



FABULOUS **DISASTER**

Treatment for a film by
Michelle Tamara Cutler

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FABULOUS DISASTER

A 'better late than never' coming-of-age story about one woman's reckoning when self-delusion is stripped away.

An intensely personal exploration of intimacy and trust, expression and validation, survival and sacrifice.

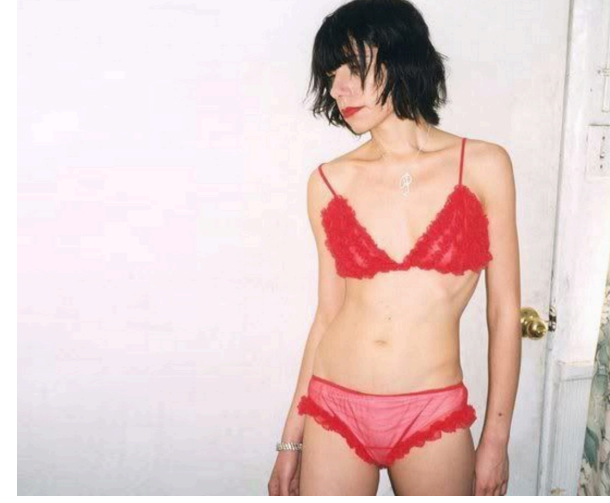
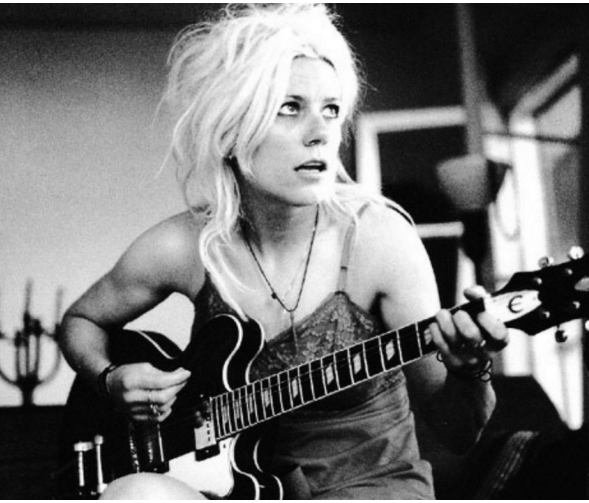
Unorthodox, yes. Problematic, often. Unexpected, always.

But comfortable is not where you want to be when making music.



LOGLINE

Once an iconic musician with a fabulous creative and social life, Juliet is now washed up, alone, approaching 40 and battling opioid addiction in Los Angeles, She mistakes a call from her manager as an opportunity to get back in the spotlight, which turns the last three days of her life into a roller coaster of survival, salvation and sacrifice.



SYNOPSIS

Juliet Reed is 39 but feels 79. Once a famous musician with fans and friends, she is now alone and battling addiction in a Los Angeles halfway house. Juliet rose to indie rock fame alongside her brother, Julian, and the woman they both loved, Lizzie. As a trio, they partied, played and performed in every venue, strata of society and sexual configuration imaginable. Juliet became an icon for fluid sexual identity and style, as the band forged a place for themselves at the top. Everything changed when Lizzie fell in love with someone outside the band, and Julian buried his broken heart with heroin.

While Juliet barreled forward, confident that she and Julian “did everything and everyone” together, Julian’s addiction secretly spiraled. One fateful night on tour, a fan takes them to a dodgy neighborhood to get high with his local fixer. Sometime after shooting up, Juliet and Julian are in a car crash that Juliet barely remembers. Julian is killed, and Juliet sustains physical and emotional injuries that not only keep her from performing but get her hooked on opioids.

The film story is told in the present tense of a 72-hour period when Juliet is struggling to get clean with elliptical flashes to various times in her life that led up to her current state. She meets a younger woman, Sophie, who is battling her own addiction. Meanwhile, Juliet’s former band manager wants her to appear at the Rock-and-Roll Hall of Fame (or MTV) induction of her band. He and the label feel it would be bad publicity if she weren’t on stage with Lizzie and the new members to “give them her blessing”; however, Juliet confuses it with an opportunity to play with the band again and sets herself up for further disappointment when she’s too rattled to play, let alone perform, which leads to her O.D.

CASTING

Heroes that excite me are usually outsiders battling what they desire most: love and acceptance.

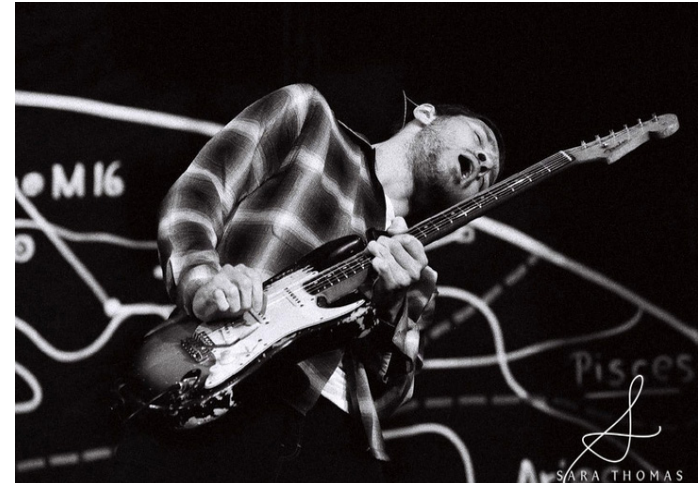
At its core, FABULOUS DISASTER is a modern struggle for survival in the age of depression. If we can't acknowledge the root of our own pain, our lives slip into something we don't recognize. We are so deeply committed to our momentum that we can't reroute. Add addiction and fame to the equation, and change is as easy as inventing a new language where your tongue trips over the vowels.

The film features a raw love story between two women with a 15-year age difference between them. The script deals with the mercurial nature of sexuality and the irreverent edge a woman in the spotlight has to adopt. The lead character, Juliet, is also battling an opioid addiction after having survived the car crash that killed her brother.



MUSIC & CAMEOS

The film lends itself to a great original soundtrack, as well as featuring established musicians that broke contemporaneously with our fictitious band and indie bands that are currently on the rise.



TONE & LOOK

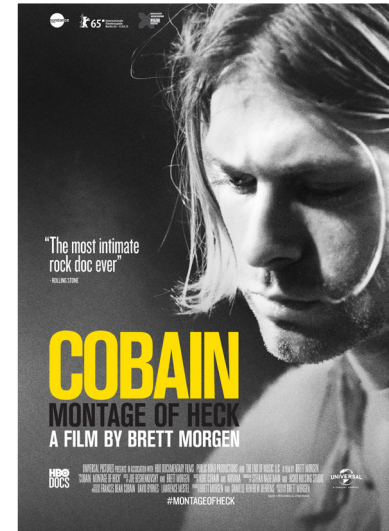
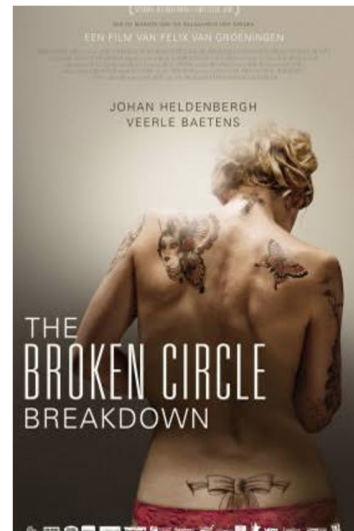
The power of combining action, information, and emotion in one choreographed shot would give the film the urgency of a live performance. There are cameras and rigs that take us into spaces to see life from the most unexpected points of view, asking us to constantly reconsider what we're seeing: reflection or reality. This can happen in the writing, too.

I would like to dig very deep beneath the surface of this script, where acting stops and behavior begins. Much like Mike Leigh, Derek Cianfrance, and Kelly Reichardt, I want to connect to the raw emotion behind the characters' narrative. The script has structure, the dialogue is crafted, and I have specific shots in mind for many of the scenes, but the spark of improvisation will guide the overall style.



INSPIRATION

Like “Blue Valentine”, “Broken Circle Breakdown” and “Time Out of Mind”, I’d like to make an actor’s film that wears its pain on its sleeve, dedicating the bulk of screen time in intense proximity to the characters’ emotional journey. I also always work from source material as a foundation, and documentaries like “Kurt Cobain: Montage of Heck” inspire me by exposing the hardships of fame that often result in self-destruction. I feel it’s a world that isn’t often seen for what it is in fiction films.





Thank you.

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