

WHEN SILENCE SPEAKS... THE NIGHT LEARNS TO BLEED.



# THE NIGHT WEARS SPURS

A BLAKE VAZ FILM



DAGOBA FILMS



IN A LAND RULED BY POWER AND IMPUNITY, THE SOUL OF A  
MURDERED CHARRO RISES WITH A THIRST FOR JUSTICE. THIS  
TIME, DEATH WEARS CHARRO REGALIA... AND SPURS THAT DO  
NOT FORGIVE.





# SYNOPSIS

In the arid lands of northern Mexico, a powerful hacienda rises as a fortress of buried secrets. Owned by a local politician entangled in corruption, narco-financing, and human trafficking, the estate serves as the stage for the unchecked crimes of the powerful. Women from vulnerable communities vanish without a trace, while silence is bought with fear... and blood.

Manuel, a hardworking charro — noble and respected among his own — has devoted his life to horses, to the land... and to his wife, Eva. But on a cursed night, after witnessing her brutal abduction and murder at the hands of the Patron's men, Manuel attempts to save her and is executed without mercy.

His family buries him with honor, dressed in his father's gala charro regalia: black, embroidered in silver, spurs that no longer sound.

But the dead do not always rest.

Doña Cata, an elderly ranch worker — a healer and guardian of ancient Mexica knowledge — decides to restore balance. Deep in the desert, among chants, blood, and ash, she invokes ancestral forces to bring the fallen charro back.

The earth opens.

The black horse returns.

And Manuel rides again — no longer as a man... but as judgment.

One by one, those responsible will fall beneath the weight of his silent fury. Each step leaves traces of blood. Each echo of spurs announces an inescapable reckoning.

Because when silence speaks... the night learns to bleed.



# UNIVERSE



The universe of *The Night Wears Spurs* exists between social realism and magical realism — a Mexico where impunity and fear coexist with the whispers of the desert and the echo of ancestral legends.

Folklore, gender violence, superstition, and narco brutality intertwine in a world where the supernatural is not fantasy, but response.

Visually, it is a raw, vibrant, and lyrical landscape — where dust mingles with blood, and silences weigh heavier than words.

A setting where the mystical and the real do not contradict one another... they feed each other.

Here, the rural Mexico of Pueblerina, with its infinite skies and charros in silhouette, converses with the golden shadows of Gabriel Figueroa.

Narco violence and feminicide — with their black trucks, buried secrets, and faceless brutality — are woven together with the vivid reds and impossible compositions of the giallo, that sensual, stylized horror that Argento and Bava transformed into art.

Yet beneath that surface, the pre-Hispanic legacy still pulses: chants, smoke, bones, the whisper of ancient goddesses.

And among them, riding between myth and bullets, stands the figure of the charro... elevated not as hero nor villain, but as a specter of justice.

As legend.

As vengeance.

As... Black Wings.



# THEMES

The Night Wears Spurs explores the eternal conflict between justice and power. But not institutional justice — corrupted and deaf — rather an ancestral justice, ritualistic, embodied in myth and fury. In a country where laws fail and impunity is custom, redemption becomes mystical, symbolic... bloody.

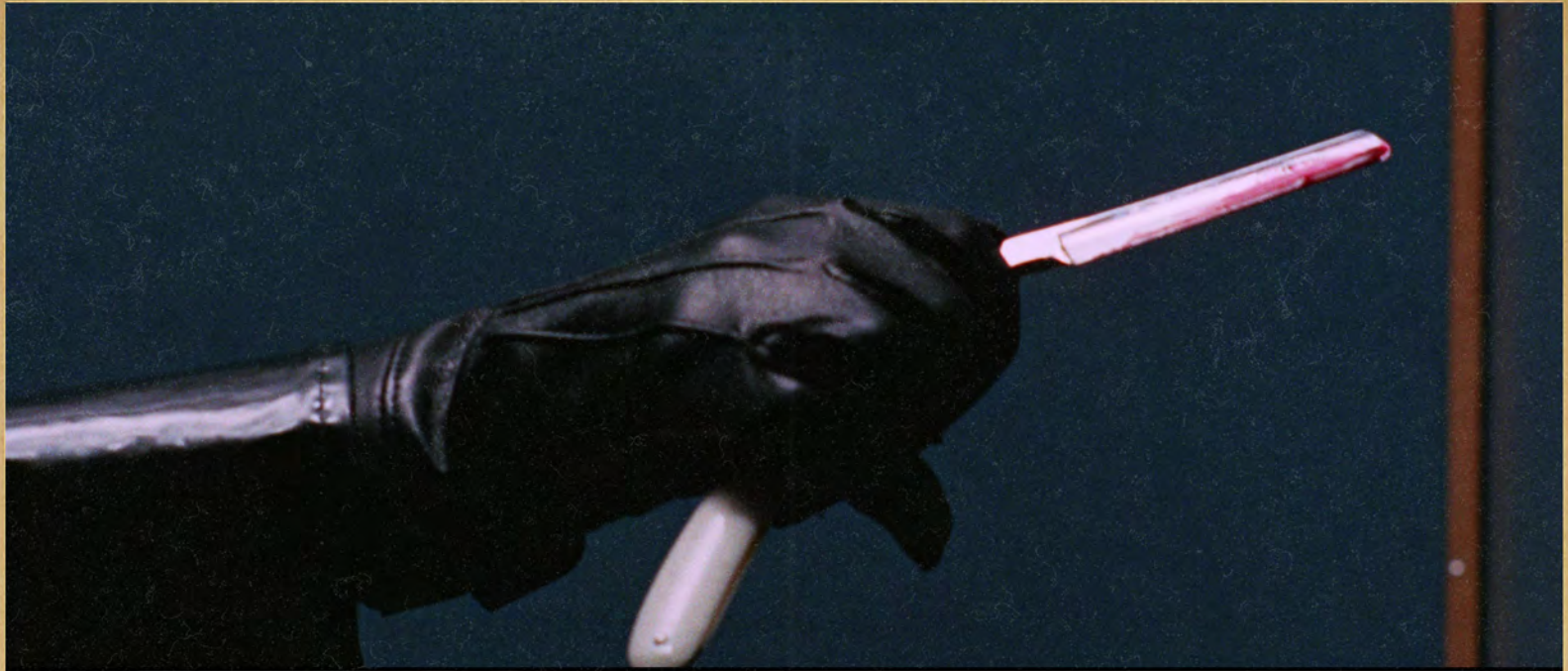
The film is a meditation on grief, guilt, and the impotence of masculinity within a system that allows — and often celebrates — the disappearance of women. Manuel, the resurrected charro, does not seek justice in courtrooms. He seeks it in the earth, in the dust, in the fractured memory of his wife, Eva. Every step he takes is a testament of love, a confession of guilt, and a demand for what power stole from him.

Here, vengeance is not an explosion. It is a procession.

Myth is not fantasy — it is resistance.

And the charro, transformed into shadow, does not represent the hero...

but the judgment that arrives when silence is no longer enough.



# VISUAL STYLE

The visual style of *The Night Wears Spurs* is a dance of contrasts and cinematic inheritances fused into a language of its own.

In its most intimate and rural moments, the camera does not resort to black and white, yet it evokes its spirit: deep focus, dramatic interplay of light and shadow, vast skies, silhouettes burdened with the weight of time — all echoing the visual lyricism of Gabriel Figueroa and the cinematic poetry of Mexico's Golden Age. It is an aesthetic steeped in memory, where dust is poetic and the earth has a soul.

When night falls and violence awakens, the image mutates. Intense colors, neon light, expressionist compositions, and stylized blood erupt with force, paying homage to the visual worlds of Dario Argento and Mario Bava. It becomes a Mexican giallo, where horror is painted with intention and every killing is a visual act.

Between these extremes, the dirty realism of narco violence asserts its rawness: dusty roads, haciendas corroded by power, black trucks beneath fractured skies. Here, the camera becomes contaminated, the light splinters, and the frame turns into an uneasy witness to everyday impunity.

The film moves freely between the symbolic and the real — from the countryside to the infernal, from myth to modern crime. Every sequence is a visual declaration. Every frame, a prayer, a wound, or a warning.

# MEXICAN GIALLO

While Mexican horror has often leaned toward the slasher tradition and direct Hollywood influence, *The Night Wear Spurs* turns its gaze toward Italian giallo and its origins: a fusion of suspense, crime, eroticism, and art.

Like the proto-gialli and the Italian-Spanish co-productions of the 60s and 70s, our film constructs a sensual and macabre atmosphere, where each killing becomes a baroque tableau.

There are no screamers — there are omens.

There are no monsters — there are specters of collective guilt.



# DIRECTOR'S STATEMENT

The Night Wears Spurs was born from rage, from grief, and from love for the stories that are not told.

I grew up on the border between Juárez and El Paso — a land where violence lives beside beauty, and where silence weighs more than bullets. From a young age, I knew our stories — the desert's, the charro's, the disappeared woman's, the broken man's — deserved to be told not only with truth, but with poetry.

This film is a borderland western colliding with giallo horror. A supernatural revenge story, but also a search for emotional justice. A visual scream that fuses the emotional black-and-white of Gabriel Figueroa with the violent, sensual color of Argento and Bava. A new myth with ancient roots — Mexica, rural, border-born.

Giallo — that Italian subgenre where crime and beauty coexist inside every frame — has been my greatest inspiration for years. Its stylization, its symbolism, its nightmare aesthetic — all of it shaped me as a filmmaker. The Night Wears Spurs is my attempt to create the definitive Mexican giallo: one that honors our legends, our aesthetics, our contained fury.

We do not want to be part of the cinema that worships the narco as a symbol of power or destiny. The Night Wears Spurs is not that. Here, violence is not spectacle... it is condemnation. And while we refuse to fall into stereotypes, we also refuse to pretend this reality does not exist — especially when at the center of this story lives the silenced pain of disappeared women, the femicides that drape northern Mexico in mourning.

In this story, the victims of Black Wings are not innocents. They are the untouchables. They are the monsters who, in real life, rarely pay for their crimes. The violence is stylized, symbolic, almost ritual... and it is aimed only at those who destroy without consequence.

The major studios are not interested in telling our stories unless they come packaged with famous names or recycled formulas. They are not looking for new voices or emerging talent. But in Juárez, in Chihuahua, in the borderlands, there are artists with fire in their veins and truth in their eyes. This project is a declaration of independence: we will not wait for anyone's permission. We will make it with our hands, with our people, and with the strength of community.

Because if they won't let us tell our stories... the night will come without asking permission.

— Gerardo Blake Vaz  
Director / Escritor

# THE MINDS BEHIND THE MYTH

**GERARDO  
BLAKE VAZ**

DIRECTOR. WRITER. PRODUCER.



Born on the border between Juárez and El Paso, Blake began telling stories with a borrowed camera and more hunger than resources. Since then, his lens has traveled from border alleyways to international sets.

A pioneer of digital journalism when it was still uncharted territory, he became a video creator at the Los Angeles Times, where he brought his camera into the temples of sport, capturing the vertigo of glory before the final whistle.

Later, in the world of advertising, he directed commercial campaigns for major international brands including Pepsi, Tecate, Modelo, Dos Equis, Lexus, Hyundai, Toyota, and ESPN Deportes, among many others.

An Emmy Award winner for his work as a television producer, Blake has seen his short films — Blood Stains, L.U.N.A., Matches, and Il Colore Della Notte — screen at more than 100 festivals worldwide, including Scremfest, Shorts México, and the New York Latino Film Festival.

With *La Noche Lleva Espuelas*, he makes the leap to his first feature as a singular author, joined by his brothers in craft and in border.

His mission: to turn myth into justice.

# THE MINDS BEHIND THE MYTH



**DANIEL  
GÓMEZ  
BAGBY**

**CINEMATOGRAPHER. PRODUCER.**

15 years of stories shared with our director, Gerardo Blake Vaz. From clandestine shoots at the edge of the desert to high-caliber productions under the lights of Los Angeles, Daniel has been a backbone of this cinema — one that burns from the root.

Born on the border between Ciudad Juárez and El Paso, Daniel Gómez Bagby has built a visual career that fuses the force of the desert with the pulse of the big city. Now based in Los Angeles, his lens has moved through commercials, shorts, music videos, and features — always with an aesthetic that balances narrative sensitivity with visual power.

He has directed and shot work for brands such as Lexus, Hyundai, Netflix, Amazon, Fenty, Tecate, Corona, Smashbox, Pepsi, Modelo, Capital One, among many others. His short film *First Night* premiered at Hollywood's Dances With Films festival, while *The Climbing Perch* has earned awards across multiple international festivals.

As the cinematographer for *Blood Stains*, *L.U.N.A.*, *Matches*, and *Il Colore della Notte* — all directed by Blake Vaz — Daniel has received multiple awards for his visual achievement and has been essential in shaping the shared aesthetic language of that universe.

His first feature as Director of Photography, *The Protector*, has been praised for its distinctive visual style and powerful cinematography, reaffirming his place as one of the most promising eyes in independent Latino cinema.

# THE MINDS BEHIND THE MYTH

## AARÓN ALONSO

VILLAIN. PRODUCER



From the underground stages of independent theater to the cameras of Hollywood, Aarón Alonso Galindo has carved a path forged in passion, risk, and truth.

An actor, performer, and musician born in Ciudad Juárez, he has left his mark on productions such as *The Offer* (Paramount+), *Mayans MC* (FX), *Milagros de Navidad* (Telemundo), and *The Mob Doctor* (FOX), as well as multiple appearances in Mexican television series including *El Señor de los Cielos* and *Señora Acero*.

His training took him from Chicago — where he was part of *The Second City* — to France, where he studied clown with the legendary Philippe Gaulier. His ability to fuse dramatic intensity with a commanding physical presence makes him an antagonist unlike any other.

On stage, Aarón has explored everything from existential monologue to punk comedy, and he has led numerous short films in both Mexico and the United States. He has also lent his voice to video games such as *Tom Clancy: Ghost Recon Wildlands*, and is the lead vocalist of the punk band *MONJA* — carrying his rebellion from the stage to the screen.

In *The Night Wears Spurs*, he not only portrays the principal antagonist — he is an essential part of the vision. A producer who, like his fellow border artists, has wagered everything to tell this story from within.

# CULTURAL AND COMMERCIAL IMPACT

The Night Wear Spurs is born from an open wound in the heart of Latin America: the systematic disappearance of women, the impunity that surrounds it, and the silence that allows it to persist.

More than a film, it is a visual scream. A reinterpretation of myth as a tool of resistance. Through symbolic language and an innovative aesthetic, the story seeks to reframe collective pain with a gaze that is poetic, ferocious, and profoundly Mexican.

Its approach fuses the ancestral with the contemporary, the mythic with the brutally real — proposing a cinema that does not merely entertain, but unsettles, provokes, and transforms. It is a work designed to resonate both within our roots and across the international festival circuit that celebrates the bold, the authored, and the urgent.

The film targets festivals such as the Morelia International Film Festival, Sitges, Venice Critics' Week, Fantasia, SXSW, and Sundance Midnight — platforms where the most daring intersections of genre, art, and protest converge.

Commercially, its genre fusion — horror, western, thriller, and social drama — positions it for multiple audiences:

young viewers hungry for new voices,  
horror fans seeking identity-driven storytelling,  
and followers of auteur cinema with a distinctly Latin pulse.

This is not another narco or crime film.

It is a stylized bullet — aimed at the soul of a reality that must be told by those who live it.



# CHARACTERS



## MANUEL/ALAS NEGRAS

Son of the legendary Charro de Luz — champion rider and symbol of honor — Manuel grew up among saddles and dry earth, guided by nobility and duty. A hardworking man, respected by his people, he loved his wife, Eva, more than his own life.

But crime does not spare the good. After witnessing her abduction and brutal murder, Manuel tried to save her... and was executed without mercy. Dressed in his gala charro regalia, he was buried by his own. But death was not the end.

Beneath ancient chants and falling ash, his soul was summoned. And from the desert emerged Alas Negras. He is no longer just a man. He is judgment, dressed for reckoning.



## EVA

The woman who lit the fire. Eva is not merely Manuel's wife. She is his strength, his root, his world. Her laughter calmed the wind; her voice guided the horses. In a world of dust and violence, Eva was the flower that endured among thorns.

Her brutal disappearance is the spark that ignites the storm. What power mistook for weakness unleashed the fury sleeping beneath the earth. Her death was not an ending, but the beginning of a legend woven from blood, mourning, and vengeance.

Yet Eva has not vanished entirely. In Manuel's memory, in his dreams, in his silences... she still lives.

# CHARACTERS



## DON AURELIO RANGEL

The Patron. The power. The shadow. Owner of the hacienda Los Tres Cuervos, a corrupt politician and master of invisible strings.

Don Aurelio does not need to raise his voice — fear speaks for him. He controls the desert as if it were his inheritance, and no one crosses his land without answering to him.

Alongside the Ramos — father and son — heirs to brutality and unbreakable loyalty, he forms the nucleus of power that dominates the town.

Behind closed doors, they are called The New Three Crows — like the founders of the hacienda before them, like a shadow repeating itself.



## AURELIO'S MEN

Their footsteps make no echo. But they leave graves. Tyson, brutal and mocking. Chanok, imposing and silent. Richy, polished and cruel. Luisito, young and eager to prove himself. No uniforms, no medals; one look is enough to understand that obedience is survival.

They are the eyes and the blade of Don Aurelio Rangel. They make bodies, voices, and truths disappear.

Alongside the Ramos — father and son — they control the town with a closed fist. They are called The New Three Crows.

But this time... the night will not be silenced.

# CHARACTERS



## DOÑA CATA

She has lived her entire life on the hacienda, but her roots run deeper than any stone on its land. Healer, midwife, guardian of ancient knowledge. Her body ages, but her eyes know the secrets of fire and blood.

When death takes Eva and carries Manuel away, she does not pray. She acts. Because there are silences that can only be broken with old chants and fresh blood.

Under the new moon, Doña Cata performs an ancestral ritual, passed down through generations since pre-Hispanic times. She awakens forces that do not answer to modern names.

After years of watching women disappear without justice, Doña Cata decides that this time, the desert will not remain silent. She herself will give wings to the shadow of vengeance.



# THE POWER OF THE HORROR GENRE



Horror is not a niche — it is a global box office engine.

- Mexico is one of the largest consumers of horror films in the world, with an average of more than 70 horror releases per year — nearly one per week.
- In 2024, six horror films surpassed USD \$50 million worldwide. For 2025, nearly 30 genre titles are already scheduled for release.
- Horror accounts for approximately 13% of the global box office.
- It (2017) grossed over USD \$700 million worldwide, while The Conjuring universe has surpassed USD \$2 billion since 2013.

In Mexico, horror dominates the screen.

- In 2025, horror represented approximately 17% of tickets sold in North America, compared to just 4% a decade earlier.
- 57% of Mexicans watched horror films or series between 2022 and 2023 — a higher percentage than in the United States (45%).
- In 2024, horror led the Mexican box office: A Quiet Place: Day One — USD \$13.7M (Mexico), Huesera: The Bone Woman — USD \$1.6M, The Substance — USD \$10.05M
- Horror is not a niche genre. It is a cultural and commercial phenomenon — with Mexico as a key market and a natural bridge to Latino audiences in the United States.

# PROVEN PROFITABILITY IN INDEPENDENT HORROR CINEMA

Independent horror has consistently demonstrated one of the highest return-on-investment ratios in the film industry.

- **TERRIFIER SAGA (2016–2024):**
  - Created by Damien Leone, a VFX artist turned director.
  - Began on OTT and VOD as a cult project, scaled to limited theatrical release, and evolved into a global phenomenon.
  - **TERRIFIER 2 (2022):** Budget  $\approx$  USD \$250K, global gross +USD \$15M.
  - **TERRIFIER 3 (2024):** Budget  $\approx$  USD \$2M, global gross +USD \$76–90M. A prime example of an independent franchise with extreme ROI.
- **GET OUT (2017):** Presupuesto USD 4.5M, taquilla USD 255M. Validó el terror como vehículo de narrativa social.
- **HUESERA: THE BONE WOMAN (2022, México):** Presupuesto contenido; recaudación USD 1.6M en México, presencia internacional en festivales. Ejemplo del interés global por el terror latinoamericano.

## What sets La Noche Lleva Espuelas apart

- In Mexico, there is no modern project that combines a popular legend (El Charro Negro) with contemporary themes of crime and impunity, offering poetic justice on screen.
- The project incorporates a giallo aesthetic — visually elevated, with stylized violence — bringing it closer to international artistic proposals.
- This positions it in a dual space: commercial appeal through the horror genre, and artistic appeal for festivals and specialized distributors.

Independent horror has proven it can be profitable and exportable.

La Noche Lleva Espuelas adds a unique value: a sophisticated visual language that distinguishes it from other commercial products.

# EXAMPLE OF RETURN STRUCTURE

## Estimated Costs (Production + Post-Production)

- Realistic Scenario: USD \$1,000,000 ( $\approx$  MXN \$17M)
- Conservative Scenario: USD \$850,000 ( $\approx$  MXN \$14M)

## Revenue Distribution Structure

1. Each investor first receives 120% of their original investment before profit split begins.
2. Profit Participation: Once investors have fully recouped their capital, net profits are divided as follows:
  - 50 % Investors (distributed proportionally to their participation)
  - 50 % Producers & Creative Talent

💰 Inversión inicial → 🔄 Recuperación 120 % → 📈 Ganancias proporcionales  
(50 % pool inversionistas)

- ♦ Eg. If an investor contributes 10% of the total capital, they will receive 10% of the 50% of net profits allocated to investors — after recouping 120% of their initial investment.

This model is for illustrative purposes only. Specific figures and terms will be reviewed and formalized by legal counsel.

# DISTRIBUTION STRATEGY

## Diversified Windowing Strategy to Maximize Returns

### Independent Theaters (Mexico & U.S.)

- Horror benefits from the collective theatrical experience, creating “community events” that amplify word-of-mouth.

### International Distributors

- More than 50% of U.S. horror revenue comes from international markets.
- The genre travels well and connects with global audiences.

### OTT & Specialized Platforms

- Netflix, Prime Video, Max: acquisition of original and independent content.
- Shudder and Screambox: rapidly growing platforms that produce or acquire projects under a “Presented by” label and occasionally provide limited theatrical releases.
- Proven track record: our short films and previous projects are currently available on Prime Video via ShortsTV under non-exclusive agreements.
- We maintain contacts with similar channels, providing a verified pathway into OTT platforms and genre-focused streamers.

### Festivals & International Markets

- Our short films have screened at more than 100 film festivals worldwide, including prestigious platforms such as Dances With Films (Los Angeles), Shorts México, the HBO New York Latino Film Festival, Hollywood Horror Fest, Screamfest, and many other genre-specialized events.
- In total: 100+ official selections and over 50 awards and nominations, providing prestige and credibility within the emerging and independent film circuit.

La Noche Lleva Espuelas builds upon a trajectory already validated in OTT and festival circuits, ensuring multiple avenues for monetization and international positioning.

# CULTURAL AND SOCIAL IMPACT

Beyond profitability — a project with roots and future.

## Horror Audience Profile:

- The primary audience for the genre is young viewers aged 18–34, who represent more than half of total tickets sold.
- This demographic is highly active on social media, significantly amplifying organic reach and word-of-mouth impact.
- Latino audiences in the United States are among the most loyal consumers of horror cinema and represent a growing economic force.

## Cultural and Community Impact:

- In the past 20 years, Juárez has produced only three locally made feature films. Most productions filmed in the city have originated from the United States or other regions of Mexico.
- La Noche Lleva Espuelas seeks to shift this narrative by fostering homegrown cinematic creation in Juárez.
- The project is designed to include local talent (filmmakers, artists, technicians), generating real opportunities for training and employment.
- This initiative has the potential to secure cultural support and public funding, demonstrating social, artistic, and community value..

La Noche Lleva Espuelas is not only a profitable venture — it is an investment in culture, talent, and local development, delivered through a product that is competitive on an international level.

# CONTACT

## VALAGARDO PRODUCTIONS

7162 Beverly Blvd #523  
Los Angeles, CA 90036  
+1(213).245.9111

## INSURGENTE FILMS

6140 River Park Pl  
El Paso, TX 79932  
+1(737).274.0733

[alasnegras@lanochellevaespuelas.com](mailto:alasnegras@lanochellevaespuelas.com)  
[blakevaz@valagardoproductions.com](mailto:blakevaz@valagardoproductions.com)  
[contacto@insurgentefilms.com](mailto:contacto@insurgentefilms.com)

[www.lanochellevaespuelas.com](http://www.lanochellevaespuelas.com)  
[www.insurgentefilms.com](http://www.insurgentefilms.com)