wrapped Cinderdrift in January of 2002, I immediately began working on the script for Liar's Pendulum and completed the first draft in a couple of weeks. Cinderdrift's son was born and I would spend the next three years raising and nurturing him.

DEVELOPMENT

The first draft of Liar's Pendulum was written in April 2002. Over the course of the next three years, two more drafts of the script and more than 700 storyboards were drawn by Andrew prior to pre-production.

Locations were scouted in early 2003. Andrew began assembling music that either inspired the script or were used directly in the film beginning in 2002.

Also during this period, Andrew began assembling an array of costumes and props that would be used in the film.

CASTING

Casting for the forty roles in the film began in June of 2005. The first round of auditions were held in early September, followed by a second round later that month. It was here that the project struck casting gold and assembled practically all of the major speaking roles for the film. After a third round of

auditions, final decisions were made and the talented cast was fully assembled.

The first person cast was the lead, David Winning, from Virgin-I.A., "whose nose, aw-shucks charm and talent got him the role." In that order. All kidding aside, David was a blessing on and off the set and exhibited a professionalism, humility and dedication that will shame many a "name" actor and could only come from "a humble boy of humble means from down aways in Culpepa."

REHEARSALS

Rehearsals began in October 2005 and ran through March 2006 and proved to be an exhilarating and very rewarding process. The cast learned to master some very challenging and unorthodox dialogue and melded together nicely. By the eve of production, they were firing on all cylinders. Actors using firearms were trained by a licensed weapons specialist prior to the shoot so they wouldn't look like "gat hacks" once the camera rolled.

PRODUCTION DESIGN

Discussions on the ever retro-futuristic look of the film between Andrew and Christina began very early in the process. Christina began developing sets in 2003.

Christina first designed Raleigh's Glasshouse, the largest and most challenging set. The window structure was inspired by Otto Wagner's Post Office Savings Bank in Vienna, one of Christina's favorites. Thankfully, the construction of the set was easier than expected, due to the enduring help of Dan Johnson and Konstantin Metelkin.

When Christina developed the furniture for the Czar's Lair, she based her design on an arched room that Andrew and her had selected for the scene. Ultimately, the furniture served as a perfect backdrop in an even better location.

The Warehouse scene was shot at Fort Tompkins, an old military base. The interiors were large dusty damp rooms that had to be filled with a maze of

interesting looking objects. The set used more than a hundred pallets and lots of random but carefully selected props.

The numerous Props for the film were collected or made early on. The most distinct props were the numerous paintings seen in the Warehouse and throughout the film. The paintings were either inspired by conceptual sketches by Andrew (and painted by Dan Johnson and/or Christina) or original pieces by Christina.

“Aside from the script and careful casting, Christina's production design is the most critical element of my films. When you are attempting to transport the audience into a strange new world, in this case Johanna, it has to be. Liar's Pendulum presented us with our fair share of challenges. It could potentially have been a logistical nightmare were it not for our level of preparation in advance of the shoot, meticulously charting out and developing the numerous environments that the characters inhabit throughout the film. A couple of key elements that separate this film from so many at this level are the locations and the remarkable production design. Christina is a rare blend of artistry, discipline and economy. It helps that she is also a producer and my right hand. It's why our collaborations are so important. Especially when part of the goal is to make the film look a hell of a lot more expensive than it really is. We have certainly achieved that with Liar's, as we did with Cinderdrift. That's why she is the first person to read the script after I've completed it, so the process of developing ideas for the next strange new world can begin in earnest, well in advance of any other preliminary creative activity.”

CINEMATOGRAPHY

Eric Giovan, the film's cinematographer, was brought on in November 2005. Andrew was impressed with Eric's cinematic eye and Eric was equally impressed by the ambitious script, the pair immediately sharing a common vision for what Liar's should strive to achieve visually. "I'd been looking for a cinematographer for sometime who could grasp what I was attempting to capture with L.P. Thankfully my patience paid off. Eric came aboard relatively

late in the process but he caught right on. He had an immediate understanding of the direction I wanted to go and I could see that he was really inspired by the material. That's what I was banking on and he delivered. It also helped that we shared a mutual like for the work of several directors and DPs so we were kind of speaking the same cinematic language right from the get." Given the script's "epic", yet isolated, self-contained and treacherous urban milieu, coupled with Andrew's detailed storyboards, Andrew and Eric agreed that shooting the film in 2.35:1 would be the only way to do the script justice. The film's captivating, carefully framed visuals were inspired from numerous films and graphic novels.

SHOOT

Liar's Pendulum was shot in 30 days from March 18 to April 24 at 15 different locations on Staten Island with an average crew of eight people and one equipment truck. There were roughly 15 days of exteriors (day/night breakdown) and 15 days of interiors. Thankfully, weather did not have an impact until the last three days of shooting when heavy rains slowed, but did not stymie production. The production remained on budget and on schedule throughout shooting. No re-shoots were required.

EDITING

Andrew re-teamed with Cinderdrift editor extraordinaire Vincent Bova to cut Liar's. With over 28 hours of footage, this dynamic duo put together a polished first cut in four weekends beginning in July 2006. They further tightened, re-tooled and tinkered with the film until early November when the final cut was completed. "It's not until I sit with Vinny that I truly find the story. Our collaborations are the most gratifying of the entire process. He is the proverbial ying to my yang, our talents melding perfectly together. If he wasn't a Yankee fan and we weren't straight I might've even given 'em the ring by now. Hell I might give'em the ring anyway. All joking aside, Vinny is an enormous talent, with a keen eye on story and pacing. He's a consummate professional."

LOCATIONS

Liar's Pendulum was shot exclusively in Staten Island, the forgotten borough of New York City. The locations include historic grounds, business establishments, public areas and private residences.

Battery Weed at Fort Wadsworth (The Citadel on Mt. Whisper)

The centerpiece of the film and the most challenging to shoot in on every level. It took up the bulk of our second week of production and being an exterior night shoot, in the bitter cold, I knew that the success of the production would come down to those five nights. It would make us or break us. We survived and despite the challenges, we walked away from Battery Weed ("The Citadel on Mt. Whisper") with phenomenal footage.

It was the first location I had in mind when I wrote the script, not even knowing if we would be able to shoot there. Christina and I had taken a couple of guided tours before inquiring and I realized that Liar's Pendulum could not be made without this location and that I would do everything in my power to get it. I'd been holding on to this location for four years, praying that we could get it when we were ready to shoot and secretly hoping that no one else would beat us to the punch. Thankfully, the National Park Service folks at Fort Wadsworth were accommodating and extremely helpful. Especially, Park Rangers Steve Salgo and Philip Melfi who are always looking at ways to promote interest in and preserve the history of the old fort. Liar's Pendulum now has the distinction of being the first feature film to shoot at that location.

Fort Tompkins at Fort Wadsworth (The Warehouse)

After surviving a very tough week of night exteriors at Battery Weed (the lower portion of Fort Wadsworth), the following week we tackled a week of mixed day interiors and exteriors that would again challenge the resilience of the cast and crew. Again, we prevailed.

Credit goes to the level of preparation we had prior to the shoot and to the help that came out of the woodwork to help us get through.

This is where we first meet Alaric, Punto Dhari and Svetlana.

Farm Colony (The Cemetery)

The farm colony was an old turn of the century community that was built to provide work and shelter for the city's homeless. Now derelict and forsaken, there is an uneasiness and dark mystery to the place. Not the kind of place you want to walk through alone at night. Or in the day for that matter. It holds a degree of tragedy and many secrets - the kind you hope stay secret. Getting someone from the city to meet us and let us scout the location proved to be quite a bitch, but our persistence paid off and we finally got to check it out. The location was fabulous and struck the perfect balance between creepiness and gravity I had found at the first location.

Williamson & Black Box Theater at The Center For The Arts

(The Glasshouse/ The Mentor's Office/ Svetlana's Sanctuary/ Inner Sanctum)

The production's all-purpose sound-stage that housed The Glasshouse, The Mentor's office, a portion of Svetlana's sanctuary and the Inner Sanctum of talking heads at the very beginning of the film. It was here that Christina built her remarkable sets for Raleigh Jericho's glasshouse and The Mentor's office. The results are stunning. The Mentor's Office was designed in The Black Box theater at the Center. The stage at the Williamson also served as both Svetlana's gym - where she hones her warrior skills and waxes philosophic about love's futility, sorrow and death and as the Inner Sanctum where the shadowy talking heads provide a little introductory back story to our mysterious protagonist.

But for the cooperation and help of Christina's "peeps" at the Center For The Arts none of this would have been possible. We are deeply indebted.

St. George Theatre (The Czar's Lair)

As King Dog of the underworld, Czar Lazarus needed a location that could capture his regality and theatricality and house his monumental psychosis. What better location than the St. George Theatre? Built in the twenties it's a remnant of the great old movie houses, when seeing a film or going to the theater was an event, not just a night out.

Golden's Deli (The Train)

Enough can't be said about Ray Pannone, the owner of Golden's Deli who stayed with us overnight and fed us too! What a great location. It's a fantastic kosher deli that is one of the bedrocks of Staten Island culinary culture. Aside from having some of the best pastrami sandwiches in NYC, it also bears the distinction of having an old subway car inside of it that has been converted into an eating area. It's been there for thirty something years and as a kid it left quite an impression. So much so, that decades later I just knew that I had to shoot something in there. It was time to make one of the Island's best kept secrets a secret no more.

We filmed there overnight and it was without question the smoothest shoot of the entire production. That's saying a lot considering that, thank God, we encountered no major problems of any kind throughout the life of the shoot. The train serves as the fateful meeting place for Svetlana and the conspiratorial trio of Remarque, Mailer and Caputo, where they reach an agreement regarding the fate of Czar Lazarus and the acquisition of the mysterious vaccine.

I also had this location in mind when I wrote the script and it too was one of the "must haves" if Liar's was gonna fly. When you see the footage we captured there you'll see why.

Mayhem Custom Cycles (LaSalle Pickett's Motorcycle Mechanic Shop)

I always had a bike shop in mind when I devised the character of LaSalle Pickett - "a Hell's Angel's Hell's Angel" as described in the script. The kind of

dude you don't wanna question too much about the whereabouts of some dude with whom he has associations. Unless, of course, you're Punto Dhari. Anyway, after hearing about the script and learning that I was looking for a motorcycle repair shop, my friend Mike Soloff (AKA The Punisher) spoke to a friend of his, Steven Morgan, owner of Mayhem Custom Cycles and Steven was kind enough to let us shoot there. It's another great location that looks fabulous on film. We also utilized nearby exteriors, also an industrial area, to shoot Punto's painful interrogation of Wilton Percy while the latter is taking a leak.

Dock Street Bar and Grill (The "Courtroom" AKA Alaric's Sanctuary)

Dock Street has fantastic brick arches and an even more fantastic history as a one-time bank and speakeasy during Prohibition. Ghosts still inhabit the place, but they were good hosts and seemed happy enough to witness some movie magic unfold in their very home. After mulling over a couple of possible locations to serve as Alaric's "home" I decided Dock Street had the most character and was closest to Alaric's heart. Chef Louis Marfoglio spoiled us with some killer meals he prepared upstairs in Chezvous Caterers. A great guy. Class all the way. Would have loved to have him with us everyday on set.

Midland Beach (Beach)

Before I wrote the beginning of Liar's Pendulum, I knew the end. After a harrowing adventure, Alaric walks along a beach (still very much a wanted man) and encounters a mysterious, precocious little girl who serves as a messenger, clueing him in to his next mission. I thought it would be interesting to have the film end on a beach, far removed from old buildings and forts to add to the dreamlike encounter between Alaric and The Mender of Kites. We also shot the flashback meeting between Alaric and Pascal (AKA Hobbes' Nemesis) underneath the boardwalk at that location. Midland Beach was Staten Island's answer to Coney Island back in the day and one that I

was quite familiar with given the countless softball games I have played on the fields situated alongside of it.

It was the first location I scouted and took photographs of before I even wrote the script. It was also a location I took for granted, not thinking we would experience any difficulty getting permission to shoot there. However, a clerical mix-up nearly cost us the location. Thankfully, the Cinema Gods intervened once again in the nick of time and we were able to shoot there.

Willowbrook Park (The Forrest)

When you've had success at one location go back to it. As long as you're not repeating yourself when you do. That was the case with the woods at Willowbrook Park - a personal favorite of mine on Staten Island. I shot the climactic scene of my short film Cinderdrift there and the location really added to the production value of that film - it's deceptive, gloomy vastness adding to the ominous feeling that the woods would close in on those characters and swallow them whole - with death the only lasting result. There is an extended, symbolic dream sequence that takes place "in the woods of Monte Delgado" that I wrote with these woods in mind. Having shot there before I had a pretty good knowledge of the space and had already blocked a good deal of the action well in advance of the shoot. We scheduled the scenes to be shot on the last three days of the schedule and it was the first time mother nature screwed with the production a little, deciding to rain on us steadily for three days. However, there were sporadic moments when the rains slowed or stopped altogether that gave us little windows of time to get the footage we needed. Ironically, it was here that we got the most coverage of any scene in the film. It probably helped that there wasn't a word of dialogue spoken. It also helped that we'd shot here before and gauged pretty well how much time it would take to get everything we needed.

One final note, I believe that the locations chosen for Liar's Pendulum add a great deal of texture to the story being told and provide a spectacular backdrop for the bevy of interesting characters inhabiting this strange, yet familiar world known only as Johanna. Securing the locations and successfully utilizing them required a great deal of diligence and effort on the part of the producers, along with a little luck and a little help from the Cinema Gods. In the words of Alaric, "When it's meant to be, it's meant to be I guess. Moments like these make me believe that every now and again the lazy gods holdin' the high court take a break from smokin' the ju-ju and tastin' the goodies on the daisy chain just to look down on my piteous soul and blow me a kiss from the lips of fanny fortune. Her breath don't always smell so nice but I'm grateful anyway. Always fuckin' grateful."

THE CAST

DAVID WINNING (Alaric Almalquilar AKA Johnny Joe Blue)

David Winning is a New York City based Actor and Model. He is a former elementary school teacher from Virginia who began his acting career in 2002. With focus and persistence, David continues to pursue his passion for acting and modeling. After shooting "Liar's Pendulum", David played the lead in "The Full Monty" in Richmond, VA. In addition, he appeared in several short films, including "Redskins Revenge" and "Papergirl". David Winning can be seen in several national and regional commercials for *Kyocera*, *Haier Appliance* and *Friendship Sour Cream*.

NIKI NOTARILE (Svetlana)

Niki is the female lead in 6 films, as well as a series called "Catwoman: The Diamond Exchange". She recently finished shooting the short film "Bitter Sweet".

Niki has appeared in many films as the lead or in supporting roles. She also starred in an Off-Broadway one-woman show called "The Knife Assassin". Along with her husband Chris Notarile, Niki owns a production company called Blinky Productions.

ANTHONY D. STEVENSON (Punto Dhari)

Anthony was born and raised in NYC. He studied at the Acting Studio, Inc. Anthony's film credits include "Life Outside of Pearl", "Bloods VS Wolvez", "Gaining To Lose" and many more. He performed in plays such as "Hustler", "WI", "The Lynch Play", "Julious Ceaser", "The Piano Lesson" and others. Anthony also appeared on the Chappell's Show.

J.B. SOLER (The Mentor)

J.B. Soler is an international actor and award-winning multimedia producer residing in New York City. His skills span over multiple fields and disciplines, including drama arts, filmmaking and interactive media. As an actor, J.B. has performed main roles in a few independent films ("Love's Curse", "Leaving This Behind", "Shut Up and Do It") and theater plays ("The Colonel's Wife", "After Charlie"), and appeared in "Sex and the City", "Carlito's Way: Rise to Power", "Dot.Kill", and the upcoming NBC series "Kidnapped".

JOEY KLEIN (Czar Lazarus)

Joey recently shot a scene with Denzel Washington in Ridley Scott's new film "American Gangster. In addition, he played Dim in Anthony Burgess' "A Clockwork Orange" at the Forum Theatre in New Jersey and starred in the indie thriller "Cry". Joey is a graduate of Circle in the Square Theatre School.

JACK P. DEMPSEY (Raleigh Jericho)

Jack is a graduate of Indiana University and The American Academy of Dramatic Arts in New York City, where he was a member of the Academy Company. He recently shot the feature film, *Assata*, by Fred Baker Films, based on Assata Shakur. Other Film/Television credits include: Mr. Sheridan on ABC's "One Life to Live" , CBS's "Guiding Light" , FX's "Rescue Me" , and "Redshirt Blues" , which aired on the Sci-Fi Channel as part of their Exposure series. Jack produced and co-starred with Jerry Adler (Hesh on *The Sopranos*) in the short film *Waiting for Maggio* , which screened at various film festivals this past year. He is a producer/writer with Sedagive Entertainment, which is currently developing scripts for full-length feature films. Theatre credits include: "La Femme Est Morte or Why I Should Not F%#! My Son" at the 2006 NY Fringe Festival, "Off Season" by Michael John Garces at the West End Theatre, "Stirring" at 59E59 and The Edinburgh International Fringe Festival, "True West" at the Michael Chekhov Theatre Company, "A Matter of Dispute" at East Village's Kraine Theatre, "The Statue" at The Bank Street Theatre, "Leaving on a Jet Plane" at Manhattan Theatre Source, "Squanto's Lament" at The Pantheon Theatre on 42nd Street, and "Two Gentlemen of Verona" at Kings County Shakespeare Company.

JASON VAIL (Hobbes Nemesis)

Jason Vail is the lead in feature film "Jackknife Memoriam". Other recent film and television credits include: "The System of Dr. Tarr and Professor Fether", numerous appearances on "One Life To Live", "As The World Turns" and "Guiding Light". Past credits include Peter Bogdanovich's "The Price of Heaven", "Unsolved Mysteries". Jason has appeared in several other independent films, Off-Broadway, and regional theaters.

JUN NAITO (Mailer)

Jun made his acting debut not as a background extra in a toothpaste commercial but as a principal in a music video directed by none other than David LaChapelle. Following this serendipitous role, Jun decided to enroll in

acting classes at the prestigious HB Studio to build upon this recently unearthed talent. Since then, his resume has expanded to include a part in Matthew Barney's latest feature "Drawing Restraint 9", a lead in the short film "The Editor", which was screened at this year's New York Asian American International Film Festival, and more indie and student films than you can shake a stick at. Jun is now studying at the Weist-Barron school of acting and starring in an upcoming indie feature.

NICK PSINAKIS (Caputo)

Nick was born and raised in East Meadow, NY on Long Island. Since graduating from the University of Delaware, he has moved to New York City where he is currently studying at Wynn Handman Studio. Within a year, Nick has made his rounds in the New York acting circuit. He appears on "As the World Turns" and has a recurring role on "All My Children" as an employee for Erica Kane (Susan Lucci). Additional credits include Maria Maggenti's "Puccini for Beginners" (Sundance 06), and a commercial for MTV's "The Longest Yard" starring Adam Sandler.

Nick has appeared in various independent films and was a Finalist in Shane Black's (writer/director of Kiss Kiss Bang Bang) Online Acting Contest.

GIL RAMOS (Crowe Magnin)

Gil Ramos is a native New Yorker. He was born on the lower east side and raised in Staten Island. He can be classified as an entrepreneur. Besides acting, Gil spends the bulk of his time as a wholesale mortgage banker. He also has an ownership role in one of NYC's hottest night clubs: Quo, located in the Chelsea district. When he finds time from these two full time jobs, he also manages NYC's hottest underground rap talents: "The Warriors" featuring Fes Taylor, L.I.S. and The Tuflon Don. Just to name a few of the hardest rappers on his squad. All, soon to be released on Koch Records.

EPHRAIM STANFIELD (Tarantula)

Ephraim was born in Santiago, Chile. He moved to Wisconsin at the age of three. Ephraim attended UW-Madison and graduated with a BS in Mechanical Engineering. Ephraim moved to NYC about four years ago and has been training at HB studio.

"Liar's Pendulum" is Ephraim's debut in a feature length film. In addition, he has worked for the History Channel and the Discovery Channel and will be making his stage debut playing the lead in "The Tall Bazille" in December.

TAMARA MALAWITZ (Marisol)

Tamara is a New York Based Actress. She studied with Maggie Flannigan at William Esper Studios. Most recently Tamara has played the lead in two feature films titled, "Lycan" and "Blood Descendents". Most of Tamara's experience has been on the NYC Stage playing lead roles such as Katherine in "The Taming of The Shrew", "Seraine in Spades", "Goneril in King Lear" with the renowned Absolute Theater Company.

Tamara also performs two One Woman Shows that tours the tri-state area with Young Audiences of Ct. She has always been a lover of the theater, but her new found love is definitely film.

ERIC BEYER (Captain Aloysius Cataldo and Voice of President)

Eric Beyer is currently working on the production of his first independent film as writer, director, producer and actor. Past acting experience includes television voice over work, commercials and independent film and video.

Besides playing the role of Captain Aloysius Cataldo, Eric is the voice of President Judson Micajah Halstead that transmits over a radio throughout the film.

MIRANDA PIERSON (Mujer Fado)

Miranda is originally from Pittsburgh, PA. She moved to New York City in 2003 to pursue modeling. Ever since, Miranda is working primarily as a fashion model on international photo shoots.

JONATHAN (JAYEL DRACO) LOURENCO (LaSalle Picket)

Jonathan has been working as a freelance artist/collaboration engineer for seven years. His professional experience ranges from art direction, animation, illustration, graphic design, character design, set design, and prop fabrication. Jonathan holds a BFA from The School of Visual Arts.

His work has been on display in many shows and festivals, including: Icon 24, Columbia UFF, Reel Venus FF NY, St. Johns IW FF, Ohio Independent FF, Rob Zombie Camp and Vamp FF, MHD (the monster movie channel on HD TV), Icon 25, George Romero Camp and Vamp FF, LoveNico @ Pool 10 FTS Las Vegas, 2006 FAIF International Film Festival in Hollywood...

SEAN R. WALSH

Born and raised in Staten Island, New York. Sean is a graduate of the City University of New York with a Bachelors Degree in Cinema Studies. Sean has recently starred as Devin Candle in a seven minute short, Duel at Red Table which won the Amazon/Tribeca Short Film Competition.

Directorial credits include, Suburbia, Saying Goodbye and Talk Radio. Other theatrical credits include, Elegies for Angels, Punks and Raging Queens, Titanic, and Rosencrantz & Guildenstern are Dead. Currently a High School Dean, Sean continues to fulfill his passion in both film and theatrical projects over the past ten years.

THE FILMMAKERS

ANDREW WILLIAM FLORES (Writer, Director, Producer)

Andrew William Flores was born in the Bronx and raised on Staten Island. He is a graduate of New York University (with a B. A. in Political Science) and

Brooklyn Law School. A former Assistant District Attorney, Andrew is presently employed in the law department of a major Fortune 500 company. In addition, he is an alumnus of the New York Film Academy. He has shot several short films, including "Cinderdrift" which was an official selection of the 2003 Pocono Mountains Film Festival and the New Filmmaker Series at the Anthology Archives in Manhattan in 2004.

Liar's Pendulum is Andrew's first feature film. He is currently working on three feature length screenplays.

CHRISTINA WERKMEISTER (Producer, Production Designer)

Christina was born and raised in Kassel, Germany. She met Andrew at a filmmaking program at the New York Film Academy in 1997.

Since then, Christina has been working with Andrew as a producer and production designer for "Cinderdrift" and "Liar's Pendulum". In addition, she designed the web-sites for both films.

Christina graduated with honors from the BA Program of the City University of New York with a BS in Entertainment Production Design. She has designed scenery for numerous plays in Manhattan and Staten Island.

Christina is currently working as the Production Manager at the Center for the Arts in Staten Island.

ERIC GIOVON (Director of Photography)

Eric has shot numerous commercials, music videos and feature films, including award winners "Wanderlust", "Alchera", "Rouge Wave", "The Cure" and "Wander". Eric is a graduate from NYU and the School of Visual Arts.

VINCENT BOVA (Editor)

Mr. Bova has been editing since he was an adolescent. Utilizing his parent's video camera and VCR he created his own linear editing system, cutting numerous "homemade" films in the process. Mr. Bova is a graduate of The School of Visual Arts where he received a B.A. in film. Before freelancing as an editor, Mr. Bova was employed by a post-production house where he

edited numerous projects including Cinderdrift, his first collaboration with Andrew William Flores.

Since Cinderdrift, Vincent has worked on an eclectic range of projects including the short "Moment To Moment," winner of SHOWTIME's 4th Annual Latino Filmmaker Showcase, the Mick Rock Picture Show's pilot episode for VH1, and a number of music videos, including Uppakhut's "Boom She Boom", which has been aired on BET and an episode of NBC's "Law and Order". His recent projects include: "Glow Ropes: The Rise and Fall of a Bar Mitzvah Emcee" directed by George Valencia.

Vincent is now working as a producer at Showtime.