

SHADOWS



You have no one to turn to.
No one who can help.
No place is safe.
You can only hide in the shadows.
But from those shadows, things are coming.

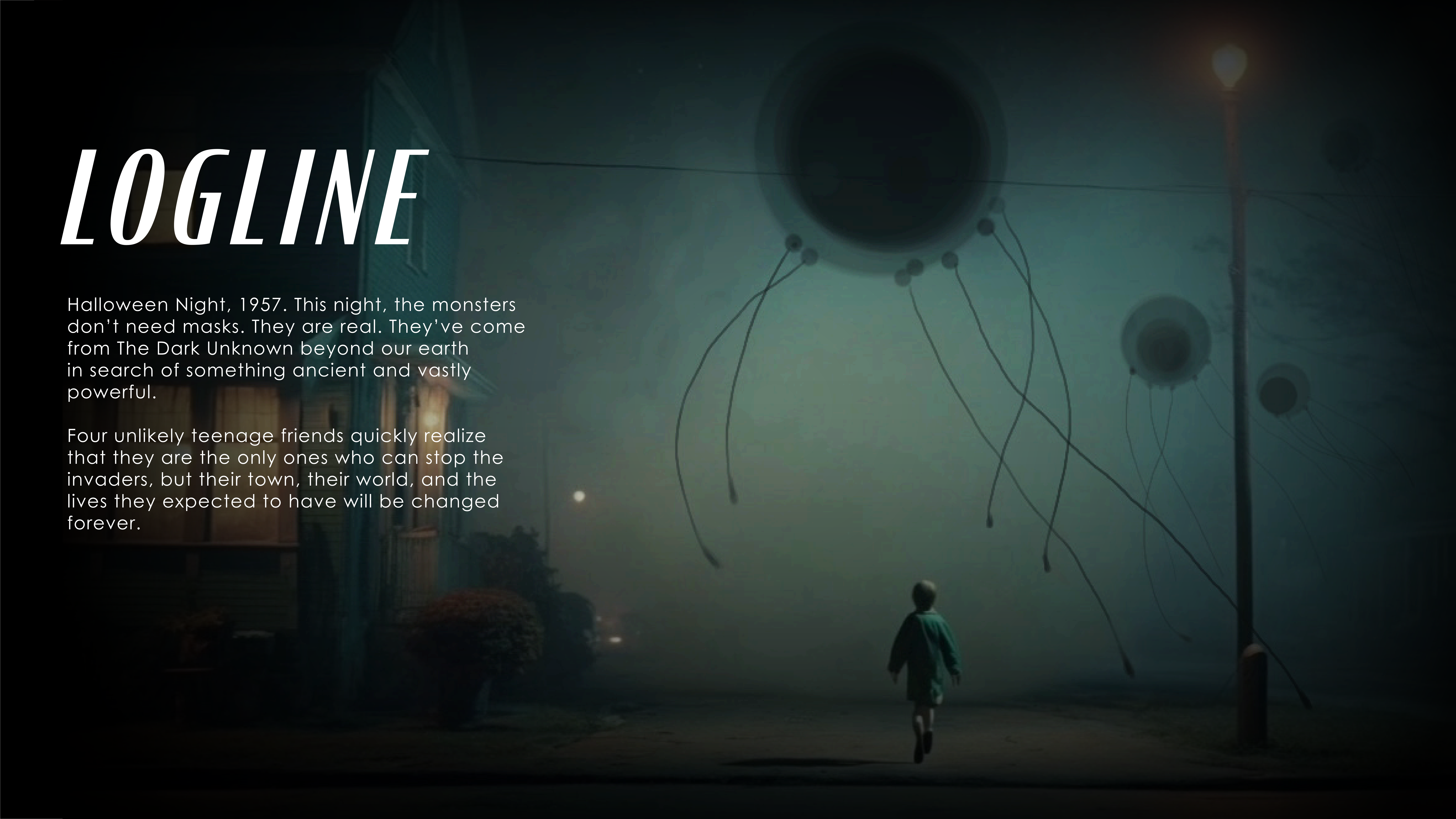
They come for you.



LOGLINE

Halloween Night, 1957. This night, the monsters don't need masks. They are real. They've come from The Dark Unknown beyond our earth in search of something ancient and vastly powerful.

Four unlikely teenage friends quickly realize that they are the only ones who can stop the invaders, but their town, their world, and the lives they expected to have will be changed forever.



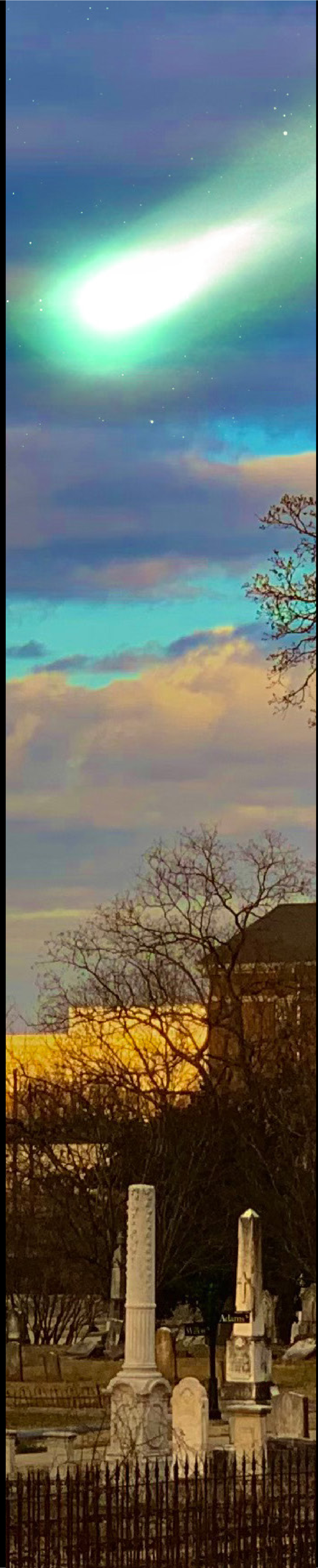
THE SETUP

1957. Halloween.

There's a sudden flash in the sky. A small fragment, a shard of the vast unknown, has crashed into the old graveyard at the center of town. Four teenaged friends see it fall and immediately discover that this ice-cold hunk of outer space has powers both mysterious and formidable. They can feel that this Halloween will be unlike any other. They hide the meteorite where only they can find it. Almost immediately, an expanding strangeness comes searching for "the rock." This strangeness silently and invisibly overtakes the town. At nightfall, as trick-or-treating begins, the invaders make their presence known. Their hypnotic message appears on every TV and turns the populace into glow-eyed husks who hunt for the four friends. Only this small band of friends and their misfit associates are immune. Only they can stop the horror.

Imagine if you were about to enter high school and are burdened with all the anxieties of growing into a more adult world, but on the last Halloween Night of what feels like your childhood life, everyone you know becomes a terrifying threat. Your neighbors, friends, even your parents have become an existential threat to your existence. Even your soul.

Though it takes place in the realm of a child's holiday, *SHADOWS COME* is not childish. It is unnerving. Surreal. Terrifying. And deeply moving. It's *Invasion of the Body Snatchers* meets *To Kill a Mockingbird*.



THE WORLD

In Shreveport, Louisiana, the world felt more innocent in 1957. Everyday was like a technicolor dream. Cars looked like spaceships. Johnny Cash, Hank Williams, and Elvis were at the beginning of their fame. They walked the streets of Shreveport like supernatural beings and played at the Louisiana Hayride every weekend. This Halloween, monster costumes mixed easily with picket-fence normalcy. But that innocence was a mask hiding intolerance against anyone who seemed different. Everyday life had its share of frights, but they were whispered, coded, and brutal. Blacks couldn't sit at most lunch counters. Women were treated like second-class citizens. Gays lived secret lives and feared exposure. What if something suddenly arrived that twisted this flawed normalcy into outright terror? What if the cheerful masks of Halloween fell away and revealed terrors ancient and unfathomable?



THE CHARACTERS



REED

Reed is a quietly charismatic 14 year old. He could be one of the cool kids but prefers the company of his less conventional childhood friends. He has a deep core of confidence, a watchful stillness, and a powerful sense of what is right, fair, and kind.

He was very close to his father, an Air Force pilot who has been missing for over a year. Reed must shoulder this loss while tending to his once vibrant mother who is lost in grief for her vanished husband. The mystery of his father's disappearance becomes central to Reed as the events of this Halloween evolve. He faces the terrors and trials of what comes from the shadows with a grace and courage he did not know he had. And by the end of this epochal night, he will come to understand that he and his misfit friends will be charged with the duty to protect what it means to be human.



REED'S MOM

Reed's mother has a sad, doomed glamour. Since the disappearance of her husband, she has fallen deeper into drink and quiet, gallant despair. She's trying her best, though Reed has developed a subtle routine of taking care of her and hoping things will turn around. But the night of *The Shadows* will test the bond of mother and son in primal, terrifying ways.



JENKS

Osgood (Jenks) Jenkins was raised in the small town of Bradley, Arkansas amid the holy trinity of southern custom: the Baptist Church, high school football, and hunting. Even as a child, Jenks did not worship at these altars. Music and movies were his religions. He missed his high school graduation, hitchhiking to see Lead Belly play at a juke joint in nearby Shreveport. And he stayed.

In time, he became the manager of a beloved neighborhood movie house. He greeted everyone as they came in for showings and spoke to them again as they left. He read their mood and engaged accordingly. Over the years he had become a well-liked, even revered figure in the community.

Reed and his friends look up to Jenks. He is one of the few adults that takes their love of movies seriously. Meanwhile, Jenks sees the kids as kindred spirits.



The arrival of television and its immediate contagion began to darken and even threaten Jenks' perfect ecosystem. Years prior, Jenks had joined the local fraternal organization called the All Eyes. Jenks' involvement with the All Eyes had taken a dark turn.

There was something about the Order's complex, mostly baffling lore that echoed the feeling of civilizations overcome by a world at war with ruthless inhuman invaders. Some passages had begun to feel almost predictive of an epochal struggle to come. Jenks and others of the Order had been delving deep into the All Eyes' many links to local history and legend.

Jenks suspects that Reed's father disappeared because of his discoveries about the truth buried within the All Eyes' predictions, and that Reed and his friends may be central to the terrifying struggle that he fears is coming.





The Broadmoor Theater, where Jenks ruled his cinema world.

A woman with short, dark, wavy hair and bright red lipstick stands in a doorway, her arms outstretched to the sides. She is wearing a black, high-collared dress with a keyhole cutout at the chest and a long, flowing black cape. The background shows a warm, golden light coming from the doorway, with pumpkins visible on the ground outside. The overall mood is dramatic and elegant.

AUNT DEE DEE

Reed's Aunt Dee Dee is an elegant, dazzling force of nature. Her lifestyle is at odds with the picket-fence normalcy of Reed's mother. The sisters barely speak, but Reed takes great comfort in his aunt's world. Hers is a house of bongo drums, bohemian friends, of art, movies, theatrics, and a mordant, unflappable sense of humor.

Dee Dee is a beatnik Mary Poppins for Reed and his friends. She watches over and guides them, and is full of unexpected wisdom, magic, and courage. Dee Dee's explorations into arcane mythologies become essential in understanding the mysteries that have come for Reed, his friends, and the whole town.



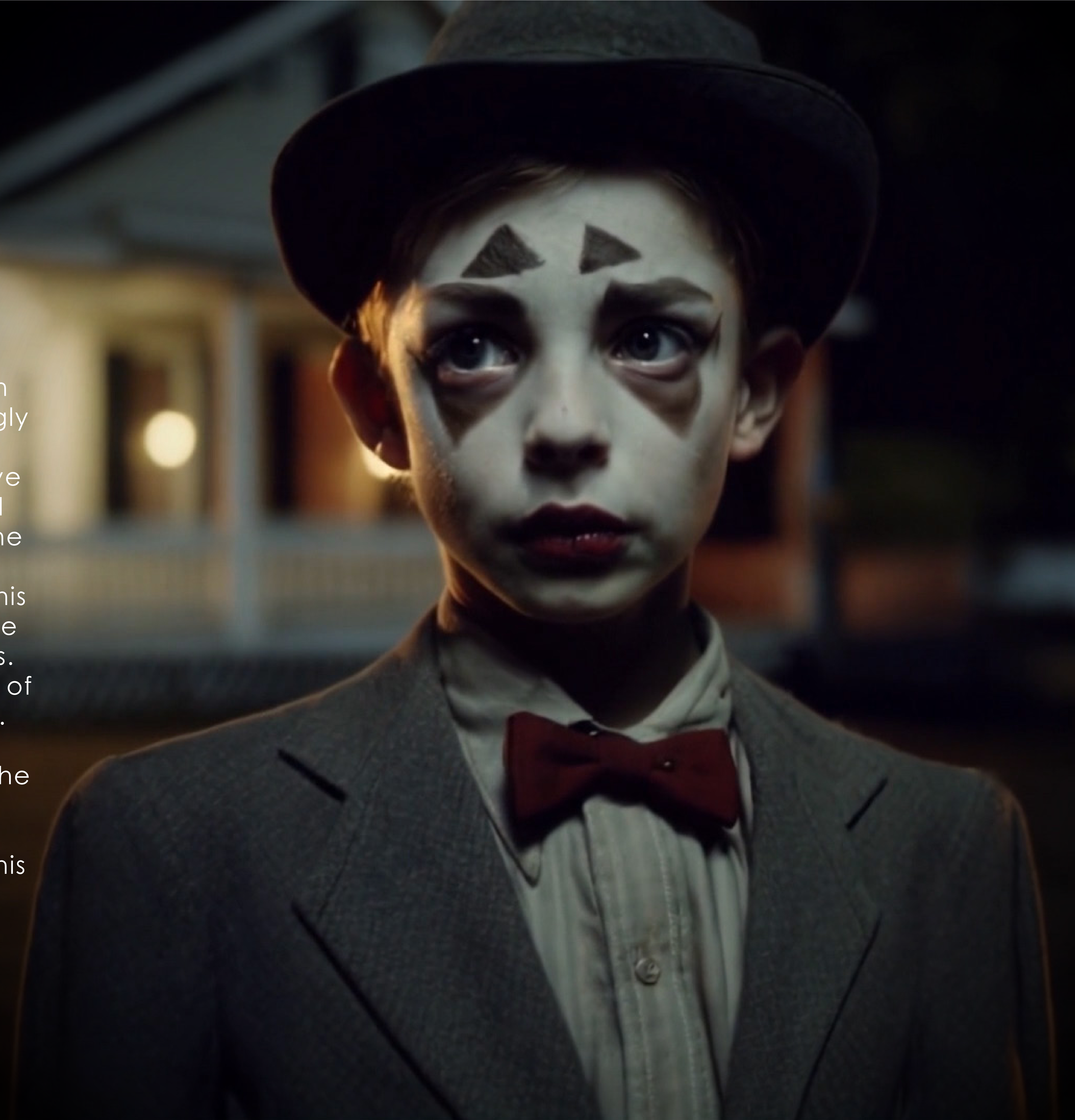
Joy

Joy is a teenage old soul. She hopes for there to be more to life than becoming a cheerleader and eventually an unhappy adult. She can seem unassuming and modest, but she also has a wry sense of humor when it comes to the absurdities of life in the 1950s. She's unexpectedly calm in the face of the terrors of this Halloween nightmare. Once she dons her costume of an exquisitely simple black cape and tights, she is quietly transformed into her true self. No more buttons and bows for Joy. After this night, she will embrace the world of the fantastic. She will become a teenage valkyrie of courage, kindness, and casual cool. She and Reed will evolve from something more than an unspoken teenage crush. They will become the leaders of a team with powers and abilities beyond their wildest imaginings.

PEEWEE

PeeWee has always been Reed's best friend. At first glance, the two boys could not seem more different. In contrast to Reed's cool assurance, PeeWee is touchingly gawky, awkward, frail, fearful. Neurotic was not yet a common descriptor in the '50s, but PeeWee would have been its poster boy. The source of his and Reed's bond comes from unexpected qualities. They both revel in the possibilities of the fantastic. Comic books, movies, the world of the imagination is what drives PeeWee, and this drive inspires Reed. But when a malignant version of the fantastic arrives on Halloween Night, PeeWee struggles. Fictional terror is very different from an actual invasion of mysterious alien entities. PeeWee must master his fears. He would rather die than let Reed down. As the night unfolds, PeeWee, more than anyone, is vulnerable to the cunning evil that hunts them.

PeeWee must face deeper terrors and sacrifices than his friends, and his journey is poignant and heartbreaking.



ZIP

Zip has been friends with Reed, PeeWee, and Joy since they were babies. A black kid being friends with white kids was not unheard of in the 1950s, but the bond between these four is unusual. Whether Zip was welcomed or shunned could change from house to house, street to street, and business to business. Through the years of their friendship, the kids have learned how to read each of these racially charged situations and navigate them with zen-like skill. But for Zip, the potential for humiliation is constant. It is a burden he seems to carry lightly, but on this night of terrors, he finds a bracing sense of his own power in fighting the invaders. His rage, his frustrations, his courage become both essential and almost fearful.





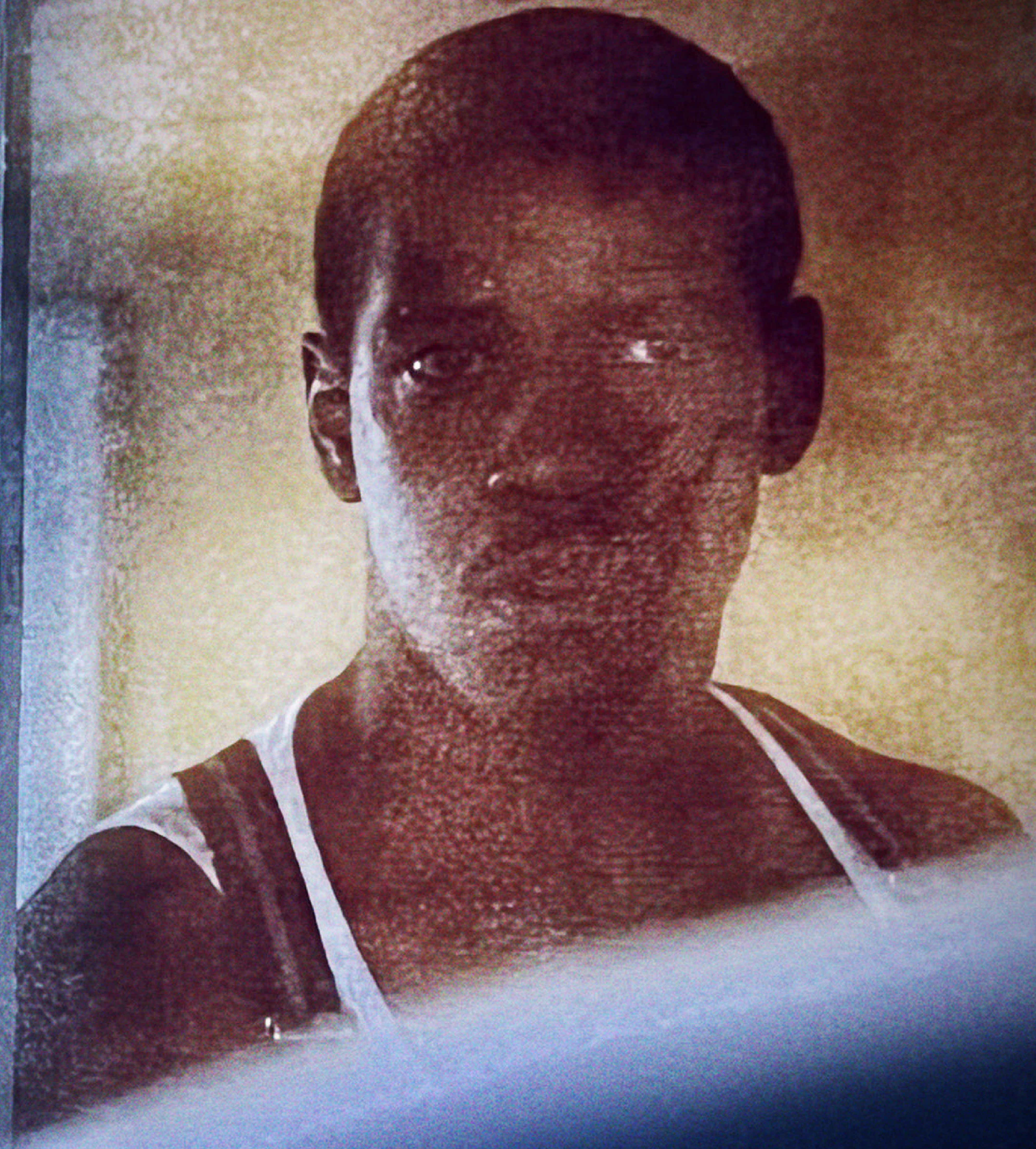
MR. LON

Mr. Lon is a lost soul who found his calling as a teacher of high school science. He is besotted with the wonder of what is known, of what is understood, and what is possible. His manner is clipped, precise, watchful. When he speaks, it is with certainty and a hint of sarcasm. Together, Lon and Dee Dee combine their differing strengths to become surrogate parents to Reed and the others and to guide them through the mysteries the kids face on this terrible night. Lon and Dee Dee still have one foot in childhood wonder and openheartedness. They are the grownups the kids need to help them fight the terrifying otherworldly menace that pursues them.



ZIP'S DAD

Zip's dad, Randall Kingsby, is the yardman/caretaker of many houses in the neighborhood. He knows the coded, silent dangers of being a 30-year-old black man working in an all-white part of town. He is smiling and courteous when needed. He is wary and watchful when things get sketchy. He worries for Zip. His son's friendship with Reed and the others is a blessing and a risk. He struggles with how to guide his son to stay safe from harassment and be proud of who he is. As the night menace grows, Mr. Kingsby will be tested in ways that echo his experiences in the Jim Crow South but amplified to a terrifying degree.



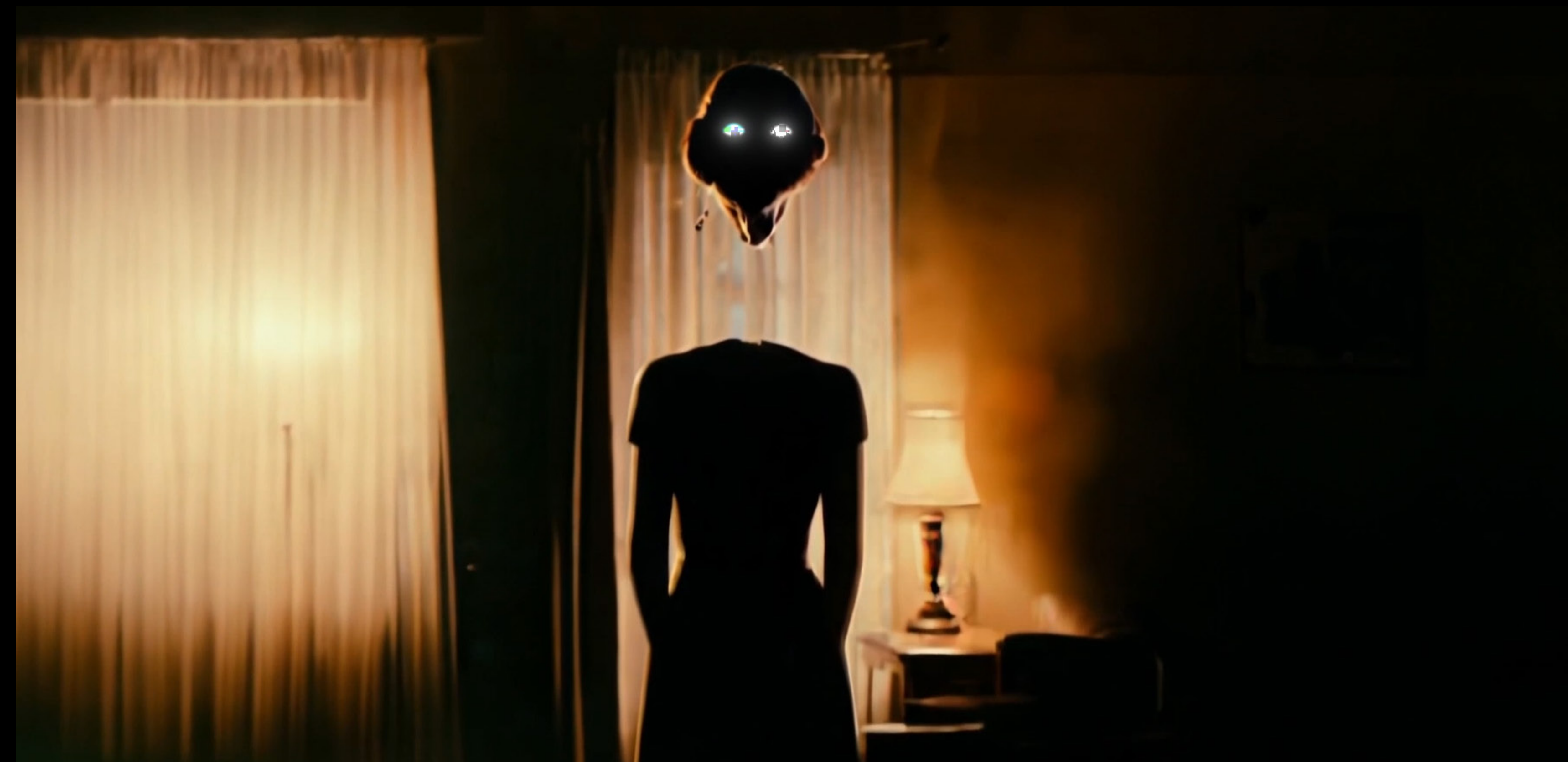


THE INVADERS

Shadowy, unseen, barely glimpsed, evershifting. Dark, vaguely human, uncanny shapes. Or a single watchful floating eye that appears large, small, or in the palm of a disembodied hand. Their silent, hovering spacecrafts have a simple, hard-to-define shape. It's devoid of reflection, and seems to absorb darkness. They are quiet. Stealthy. Relentless.



The arrival of the meteorite. The alien entity that searches for it.



Reed begins to have frightening visions of what is coming for them.
But he also has enigmatic and comforting visions of his missing father.



The powerful talisman that's hidden inside the meteorite.



Aunt Dee Dee threw the most extravagant Halloween party every year. This year, it will be ground zero for the Resistance.



The invaders have many disturbing guises.





The invaders' pursuit of Reed and his band is relentless.



As the evening wears on, the alien control of the town becomes absolute. Even pets are turned against Reed and the others.





But a second group of entities arrives with different motives that seem less sinister.



DIRECTOR STATEMENT

The first stories that set me on the path of becoming a storyteller were about monsters, superheroes, and everyday life turned upside down. With *Shadows Come*, I've crafted a narrative that combines those genres and sets them very purposefully within my own experience growing up in the South.

Growing up is scary. Adolescence can be a nightmare. It is a time where we don't fit. We are betwixt and between being a child or an adult. It is a universal experience we all have faced.

Shadows Come takes that vulnerable moment in time and amplifies its anxieties past even the worst nightmare scenario.

Your parents have become actual monsters.
Your peers are out to destroy you.
No place is safe.

All this dread occurs in the seemingly comforting past of blue skies, picket fences, and cars with tail fins. This is a world for which I have great nostalgia. Taking nostalgia and twining it with terror seems deliciously subversive. And in this dark fantasy, only friendship, courage, and being your true self can save the world and everyone you love. I've seen this movie in my head in one way or another since I was a kid. Filming it on the same streets where I lived and daydreamed will, I believe, make for powerful cinema - a pop-culture horror epic that will terrify and break your heart.

WILLIAM JOYCE



WILLIAM JOYCE'S TITLES



TOY STORY

Walt Disney

\$395 Million Worldwide



A BUG'S LIFE

Walt Disney

\$363 Million Worldwide



RISE OF THE GUARDIANS

DreamWorks

\$307 Million Worldwide



EPIC

Blue Sky

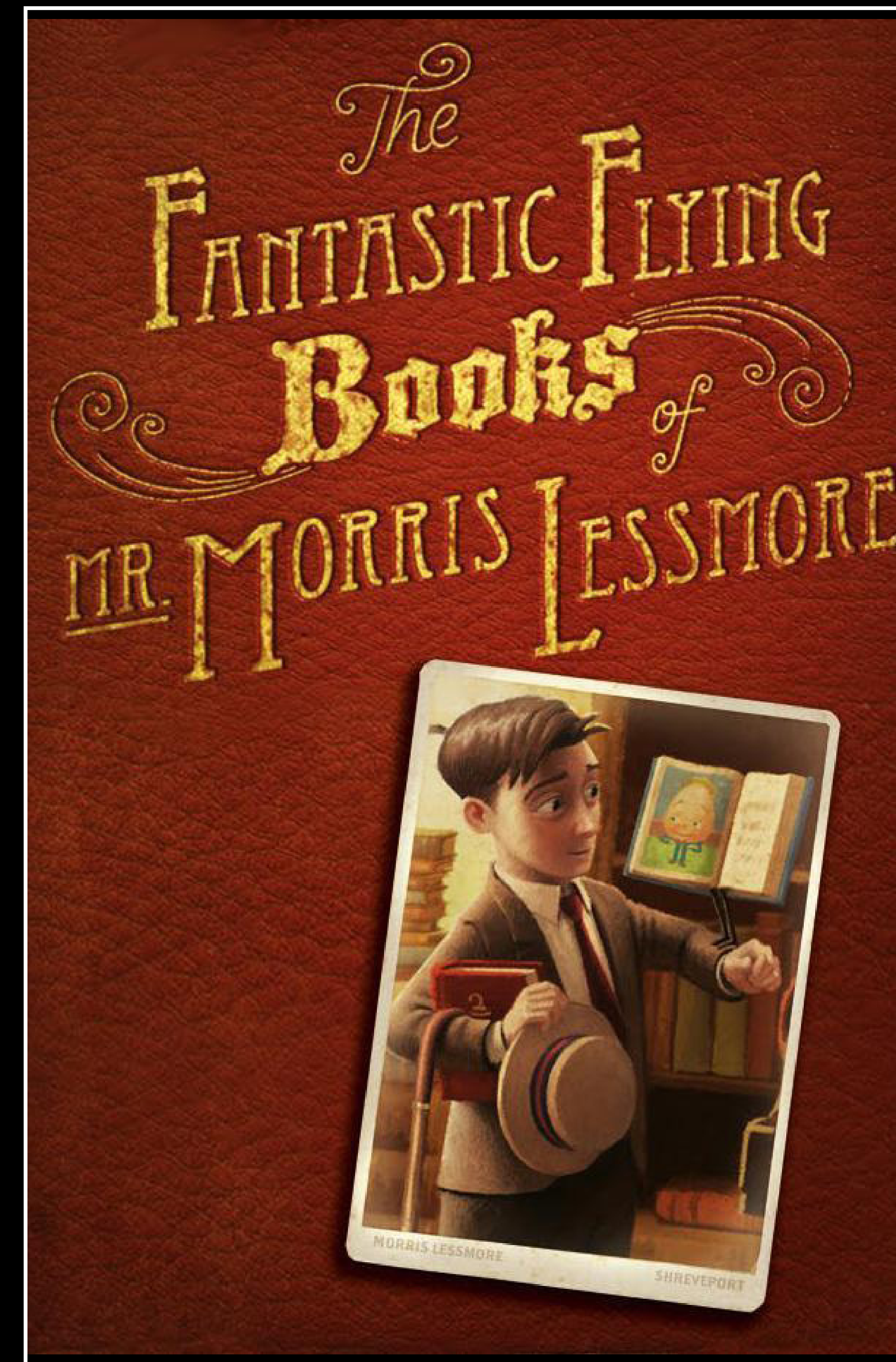
\$268 Million Worldwide

WILLIAM JOYCE'S TITLES



ROBOTS

Blue Sky
\$262 Million Worldwide



THE FANTASTIC FLYING BOOKS OF MORRIS LESSMORE

Moonbot Studios
Academy Award Winning



MEET THE ROBINSONS

Walt Disney
\$170 Million Worldwide

SHADOWS

