

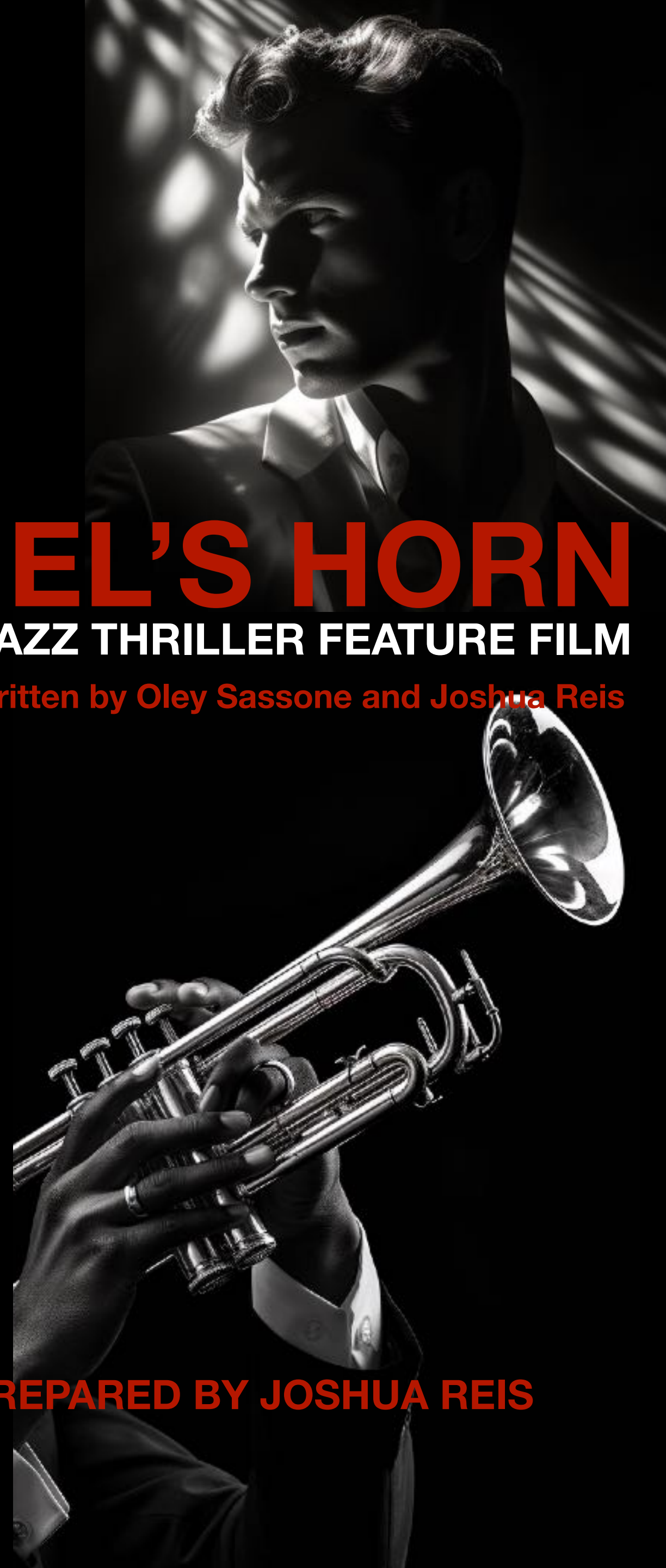


GABRIEL'S HORN

A MODERN JAZZ THRILLER FEATURE FILM

Script written by Oley Sassone and Joshua Reis

LOOK BOOK PREPARED BY JOSHUA REIS



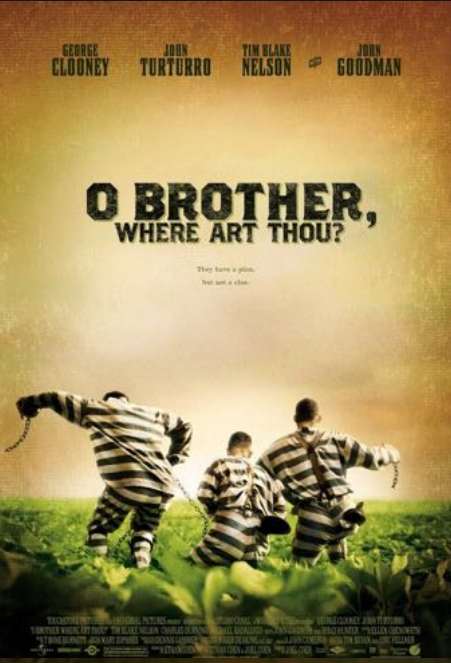
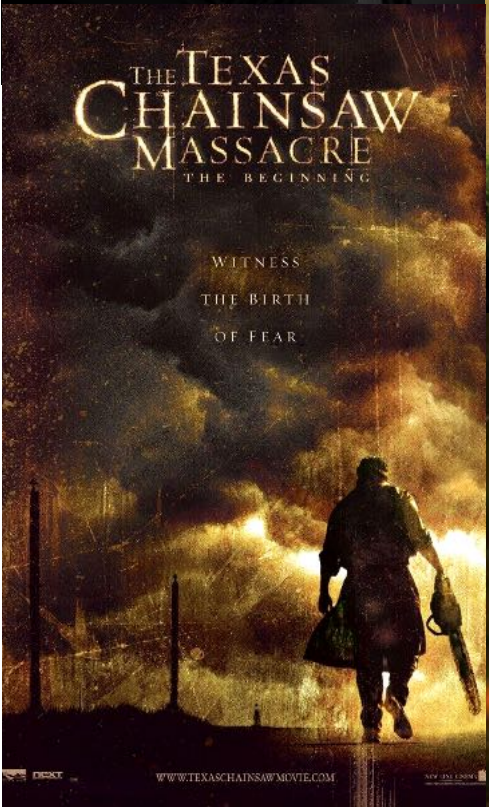
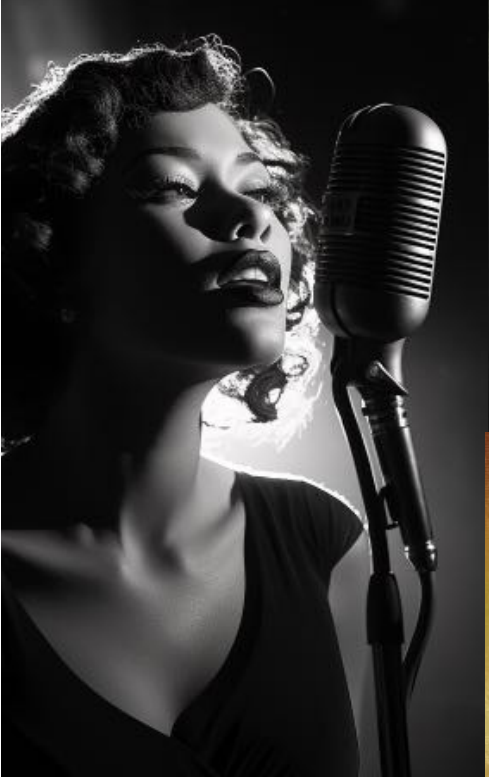


Logline: An audacious trumpet player ventures south to 1950's New Orleans with dreams of playing with the best, cutting a record and becoming the next great. His naive ambition leads him to the heart of an underground music scene where his rousing performance attracts an alluring songbird, entangling him in a dangerous love triangle and a chilling murder mystery.

Gabriel's Horn is an adventure, mystery, and musical feature film. It is period correct, depicting racial themes from the era, but progressive and modern in its aesthetic vision. It is a raw, yet glossy, and artistic film noir tale about a forbidden love between a white horn player and a talented black singer, whose dark past could be the key to his dream. **Gabriel's Horn** celebrates diversity, the arts, and brings awareness to early blues jazz music. The plot blends fiction and non-fiction with magical realism, pushing us to question, "Is the reward of achieving artistic excellence worth the price if it requires great sacrifice?"

I imagine a film that looks and sounds youthful, fresh, timeless, and artistic. This deck represents my ideas, concepts and vision for bringing **Gabriel's Horn** to the screen. Thank you for your time and consideration.

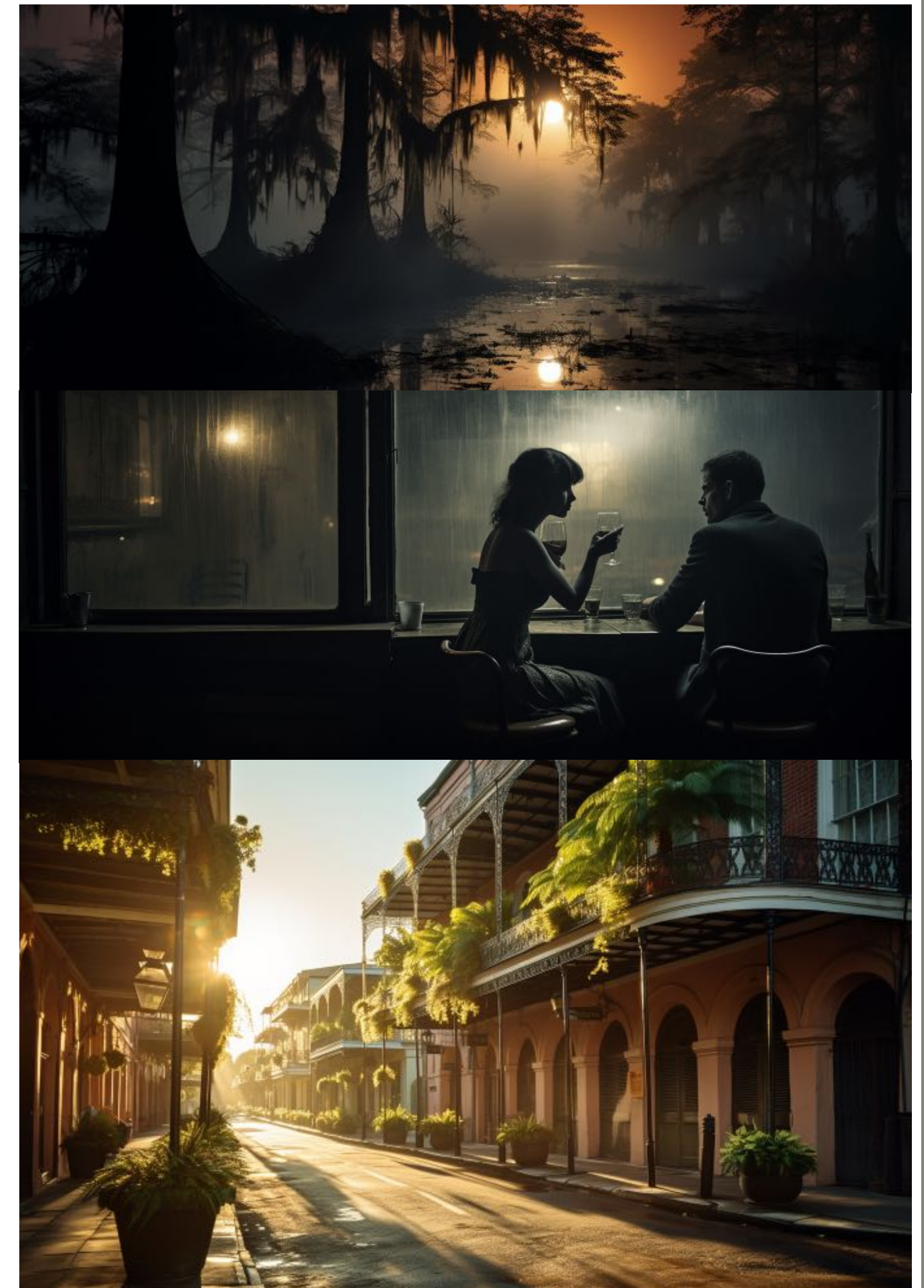
ADVENTURE + MYSTERY + MUSICAL



Gabriel's Horn takes us back to a turbulent time in the American South. Segregation was a way of life. New Orleans, Louisiana is the birthplace of American blues jazz and played a significant role in the civil rights movement of the early 1950s. It was the post World War II era, and America was entering a time of economic and scientific prosperity. TVs were proliferating inside the American home along with many other technological advancements. During the war, Germany had developed electromagnetic tape recorders and for the first time, relatively portable and affordable devices were able to reproduce music in a clarity never heard before.

Nick, our protagonist, played the brass horn in an interracial military band. He served, playing for troops across Europe and listened to blues jazz records with his unit. He listened to stories of blues jazz legends like “Buddy Bolden” and folklore about the New Orleans swamp “Rougarou.” Post war, upon returning to his hometown Chicago, Nick was unhappy with the local music scene and the lackluster skills of his “white” band. And so he set off on an adventure to become a great blues musician, making his way by bus to New Orleans in search of the legendary “Buddy Bolden.”

Nick arrives at the “Funky Butt”, a gem of a blues jazz club nestled within the city's French Quarter. It is here that he meets an assortment of peculiar souls connected to the club in unique and mysterious ways. Hutch is a semi-retired white jazz pianist, working as a band manager and recording engineer. Titine is an alluring young singer and leader of the lively all black house band. Willy owns the club. He is a suspicious black man who reluctantly takes Nick in, amid concerns of segregation laws at the time. When Nick's arrival coincides with the shocking murder of a beloved local, tensions rise fast. All the while, the music rages on. This is where our story begins.



NICK'S WORLD

NEW ORLEANS BLUES JAZZ



NICK GABRIEL

TALENTED HORN PLAYER - MALE - 28-35

I can't play that Lindy hop anymore.



TITINE BAUDIER

TALENTED BLUES JAZZ VOCALIST - FEMALE - 27-34

Another step and you lose those lips!



HUTCH

LEGENDARY JAZZ BLUES PIANIST + MANAGER + ENTREPRENEUR - MALE - MID 50

Without me there is no deal. This is the best shot you'll ever get.



MIMI

BARTENDER, PHOTOGRAPHER - FEMALE - 23-28

Our little secret.



WILLY RUSSELL

CLUB OWNER / ENTREPRENEUR - MALE - 50-60

The world of **Gabriel's Horn** is a unique blend of both fictional and non-fictional elements. I envision a historically accurate, but “stylized” production design. We will be selective to curate our use of colors, tones, and textures. Films that are a great examples of historically accurate production design include; “Killers Of The Flower Moon (2023) and Road to Perdition (2002).

I envision **Gabriel's Horn** captured within the 2.40 widescreen aspect ratio and finished in 4K. I'd like to employ vintage anamorphic glass because the beauty is in the imperfections. I love flares and chromatic aberration which will work nicely with the vintage production design, but contemporary and modern cinematography. I'd like to employ the latest LED lighting technology and install them within period correct practicals. Today's modern cinema cameras including the; Alexa 35, Red Monstro, and Sony Venice 2 all offer amazing performance in low light. I see a mix of steadicam, studio, and handheld camerawork when applicable.

As Nick journeys deeper into the underground world of blues music, seeking “perfection,” the color pallet and tones will shift to visualize his character arc. Certain colors will become more pronounced and textures amplified as audiences witness scenes of intense passion, love, hate, fear, and immersive musical performances. This aesthetic is amplified as the narrative explores scenes of magical realism and visualizes our character's minds eye. A great example of this shifting texture and contrasting styles can be seen in “The Texas Chainsaw (2003) and “Burlesque” (2010). Some scenes will call for a dark, minimalist, low key, “horror” lighting, while other scenes will feel glossy, volumetric, and exhibit a premium “performance.” A film of this mixed genre calls for such a juxtaposed cinematic style and I believe audiences will be drawn into it. This style and aesthetic is always motivated by the characters and story. Nothing is stylistically executed without narrative substance.



THE AESTHETIC VISION

CINEMATOGRAPHY + EDIT + MOTION DESIGN + SOUND MIX

The soundtrack of **Gabriel's Horn** is a fresh blend of period correct blues songs from the early 20th century interwoven with original minimalist atmospheric blues compositions to complement the contemporary visuals. **Gabriel's Horn** is a unique platform to bring about awareness of early blues jazz music to younger audiences. This is one aspect of the film that really excites me. The film, "O Brother Where Art Thou" (2000) exemplifies this aspect as well.

The role of Titine and Hutch require us to cast talented and authentic performers. It is my goal to cast an amazing vocalist and actress to play the role of Titine. Titine, her band, and Nick will perform in entirety or partial songs that include; St. Louis Blues (1914), Do Your Duty (1929), Body and Soul (1930), Safety Moma (1931), Don't Worry About Me (1938), and possibly an original composition fit for the period. All of the recordings would need to be made prior to principle photography for on set playback and sync. We would film these scenes in the movie as we would for a traditional music video.

Hutch is also an extremely talented jazz pianist and vocalist. He currently has around two performances within the film, which can be original material or pre composed compositions from the era. If original, which would absolutely be amazing, these compositions can also serve as the theme track for the film. It's also possible to generate instrumental versions with a modern, and contemporary interpretation to play throughout select scenes. I do love the idea of employing an original soundtrack that is atmospheric, minimalist, yet still grounded with emotional resonance with a blues jazz theme. The sky is the limit, but obviously budget and talent will dictate.

I also love the idea of cutting a couple of Titine's, Nick's, and Hutch's performances into complete and self contained music videos. This could serve as a VERY unique opportunity to promote the film in social media and via other non traditional ways. Naturally, trailers will be cut, and used to market the film, but have we seen a music video, use 100% original source material from principal photography? I envision this as a synergetic experience. Examples of music videos that I have lensed with applicable aesthetics include: Seal, Ricky Martin, and Zendaya (links on following page). These examples cover the minimalist solo noir to glossy dance performance. I think the Janet Jackson "Got Til It's Gone" music video is another example of a possible performance at the "Funky Butt." The video is executed, capturing culture, race, celebrating diversity of the time in a raw minimalist style. The style of the performances are essentially visual representations of the blues music and soul of **Gabriel's Horn**.



THE MUSIC

NEW ORLEANS BLUES + MODERN CONTEMPORARY COMPOSITIONS + MUSIC VIDEOS



SEAL - "A CHANGE IS GONNA COME" MUSIC VIDEO



JANET JACKSON " GOT TIL IT'S GONE MUSIC VIDEO



RICKY MARTIN - "ADIOS" MUSIC VIDEO



ZENDAYA - "NEVERLAND" MUSIC VIDEO



"BURLESQUE" - FEATURE FILM



"O BROTHER, WHERE ART THOU" - FEATURE FILM

MUSICAL VISUAL REFERENCES

MUSIC VIDEOS + MUSICAL NARATIVES



Bayou Cabin

Small Town



Titine's Apartment

City Library



Perseverance Hall



PRODUCTION DESIGN + LIGHTING

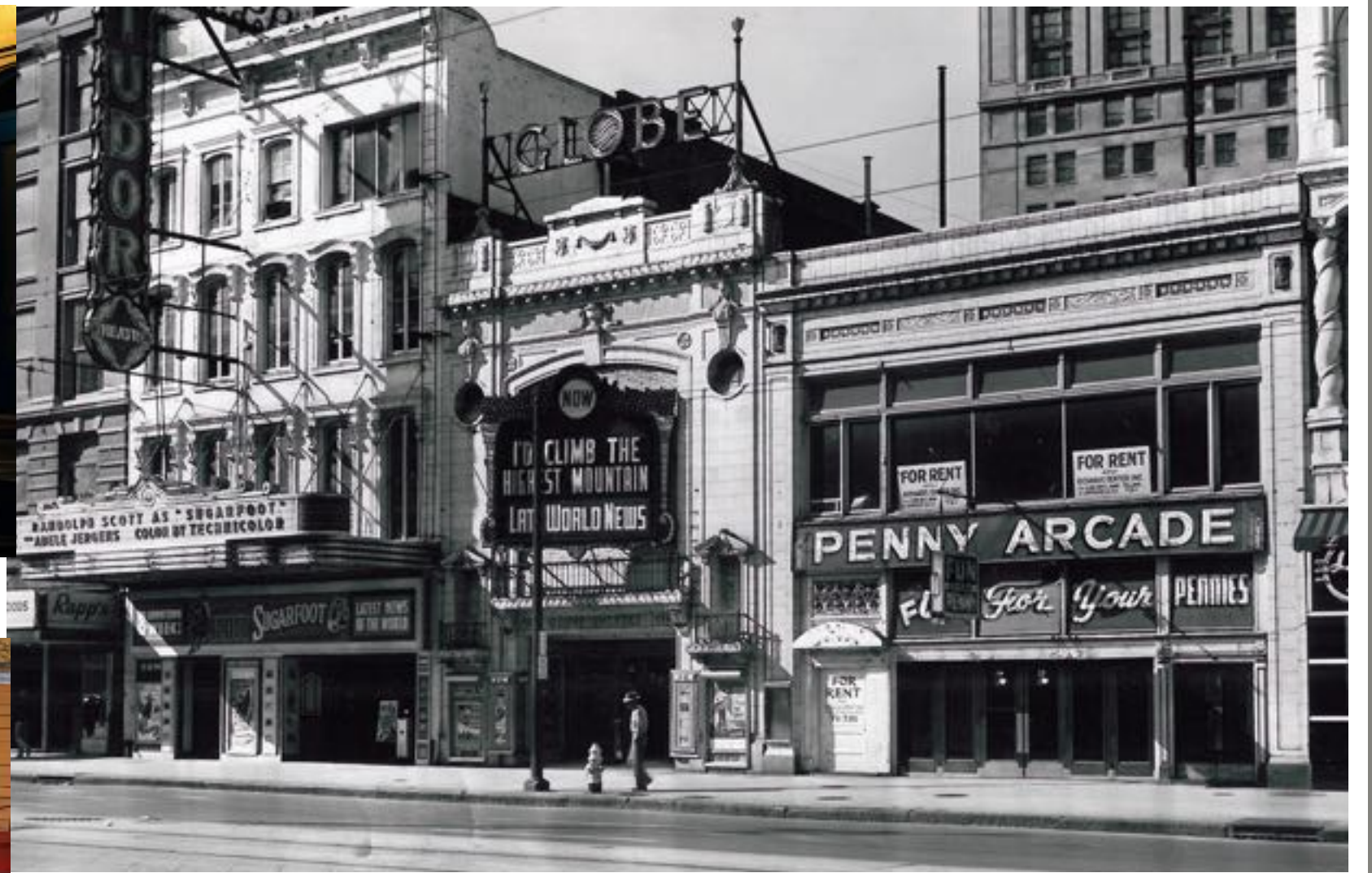
1950 + NEW ORLEANS + FRENCH QUARTER + BAYOU



Nick's Apartment



French Quarter



New Orleans



PRODUCTION DESIGN + LIGHTING

1950 + NEW ORLEANS + FRENCH QUARTER + BAYOU



Cafe



Funky Butt Club



PRODUCTION DESIGN + LIGHTING

1950 + NEW ORLEANS + FRENCH QUARTER + BAYOU



ADDITIONAL LOCATIONS + PROPS

1950 + NEW ORLEANS + FRENCH QUARTER + BAYOU + THE OPEN ROAD



THE PEOPLE

ALL WALKS OF LIFE



GABRIEL'S HORN

PROPOSED TITLE SEQUENCE STYLE BOARDS

PRODUCERS: OLEY SASSONE, LEONE MARUCCI, JOSHUA REIS.

PREPARED BY [J@JOSHUAREIS.COM](mailto:j@joshuareis.com) - WWW.JOSHUAREIS.COM / WWW.JREIS.TV

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CONTACTS

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