



Inspired by True Events

Logline

**Amid the smoke and
booze of 1970s London,
a heavy-drinking yet
extremely gifted
trumpet player spirals
between family duty and
a ruthless hunger to
become the top player of
the London jazz scene.**



Story

Struggling to keep his heavy-drinking in check, talented lead trumpet player PETER PRICE turns up blind drunk at his regular gig and is immediately fired. The next morning a huge argument with his wife DEBBIE PRICE ensues. With marital stress mounting, he promises sobriety, but the pressure to provide for his family continues to build.

Struggling to find another gig, he turns to best friend and fellow trumpet player ALAN and reluctantly takes a step down, joining a small up-and-coming jazz band as trumpet two, and understudy to arrogant lead trumpet rockstar OLLIE WATTS. In rehearsal, tension between Peter and Ollie begins to grow and a heated rivalry looks set to build into an all out war.



Culture



Environment



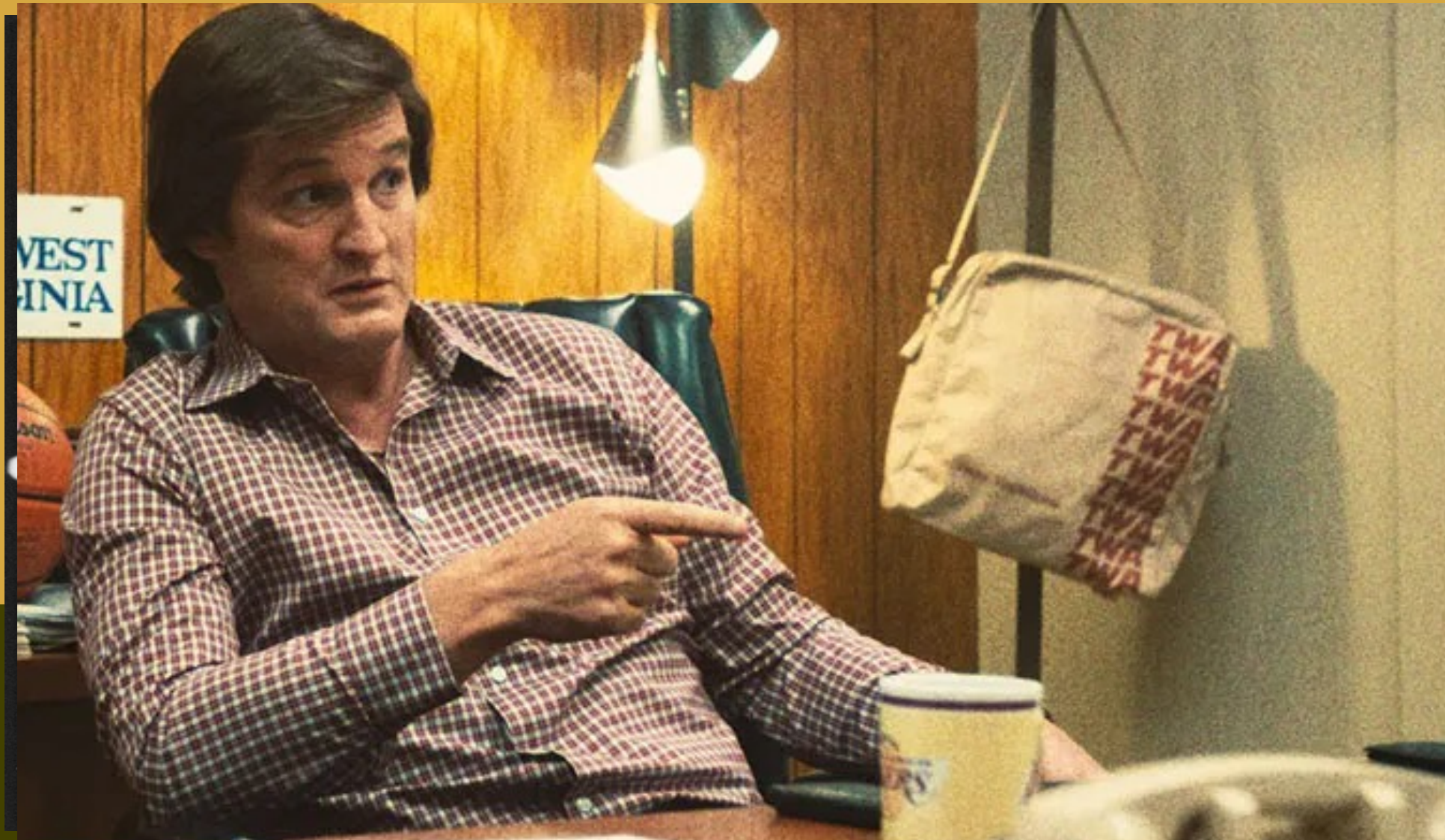
Themes

- **Familial Pressure**
- **Fear of Failure**
- **Self Destruction**
- **Duty v Ambition**
- **Heavy Drinking Culture**
- **Obsession to Succeed**
- **Societal Masculinity**

Peter Price



“Come on mate, I can’t go from lead to trumpet two...”



Debbie Price



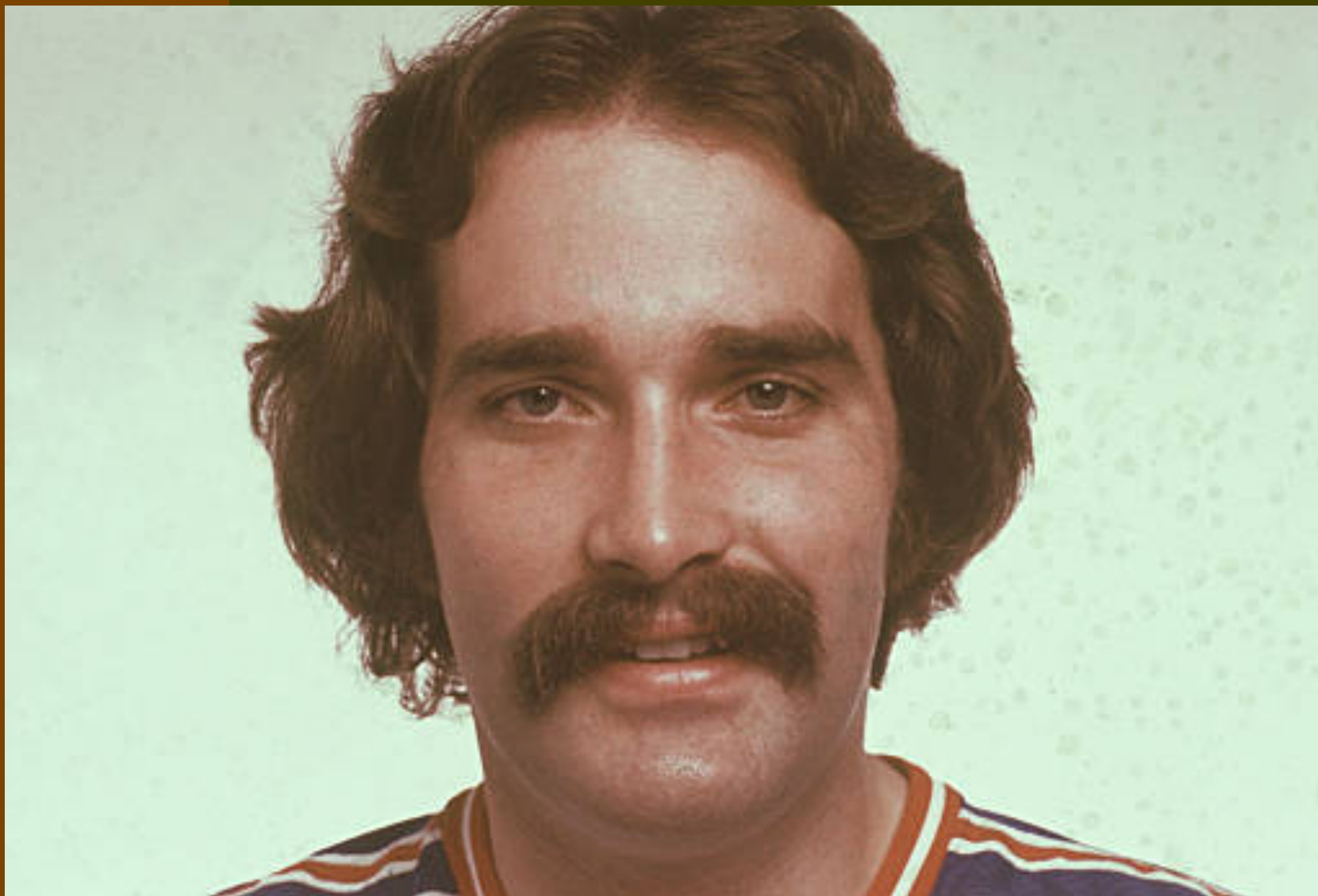
“I’m not overreacting Peter, I’m concerned. I’m concerned about your drinking. The tail’s wagging the dog!”



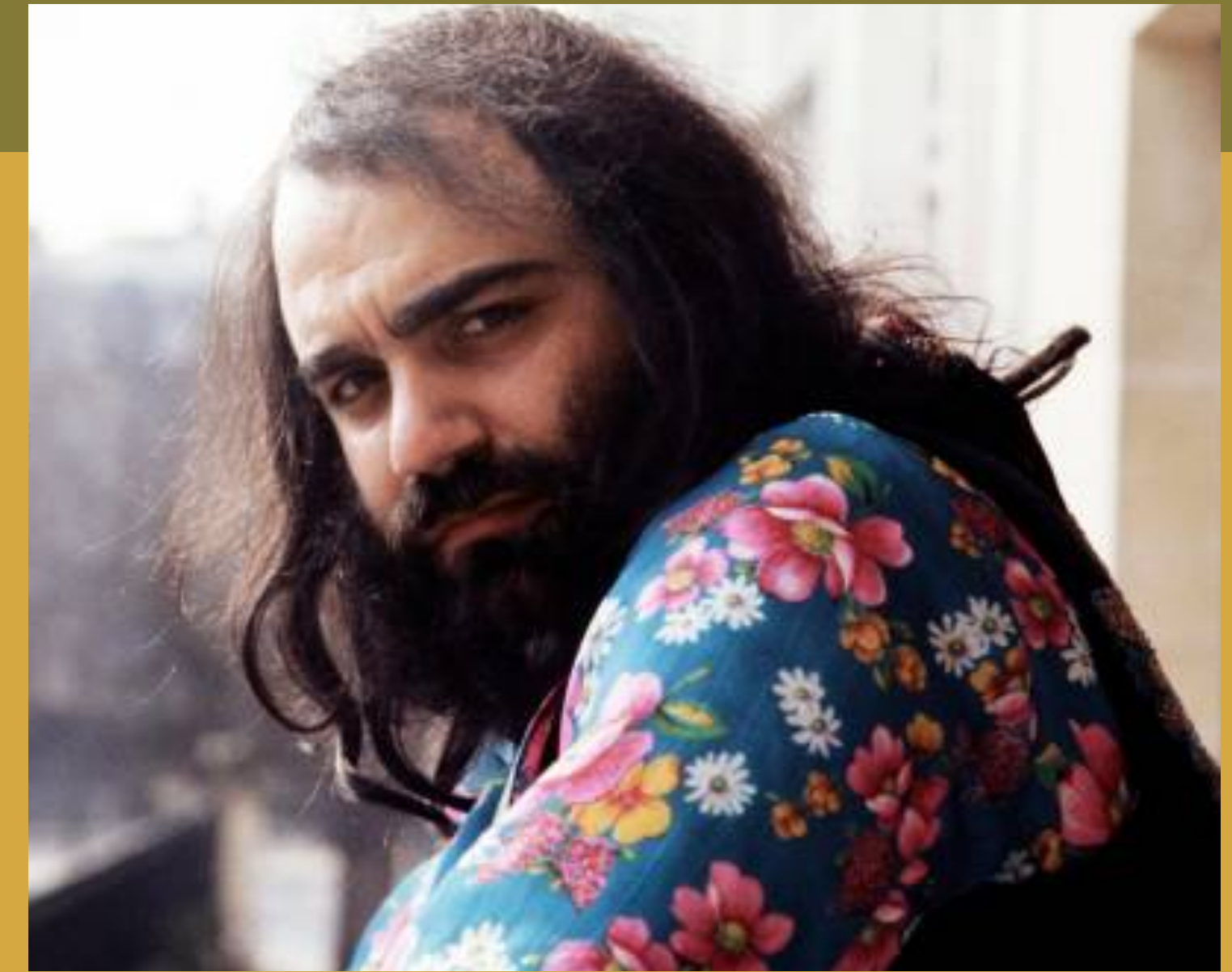
Alan



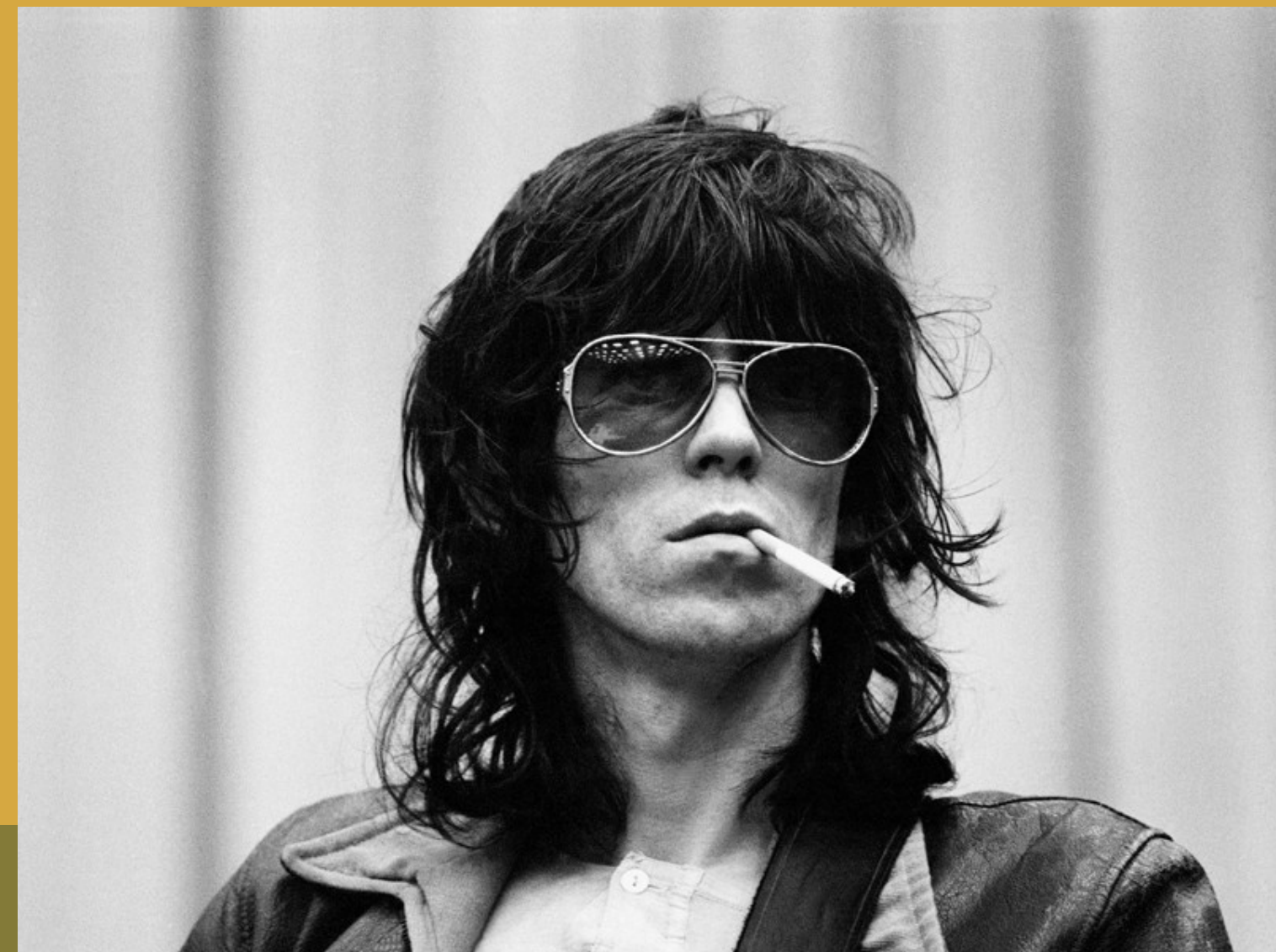
“He’s got some chops mate, no denying that. ” “Listen, a gig’s a gig, and if you’re short of cash...”



Ollie



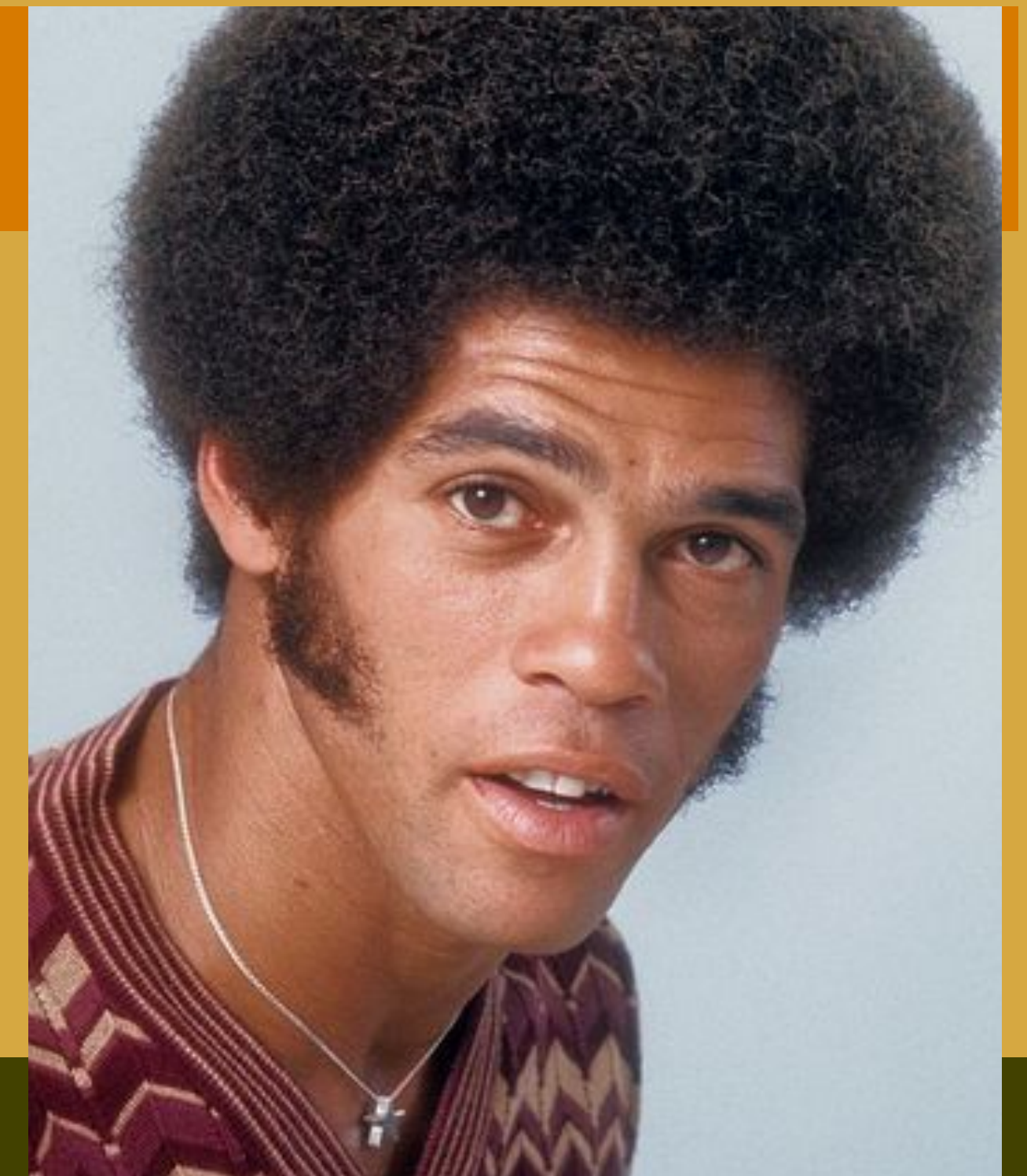
Enter OLLIE WATTS. Trumpet number one. With his confident Cockney swagger, he strides across the room with a level arrogance usually reserved for rock stars.



Brian



“Right, we’re gonna dive straight in with “Birdland.” Let’s take it from the top, and Pete, that’ll be you on the harmony, yeah?.”



Band



The band strike up. Ollie plays a sensational solo. Peter readies himself to take over on lead but to his absolute astonishment, Ollie bursts from his seat and continues to play! And not only that, he absolutely nails it!



1970'S HOUSE

Location 1



Location 2



Camera Movement & Composition



The opening shot will be captured with shallow depths of focus to signify Peters anxiety, pressure and hangover for the ages. We will utilize steady cam during the majority of the opening scene to follow the argument of Peter and Debbie from the bathroom, through the landing, down the stairs and into the living room. This will all be in a tight frame to create a sense of entrapment and the inability to escape. The steady cam although smooth will be a little chaotic to build the pressure of the moment. We will continue to utilize this technique until Peter finally does escape out the front door.

Camera Movement & Composition



In the second scene we will shoot a walk and talk wide shot between Alan and Peter from the snooker hall through to the bar at the club. This will reenforce the world, genre and time period we are in perfectly . We will see full shots of decor and costume of our leads but also costume design of extras for the first time. This technique will also keep the momentum of the film going with a sense of movement that will build to our finale.

Camera Movement & Composition

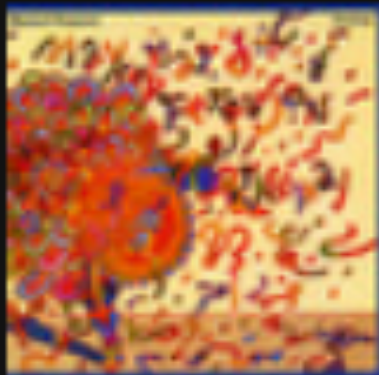
In the finale, the musicians will be stationary in their seats for rehearsal. To combat this stillness we will shoot handheld and steady cam making sweeping movements around the band setup. We will also shoot through instruments to bring a sense of closeness, intensity and intimacy in an otherwise large space. We will shoot many fast inserts, dramatic cuts, and closeups of instruments. Cases opening, spit from the trombones, sticks on snare, feet tapping in sync, trombone slides together, notes on pages etc. This will add drama to the competitive battle between Peter and Ollie.



Soundboard

“High Octane
Brass Driven Jazz!”

Finale!



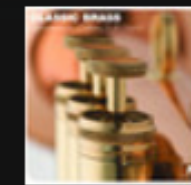
Birdland

Maynard Ferguson



Top Brass

Ernie Wilkins



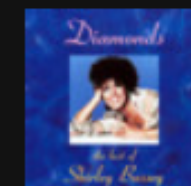
Nimrod (Enigma Variations)

Edward Elgar, Grimethorpe Colliery Band



The Great Escape Theme

Mount Royal Orchestra



Goldfinger

Shirley Bassey



Nuttville

Buddy Rich



Birdland

Maynard Ferguson



Give It One

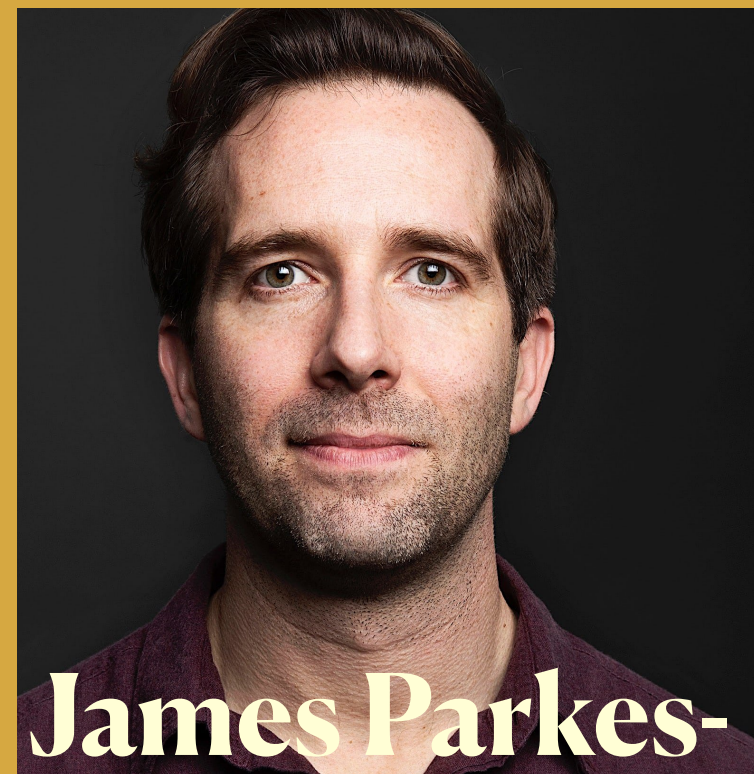
Maynard Ferguson

Team



Stuart Ward-
Writer/ Director

Stuart is a writer, actor, filmmaker and musician from the north of England. He is mostly known for his award winning portrayal of singer-songwriter “Guy” in the hit Broadway show “Once,” and for touring all over the world as guitarist for Sir Cliff Richard. He has worked extensively in the film and television industry on many international productions. Stuart has successfully bridged the world of film and television with the music industry for many years, giving him a unique insight into both worlds, much of which culminates in the writing of Top Brass.



James Parkes-
Story

James is an actor and theatre collaborator from London, working with such companies as The Royal National Theatre, Theatre Royal Bath and Liverpool Everyman. James currently works as an education theatre practitioner at Shakespeare’s Globe, creating story based workshops for future generations. Top Brass is a story inspired by the life and times of his father Peter Parkes, and the vibrant yet unpredictable world of the 1970’s music scene.



Keith Strachan-
Musical
Supervisor

Keith has worked extensively in theatre, film and television as a musical director, arranger and composer. Keith wrote the famous theme for international game show Who Wants To Be A Millionaire, used in the film Slumdog Millionaire which went on to win an Oscar for best film.

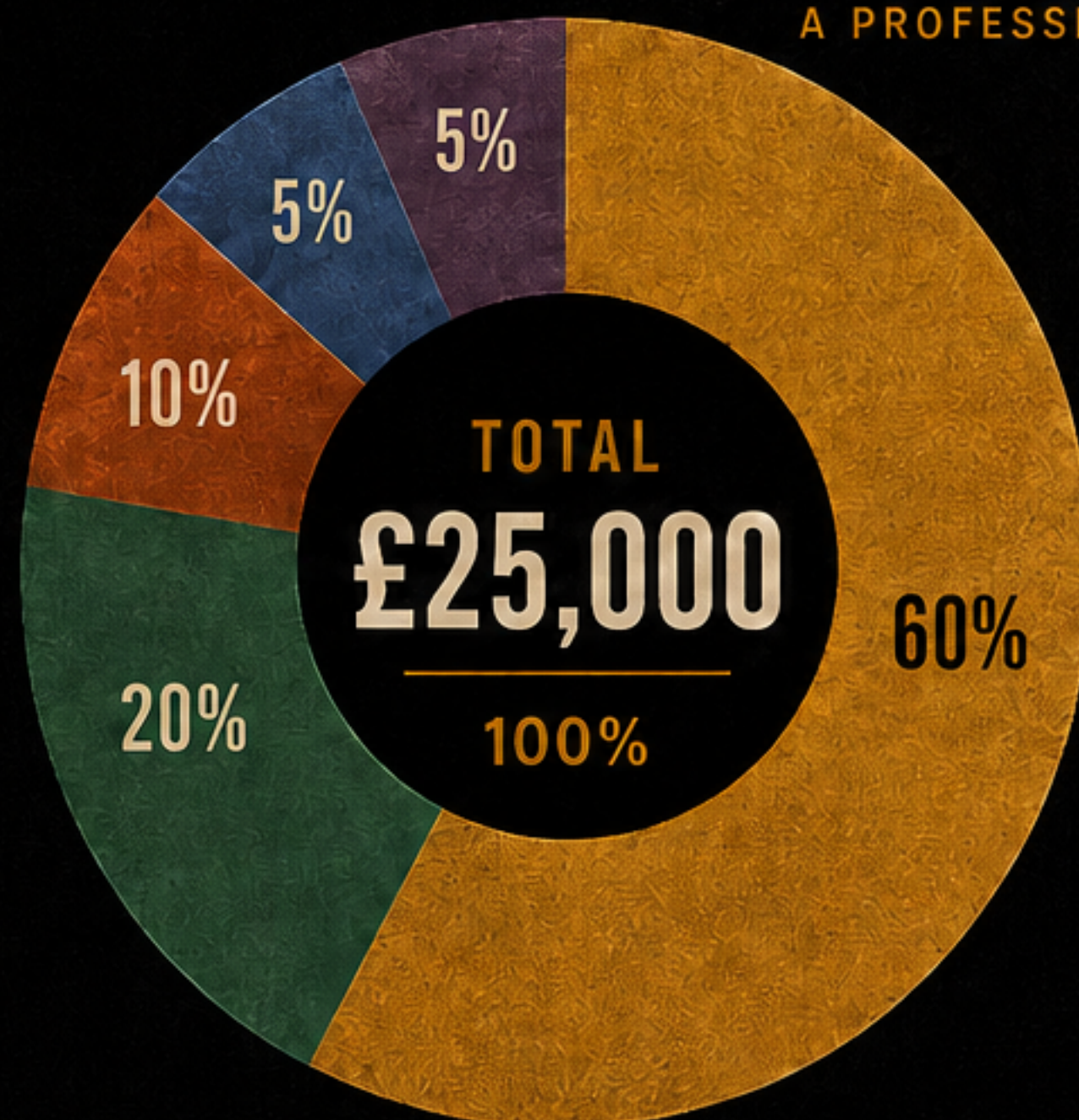
He was the composer of the Christmas musical The Little Match Girl based on Hans Christian Anderson's short story which was nominated for an International Emmy Award. He also composed the song Mistletoe And Wine which was recorded in 1988 by Cliff Richard from which Keith received the Ivor Novello Award for the best selling Single of 1988.

Budget

TOP BRASS BUDGET BREAKDOWN

TOTAL PRODUCTION BUDGET: £25,000

A PROFESSIONAL SHORT FILM MADE AT THE HIGHEST STANDARD



PRODUCTION

Crew, cast (extras), locations, equipment, wardrobe, make-up, transport, catering and all costs associated with filming.

£15,000
60%



POST-PRODUCTION

Editing, music, sound design and mix, colour grade and finishing the film.

£5,000
20%



ABOVE THE LINE

Key creative, casting and development, travel and preparation.

£2,500
10%



OTHER EXPENSES

Publicity (trailer & poster), festival fees and insurance.

£1,254
5%



CONTINGENCY (5%)

A contingency set aside to cover unforeseen costs and keep the production on track.

£1,250
5%



*"Life is like a trumpet:
if you don't put anything
into it, you don't get
anything out of it"*

TOP BRASS

A film by Stuart Ward

Inspired by True Events

OUR FUNDING PLAN

To make *Top Brass* at the scale we've envisioned, we're working towards a total budget of £25,000.

KICKSTARTER

OUR GOAL

£15,000

The foundation that gets us in front of the camera.



PRIVATE FINANCING

£10,000

The remaining budget will be secured through private financing and other funding partners.

A STORY. A TEAM. A STANDARD WORTH ACHIEVING.

Comps

