

Brooke, Blanche, and Blasphemy

A Surrealistic Psychological Thriller

Logline and Synopsis



In *Brooke, Blanche and Blasphemy*, Shira, a singer, finds herself trapped in a nightmarish hospital run by the charismatic but sadistic Dr. Mehmet. To escape, she must help tortured patients along the way and fight for her freedom to be heard.

After a tragic illness kills the love of her life, recently widowed singer Shira flees to the desert to start anew. When another accident—caused by Shira—results in the death of a senior citizen, she lands in the care of Dr. Mehmet, having her reality take a surreal turn. Confined to the hospital, Shira faces a relentless struggle to be heard and understood amid her physical pains. At night, the patients' appearances shift into cartoonish, bondage-inspired performers, while Dr. Mehmet's dominance grows darker. Guided by the themes of sex, gore, and Islam, Shira forms an alliance with *Brooke, Blanche, and Blasphemy*, fellow patients who help her find her voice and escape the clutches of Dr. Mehmet's seductively sadistic world.

Filmmakers Statement

Each costume became a vessel, birthing characters and worlds that breathed life into stories of those who remain voiceless, their struggles and yearnings echoing. By intertwining elements of sex, gore, and Islam, I strive to offer a spiritual pathway toward embracing the diverse traumas that shape our lives. The juxtaposition of these elements serves as a means of grappling with life's most intense facets, allowing dialogue to flow from the visual and auditory tapes of our creation.

Hello, my name is Jeremy Kurt, a director who specializes in costume design and sewing. Growing up in an interfaith family and navigating different cultures, I heavily relied on visuals to communicate, as my initial language was forgotten. Cartoons became my refuge, allowing me to communicate without words, but also the ideals of bringing cartoons to “real life” or live-action. My journey into the art of storytelling was further catalyzed by my passion for costuming. Through a whimsical and cartoonish approach, traumatic topics are able to be discussed by creating a defense mechanism, furthering the conversations that transcend the screen and foster empathy in the audience.

Jeremy Kurt has worked as Director, Art Director, and Costume Designer in Film/TV. He is in his final year at Purchase College where he studies in an interdisciplinary program of Film/TV Production, Costume Design, and Visual Narration.

Sex

Sex: Embracing Identity and Intimacy

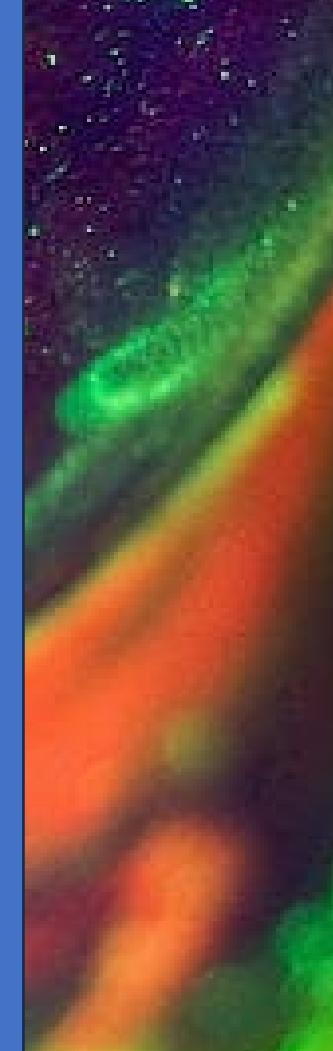
In *Brooke, Blanche and Blasphemy*, the theme of sex transcends mere physicality. It delves into the intricate tapestry of human intimacy and self-acceptance. The characters, draped in their unique stories, navigate the complexities of their bodies and desires. The film examines how embracing one's scars and disabilities can unveil a profound beauty – a beauty that emerges from vulnerability and the journey towards self-love. Through the lens of Shira's interaction with her deceased partner Joseph, the theme explores the potent intimacy that stems from being truly heard and understood. *Brooke, Blanche and Blasphemy* transcends the confines of the physical realm to depict a broader spectrum of human connection, sensuality, and identity.



Gore

Gore: Unveiling Pain and Resilience

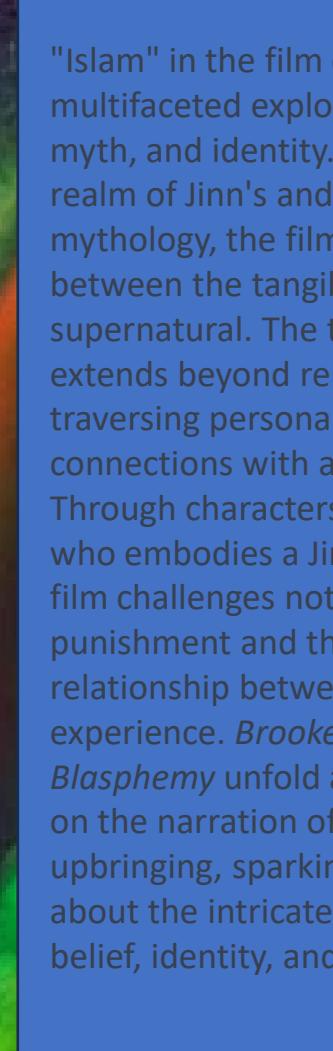
Gore in the film unearths the visceral realities of pain and the human body's inherent fragility. Through the portrayal of medical negligence, infections, and preventable diseases, the theme of gore confronts viewers with the harsh realities often concealed beneath society's surface. By offering vivid visuals of suffering, the film compels audiences to confront the pain endured by those with invisible disabilities. This exploration of gore is not of shock value; it is a poignant reminder of the resilience that emerges from suffering. *Brooke, Blanche, and Blasphemy* assert that unveiling the raw realities of pain is a testament to human strength and the capacity to endure and overcome.



Islam

Islam: The Intersection of Faith and Identity

"Islam" in the film encapsulates a multifaceted exploration of faith, myth, and identity. By delving into the realm of Jinn's and Cors from Islamic mythology, the film bridges the gap between the tangible and the supernatural. The theme of Islam extends beyond religious boundaries, traversing personal and communal connections with a higher power. Through characters like Dr. Mehmet, who embodies a Jinn-like presence, the film challenges notions of divine punishment and the intricate relationship between faith and human experience. *Brooke, Blanche, and Blasphemy* unfold a unique perspective on the narration of religious upbringing, sparking conversations about the intricate interplay between belief, identity, and the spiritual realm.



The World

Act 1: Western Gothic

Setting: Sonoran Desert, New York

Mood: Earth tones, fading into primary colors

Visuals: Evil eyes, muted color palette

Symbolism: Pain, confinement, isolation

Act 2: Cartoonish Surrealism

Setting: Dr. Mehmet's hospital

Mood: Monochromatic, vibrant

Visuals: Color-block body paint, campy costumes

Symbolism: Transformation, escape, self-expression

Act 3: Snuff Film Nightmare

Setting: Deteriorating hospital

Mood: Gray, gothic, sinister

Visuals: Rusty, decaying, disturbing

Symbolism: Torture, manipulation, darkness

1st Act

The location will take place inside the Yuma Desert in the Sonoran Desert. Sets will include Shira's RV home, retirement home where Shira sings, and the pre-cartoon hospital of Dr. Mehmet. Sand covered the entire exteriors. The landscape is bathed in white and gray filters, casting an uncomfortable, almost otherworldly pallor over the scene. In Shira's RV and retirement home the set interiors are defined by earthy tones, with faded furniture and walls bearing the marks of time. Faded primary color paints add a touch of faded vibrancy, reminiscent of a bygone era. Evil eyes stare from walls, as decorations and beaded doors swaying in the desert breeze. Within the hospital, an almost blinding brightness prevails, colored gels tinting the atmosphere with a mesmerizing spectrum of hues. Circular and retro 70s furniture adds a sense of familiarity.



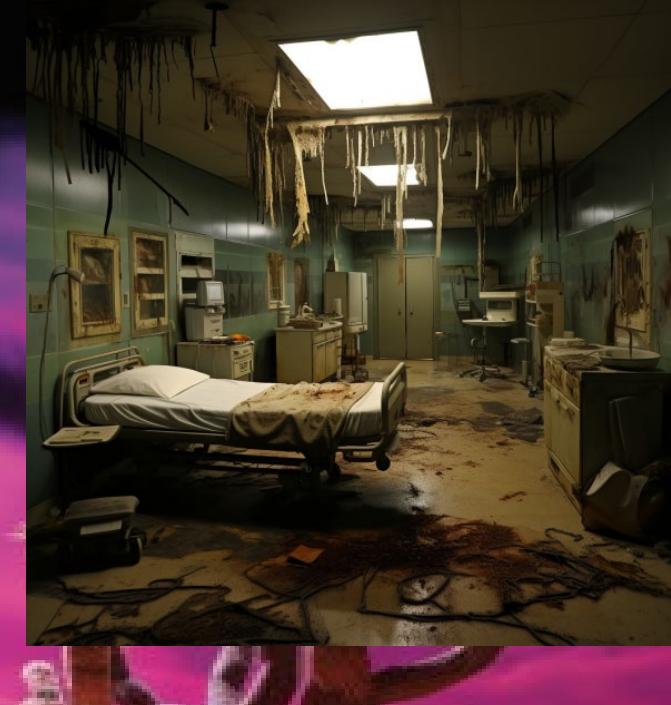
2nd Act

Inside the hospital, reality warps into a vibrant tapestry of primary, vintage comic-book style colors. Patients become exaggerated versions of themselves, dressed in theatrical costumes that blur the line between reality and fantasy. Monochromatic color schemes define each room, walls painted to match the patients' chosen shades. The sets are a riot of color blocks, reflecting the energy of the musical genres that inspire each room's aesthetic. From Shira's arabesque Turkic Disco room to Blanche's Alternative Psychedelic Creole Music and Brooke's Techno House Heavy Metal, the sets reflect the eclectic world of the patient's imagination. Lights are exaggerated and effervescent, infusing the rooms with a youthful exuberance. The chromatic harmony of the set decorations and patients' costumes creates a surreal yet harmonious environment.

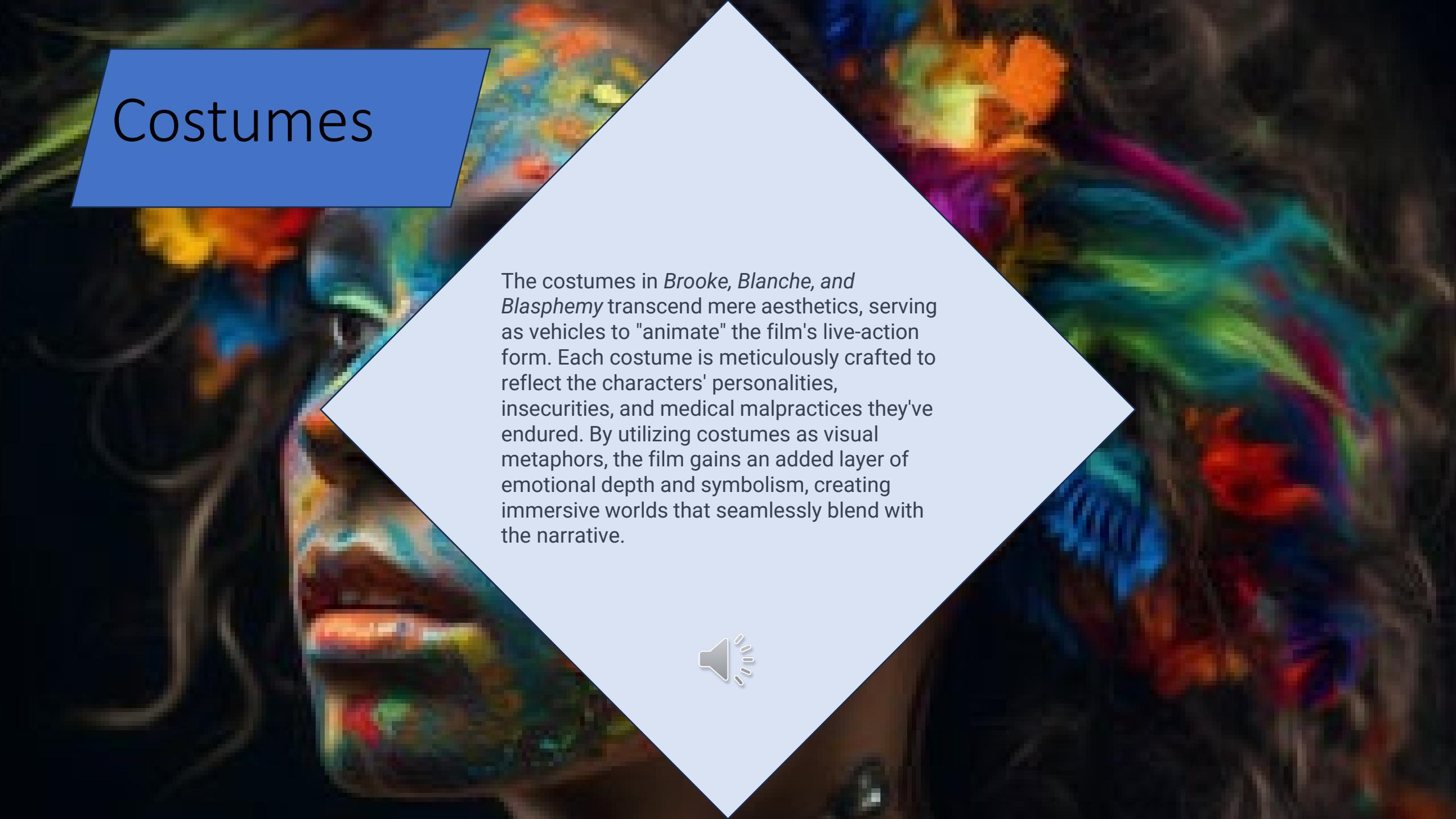


3rd Act

As Shira's journey takes a dark turn, the hospital undergoes a grotesque transformation. The world turns nightmarish as Dr. Mehmet's true intentions are revealed. The once-vibrant hospital becomes a macabre snuff film set, a place of torment and despair. The walls, once vibrant and colorful, now rust and chip away, exposing a bleak underbelly. Walls are covered with medical waste and bodily fluids stain both characters and sets, a grotesque tableau of suffering. The hospital's light dims, and the white and gray filters from the beginning return, suffocating hope and drowning the world in darkness. Yet, beyond those walls, the outside world emerges bright and rejuvenated, a stark contrast to the first world. As Shira steps into the light, the hospital's gray and gothic aura stands in stark contrast to the newfound brightness, symbolizing her escape from the horrors of the past.



Costumes



The costumes in *Brooke, Blanche, and Blasphemy* transcend mere aesthetics, serving as vehicles to "animate" the film's live-action form. Each costume is meticulously crafted to reflect the characters' personalities, insecurities, and medical malpractices they've endured. By utilizing costumes as visual metaphors, the film gains an added layer of emotional depth and symbolism, creating immersive worlds that seamlessly blend with the narrative.



Shira

Shira (27), carries the weight of a hopeful pessimist. Her worldview is colored by the shadow of death and loss that seems to follow her. Yet, she persists, driven by an unyielding belief in her own worth. Despite her skepticism about the world's inherent goodness, Shira maintains an unwavering determination to claim her rightful place and be heard.



Nasim Pedrad



Gal Gadot



Lea Michele



Vanessa Hudgens



Dr. Mehmet

Dr. Mehmet (35), a germaphobe doctor watches Shira in her every turning move. A pre-Islamic Jinn known as a Çor, he resides within the confines of the peculiar hospital. As a controller of the disturbing hospital Dr. Mehmet relies on the happiness of souls that have suffered the torment of medical malpractice before their deaths. He feeds the souls painted IV drips so they forget their lives, see a cartoonish world from the sinister reality and effectively silencing their voices and memories in the process.



Kubilay Aka



Burak Özçivit



Rami Malek



Jason Mantzoukas





Lily-Rose Depp



Bella Thorne



Brooke (24): Former model, trapped by societal expectations. Cold exterior hides vulnerability and a yearning to understand her death.



Anya Taylor Joy



Zoë Kravitz



Michaela Coel



Danai Gurira



Lupita Nyong'o



Lisa Bonet

Blanche

Blanche (45): A rebellious soul, trapped by familial pressures and unheeded pain. Her journey toward self-discovery is to accept her pains. Her room is inspired by creole psychedelic rock



Blasphemy

Blasphemy (19) a patient that is not to be spoken about by the others. Blasphemy lived in Virginia overshadowed by the persistent presence of seizures. From her earliest years, she grappled with the challenges and uncertainties brought about by this medical condition. Blasphemy remains in Dr. Mehmet hospital the longest refusing to take his IV drugs. She lives in captivity fully in the real world of the hospital in her room.



Quvenzhané Wallis



Joey King



Yara Shahidi



Elle Fanning





Darren Criss



Cameron Monaghan



Zachary Gordon



Ansel Elgort



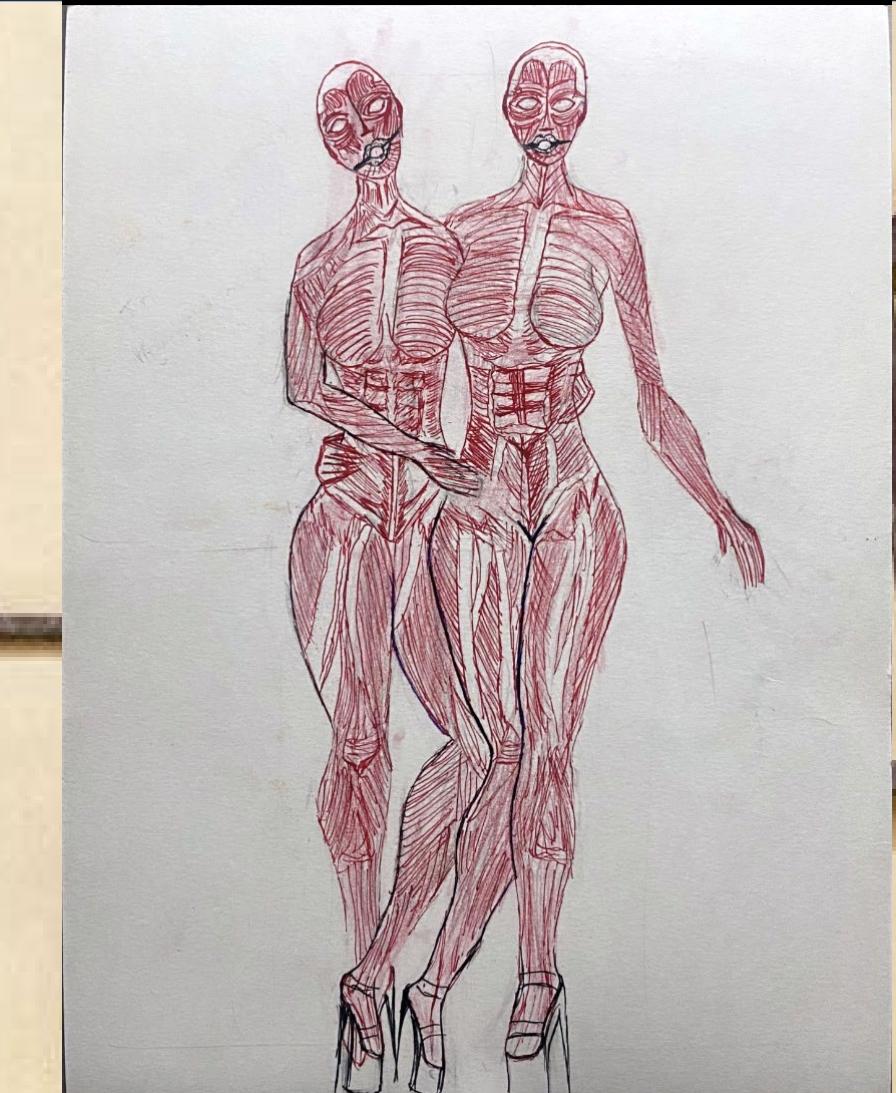
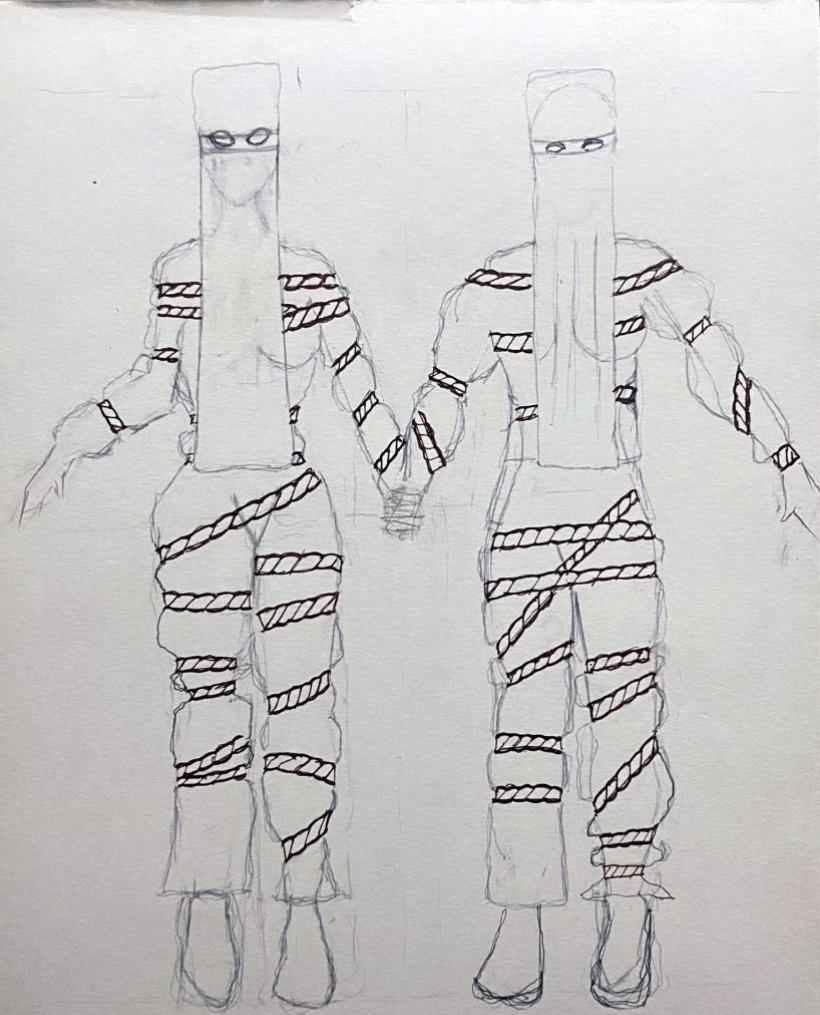
Joseph

Joseph (28) has his identity intertwined with his role as a comic book artist, a medium that allows him to express his creative visions and innermost thoughts. He possesses a rare quality – empathy. Joseph stood out to Shira as one of the few who genuinely listened to Shira's words and understood her soul.



Büklüm Büklüm

Büklüm Büklüm, a mysterious pair of identical nurses, shroud their identity beneath biohazard suits, their presence veiled in an enigma. With each passing scene, intricate knots of rope enwrap them, symbolizing their progression. Always in pairs, they assist Dr. Mehmet, their silent presence accompanying his every move. A climactic revelation unveils their unsettling truth: skinless forms adorned with high heels and concealed secrets, leaving an indelible mark on the film's haunting narrative.



Sympathy

Sympathy (30) dons a skinned bunny mask, hiding the gray skin underneath. Sympathy is a puppet manipulated by Dr. Mehmet to make sure no one gets in or out of Blasphemy's door. She is lifeless and has little to no emotion. Towering in thigh-high heels measuring 40 inches, she oversees her surroundings with a penetrating gaze, a sentinel shrouded in mystery and menace.



Zezo

Zezo (25) the bodyguard of Dr. Mehmet's hospital, possesses striking violet skin adorned with intricate purple veins. Serving as a guardian between patients' rooms, she embodies a modern-day Charon, guiding souls through the hospital's music-themed rooms.



Nesrin

Nesrin (50): An Islamic angel with wings made of blue syringes. She acts as a guide and healer for Shira in her most desperate times of need. She is the hope of Dr. Mehmet's loss.







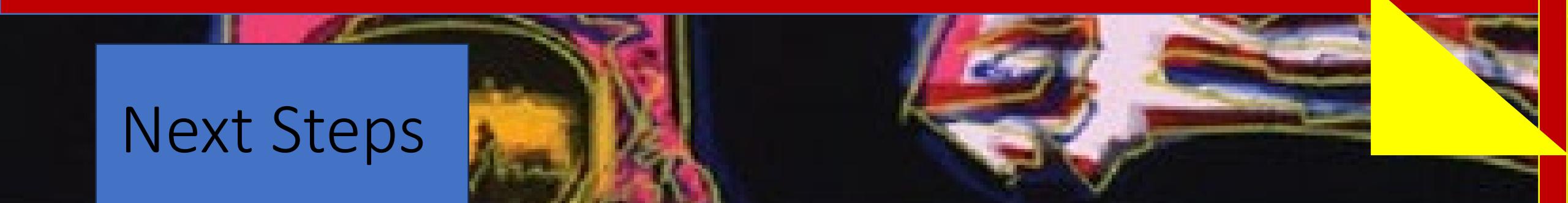
Why Me, Why Now

As a Turkish-American director, I've grappled with identity and expression. Shira's journey reflects my own struggles with cultural norms and silence. By blending themes of sex, gore, and Islam, the film confronts taboos, liberating underrepresented voices and challenging societal expectations. *Brooke, Blanche, and Blasphemy*, a surreal psychological thriller, not only entertains but sparks discussions on trauma, empathy, and the power of being heard.

Taking on the challenge of portraying the intersection of conservative Islamic norms and horror elements should be done, as other religions have had that freedom to explore their faith in horror. Through this, the film strives to provide underrepresented women of Muslim culture a sense of liberation by blending sexuality and religious secularism. It pushes boundaries, demonstrating that Islamic narratives can transcend their traditional forms and integrate into contemporary genres like horror.

By blending Jewish and Islamic tones, embracing an **erotic** narrative structure with faith, and shedding light on invisible disabilities, the film underscores the urgency to revisit how these aspects are visualized and portrayed. In doing so, it challenges stigmas, perceptions, and abandonment narratives, fostering a broader societal conversation about inclusion and acceptance.

Next Steps



Costumes will be sewn as a part of the Purchase College Costume Program. 10 costumes will be produced for Brooke, Blanche, and Blasphemy to life as well as makeup and hair.

Photoshoot throughout the year for costumes and clips for proof of concept

JeremyKurt.com will have updates on the progress of the film and other films created.

Finalize music theme for the three acts over the year finishing an album for the film with Music Producer.

Set Designer will have a fully realized world of *Brooke, Blanche, and Blasphemy* near the proof of concept is filmed. A layout will be made for the designers and carpenters.

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