

SCARING WOMEN AT NIGHT

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BASED ON A SHORT STORY BY ACE CLAMBER



WRITER: ACE CLAMBER

DIRECTOR: KARIMAH ZAKIA ISSA

PRODUCERS: LINDSAY BLAIR GOELDNER & ROSALIND GOODWIN

STARRING: IZAIAH DOCKERY, KAVITA MUSTY, DASHAWN BLACKWOOD

PRODUCTION & DISTRIBUTION COMPANY:

FAE PICTURES INC.

CONTACT: SHANT JOSHI

SHANT@FAEPICTURES.COM

647.250.7733

PUBLICIST

CONTACT: CYNTHIA AMSDEN

CYNTHIA@ROUNDSTONEPR.COM

KARIMAH ZAKIA ISSA

KARIMAH IS A MONTREAL NATIVE, LONDON AND TORONTO BASED FILMMAKER WHO DIRECTS AND WRITES SHORT FILMS, MUSIC VIDEOS AND BRANDED CONTENT. KARIMAH'S WORK IS CENTERED AROUND CRAFTING STORIES THAT DIVE INTO THEMES OF OVERCOMING AND SUCCUMBING TO SOCIAL EXPECTATIONS, HOW SELF WORTH IS BUILT AND BROKEN, AND THE DARK TRUTHS THAT LIVE WITHIN US ALL.

HER MOST RECENT PROJECT, LANES '20 (FOR THE CITY OF TORONTO) IS AN EDUCATIONAL, NARRATIVE DANCE PIECE THAT EXPLORES RESPONSIBILITY AND PARTICIPATION IN PRESENT DAY SOCIAL JUSTICE MOVEMENTS. UP FOR RELEASE THIS SPRING IS A SHORT EXPERIMENTAL DOC ABOUT ONE OF HER MOTHER'S GREATEST JOYS - HOSTING DINNER PARTIES, AND 'BOW DOWN' A MUSIC VIDEO FOR JUNO NOMINATED ARTIST, STORRY. ALONGSIDE HER CO-WRITER, ACE, SHE'S DEVELOPING AN EPISODIC DRAMA THAT EXPLORES THE REUNION OF ESTRANGED FRIENDS BOTH LIVING LIVES OF 'STEALTH'

ACE CLAMBER

ACE CLAMBER IS A CALGARY-BASED WRITER WHOSE WORK EXPLORES THE INTIMATE DAY-TO-DAY MOMENTS OF GROWING INTO AND NAVIGATING ADULTHOOD AS A TRANS MAN. HE IS FASCINATED BY THE EVERYDAY, THE THINGS WE CAN ALL RELATE TO, TRANS OR NOT, AND IS HOPEFUL THAT TELLING THESE STORIES CAN SPARK A CONVERSATION ABOUT WHAT KINDS OF TRANS STORIES WE TELL AND WHY – AND PUSH US BEYOND THE DEFAULT OF CENTERING TRANS STORYTELLING AROUND TRAUMA AND VIOLENCE. HE WAS A PARTICIPANT OF THE BANFF CENTRE FOR ARTS AND CREATIVITY, FALL 2021 WRITERS RESIDENCY, AND HAS WORK FORTHCOMING WITH THE MINNESOTA REVIEW, DUKE UNIVERSITY PRESS.

LINDSAY BLAIR GOELDNER

LINDSAY IS A FILM PRODUCER AND KARAOKE ENTHUSIAST BASED IN TORONTO. HER CREDITS INCLUDE THERE'S NO PLACE LIKE THIS PLACE, ANYPLACE (HOT DOCS, CBC), LEARN TO SWIM (TIFF), STREAMS FLOW FROM A RIVER (CBC), DEATH VALLEY (FANTASIA, TALLAHASSEE) AND SALMON PINK (POPCORN FRIGHTS, FILMQUEST) AMONG OTHERS.

SHE BEGAN PRODUCING BRANDED VIDEO CONTENT IN NEW YORK CITY BEFORE PRODUCING COMMERCIALS IN TORONTO FOR CLIENTS SUCH AS GOOGLE, MCDONALD'S AND GENERAL MILLS. AFTER COMPLETING THE PRODUCER LAB PROGRAM AT THE CANADIAN FILM CENTRE IN 2019, SHE TEAMED UP WITH FELLOW PRODUCER LAB ALUMNI SHANT JOSHI TO JOIN FAE PICTURES AS THE DIRECTOR OF PRODUCTION. SHE IS CURRENTLY LEAD PRODUCING AND PROVIDING PRODUCTION OVERSIGHT TO SEVERAL PROJECTS INCLUDING A DRAG QUEEN COMING-OF-AGE STORY QUEEN TUT (DIR. REEM MORSI), FEATURE-LENGTH ART DOCUMENTARY THE ARCHIVIST (DIR. TRICIA HAGORILES), TWO EPISODIC DRAMEDIES I KNOW A PLACE (DIR. TRICIA HAGORILES) AND DEGREES OF SEPARATION (DIR. EVA GRANT), SHORT HORROR FILM DIASPORA (DIR. TYLER EVANS), TRANS-LED DRAMATIC SHORT SCARING WOMEN AT NIGHT AND IS IN POST-PRODUCTION ON A NARRATIVE COMING-OF-AGE FEATURE I LIKE MOVIES (DIR. CHANDLER LEVACK). IN HER SPARE TIME, SHE RECOMMENDS FILMS ON TIKTOK.

ROSE GOODWIN IS A MULTIDISCIPLINARY ARTIST, WRITER, AND DESIGNER LIVING AND WORKING IN TORONTO, CAN. ROSE IS AN ACTOR, PRODUCER, MODEL, PLAYWRIGHT, GAME WRITER, ILLUSTRATOR, AND DANCER. AFTER FINISHING A DEGREE IN PERFORMANCE ARTS AT THE UNIVERSITY OF LETHBRIDGE AND MOVING TO TORONTO, THEY WERE FEATURED IN GENDER REVEAL PARTY (SUMMERWORK 2019) AND ARE PRODUCING A NEW SHOW CALLED ROSE'S BUDS, A VIRTUAL CABARET FOR THE 2021 PAPIKA FESTIVAL.

THEIR PASSIONS INCLUDE COMMUNITY BUILDING AND GAME DESIGN, WORKING WITH BOTH PIECES TO PATHWAYS AND DMG RESPECTIVELY IN TORONTO.

THEY ARE WORKING ON A MODERN GREEK TRAGEDY CALLED HERMAPHRODITUS'S REVENGE.

ROSE GOODWIN

LOGLINE

TWO STRANGERS ARE SCARED ON A LATE WALK HOME. AS THEY TRY TO ESCAPE ONE ANOTHER, THEIR WORLDS COLLIDE AT AN INTERSECTION FORCING THEM TO QUESTION WHO THEY'RE AFRAID OF AND WHY.

A WOMAN WALKS HOME FROM WORK LATE AT NIGHT. WE JOIN HER ON THE QUIET RESIDENTIAL STREETS AS THE NARRATION INVITES US INTO HER THOUGHTS.

"I HATE THAT I CAN'T TAKE MORE THAN A FEW STEPS FORWARD WITHOUT LOOKING BACK TO SEE WHO MIGHT HAVE CREPT UP BEHIND ME..."

WITH EVERY STRIDE HER IMAGINATION FLASHES IMAGES OF THE DANGER SHE FACES.

MEN. LEERING. CAT CALLING... GRIPPING.

WITH EVERY STRIDE SHE REGRETS PASSING UP THAT RIDE HOME. IT'S TOO LATE TO TURN BACK AND SHE DOESN'T NEED HER IMAGINATION ANY MORE. HE'S ONLY 20 FEET BEHIND HER.

THE NARRATOR KNOWS THESE FEARS INTIMATELY. BUT ONE THING IS OUT OF PLACE. THE NARRATOR IS A MAN.

WHEN WE MEET THIS SHADOWY FIGURE FOLLOWING TOO CLOSE - ASH - OUR PERSPECTIVE SHIFTS.

"THESE DARK STREETS MAKE IT EASY TO FORGET I'M NOT "HER" TO THEM ANYMORE."

THEY BOTH PEER OVER THEIR SHOULDERS. AFRAID OF THE SAME THING. BUT WHEN ASH LOCKS EYES WITH HER AND SMILES HE FORGETS, IT'S HIM THAT SHE FEARS AND AS MUCH AS HE WANTS HER TO FEEL SAFE - HE CAN ONLY MAKE IT WORSE.

WHEN SHE TAKES OUT HER PHONE, HE KNOWS THE BEST THING TO DO IS LEAVE. TAKE THE LONG WAY HOME.

AND SO WE LEAVE HER AND CROSS THROUGH A LARGE LONELY PARKING LOT WITH ASH. HERE HE DIVES INTO THE FRUSTRATION AND ALSO SENSE OF LOSS HE FEELS ABOUT HIS NEW DYNAMIC WITH WOMEN.

AS HE LEAVES THE PARKING LOT.

BAM!

THERE SHE IS - AGAIN. AND THIS TIME HER SIRENS ARE FLASHING. SHE TAKES HER PHONE OUT AND ASH SLOWS DOWN HIS PACE TO A CRAWL. BUT IT'S TOO LATE. IT COMES OUT OF NOWHERE AND LOUD!

A CAR DRIVES UP ON THE CURB CUTTING BETWEEN ASH AND THE WOMAN. A MAN, HER COLLEAGUE, BURSTS OUT OF THE DRIVER'S SEAT RAGING. EXCITED TO FIGHT.

THE WORLD SLOWS TO A HALT. HE KNOWS WHAT HE'S SUPPOSED TO DO. IN THIS BODY, WITH THESE MUSCLES. YOU STAND YOUR GROUND. YOU DON'T RUN.

HE DOESN'T CARE. HE'S TERRIFIED AS HE TAKES OFF DOWN THE STREET. AND EVEN IN HIS TERROR - HE LOOKS AT HER AND WONDERS IF SHE FINALLY SEES IT IN HIS EYES -

"I'M JUST AS SCARED AS YOU".

BUT IN THE END WOULD ANYTHING CHANGE IF SHE DID?

Q&A

WITH KARIMAH ZAKIA ISSA



WHAT INSPIRED YOU TO CREATE SCARING WOMEN AT NIGHT?

INITIALLY WE WANTED TO MAKE A SHORT FILM THAT CONTAINED THREE VIGNETTES, BASED ON ACE'S SHORT STORIES. WHILE TRYING TO FIGURE OUT THE THIRD STORY I REMEMBERED AN EXPERIENCE ACE TOLD ME ABOUT AGES AGO THAT REALLY RESONATED WITH ME. SO HE WENT OFF AND WROTE A BEAUTIFUL SHORT ABOUT IT THAT BECAME SCARING WOMEN AT NIGHT. AT THAT POINT WE REALIZED HOW MUCH MORE IMPACTFUL WE COULD BE IN OUR STORYTELLING IF WE FOCUSED ON ONE OF THE THREE. WE CHOSE THIS SCRIPT BECAUSE IT'S A PERSPECTIVE THAT IS SELDOM EXPLORED IN STORIES WITH TRANS FOLX AT THE CENTER AND BECAUSE ACE FOUND SUCH ELEGANT WAYS OF EXPRESSING A REALLY COMPLEX EMOTIONAL SPACE THAT HE'S EXPERIENCED.

HOW IS THIS FILM DIFFERENT COMPARED TO THE OTHERS YOU HAVE OR ARE CREATING?

THIS WAS THE FIRST TIME I'VE STARTED WITH A PRE-EXISTING IP. IN THE PAST AND ON SOME UPCOMING PROJECTS I'VE CREATED THE CONCEPT FULLY OR I'VE WORKED CLOSELY WITH A COLLABORATOR TO HELP BRING THEIR EXPERIENCES AND PERSPECTIVE INTO A STORY FORMAT. I LOVED THE PROCESS OF SEEING HOW HE TURNED HIS LIVED EXPERIENCE INTO A STORY AND EXPLORING WHY HE MADE CERTAIN CHOICES THAT WE COULD THEN EXPAND WITH VISUALS AND SOUND.

WHAT WAS YOUR WRITING PROCESS LIKE FOR THIS FILM?

FOR A FEW YEARS NOW ACE HAS SENT ME SHORT STORIES HE'S WORKING ON. I ALWAYS LOOK FORWARD TO THEM. HE'S A PHENOMENAL WRITER AND BREATHES NUANCE AND HIS UNIQUE PERSPECTIVE INTO THE MOST ORDINARY OF WORLDS. WE STARTED WITH HIS STORY AS A BASE AND FROM THERE I WENT THROUGH SEVERAL STAGES OF BUILDING A SCRIPT. VIRTUALLY WE'D GO BACK AND FORTH ON ELEMENTS AND CHARACTERS TO ADD OR ADAPT. FIGURING OUT THE MOST EFFECTIVE WAY TO HAVE OUR AUDIENCES FEEL THE EMOTIONS HE'S PROCESSING.

CAN YOU TALK A LITTLE BIT ABOUT SOME OF THE SPECIFIC PRODUCTION CHALLENGES YOU FACED ON THE FILM?

I'D SAY IT WAS THAT ACE WASN'T ABLE TO BE ON SET WITH US IN TORONTO. HAVING HIS INPUT ON THE DAY WOULD HAVE BEEN PRETTY SPECIAL. BUT ALSO BECAUSE HE'S GIVEN SO MUCH OF HIMSELF TO THE PROJECT THAT IT WOULD HAVE BEEN SO GREAT FOR HIM TO SEE IT COMING TOGETHER LIVE!

WHAT'S NEXT FOR YOU AND FOR THE PROJECT?

RIGHT NOW WE'RE REALLY EXCITED TO SEE WHAT THE FILM'S FESTIVAL LIFE IS GOING TO BE LIKE. ALL WE WANT IS FOR PEOPLE TO SEE IT AND FEEL CONNECTED TO IT.

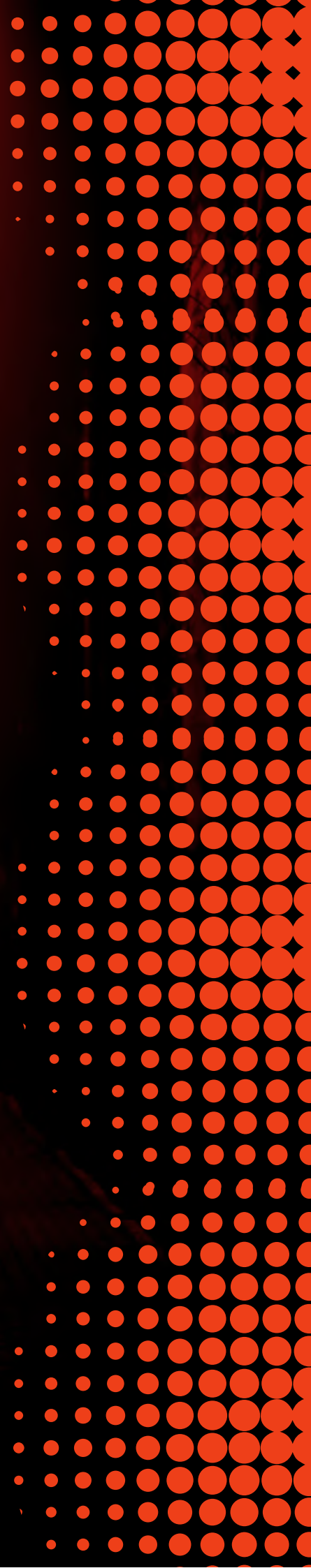
FOR MYSELF I'LL BE SHOOTING AN EXPERIMENTAL PIECE ROOTED IN EXPLORING BLACK JOY THAT I RECEIVED A GRANT FOR IN THE UK. FOR THIS MY MOM GENEROUSLY TALKED MY EAR OFF ABOUT HER LOVE OF HOSTING PEOPLE FOR HER DINNER PARTIES. I ALSO HAVE A MUSIC VIDEO IN POST AND, AS ALWAYS, A COUPLE HELLA EXCITING PROJECTS IN DEVELOPMENT.

HOW WAS SHOOTING DURING COVID-19 COMPARED TO SHOOTING IT PRE-PANDEMIC?

BY THE TIME WE SHOT IT WASN'T THE MOST NOVEL EXPERIENCE FOR MOST OF THE CREW IN TERMS OF THE PANDEMIC TIMELINE. MOST PEOPLE HAD BEEN ON A COVID-SAFE SET AND HAD A SENSE OF WHAT TO EXPECT. WE ALSO SHOT OUTSIDE WHICH WAS HELPFUL FOR PEOPLE TO COMFORTABLY DISTANCE. OUR PRODUCERS DID A STELLAR JOB OF MANAGING ALL OF THE COVID PROTOCOLS SO I WAS FORTUNATE TO ONLY HAVE TO BE FRUSTRATED WITH SNACKING WHILE MASKED.

WHAT WAS YOUR FAVORITE SCENE AND WHY?

I LOVE THE SCENE WHERE EVERYONE COLLIDES. THE MESS OF MISUNDERSTANDINGS AND DIFFERENT PERSPECTIVES ON A SHARED EXPERIENCE. I THINK IT'S A SCENE WHERE WE CAN REALLY FEEL THE TINY MOMENTS UNIQUE TO THIS STORY AND THE BROAD STROKES THAT ARE A RESULT OF THE SOCIETY WE LIVE IN.



CREDITS

WRITER/CREATOR

ACE CLAMBER

DIRECTOR

KARIMAH ZAKIA ISSA

PRODUCER

LINDSAY BLAIR GOELDNER

ROSALIND GOODWIN

EXECUTIVE PRODUCER

SHANT JOSHI

CAST

IZAIAH DOCKERY

KAVITA MUSTY

DASHAWN BLACKWOOD

DIRECTOR OF PHOTOGRAPHY

ASHLEY IRIS GILL

1ST AC

DILLON LOBO

1ST AD

CAOIMHE CLANCY

ART DIRECTOR/COSTUME DESIGNER

KRISTA BARLETA

HMU

CAZ FULLERTON

SOUND MIXER

ALLISON DECLERCQ-MATTHAS

COVID OFFICER

CHARLIE WHALLEY

EDITOR

NICOLE SISON

COMPOSER

RESPECTFULCHILD

COLOURIST

RE: RED LAB

TRICIA HAGORILES

RED LAB

PARTNER/HEAD OF SALES

MARK STEVENS

RE-RECORDING MIXER

CHRIS RUSSELL

SFX EDITOR

JOE SCANELLA

DIALOGUE EDITOR

JOSH FAGEN

ADR RECORDIST

BRIANNA TODD

SOUND STUDIO MANAGER

STEVE GURMAN

SOUND STUDIO COORDINATOR

CAMILLE GOULET

PRODUCED IN ASSOCIATION

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SPECIAL THANKS

GAELEN COOK

CAT CALICA

KAI JACKMAN

CHARLIE BAMFORTH

DINA KOUTSOUFLAKIS

AYSHA ISSA

IBTY HADDAD

HUBERT DAVIS

JOSEPH AMENTA

DANIEL SEDORE

SUNDANCE COLLECTIVE KITCHEN

MARGO MARS

COLLEEN SOHIEZ

MAURICIO DIAZ

LOUI KOUTSOUFLAKIS

LAUREN SAARIMAKI

LIANNE D

LUCAH ROSENBERG-LEE

CHARLIE HIDALGO

TRANS FILM MENTORSHIP

ANNA DALIZA

JESSICA MENAGH

MAMABEAR

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THEIR LATEST FILM, FRAMING AGNES, PREMIERED AT SUNDANCE GARNERING THE NEXT AUDIENCE AWARD AND NEXT INNOVATOR AWARD, AND WAS RECENTLY AWARDED THE ILLUSTRIOUS TEDDY AWARD (INFORMALLY KNOWN AS THE QUEER OSCAR) AT THE BERLINALE FOR INTERNATIONAL DAWN CHORUS DAY.

THEIR TEAM'S WORK IN FILM AND TV HAS PREMIERED AT SUCH FESTIVALS AS SUNDANCE, BERLIN, TORONTO, TRIBECA, HOT DOCS, BUSAN, BFI LONDON, OUTFEST, NEWFEST, INSIDE OUT, BLACK STAR, AND BENTONVILLE, HAS EARNED MULTIPLE NOMINATIONS FOR CANADIAN SCREEN AWARDS, AND HAS SEEN THEATRICAL RELEASES, AND DIGITAL DISTRIBUTION ON AMAZON PRIME VIDEO, APPLE TV, DEKKOO, YOUTUBE, AND CBC GEM, IN CANADA, THE UNITED STATES, UK, AUSTRALIA, NEW ZEALAND, AND AROUND THE WORLD.

FAE PICTURES INC.

CONTACT: SHANT JOSHI

SHANT@FAEPICTURES.COM

647.250.7733

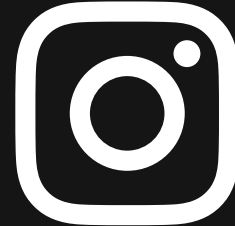
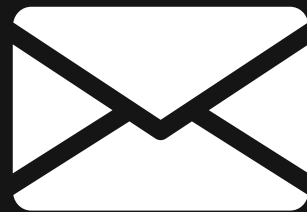


PUBLICIST

CONTACT: CYNTHIA AMSDEN

CYNTHIA@ROUNDSTONEPR.COM

PRESS & MARKETING



SUPPORT STAFF

LINDSAY BLAIR GOELDNER

LINDSAY@FAEPICTURES.COM

LAUREN SAARIMAKI

COORDINATOR@FAEPICTURES.COM

ANUSHAY SHEIKH

HELLO@FAEPICTURES.COM

@FAEPICTURES

@KARIZAKIA

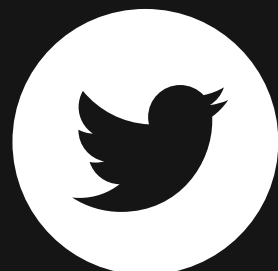
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