



Presents
NIGHTHAWKS



Written, Directed and Produced by Grant S. Johnson

Starring:

Chace Crawford, Janet Montgomery, Kevin Zegers

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NIGHTHAWKS

Short Synopsis

Wide-eyed Midwest transplant Stan (Chace Crawford) agrees to play wingman to his calculating and privileged roommate Chad (Kevin Zegers) as they embark upon an exploration of glittering New York nightlife — whose darkest secrets are held captive by an elite band of Millennials known as Nighthawks.

Long Synopsis

Midwest transplant Stan (Chace Crawford) is not used to New York City nightlife. When his calculating and privileged roommate Chad (Kevin Zegers) offers him an opportunity to join in on a spontaneous night out, Stan agrees. What is supposed to be a casual evening with friends turns into something entirely different: Stan encounters an elite secret society known as Nighthawks. The more he gets to know them, the more they reveal their real intentions for him — and Stan concludes that their meeting him was not happenstance. By the time he realizes that he needs to get away, he also recognizes that they have no intention of letting him leave. The only chance Stan has at escaping is to undergo and pass an interrogation, the likes of which he has never experienced before.

DIRECTOR'S STATEMENT

Based on my own personal experiences as part of the Millennial generation, I wanted to make a film that accurately captures the mindset and attitudes of Millennials, that would appeal to both younger and older generations. For the former, the film is a look at current ideals, using a talented young cast. If I'm lucky, the film might cause some introspection. For the latter, I want to provide a window to a segment of today's youth. I want to affect each audience segment in different yet equally powerful, ways.

The film includes four characters called "the Nighthawks," who run an exclusive society club in downtown Manhattan. While they are smart and entrepreneurial, their constant diletantism continues to impair their efforts. Because they are too focused on instant gratification and how others perceive them, the Nighthawks never see their endeavors through for more than a short period of time. When they don't receive immediate accolades, rather than nurture and grow what they've set out to create, they abandon, pivot and move onto the next venture, thinking that it will be more fruitful than the last. This is a behavioral trait that pervades Millennial culture.

Q&A with Director Grant S. Johnson

What motivated you to write and direct a film about privileged class Millennials behaving badly?

I feel that every movie that attempted to examine Millennials focused too much on on-screen texting and social media posting. What was lost was examining the Millennial psyche which is what I intended to do. To accomplish this requires nuance, because the belief systems of this generation have been shaped by cultural context and are not as blatant as news outlets would have you believe.

I believe that every generation has a handful of films that properly comment on its contemporaries. While Whit Stillman brilliantly captured the sentiments of the debutante era in *Metropolitan* (1989), I wanted to reveal the current era of dilettantes.

This is your second film dealing with young adults in college. What is it about that period of time in a character that appeals to you?

When we filmed *Frat Star* in 2015 and *Nighthawks* in 2017, the movement to police criminal activity occurring in fraternities had barely begun. As we see in both films and in real life, too many college kids act like they're invincible and believe that their four years in college are lawless - that they are protected by the confines of the Greek letters on the front door. I wanted to draw attention to this behavior. Less than a year after *Frat Star* came out in 2017, one of the fraternities that inspired me to write about it was shut down. My film had nothing to do with that, but just two years marked a huge evolution in how colleges and police authorities were handling the goings-on of Greek life.

The club scenes are highly stylized and really give the film a signature/distinct look. What were some of the challenges you faced shooting those scenes and what sources did you draw from to achieve the look that you did?

The biggest challenge with doing a grandiose and seductive New York film is finding opulent locations to match. Just like apartment hunting here, finding such locations on a budget is tough work. We decided that Stan's journey from club to club was our overall visual.

The first club, Up & Down, was our first opportunity to establish the film's overall color palette, involving lots of reds and blues. Up & Down is more Chad's kind of place: very "clubby." Thus, the vibrant and strong colors are overwhelming to Stan.

The next bar, Paul's Baby Grand, is up Stan's alley. This space was meant to be far more alluring, thus the overall soft warmth that bathes the place.

Next is The Nighthawks Club. We envisioned this location as a combination of the prior two. Warmth plays a large role and color is strongly introduced again, though in a much more sophisticated manner. Director of Photography Alex Chinnici and Gaffer Tyler Chong implemented club lighting, setting cues and directions based on the camera position, sometimes even flaring the lens. We decided that Stan's journey from club to club was our overall visual goal."

At the Nighthawks's low point (before bringing in Chad for questioning) we went with a total orange and red palette for a sinister twist.

While building our own sets would have been ideal, the authenticity that filming in a real location brings to performances is well worth the difficult logistics.

What was it about each of the actors that drew you to casting each of them?

I knew from Day 1 that I wanted to put together a young cast, full of known and unknown actors that would become one of those ensemble films people always remark on in hindsight like *The Breakfast Club* and *Stand By Me*. The first piece was Stan and I knew Chace would be perfect for the part. In his role in *Gossip Girl* he was able to bring redemption to a "deplorable" character and that kind of range is something I wanted to bring to the role of Stan.

Kentavious was the hardest role to cast, because it's the most complex part. Once we saw Blue Kimble's submission tape, the choice was made, because he was able to embody everything in the role we were looking for.

Chad is the "Iago" of the story and that appealed to Kevin Zegers. Chad, like Iago, gets to deliver the harshest and (I think) wittiest lines in the film, and Kevin understanding that made him perfect for the role.

For Caroline, I wanted to cast a woman that Stan would like, the anti-Chad. Stan isn't like most people and therefore Caroline needs to be a certain way - grounded, elegant, intellectually curious, and classic; her ownership of her personality makes Stan think that he can be confident about the person he is, which is exactly what Juliette Labelle was able to portray.

Within a minute of speaking with Janet Montgomery, I knew the role of Marguerite was hers. Marguerite is all about presence and Janet has a ton of it.

Are any of the characters based on people you know?

In a general sense, everyone in the film is based on someone I know. While people might guess that Marguerite (Janet Montgomery) is based on Marlene Dietrich and Liza Minnelli, she's in fact based on someone I know. While Stan (Chace Crawford) and I have the most in common, there is a part of me in all of the characters, even including the not redeemable qualities of some of those people. There are two colleges I visited frequently when I went to Swarthmore and my experiences and observations at those academic institutions inspired many characters in *Frat Star*, but only some here. I feel that most leads in *Nighthawks* are all slightly graduated (in all senses of the word) versions of the characters in *Frat Star*.

The music is a significant part of the film and really sets the tone for the narrative. Describe the mood or feeling you were trying to evoke overall with the music.

I wanted the main score, by Kiley Norton, to give a sense of danger and urgency to the mystery surrounding the Nighthawks and their fixation with Stan. For them, Kiley employs long, suspended notes in the brass to liken regal fanfare presenting the illusion of their power and control. The music leans heavily on analog synthesizers to inject thrills and punches into the narrative as the mystery unfolds, while using a variety of pads and strings for the softer, more tender moments. Everything culminates in the end, when all the various elements come together in a massive electro-ballade for the final revelation.

ABOUT THE DIRECTOR

Grant S. Johnson is a filmmaker born, raised and still living in Manhattan, NY. After graduating from Rye Country Day School in 2010, Grant attended Swarthmore College where he pitched for the baseball team and majored in Art History. Shortly after graduating in 2014, Grant met Hunter Ryan and showed him his initial draft of FRAT STAR. Over the next six months, the two re-worked the script and entered preproduction in August 2015. The film was shot two months later and released by Gravitas Ventures and Netflix in early 2017.

In November 2016, Grant joined John N. Hart Jr., Tommy Mottola and others as a producer on A BRONX TALE (the Broadway musical), which opened to a great New York Times review. The musical closed its Broadway run on August 5, 2018. Grant is also a producer with Hart and others on THE BAND'S VISIT (the Broadway musical), which won 10 Tony Awards including Best Musical. The musical closed on April 7, 2019. Both shows are currently touring.

Grant's second film, **NIGHTHAWKS**, was shot in Fall 2017. He is the sole writer and director; he produced it alongside Hart, Jeff Sharp and Peter Pastorelli. The film premiered at a private screening during the Tribeca Film Festival on May 4, 2019 and will be released on October 3rd by FilmRise (THE MISEDUCATION OF CAMERON POST).

With John N. Hart, Jr. he is also producing an adaptation of Caroline Elkins' 2006 Pulitzer Prize winning book, IMPERIAL RECKONING. Grant is an Executive Producer of Emil Nava's upcoming film SNORKELING, produced by Brian Kavanaugh-Jones and Mark Gillespie.

Grant's next project is a family action-adventure film called COME TO LIFE, set to begin filming in 2020.

CAST BIOS:

Grant S. Johnson

Writer, Director, Producer - Known for: FRAT STAR (Gravitas Ventures and Netflix, 2017).

John N. Hart, Jr.

Producer- Known for: BOYS DON'T CRY (Fox Searchlight Pictures,1999), YOU CAN COUNT ON ME (Paramount Classics, 2000), NICHOLAS NICKLEBY (United Artists, 2002), PROOF (Miramax, 2005) and REVOLUTIONARY ROAD (DreamWorks, 2007).

Jeff Sharp

Producer – Known for: BOYS DON'T CRY (Fox Searchlight Pictures, 1999) YOU CAN COUNT ON ME (Paramount Classics, 2000), A HOME AT THE END OF THE WORLD (Warner Independent, 2004) and THE YELLOW BIRDS (Saban Films, 2018).

Peter Pastorelli

Producer – Known for: A LATE QUARTET (Entertainment One, 2012), THE DISAPPEARANCE OF ELEANOR RIGBY (The Weinstein Company, 2014) and BEASTS OF NO NATION (Netflix, 2015).

NIGHTHAWKS FINAL CAST CREDITS

Written, Directed, & Produced by	Grant S. Johnson
Produced by	John N. Hart, Jr.
Produced by	Jeffrey Sharp
Produced by	Peter Pastorelli
Executive Producer	Madeleine K. Rudin Damien Tromel
Executive Producer	William Bruce Johnson Thomas Richards
Executive Producer	Siegfried Harris Charles Stone
Associate Producer	Constantine Baecher Tyler Weaks Kevin Zegers
Stan	Chace Crawford
Chad	Kevin Zegers
Kentavious	Blue Kimble
Maxime	Lola Bessis
Oliver	Tyler Weaks
Soo	Ping Hue
Allison	Michele Weaver
Caroline	Juliette Labelle
Marguerite	Janet Montgomery
Director of Photography	Alex Chinnici

Editor	Charlie Porter
Original Score by	Kiley Norton
Costume Designer	Gina Ruiz
Production Designer	Rocio Gimenez
Casting Director	Lina Todd
Unit Production Manager	Stephanie Blackwood
First Assistant Director	John Michael Sudol
Second Assistant Director	Amanda Galasso
Paige	Nicole Balsam
Maddie	Samantha Hoecherl
Trey	Max Sheldon
Amber	Gabby Kono
Cassandra	Stephanie Hoffmann
Tiffany	Melanie Blake Roth
Professor Munkacs and Maurice	Maurice McRae
Homeless Man	Craig "Radio Man" Costaldo
District Attorney	Roy Jackson
Voguer #1	Javier Madrid
Voguer #2	Omari Mizrahi
Spiral Girl #1	Donna Salgado
Spiral Girl #2	Eriko Ilsaku
Spiral Girl #3	Akua Noni Parker
Serpentine	Ephrat Asherie

Fabritius	Adam Buzek
Camera Operator / Steadicam	Korey Robinson
First Assistant Camera	Cody Schrock
Second Assistant Camera	Richard Martin
B Camera First Assistant	Isaac Banks
B Camera Second Assistant	Jess Sanchez-Strauss
DIT	Zack Sainz
Still Photographer	Walter Thomson
Gaffer	Tyler Chong
Best Boy Electric	Jeremy Smith
Generator Operator	Mike Kim
Lamp Operator	Alex Echevarria
Key Grip	Abraham Altbuch
Best Boy Grip	Chris Angarone
Dolly Grip	Paul Agnostinelli
Grips Justin DeVito	Maximo Valdez
Sound Mixer	Jerry Stein
Boom Operator	Gideon Jensen
Set Decorator	Ashley B. Chipman Abigail Benavides
Leadman	Eli Browning
On Set Dresser	Desiree Akyurek

Set Dresser	Geoff Lerer Ilia Gregg Marcus Slabine Michael Adler Seaira Miller Troy Blackwell Zackry Jue
Art Director	Patrice Andrew Davidson
Art Coordinator	Samantha Yu
Art PA	Justin Majetich
Graphic Designer	Josh Burggraf
Construction Coordinators	Pierre Rovira Richard Hebrank
Prop Master	Kaitlyn Laziza
Assistant Proper Master	Ashley Engels
Assistant Costume Designer	Aysha Wallace
Costume Supervisor	Deborah Goldstein
Key Costumer	Karen Macias Lopez
Costumer	Monica Thorne
Costume PA	Pedro R. Gonzalez Daisy McNairy
Make-Up Dept. Head	Lani Barry
Key Make-Up	Rashida Bolden
Make-Up Artists	Jamie Gruber Kelsey McCullagh Tara Zielenski
Hair Dept. Head	Elvira Gonzalez
Key Hair	Angela-Lynn Ware Jon Chao

	Rebecca Ralph Farella Tracey Hussey
Additional Hair	Roberta Batts
Production Coordinator	Amry Landsberg
Production Secretary	Elena DeLuccia
Office Production Assistant	Kelli Connolly
Script Supervisor	Brandon Lohstreter
Production Accountant	Theresa Marsh
Assistant Accountant	Kathy DeJesus
Accounting Clerks	Denise Loren Michael Kilbarry
Music Supervisor	Dan Coleman
Assistant Music Supervisor	Alexandra Allen
Key PA	Jon Shaw
1st Team PA	Daniel Chelemer
Set PA	Daniel Cohan
Paperwork PA	Kristin Izzett
Leader Driver	Jared Kauffman
Drivers	Guillermo Barreira Mike Brogan Andrew Chinnici Cecil Comrie Jose Lopez Phil Meister Elvin Rosario
Poster Artist	Edward Kinsella
Extras Casting	Roman Candle Casting

Extras Casting Director	Todd Feldman
Extras Casting Director	Kristian Sorge
Assistant Casting Director	Lauren Gold
Location Manager	Kristin Dombroski
Assistant Location Manager	Henry Winnik
Location Coordinator	Tyler Wieland
Location Assistant	Holly Meyer
Location Scout	Rob Cristiano
Parking Coordinator	Leo Driver
Unit PA	Daniel Martella
Special Effects	Phil Beck
Craft Service	Joe Facey
Key Craft Service	Melvin Reyes
Craft Service Assistant	Mauricio Villalobos
Catering	Gourmet to U
Head Chef	Anthony Torre
Assistant Chef	Ferdinand Gonzalez II Carlos Terronez Hector Terronez
Assistant Editor	Alyce Muhammad
VFX On Set Supervisor	Charles Quinn
Supervising VFX Editor Colorist	Sean Perry Dave Francis
DI Confirm Editors	Jeff Cornell Ryan McMahan
DI Producer	Elizabeth Niles

VFX Producer	Christina Delerme
Digital Intermediate Engineer	Randy Main
DI Account Executive	Pete Olshansky
DI Supervising Conform Editor	Benjamin Murray
Second Unit Director of Photography	Matt Mitchell
Second Unit First Assistant Camera	Aaron Snow
Production Legal	Thomas K. Richards, Esq. Singh, Singh & Trauben LLP Joseph G. Colao, Esq. Leader & Berkon LLP
Script Clearance Research	Indieclear, Carol Compton Donaldson + Callif, LLP
Dallies & Digital Intermediate Provided by	Technicolor Postworks NY
Lighting Equipment Provided by	Eastern Effects
Camera Provided by	Panavision
Payroll Services Provided by	Entertainment Partners
Insurance Provided by	Reiff & Associates, LLC
Trucks Provided by	Edge Auto Rental
Special Thanks	Amika Below the Line Production Supply Laura D. Corey Carroll Music Instrument Rental Davines of North America Lori Ann Ferraioli Sal Giarratano Caroline Given Sophie Gould Naeem Khan Olivia Owen

Lee Percy
Tora Peterson
Krista Rogers
R.M.C.
Emily Schmitt
Rebecca Stone
Louise Ward
Rebecca West

Songs

“Concerto for Orchestra”
by Michael Torke
performed by the Royal Liverpool Philharmonic Orchestra
Courtesy of Modern Works Music Publishing
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“How to Make a Track Using Your Girlfriend”
by Oleksandr Honcharenko
produced by Leat’eq
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“Get Down N Dirty”
by Mark Cherrie
Courtesy of Modern Works Music Publishing
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“Lost in the Bass”
by Randolph Stubbs
Courtesy of Modern Works Music Publishing
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“Please Don’t Rush Me”
by Bill DeMain and Melissa Mathes
performed by Crackerboots
Courtesy of Modern Works Music Publishing
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“All I Can Think of is You”
by Julia Haltigan
performed by Julia Haltigan
Courtesy of Modern Works Music Publishing
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“Slow Fuse”
by Clifford Goldmacher
performed by Heather Rigdon
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“Mafish Kedah (Featuring Basim Ansalari)”
by Rosali Batzer, Thor Sørensen, Basim Alansar
performed by Rosa Lux
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“Don’t Fight”
by Donnie Emerson
performed by Donnie & Joe Emerson
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“Good Time”
by Donnie and Joe Emerson
performed by Donnie & Joe Emerson
Courtesy of Modern Works Music Publishing
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“Miami Grands”
by Michael Torke
performed by Miami Piano Circle
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“Daytona”
by Oleksandr Honcharenko
produced by Leat’eq
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“Would You Die to Be Adored”
by Taraka Larson
performed by Prince Rama
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“Faded Denim Wash (Robot 84 in the Zone Remix)”
by Alex Gimeno
performed by Ursula 1000
Courtesy of Modern Works Music Publishing

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LOGOS

Country of Origin: United States of America

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BILLING BLOCK

FILMRISE PRESENTS A THIRD FORTNIGHT FILMS PRESENTATION OF A FILM BY GRANT S. JOHNSON
NIGHTHAWKS CHACE CRAWFORD KEVIN ZEGERS JANET MONTGOMERY
CASTING BY LINA TODD COSTUME DESIGNER GINA RUIZ EDITOR CHARLIE PORTER PRODUCTION DESIGNER ROCIO GIMENEZ DIRECTOR OF PHOTOGRAPHY ALEX CHINNICI
EXECUTIVE PRODUCERS MADELEINE KYLE RUDIN CHARLES STONE WILLIAM BRUCE JOHNSON THOMAS RICHARDS SIEGFRIED HARRIS
PRODUCED BY JOHN HART JEFF SHARP PETER PASTORELLI
WRITTEN DIRECTED AND PRODUCED BY GRANT S. JOHNSON