



TOMORROW EVER AFTER

A LOVE LETTER TO
THE HUMAN RACE

DIRECTED BY ELA THIER

2016 | USA | ENGLISH | 95MIN | 2K HD

CINESCOPE 23.5:1 | DOLBY SURROUND

AWARDS & NOMINATIONS

BEST AMERICAN INDIE

FORT LAUDERDALE INTERNATIONAL FILM FESTIVAL

BEST DIRECTOR

FLICKERS RHODE ISLAND INTERNATIONAL FILM FESTIVAL

BEST FEATURE FILM

MOONDANCE INTERNATIONAL FILM FESTIVAL

AUDIENCE CHOICE AWARD

MOONDANCE INTERNATIONAL FILM FESTIVAL

UPCOMING NOMINATIONS: THE MADRID INTERNATIONAL FILM FESTIVAL, JULY 2017

BEST FEATURE COMEDY

BEST LEADING ACTRESS

BEST ORIGINAL SCORE

BEST COSTUME

100% FRESH ON ROTTEN TOMATOES

The screenshot shows the Rotten Tomatoes website interface. At the top, there's a search bar and navigation links for MOVIES & DVDS, TV, NEWS, and TICKETS & SHOWTIMES. Below the navigation, there's a trending section and a main movie card for 'TOMORROW EVER AFTER (2017)'. The movie card features a large image of the film's poster and a play button for the trailer. To the right of the poster, the Tomatometer score is displayed as 100% (All Critics | Top Critics) and the Audience Score is also 100% (liked it). Below the scores, there's a section for 'ADD YOUR RATING' with buttons for 'WANT TO SEE' and 'NOT INTERESTED', and a star rating system.

IN THEATERS	DVD & STREAMING	TV SHOWS
OPENING		
23%	King Arthur: Legend Of ...	MAY 12
37%	Snatched	MAY 12
65%	The Wall	MAY 12
16%	Absolutely Anything	MAY 12
60%	Lowriders	MAY 12
View All >		
TOP BOX OFFICE		
81%	Guardians of the Galaxy...	\$146.6M
67%	The Fate of the Furious	\$8.6M
53%	The Boss Baby	\$6M
43%	How to Be a Latin Lover	\$5.2M
71%	Beauty and the Beast	\$5.1M
16%	The Circle	\$4M
No Score Yet	Baahubali 2: The Concl...	\$3.4M
64%	Gifted	\$2.1M
38%	Smurfs: The Lost Village	\$1.9M
46%	Going in Style	\$1.9M
View All >		
COMING SOON		
77%	Alien: Covenant	MAY 19
No Score Yet	Everything, Everything	MAY 19
No Score Yet	Diary Of A Wimpy Kid: T	MAY 19

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PRESS



Her writing and direction are resourceful and assured, and her performance is as delightful as it is imbued with political commentary ...In its sweet but pointed way, saying a good deal with relatively little, and in unpredictable ways, the film is also a critique of art as corporate product, especially in the realm of sci-fi franchise extravaganzas.

— Sheri Linden, [THE HOLLYWOOD REPORTER](#)



Built around Thier's dignity and gentle humor... she emanates charismatic warmth and seems genuinely engaged with the film's theme of compassion in an era of despair.

— Chris Packham [THE VILLAGE VOICE & LA WEEKLY](#)

Los Angeles Times

Ela Thier brings a fresh perspective ...[she] plays the kooky interloper with the same open and unguarded childlike naiveté as Robin Williams' beloved alien Mork ...Ultimately, "Tomorrow Ever After," contains a hopeful message that somehow, the world just might end up a better place.

— Kate Walsh, [LA TIMES](#)



Played with touching insight and natural beauty ...provided me with a newfound hopefulness and a new sense of wonder for my fellow humans.

— E. Nina Rothe, [THE HUFFINGTON POST](#)



Thier's sensibility offers such a welcome break... inviting audiences to see our modern-day world through fresh eyes.

— Peter Debruge, [VARIETY](#)

SELECTED AS MOVIE OF THE WEEK BY THE ALLIANCE OF WOMEN FILM JOURNALISTS



It is a rare film that insinuates itself so gently into your consciousness, and then opens up like a stealth bomb inside your mind and heart. I felt very different after watching Tomorrow Ever After
– Dorothy Woodend



The human condition in all of its glory and mess comes into sharp focus
– Pam Grady

written and performed with a tenderness rarely seen in mainstream films. As sweet and hopeful as it is, there is power in it and a call to change our cold, lonely ways.
– Anne Brodie

Original and charming, Tomorrow Ever After achieves what few films manage to: Giving viewers a truly fresh perspective on their current circumstances.
– Betsy Bosdech

Thier's DIY film delivers its sanguine and timely message like a well aimed punch to the funny bone
– Jennifer Merin

[Alliance of Women Film Journalists](#)

ADDITIONAL REVIEWS

unquestionably one of the most personal and singular films I've seen this year. Her voice is an original and welcome addition to independent American cinema.
– Christopher Maynard, [Following Films](#)

nothing short of extraordinary. – Adrian Bonenbergr, [Wrath-Bearing Tree](#)

Imaginative and heartfelt ...Simultaenously funny and tear-jerking. – Allison Tate, [The Advocate](#)

an ode to preseverence of the human spirit – Darrel Manson, [Screenfish](#)

a fantastic movie with an everlasting message – Adam Milsted, [Reel News Daily](#)

Cue zany and heartbreaking encounters with New Yorkers of all stripes
– Lawrence Ferber, [Queerty](#)

witty and outrageously funny screenplay ...Thier gives a spirited performance that's a joy to watch in every scene. She has terrific comedic timing and panache ...one of the most entertaining, provocative and original sci-fi films of the year. – Avi Offer, [NYC Movie Guru](#)

This smart, entertaining indie ...mixes comedy and science fiction to tell a story that resonates deeply in these unsettled times. Tomorrow Ever After offers a charmingly unique take. Its sharp yet whimsical tone is clearly the work of a singular mindset. – Marina Zogbi, [Art For Progress](#)



WHEN A HISTORIAN LIVING 600 YEARS IN THE FUTURE TIME-TRAVELS TO OUR TIMES, SHE MUST NAVIGATE THE SOCIETAL WOES THAT SHE'S READ ABOUT IN HISTORY BOOKS.

SYNOPSIS

Shaina is a historian who lives 600 years in the future. War, poverty, pollution, greed, exploitation, depression, loneliness: these are things that she's read about in history books. And while she studied this dark period of history, in which money was viewed as more important than people, she has never, in the flesh, seen humans hurting other humans.

Until now.

While visiting a group of physicists who experiment with time travel, Shaina is accidentally stranded in the year 2015. Here she involves herself with a group of friends who are as lovable as they are flawed. As the harsh realities of their lives unfold, she learns what no history book could have taught her.

Old habits, however, are hard to break, and Shaina can't help but assume that everyone around her is honest, generous, and caring, as she works to recruit the help that she needs to get back home.

[VIEW TRAILER](#)



DIRECTOR'S STATEMENT

CREATING AN INDIE TRILOGY THAT GIVES VOICE TO THE HOPES AND PASSIONS OF MY GENERATION

While most futuristic films depict a dystopia that is even colder and more mechanical than our own, I thought to consider the opposite. What if caring and compassion govern our future societies?

My goal as an artist is to do my part in transitioning society from one that is governed by greed to one that is built around human needs. In today's political climate, millions of us around the world hunger to see this vision expressed. The recent Bernie Sanders campaign brought to light the fact that these aspirations are part of today's mainstream culture. The film industry hasn't yet fully addressed the growing need to give voice to the hopes and aspirations of my generation and those younger than me.

Besides creating films that serve this goal, I'm proud to have built an ever-growing community of filmmakers who share this goal with me. My community made this film possible.

I wrote this script for a group of exceptional actors who I've worked with for years. We are a diverse ensemble of immigrants and first-generation immigrants, from the Dominican Republic, Colombia, Ghana, Nigeria, Lebanon and Israel. My two producing partners are Ukrainian and my cinematographer is from Surinam. With this team, I set out to showcase our humanity and talents, which transcend the racist and sexist stereotypes that confine us in the industry.

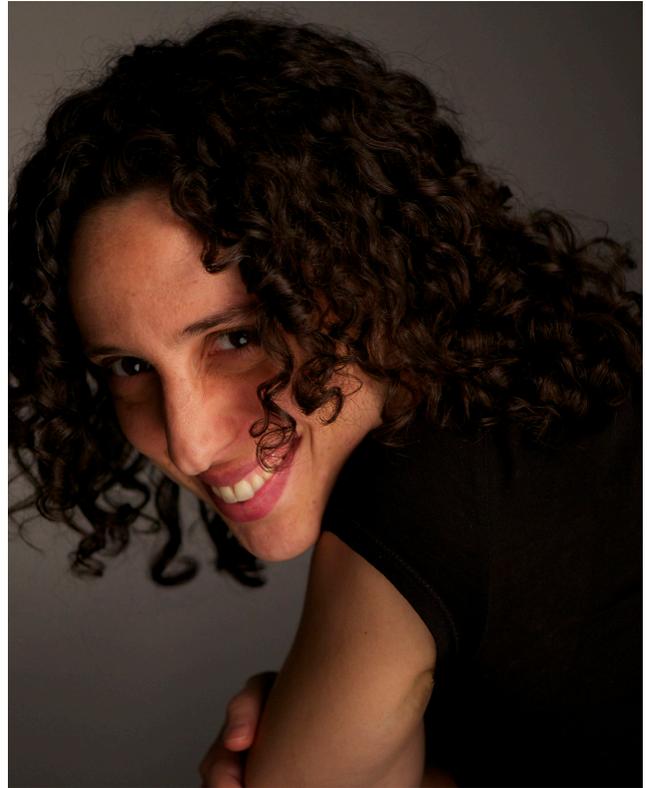
The feature film was written with a plan to develop its various storylines and characters into a series of films. The premise of someone from a more human society navigating the irrationalities and sorrows of our times, provides countless comedic and dramatic possibilities. I've already written the second film in the series and can imagine developing a trilogy, or possibly even an 8-film series.

ELA THIER, BIO

Ela Thier wrote, directed, produced, edited, and stars in *Tomorrow Ever After*. An Israeli-American filmmaker, she is known for creating laugh-out-loud comedic dramas that bring even the toughest audiences to tears.

Thier's debut feature film, *Foreign Letters*, was released by Film Movement (2012) and screened at over 140 film festivals world-wide. She wrote and directed over a dozen short films. Among them are *Come Back Hailey*, and the award-winning short, *A Summer Rain*, which screened world-wide and became a YouTube sensation.

Thier worked as a writer on *Puncture*, starring Chris Evans, which premiered at the Tribeca Film Festival (2011), and *The Wedding Cow*, a comedy produced by a major German network (2000). She's the recipient of the Jerome Foundation New York Production Grant, a recipient of a Fellowship Grant in Screenwriting from New York Foundation for The Arts, and was a nominee of the White House Project Emerging Artist Award. Since 2006 she's been independently teaching filmmaking in New York City under the alias of *The Independent Film School*, and attributes her successes to the support she receives from her community of students and friends. More at <http://ElaThier.com>.



FILMOGRAPHY

FEATURE FILMS

Tomorrow Ever After – Writer, Director, Producer, Editor, Actor (lead) 2016

Foreign Letters – Writer, Director, Producer, Co-Editor, Actor (supporting) 2012

Puncture – Co-Writer, Co-Producer 2011

The Wedding Cow – Co-Writer 2000

SELECTED SHORTS

Come Back Hailey – Story Editor, Director, Producer 2014

Top of The World – Director, Producer 2012

Judo Girl – Writer, Director, Producer 2010

Gentle Cycle Only – Director 2010

A Summer Rain – Writer, Director, Producer, Editor, Actor (supporting) 2009

More at IMDB.com

Los Angeles Times

A quirky time traveler offers message of hope from the future in 'Tomorrow Ever After'

by Kate Walsh

Ela Thier brings a fresh perspective to the time travel movie genre in "Tomorrow Ever After." Usually present day is the norm, the apex of human evolution and achievement. But Thier imagines the way a time traveler from 2592 might experience the New York City of 2015. Turns out she's horrified at the way people live in this dark time.

Thier, who serves as writer, director, producer and editor on the film, also stars as Shaina, the benevolent visitor from the future stranded in Manhattan. Having studied her history of the era, she's ready with the customary, "Hi I'm Shaina!" and a warm hug for every single stranger she encounters on the street. You can imagine how well that goes over with wary New Yorkers.

Thier plays the kooky interloper with the same open and unguarded childlike naivete as Robin Williams' beloved alien Mork. Along the way, her questioning of cultural norms highlights the alienation and isolation of modern urban life.

The themes with which Thier wrestles, and her anthropological exploration of city life is more compelling than some of the more melodramatic plot elements. But the film's flaws don't detract from the ideas she presents. While sharply critiquing society, she nonetheless praises humanity for its resilience in the face of a "great despair." Ultimately, "Tomorrow Ever After," contains a hopeful message that somehow, the world just might end up a better place.



By Dorothy Woodend

The notion of time travel is almost as old as time itself. Ever since we humans invented the idea, we've been struggling against it, wanting to go forwards, and then backwards, anywhere but the oppressive present. Director Ela Thier takes this conceit, and tips it gently on its head in her remarkable new film *Tomorrow Ever After*.

In the year 2592, the world is a far different place. People do a lot of hugging, no one sleeps alone, and everyone is kitted up with a credit card-sized gizmo called an implement that functions as a universal tool. But human error endures, and when a science experiment goes awry, a woman named Shaina is accidentally catapulted backwards in time to the year 2015. Stranded and alone, she must find her way back to her own time, with little more than her wits, and her handy dandy implement. But in this current moment (referred to in the future as "The Great Despair") no one much wants to help. The only person who will even talk to Shaina is Milton (Nabil Vinas), a would-be mugger who needs rent money. Humans are deeply alienated, not only from each other, but also from themselves. While Shaina tries to make contact with the future, the present keeps getting in the way. Manipulated, exploited, and finally, institutionalized, our sweet-natured heroine soldiers on, trying to find a way home.

Like the best science fiction, *Tomorrow Ever After* functions as a refractory lens through which to better see our own time and place. References to other works of fiction and film, including John Sayles' *Brother from Another Planet*, and Marge Piercy's *Women on the Edge of Time* are clear. (There are even faint echoes of *The Wizard of Oz* upon occasion.) But the quality that Ms. Thier's film most reminded me of was the early work of Henry Jaglom and Jim Jarmusch. Thier possesses the same lightness of tone, and nimbleness of idea and thought, as well as profoundly humanist approach to character and story. In the midst of watching the haplessly sweet Shaina bumble through our world, talking endlessly and earnestly to anyone who will listen, something profound begins to happen. Namely, that you recognize yourself and your own behaviour in the world she is forced to contend with. It is a rare film that insinuates itself so gently into your consciousness, and then opens up like a stealth bomb inside your mind and heart.

I felt very different after watching *Tomorrow Ever After*, and that is a very good thing.

Following Films

Tomorrow Ever After, Review

by Christopher Maynard

Every once in a while I'll find myself in a debate about the auteur theory, while I'm not fully convinced, filmmakers like Ela Thier push my opinion a bit closer to believer side of things. As the writer, director, producer, lead actor, and editor of *Tomorrow Ever After* if not an example of auteur film making, this is unquestionably one of the most personal and singular films I've seen this year. Her voice is an original and welcome addition to independent American cinema. Thier is comfortable towing the line between comedy and drama while exploring important and often under-discussed truths about what it means to be alive in the 21st century. Her films are deeply rooted in humanity even when they are (seemingly) a throwaway comedy about time travel.

Shaina (Thier) is from a distant future where humanity has taken action and corrected some of the most looming issues we currently face. In her time we have cleaned up the environment, ended war, eliminated poverty, and loneliness doesn't exist. The concept of greed is something she is only familiar with through history books. Humans look after one another and compassion is a given. Unlike most dystopian views of our future, *Tomorrow Ever After* presents the possibility that we as a species could actually get our shit together. Considering our current socio/political climate her vision is a welcome one.

Shaina is unable to see people as anything more than honest, without malicious intent, and loving. She sees the vulnerability that exists in all of us, a trait we shield from the outside world. We wear our cynicism and greed as cloaks to protect us from one another. Shaina works with a group of people who are deeply flawed but ultimately good to assist her in getting back home.

Most filmmakers choose to depict the future as a warning of things that could come to pass if we don't course-correct. *Tomorrow Ever After* has chosen to show the future as something we could be missing out on if we don't course-correct. She believes in the inherent good of all people. Our borders, religions, races, and status are nothing more than social constructs. These labels speak little to the truth of who we are and ultimately meaningless. It could be that I'm projecting a bit more on to this film than was intended, but I could use a little hope these days and found *TOMORROW EVER AFTER* to be a warm blanket on a cold night.

THE Hollywood REPORTER

A time-travel accident strands a historian from the future in 2015 New York.

by Sheri Linden

Upending the science fiction convention of a sterile, dystopian future, writer-director-editor Ela Thier instead offers a vision of a world where people live in communal peace. That vision is suggested rather than depicted in *Tomorrow Ever After*, a gently comic, conversation-starting charmer that wears its low-budget heart on its sleeve.

The humanitarian advances of a healed and loving planet — who'da thunk it? — are embodied in the form of an accidental time traveler, played by the filmmaker, who finds herself in the midst of the Great Despair — i.e., the early 21st century — and greets it with openhearted wonder and dismay. Through some sort of future-tech malfunction, historian Shaina is whisked out of the year 2592 and plopped into 2015 Manhattan, where she approaches every stranger with a hug and an earnest entreaty for help. Not necessarily the best way to get a New Yorker to talk to you.

The only person who engages with Shaina is a mugger, Milton (Nabil Viñas), and she's more than happy to assist him with his need for cash, money being obsolete where she comes from. Like the personal computer, it's a quaint object of fascination, seen only in museum exhibits. Now she gets the anthropological thrill of seeing these antiquities in action, and Milton gets the financial thrill of seeing her "implement," a shape-shifting, multifunctional device, extract money from an ATM.

In her quest to get back to the future, Shaina relies on the (reluctant) kindness of strangers, and is amazed and saddened to see how neighbors, co-workers and even lovers are strangers to one another. She doesn't understand why people aren't cuddling more and giving each other massages at every opportunity. Kicked out by Milton's fed-up girlfriend (Ebbe Bassey), she finds a sympathetic listener in the agoraphobic Antonio (Memo) and a bit of help from his roommate, Rudy (Matthew Murumba).

Shaina's touchy-feely way of life might not look like utopia for those of us who need our space, but there are rich tradeoffs in the world Thier has imagined six centuries hence: With no need for national borders, personal property or money, people take care of one another, enjoy health and well being and an average lifespan of 160 years.

Not all of Thier's story threads, including one involving an ancestor of Shaina's (Daphna Thier), have the snap of the central premise. The drama eventually gives way to a couple of message-y sequences, and Rob Schwimmer's music cues — beginning as lovely and spirited nods to the lullabies that 26th-century earthlings sing to one another — grow more heavy-handed. But even with these lapses, Thier's *Tomorrow* is always deeply felt, and its clear-eyed observations about the Great Despair always ring true, whether or not a communal life filled with back rubs is your ideal.

Thier hopes to follow up her self-distributed feature with a series of films exploring its various characters and storylines; they might provide what feels missing from this foray into intriguing, provocative territory. Her writing and direction are resourceful and assured, and her performance is as delightful as it is imbued with political commentary. Playing Shaina as a humbly evolved yenta of sorts, she creates a character whose unflinching compassion makes her a comic anomaly in a world of anonymous, disconnected lives and free-market indifference. In its sweet but pointed way, saying a good deal with relatively little, and in unpredictable ways, the film is also a critique of art as corporate product, especially in the realm of sci-fi franchise extravaganzas.

SELECTED INTERVIEWS

ADVOCATE



Living'
Americana

**THE BL★CK
TV & FILM COLLECTIVE**

JEWCY

 **nofilmschool**

IMAGINING LIFE IN THE YEAR 2592 - THE ADVOCATE

Ela Thier's new film *Tomorrow Ever After* offers imaginative and heartfelt observations illustrating how someone in the 26th-century might view today's society. We sat down with the filmmaker to discuss the past, present, and future.

[Read more](#)

PRODUCING PARTNERS DISCUSS HOW MEN CAN SUPPORT WOMEN FILMMAKERS - WOMEN & HOLLYWOOD

My new film, *Tomorrow Ever After*, got made because in addition to relying on women, I rely on the men I work with to act as my allies. I do it by offering information rather than blame or guilt. I asked my co-star and producing partner, Nabil Viñas, about the why and how of supporting women filmmakers.

[Read more](#)

ENTER NABIL VIÑAS - LIVIN' AMERICANA

Nabil Viñas is a born and bred New Yorker, straight out of Washington Heights. His hood has changed aplenty over the last few decades ...However talent and ambition have always been plentiful here ...growing up here ingrained a survival instinct and true grit in people from The Heights.

[Read more](#)

TOMORROW EVER AFTER: CONVERSATION WITH FILMMAKER ELA THIER - THE BLACK TV & FILM COLLECTIVE

Fresh off *Tomorrow Ever After's* Best US Film win at the Fort Lauderdale International Film Festival, I sat down with Ela Thier and chatted about filmmaking, crowdfunding, and last but not least, her new film.

[Read more](#)

JEWCY INTERVIEWS: 'TOMORROW EVER AFTER' - JEWCY

Jewcy had the chance to speak with Israeli-American filmmaker (and its star) Ela Thier to discuss the interesting journey she took to arrive at this film.

[Read more](#)

NO FILM SCHOOL INTERVIEWS ELA THIER - NO FILM SCHOOL

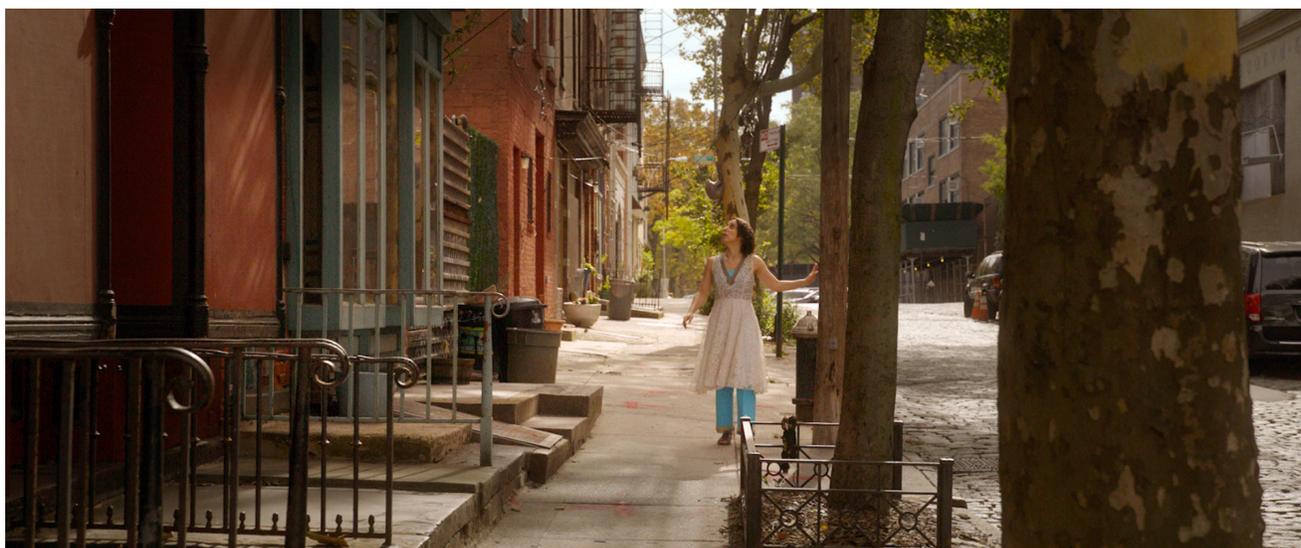
Writer-director-actor Ela Thier convinced B&H Photo to help make her genre-defying 'Tomorrow Ever After' a reality.

[Read more](#)

CLICK IMAGE TO DOWNLOAD



Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

CLICK IMAGE TO DOWNLOAD



Left to right: Ela Thier as Shaina, Ebbe Bassey as Imani | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Left to right: Caitlin Mehner as Cathy, Matthew Murumba as Rudy | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

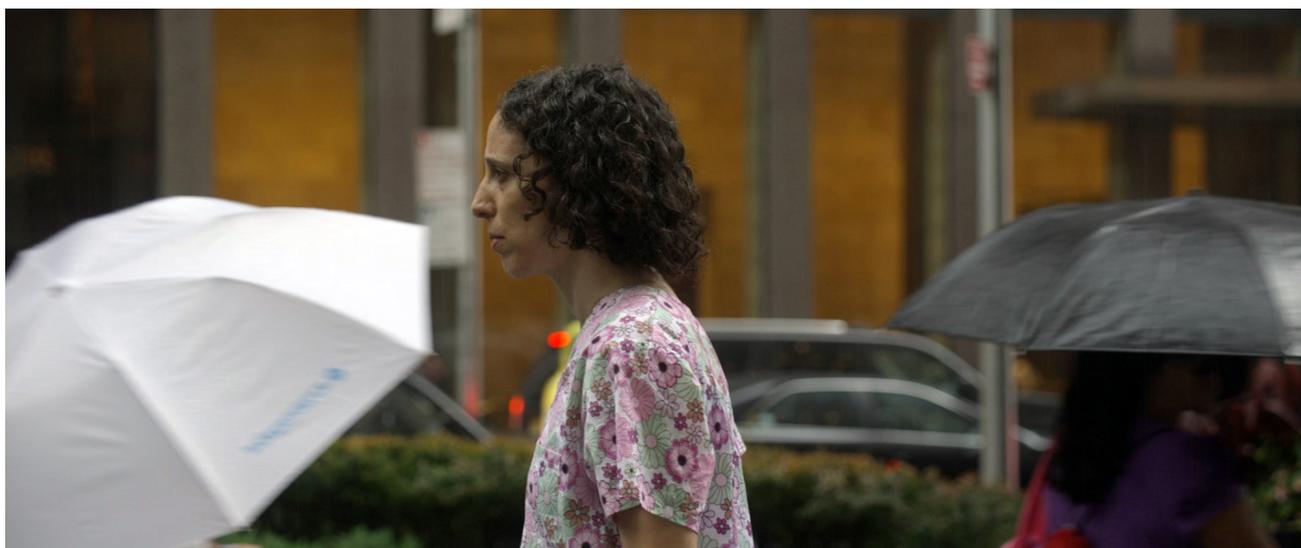


Left to right: Memo as Antonio, Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

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Left to right: Nabil Viñas as Milton, Ebbe Bassey as Imani | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

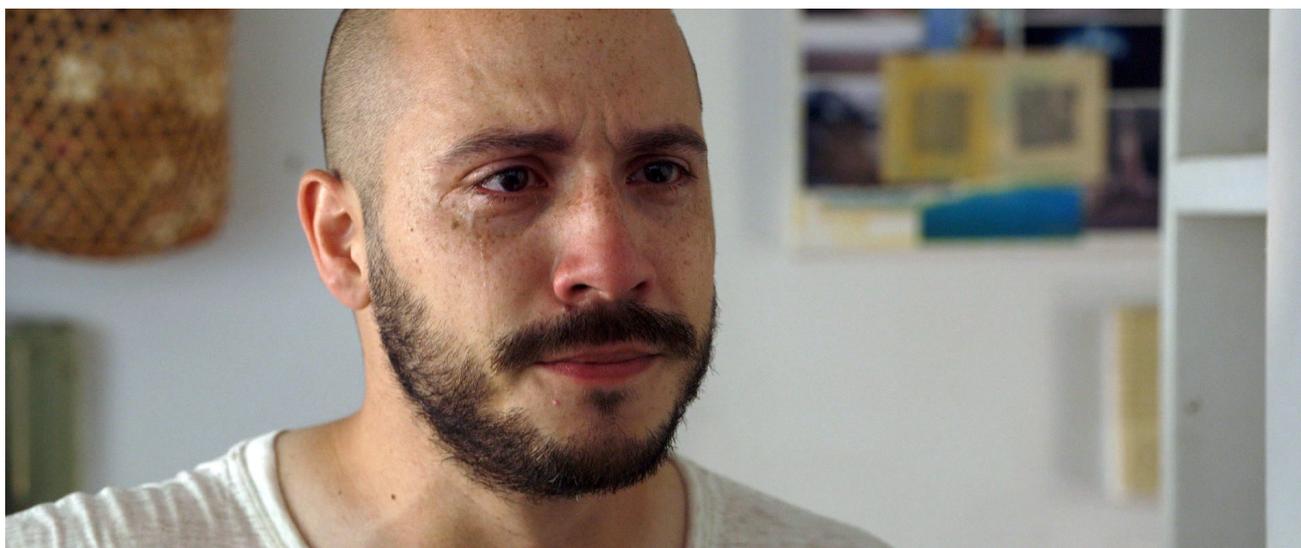


Donelle Culver as Man, Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

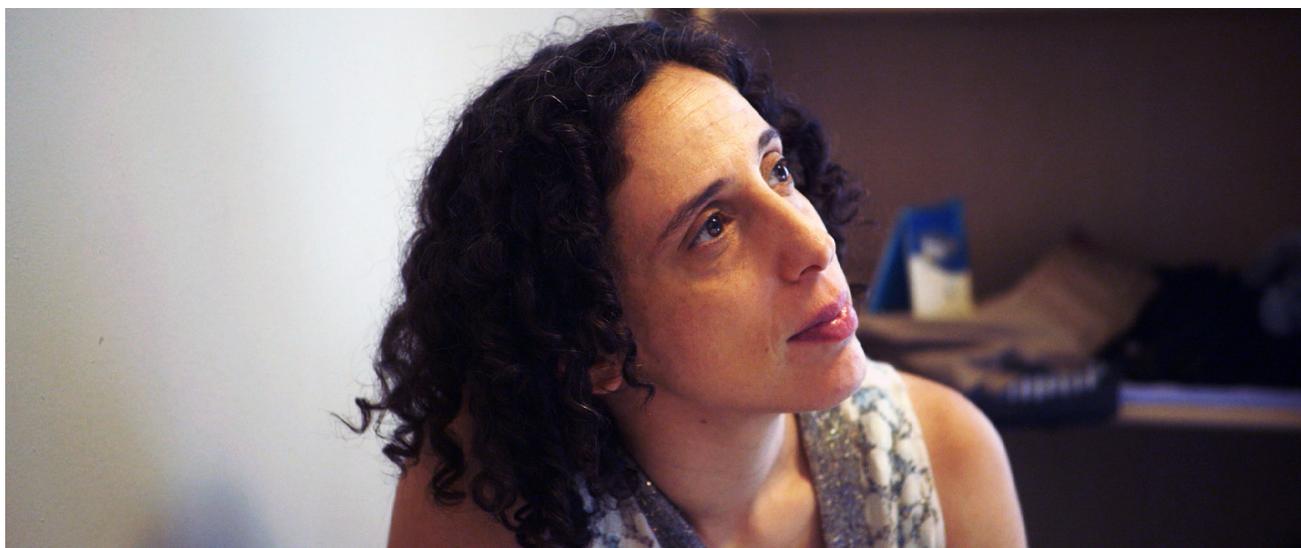
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Ebbe Bassey as Imani | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Nabil Viñas as Milton | Photography by Milton Kam, © Courtesy of Thier Productions Inc.



Ela Thier as Shaina | Photography by Milton Kam, © Courtesy of Thier Productions Inc.

THE COMPANY

CAST

Shaina	ELA THIER
Milton	NABIL VIÑAS
Imani	EBBE BASSEY
Antonio	MEMO
Rudy	MATTHEW MURUMBA
Ava Shaw	DAPHNA THIER

CREW

Director	ELA THIER
Producers	ELA THIER INNA BRAUDE NIKOLAI METIN
Assistant Director	INNA BRAUDE
Second Assistant Director	LAURA DURKAY
Production Manager	ALEXIS HOLLOWAY
Director of Photography	MILTON KAM
Assistant Camera	ROBERT KO
Sound Mixer	KEITH CHERNIN
Production Designer	VIRGINIA HASTINGS
Costume Designer	CHRISTINE NESS
Additional Costumes	ASNAT RICARDO
Prop Master	MEMO
Editor	ELA THIER
Visual Effects	ENCORE NEW YORK
Color Grading	KATE IZOR
Sound Design & Stereo Mix	WILLIAM HSIEH PASCAL BONIFAY MAXIMILLIAN LETACONNOUX
5.1 Surround Sound	EVE CUYEN
Original Score	ROB SCHWIMMER