




# The Birds at Night





A bachelorette weekend between four best friends, assumed to be carefree and fun...





Until a  
malevolent  
spirit makes  
them her  
prey...



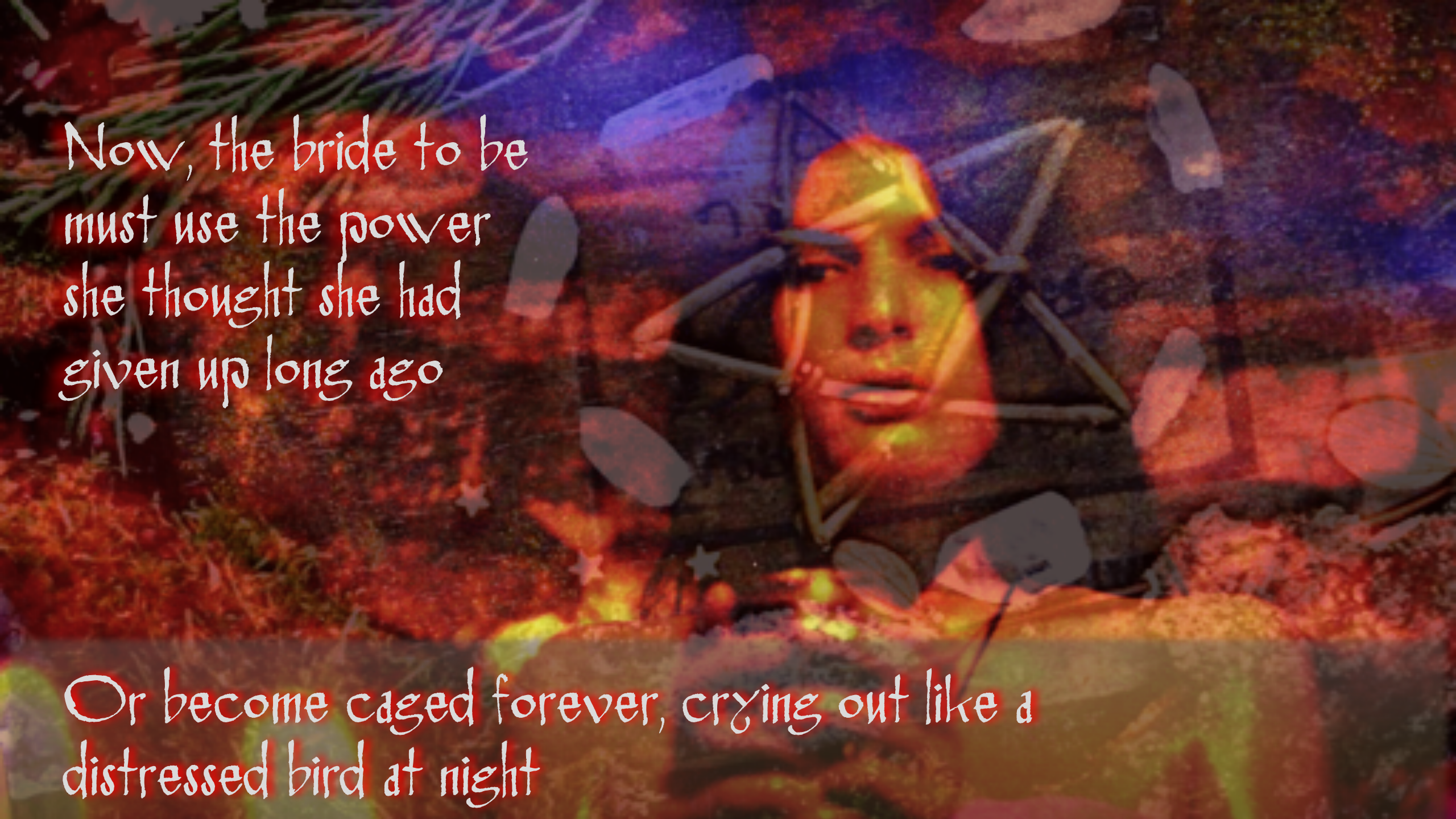
A low-angle, upward-looking shot of a forest. Sunlight filters through the dense canopy of green leaves, creating a bright, glowing path of light that leads towards the top of the frame. The tree trunks are dark and textured, framing the central path of light. The overall atmosphere is ethereal and mystical.

Hexes are cast

spirits are weakened

bonds are broken



A woman's face is shown in a close-up, framed by a dark, geometric cage-like structure. The background is a vibrant, abstract composition of warm colors (red, orange, yellow) and cool colors (blue, purple), with numerous translucent, petal-like shapes falling around her. The overall mood is one of emotional intensity and confinement.

Now, the bride to be  
must use the power  
she thought she had  
given up long ago

Or become caged forever, crying out like a  
distressed bird at night





# The Characters



Ruth, the bride to be



Caring, measured, and a frustrated creative





## Jennifer, the Maid of Honor

Always bright and bubbly,  
until she's brought to her  
breaking point.





Tahlia

professional,  
poised and  
confident  
until the  
past returns



McKayla

kind but  
directionless,  
the odd girl  
out



Caroline



the cunning, vengeful spirit





# The Cabin

Our story is almost entirely contained to the cabin that rests on the haunted grounds of Williams Road. The property—while having been rebuilt in the 50's— still has the echoes of its dark past, and serves as a crucible for the women's repressed feelings about themselves and each other.

Keeping 90% of the film in the cabin not only allows for a modest budget, but it causes our characters to be isolated from their everyday lives and intensifies the feelings and truths that our characters have been suppressing with their everyday lives.



# The Visual Language

Our main POV will be with Ruth, whose shifting perspective and new sense of self will most directly affect the visuals. To reflect the willful need to be happy in her current circumstances, the film starts with pastoral, uniform colors and symmetrical compositions. Within that symmetry, Ruth will be framed within the frame through windows, doorways and beams, as if trapped in her own reality.

As Ruth discovers both her magical and inner power, the borders between what is real and what can be becomes less rigid, and the now expansive, kinetic frames will be filled with high contrast reds and oranges.

By the end of the film, we visually and thematically end where we began- a woman deciding to embrace her wants and desires and live life on her own terms. How similar or different these two women are will be up for the audience to decide.





# Comps and Demographics

## Financial Comps

*-The Babadook (2014)*

Theatrical distribution in US, Europe, Cambodia and Thailand. Video distribution in Japan, Germany and Greece

*-Honeymoon (2014)*

Theatrical distribution in US, UK, Japan, Video distribution in Australia, India, and Europe

*-Under the Shadow (2016)*

Theatrical Distribution in UK, UAE, Japan and Greece. Worldwide video distribution by Netflix

## Marketing Comps

*Midsommar(2019), The Nun (2018), Get Out (2017)*

## Target Audience:

Females, mid 20-late 30's, medium income

## Target Markets:

US, South Korea, Latin America

## Target Distribution:

Streaming platforms and VOD proceeding a limited theatrical release



# Director's Statement

The film is about the pain of past, and how alive and dangerous it still is. Through their interactions with Caroline, each woman must decide whether to move on from their past and find their inner power or stay stuck in it forever. As Ruth, the bride to be, learns about Caroline's life and reflects on her own, she too must make this choice to save herself not just from the witch's curse, but from the life she doesn't want, and the dutiful role she doesn't want to be trapped by.

This horror film centers around a fear we've all experienced– the fear of being trapped in a life you didn't ask for.

This film's intention is to terrify and empower audiences to step away from what's "always been done" and make their own choices about their lives. When the last woman stands, and the credits roll, I hope audiences are inspired to become who they've always wanted to and leave their past behind on the way.

Alanah Rafferty



# The Filmmaker

Alanah Rafferty has been working in front of and behind the camera in the independent film world for over 10 years. After gaining experience directing corporate films and PSAs, she made the leap to narrative shorts with *Mutiny*, a tech thriller about a virus that spreads by using social media. The film screened at over 10 film festivals in North America, and was picked up for distribution by ShortsTV in all major territories, as well as by Bloody Disgusting's short film platform, World of Death. Tony Wash called the film "taut, terrifying and prophetic."

Her latest short as a An Associate Producer, *FRAUD*, premiered in 2022 at the Tribeca Festival, and was name one of AwardsDaily.com's 20 Best Films of Outfest 2022.

Her latest feature screenplay, *The Birds at Night*, was a Quarterfinalist in the 2022 Screencraft Horror Screenplay Competition and the Filmmatic Horror Screenplay Competition. The project was also selected to be a part of the 2022 Stowe Producers Lab.





For all information related to  
financial and production plans...

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