

because of today, we are so very conditioned to being connected to everyone all the time, we find it almost impossible (if not a little silly) to suggest that we would even go to a place where we aren't connected, or where we are in danger of not being connected. I, for one, always turn on my location so that my older brother can track me - just out of fear I may get lost or I won't be connected. I am quite small and get lost easily. Just a bit of comic relief there after all the horror and technical discussion.

Back to the technical. With this shaky-cam idea, we have camera angles and zooms. The angles of the camera can be explored more - opening the camera up to being dropped on its side or even being thrown across a patch of grass, tilted, ran with or even dropped and left there entirely. *The Blair Witch Project* achieves this because of the type of camera they take with them - it's old to our day, it's strange and disconnected from the outside world and most importantly of all, it's heavy. You see the men bring in the cameras and lay them out on the investigation table - it's quite clear that they were having trouble carrying it.

All in all, the cinematography of this film is not only revolutionary for its day, it's revolutionary for ours, when it's done properly. The only problem we're having is that we're overusing it to the point of no return. We have become a generation of copy-cats and everyone has run out of good ideas, especially involving the found-footage and shaky-cam films. I think *Cloverfield* should be taken lightly as it is basically copying the entire style of *The Blair Witch Project*.

Music Use:

I'll try to keep this up-to-date as possible, but I was going to go with *A Clockwork Orange*. I realise that some may think that this isn't a horror film and is more of a psychological thriller - so instead I've gone with *You're Next*. The song *Looking for the Magic* is probably one of the best examples in modern horror of strange and unexpected music use. In film, we have many uses of strange and ill-fitting music that actually seems to add depth and meaning to the scene in which it is played. The most-well known examples include the diegetic *Singing in the Rain* as articulated by Alex in *A Clockwork Orange* during a scene of brutal beating and rape, there's Tarantino's use of music in *Pulp Fiction* in which the shootings and fighting are done mostly to Jazz or Rock music and finally, there's the nursery rhyme-esque *Tip-Toe Through the Tulips* by Tiny Tim that was used (and remixed) by *Insidious: Chapter 2*. Needless to say, these are used within all reason. The film that's going to be looked it is obviously, *You're Next* because of its use of such a strange song that hardly fits with the atmosphere at all. But, they *make* it work.

The film itself has a different storyline to most horrors, except for probably *Strangers* and *The Purge*. But really, *You're Next* made post-2000s home invasion films popular. The song itself creates the home-believable atmosphere and the whole story becomes compressed into this scene in which such normal music is playing that it seems like nothing is out of place at all. It seems as though anyone could be listening to this generic-sounding song and therefore, there's a moment of dread as we discover that home invasion *can* happen to anyone. It normalises the film's subject and brings the audience back to reality. I find that this is the root-cause of the horror in the film. Even though the film itself may actually be a thriller, the connection to reality that religious-based horror does not have, makes it all the more unsettling when we put a soundtrack over it that may imply normativity.