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# BLINDSPOT

**AN ORIGINAL PSYCHOLOGICAL CRIME-THRILLER STORY CONCEPT**

*A city full of lights. Two men living in darkness. One investigation that could cost everything.*

**Format:** Short-form story concept / development treatment
**Genre:** Psychological Crime Thriller
**Primary setting:** Chennai, Tamil Nadu
**Written and conceptualised by:** Praneeth Varma Samanthapudi

## LOGLINE

An accomplished Chennai police officer living with night blindness is drawn into a series of murders targeting ophthalmologists. As he discovers that the killer is blind, the investigation turns personal: his own wife is an eye doctor, and she may be next.

## CORE IDEA

BLINDSPOT is a crime thriller built around two men who experience the world through limited sight but respond to darkness in opposite ways. ACP Adithya has spent years adapting to night blindness without allowing it to define his work or identity. The killer, meanwhile, has transformed his blindness and resentment into a violent mission against ophthalmologists. Their shared vulnerability creates an unusual psychological conflict: the officer must understand the killer's world without losing himself to it.

The story uses Chennai not merely as a backdrop, but as a living visual environment. Its coastal openness, dense commercial streets, older neighbourhoods, flyovers, hospitals and night traffic provide a changing landscape of light, shadow, movement and isolation.

## THE WORLD OF THE STORY

Chennai is presented through contrasts: the vast horizon of Marina Beach against tightly packed market lanes; the warm glow of traditional neighbourhoods against the hard illumination of hospitals; the movement of Anna Salai against the stillness of a deserted street after midnight. Aerial photography establishes the city's scale, while intimate handheld and close-up imagery brings the audience into Adithya's restricted visual experience.

# STORY OVERVIEW

Chennai is waking up. Fishing boats return to shore, tea stalls open, buses begin to crowd the roads and the first waves of traffic move through Anna Salai. The city appears familiar, busy and alive. For ACP Adithya, however, the arrival of night changes the way he experiences the same streets.

Adithya is a capable police officer who lives with night blindness. He has learned to manage the condition through discipline, familiarity with his surroundings, practical adjustments and a strong understanding of his own limitations. He does not possess extraordinary night vision; he has developed ways to work safely and effectively despite the difficulties darkness creates.

His wife, Dr. Meera, is an ophthalmologist. She understands the condition Adithya lives with and is one of the few people who can recognise when he is pushing himself too far. Their relationship provides the story's emotional centre: she is both his closest support and, unknowingly, connected to the profession at the centre of the investigation.

A series of ophthalmologists are murdered across Chennai. The crimes are deliberate and disturbing, and the killer leaves behind a recurring message: **“You were supposed to give me sight.”** The police initially struggle to identify a pattern beyond the victims' profession. As Adithya examines the cases, he begins to suspect that the killer's motive is rooted in blindness, failed expectations and a deep grievance against those who treat disorders of the eye.

The investigation reveals that the murderer is blind. This discovery changes Adithya's approach. The killer is not simply using darkness as cover; blindness is central to the way he understands the world and justifies his actions. Adithya recognises certain practical challenges, but he also sees the dangerous difference between adapting to a condition and allowing resentment to consume one's identity.

When Adithya realises that Meera may be in danger because she is an ophthalmologist, the case becomes deeply personal. He must continue the investigation while protecting his wife, confronting his own limitations and anticipating the decisions of an adversary whose motives remain only partly understood.

The story builds towards a confrontation in which sight is not treated as a simple advantage. Adithya's experience, judgment and emotional connection to the case must matter as much as what he can physically see. The killer's identity, complete history and the final circumstances of the confrontation are deliberately left open for full-screenplay development.

# KEY CHARACTERS

### ACP ADITHYA — THE OFFICER

A determined Chennai police officer living with night blindness. Adithya is experienced, observant and disciplined, but darkness creates real limitations that he must plan around. His strength lies in preparation, memory, judgment and his willingness to acknowledge when he needs assistance. The investigation tests both his professional instincts and his ability to protect the person closest to him.

### DR. MEERA — THE OPHTHALMOLOGIST

Adithya's wife and a practising eye doctor. Meera understands the medical and everyday realities of his condition. She is not simply a hostage or a plot device; her professional knowledge and personal choices can become important to the investigation. Her connection to the victims' profession makes the threat immediate and intimate.

### THE BLIND KILLER — THE ANTAGONIST

A serial killer who targets ophthalmologists and leaves a chilling message at each crime scene. His blindness is connected to a personal grievance, but the full cause, history and psychological journey are intentionally withheld at this concept stage. He is a dark reflection of Adithya: both must navigate a world designed around sight, yet they choose radically different paths.

# CINEMATIC LANGUAGE & CHENNAI'S VISUAL IDENTITY

The visual approach should make the city feel specific and recognisable without turning the film into a travel montage. Establishing aerials should be purposeful: they map geography, reveal how isolated a crime scene is within a crowded city, and create transitions between parallel storylines.

### AERIAL SHOTS

• Marina Beach and the Bay of Bengal at dawn: a wide, open introduction to the city.
• Anna Salai during peak traffic: dense movement, headlights and the rhythm of urban life.
• North Chennai market districts: tightly packed rooftops and narrow lanes that establish the geography around the first crime.
• Flyovers and arterial roads after dark: moving streams of light that can bridge locations and sequences.
• A final overhead view of a quieter stretch of the city: visual isolation in the middle of a vast urban environment.

### STREET-LEVEL VISUALS

Use rain-darkened roads, shop shutters, signboards, bus headlights, auto-rickshaws, crowded pavements, clinic waiting rooms and fluorescent hospital corridors. The soundscape should be equally rooted in Chennai: traffic horns, local trains in the distance, vendors calling out, ceiling fans, rainwater and the sudden absence of sound in an empty lane.

### LIGHT, SHADOW & POINT OF VIEW

Adithya's night blindness should be represented with restraint and consistency. Avoid presenting it as supernatural vision or using a generic blurred-screen effect every time he enters darkness. Instead, shape scenes around practical visibility: uneven street lighting, glare from headlights, dark corners, changes in illumination and the time he needs to orient himself. His coping strategies should be credible and established in the story.

The killer's visual experience should not simply duplicate Adithya's. Their different ways of moving through spaces, gathering information and anticipating danger can be expressed through blocking, sound design, camera distance and what the audience is allowed to know.

### INTERCUTTING & EDITING

Intercut three strands as the investigation escalates: Adithya following evidence, the killer approaching another target, and Meera continuing her work at the eye clinic. At first, these strands can feel separate. Gradually, the edits should create dramatic irony by allowing the audience to sense the danger around Meera before Adithya fully understands it.

Aerial transitions can connect the strands geographically, while match cuts can link visual details: a clinic light switching off, a streetlight flickering, a police vehicle passing beneath a flyover, or a close-up of an eye reflected in a rear-view mirror. Intercuts should increase tension or reveal information, not exist only for visual decoration.

# PROPOSED STORY FLOW

### ACT I — THE CITY AND THE FIRST CRIME

Introduce Chennai through a dawn aerial montage, then establish Adithya's condition and his relationship with Meera. The first ophthalmologist murder interrupts the ordinary rhythm of the city. The crime scene introduces the killer's message and gives Adithya a case that feels unusual from the beginning.

### ACT II — A PATTERN IN THE DARK

More ophthalmologists are targeted. Adithya and the investigation team connect the victims and begin exploring the killer's grievance. The discovery that the killer is blind changes the emotional and tactical dimensions of the case. Intercuts reveal the killer's movements while Meera's professional life brings her closer to danger.

## ACT III — THE PERSONAL THREAT

Adithya discovers that Meera may be the next target. The investigation becomes a race against time, forcing him to balance police procedure, personal fear and the limitations darkness imposes. The final confrontation should depend on character intelligence, preparation and suspense rather than a sudden physical advantage.

# OPENING SEQUENCE — SCREENPLAY TREATMENT

FADE IN:

EXT. CHENNAI — EARLY MORNING

An aerial shot glides over the Bay of Bengal. The camera travels towards Marina Beach. Fishermen pull their boats ashore. Vendors arrange their stalls. Buses begin to fill. The city slowly comes alive.

CUT TO:

AERIAL — ANNA SALAI

Traffic gathers along the road. Headlights, buses and two-wheelers move through the first rush of the day.

CUT TO:

INT. ADITHYA'S HOUSE — MORNING

A clock reads 5:45 AM. A hand switches off an alarm. Adithya stands before a mirror, looking at his eyes. Meera walks into the room.

**MEERA:** “Did you sleep properly?”

**ADITHYA:** “Enough to survive another night.”

She notices him struggling in the dim room and switches on another light.

**ADITHYA:** “I told you. I can manage.”

Meera gives him a small, knowing smile. The moment is intimate, familiar and quietly revealing.

CUT TO BLACK.

A phone rings.

**POLICE CONTROL ROOM (V.O.):** “Sir, another ophthalmologist has been murdered.”

SMASH CUT TO:

EXT. CHENNAI STREET — DAY

Police vehicles block a narrow street. Officers move through the entrance of a clinic. The ordinary sounds of the neighbourhood are replaced by sirens and hurried instructions.

INT. EYE CLINIC — CONTINUOUS

A body lies inside an examination room. Adithya enters and studies the scene. His attention settles on a message written across the examination-room mirror:

### “SIGHT IS A PRIVILEGE.”

Adithya looks at the words. For a moment, the noise around him seems to recede.

TITLE CARD: BLINDSPOT

# DEVELOPMENT NOTES

The opening is designed to establish three things before the main investigation gathers pace: Chennai as a vivid cinematic environment, Adithya's lived experience of night blindness, and the killer's disturbing fixation on sight. The first crime should create a strong narrative question without explaining the antagonist too early.

The precise medical history of the killer, the sequence of victims, the investigative clues, the reason for the message and the climax are reserved for the full screenplay. This keeps the short-form portfolio piece focused while leaving room to develop a layered mystery.

## THEMATIC DIRECTION

At its centre, BLINDSPOT explores the difference between physical sight and perception. It asks how people respond to vulnerability, how grief and resentment can distort judgment, and whether understanding another person's darkness necessarily means sharing it. The contrast between Adithya and the killer gives the film its central dramatic engine.

## PORTFOLIO NOTE

BLINDSPOT is an original story concept created for development into a full-length screenplay. The project is an exploration of psychological suspense, character-driven crime storytelling and visually expressive urban filmmaking, with Chennai serving as an integral part of the narrative.

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