

# MURDERAMA

DIRECTOR'S TREATMENT

# LOG LINE



When Ingrid Marker witnesses her neighbor's murder, she discovers her revolving apartment can take her back in time, reversing his death. To find the killer, she keeps revolving back, replaying the murder before it can repeat again and again.



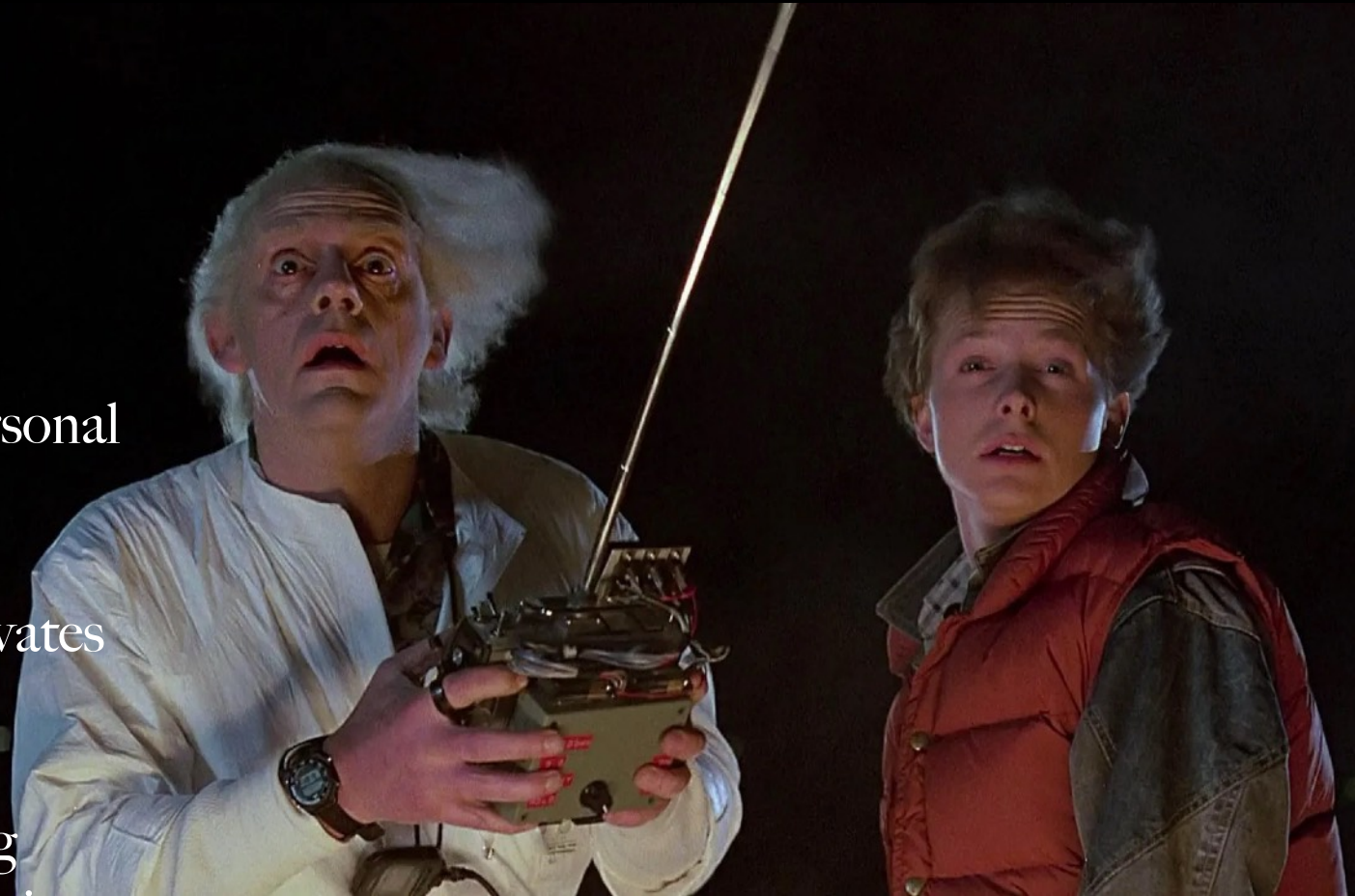
# APPROACH

Murderama may be high-concept but it's deeply personal because it fuses two of my favorite movies.

The accessibly fun sci-fi of Back To The Future elevates the intimate voyeuristic suspense of Rear Window.

Beyond being a loving throwback, this is an exciting chance to present a contained world that reflects life in the 2020's.

The revolving setting immerses us in a visually lush but treacherous world where the most dangerous risk is what you can't see coming around the corner.





# CHARACTER



The go-to photographer for the A-List, Ingrid Marker is world renowned for illuminating the beauty in anyone without exploiting them.

However, for all her success, Ingrid's eye has never been trained on something life or death: spotting a murderer.



# CHARACTER



INGRID

You're going to be murdered, Jake. I can erase it  
but I can't prevent it. Not without your help.  
The future is not your friend.



# CHARACTER



Along with the rest of the world, public defender Jake Bryson is locked down, wondering if he'll ever breathe outside air again.

What distinguishes Jake is someone keeps murdering him and his only hope is not only trusting Ingrid but dying repeatedly.



# CHARACTER



JAKE

Hey, I'm handling my own murder pretty well so maybe we can cut the sass.



## CHARACTER



Years of hard work made Blanca De Leon not only a movie star but the most famous woman of color in cinema history. Coupled with obscene wealth, her fame has prevented normal relationships except for one: Ingrid.



# CHARACTER



BLANCA

This lockdown won't last forever, Ingrid.  
At least you're still taking pictures and  
you've got to love your elastic view.



# CHARACTER



The people surrounding Ingrid aren't only neighbors, they are suspects. One of these people is the killer she's revolving through time to stop.

Ingrid can control time and see 360 degrees around but can she see enough to identify a killer?







A deadly airborne virus has been released.  
Anyone outside dies in 33 seconds and millions more die in just days.





COVID-19 was Shelter In Place but now it's Prison At Home.  
The isolation in 2020 was nothing compared to the outright  
confinement these characters endure.



# THEME



Time travel is emotional. We all want to go back and change something that negatively impacted our present.





# THEME



When faced with both time travel's existence and a murder to solve, Ingrid needs to believe the impossible to prevent the horrible.





# CINEMATOGRAPHY



Ingrid's voyeuristic POV makes the audience hyper-aware of what she sees and scared for what lurks just out of her sight. The widescreen imagery reflects vibrant city lights in every suspect's window.





# PRODUCTION DESIGN



As a single location film, the set invites viewers to both study and lose themselves in it.

The apartment is a distinctly original character, driving story as much as Ingrid herself.



# COSTUMES



Murderama may tip its hat to Old Hollywood but it's also about this moment in time.

So, the character's clothes should likewise be elegant but still contemporary and functional.



# EDITING



Given the melding of thriller and sci-fi, clarity and pace are the key to the tightest, most effective possible cut.

As the script is 107 pages, the final cut will run just under 110 minutes.





Despite brilliant composers, modern film scores are mostly dissonant and forgettable. This story will have a lush score, recalling the past masters like Bernard Herrmann and John Barry with current ones like David Arnold and Trent Reznor/Atticus Ross.



Edward Klau is a Writer-Director whose short film **BLINDERS** won multiple audience awards on the film festival circuit.

<https://vimeo.com/288576672>

The feature script for **BLINDERS** made The Lugnut List Top Ten Of The Year.

His screenplay **BRIGHTS** won the Grand Prize at the Table Read My Screenplay Competition and was read live during The Sundance Film Festival.

Klau's script **BALANCE** was a Finalist in the Screencraft Screenwriting Fellowship.

Klau's script **FIASCO** was the Top Three in the Tracking B Screenplay Competition.

His specialty is infusing high-concept with unique but relatable characters.







Timing is everything.