

Memoirs of A Stalker

'Just because you can't see someone, it doesn't mean they can't see you' is Jack's motto.

What if you could live in a house without the two occupants knowing that you're living there too?

That's Jack's irresistible dare... his memoir.'

A feature film.

Synopsis

Nestled among the pristine, palatial houses of Notting Hill, lies the HOWARD home. Outside, it seems tranquil, a haven from the frenetic energy of London. Inside, lurks a terrifying secret. JACK is a writer, angry that every publisher in town has rejected his work. His rage is not reserved exclusively for those clueless imbeciles: MILLS HOWARD, his first love, has just broken his heart and Jack can't get over it. It has ruined him.

It was chance meeting, surprise greeting that he bumped into Mill's mother. But after helping MRS HOWARD home with her shopping, he can't help lingering outside for a glimpse of the girl he still loves. When he spots her heading out for dinner, he finds himself inexplicably following her to a restaurant where she meets her new boyfriend, BERNHARD. As jealousy takes hold, JACK follows the couple home and then does something completely irrational: he crawls through the basement window into the Howard Home. There, curiously comforted by the proximity to his ex, he stays the night.

The next day, Jack drifts around the empty house. In Mill's room, he discovers an old scrapbook that convinces him there's hope for his cause. And then something extraordinary happens: a mouse emerges from behind the television. A mouse. What better way to observe the woman he loves, and plan a way to rekindle their love, than by living in her house like a mouse? It was brilliant. It was irresistible. So he stays.





And now he has the subject of his next book. When the world reads his memoir – his account of this great social and psychological experiment - those publishers will come back to him on their knees.

Life in the house starts out well for Jack: He develops a routine and a successful strategy for living among the girls. He observes them, noting down their every movement, even playing the odd practical jokes. But he can't help himself toying with them a little too much. When strain of his ghost like existence start to takes its toll, Jack's self-serving logic slowly unravels. His obsession drives him towards increasingly extreme actions, and it's only a matter of time before things go horribly, violently wrong. The question is: now Jack has come this far, is there any going back?

An intense and darkly comic thriller that makes us all complicit in our charismatic hero's twisted adventure.

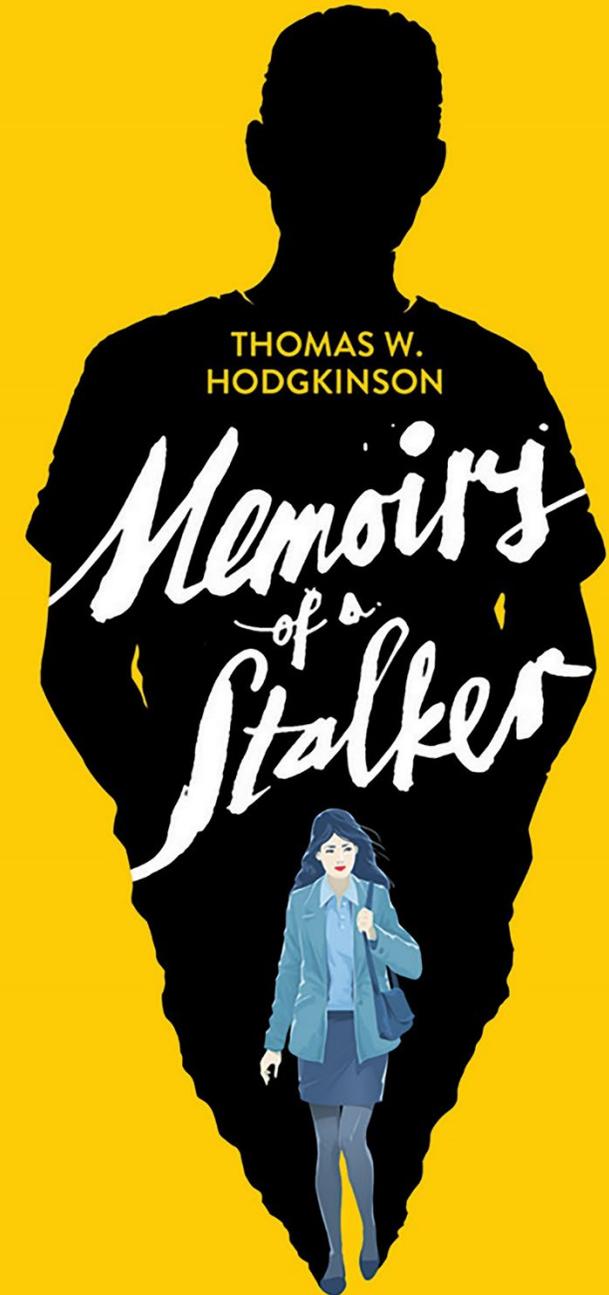
The Novel

'A brilliantly surreal thriller'

Spectator

'A blackly comic psychological thriller that captivates as it slides inexorably towards its finale'

Sunday Times





Alastair Gourlay

Director/Producer

Alastair Gourlay has been involved in the film industry for over 15 years working as a director and producer in both long and short film content. He started his career by being involved in the raising and structuring of independent film financing utilising government tax incentive schemes. He then moved into producing, Executive Producing, *The Wicker Tree*, the follow-up to the cult classic, *The Wicker Man*. More recently he has returned to his first love – directing. He has been nominated for various short film awards including the Grand Jury prize at Palm Springs International Shortfest, the worlds biggest short film festival for his film, *Tennis*. His short films are readily available to watch world-wide through Amazon and have been sold to independent distributors.

Memoirs of A Stalker marks his feature directorial debut.

Peter Snell

Producer

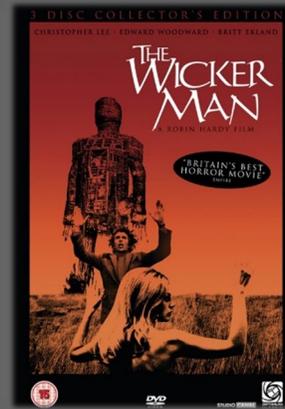
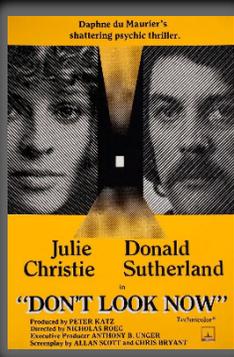
Peter was born in Calgary, Alberta, Canada. Following his graduation from the University of British Columbia, he moved to London.

His early years in the film industry were devoted to the production of Shakespeare films, *The Winters Tale*, *Julius Caesar* and *Antony and Cleopatra*.

Snell was appointed Head of Production and subsequently Managing Director of British Lion Films, one of Britain's oldest film companies, founded in 1927. During his term of office he was responsible for revitalizing British Lion's UK distribution arm for the production of the widely acclaimed *Don't Look Now* starring Donald Sutherland and Julie Christie and the cult classic *The Wicker Man* directed by Robin Hardy and starring Christopher Lee and Edward Woodward. Snell bought British Lion in 1988.

Amongst his many credits are

- **Julius Caesar, Antony and Cleopatra, Treasure Island** starring Charlton Heston
- **A Prayer For the Dying**, starring Mickey Rourke, Bob Hoskins, Alan Bates and Liam Neeson
- **Tears in the Rain** starring Sharon Stone
- **Alistair MacLean's Death Train** starring Pierce Brosnan
- **Letters From a Killer** starring Patrick Swayze.
- **Turtle Diary** starring Glenda Jackson and Ben Kingsley
- **Lady Jane** starring Helena Bonham Carter, Cary Elwes and Patrick Stewart.
- **Blithe Spirit** with Judy Dench and Dan Stevens



Writers

Thomas W. Hodgkinson

Thomas W. Hodgkinson has worked as Deputy Editor of Literary Review and Contributing Editor at The Week. He writes book reviews for The Spectator, travel pieces for the Daily Mail, and occasional features.

In 2016 he launched the Method Writers movement, devoted to applying the techniques of Method Acting to creative writing. The idea was inspired by his own experience of writing *Memoirs of a Stalker* inside a cupboard at his home.

Memoirs of A Stalker was a finalist at the Austin Screenwriting festival

Daisy Aitkens

Daisy Aitkens is an English actress, writer and director who is best known for her roles in the TV series *Fear*, *Stress and Anger* and *Watson and Oliver*.

In addition, she was responsible for writing and directing the 2015 film, *96 Ways To Say I Love You*. Daisy has also worked on the staff writing team of British BBC sitcom *My Family*. She co-wrote two episodes for the BBC sitcom *Shelfstackers*.





Director of Photography
James Friend, A.S.C, B.S.C

BAFTA winning and **OSCAR** winning cinematographer, James Friend ASC, BSC GBCT, is known for his work on **All Quiet on the Western Front**, **Rillington Place** and **Patrick Melrose**. He has shot all of Alastair Gourlay's films. He started his career as a lighting technician at the age of 16. Working through the ranks of many features, commercials, promos and documentaries before stepping behind the camera. With a passion for storytelling, he has been mentored and worked under renowned directors of photography Paul Wheeler BSC and Phil Meheux BSC.

Music Composer
Walter Mair

Walter Mair is an Ivor Novello-nominated and Telly Award-winning composer known for his captivating scores ranging from epic orchestrations recorded with 80-piece choirs to intimate, small ensemble and hybrid electronic pieces that have graced a diverse mix of feature films, documentaries, television dramas, narrative-driven interactive entertainment and video games. He is known for composing the score to the Netflix hit show **Formula 1: Drive to Survive** and Apple TV's critically acclaimed **Liaison**

Production Status

- The screenplay has been completed.
- A schedule has been prepared.
- Cast are being approached.
- Film studio has been identified for the set build and production.
- A post-production equity investment has been offered to the production.



CAST

The following are ideas for cast.

JACK

- Jack Whitehall
- Will Poulter
- Robert Aramayo
- Billy Howle
- George Mackay
- Regé-Jean Page
- Harry Melling
- Jack Lowden
- Tom Hughes
- Nicholas Hoult
- Aaron Taylor Johnson

MILLS

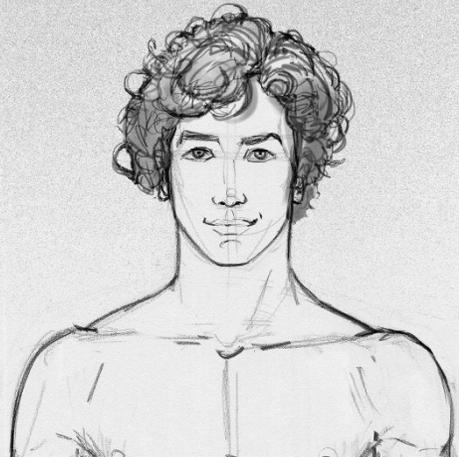
- Ellie Bamber
- Anya Taylor-Joy
- Sophie Turner
- Emilia Jones
- Gaia Wise
- Morfydd Clark

BERNHARD

- David Kross
- Albrecht Schuch
- Jannik Schumann
- Rik Okon
- Vinzenz Wagner
- Dominik Raneburger
- Ferdinand Seebacher
- Hannes Schmid

CLARE

- Bella Thorne
- Julia Fox
- Cara Delevingne
- Alexandra Daddario
- Riley Keough
- Phoebe Tonkin
- Maisie Williams
- Daisy Ridley
- Eve Hewson



Floorplan - 69 Milton Way

It is the directors intention to build the house within a studio. This is in order to maximise the directors vision of the character of the house. It also will allow full ability for Jack to move as his wishes using parkour. Below is the floorplan of 69 Milton Way.



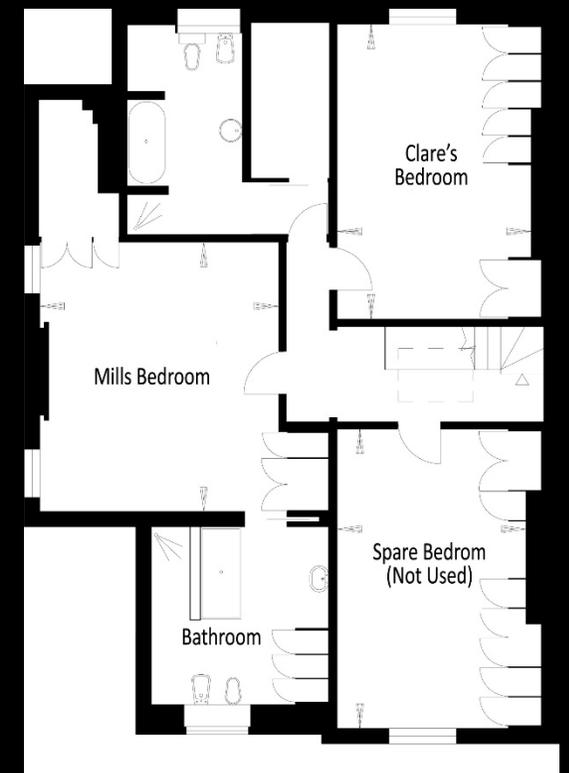
Basement



Ground floor



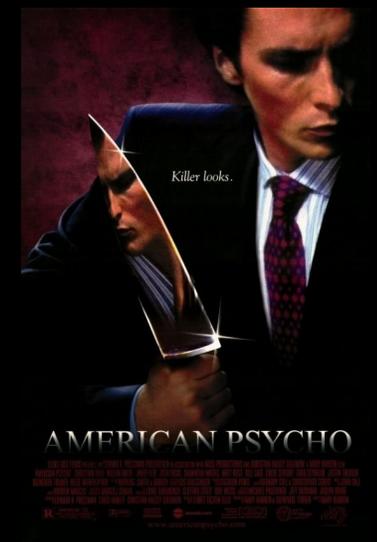
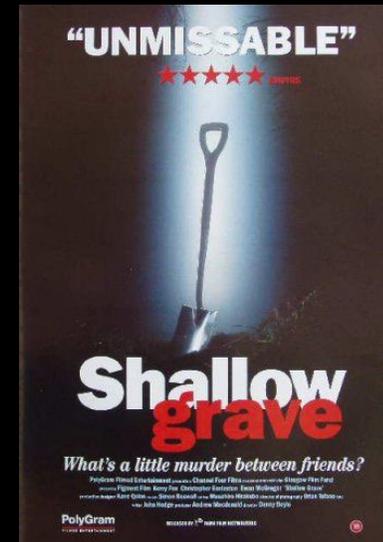
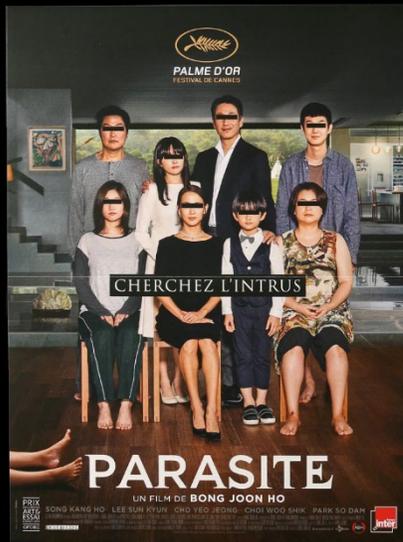
First floor



Second floor

Comparable Films

The below are films that are comparable to *Memoirs of A Stalker*. They all have similar elements or themes that run throughout. As a psychological thriller laced with black humour the film is well placed to sit amongst them.



Film Festivals

The producers hope to target film festivals around the world in order to raise awareness of the film. The below are some of the festivals on the producers hit list.

SUNDANCE
FILM FESTIVAL

SXSW 



Internationale
Filmfestspiele
Berlin



FESTIVAL DE CANNES

**TORONTO
AFTER
DARK**
FILM FESTIVAL

TR|BECA
F|LM
FEST|VAL

tiff. toronto
international
film festival

 **BFI LONDON
FILM FESTIVAL**

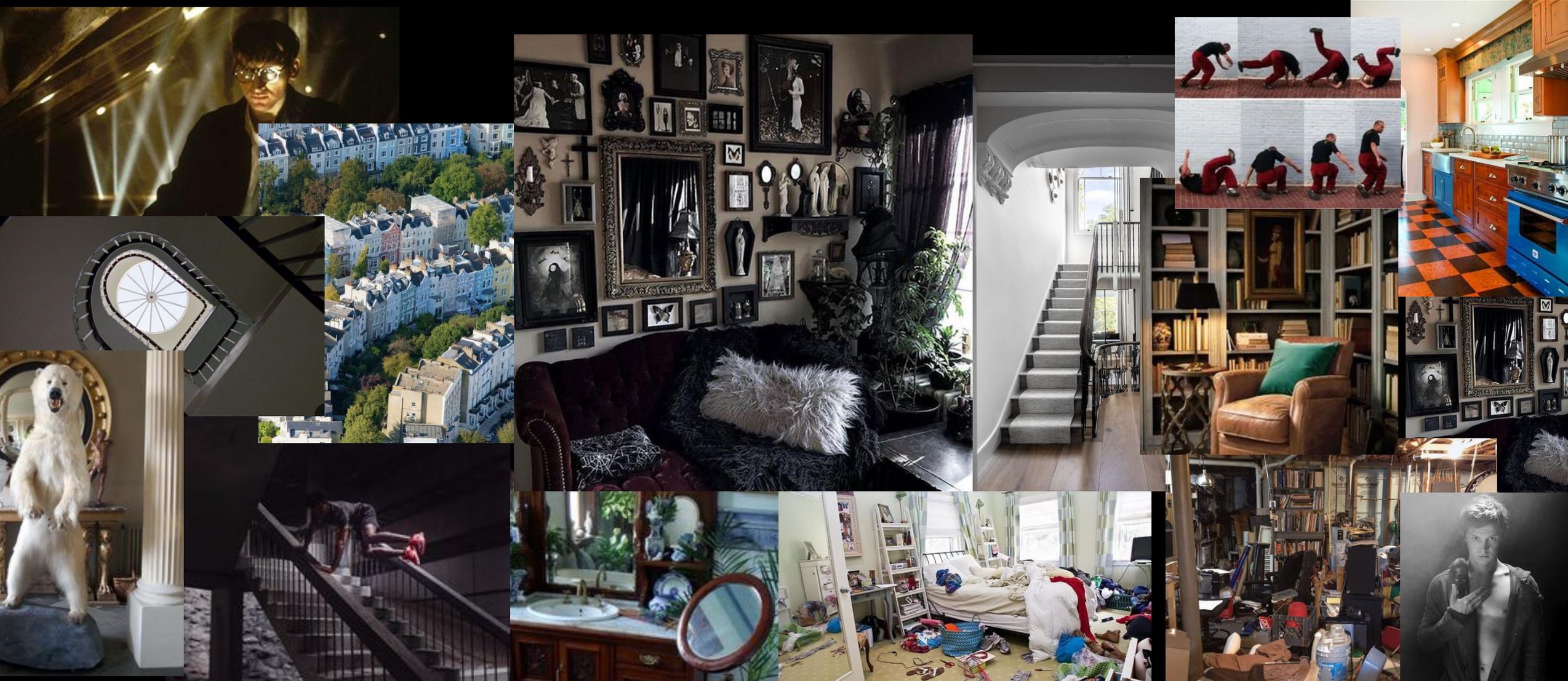


BRUSSELS INTERNATIONAL
BIFFF
FANTASTIC FILM FESTIVAL

SCREAMFEST 

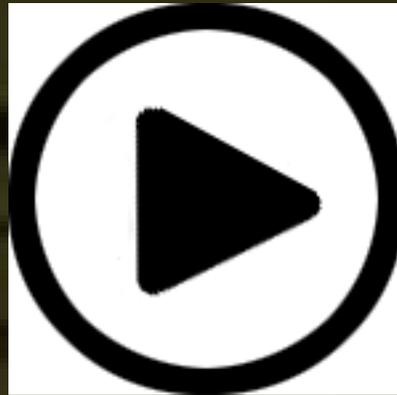
Mood

Below is an example of a the look and feel that the director envisages for the feel of the house.



Tone

Movement of the camera is particularly crucial within *Memoirs* due to the way Jack moves around the house. This is an example of the kind of camera work that the director envisions along with some visual ideas of the house design.



Motion Storyboard

The below film is a motion storyboard of a scene written in the screenplay. It is also accompanied by an original version of *Perfect Day* which was arranged for the film.



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