

THE END OF THE TUNNEL - A NEW TYPE OF INDIE HORROR

LOGLINE

After witnessing the brutal murder of her friends in a fog covered tunnel on her birthday, 18-year-old Alice is questioned vigorously by the police who suspect she may have killed them herself. But as events unfold, the police slowly discover that there's more to Alice than it seems.

SYNOPSIS

40-year-old street pastor Hitesh is doing a routine patrol through a particularly foggy night in London. He encounters nothing unusual until he sees a strange figure moving through the distance. He follows it but gets lost in the fog. He then hears screaming and runs to find the entrance to a tunnel. The figure is standing there, covered in blood and runs towards him. To his amazement it's an 18-year-old girl called Alice who collapses in his arms.

At the station the police interview Alice and ask her to recall the events leading up to where they found her. She recalls it was her 18th birthday and that her three friends: Adam, Paul and Simon, had come to celebrate with her.

Meanwhile, Detective Fern is interviewing Alice's neighbour's as well as witnesses from the night of the attack in order to build a profile around the crime. The Neighbours reveal that Alice was adopted and had come from an abusive family. They also tell the detective that there was something weird and unsettling about the girl.

As he talks to the witnesses Fern gets multiple contradicting points of view that cast a doubt over Alice's story. The witnesses say that the people she was with were not her friends and that to them she appeared to be following, almost stalking them. It's also revealed that Alice would have violent fits from time to time.

Fern interviews the foster parents who reveal more about the abuse she suffered as a child and admit that she had problems even suggesting there is something impure about the girl.

Alice recounts the boys getting into an argument at the tunnel when suddenly the violence begins. The boys are killed, and Alice is left running covered in blood into the arms of Hitesh.

The detective seem to jump to the conclusion that she is the killer but as soon as she answers him she sees details in the office that reveal Fern himself to be the demonic entity that is chasing her. Clara, the other police officer enters the room in that precise

moment revealing Fern is not there and Alice is talking to herself.

NARRATIVE ASPECTS

-3 different points of view

The story is told following mainly 3 different storylines: a POV perspective of the detective, an objective perspective (the view of the girl and the few witnesses, “spying” point of view), and interviews of the neighbours of the girl that tell different opinions on the matter.

-Her experience



The Blair witch project (D. Myrick, E. Sánchez, 1999)

The girl, who has been struggling in the past with anxiety problems and fear of social relationships has finally matured and is ready to take hold of her life. She met the three friends very recently but they seem very tight already. In the middle of the night, while everything was going well, she starts having bad sensations that

she interprets initially as signs of anxiety but then strange things start to happen around her and she sees her friends get killed in mysterious ways (unable to identify the killer hidden in the shadows, looking like a supernatural entity).

She is shocked and during her interview she only remembers dazed bits and pieces without being able to recollect the full stream of events.



Climax (G. Noè, 2019)

-The detective

DC Fern is the detective investigating the case. We will never see his face and all we'll see is his point of view on Alice and the other people he interviews.

-The neighbours and witnesses

The neighbours tell what they know about the girl. In the beginning we think they sympathise with her. She has been struggling in the past with her mental condition but recently she had gotten better. In the end though they all agree that the girl's behaviours around the neighbourhood have been weird they're all pretty sure she didn't have any friends. The witnesses conclude that there is something wrong with her version of the events that night.

-The suspects and the prejudice

The idea is giving the girl characteristics that can be interpreted in her favour but also against her. Her strange behaviours are interpreted by the people watching as potentially dangerous mental deviances while from her perspective she's just been struggling to get better from her anxiety problems.

The fact that she never had friends because of her condition makes people believe that it is very unlikely that the three victims were really in tight with them while in her view she simply had the blessing of finding three people that could understand her and made her feel comfortable. The neighbours also have prejudices about her family which make them doubt even more.

The witnesses will see the protagonist and the three friends not being together but from her point of view she had just fallen behind while looking at the city lights, finally happy with her life.



The Hunt (T. Vinterberg 2012)

-The ending

It will not be clear what is the true nature of events. As we may be on the character's side from a sentimental point of view, the facts told by the other people involved suggest a more rational explanation that she's the only one that could have killed the three victims.

To reinforce this doubt and finally blow the audience's mind there are two consecutive plot twist at the end that will change completely the story and bring it to a totally different level. The protagonist will, in the end of the interview, have a moment in which her face will change expression for a split second, before we cut to black.



TECHNICAL ASPECTS

-The 360° experience and the “Wide view” flat screen version

The film will be shot both with 360° camera both with regular cameras.

The idea is being able to edit two different versions of the film with the same footage: one version will be in stereoscopic VR, covering a field of 360° with the possibility for the spectator to move his head around and



Representation of 360° immersive shot

meant to be seen on a VR headset or a 360° theatre installation, the other version will be a flat widescreen rendition with shots covering extremely wide

angles up to 180°. Using the footage from modern 360° action cameras it will be possible to decide in post the single width of every frame, add zooms and camera movements to get a totally new experience. This version will likely have a screen ratio of 2.35:1 or a totally new, even wider, format.



Extreme wide angle obtained in post from 360° camera footage in the VR version.

Sound will also be recorded with 360° microphones to add a dynamic interactive effect in

The POV scenes will be shot with a body mounted rig that will be made invisible, providing the effect of being “next to the character”.

The interviews will be shot in a 360° space where the spectator will be put between the person being interviewed and the interviewer.

The shots in the city will be covered with two different camera systems, a 360° camera mounted on top of a regular one, thus getting the same scenes both in VR and regular 2D.



2.35:1 super wide angle flat shot obtained with 360° camera

-Cuts and long takes

The two versions will have the same timing and actions but will differ in terms of editing cuts: the VR version will only cut in between different scenes, there will be no cuts during one scene so that the viewer can interactively choose where to look, while in the flat version cuts will be operated like in a normal film but the scene will still have to be “in real time”. This particular style will require repeating the scenes with the exact same movements of the actors and the same timing.

Eventual slow motion shots and ECU coverage may help the idiosyncrasies between the different takes flow better in the editing. The result to be achieved is that if the two versions were to be projected together they would still perfectly align in actions and timings.

-Special effects



Paranormal activity (O. Peli, 2007)

The idea of the indie horror film has to be maintained. Consequently every CGI approach should be minimal if not avoided. Since the circumstances of the deaths have to remain unknown (or debated) they have to be shown as very difficult to resolve by the spectator. A “supernatural” entity can be suggested but the best effect will happen if it's not really possible to tell by the audience if

laws of physics are being broken or not (Ex. *The Omen*). Lighting and locations' selection will play a major role in this. The challenge of having a 360° camera is not being able to hide props behind the field of view, so the threats can only come from dark zones in within the actual shot in every region of the space. The imaginary has to recall (and possibly represent a new and innovative version of) the indie slasher genre, started by films like *The Texas chainsaw massacre* and continued with films like *The Blair witch project*.

BIBLIOGRAPHY

Feature films:

The Texas chainsaw massacre (T. Hooper, 1974)
The Blair witch project (D. Myrick, E. Sánchez, 1999)
Paranormal activity (O. Peli, 2007)
The hunt (T. Vinterberg, 2012)
Climax (G. Noè, 2019)

(These film represent both a source of inspiration in terms of narration and of visual effects for the final project. The idea is not “copying” any of these specific films but rather elaborate a new style from their legacy.)

<https://www.youtube.com/watch?v=2-frM2Lf8KE> – gore death (A nightmare on Elm Street)

<https://www.youtube.com/watch?v=iPA1blhzi2c> – death from inside (Alien)

<https://www.youtube.com/watch?v=CkSIp3p9Q3Y> – invisible killer
(Phenomena)

<https://www.youtube.com/watch?v=FLlSjyZupzU> – Staged death (The Omen)

<https://www.youtube.com/watch?v=ofHpjrhRdaE> – Sequence shot with
Snorricam (Requiem for a dream)

(These clips serve the purpose of illustrating some specific elements or
techniques useful for the project, not the overall style.)