

WHITE ROSÉ
&
THE
TRUMPET



PROOF OF CONCEPT SCENE SCRIPT

White Rosé

&

The Trumpet

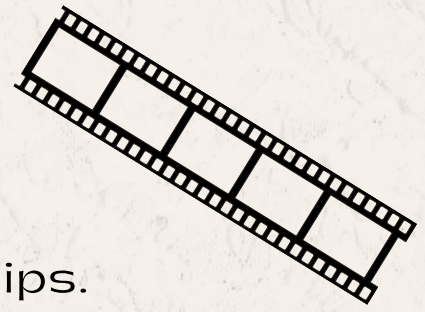
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by

Jay Do

# THEME

Separation between Relationships.



# LOGLINE

Magnificent Saigon before the '75s, the story of a prostitute sharing a house with a young Trumpet artist, opens up a deep, inner perspectives on spiritual connections of people living in a thriving and lavish society.

THIS IS A PROOF OF CONCEPT SCENE, WILL BE USE AS MATERIAL FOR THE PITCHING OF THE FEATURE VERSION.



INT. OLD APARTMENT - AFTERNOON

*Saigon, during years before 75. In an old apartment, not too large but still has beautiful wooden furniture, East Asian style with the aesthetic gives the house neat, clean, cozy feeling. Around the room, you can see the belongings of two people living together, divided by each side, one man and one woman.*

*One can see the belongings of a male artist. One can see the belongings of a woman who takes care of her own beauty.*

From behind, we follow the footsteps of a young man, NGOC, 27, slowly steps out from the bathroom, towards the cupboard with the mirror above. He walked while drying his wet hair.

There already a trumpet on the shelf. He stood in front of the mirror looking at himself, then slowly reached out his hand to turn the tuning knob on the radio. Quickly, the radio started broadcasting.

RADIO

*(Broadcaster sounds like Nguyễn Đình Toàn)*

The time right now is ..., please listen to...

The introduction on the program continued to play, at the same time, we see VI, a woman slowly turning 30 years old, sitting on make-up, slowly applying powder on her cheeks.

NGOC slowly picked up the Trumpet. She put lipstick on her lips. He brought the trumpet to his mouth.

We see the whole room for the first time, he starts playing the trumpet at the beginning of the song [Track 1 - "Bien Tinh" - Thanh Tuyen]

VI is still in the middle of wearing a dress with a zipper on the back, and the dress has not been completely pulled up. The beginning of the trumpet was short, when NGOC entered the song, he started vibing and dancing, enjoying the music.

Through the reflection of objects (maybe a mirror, a glass of water, etc.), We see NGOC completely immerses in the emotion of the song. VI sits looking at him. She quietly

puts the cigarette to her lips, about to lights her lighter, when his arm takes hers and stand up.

The two dance together. Swinging to the music. We can see that NGOC slowly feels and touches each part of VI's body.

His nose feels the scent of her hair by the ear. Their hands were woven lightly, we can still see VI holding a cigarette in her hand.

Everything in the room seems to slow down like the rhythm of two people, it's like everything in the room watching two people enjoying a moment together.

We see a mirror reflecting the two of them, slowly approaching and looking at the objects on the table, there is a American soldier nametag.

As the two spins, his hand helps her zipping up her dress, but as he feeling her back, her hand touches his hand at first intends to stop him, but then she lets go.

His eyes locks on to hers, she looks at him, their faces getting closer to the point their lips almost kissing.

His hand holds tightly in hers, and he brings his lips closer to hers. Her lips moves slightly, then gently tilts her head to one side to avoid his kiss. Then she raises her hand and lits a cigarette.

Take a hit of the cigarette and then tucks it onto his lips. Stops for a beat. She looks at him.

VI

I have to go...

The hands of two people let go. She turns and walks away adjusting her hair.

She moves out of the way, leaving we see NGOC standing alone in the middle of the room. Lonely cold atmostphere covers.

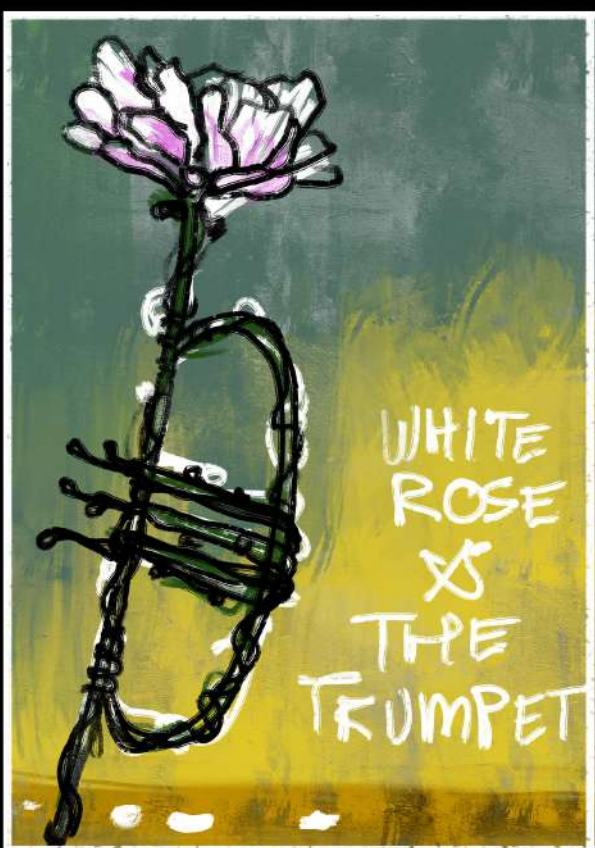


# DIRECTOR'S NOTES

AN INTIMATE SCENE INTRODUCING CHARACTERS AND SHOWING THE CONNECTION BETWEEN THEM.

REGARDING THE SET, THERE SHOULD BE MANY PROPS AND ITEMS WITH THE IMPLICATION THAT THIS IS A PROSTITUTE, AND THE GUY IS A MUSICIAN.

THIS IS A SCENE WHERE TWO PEOPLE GENTLY FEELS EACH OTHER WHILE DANCING, AND I WANT TO FULLY APPLY THE ROOM TO SHOW THIS, MEANING I HAVE TO BE CREATIVE ABOUT THE ANGLES, I WANT THE INTERIOR ARRANGEMENT TO CREATE A LOT OF GAPS, INTERESTING PLACEMENT FOR THE ANGLE OF THE CAMERA, THERE ARE MANY THINGS THAT CAN REFLECTS THE FEELING OF THE SCENE SUCH AS CABINET MIRROR, STANDING MIRROR, HANGING MIRROR, WATER BOTTLE, AND SO ON.



GENERAL MOODTONE – JAY WANTS IT TO HAVE THE TRADITIONAL FEEL OF VIETNAMESE IMAGE. WITH THE VIBE HAVING THE COLOR OF AGED GREEN, WITH A SHADE OF YELLOW.

The life of the two main characters isn't happy. They have to suffers the stress caused by prejudices of the society, most of time they will have the look of jaded feeling. However, when they are together in the house, they can feel that it's their secret corner, a hideout of happiness, to turns away from the struggling life out there.

THEREFORE, THE GENERAL MOOD OF THE SCENE COULD APPEAR TO BE DARK WITH A TOUCH OF PERSONAL COZINESS, A LITTLE PERSONAL WARMTH CAN BE EXPRESSED THROUGH INTERIOR ARRANGEMENTS, INTERIOR COLORS.

# DIRECTOR'S NOTES

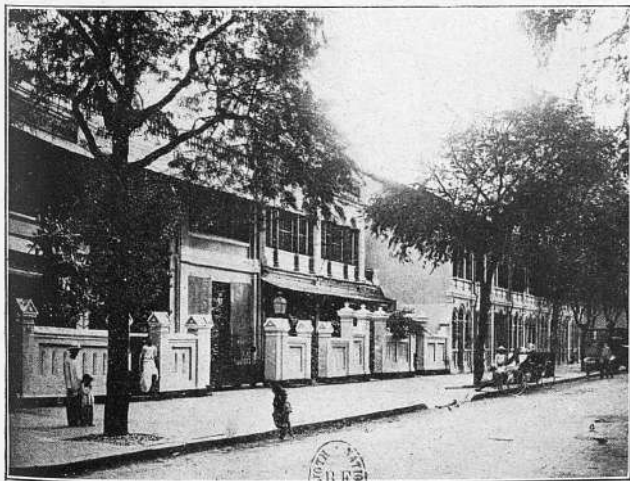
Since the French colonial era, there still exists many prejudices, racists thoughts between people from different sides of the country. The North and The South of Vietnam still has differences in the mind, thoughts of their people from all over the world.

The movie White Roses and The Trumpet is not only a love story, but also a bridge connecting the people of the North and the South. With characters representing people during the American colonial period, when the country was divided, the story depicts a picture that shows whether it is South or North, Vietnamese people are going through the same hardships, struggle the same circumstances.

Although there are differences in birthplace and language accents, all are Vietnamese children.

Reasons  
why I  
make  
this film

01



La rue Malabar, à Saigon.

02 Art  
Directions

This is a film about the characters' lives influenced by surrounding events. But that does not mean the emotions and rhythm of the film will be strong or fast.

The materials shown in the film will have soft, poetic colors and highlight the very romantic features of the country of Vietnam. All to describe the old fashioned beauty that Saigon once have, a cover of "magnificence" conceals the problems of people and society hidden in it.

It's a story that exploits the inner perspective, each character experiences hurtful things in life, the character's struggles will be thoroughly exposed to the viewer.

With two obvious contradictions, a layered thoughtfully story will be expressed through a gentle dreamy visual direction, the film will create an interesting feeling for viewers, making viewers wonder about their own life, easily get caught up in the movie and feel the natural, genuine feelings of this film.

FEMALE  
LEAD

# VI

- MIXED KID  
(maybe mixed of white father - asian mother, or hawaian father - asian mother)
- GROWN UP IN SAIGON
- 25 ~ 30 YEARS OLD

An experienced woman. A person that's too familiar with the discrimination of crossbred children in old Saigon. Separated from her mother since she was a child, she has to takes care of herself alone in Saigon, later on become a prostitute, but only served luxury guests, or guests related to politics, the US military. .

...

Being a woman who respects herself, knows her worth. She is smart, sharp, high self-esteem. Not easy being bullied. Hate those who are shameless, uncultured, or rude who lacks grace. Vi is a person who knows the beauty of a mature woman, and always radiates in a seductive, a little mysterious manner, easily attracts men.

SHE DOES NOT SIMPLY SERVES MAN TO LIVE  
BUT FOR HER OWN PURPOSE.



CHARACTER DESCRIPTION

MAI THANH HÀ

## MAIN CHARACTERS

### NGUYỄN ĐỨC MẠNH



CHARACTER DESCRIPTION

### TRUMPET ARTIST , KNOWLEDGEABLE, RELIGIOUS FAMILY

Emotional person, but not naive, not immature. There is a certain maturity, carrying male culture (gentlement, chivalry). There is a certain quietness, always makes the opposite person feel like Ngoc has many difficult thoughts to say, he is a person who likes art in general, and at the same time took interests in literature and poetry.

...

There is a strong sense of style, because in the past he has experienced, seeing the painful reality caused by war. Always wanted to avoid war.

- A MAN FROM THE NORTH
- LIVED IN SAIGON SINCE 1954
- 25 ~ 30 YEARS OLD

# NGỌC

male lead  
VAINAM

# KEY

# CREW

INFORMATION



# FILMMOGRAPHY

2020

**À LA CARTE**  
short film

WRITER | DIRECTOR

2018 **BINH YEN'S STORY**  
short film

1ST AD

2019 **THE WAR WITHIN**  
short film

UNIT PRODUCTION  
MANAGER

2017 **ANTHEM TO THE RAIN**  
short film

WRITER | DIRECTOR

2018 **LITTLE STORY**  
short film

WRITER | DIRECTOR

2016 **MELODY**  
short film

WRITER | DIRECTOR

Starting with theater and musical theater in his high school years. By 2016, Jay decided to shoot his first short film before studying abroad in the US. The film, Melody, is fortunate to have a good number of views through YouTube, giving Jay an interesting start at the film school in Los Angeles. In 2017, Jay went on to make a short film titled Anthem in The Rain, which earned him an award at the Brazi Film Festival, FECEA, and added his name to the NewFilmmakers Film Festival NewFilmmakers Prospective Directors list in New York City, America.



While studying in LA, Jay continued to participate in a short film project funded by the school, a film called "The War Within", a film about the theme of war. Through this film, Jay gained more production experience through the position of UPM - Unit Production Manager.

AT THE END OF 2019, JAY RETURNED TO VIETNAM TO COLLABORATE WITH PRODUCER TUAN DO AND SCORES PRODUCTION, TOGETHER THEY WORK ON A SHORT FILM PROJECT ABOUT THE FRENCH COLONIAL PERIOD, À LA CARTE. THE FILM TOOK JAY AND HIS COLLEAGUES TO A NUMBER OF PRESTIGIOUS FILM FESTIVALS SUCH AS VANCOUVER, RAINDANCE AND MOST RECENTLY LA SHORT FEST, AND HAS ACHIEVED CERTAIN AWARDS.

# FILMMOGRAPHY



## ASSISTANT CAMERA

- 2019 **A TRIP TO HEAVEN**  
short film  
DIRECTOR DUONG DIEU LINH  
DP NGO MINH NGHIA F.N.P
- 2018 **SWEET, SALT**  
short film  
DIRECTOR DUONG DIEU LINH  
DP NGO MINH NGHIA F.N.P

## DP ASSISTANT

### GI CŨNG SỬA

DIRECTOR LE LAM VIEN  
DP NGO MINH NGHIA F.N.P

### 2018 100 NGÀY BÊN EM

feature film

DIRECTOR VŨ NGỌC PHƯƠNG  
DP NGO MINH NGHIA F.N.P

### KHÔNG DẤU CHÂN NGƯỜI

DIRECTOR JVEVERMIND  
DP NGO MINH NGHIA F.N.P

## DP

### CON HEO ĐẤT

short film

DIRECTOR MOLLY PHUONG NGUYEN

### ĐƯỜNG VỀ

phim ngắn tốt nghiệp Học Viện Hí  
Kịch Bắc Kinh Trung Ương

DIRECTOR NGUYEN BAO HOANG

### NÀNG THƠ

music video

DIRECTOR LE CAN TRUONG

## LIVING AND WORKING IN SAIGON

Tien spent 7 years in and 3 years of which studied at Polytechnic University before moving to study filmmaking.

As a reserve member of Film Ninja Production - one of the most prominent visual production teams in the North, Tien has 3 years of experience in filmmaking, improving his knowledges after going through many different positions in the team. His current position is Cinematographer.



Tien was a student of the filmmaking course by  
Lecturer Chananun Chotrungroj  
(Famous Thai DP)

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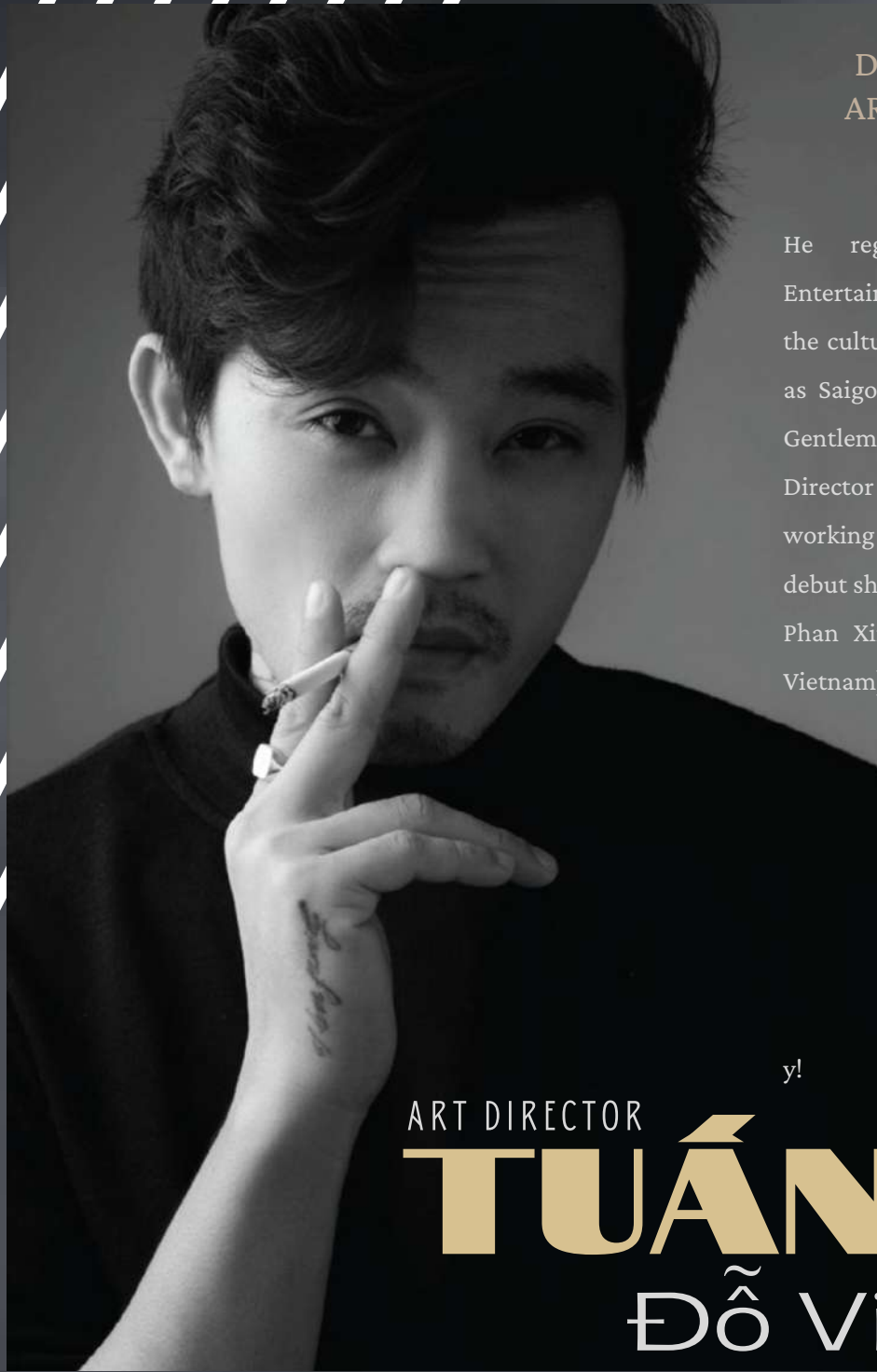
Vietnamese golden cinematographer - Ly Thai Dung  
at Autumn Meeting 2019.

# NGUYỄN MINH TIẾN



CINEMATOGRAPHER

# TIENZE



DO VIET TUAN IS FREELANCE  
ART DIRECTOR AND CREATIVE  
DIRECTOR AT SAIGON

He regularly works with Zorba, Brothers Entertainment. He loves Saigon culture, developing the culture, tourism of the city through projects such as Saigon Vi Vu, with the documentary series "The Gentleman of Saigon". Before falling in love with Art Director and Creative Director, Do Viet Tuan has been working the role of Prop Master since 2012 with his debut short film 48-hour film participation by director Phan Xine (Phan Gia Nhat Linh - top director in Vietnam) with the film A happy Day.

*2018 is considered a prosperous year  
for Tuan and his friends in ZORBA  
during the film project*

**WAYLESS**

*won the best film award at the 48h  
Film Festival in Vietnam in most  
important categories such as filming,  
editing, and actors with the best  
performance.*

*(a separate category for 48-hour  
film)*

ART DIRECTOR

**TUẤN**

Đỗ Viết

## FILMMOGRAPHY

2012 **A HAPPY DAY**  
short film

2012 PROP MASTER

2016  
-  
2020

**QUÝ ÔNG SÀI GÒN**  
series film

WRITER | DIRECTOR

2018 **WAYLESS**  
short film

2018 ART DIRECTOR | PROP MASTER

IN 2019, THE FILM IS REPRESENTATIVE OF VIETNAM TO ATTEND THE 2019 FILMAPALOOZA FILM FESTIVAL HELD IN ORLANDO, FLORIDA, USA. CONTINUING WITH TWO INTERESTING PRIZES, NAMELY BEST DIRECTION AND ONE OF THE 4 BEST FILMS AT THE FILMAPALOOZA 2019 FESTIVAL.

THE SAME FIVE FILMS  
WERE SHOWN AT THE  
CANNES FILM FESTIVAL  
AT THE FESTIVAL'S  
SHORT FILM CORNER

MOODBOARD

white  
rose



the  
trump  
pet





SAIGON 1973

