

ASHLE

(NIGGA)

BY JON-CARLOS EVANS



WRITTEN BY JON-CARLOS EVANS  
STORYBOARDS BY CHRISTOPHER LOGAN  
PHOTOGRAPHY BY MARTA PANG



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ASHE (NIGHT)

by

Jon-Carlos Evans

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FADE IN

1 INT. ZENTRAL BERLIN HUMAN REFUGE CENTER 08A - DUSK (B&W)

Breaking the darkness, an ANALOG MONITOR blinks to life -  
ON SCREEN

TITLE CARD #1

*PORPHYRIA - a group of disorders  
caused by abnormalities in the  
chemical steps that lead to HEME  
production.*

TITLE CARD #2

*HEME - a vital molecule for all of the  
body's organs, although most abundant  
in the blood, bone marrow, and liver.*

TITLE CARD #3

*The infected suffer topical itching,  
rashes and blisters when exposed to  
sunlight.*

BLINK CUT TO:

2 INT. ZENTRAL BERLIN HUMAN REFUGE CENTER 08A - DUSK (B&W)

Light spills through unshuttered industrial windows.

AO, 40's, sits in meditation. His lean frame rises and falls slowly with each deep inhalation.

He raises his hands with palms raised, but elbows tucked as he traces invisible rings in the air.

3 EXT. BERLIN - DUSK (B&W)

An abandoned and decimated urban landscape stretches as far as the eye can see.

A blinking CITY INFO screen displays the current Earth population - 65,332. It glitches more rapidly for a beat, settles and then displays 65, 331.

An empty CITY STREET.

A TRAIN STATION without passengers.



A PLAYGROUND without children.

A CRUMBLING RESIDENTIAL complex.

A YOUNG BOY in a shredded jacket spray paints against an already chaotic mess of graffiti and amateur tags. He looks behind him as the sun inches toward the horizon. Panicked, he finishes his work and sprints away.

Paint bleeds down from his rushed work, revealing the TITLE OF THE FILM -

"ASHÉ"

CUT TO BLACK

FADE IN

4 EXT. ZBHR CENTER 08A - DUSK (B&W)

Ao walks away from the towering ruins, and past the graffiti abandoned by the young boy.

5 EXT. TUNNEL - DUSK (B&W)

Ao enters a tunnel, shrouding him in darkness against the daylight.

NEITH (OVER)  
For what do you hunger?

AO (OVER)  
Nothing.

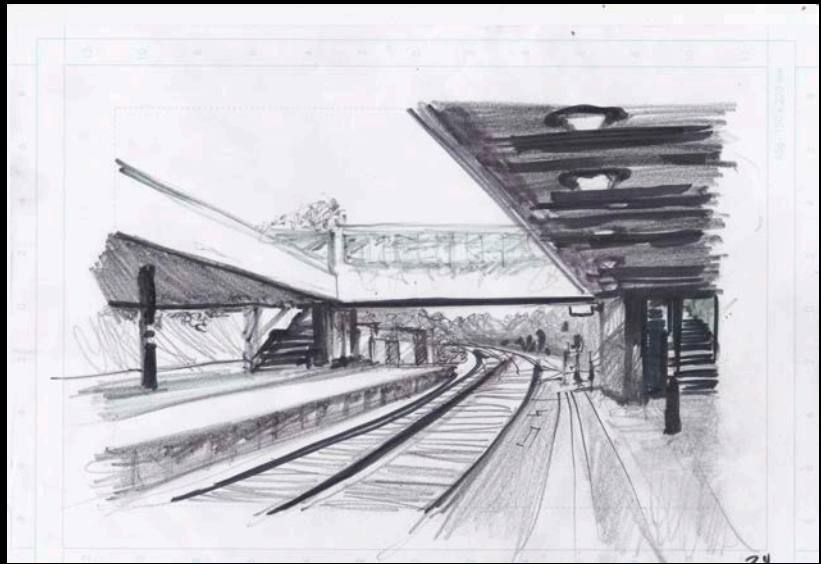
6 INT. LOWER TEMPEL - DAY (B&W) - FLASHBACK

Ao stands shirtless surrounded by candlelights. A CLOAKED WOMAN draws a circle with chalk at his feet.

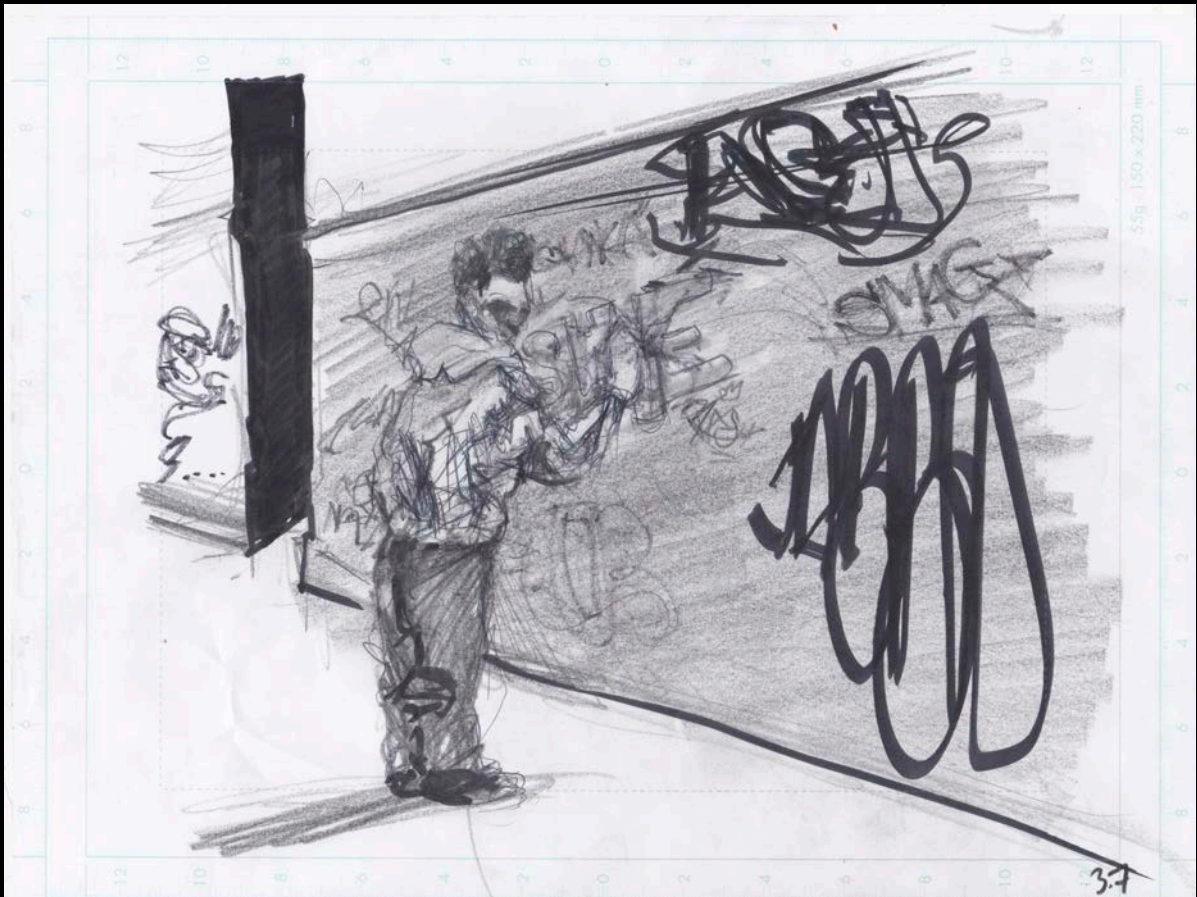
NEITH  
Whom do you fear?

AO  
No one.

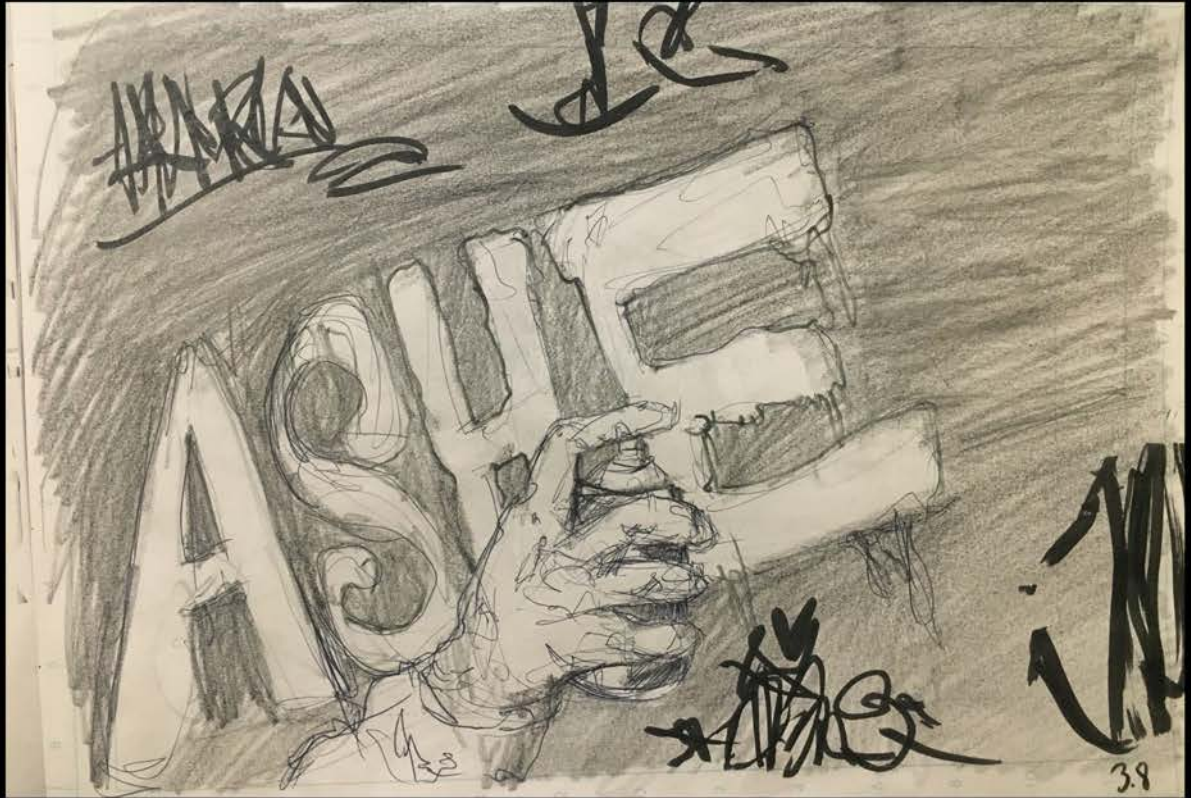












NEITH (OVER)

Will you succeed where others have failed?

AO (OVER)

Yes.

The congregation erupts in a mixed cacophony of laughter, protests, and cheers.

Neith scans the room without moving her body. Satisfied, she raises her hand and the room falls silent.

NEITH (OVER)

There is a bridge...and on that bridge, a forest of lies . . .of illusions and traps.

8 SEQUENCE 01A - BRIDGE INSERT (B&W)

A vast suspension bridge looms in the twilight.

NEITH (OVER) (CONT'D)

The bridge was created to separate areas safe for humans and those overrun by the infected.

CUT TO:

9 SEQUENCE 02A - FOREST OF LIES (COLOR)

The once massive steel bridge morphs into a small-wooden bridge surrounded by dense trees.

NEITH (OVER)

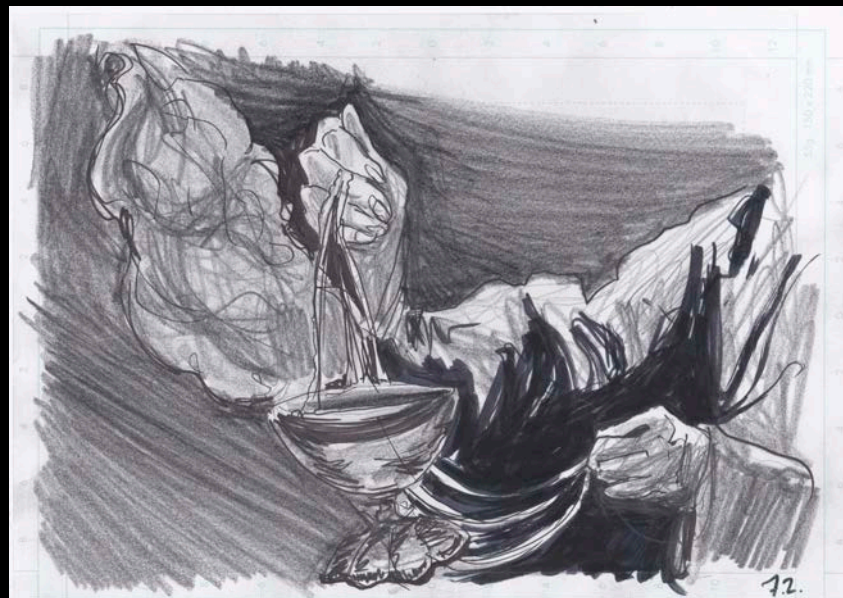
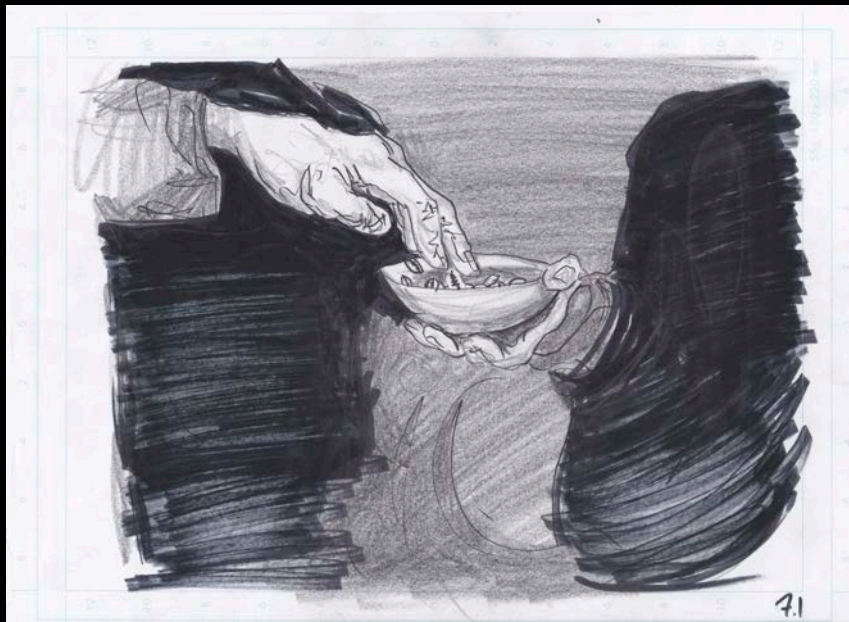
When the psionics and sanguines united, they summoned a rift into the astral plane. In the center of the bridge, they created the perfect human hunting ground.

Deeper into the woods, a plant grows from an oval stone.

NEITH (OVER)

The source of the forest's power lies within one plant that grows from the heart of the forest. Find it. Bring it here.









10 INT. LOWER TEMPEL - DAY (B&W) - FLASHBACK

Kneeling, Neith draws the path to the bridge and forest on the ground in chalk. In the very heart of the forest, she draws a tree emerging from an egg.

AO (OVER)  
Is it the Tree of Life?

NEITH (OVER)  
Theirs. But we will distill it,  
weaponize it, and then free ourselves.  
Humanity will rise again.

CUT TO:

11 INT. TEMPLE - ZBHR CENTER 08A - DAY (B&W)

Ao lifts his eyes toward Neith.

AO (OVER)  
What do the ancestors say?

Neith raises the bowl, slowly tilting it forward as the cowrie shells spill to the rug.

She smiles.

CUT TO BLACK

TITLE CARD #4  
United global experts from the occult  
and the paranormal sciences have  
identified three categories of  
vampyre.

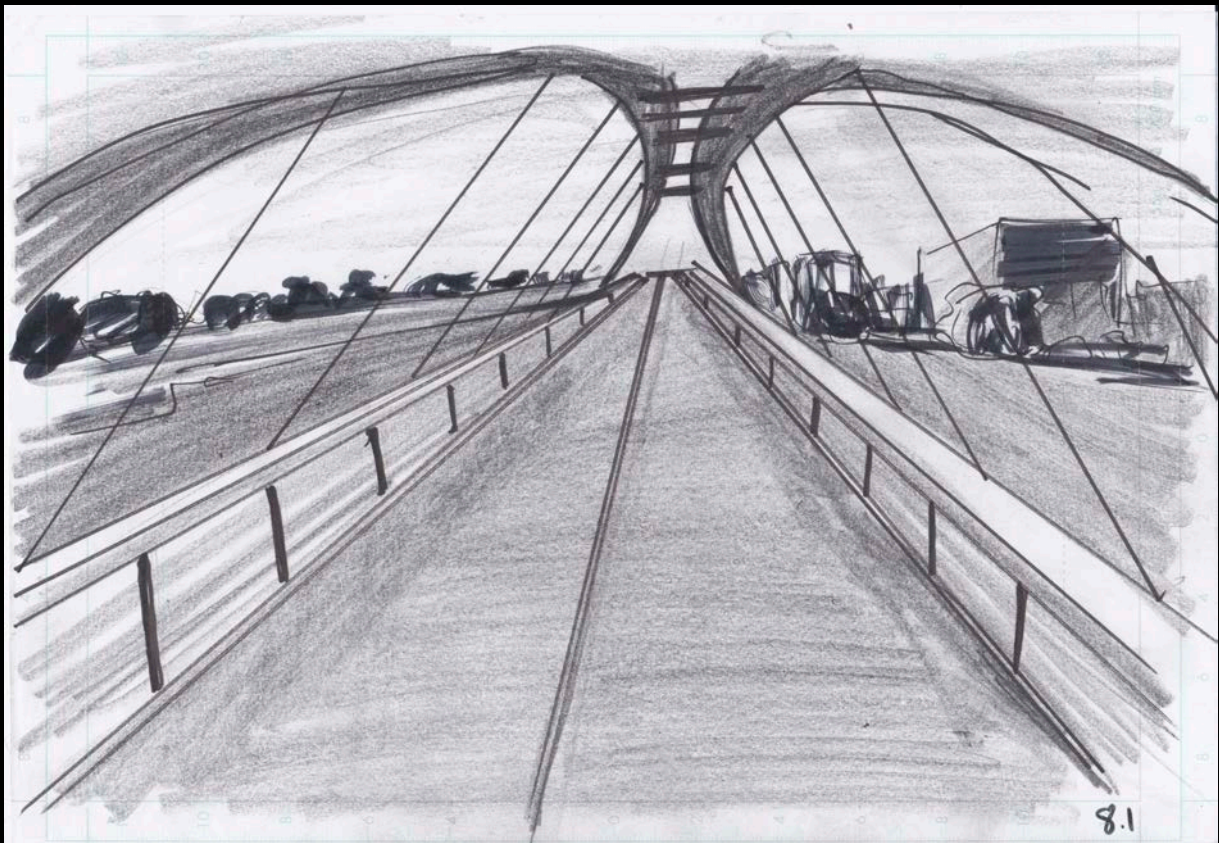
12 SEQUENCE 03A - INFOGRAPHIC

A humanoid silhouette fills the screen in a white void.

TITLE CARD \$5  
*Sanguinarian* - Those infected who feed  
on small amounts of human blood.  
5,000,000 active cases.

The throat and mouth regions illuminate with a red glow.







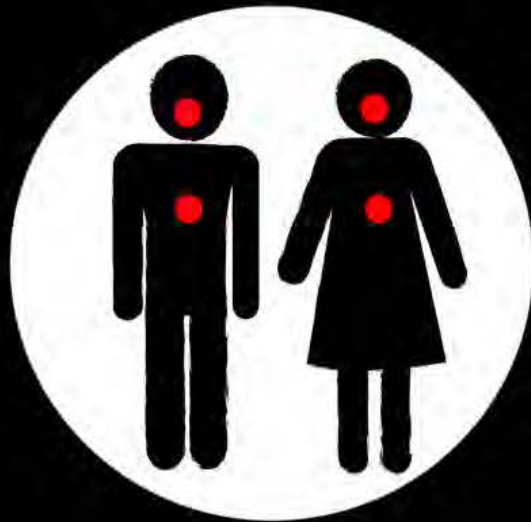
**TRANSMISSION . . .**



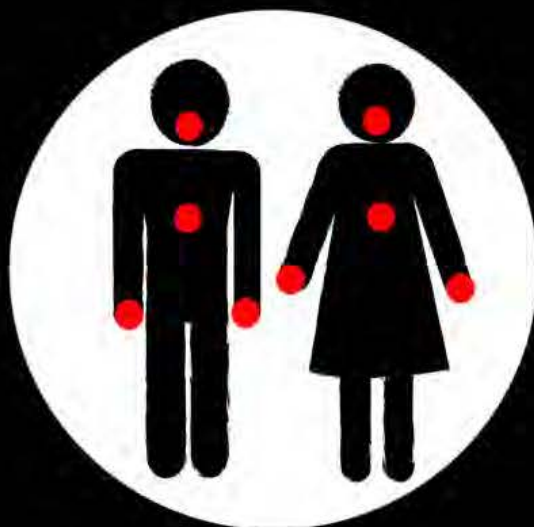
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SANGUINARIANS



PSIONICS



HYBRIDS



UNIDENTIFIED MUTANT ANOMOLY



## TITLE CARD #6

*Psionic* - Those infected on who feed on human auras through attacking the chakras. 1,320 identified active cases.

The forehead, solar plexus and hands are illuminated with a purple glow.

## TITLE CARD #7

Hybrids - Those who feed on both human energy and blood, allowing them to thrive in both darkness and light. 0 active cases.

The throat, mouth, solar plexus, and hands illuminate with an orange glow.

## TITLE CARD #8

There are theories of a fourth...a *mutant anomaly*.

The throat, mouth, solar plexus, hands, groin, and forehead illuminate with a red glow that overtakes the entire body, consuming it in red.

## 13 INT. AO'S ROOM - ZBHR CENTER 08A - DAY (B&amp;W) - FLASHBACK

An empty duffel bags lies on a tattered and stained mattress.

## NEITH (OVER)

The rift is weakest at Dusk and again at Dawn. Go then and you might return.

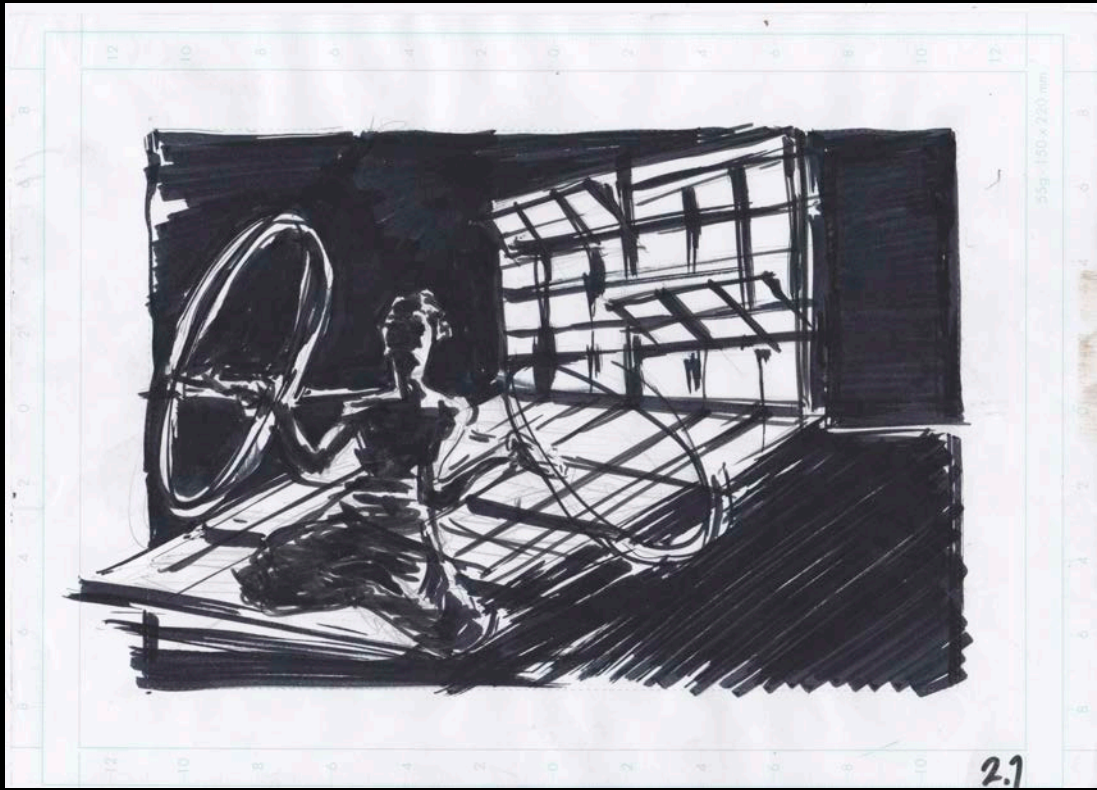
Ao stands with eyes closed before his reflection in a broken mirror. He takes a deep breath and forms an invisible ring with his hands.

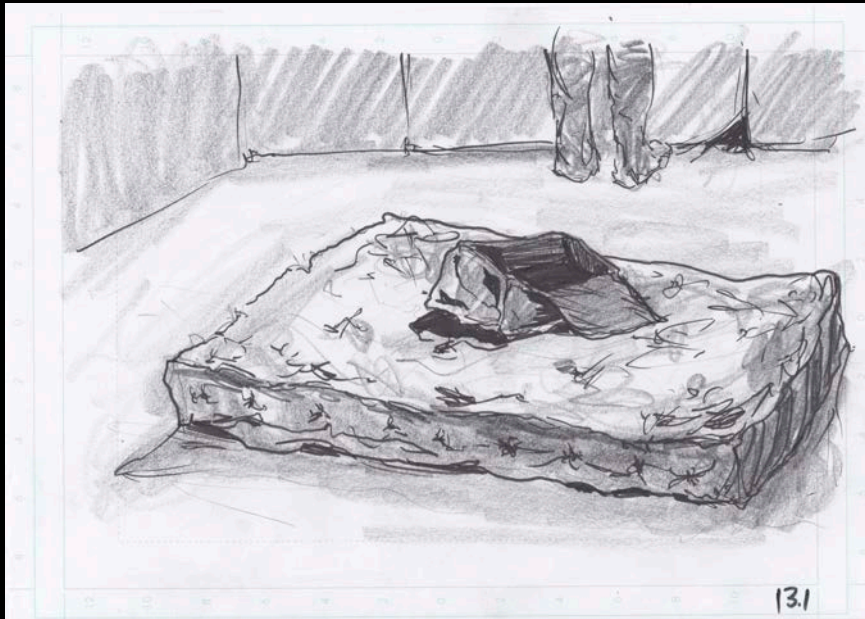
He moves to the bed, packing a supply of weaponized stakes, granola bars wrapped in cloth, and bruised fruits.

## 14 EXT. THE BRIDGE - DUSK (B&amp;W) - BACK TO PRESENT

Ao stands before the bridge. Cautious, he places one foot upon it.

A beat passes and nothing happens.







He moves his other foot forward, and waits. Again, nothing happens.

Ao takes another step, and another, growing more confident as he walks until -

MATCH CUT TO

15 EXT. FOREST OF LIES - DUSK (COLOR)

- he finds himself standing on a wooden bridge shrouded by weeping willows.

Disoriented, Ao almost loses balance on his next step, but catches himself.

He composes himself and continues across the bridge.

As he moves deeper into the brush, an EYE blinks to life from the trunk of a tree. The eye follows Ao for a moment, and then closes, disappearing amongst the bark.

16 EXT. DEEPER - FOREST OF LIES - CONTINUOUS (COLOR)

Ao surveys the vegetation around, searching for the plant that grows from stone but finding nothing but weeds and shrubbery.

Continuing forward, he stops and digs into his duffle bag. He pulls out a banana, while careful to keep his eyes on his surroundings.

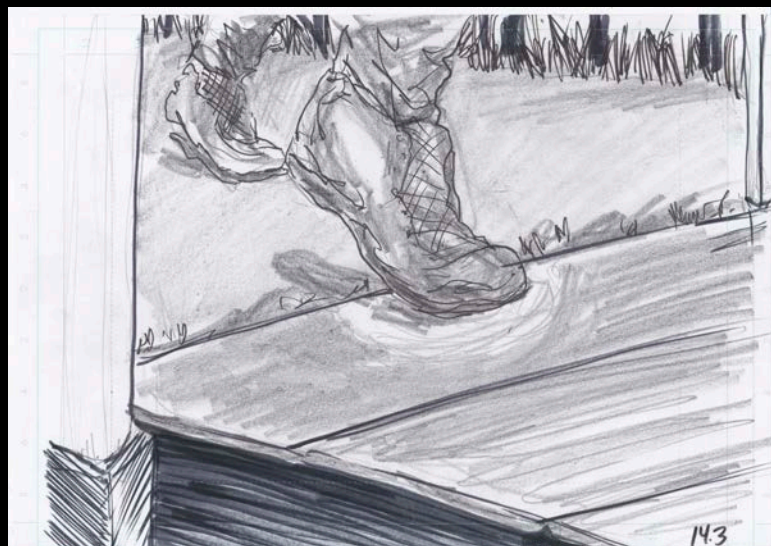
Just as he unpeels it and prepares to take a bite, a trail of blood oozes from beneath from the banana's skin.

Horrified, he drops the fruit and quickly continues into the forest.

17 EXT. DEEPER STILL - FOREST OF LIES - CONTINUOUS (COLOR)

Ao chops through thick brush to emerge into a round clearing. Rooted in the very center of the field sits a plant growing from stone. A CACOPHONY OF WHISPERS winds through the air.

He looks around, seeing no one, and runs toward the plant. Kneeling beside it, he drops his duffel bag to the ground. Ao







uses his hands to dig at the ground to uproot the stone and plant from the earth below.

Before he can place the plant in the bag, a high-pitched whistle fills the air. The piercing tone dizzies Ao momentarily, but he manages to rise to his feet.

The whispers grow more intense, dancing around Ao's brain.

He steadies himself to leave, but THREE VAMPIRES block his path.

The ANDROGYNOUS PSI-ALPHA in a tailored blazer smiles as he clutches a matching a leash attached to his SANGUINE HOUND's latex body suit. A FEMME PSI-ALPHA preens her wild hair as she stares at Ao and licks her talons. They scratch themselves intermittently, revealing the depth of their infections.

The hound, chewing furiously, spits out Ao's banana peel on the ground.

Ao delicately places the bag on the ground. He places his arms at his sides and begins to form a ring with his hands.

NEITH (OVER)

What is your purpose?

AO (OVER)

To bring light to darkness...

A ring of vibrant light forms around Ao's chest. He keeps it centered, tucking his elbows at his sides as his hands rotate, increasing the luminance of the ring.

The two Psi-Alphas laugh amongst themselves and the Hound tilts his head with curiosity.

The rings grows brighter and more powerful as it expands, obscuring the physical form of Ao just before it ERUPTS and the entire screen FLASHES IN WHITE. He screams so loudly that his voice is but a whisper.

DISSOLVE THROUGH WHITE

18 EXT. DEEPER STILL - FOREST OF LIES - MOMENTS LATER (B&W)

Drenched in sweat and covered in braised flesh, Ao tries to catch his breath.









Two piles of ashes covered in ectoplasmic gore like drained volcanos stand where the vampires once stood.

Ao sighs in relief.

As he turns to pick up the plant, the still living hound pounces Ao to the ground. The stakes spill out across the ground.

He tries to struggle free, grasping and crawling for the closest. His pulls himself, edging closer and closer -

- but the Hound clenches its fangs deep into Ao's neck.

Satisfied, the Hound rips the flesh from Ao's neck and spits out the useless meat.

Ao's heartbeat rapidly increases and then slows to a stuttering halt as his body squirms the ground. The Hound runs into the thick of the woods with wild, animalistic laughs.

Ao's grip on the stake weakens, and his fingers fall limp. The blood runs from his body toward the plant as if drawn to it. Upon reaching the base of the stone, its roots seep through the surface to feed from the blood and replant itself into the ground.

Ao's heartbeat stops and all goes silent as his eyes stare blankly into the abyss.

19 EXT. THE BRIDGE - NIGHT

A full moon reflects upon the empty suspension bridge.

20 EXT. FOREST OF LIES - LATER NIGHT (B&W) - FLASHBACK

Once more the sacred plant sits undisturbed, yet somehow aware and somehow alive.

AO (OVER)

And what if I fail?

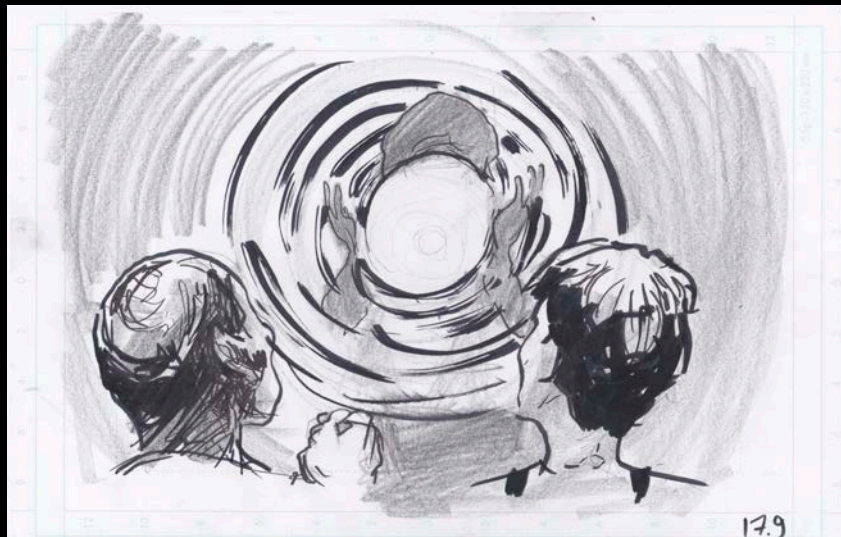
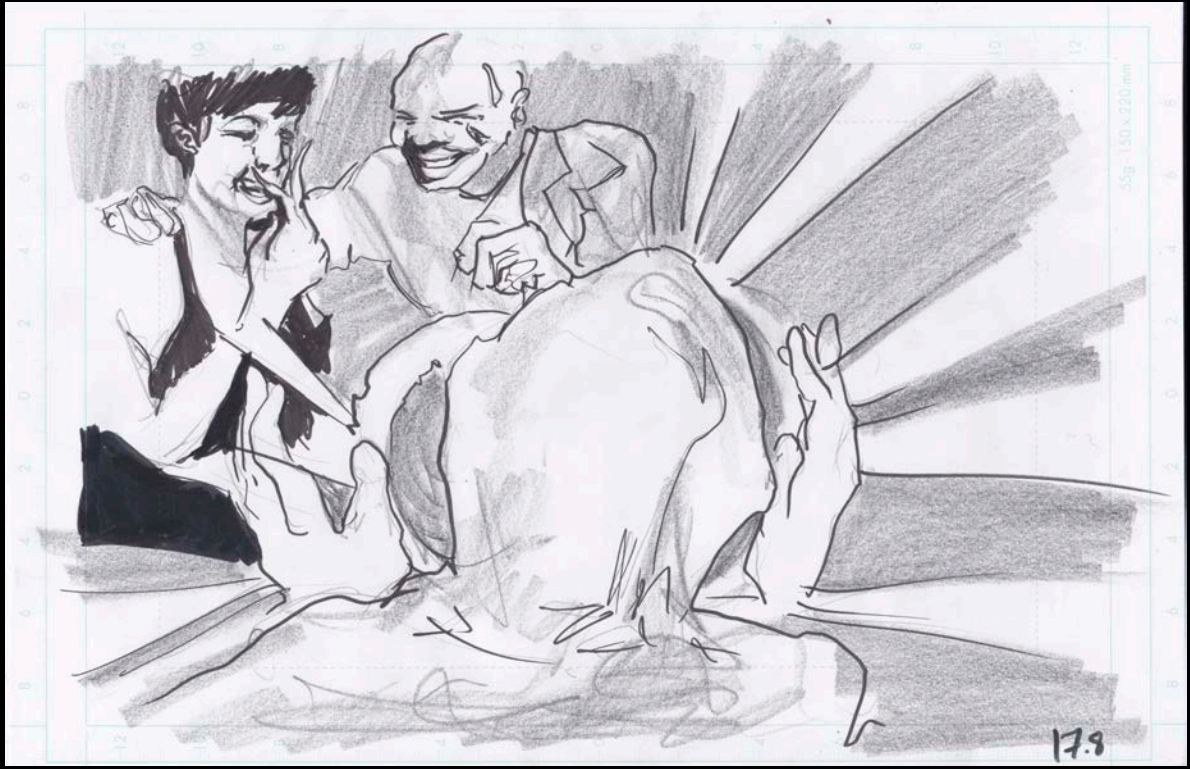
NEITH (OVER)

Others will follow...and many more  
after that . . .

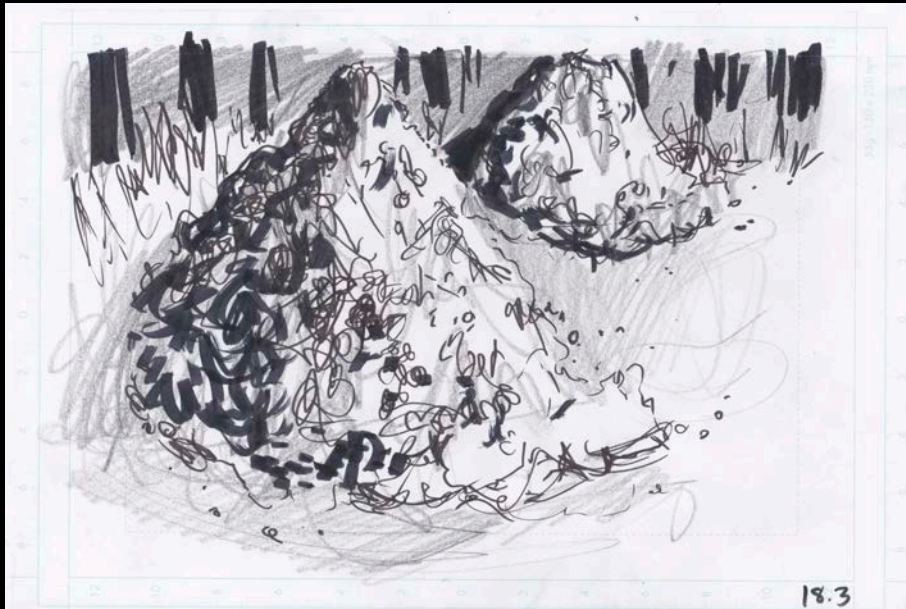




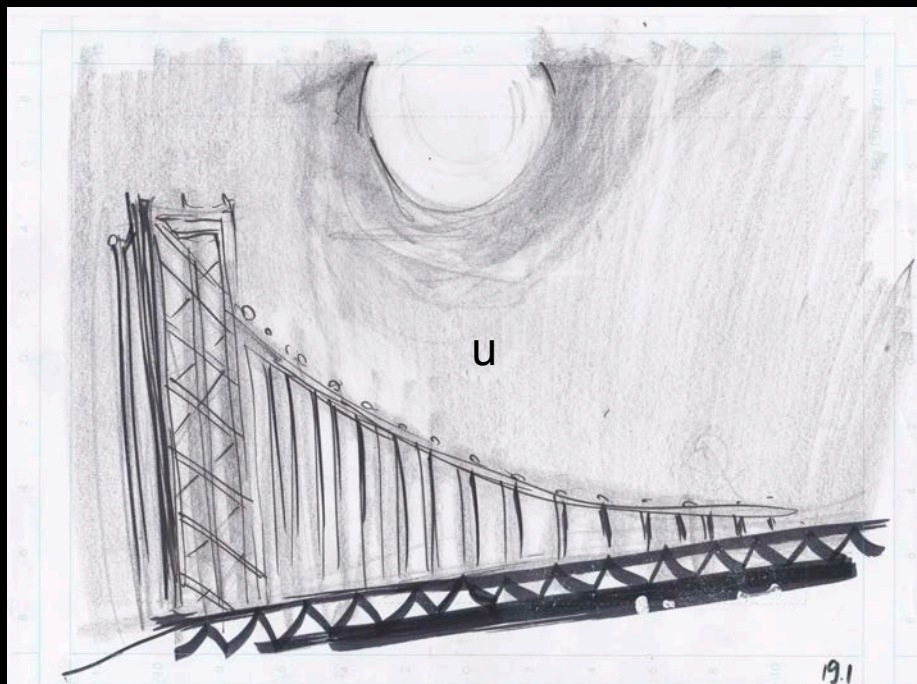
















21 INT. TEMPLE - ZBHR CENTER 08A - DAY (B&W) - PRESENT

Neith kneels on the ground surrounded by the congregation and the spilt cowrie shells before her.

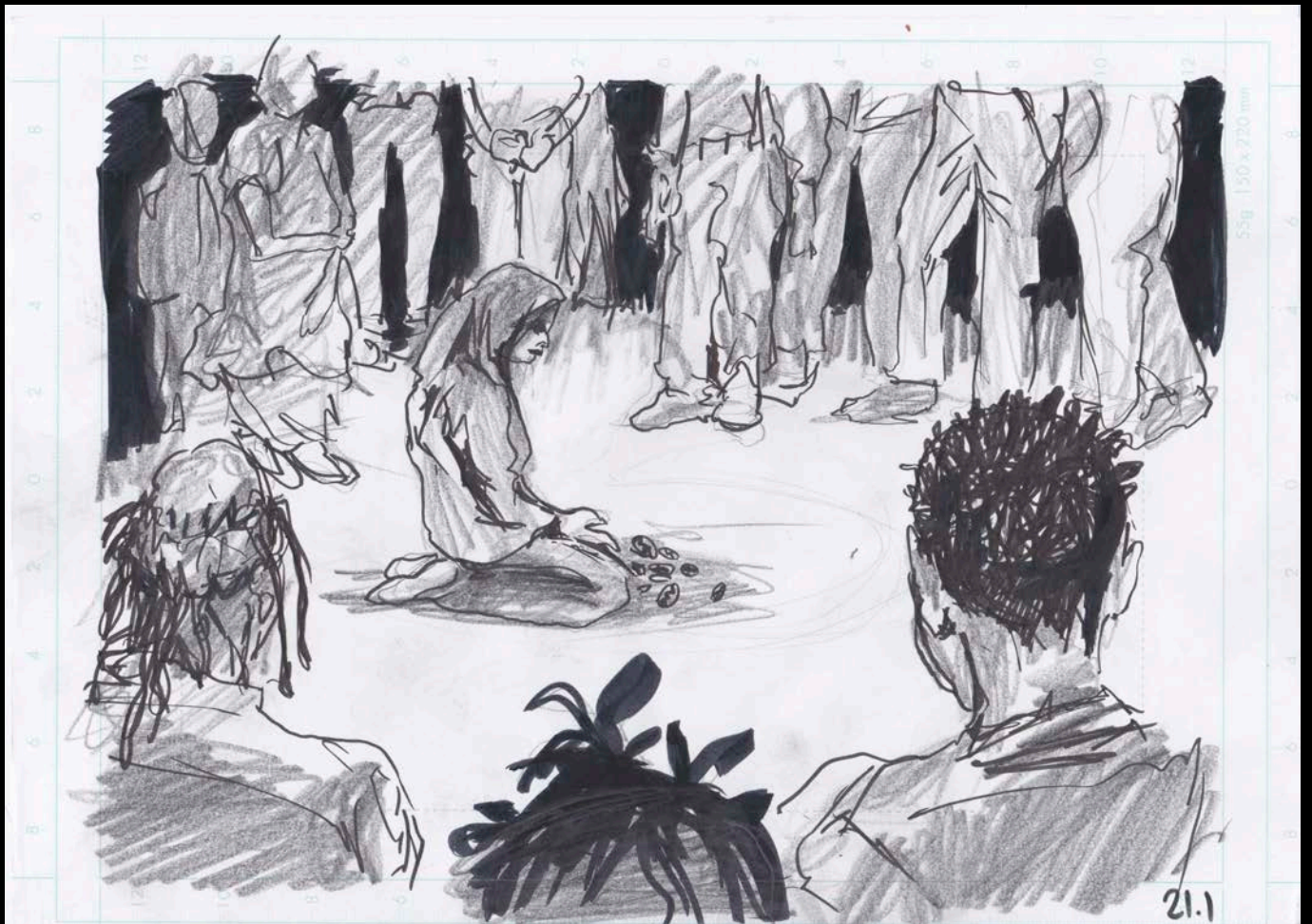
NEITH (OVER) (CONT'D)  
. . . until the world is ours.

She smiles from beneath her cloak, exposing her fangs and crimson red pupils.

HARD CUT TO BLACK

THE END























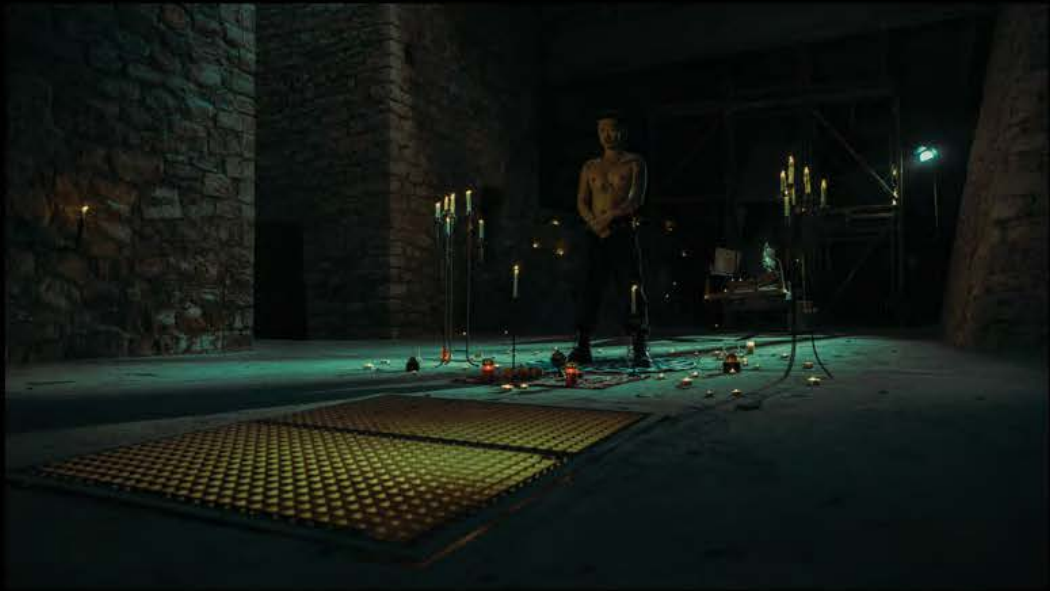
















# REFLECTIONS

“While “Ashe (Night)” was born of my own desire to create a film in the genre that I love in the midst of preparing a more complicated feature, at its heart the film was inspired by my mentor Vivian who advised me to write something about my experience in Berlin. The idea of deception, false hope, and cursed land crept in, and so did the core narrative of someone being sent on a journey that is ultimately a trap. Due in part to its history and even specific cultural tendencies, living in Berlin for me has felt like the character Blade walking between a world of vampires and their human targets. Not quite belonging in Germany as an American, and a Black one at that, feels like existing on an invisible, yet sharp-edged periphery - the nuance between being in a place, but not being of it. Thus, the journey of Ao was also inspired by this feeling of existing as a being of light in a society of darkness and deceit where even allies can be hunters in waiting. / **Jon-Carlos Evans (Creator, Writer, Director)**

“Neith”- terror, fear, terrible one. The hybrid, the leader, the lonesome ranger. Possessing traits that set her apart from those around her, sensibilities they can’t understand that make her existence more challenging and more isolating. The process of building Neith as a character and of exploring the ways in which she moves through space and is driven to make the decisions she makes, was as exciting as it was intimidating. Working with and under the guidance of Jon-Carlos was a gift. He was generous in the materials and inspirations he offered and really allowed for our own interpretations and experimentations of where the characters sat within our own bodies. He created a fantasy world with so many parallels to the realities we were and are currently still navigating in this Corona landscape; it was a joy to be a part of the incredible team he put together and I look forward to the rest of our journey together. The story will go on.” / **Salber Lee Williams (Actress, Neith)**

“This was quite a ride into a parallel universe. Playing the role of Ao, I found something quite real in myself, as if I already knew him. A familiarity that had me look into the spirits of the past and visions of a time ahead. That bright light which is his strength came to me like a remembrance, or was it a wish to assume that I have it in me for real? I guess we all do, in one way or another. My approach to play Ao was more of an elementary one as I chose to embody fire in lots of imaginary ways. Getting burned as well as using that element of the sun, to befriend it, in a sense to hold that power gently to the point of no control. That experience was very giving. Looking back at the production, I am very inspired, carrying this light within, and I am very grateful having spent that ride with an awesome crew and new friends on board.” / **Ardian Hartono (Actor, Ao)**

"I didn't have much experience in producing sequential art or how my style of drawing would gel with the project, but after reading the script, I was invigorated with the challenge. The dark imagery grabbed me, as well as how Jon-Carlos applied characters to different storytelling styles, such as horror and apocalyptic movies, in one tale that seemed to speak to a larger narrative. While reading through it, I could easily see his script being turned into a graphic novel or comic of some sort, and that certainly energized my fingers. Jon-Carlos had just recently given me a few comic books for creative inspiration. The loose drawing styles of those illustrators gave me assurance that my drawings would also work well with this type of project. Drawing in a storyboard format definitely pushed me to think more cinematically. As a lover of film noir, I loved incorporating elements of cinema into the panels, like for instance, the emotive quality of light or the use of neoclassical elements, like chiaroscuro (dramatic lighting), to set the visual mood of a scene. Also, focusing on different varieties of camera angles, dictated in the script, shook up my depictions of viewpoints. I also became pretty absorbed with how he'd interspersed culturally African elements into a popular genre. Delivering the storyboards in a tight deadline was the most challenging aspect of collaborating on this project. It certainly pushed me to work at a feverish pitch while not getting bogged down with depicting excessive detail." / **Christopher Logan (Storyboard Artist)**

It's hard not to associate the film with what's happening over the world now. This isn't the first global pandemic and you know, It won't be the last one. It leaves a space for the unknown, fear, conspiracy theories, or maybe hope? We created a world in “Ashe” that doesn't/hasn't existed, but perhaps reveals one of the possibilities of how the world might become. / **Marta Pang (Art Director-Still Photographer)**

## CREATOR'S NOTE

Well, if you're reading this, clearly you're neglecting something in your life much more important like doing your taxes, cleaning your kitchen, or even spending time with loved ones. Now I've really put the pressure on myself to entertain you, or at least tell you some good battle stories about the making of this film! Alas, there were no battles...unless you count me locking myself out of my apartment for one day during the production and sleeping in a van surrounded by camera equipment and set dressing. At least that was a battle I was well-equipped to fight, and you would be surprised just how warm black molten really is during a Berlin spring (as if such a season exists in this part of the world though...). That, however, is just a roundabout way to say that the production of "Ashé (Night)" was one of the most beautiful production experiences of my career thus far thanks to amazing, funny, caring, creative, and ambitious crew.

Even in short stints the crew becomes your dysfunctional circus/band/pirate family. In this case, I was blessed with a merry crew of weirdos and gentle spirits from all corners of the world. Personally, directing is the loneliness job second only to writing - in the latter, you are literally there with your own storm of internal wor(l)lds seeking a home on a black page; in the former, you are a department of one - a mountain besieged by all the winds, rain, and lightning that conveniently appear on the one day you are filming outside. The Camera department is literally that...the actors are an ensemble unless you're making a chamber piece...the Electricians, the Make-up team, the Art Department...even the Assistant Directors and Producers make up a commune of their own and have somewhat of a synchronous experience. The director, however, is ultimately always alone and yet always surrounded...reconciling the past (the script, the pre-production, and the rehearsals) with not only the present (what's actually happening on set), but also the future (how will this cut together now? Will these beats connect?).

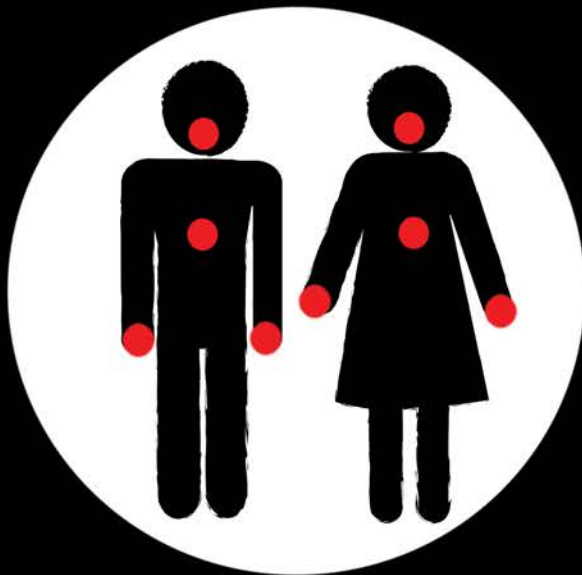
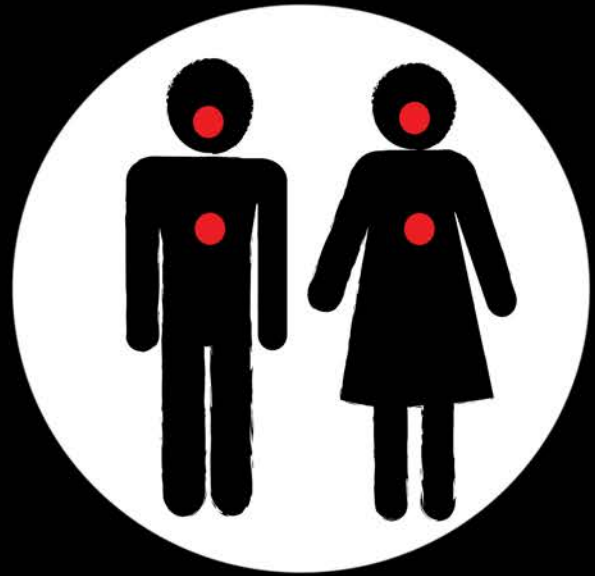
For the first time in what feels like too long, however, I felt at home because the past, present, and future had somehow paused and left room for a moment of pure creative fun and communion to take place. Working with old friends, new friends, colleagues, and even former students was such an energizing and inspiring experience that I honestly did not want the production to end. It was as if somehow through this production, we sustained a beautiful bubble of light warriors and workers creating a mystical, dystopian vampire film even in the midst of a global pandemic. If anything, it speaks of our need to be together, manifest together, and attend to this intangible idea shared in scripts, shotlists, storyboards and breakdowns. It speaks even further to that perfect moment of bliss and calm midway through a take when all the moving parts have settled, and the attention of all involved is purely focused on the intention of the moment; for in the moments between "Action" and "Cut," even in so called bad-takes, the mountains stand in harmony with the winds, rains, and lighting as their allies for an orchestration of natural order - inertial chaos. Sensing this may even shed some light on people such as myself who engage in the arts. Either by need or by calling, we find peace in chaos because at the core, we feel that although nothing is certain, bliss comes in the moments between just two beats or even two words - Action . . . Cut.

Cut,

JCE

Berlin, September 25th, 2021





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PERFECT ENTROPY PRODUCTIONS + WORLDCOLORSTUDIO ; JON-CARLOS EVANS FILM

"ASHE NIGHT" ARDIAN HARTONO SALBER LEE WILLIAMS CRISTINA NEGUCIOIU BISHOP BLACK ALEXIA HAHN

SPECIAL MAKE UP MICA FRISCH PABLO BARCKHAN & ESTER NYAKOTO EDITED BY JCE VISUAL EFFECTS BY OUTPOST MUSIC BY NICOLO SOMMER & EILIYAS

STORY BOARDING CHRISTOPHER LOGAN COSTUME DESIGNER MONA ASAR & CYBERESQUE ART DIRECTOR MARTA PANG DIRECTOR OF PHOTOGRAPHY OLIVER VALENTE

EXECUTIVE PRODUCER JON-CARLOS EVANS NKEMDILIM EZEIFE & TIMOTHY A. GILLIGAN PRODUCED BY NICI BRUECKNER-DIOUF WRITTEN AND DIRECTED BY JON-CARLOS EVANS



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# ASHE (NIGHT)

PERFECT ENTROPY PRODUCTIONS + WORLD COLOR STUDIO : JON-CARLOS EVANS FILM "ASHE NIGHT"

ARDIAN HARTONO SALBER LEE WILLIAMS CRISTINA NEGUCIOIU BISHOP BLACK ALEXIA HAHN SPECIAL MAKEUP MICATRISCH PABLO BARKHAN & ESTER NYAKOTO

EDITED BY JCE VISUAL EFFECTS BY OUTPOST MUSIC BY NICOLO SOMMER & ELIYAS STORY BY CHRISTOPHER LOGAN COSTUME DESIGNER MONA ASAR & CYBERESQUE ART DIRECTOR MARTA PANG DIRECTOR OF PHOTOGRAPHY OLIVER VALENTE

EXECUTIVE PRODUCER JON-CARLOS EVANS NKEMDILIM EZEIFE & TIMOTHY A. GILLIGAN PRODUCED BY NICI BRUECKNER-DIOUF WRITTEN AND DIRECTED BY JON-CARLOS EVANS



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STORY BOARDING CHRISTOPHER LOGAN COSTUME DESIGNER MONA ASAR & CYBERESQUE ART DIRECTOR MARTA PANG DIRECTOR OF PHOTOGRAPHY OLIVER VALENTE

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SPECIAL MAKE UP MICA FRISCH · PABLO BARCKHAN & ESTER NYAKOTO · EDITED BY JCE · VISUAL EFFECTS BY OUTPOST · MUSIC BY NICOLO SOMMER & EILIYAS

STORY BOARDING CHRISTOPHER LOGAN · COSTUME DESIGNER MONA ASAR & CYBERESQUE · ART DIRECTOR MARTA PANG · DIRECTOR OF PHOTOGRAPHY OLIVER VALENTE

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# PRODUCTION CREDITS

Writer/Director/Editor - Jon-Carlos Evans

## Cast:

Salber Lee Williams - Neith

Ardian Hartono - Ao

Cristina Negucioui - Sanguine Hound

Bishop Black & Alexia Hahn - Psionic Vampires

Executive Producers - Nkemdilim Ezeife

Tim Gilligan, & Jon-Carlos Evans

Producer - Nici Brückner-Diouf

Production Manager - Carman Ho

Cinematographer - Oliver Valente

Composers – Nicolo Sommer & Eiliyas

Lead Hair & SFX Makeup - Mica Frisch

Hair & SFX Makeup - Ester Nyakoto & Pablo Barkhahn

Art Director - Marta Pang

Gaffer - Jayden Bailey

Assistant Camera - Alan Dresti & Ming Fung Yong

Electric - Gloria Gammer

Location Sound Recordist – Eiliyas

Sound Designer – Jon-Carlos Evans

Drone Operator - David Hawkins

DIT/Media Manager - Maria Royo Barrera

Set Dresser - Pascal Folly

Art Department PA - Cleo Spiro

Still Photographers - Marta Pang & Dico Baskoro

Boom Operator - Nicolo Sommer

Storyboard Artist - Christopher Logan

Sound Mix & Master - Kevin Ramsay

VFX Art Director - George Cox

VFX Coordinator - Iin Cox

VFX Artist - Agung Sulis

Colorist - Lena Sy

Behind the Scenes Videographer - Ememe



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