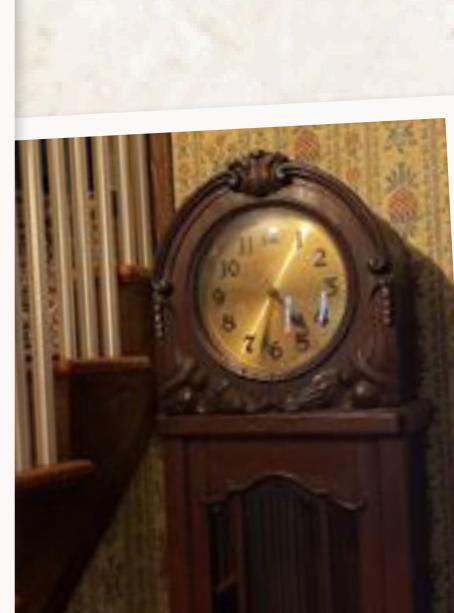


# A HELL OF HEAVEN



The mind is its own place,  
and in itself can make a heaven of hell,  
a hell of heaven.

WRITTEN AND DIRECTED BY KEVIN HOYER



## LOGLINE

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After escaping their rapacious master, a young woman leads two broken survivors through the wilderness only to discover that their greatest threat isn't behind them, but buried deep within. As paranoia festers and old wounds resurface, she must confront the hunter on their trail, and the darkness awakening inside her.

1984 / 767

## SYNOPSIS

In rural 1980s America, a quiet house in the woods hides a monstrous secret.

A methodical, unassuming man has built a private world beneath his home; a bunker where stolen girls are stripped of their names, pasts, and futures. Controlled by strict routine, they're forced into obedience through psychological torture, manipulation, and fear.

But cracks begin to form in the ritual when one captive, guarded yet fiercely resilient, pushes back. A failed escape leads to brutal consequences but also sparks the first real rebellion.

The girls must face not only their captor, but the buried pain and guilt that threaten to destroy them from within. Fueled by survival and defiance, they fight to reclaim their identities, and their freedom.



## DIRECTOR'S STATEMENT

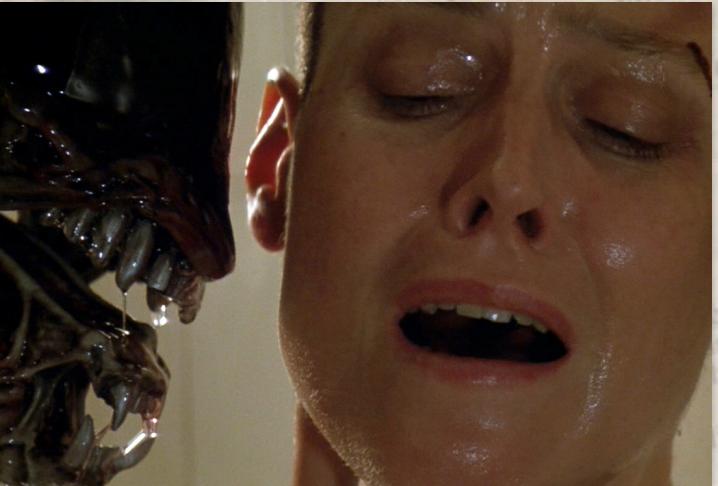
In developing *A Hell of Heaven*, I was drawn to the contradictions of 1980s America, a time that loudly championed family values while quietly failing its most vulnerable. This film is a response to that silence. I've always been fascinated by survival—not just the physical act, but the emotional, psychological, and moral resilience it demands. At its core, this is a story about reclaiming identity after trauma.

The film centers on the forgotten girls: runaways, outsiders, the unseen. It asks what it takes to rise after being broken down. Through a character-driven lens, we explore pain not through graphic violence, but through emotional truth. These girls aren't victims; they're rebels, survivors, and witnesses. Their fight isn't just for freedom, but for the right to exist on their own terms.



1/25/1984

## VISUAL STYLE



## VISUAL STYLE



PROPOSED CAST



Alfi Allen

**The Captor. The Manipulator.**

A cold, calculating predator wrapped in a mask of control and ritual. The Man is unremarkable in appearance but monstrous in behavior. He views himself not as a villain, but as a savior, a twisted father figure trying to "fix" broken girls by reshaping them. His psychological games, rehearsed rituals, and obsession with order reveal a deep need to control what he fears. Harboring mother issues, a savior complex, and delusions of moral clarity, The Man exists as a stand-in for institutional abuse: faceless, ordinary, and entirely self-justified.





### Cassie (20)

#### **The Spark. The First Flame Extinguished.**

Cassie is the story's opening heartbeat—a bold, defiant young woman who fights back from the start. Her fate is tragic, but her role is critical: she shows the cost of rebellion, and plants the seed of resistance. Cassie is the cautionary tale and the emotional ghost that haunts the story's later chapters. Her strength is what gives Danielle (later Velouria) permission to believe that defiance is possible, even if it comes with consequences.

Andrea  
Yordanova

ATTACHED

### Danielle / Velouria (17)

#### **The Survivor. The Rebel. The Name Reclaimed.**

Danielle begins as a broken girl, silent, passive, to her captivity. But under the surface is a calculating survivor, someone who's learned that patience and observance are her sharpest tools. Her transformation into Velouria is the emotional and thematic core of the film: the moment when a victim reclaims her agency. She is fueled not only by the instinct to survive, but refusal to let her abuser define her end.



Nevris Unipan



### Lucy (16)

#### **The Innocent. The Witness. The One Pulled From the Edge.**

Lucy is the youngest and most visibly broken of the three girls. She represents what happens when trauma is left to rot in silence. Yet, even in her near-catatonic state, Lucy is still alive. Lucy is not a fighter in the traditional sense, but her presence gives the story its emotional stakes. She is the reminder of what's left to fight for. In the end, her small gestures grabbing a hand, whispering a name, become acts of quiet rebellion and resilience.

Xochitl Gomez

# ACCOLADES FOR A HELL OF HEAVEN



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**Kevin Hoyer**

862.432.5948

[kevin.hoyer@gmail.com](mailto:kevin.hoyer@gmail.com)