



WE ONLY COME OUT AT NIGHT

PITCH DECK

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STORY

Logline: A young black man searches for his missing mother while battling heroin addiction, a hurricane, and the vampires next door.

The people of Long Island are on edge; their community is in the grips of a terrible heroin epidemic, and they are bracing for a deadly hurricane to make landfall. To make matters worse, a series of violent drug-related murders are plaguing the area and heroin is flooding the streets. Jeremy Parker, however, has more immediate problems. A recovering addict himself, Jeremy's fragile sobriety is threatened when his mother Therese goes missing one night and he resolves to help his father Dave, an ex-cop, in the search. However, he finds Dave resentful and disappointed in him, and it's not long before Jeremy is using again.

Jeremy is able to get heroin easily from Cody, an old high school bully turned dealer, and the chief dealer and enforcer for Merrick, a ruthless and savage drug lord. However, Merrick and Cody and their crew are not just your average pushers -- they are vampires, and they are slowly taking over the town and feeding on its people. Using the storm as their cover, Merrick and his crew ruthlessly eliminate their rivals, strengthen their grip on the town and begin turning the townspeople into vampires. Jeremy has no choice but to fight against his addiction and try to save his mother and the town from the growing darkness before it is too late.

DIRECTOR'S STATEMENT

WE ONLY COME OUT AT NIGHT is a very important project to me. With this film, we seek to tell a story of the opioid epidemic through a horror story about vampires selling drugs and trying to take over a small town. These two ideas may sound incompatible -- a fantastical monster movie about a real-world, third-rail political issue, but horror has always been the punk rock of the film world, the genre best suited for smuggling in messages to audiences in form and content far more palatable and entertaining than a straightforward story where the subtext would be made text. While my first film RECOVERY tackled the burdens and struggles of addiction, I found that there was still more I wanted to explore on the subject. As the son of a former addict, understanding addiction has always been important to me, and as a genre filmmaker, finding the right framework to tackle big ideas has always been both a challenge and an opportunity. So, when Ryan Barnes, my co-writer, approached me with the concept, I knew that this story was the perfect vehicle through which to continue investigating addiction. It is our hope that you will find this story engrossing and compelling to watch once it is up on the big screen.

Thank you for your time and consideration.

--John Liang, Director/Co-Writer



PRODUCTION TEAM BIOS

JOHN LIANG

—DIRECTOR/CO-WRITER

Born and raised in Chicago, filmmaker John Liang studied film at NYU's Tisch School of the Arts, where he graduated with honors. While writing for the Onion in New York, he went on to direct several short films and served as an associate producer for the independent drama *ANIMALS* (2014). After relocating to Los Angeles, John made his feature film debut as the co-writer and director of the 2018 film *RECOVERY*, a psychological thriller set in a women's drug rehab center. *REUNION* is his second feature film.



ALYSSA DEVINE

—PRODUCER

Alyssa Devine is a Los Angeles based Producer who has been making independent films since 2011 through her company PigRat productions, which she runs with her husband Griffin. She prides herself on using the most current technologies to run productions more efficiently while still delivering a professional, polished look. She has been working in the film industry for the past 8 years and has Produced four feature films to date along with countless shorts, music videos and commercials.



SIR-MIKE DARYL TIGGS

—PRODUCER

Sir-Mike Daryl Tiggs was born and raised in Oakland, California. He earned his degree in Radio, Television, and Film with a minor in advertising at San Jose State University. During his time there, in conjunction with a fellow classmate, he wrote, produced and directed a student film with Hollywood's Omar Benson Miller. The film won multiple awards and sparked a flame within Sir-Mike. He now lives in Los Angeles, where he continues his love for film and entertainment. When Sir-Mike is not writing, producing, or creating, he is busy leading a 501c3 non-profit that provides academic tutorial interventions to one of the largest school districts in the nation.



KENA MONIQUE_{PRODUCER}

Kena Monique is a seasoned producer with an entrepreneurial spirit. She made her start as a live event producer for Fox News Sports network where she lead point on broadcast operations. After 12 years at Fox, Kena moved to Los Angeles, CA to fully immerse herself in the land of entertainment. She was the 2nd AD for the independent feature film "Silent Cry Aloud.", which she followed up with writing and producing her own feature comedy film, "The Workout Room". Currently, she works as an operations specialist at Hulu.



OLIVIA KUAN

-DIRECTOR OF PHOTOGRAPHY

A graduate of NYU's Tisch School of the Arts, Olivia Kuan's passion is shooting narrative films. Her talent is in capturing stories and she is best at building upon ideas and adding to them with her own. Having shot 9 features thus far, her goal is to continue to find compelling scripts that offer an opportunity for Olivia to connect with the characters and visually tell their tales. Olivia is a proponent of cinematography that enhances but does not distract the viewer from the story.



RYAN BARNES -CO-WRITER

A graduate of New York University, Ryan Barnes is a screenwriter and musician born on Long Island, NY. This is his second project with John Liang, having previously scored Liang's debut feature, RECOVERY.



BIANCA GOODLOE—ATTORNEY

Bianca Goodloe is a U.S. (New York and California) and European Union registered attorney. Having worked at the top global and magic circle law firms Weil, Gotshal & Manges, LLP and Linklaters (in Prague, Berlin and London), Ms. Goodloe has years of experience in film finance and entertainment law. Ms. Goodloe's past clients have included Paramount, New Line, Universal, Miramax, Warner Bros. and Endemol, for whom she has collaborated on the advisement of the structuring and allocation of over 1 billion U.S. dollars into over 200 feature film and television productions. Goodloe is also an adjunct professor of film finance at University California Los Angeles and New York University..



NATHAN PATTERSON

—COMPOSER

Nathan Patterson is a composer and musician based in Brooklyn, NY. This is his second project with John Liang, and his third project with Ryan Barnes.



CHARATER BREAKDOWN



JEREMY

Jeremy, black, early 20s, wiry and tall. Boyishly handsome features poke out from under the sunken features of a junkie. Initially weakened by a bad drug habit and despair over his missing mother, Jeremy finds his true strength over the course of the film.

Prospective Talent for Jeremy

Lakeith Stanfield
Melvin Gregg
Tyler James Williams
Trevor Jackson
Kelvin Harrison, Jr.



MERRICK

Merrick, white, early 30s, lean, tall and pale, he looks like the vampire he is; he appears young but in reality he's much, much older. A violent and sadistic drug lord, Merrick was a monster long before he was turned. An ordinary-looking man, you wouldn't notice him if you passed him on the street and his ability to blend in amongst the humans is one of his greatest strengths.

Prospective Talent for Merrick

Jimmi Simpson

Sam Rockwell

Bill Skarsgård

Elijah Wood

Ben Foster



LIBERTY

Liberty, flexible ethnicity, early 20s, she's headstrong with a big personality and a wicked sense of humor. She is Jeremy's best friend, but her loyalty is tempered by her intolerance for bullshit, and when she sees him making the wrong choices, she calls him out. Strong, fierce and brave, she is an asset in Jeremy's battle against Merrick.

Prospective Talent for Liberty

Anya Taylor-Joy

Hailee Steinfeld

Eiza Gonzalez

Amandla Stenberg

Brianna Hildebrand

Kristen Stewart



SISTER ROSE

Sister Rose, white, 50s, she was once Merrick's lover. She barely escaped him with her life and lost someone she loved at his hands. She is a loyal and devout soldier in God's army and believes her mission on Earth is to put a stop to Merrick's terror.

Prospective Talent for Sister Rose

Sissy Spacek

Marcia Gay Harden

Marisa Tomei

Melissa Leo

Sharon Stone

Jennifer Jason Leigh



DAVE

Dave, black, mid-50s, Dave is Jeremy's ex-cop father, who shares Jeremy's lean build, though retirement from the police force is giving him a bit of a spare tire. He walks with a limp, a parting gift from his years on the force. He loves his son, but is disappointed in the path he has taken, and like many law enforcement types, he has a hard time showing his emotions.

Prospective Talent for Dave

Keith David

Wendell Pierce

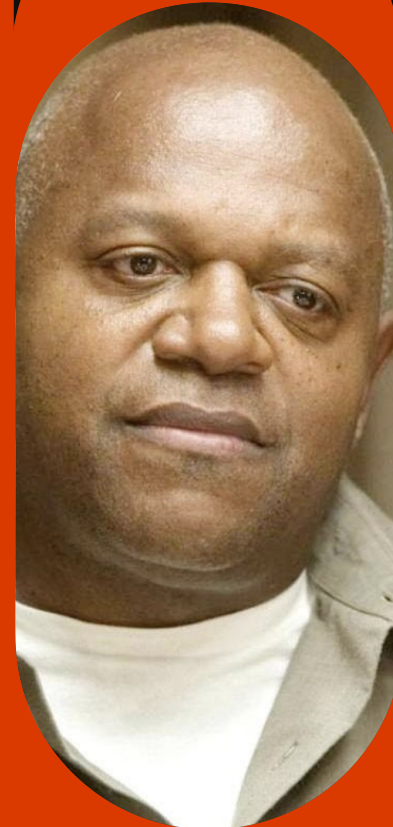
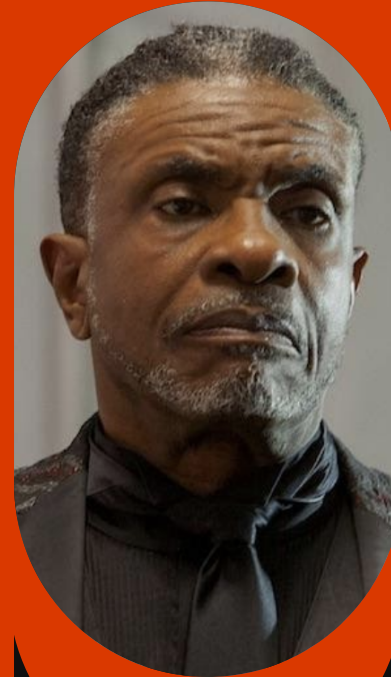
Joe Torry

Dennis Haysbert

Laurence Fishburne

Charles S. Dutton

Delroy Lindo





CINEMATOGRAPHY

CAMERA AND LIGHTING DESIGN



- ✗ Objective camera, smooth camera movements, more wide and static shots at the beginning of film
- ✗ Brighter shots and cinematography at the beginning, but as the town is hit by the storm and descends into hell, the look of the film will grow darker and murkier
- ✗ Extreme close-ups throughout the film

- ✗ As the film progresses, and the vampire attacks and the storm escalate in intensity and violence, the camerawork will become less steady and the cinematography will become more hallucinatory and dream-like
- ✗ Subjective camera, hand-held camera during hallucination/dream/attack sequences
- ✗ Harsh, bright Scorsese-light-out-nowhere lighting on characters

VISUAL AND PRODUCTION DESIGN



- ✗ Dark scenes punctuated by bright, primary colors
- ✗ Production design will be sparse and spartan, but as the film progresses, shots will become tighter and the production design more claustrophobic and suffocating

Influences: HANNIBAL (2013), BRICK (2006), UNDER THE SKIN (2014), BRAM STOKER'S DRACULA (1992), STRANGER THINGS (2016), IT FOLLOWS (2015), GET OUT (2016), LET THE RIGHT ONE IN (2008), DON'T BREATHE (2016), IT (2017), BLACK SWAN (2010)

MOOD REEL

A woman with blonde hair, eyes closed, holding a glass, with a dark, textured background. The text "WE ONLY COME OUT AT NIGHT" is overlaid in large, bold, orange letters.

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<https://vimeo.com/311328260>

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