



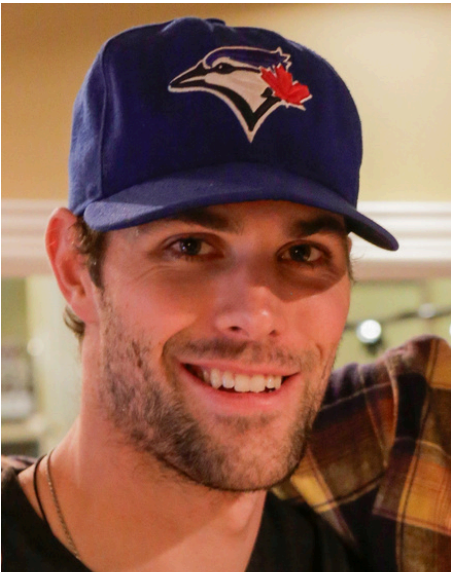
A NIGHT OUT

A FILM BY JAMES ANDREW FRASER

A judgmental recent high school graduate gets dragged to a strange party, where the night spirals into wild fantasies, comic paranoia, and the unexpected freedom of being wrong.

Fresh out of high school, Greg and his two friends show up to a party connected to a hot, married older woman Adam met at his department store perfume job — expecting free booze, awkward flirting, and a mildly sketchy story for later.

Instead, they walk into a strange mix of aging party legends, seductive office girls, wandering hippies, and a lineup of faces that make no immediate sense. As Greg's imagination spirals from cocky fantasy into wild paranoia, the night threatens to expose the one thing he's been trying hardest to protect.



A Night Out came from a real party my friends and I went to right after high school — the kind of night that's confusing in the moment and legendary in retelling. We were eighteen, technically adults, but nowhere near that in reality.

The first draft of the script was almost purely observational. Three guys wander through a strange party, react to what they see, then leave. When I showed it to people, they said, "Nothing really happens." They weren't wrong. So I shifted the story inward — into Greg's head. I pushed the fantasy, inflated the paranoia, and let his imagination outrun reality.

The party is heightened, but the feeling isn't. That sense of being slightly out of orbit — not knowing whether something is genuinely strange or just unfamiliar — felt honest. At that age, everything feels amplified. A glance becomes a storyline. A misunderstanding becomes catastrophic. A room full of strangers can feel like a completely different universe.

It's awkward. It's heightened. It doesn't tie things up neatly. That felt true then — and it still makes me laugh now.

— James Andrew Fraser







Cast



Tyler James Brown brings a mischievous, quietly curious energy to Greg, grounding the film in a performance that feels lived-in. As the story's observer, he delivers offhand one-liners with a smirk that suggests both amusement and overwhelm, giving the character an effortless charm. His restraint and vulnerability allow Greg to feel less like a caricature of teenage bravado and more like a young man trying to process a night that's bigger than him.



As Adam, Sam Strelshik channels unapologetic confidence and ambition, fully committing to a young man convinced he's about to rewrite his romantic fate. His believable delivery — particularly in moments where Adam's bravado borders on delusion — anchors the film's central premise and heightens its humor. Strelshik's defensive swagger and natural leadership (he's the one with the car) give the group its forward momentum.



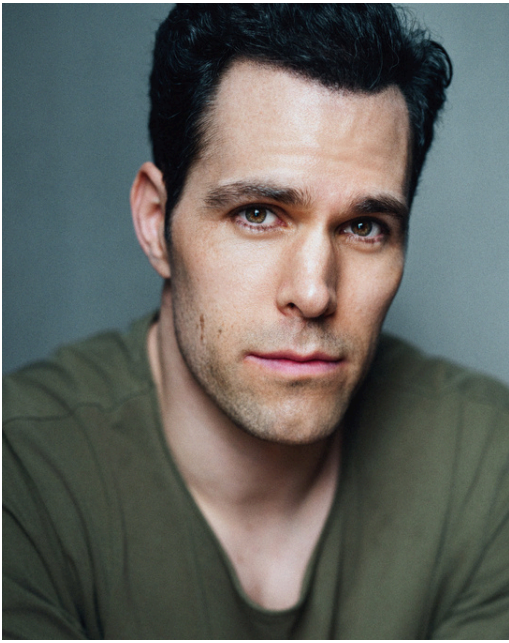
Fernando Mercer plays Mike as the understated counterbalance to the group's louder personalities. Reserved but observant, he punctuates scenes with well-timed jabs and subtle reactions that sharpen the comedy without calling attention to themselves. When Mike unexpectedly steps into his own spotlight, Mercer shifts seamlessly — revealing confidence beneath the quiet and giving the ensemble dynamic an unexpected turn.



Blayre Ellestad is a cinematographer, editor, and creative director with over two decades of experience across digital media, commercial storytelling, and narrative film. As Director of Digital Content at World's Finest, he leads teams in producing innovative work across platforms, bringing both technical precision and creative instinct to every project. His work has earned a Juno Award for Video of the Year and collectively surpassed one billion views online.

Driven by a passion for story and visual rhythm, Ellestad moves fluidly between large-scale digital campaigns and intimate character-driven work — blending craft, clarity, and an eye for tone.

On *A Night Out*, Ellestad served as both cinematographer and editor, bringing a playful on-set presence that kept the atmosphere loose and collaborative. His years shooting weddings translated seamlessly to the scrappy pace of a low-budget indie set — moving quickly, capturing spontaneous moments, and maximizing every setup. While faithfully executing Fraser's detailed storyboards, Ellestad also found opportunities in the edit to push the film further, heightening awkward beats and infusing subtle humor that expanded the film's wacky, unpredictable flavor.



James Andrew Fraser is an award-winning actor, writer, and filmmaker whose work bridges intimate independent storytelling and ensemble-driven narratives. As an actor, he has appeared on NBC's *The Enemy Within*, CBS's *Bull*, and starred in *Gabriel's Inferno*, the nine-film adaptation of the New York Times bestselling novels, streaming on Passionflix. He recently starred in *Family Hug* opposite Oscar nominee Eric Roberts and appears in the ensemble drama *Tuesday's Flu*, which premiered at the Austin Film Festival and features a cast including Jackie Earle Haley, Jon Gries, Ross Marquand, and Daniel Roebuck. His performance in *Buffalo* earned Best Actor nominations at the Madrid International Film Festival and Prague International Indie Film Festival, and the film screened at Cannes, where it was nominated for the Iris Prize.

As a director, Fraser's early creative instincts surfaced while co-writing and acting in *Trafford Road*, which screened at the Edmonton International Film Festival and confirmed that his interests extended beyond performance. That momentum led to *A Night Out* — his first film behind the camera and the start of a deeper exploration of character and tone. Years later, revisiting the film with fresh perspective — and encouraged by unexpected laughs from a film history professor — he restored moments once trimmed for time, bringing the film closer to its original pulse: awkward, heightened, and alive.



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