SOCIAL HORROR / THRILLER

RAÍZ



WRITTEN & DIRECTED BY

GABE SAVO

The project.



LOGLINE

A sharp young migrant worker uncovers the horrific truth behind her town's prize-winning harvest and must convince her family to flee before they're swallowed by it.

THE SHORT FILM

The short film captures Camila’s fight to survive the Hollises’ initiation ritual and her attempt to escape their web.

THE FEATURE

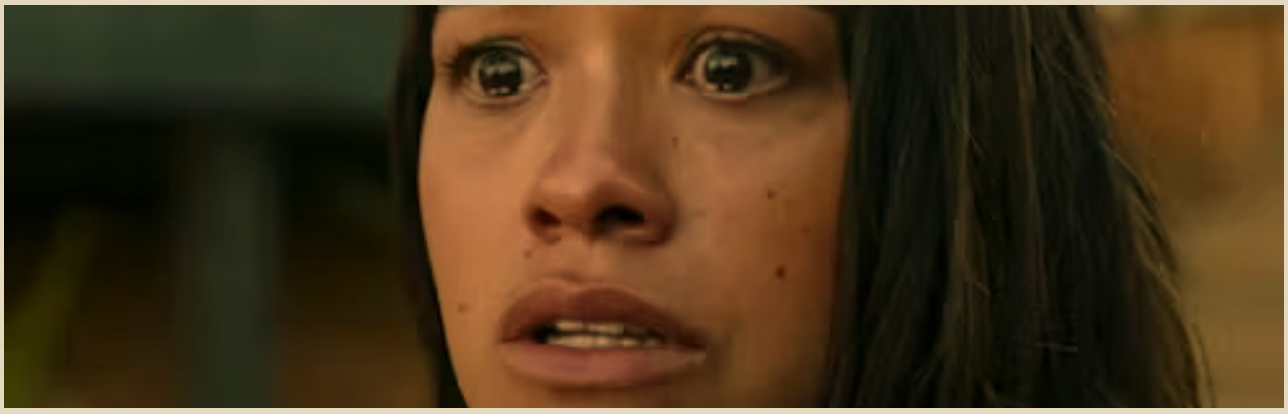
The feature broadens the lens and showcases the horror of an entire town, corrupted by its own beliefs.

Social horror.

GROUNDED / INTIMATE / HUMAN

RAÍZ is a grounded social horror/thriller that exposes the machinery behind America's agricultural exploitation of migrant workers. Those in power use psychological manipulation and gaslighting to take advantage of them until they have no other choice but to fight back.

The horror comes from people, systems, and the land itself. Think Rosemary's Baby meets The Texas Chain Saw Massacre filtered through Latin American spiritual and agricultural imagery.



Consumption.

RAÍZ explores how power feeds on the vulnerable, literally and spiritually.

At its core, it’s a story about consumption: the way a system devours the people who sustain it, disguising exploitation as divine order.

Through the rituals of the Hollis family and the silence of a complicit town, the film exposes how faith, class, and fear intertwine to normalize cruelty.

The land itself becomes both witness and accomplice.

Beneath the surface horror lies a truth about America’s forgotten laborers: those whose hands keep the country alive while being erased from its story.

DIRECTOR'S VISION

Inside the nightmare.



THE CAMERA

RAÍZ will be shot with a slow-burning, immersive tension.

The visual language leans into long, patient takes that make the audience feel like voyeurs inside a living nightmare.

Extreme close-ups with wide-angle lenses will be used to distort and bring the audience closer to how Camila feels when no one believes what she’s seen.

LIGHT / COLOR / PACE

Natural light and muted color palettes will ground the realism, while sudden bursts of saturated reds and golds punctuate moments of violence or revelation.

The pacing mirrors the experience of being trapped: lingering too long in silence, holding on a face a second past comfort.

TONE

Politeness is the threat.



THE TOWN



THE HOUSE OF GOD

BREHAM, TEXAS, PRESENT DAY

The world of RAÍZ is beautiful and rotten at once.

Dread over shock.

LOCATIONS

Land & labor.



HOLLISES' RESIDENCE



WORKERS' QUARTERS



THE FIELD

The golden hue from the burning sun blends with the earth to create an amalgam of textures.

Grain, saturated color, and imperfections fit right in.

LOCATIONS

Two worlds.



THE HOLLISES' LIVING ROOM



THE SANCHEZ' LIVING ROOM

LOCATIONS

The slaughterhouse.



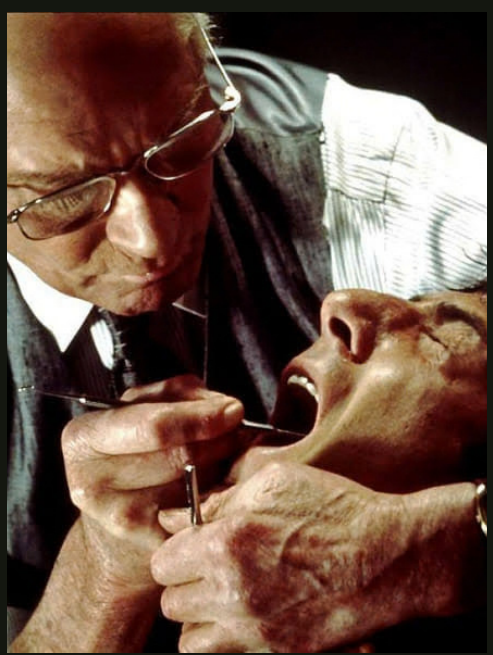
HOLLISES' SLAUGHTERHOUSE



MOOD

Beautiful. Rotten.





The world of RAÍZ is beautiful and rotten at once.

A slow bolero.







The mood will be dictated by the tempo. Like a slow bolero, it draws you in one step at a time, serenading you until it rips your soul apart and breaks your heart.

The Hollises.



REVEREND HOWARD

Reverend Howard lives in three-piece-suits.



MARGIE HOLLIS

Margie Hollis is always garbed in cocktail dresses ready for any occasion.

Camila & the workers.







CAMILA'S STYLE

Camila gets a lot of hand-me-downs she alters, so she can look cute and feel like a teenager when she’s not working.

WORKERS

Workers wear long sleeves, hats, and bandanas to protect themselves from the scorching sun.

The moral center.



CAMILA SANCHEZ

Seventeen, undocumented, and sharper than anyone realizes. Camila is the moral and emotional anchor of RAÍZ - she dreams of education and a sunnier future, but is torn between helping her people and escaping the hell they are in.



HOWARD HOLLIS

A preacher, landowner, and patriarch who believes his actions serve a higher order. To the town, he’s a savior; to the workers, a necessary evil. Howard is the face of generational power - calm, charismatic, and utterly convinced that in order to achieve salvation, the harvest must flourish.

The inner circle.



MARGIE HOLLIS

Howard’s wife. The smile at every sermon and the knife behind every blessing. She embodies the performative gentility of small-town privilege - pearls, lipstick, and quiet cruelty. A pragmatic queen who reigns over the town with the sharpest blades.



ETHAN HOLLIS

Howard and Margie’s sheltered son, the heir to their kingdom. Raised to believe his family and their beliefs keep Breham alive. He follows orders like a good soldier who wants the throne - until he realizes the root of all evil lies within his own DNA.



RAMONA COSTAS

She is the bridge between two worlds - the exploited and the powerful - and she’s mastered the art of appearing indispensable to both. Calculating, loyal and the perfect recruiter for the town where she became a woman.

The company it keeps.



Rosemary's Baby



The Texas Chain Saw Massacre



Midsommar

GABE SAVO

Savo, as most people call him, is a Latino writer-director whose work explores broken systems, resilience and hope through a bold visual and emotional lens.



He began his career in the early 2000s working for legendary producers Paula Weinstein and Palak Patel, developing a sharp understanding of storytelling and the industry's inner mechanics.

Over the years, Savo has written multiple screenplays and directed several award-winning short films, including To Infinity - a surrealist immigration drama that shares the same thematic DNA as RAÍZ.

With RAÍZ, Savo aims to make his solo directing debut - a deeply personal, socially charged horror film that transforms real-world pain into cinematic reckoning.

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RAÍZ



A FILM BY GABE SAVO

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