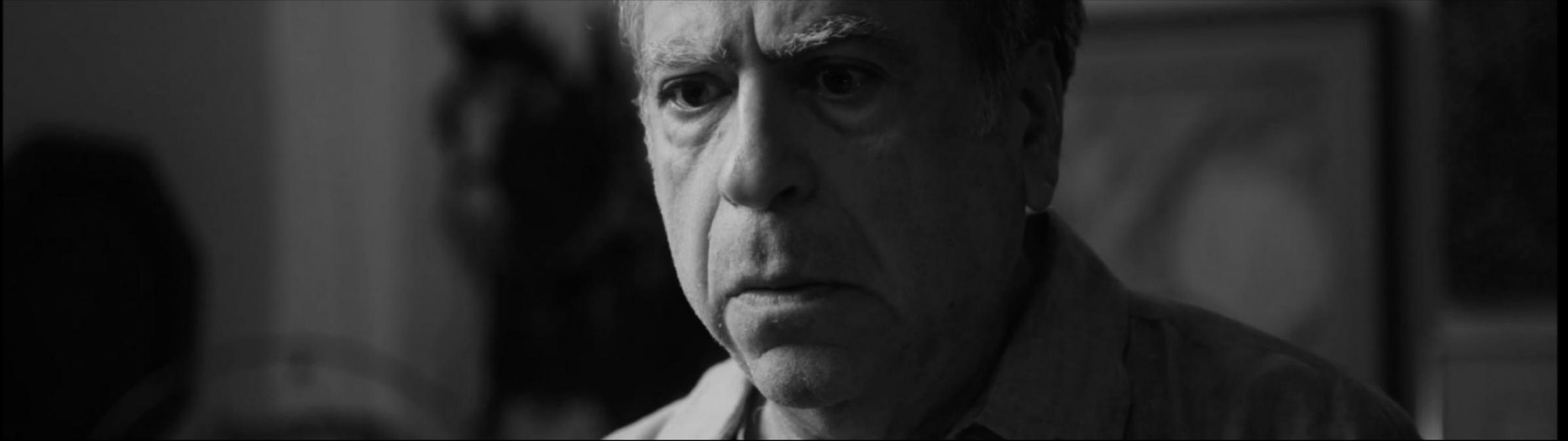


ALL YOUR YESTERDAYS



A ROMANTIC DRAMA
DIRECTED BY DINI PARAYITAM

ATMAKALA PRODUCTIONS



STORY

A husband reveals scathing truths to his wife of 40 years as they downsize and empty their house of possessions with no one to inherit their estate.

Running Time: 15 mins

Genre: Drama

Year: 2024

Language: English

Country of Origin: Texas, United States

Technical Specs: Digital, Black & White

Sales/Distribution Contact:

Please contact:
atmakalaproductions@gmail.com

CHARACTERS



MARTY lives to make this wife laugh; reads cheesy romance novels; and remembers everything...

CHARACTERS



DIANE lives to make Marty's life better; loves to go on long walks; gives it right back to her husband when she can; totally ahead of her time...



DIRECTOR'S STATEMENT

This film is a contemplation on the lifespan of secrets. Do the secrets we keep from our spouse in our childbearing ages remain potent in our old age? Or, when do these secrets convert into beliefs we hold about ourselves, and when do those beliefs turn into core components of our identity? I was most compelled to explore this question through Marty and Diane's dynamic and marriage--their individual perception of it and one another.

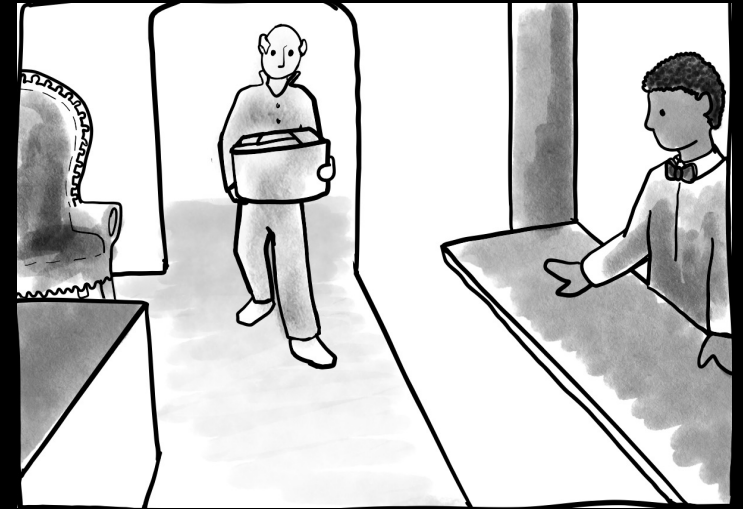
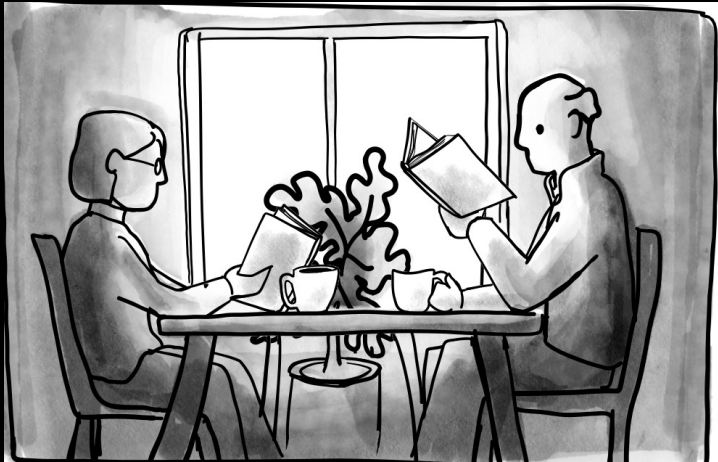
What is marriage but a negotiation, a choice of the life we envision for ourselves. When we don't have all the information pertinent to make that decision, how will that reframe the life we've led for forty years? Will there ever be anything our spouse can say that might rectify the betrayal? Or do we choose to believe the lie they've been telling themselves as a final act of grace?

There is a controversial and somewhat experimental scene that takes place mid way through the movie where I made the explicit decision to keep the camera as wide and still as possible. Marty and Diane are seated on the couch, surrounded by all the things from yesterday. It is in this moment of inaction, of boredom, of ennui, where a confession takes place - the confession that feels unbothered by time, and doesn't fully understand perhaps, what fracture it provokes.

For this movie, I was very inspired by the film *Amour* and the desire to create as much of a play-like quality in film as I could get away with.



STORYBOARDING TO FILM





TEAM



DINI PARAYITAM
DIRECTOR, SCREENPLAY



KIRBY GAMEL
CINEMATOGRAPHY



LINDA BRADSHAW
CAST



BILL KARNOVSKY
CAST

TEAM



**PRASHANT
VANKAMAMIDI**
PRODUCER



CARROLL CHIRAMEL
EDITING



AMY MCPEAK
PRODUCER



ZACH BROYLES
MUSIC

CREDITS LIST

| | | | |
|--|------------------|------------------------------------|---|
| 1st AD | Tom Santos | script supervisor & woman on trail | Amy McPeak |
| music composer & sound | Zach Broyles | key grip | Audrena Engelsen |
| associate producer set designer antique mall clerk | Robin Bissett | grip | Grace Sevier Duncan Harrist John Brown |
| gaffer | Cade Tindell | 2nd AC/camera PA | Grace Sevier |
| 1st AC | Juliette Roberts | production assistants | Rajeev Vishaka Greg Caponigro Clint Finley Henry Mayes |



storyboard artist

Sanna McGregor

Video Post-Production

Orange Spot Productions

special thanks

Austin Antique Mall
Jerika Marchan
Tom Quach
Maryan Nagy Captan
Brian Episcopo
Shuja Uddin
Jeannette Junco
Ella Glasscock
Gopal Pal
Rikki Santa Cruz
Kyle Minor
Erick Brucker

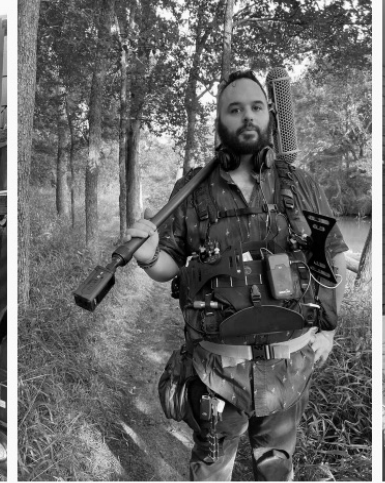

Orange Spot Productions

Disclaimer

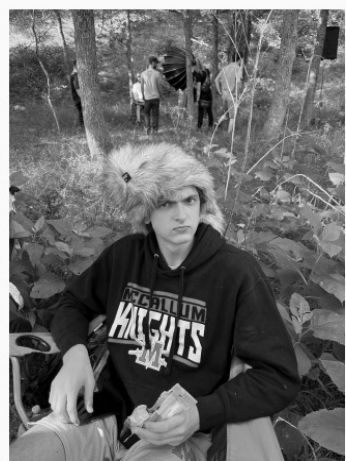
This story is not based on real life.

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THE MAKING OF...





THANK YOU

Contact information

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