

BLINDERS

DIRECTOR'S TREATMENT

LOG LINE



When a blind femme fatale plans to murder her husband, she discovers she's the one in real danger.

APPROACH

While I'm obviously not a blind femme fatale, *Blinders* is deeply personal.

It's my passionate love letter to Alfred Hitchcock, Film Noir and Old Hollywood.

Beyond being a loving throwback, it's a chance to present a unique character and an original story in a visually audacious way.

In the grand tradition of *Double Indemnity* and *Body Heat*, we feel the thrill of smart characters scheming and the tragedy when it's clear they aren't smart enough.

Blinders is both a cinematic celebration of the past and a hopeful vision of its future.



CHARACTERS



Della Fremont is an old school femme fatale armed with a new school swagger. A devious criminal mind turned her disability into a liability for anyone in her way. Della has made a sport of feasting on the weak, outsmarting the brilliant and preying on predators.

CHARACTERS



DELLA

Fertile imagination has been the key to my survival.

CHARACTERS



Bobbi Harlowe has endured so much neglect and abuse she hasn't learned how strong she really is. Her late father raised her with a razor sharp matchbook philosophy that's taken the romance out of life but not the excitement. Bobbi is the tough dame that Della keeps hidden from everyone except her marks.

CHARACTERS



BOBBI

If there's one thing I know, it's faces.
Across a bar or through a lens, I can
see when someone throws a wall up.

CHARACTERS



Warren Bray is always the smartest in the room, watching from the shadows and innovating the impossible. Warren is the part of Della that knows that the most powerful weapon is not a gun or a knife: it's a secret.

CHARACTERS



WARREN

All pleasure is transactional.

CHARACTERS



When Mallory Fremont recruited her daughter Della for long cons, she gave her the skills to turn her disability into an advantage. Mallory is the side of Della that can read people in a minute and outmaneuver them in a second.

CHARACTERS



MALLORY

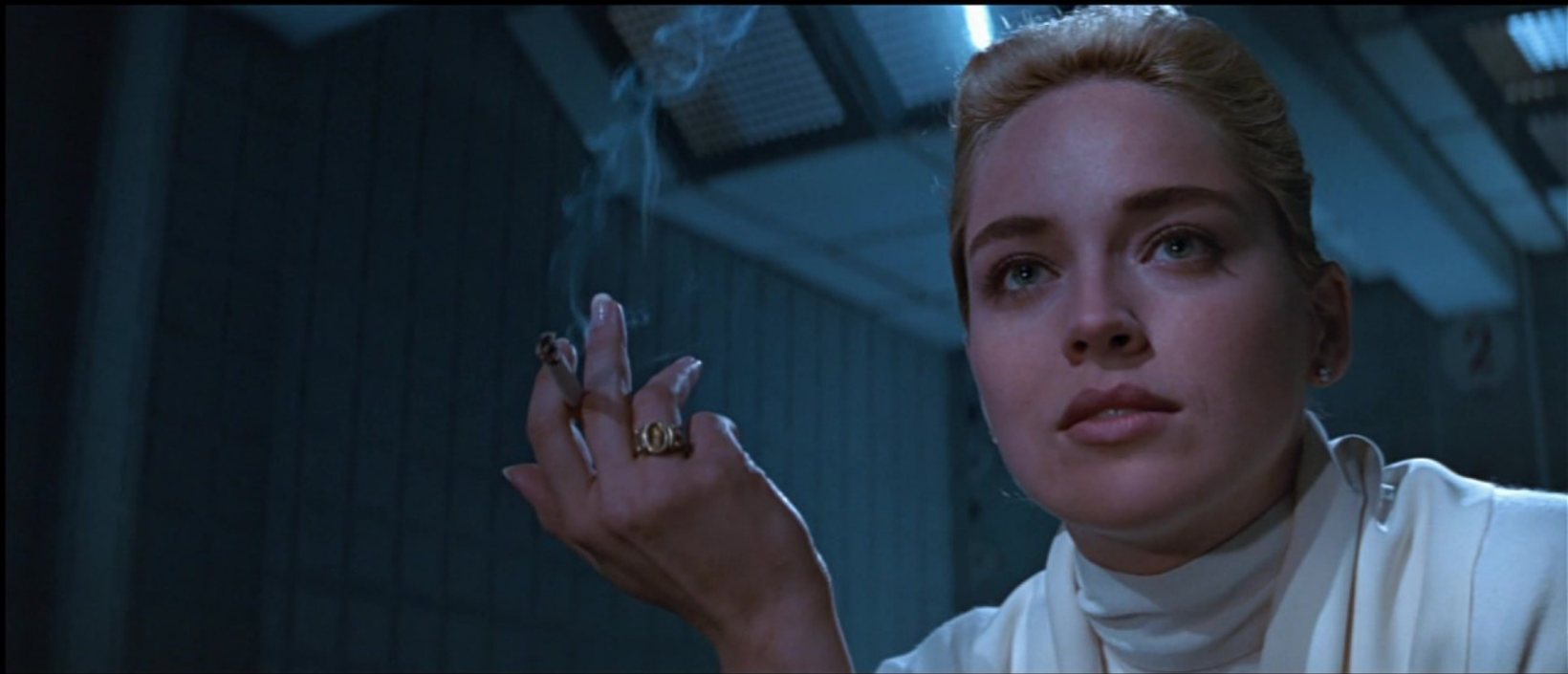
Della, don't play the victim because you don't have the range.

THE WORLD



Some people pretend to know more than they really do.
The people in *Blinders* fatally pretend to know less.

THEME



What happens when a femme fatale's
greatest weapon becomes her most
dangerous weakness?



CINEMATOGRAPHY



Blinders is film noir so it's only fitting to photograph it in black and white. As with *The Good German* and *The Man Who Wasn't There*, this will be a lush, technically committed throwback to 1940s style cinema.



CINEMATOGRAPHY



When Della becomes sighted, she sees vibrant but incorrect colors, plunging us headlong into her terrifying visual illiteracy.

This gives the audience an active role in deciphering the visual clues of Della's mystery right along side her.

PRODUCTION DESIGN



The physical sets will be colored incorrectly to further illustrate Della's visual illiteracy and pull the audience even more into in her new reality.



COSTUMES



Blinders may tip its hat to Old Hollywood but the character's clothes, while elegant, will still be functional and contemporary.

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 95 pages, the final cut will run about 93 minutes.

SCORE



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 and won Best Crime Screenplay at LA Crime & Horror Film Festival.

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.





You'll never see it coming.