



# DON'T BE ALONE ON VALENTINE'S DAY

*A film by Duncan Burmingham*



# THE STORY

Freshly dumped and heartbroken,  
Alice is having her nightmare  
Valentine's Day – single, home  
alone, and almost out of ice cream.  
Her night goes from bad to worse  
when she's targeted by a serial  
killer who preys on women  
spending February 14<sup>th</sup> alone.

ALICE







**Alice is like a big-hearted rom-com character... who stumbles into a slasher movie. When a masked killer begins terrorizing her, she's forced to confront her greatest fear: being alone on Valentine's Day. As the night grows bloodier and more terrifying, she begins to wonder if Valentine's Day is worth the heartache (not to mention the body count).**







# VALENTINE'S DAY KILLER





The VALENTINE'S DAY KILLER is rumored to kill with a bejeweled knife and wear a red stocking with roses that distorts his features. He always sends his victims roses or chocolates with a blank card attached. Too bad the police think "the killer" is nothing more than an urban myth.

The background of the entire image is a close-up of a character's face, specifically the mouth and eyes. The character has a large, open mouth with a cherry on a stick held between their teeth. Their eyes are wide and looking upwards. On the right side of the image, there is a large circular inset with a white border. Inside this circle, the scene is dimly lit with a strong red color cast, showing a group of people at what appears to be a party or dance. The name 'CHLOE' is written in a large, white, handwritten-style font across the middle of this circular inset.

# CHLOE

**CHLOE is Alice's uninhibited best friend who begs her to stop doom-scrolling and meet her at an exclusive holiday house party with a very strict must-wear-red dress code.**



**JAKE** is Alice's boyfriend. Or was. He suggests they take "a break" a few days before Valentine's. Alice insists he's a great guy... but Jake's got a secret.



**JAKE**

**SIMON** is Alice's coworker – and hopeless secret admirer. His attempts to ask her out on Valentine's Day get shut down... for now.



**SIMON**



WYATT

Citing statistics about rising crime on V-Day, OFFICER WYATT is as cynical as Alice is optimistic about love. But Wyatt is the only person who buys Alice's theory about a local killer



DREXLER

Unfortunately, he's a rookie whose chauvinistic partner OFFICER DREXLER thinks Wyatt has a crush and dismisses the killings as unrelated "crimes of passion." Drexler may be right about the first point



**DON is Alice's obnoxious new neighbor across the street. He lives with his mom, but that doesn't stop him from trying to lure Alice into his hot tub for margaritas**



**ZACH is a latchkey kid who lives next door and wishes he was old enough to date Alice. His crush seems harmless enough until Alice catches him spying on her**



A dark, atmospheric photograph of a tree-lined street in autumn. The street is paved and covered with fallen leaves. Trees with yellow and orange foliage line both sides of the road. A few cars are visible in the distance. The overall tone is moody and cinematic.

TONE & STYLE



The visual style will juxtapose the bright red color palette and visual iconography (cupid, roses, hearts, doves) associated with Valentine's Day with the chiaroscuro lighting, long shadows, and inky darkness of genre horror. Realistic, lived-in set design and an eye toward the domestic details of Alice's everyday world will ground the story in relatability and make the scares pop, making the bloodshed feel even more terrifying

Tonally, the story punctuates the horror with laughs and will play with romantic comedy tropes for humor and to subvert audience expectations. Ultimately, tension and scares are the first priority, and laughs will be there not to deflate the building suspense, but to accentuate it and heighten the stakes in ways tonally similar to films like **Barbarian**, **Ready or Not**, and **Happy Death Day**.



A woman with blonde hair, wearing a red jumpsuit, is running through a field at night. She has a concerned expression on her face. The background is dark with some foliage visible on the left.

**Don't Be Alone on Valentine's Day** employs slow zooms to build tension, along with wide-angle lenses and deep focus that keep the audience scanning the frame for danger—mirroring Alice's search for threat within her otherwise ordinary surroundings. The cinematography emphasizes the eerily empty, “no-one's-around-to-help” quality of a holiday-night suburban landscape, in the tradition of modern slasher films like *Scream* (2022) and *Freaky*.

A person is standing in a dark hallway with red walls. The person is wearing a dark jacket and is looking towards the camera. The hallway is dimly lit, with a red light source visible on the right wall.

Camera movement begins smooth and controlled in the first act, then gradually shifts into more kinetic, unstable framing as Alice's night unravels and the danger becomes immediate and inescapable.

Murder set-pieces are designed with giallo-style precision—stylized, elaborate, and staged with operatic brutality.





# MUSIC

**Love and pop music are intertwined. A wide range of diegetic music (from the familiar to the obscure) follows Alice through the night. A musical mood board can be found [here](#).**

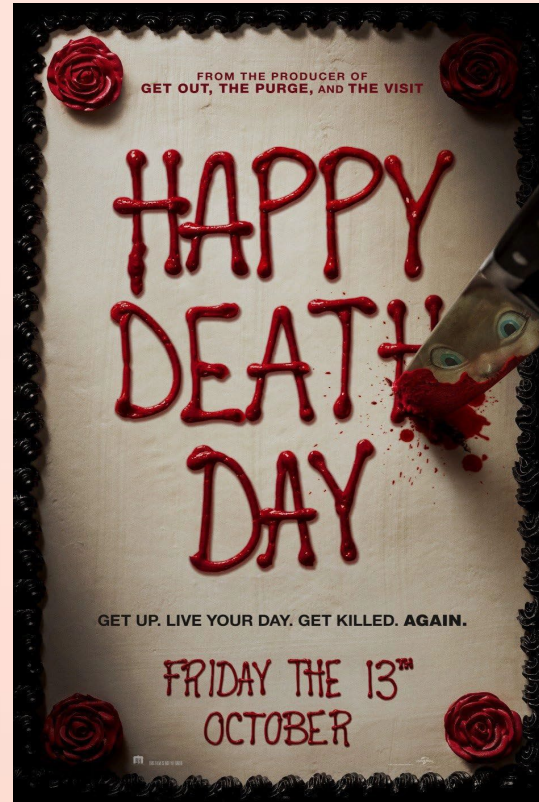


COMPS





**Ready or Not**  
**Budget: 5M**  
**BO: 57M**



**Happy Death Day**  
**Budget: 4.8M**  
**BO: 125M**



**Obsession**  
**Budget: 750,000**  
**BO: 286.5M**



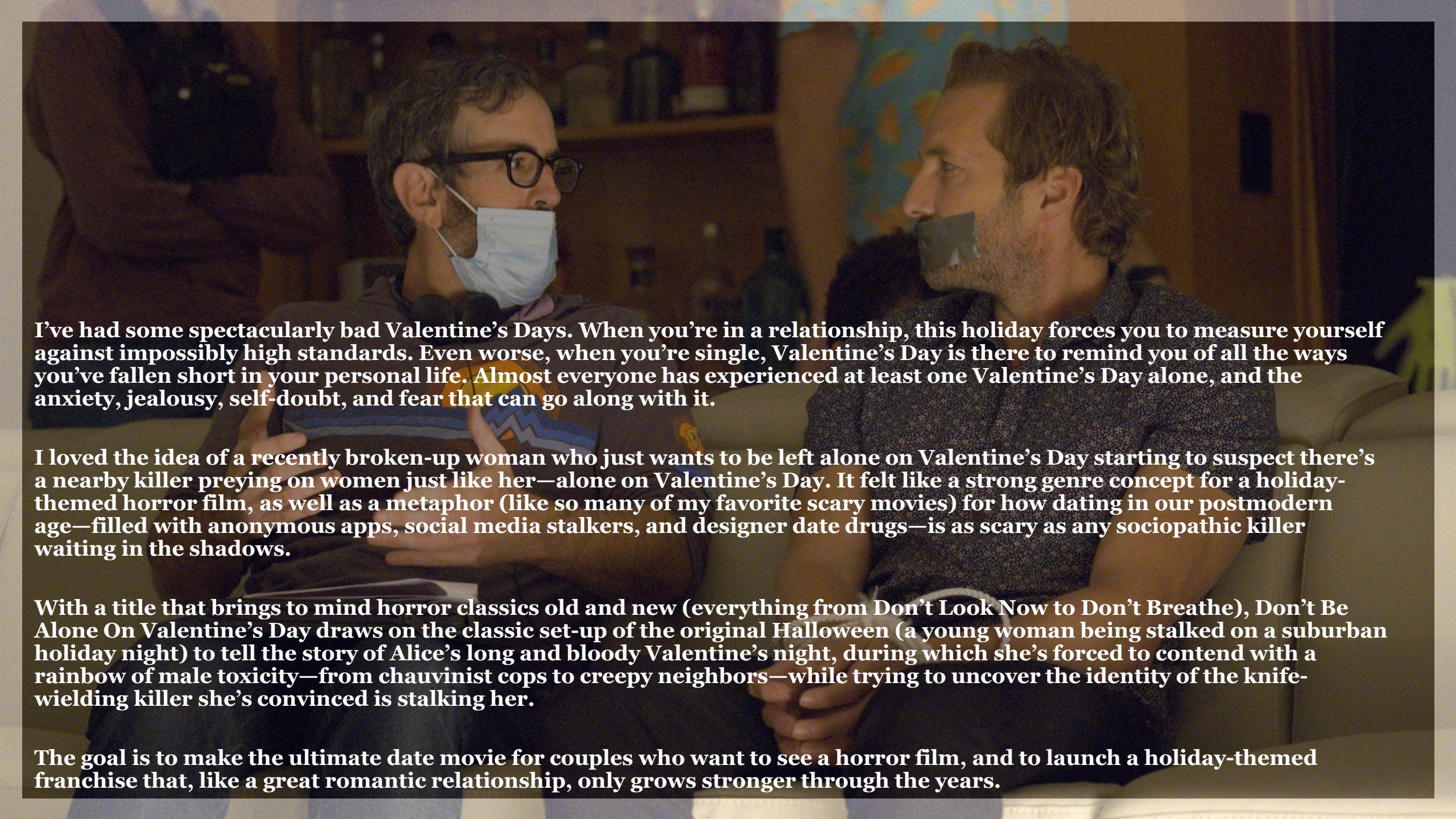
**Barbarian**  
**Budget: 4.5M**  
**BO: 45M**





# DIRECTOR'S STATEMENT



A photograph of two men sitting on a couch in a dimly lit room. The man on the left is wearing glasses and a white surgical mask, gesturing with his hands while speaking. The man on the right has a piece of grey tape covering his mouth, looking towards the first man. The background is dark and out of focus, showing some shelves and a colorful abstract painting.

**I've had some spectacularly bad Valentine's Days. When you're in a relationship, this holiday forces you to measure yourself against impossibly high standards. Even worse, when you're single, Valentine's Day is there to remind you of all the ways you've fallen short in your personal life. Almost everyone has experienced at least one Valentine's Day alone, and the anxiety, jealousy, self-doubt, and fear that can go along with it.**

**I loved the idea of a recently broken-up woman who just wants to be left alone on Valentine's Day starting to suspect there's a nearby killer preying on women just like her—alone on Valentine's Day. It felt like a strong genre concept for a holiday-themed horror film, as well as a metaphor (like so many of my favorite scary movies) for how dating in our postmodern age—filled with anonymous apps, social media stalkers, and designer date drugs—is as scary as any sociopathic killer waiting in the shadows.**

**With a title that brings to mind horror classics old and new (everything from *Don't Look Now* to *Don't Breathe*), *Don't Be Alone On Valentine's Day* draws on the classic set-up of the original *Halloween* (a young woman being stalked on a suburban holiday night) to tell the story of Alice's long and bloody Valentine's night, during which she's forced to contend with a rainbow of male toxicity—from chauvinist cops to creepy neighbors—while trying to uncover the identity of the knife-wielding killer she's convinced is stalking her.**

**The goal is to make the ultimate date movie for couples who want to see a horror film, and to launch a holiday-themed franchise that, like a great romantic relationship, only grows stronger through the years.**





Duncan Birmingham's feature directorial debut, *WHO INVITED THEM*, starring Ryan Hansen received overwhelmingly stellar reviews and was named one of the best horror films of the year by The Hollywood Reporter. In TV, Duncan was a co-executive producer on the Blunt Talk series *BLUNT TALK* (starring Patrick Stewart) for Starz and an executive producer of the critically acclaimed series *MARON* (starring Marc Maron) on IFC. He was also a writer on various other shows including *LIVING ON VIDEO* for HBO and David Fincher. His short films have premiered at top festivals including Sundance Film Festival, AFI Fest, New York Film Festival and Filmquest.

A woman with long brown hair is crawling on a dark, reflective floor. She is looking directly at the camera with a concerned expression. In the background, a pair of black shoes is visible. In the foreground, a knife with a wooden handle lies on the floor. The scene is dimly lit, creating a suspenseful atmosphere.

# THE PRODUCERS



# CHRIS GOLDBERG



Chris Goldberg is a former literary scout at 20th Century Fox, where he played a key role in acquiring GONE GIRL, THE MARTIAN, and THE FAULT IN OUR STARS. All three became #1 NYT bestsellers and #1 at the Box Office. As EVP at Studio 8 he helped develop NOSFERATU, WHITE BOY RICK and others. He recently founded Winterlight Pictures which has 20+ projects in development including an adaptation of the #1 NYT bestselling novel THE MAID at Sony/Alcon. Partners include A24, Plan B, Aggregate, LuckyChap, Temple Hill and projects with Florence Pugh, Zoe Kravitz, Mahershala Ali, filmmakers Chad Stahelski, Jake Schreier, Grant Singer and many others. Based in East Los Angeles, Chris is also an accomplished writer repped by Untitled and CAA.



# ALEX WILLIAMS

Alex was born and raised in Texas. After graduating from the University of Texas in 2014, his lifelong love of cinema drew him to Los Angeles. He worked at XYZ Films from 2018-2025, and led producing efforts on numerous titles including *THE EDGE OF NORMAL* starring Chloe Grace Moretz and directed by Carlota Pereda.

In 2026, Alex founded Dracena Pictures with a mission to continue discovering bold new voices in independent film. His current slate of upcoming projects includes *THE BROODMARE*, to be directed by Anna Zlokovic, and *DON'T BE ALONE ON VALENTINE'S DAY*, to be directed by Duncan Birmingham, along along with yet-to-be-announced titles from filmmakers Jacqueline Castel (*MY ANIMAL*) and Jim Byrkit (*COHERENCE*).





A woman with dark hair, wearing a light-colored patterned sweater, is holding a black mobile phone to her ear. She has a concerned expression. The background is dark and out of focus, showing what appears to be a doorway or a wall with a picture. The word "CONTACT" is written in large, white, stylized, hand-drawn letters across the center of the image, partially obscuring the woman's face.

# CONTACT

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