



HERE COMES THE NIGHT
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The year is 1983.
The music is new wave.
The dream is to be a video star.
But first comes the night.





The story of Alex, an androgynous musician who battles her demons both in the real world and the surreal world that inhabits the dark, gothic Victorian house she's living in.








Rejected by her parents, she finds herself
alone





with
a girlfriend
more in love
with herself
than anything else.



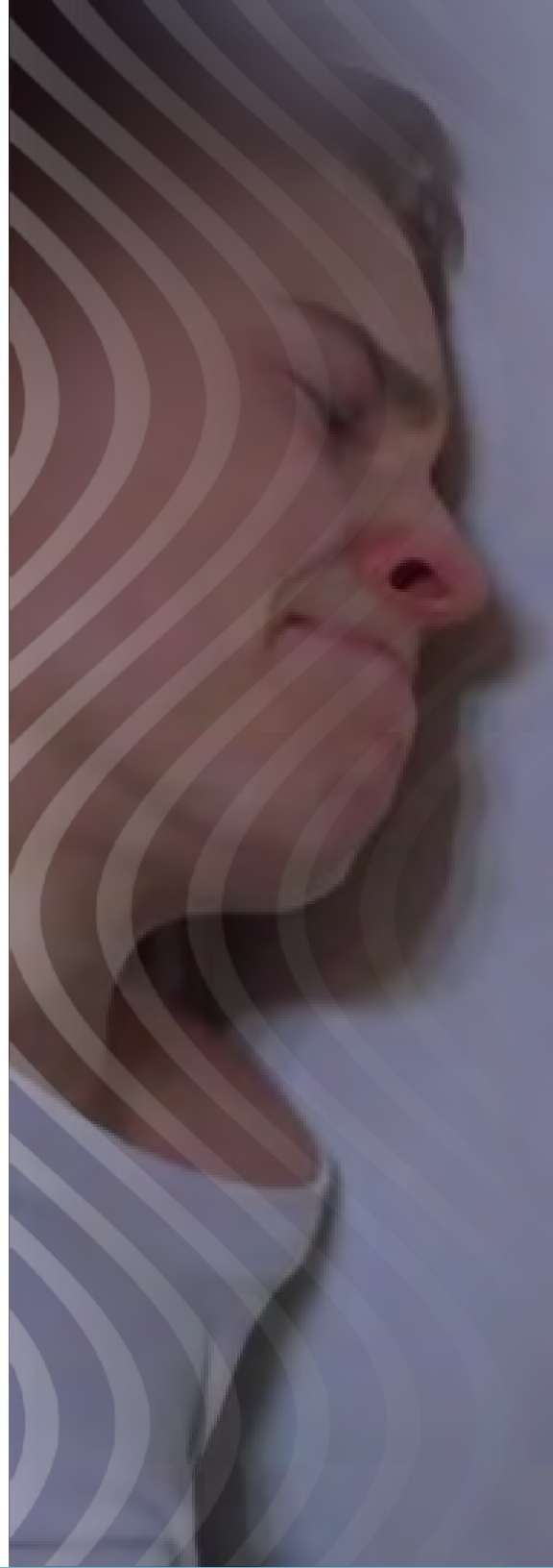
**The blind woman
she's caring for is
warning her of
demons that
live in the
basement.**

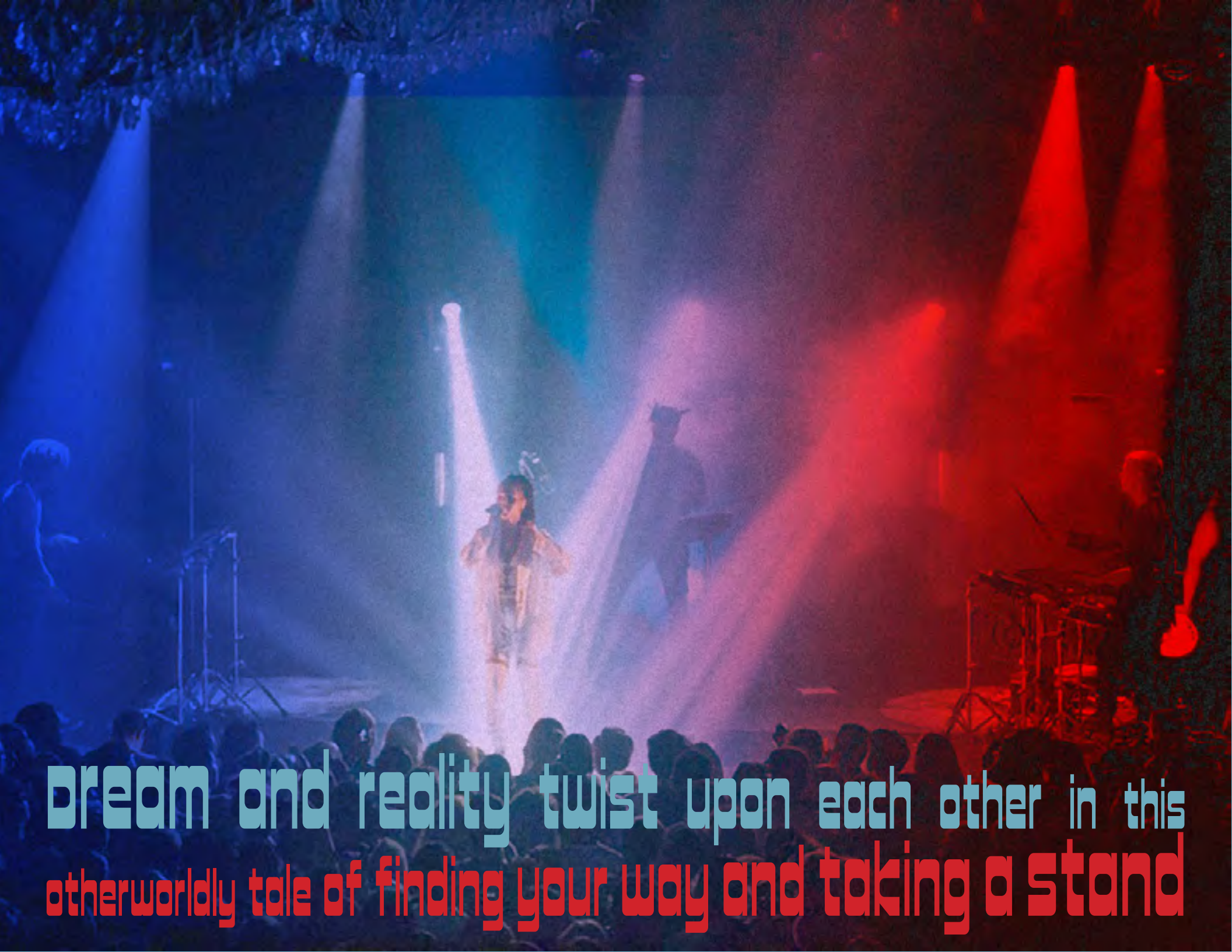




And the kindly professor
she thought she could
count on has dark
secrets of
his own.







**dream and reality twist upon each other in this
otherworldly tale of finding your way and taking a stand**



Alex



Alex struggles with her gender identity. Is she a boy wanting to emerge? Or the androgynous fem she presents in her band? Either way, her parents will have none of it. In the midst of this hurt, Alex is preyed upon by her psych professor, who is motivated by his own sexual repression.

Alex battles demons in both real life and the lurid dream life she discovers below the surface of reality—but she prevails in her transformation. She's a survivor, true to her music, her bandmates, and her own sense of self.

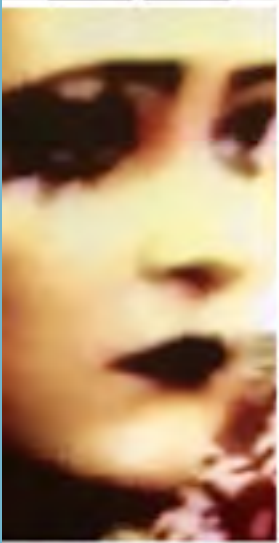
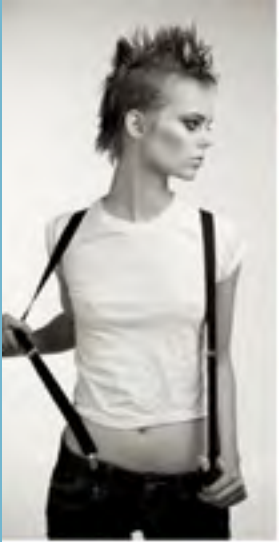


Dylan Gelula—

Best known for her role as Xanthippe on *Unbreakable Kimmy Schmidt*, Gelula made her film debut as the lead actress in a romantic drama called *First Girl I Loved*. The film premiered at the 2016 Sundance Film Festival and won the audience award for Best of NEXT. Gelula's performance in the film received rave reviews from critics. She has since starred in a variety of independent films including 2020 SXSW Grand Jury winner *Shithouse* and Alex Ross Perry's music drama *Her Smell* starring Elizabeth Moss.

Recent Press—

[Dylan Gelula Chased People Down to Get Her Role in *Support the Girls* - VULTURE](#)



chrissie



Chrissie is the lead singer in the punk band she and Alex front. She exudes confidence and a sense of entitlement. If men want to sexualize her, Chrissie is not afraid to use that as a weapon to get what she wants. Is she playing Alex the same way, or is there something real to their romance? One thing's for sure, Chrissie always has something up her sleeve, and it's never something good.



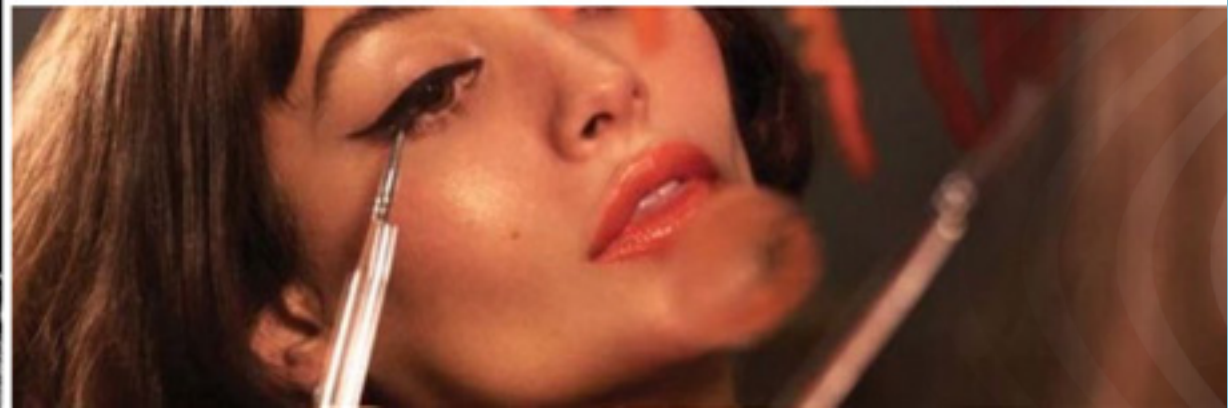
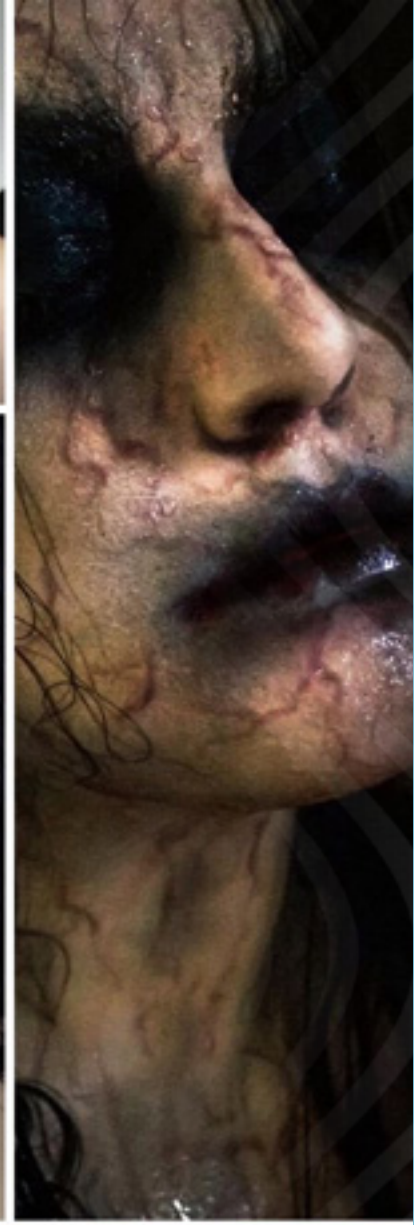
Lachlan Watson—

Watson's queer journey is something they've been able to explore on-screen in their breakout role as Theo (born Susie) Putnam, a transgender high-schooler on Netflix's *Chilling Adventures of Sabrina*, starring Kiernan Shipka. Although progressive in its representation of a trans male youth, Watson felt constrained by having to conform to gender stereotypes and needed a space to communicate their true self. Enter Instagram, and 1M followers, it's here where Watson has been experimenting with make-up and genderless clothing, posting a consortium of selfies and photoshoots with photographer friends that show the actor in various expressions of gender.

Recent Press—

[How Netflix's Non-Binary 'Sabrina' Star Lachlan Watson Navigated Gender Identity With Make-Up](#)





Adele



Adele has been blinded by recent traumatic events. Confined to the decaying Victorian at the top of the hill, she's the perfect sentinel for the evil that lurks in the basement. But has she fully assumed her dark role? Or is she clinging to the last bits of light inside?



Erin Wilhelmi—



Film: Sweet, Sweet Lonely Girl, The Perks of Being a Wallflower (as Alice, alongside Emma Watson), The English Teacher, All Relative, Jamie Marks is Dead (Sundance '14), Disconnect.

Broadway: To Kill a Mockingbird (with Jeff Daniels), A Doll's House, Part 2 (with Julie White, Stephen McKinley Henderson, and Jayne Houdyshell), The Crucible (with Saoirse Ronan, Ben Whishaw, Sophie Okonedo, Ciarán Hinds).

Off-Broadway: American Hero (Second Stage, Williamstown), The Great Immensity (The Public), Core Values (Ars Nova, Drama Desk Nomination for Outstanding Play), The Great God Pan (Playwrights Horizons).

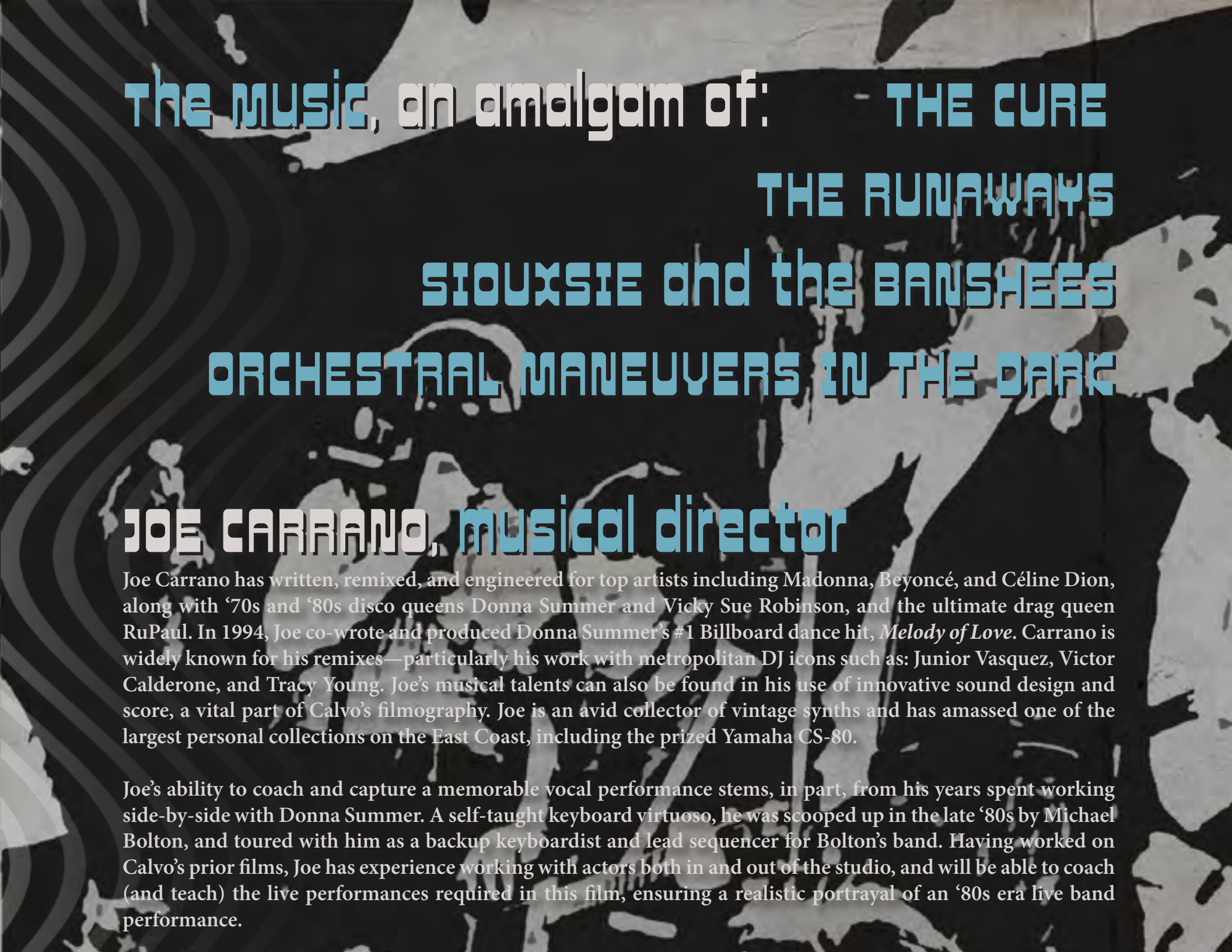
TV: "The Accidental Wolf", "The Knick", "Taxi Brooklyn", "Eye Candy", "Gossip Girl", "Law & Order SVU", "Better Call Saul"

She received her BFA from the University of Evansville.









THE MUSIC, AN AMALGAM OF:

- THE CURE
- THE RUNAWAYS
- SHOXSIE AND THE BANSHEES
- ORCHESTRAL MANEUVERS IN THE DARK

JOE CARRANO, musical director

Joe Carrano has written, remixed, and engineered for top artists including Madonna, Beyoncé, and Céline Dion, along with '70s and '80s disco queens Donna Summer and Vicky Sue Robinson, and the ultimate drag queen RuPaul. In 1994, Joe co-wrote and produced Donna Summer's #1 Billboard dance hit, *Melody of Love*. Carrano is widely known for his remixes—particularly his work with metropolitan DJ icons such as: Junior Vasquez, Victor Calderone, and Tracy Young. Joe's musical talents can also be found in his use of innovative sound design and score, a vital part of Calvo's filmography. Joe is an avid collector of vintage synths and has amassed one of the largest personal collections on the East Coast, including the prized Yamaha CS-80.

Joe's ability to coach and capture a memorable vocal performance stems, in part, from his years spent working side-by-side with Donna Summer. A self-taught keyboard virtuoso, he was scooped up in the late '80s by Michael Bolton, and toured with him as a backup keyboardist and lead sequencer for Bolton's band. Having worked on Calvo's prior films, Joe has experience working with actors both in and out of the studio, and will be able to coach (and teach) the live performances required in this film, ensuring a realistic portrayal of an '80s era live band performance.



FEATURED SONGS*

HERE COMES THE NIGHT NICK GILDER

SYNTHWAVE ORIGINALS

SIS' DISASTER

BLIND SPOT

DARK NIGHT

DROWNING IN BLUE

***demos available upon request**

retrowave pop star alex cameron
headlines for the girls, underlining
our heroine's struggle with her
masculinity and men who assume
a certain privilege

Blurring the lines between synth-pop and indie rock, Australia-born Alex Cameron began his musical career as a member of electronic trio Seekae before branching off solo. After signing with Secretely Canadian, he further expanded his fanbase, alongside artists such as Mac DeMarco, Kevin Morby, Unknown Mortal Orchestra, and Foxygen. He has since collaborated with Jonathan Rado, Angel Olsen, and The Killers' Brandon Flowers. His lyrics explore themes of parenthood, sex work, divorce, and other mature topics.



ALEX CAMERON
RUNNING OUT OF TIME TOUR '83



TWO SHOWS!!

OPENING ACT

THE NIGHT

featuring **Chrissie Says**

**THIS FRIDAY!
SEE YOU AT
THE PALACE**

**FOLLOWED BY
ALEX CAMERON**

CHRIS SWANSON music supervisor

Chris Swanson is an astute and multi-faceted music industry trailblazer, dedicated to generating rich opportunities for the artists and creatives surrounding him. He is a founding partner of Secretly Group, which controls the activities of prominent independent labels, such as Jagjaguwar, Dead Oceans, The Numero Group, and Secretly Canadian, as well as Secretly Publishing. Chris is a co-owner of Fort William Artist Management, overseeing illustrious acts, such as Fleet Foxes, Grizzly Bear, The War On Drugs, Kevin Morby, and more. As a music supervisor, he has contributed to an array of indie darlings and notable serials, including Wild Wild Country, Easy, One Mississippi, and Drinking Buddies.

The story continues...

A follow up to the critically-lauded Shudder Exclusive film [Sweet, Sweet Lonely Girl](#) ([click here for trailer](#)).

“For appreciators of slow burn horror, Sweet, Sweet Lonely Girl’s retro-vibe is going to be appealing, but this film is much more powerful than nostalgia. It succeeds in telling a sophisticated tale of an unconventional relationship (for the time, that is) and then placing that relationship in real danger. The final moments had me curling my toes in terror. Calvo succeeds in creating a retro-gothic horror tale that is unforgettably authentic in its tone and bone-chillingly terrifying in its resolution.” — M.L. Miller Frights

“best of 2017...a rumination on loneliness” [BLOODY DISGUSTING](#)

“unforgettably authentic” [AIN’T IT COOL NEWS](#)

“flawless affecting performances” [RUE MORGUE](#)

“hauntingly atmospheric” [BIRTH.MOVIES.DEATH.](#)

“utterly compelling” [COLLIDER](#)

“Bergmanesque” [INDIEWIRE](#)

“[Sweet, Sweet] pulls in the European arthouse influences, particularly, as has been mentioned in other reviews, Bergman. The result is unlike anything I’ve ever seen before. And it’s not immediately obvious that this is a horror movie at all. But stick around, because once its purpose becomes known, it’s damn haunting.” — Taste of Cinema



Producer



GREYSHACK FILMS is a development and production company committed to creative, thought-provoking, energetic new cinema designed within a low-budget model. Company president Mike S. Ryan is a veteran member of the independent film community who started out in the industry's 1990's heyday with films like Ang Lee's THE ICE STORM and Todd Haynes' FAR FROM HEAVEN.



As a producer and executive producer, he has helped realize many groundbreaking films in the last fifteen years, most made under \$3 million. He was nominated for an Independent Spirit "Producer of the Year" Award, and was one of Variety's 2007 "10 Producers to Watch." His films have garnered nominations and prizes from the Academy Awards, Independent Spirit Awards, Gotham Awards and many more. JUNEBUG, starring Amy Adams, made its international premiere at Cannes in 2005 and went on to be one of the lowest-budgeted feature films ever nominated for an Oscar (Best Supporting Actress, 2005). Most recently he produced Tom Dolby's THE ARTIST'S WIFE, starring Lena Olin and Bruce Dern, T. Zachary Cotler and Magdalena Zyzak's MAYA DARDEL, which premiered at SXSW, Jake Mahaffy's FREE IN DEED which won best film at the Venice Film Festival, A.D. Calvo's THE MISSING GIRL, which had its world premiere at the Toronto International Film Festival. Other credits include Todd Solondz's PALINDROMES and LIFE DURING WARTIME; Kelly Reichardt's OLD JOY (winner, Rotterdam International Film Festival

2006) and her MEEK'S CUTOFF starring Michelle Williams; Ira Sach's 40 SHADES OF BLUE (winner, Sundance Film Festival 06); Hal Hartley's FAY GRIM, starring Parker Posey and Jeff Goldblum; LAKE CITY, starring Sissy Spacek (premiered at Tribeca Film Festival in 2008), Ilya Chaiken's LIBERTY KID (Winner of HBO's Latino Film Festival in 2007 and in competition at the Los Angeles Film Festival), Bela Tarr's final film, TURIN HORSE, winner at Berlin and in competition at the Toronto, Telluride and New York Film Festivals, ABOUT SUNNY (Toronto '11), nominated for a Spirit Award for Best Actress, THE COMEDY, a drama starring comedian Tim Heidecker (Sundance and Rotterdam 2012), BETWEEN US, starring Julia Stiles and Taye Diggs, and LAST WEEKEND, starring Patricia Clarkson and Zachary Booth (premiered at San Francisco Film Festival in 2014).

Mike is a New York City native and NYU Tisch School of the Arts graduate. He is a professor at Emerson College and has taught workshops and given lectures at universities and festivals including Columbia, Yale, NYU, Bard, the Atlantic Film Festival, VIFF, Indie Memphis, the San Francisco Film Society, and mentored as a Producer Leader at the Venice Biennale College and participated as a producer/mentor at EAVE PLUS in Luxembourg. He has seen an enormous number of films and writes criticism for the online site Hammer to Nail, which he cofounded with Ted Hope, and as a regular contributor to Filmmaker Magazine.



writer-director



Alejandro Daniel Calvo (a.k.a., A.D. Calvo) has written, directed, and produced six independent features since 2005. His writing is predominantly driven by lost, lonely characters struggling to find their way. In 2015, he premiered *THE MISSING GIRL* — a dark comedy starring Robert Longstreet — at the 40th annual Toronto International Film Festival. The following year he returned to his genre roots with *SWEET, SWEET LONELY GIRL* — a throwback horror film set in 1980. The film was lauded for its subdued gothic atmosphere and Bergmanesque tone following premieres at Fantastic Fest and SITGES, and an exclusive release on AMC Shudder. His follow-up, *HERE COMES THE NIGHT*, is slated for production in 2022 as a “Shudder Original” film. Calvo is a recurring guest contributor to *Filmmaker Magazine*.



“Calvo reveals himself as an evolving, nascent visionary.”
- RUE MORGUE

Director's statement

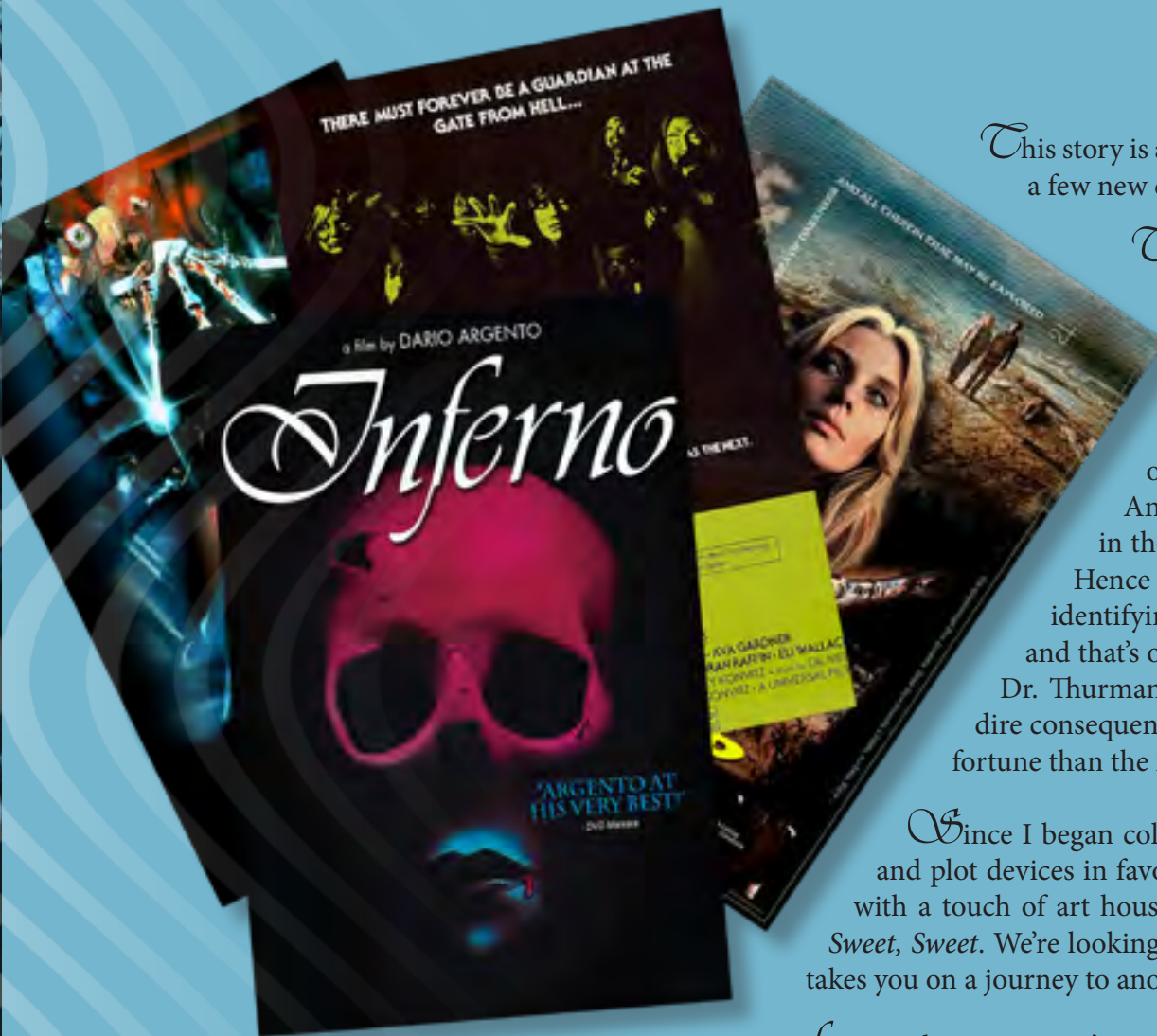


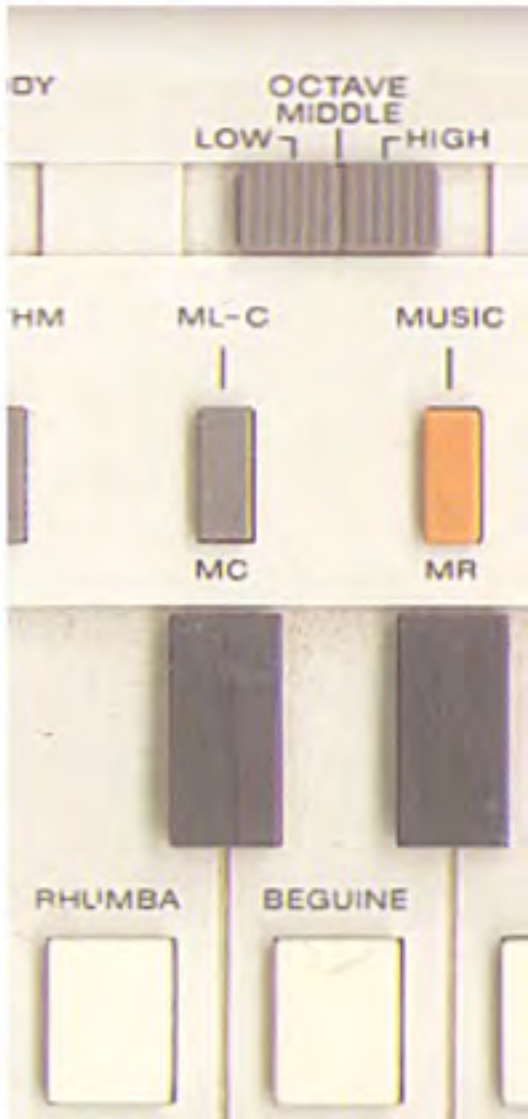
This story is a follow-up to my last film, *Sweet, Sweet Lonely Girl*, and features a few new characters.

The role of Alex is one I'm particularly excited to help convey on screen. Alex is an androgynous synth-pop artist from the early '80s—a period I know all too well from my high school days. Featuring a sympathetic gender-queer lead was important to me personally. I've raised a wonderful son who transitioned in high school. Through that personal experience of mine, I've learned there's a wide spectrum to gender identity. And, as I looked back on my youth, I found it interesting that MTV, in the early '80s, provided a safe stage for diverse gender expression. Hence my story picks up there, '83, with a musician who finds herself identifying more as male than female, but hasn't yet figured it all out—and that's okay, the in-between of it all. Unfortunately, her psych professor, Dr. Thurman, is a would-be predator who taps into her vulnerability with dire consequences. And her girlfriend, Chrissie, is more interested in fame and fortune than the internal woes of her partner's harboring insecurity.

Since I began collaborating with Mike Ryan, I've learned to forgo horror tropes and plot devices in favor of more dimensional characters and lurid atmosphere, along with a touch of art house banality—a resonance we found worked particularly well in *Sweet, Sweet*. We're looking to amplify that here, to create an otherworldly experience that takes you on a journey to another time and dimension.

For visual inspiration, I've returned to genre classics of this same era. I'll pay homage to those by utilizing red and blue lighting, particularly within dream sequences and concert stage footage; however, overall, I'll maintain the more subdued and lyrical palette of the first film, an effort to keep it more grounded in realism.





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FOR MORE INFORMATION:



greystackfilmsassistant@gmail.com



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