

LIVE

950

ALIBI VISIONS

HEY GUYS

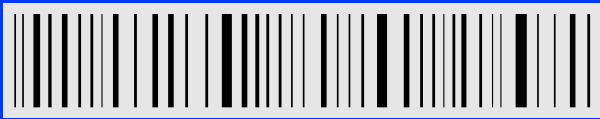
FILM

www.heyguysfilm.com



A FILM BY : **ALEXANDER EMBORG & BEN LYONS**

AN INTERNET ODYSSEY DOCUMENTING THE RISE AND FALL OF A 40
YEAR OLD INFLUENCER, TOLD THROUGH A SERIES OF LIVESTREAMS.



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LOGLINE

An internet odyssey documenting the rise and fall of a 40 year old influencer, told through a series of livestreams.

FORMAT

Feature Film

GENRE

Found Footage, Comedy, Thriller

RUNTIME

100 minutes - 120 minutes

ESTIMATED_BUDGET

£300,000 - £500,000

CREW_SIZE

6-8 people

LOCATIONS

London, Marbella, Miami, Bangkok

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 The Form

HEY GUYS IS A FICTIONAL FILM PRESENTED IN A DOCUMENTARY STYLE, BUILT FROM TWO DISTINCT TYPES OF FOOTAGE. The first is NickUnlocked's livestreams, used like archival material to show events from his perspective. The second is documentary-style footage filmed by his sister, Marina, and her crew, offering an outside, behind-the-scenes view of his streaming journey.

1 | *The Live Streams*

2 | *The Documentary*



3 | *The Film*

Although the film presents itself as a documentary, it is carefully constructed using traditional filmmaking methods, including controlled environments, actors, and scripted scenes, to shape and unify the narrative into a cohesive whole.



The live-streams underpin the film and will act as quasi-archival footage in post-production.

While the documentary will work as a meta angle that blurs reality. When Nick stops streaming, the documentary camera keeps rolling, revealing another layer of performance.



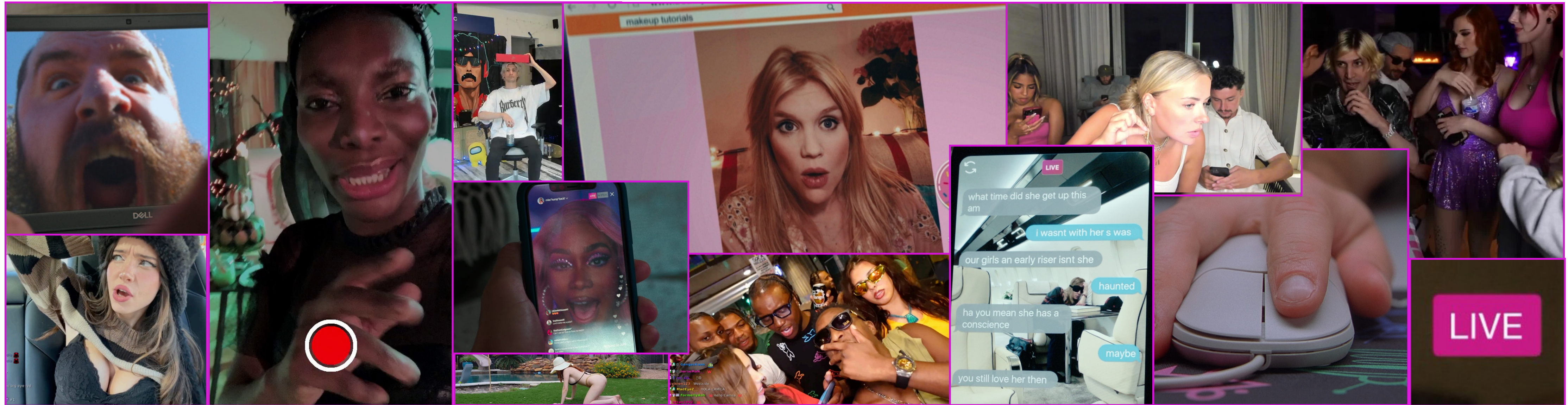
Acts 1 and 2 are edited to feel like a finished documentary, using tools such as time manipulation and other conventional editing techniques. These elements combine to create an observational style fictional documentary that exposes the layers of performance and façade within the live-streaming world.



In Act 3 however we shift from the documentary style into a raw unfiltered sequence of continuous live-streams of Nick as he spirals publicly online. This shift in form is driven by the plot and further blurs the lines between fiction and reality within the film.



HEY GUYS IS AN EVOLUTION OF THE FOUND FOOTAGE FORMAT WHICH BLENDS NARRATIVE AND DOCUMENTARY IN A MANNER THAT PUSHES CINEMA INTO THE AGE OF HYPER-REALITY.

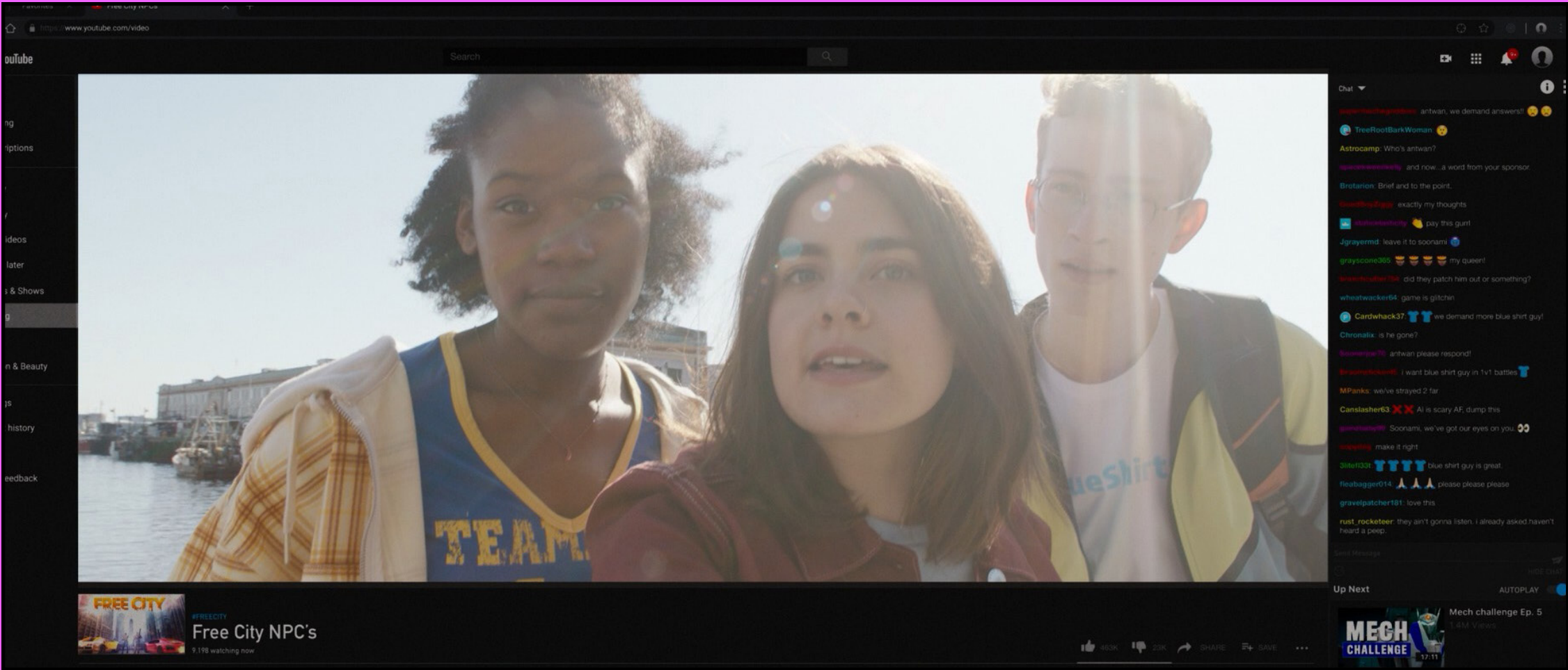


The Story

Nicholas Keller stumbles into live streaming after a humiliating viral moment in which his girlfriend *Jessy* flirts with streamer *MattyMelons* in front of thousands of viewers. With help from his filmmaker sister *Marina*, he turns that attention into a growing online presence as "*NickUnlocked*," while *Marina* documents his journey for her thesis film.

What begins as a harmless way for him to confront his insecurities spirals into something darker, when a failed live-streamed date triggers a hateful outburst, drawing him into an online echo chamber that fuels a toxic, hyper-masculine persona.





As Nick leans on this persona, his popularity surges and he embarks on a global *IRL (in real life)* streaming tour, but his rise collapses when Jessy pops back into his life. Their rekindling is fuelled by a flirty power play that culminates in another public humiliation for Nick as she secretly livestreams an emasculating sexual encounter between them.



This brings his live-streaming journey to a brief halt until at the premiere of Marina's documentary, Nick is forced to confront his unraveling in front of an audience, leading to a manic breakdown and a desperate return to streaming in an attempt to reclaim relevance by pushing himself into increasingly reckless territory.



The Tone

The tone of *Hey Guys* shifts as it moves through different corners of the internet. Act 1 feels light and comedic, following Nick's awkward attempts to overcome rejection through harmless pranks. This changes after his aggressive outburst on a date, revealing a darker side as his content turns from playful to controlling and troubling.

By Act 3, his descent intensifies into a breakdown, pushing the film into thriller territory as he resorts to drugs, a home invasion and ultimately a fake live-streamed suicide to maintain his online relevance. Reminiscent of *Tangerine* by Sean Baker, it balances a raw, frenetic comic energy with an undercurrent that feels intimate, unsettling, and deeply human.





While the film follows a core cast of actors, many supporting roles will be played by real crew members, appearing both as characters and as the filmmakers themselves, blurring the line between the film and its making, while also adding a layer of authenticity for the actors to engage with.



The Characters



NICHOLAS KELLER

@NickUnlocked

Nick appears to be a withdrawn man in his early forties, living a quiet, solitary life. Beneath this reserved exterior lies deep bitterness and distrust of women, stemming from his mother leaving his father for another man. As his online following grows, so does his ego, creating a toxic feedback loop where viewers fuel his anger. He begins to embrace the resentment he once suppressed, changing how he engages with the world.



MARINA KELLER

@marina497

Nick's younger sister is far more in tune with internet culture, brimming with energy and drive that contrast his laid-back demeanor. Curious and open-minded, she's eager to explore new ideas and is the more extroverted sibling who isn't afraid to speak her mind.



JESSY

@iamjessy02

Jessy is Nick's first real introduction to streaming. Raised in the digital age, she epitomises internet culture. An only child used to attention, she began creating content early, using her bubbly personality and looks to build an online following.



INTERNET PERSONAS

Since the rise of social media, many of us live double lives: our real selves and the curated personas we project online. These digital identities are filtered, idealised versions we can't fully live up to—and they're not limited to younger generations. *Hey Guys* explores how seductive this can be, as Nick, once unfamiliar with this world, quickly adapts, reshaping himself to match the shifting expectations of his audience.



AUDIENCE FEEDBACK SYSTEMS

Audience feedback systems—likes, views, and comments—actively shape online personas. We've seen this in figures like Jordan Peterson, whose public image evolved as his audience shifted, becoming more performative and aligned with their views. A closer parallel is FouseyTube, who moved from fitness to pranks, with his persona growing increasingly unstable—later admitting he relied on “crashing out” for attention.



HYPER-MASCULINITY

A recent online trend is the rise of hyper-masculinity, often framed as a reaction to progressive cultural values. Figures like Andrew Huberman, Joe Rogan, and Chris Williamson appeal to male audiences by promoting ideas around strength, discipline, and traditional gender roles. This has, in turn, paved the way for more extreme figures like Andrew Tate, who push aggressive masculinity and misogynistic views. This theme runs through Act 2 as Nick's audience shifts after he humiliates a woman on a streamed date at the end of Act 1.



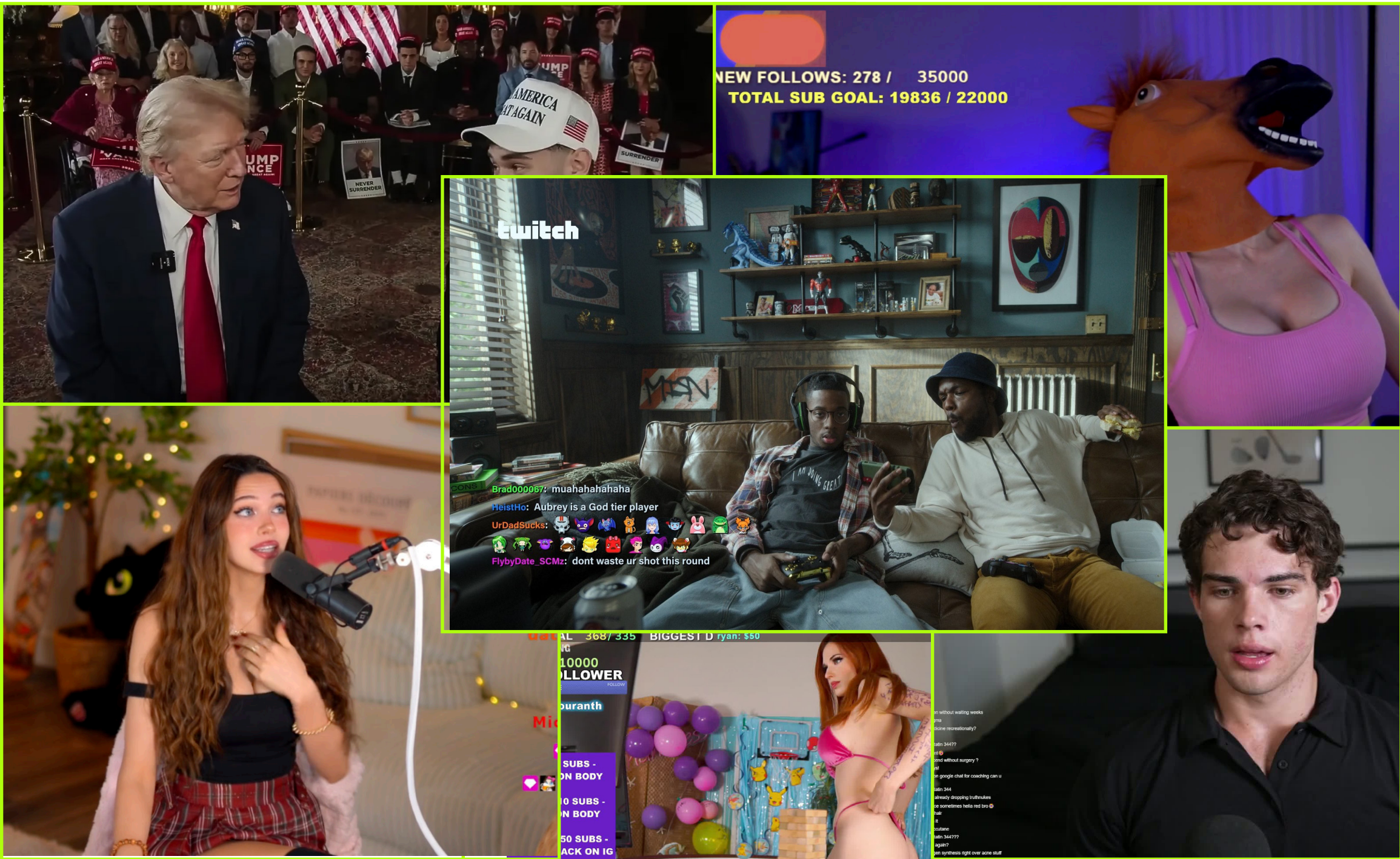
MORBID VOYEURISM

Morbid curiosity has always existed, from public executions to watching accidents and confrontations. The internet amplified it, with early sites like *LiveLeak* and later social media turning real-time downfalls into spectacle, often fuelled by anonymous commentary. *Hey Guys* reflects this in Act 3, as audiences are drawn into Nick's collapse—complicit in watching his self-destruction while distancing themselves from his actions in Act 2.

🔍 The Impact

LIVE-STREAMING HAS SHIFTED FROM A NICHE ACTIVITY TO A CULTURAL NORM, SHAPING POLITICS, ENTERTAINMENT, AND PERSONAL IDENTITY. IT INTENSIFIES VISIBILITY, SPEEDS UP PUBLIC JUDGMENT, AND BLURS TRUTH IN A WORLD WHERE ANYTHING CAN GO VIRAL INSTANTLY.

Exploring this space on film captures not just a technology, but a cultural shift—one that reveals how we connect, perform, and seek meaning in a hyper-connected world. This phenomenon shows now sign of slowing, and as expectations grow, streamers push the boundaries of content further and further, at times spiralling into real trauma, abuse, and even death— all broadcasted, all public, with audience complicity. *Hey Guys* speaks to this precarious moment: where performative identity, voyeuristic audiences, and ruthless monetisation collide— transforming entertainment into social experiment, public trial, and emotional turmoil.



STREAMING NUMBERS

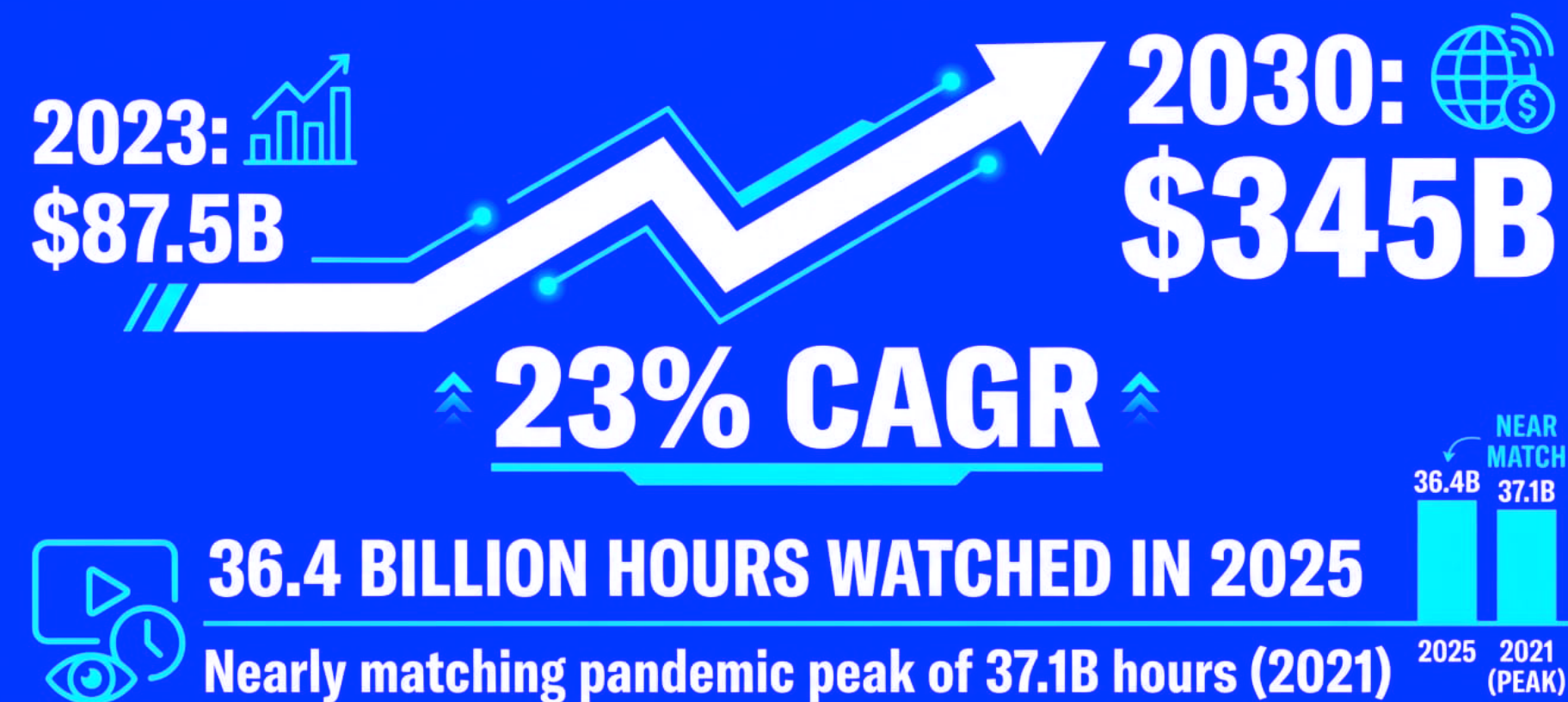
1. GLOBAL WATCH HOURS IN 2024	32.5 BILLION
2. GLOBAL MARKET VALUE IN 2024	99.8 BILLION USD
3. UK MARKET VALUE IN 2024	4.95 BILLION USD

The world of streaming is currently experiencing an unprecedented boom. What was once a niche corner of the internet focused on gaming has become a global industry worth around \$100 billion, up from \$87.5 billion in 2023, and it is projected to rise to \$345 billion by 2030. Live stream watch-time has doubled since 2019 to over 32.5 billion hours a year, with over 7 million active streamers on Twitch alone, and now over 28% of all internet users watch live streams every week. As more platforms and streamers compete for attention, the pressure is mounting on creators to escalate spectacle, risk and extremity—fostering a digital ecosystem where performative identity, toxicity, voyeurism and real-time monetised notoriety are increasingly the norm.

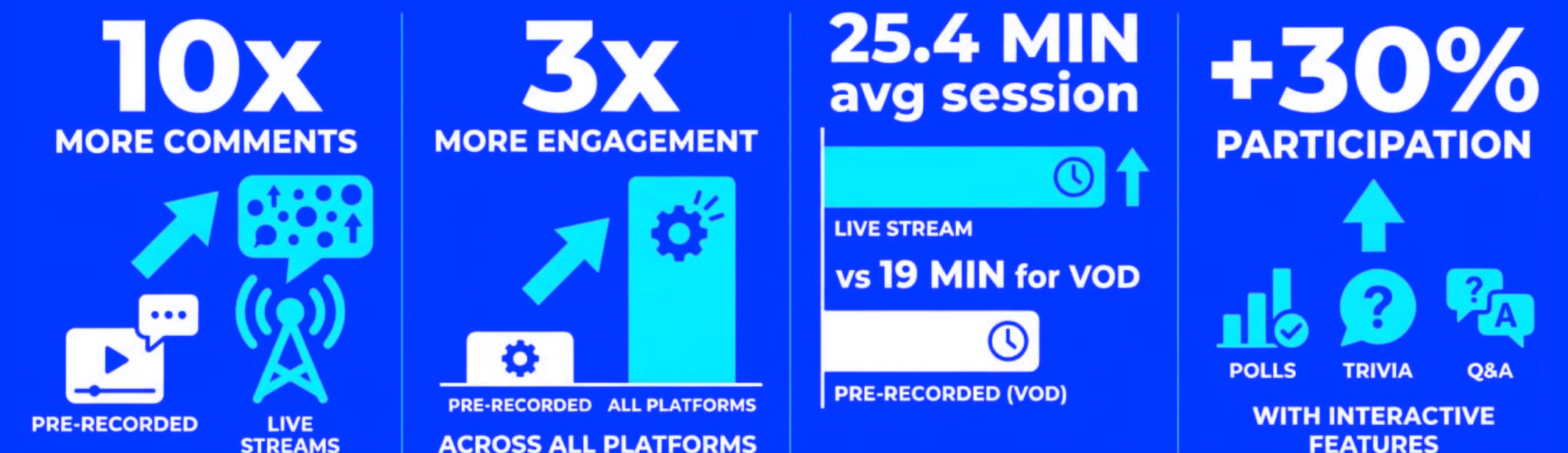


This impact is already visible in real-world moments. Kai Cenat drew massive crowds with a giveaway that caused city-wide disruption, while HasanAbi shapes political understanding for audiences comparable to traditional media. Streamers like FouseyTube have broadcast personal crises live, blurring performance and reality. Even politicians such as Donald Trump have appeared alongside streamers to reach voters directly.

LIVE STREAMING MARKET GROWTH



LIVE VS PRE-RECORDED Engagement Comparison



The Look

THE FILM'S VISUAL LANGUAGE WILL BE SHAPED PRIMARILY BY THE TWO MEDIA FORMS THROUGH WHICH THE STORY IS TOLD, WITH EACH INFLUENCING TONE, FRAMING, AND PERSPECTIVE.

1 | *The Live Streams*

2 | *The Documentary*

To reflect IRL streaming, the film uses handheld, continuous takes that follow shifting, unscripted action, with a cool digital look and natural light. Nick always films on his phone, with a live-chat and viewer overlay, supported by one Sony FX3 camera—later expanding to two as his profile and team grow.

Streamer cameras always follow the streamer, so this element will naturally become the majority of Nick's close-ups in the film, along with his perspective as he directs to his audience and we react in real time by panning or crash-zooming in order to capture moments of perception and attention. All of this with a level of craft due to our in-story profiles being filmmakers.



As the streaming camera captures the majority of Nick's close-ups, the documentary camera will cover establishing shots, wides, and inserts, staying true to the form that it is operating in. As such, the footage captured by the documentary camera will be more objective, giving our film a different perspective separate from Nick's journey which will allow for interesting cuts between the two point of views. Additionally, the documentary camera can have a slightly different feel with better lenses, more considered compositions and smoother motion.

As with many documentaries, the film will draw on a wide range of existing media—podcast clips, online commentary, Instagram posts, and other digital content—to build a broader picture of how Nick and his streams are being perceived. This collage of reactions allows us to capture the voice of the internet itself, illustrating how opinion forms, spreads, and evolves in real time.

By integrating these elements, we can show not just Nick's actions, but the ripple effect they create across the online world, reinforcing the sense that his identity is being shaped as much by audience response as by his own behaviour.



The Production

THE PRODUCTION OF HEY GUYS MIRRORS LIVE STREAMING IN BOTH STYLE AND APPROACH.

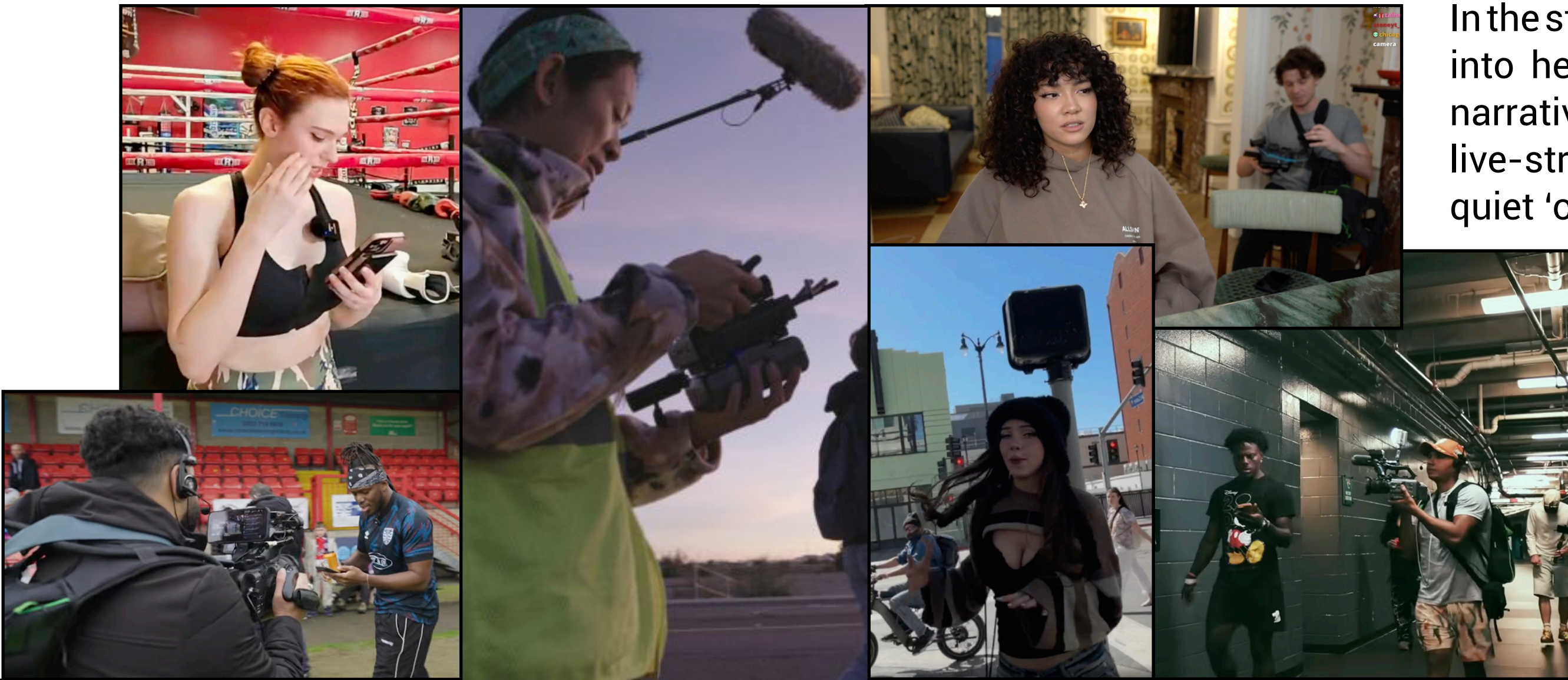
To ensure authenticity, manoeuvrability, and limited expenditure, the film production crew will be streamlined to the size of a real-life streaming crew alongside a small documentary crew. The writer-directors, both with camera backgrounds, will also operate as Nick and Marina's cameramen, shooting on Sony FX3s.



Our production manager naturally becomes Nick's manager, with the soundie remaining discreet primarily mixing via lav mics. This light footfall allows for ease of movement without the usual intense and imposing production presence. This allows for flexibility to react and respond to any developing situation, along with a reduction in permit, closures, and unit base costs.



While IRL streaming, Nick will interact with actors, non-actors, influencers, and the public. Usable interactions will be managed by the production manager, equipped with a monitor and release forms. Recurring roles will be played by actors, with day-players placed in public to help shape scenes. To enhance authenticity and increase visibility for the film, real streamers and influencers will also appear in and cross over with Nick's streams.

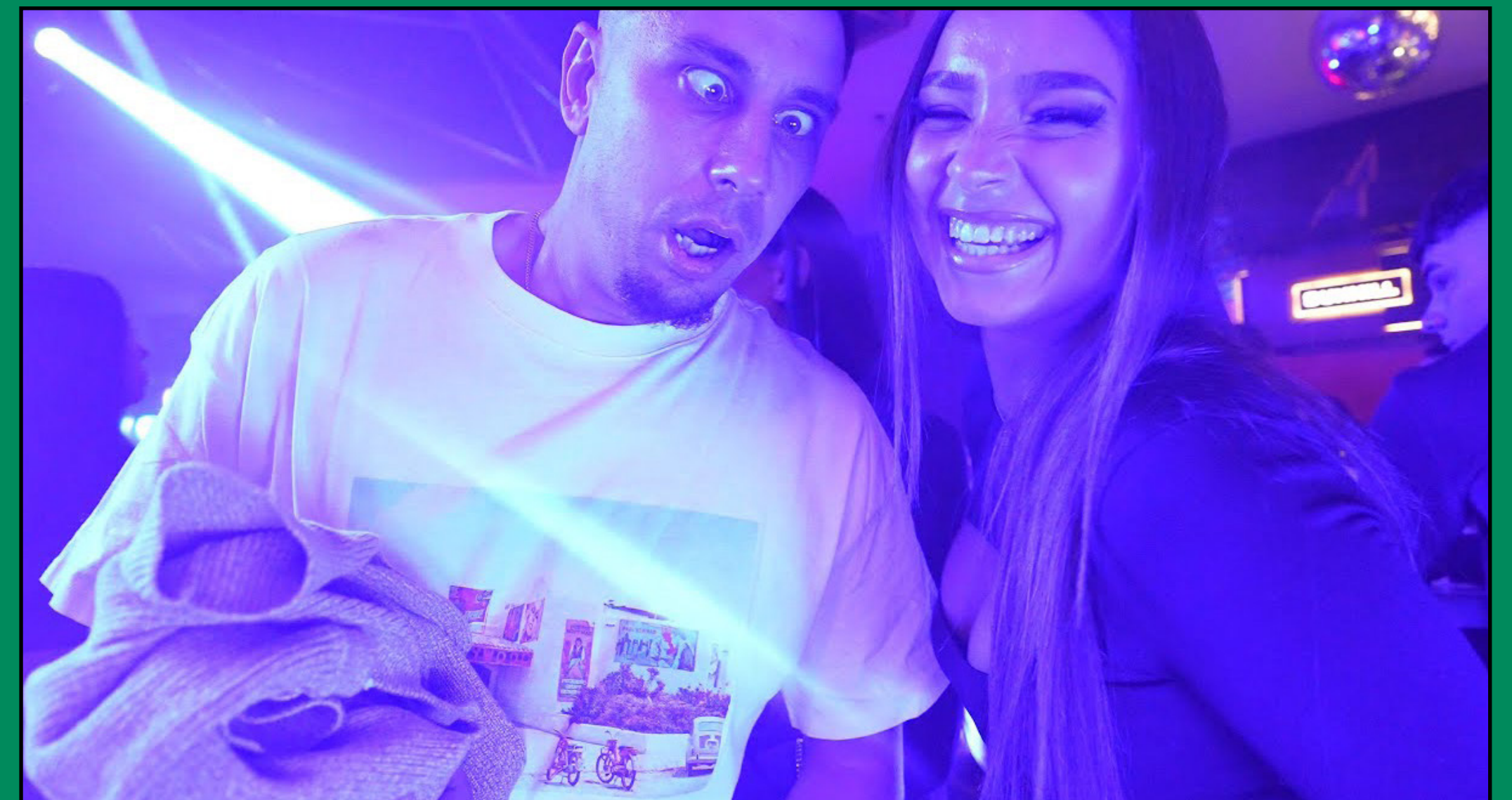


In the story, Nick's sister Marina encourages him to start streaming, turning his humiliation into her graduation documentary. This makes the documentary element part of the narrative, giving Marina her own arc and dual level of performance for both actors. While live-streaming, there is a naturally heightened persona of NickUnlocked, alongside a more quiet 'observational' director of Marina.

While in the documentary, there is a more reserved and relaxed Nick, and a more 'participatory' director Marina, who takes the opportunity to interact with her sibling offline. This will allow for a behind-the-scenes look at his streaming journey as we see them travel, be at home, in quiet moments- while revealing the artifice of streaming as we observe them plan Nick's next streams. Functionally, our production will have one crew member to shoot the documentary footage, one to shoot Nick's streams, while the sound can be shared between crews.

While the documentary will capture many of the interactions Nick has during his live-streams from a different angle, it will also feature our crew. Ben is Nick's friend who he enlists to be the streaming cameraman, while Alex is Marina's film school colleague who is the documentary cameraman, and we become subjects within our own film.

At the end of Act 2, Alex becomes part of Nick's streaming crew for Act 3. Additionally, we will also at times see our production soundie, as part of the film school documentary crew.





Our guerrilla approach to filming, coupled with a small crew, presents us with unique opportunities that we're excited to leverage. One key advantage is the flexibility to relocate and shoot in a variety of locations at a low cost. In the world of streaming, it's common for influencers to travel abroad for IRL (in real life) streams, engaging with international fanbases while immersing themselves in new cultures, people, and environments.

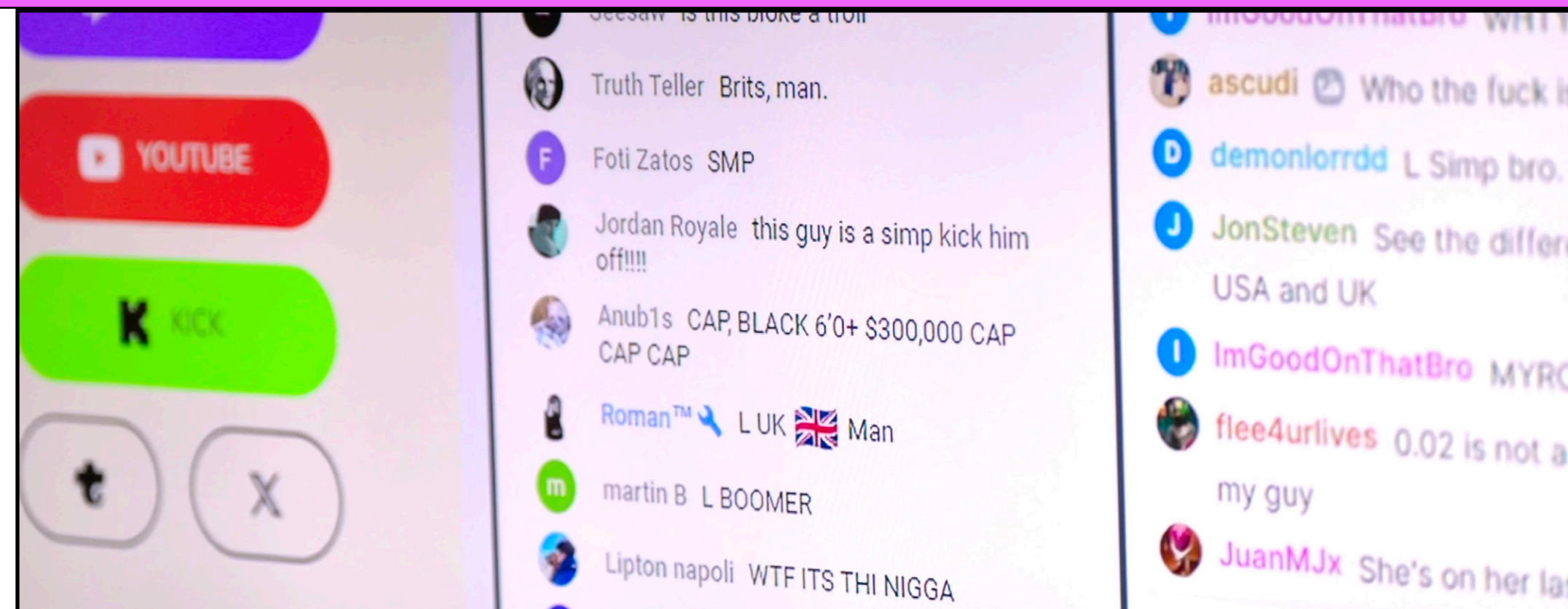
Hey Guys starts and ends in the UK, but *Marbella*, *Miami* and *Bangkok* will serve as the backdrop for the second act of the film, when Nick's fame skyrockets and his content takes a darker, more seedy turn. This approach allows us to reflect the growth of Nick's online influence through international streamer collaborations and vibrant, authentic locations that will add aesthetic variation and open our film up to a broader international market.



The Marketing

THIS FILM TAPS INTO A LARGELY UNEXPLORED SPACE IN CONTEMPORARY FILMMAKING, BUT ITS REAL STRENGTH LIES IN ITS MARKETING POTENTIAL AND BUILT-IN AUDIENCE. While live-streaming has mostly been used as a device in low-budget horror, few films engage directly with streaming culture or the communities that surround it. By doing so, *Hey Guys* can reach beyond traditional film audiences and tap into the massive, highly engaged global viewer base that already consumes live content daily.

The format naturally lends itself to innovative promotion—through real or simulated streams, collaborations with influencers, and platform-native content—allowing the film to exist both as a narrative and as part of the ecosystem it's exploring. This creates a unique opportunity to attract a younger, digitally native audience while generating organic interest in a way traditional marketing often struggles to achieve.

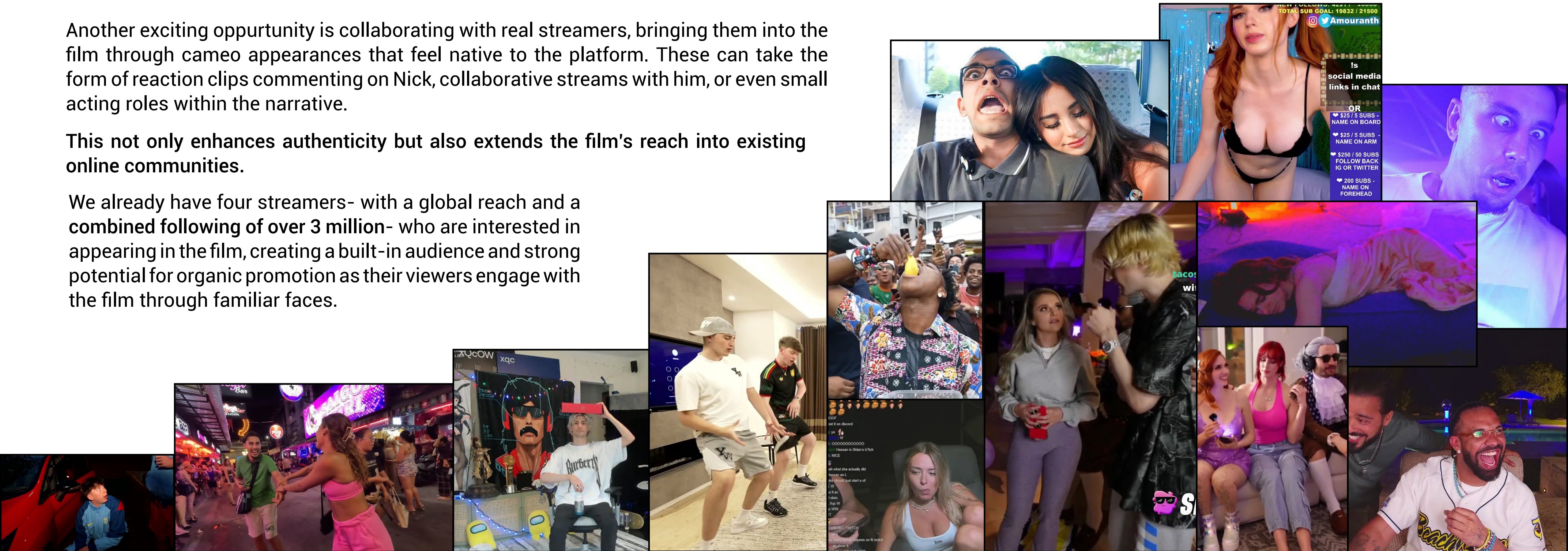


A key opportunity lies in extending the film beyond the screen by actually live-streaming selected moments in character, allowing Nick to exist as a real online presence. By broadcasting planned or semi-scripted streams ahead of the film's release, we can build an authentic following for him in real time—blurring the line between fiction and reality in the same way the film does. This approach turns marketing into part of the storytelling, as audiences discover and engage with Nick organically, reacting to him as they would any other streamer. Over time, this can amass a genuine fanbase, creating investment in the character before the film is even released, and ultimately feeding that engagement back into the narrative experience.

Another exciting opportunity is collaborating with real streamers, bringing them into the film through cameo appearances that feel native to the platform. These can take the form of reaction clips commenting on Nick, collaborative streams with him, or even small acting roles within the narrative.

This not only enhances authenticity but also extends the film's reach into existing online communities.

We already have four streamers- with a global reach and a **combined following of over 3 million**- who are interested in appearing in the film, creating a built-in audience and strong potential for organic promotion as their viewers engage with the film through familiar faces.



AS MENTIONED IN THE IMPACT SECTION, STREAMING IS NO LONGER JUST A NICHE COMMUNITY OF THE ONLINE SPACE, IT IS THE FUTURE OF CONTENT. WITH *HEY GUYS*, WE WANT TO BE THE FOREFRONT OF DOCUMENTING AND EXPLORING THE FORM, ALONG WITH THE EFFECT THAT LIVE-STREAMING CAN HAVE ON THOSE WHO ENGAGE WITH IT, FROM INFRONT OF THE CAMERA TO THOSE WATCHING FROM BEHIND THE SCREEN.

The Case Studies

THE BLAIR WITCH PROJECT | 1999

BUDGET: ~\$60,000

WORLDWIDE BOX OFFICE: ~\$248 MILLION

Viral internet marketing campaign presenting the story as real events.

SEARCHING | 2018

BUDGET: ~\$880,000

WORLDWIDE BOX OFFICE: ~\$75 MILLION

Entirely screen-based narrative marketed through digital-first trailers.

SPREE | 2020

BUDGET: ~\$1 MILLION (ESTIMATED)

Became a cult streaming hit with strong social media traction.

PARANORMAL ACTIVITY | 2007

BUDGET: ~\$15,000

WORLDWIDE BOX OFFICE: ~\$193 MILLION

Demand-based screenings and audience reaction marketing drove word-of-mouth.

TANGERINE | 2015

BUDGET: ~\$100,000

WORLDWIDE BOX OFFICE: ~\$935,000

Raw, kinetic indie shot on iPhones with street-level realism, and an almost documentary-like immediacy.



LOW BUDGET FILMS THAT EMBRACE THE FOUND FOOTAGE FORMAT OR UTILISE SCREEN BASED STORYTELLING HAVE A LONG AND DEMONSTRABLE HISTORY OF GENERATING HIGHLY PROFITABLE RETURNS.

One thing these films all have in common is their blending of narrative with reality, by grounding these stories in diegetic camera and speaking to the specific times in which they were made. This has consistently engaged the intrigue of audiences and driven them to the theatres en masse. Just as key, this format lends itself to innovative, low cost and viral marketing campaigns. Audiences love the authenticity that these types of films present- which allows for high concept, low budget films to have significant cultural impact and commercial returns.



The Team

OUR TEAM BRINGS TOGETHER AN INTERNATIONAL TRIO OF CREATIVES WITH EXPERIENCE ACROSS MULTIPLE AREAS OF FILM PRODUCTION. Coming from diverse backgrounds and freelance careers, we collectively cover development, pre-production, production, and post-production, giving us a well-rounded and practical understanding of the entire filmmaking process.

This breadth of experience allows us to approach the project with both creative ambition and logistical awareness, ensuring we can adapt quickly, problem-solve efficiently, and deliver a cohesive final product.



ANAÏS FERRATO
DEVELOPMENT PRODUCER

Anaïs is a development producer at the BAFTA-nominated Candid Broads Productions, focused on championing emerging talent and bold storytelling. Upcoming features include *Arthur & Clara*, starring CJ Beckford and BAFTA nominee Mirren Mack, alongside projects in development such as the coming-of-age comedy adventure *Underdogs* and the coming-of-all-ages *Am I Nervous*. She was Consulting Producer on the Warner Bros. Discovery documentary *The Long Away Game* and produced the documentary pilot miniseries *Swim Sistas*, narrated by Oscar-nominated actress Naomie Harris. Her recent projects include *The Contraception Fair*, a proof of concept for a TV series featuring Ronke Adekoluajo and Derry Girls' Kathy Kiera Clarke. Candid Broads' *The Date* was a 2024 BAFTA Cymru Breakthrough nominee, won Best Film at Exit6, and is now being developed into a feature with director Amy Hodge and writer Bethan Marlow.



ALEXANDER EMBORG
DIRECTOR | WRITER | EDITOR

Alexander Emborg is a director, writer and editor trained at the University for the Creative Arts and the London Film School, and the founder of the London-based production company Alibi Visions. His work spans narrative, documentary, and commercial filmmaking, including directing music videos for artists such as Giggs and JME, alongside post-production credits for Amazon, Nespresso, Canon, and JPMorgan Chase, as well as multiple BAFTA- and BIFA-qualifying films and feature documentaries. His short films have screened at BAFTA- and BIFA-qualifying festivals including the Bolton Film Festival and the Aesthetica Short Film Festival, and have received awards for Editing at the European Student Film Festival and for cinematography at the London Directors Awards.



BEN LYONS
DIRECTOR | WRITER

Ben Lyons is a filmmaker from a small village in Lancashire, UK, with a lifelong passion for storytelling across film, writing, and visual art. Raised around his grandparents' photography business, he was exposed early to image-making and composition. In 2021, Ben left his corporate career and moved south to study filmmaking at London Film School, culminating in his graduation film *The Penitential Act*, which has screened at OSCAR, BAFTA, & BIFA Qualifying Festivals worldwide, and has won a Best Short Film award. Alongside his writing and directing, Ben is also an accomplished Assistant Director. Ben has experience as a 1st AD across features, shorts, commercials, music videos, and TV mini-series. His 1st AD work has featured on Netflix, Channel4, Amazon Prime, have won multiple Emmys, premiered at Sundance, and have screened at a multitude of BIFA, BAFTA, and Academy Award Qualifying Festivals.

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THANK

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