



IPX STUDIO X · CREATIVE

LA MELAZA

CREATIVE TREATMENT

Story, look, sound, and the four hours — working document

Prepared for **José Reyes & Team**

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IPX — The Exchange for Intellectual Property

brendan@ipx.exchange · 917-488-6754

THE STATEMENT

Every borough kid who ever ran the 7 train knows the sound: "*José! José! José!*" This series is about what that sound cost, what it bought, and what a man does when 41,000 people stop singing his name — and he has to learn to sing it himself.

LA MELAZA is not a highlight reel. It is a bilingual, first-person prestige documentary about velocity: a kid who left Villa González at 16, hit New York at 19, lost it all at 30, and rebuilt himself as an artist, a father, and a bridge between two baseball nations. José narrates in Spanish and English — the series moves between languages the way his life does, mid-sentence, without apology.

The promise to the audience: the vault opens. Family archive never digitized, winter-league nights, the rooms where the money and the music get made — and a man telling the truth about the fall as plainly as the rise.

THE LOOK

THREE VISUAL WORLDS

- **Dominican light** — honeyed, handheld, alive. Alexa 35 at golden hour, 96fps for vitilla caps and infield dirt. The DR is shot like memory: warm, saturated, close.
- **New York steel** — winter blues, long-lens compression, the 7 train rattling over Roosevelt Ave. Queens is shot like a cathedral: wide, patient, monumental. An empty Citi Field is our Sistine Chapel.
- **The vault** — 4:3 archival, VHS family tape, tabloid back pages, 2006 broadcast grain. Archival is never wallpaper; it interrupts, argues, and answers the present-day interview.

PHOTOGRAPHY RULES

- Interviews on primes, 65mm, one soft source — faces carry the series.
- Verité never staged twice. If we miss it, we live without it.
- FPV drone used sparingly: three signature flights per episode, choreographed like stolen bases — a jolt, then stillness.

SOUND & MUSIC

Score built from **EL7 Music stems** — José's own dembow and bachata catalog, deconstructed into percussion beds. Güira and tumbora replace the sports-doc string section. Howie Rose radio calls treated as holy text. Every act break lands on a needle-drop from the catalog the partnership already owns — **cleared by design, monetized by the same 60/40.**

THE DEVICES

- **The Vault** — a literal table: José and family lay hands on objects (the first glove, the 2011 lineup card, a bottle cap) and the story runs from the object.
- **7 Seconds** — each episode cold-opens on seven seconds that changed his life, played three times: broadcast, family tape, and José's memory of it today.
- **Vitilla** — the street game threads all four hours: kids in Villa González, a night game under lights in Corona, José holding a bottle cap like a championship ring.

FOUR

HOURS

101 VILLA GONZÁLEZ — *THE TOWN THAT WAITS*

Cold open: 7 seconds — June 10, 2003, first MLB at-bat, heard on a transistor radio in a DR kitchen.

Acts: The town and the family economy → vitilla and the first field → the academy pipeline and signing at 16 → leaving (his mother's version vs. his) → minor-league letters home → act out: the call-up.

Present-day spine: José returns to Villa González during winter-league season; an Águilas night at Estadio Cibao; one shy academy kid from his hometown becomes the season's recurring face.

102 SHEA — *JOSÉ! JOSÉ! JOSÉ!*

Cold open: 7 seconds — Endy's catch, Game 7, 2006, from the on-deck circle.

Acts: Debut at 19 and the Wright partnership → triples/steals crowns and Los Mets swagger → 2006 heartbreak → 2007–08 collapses, booed and beloved → 2011: the batting title, the bunt, and walking out the door — the exit examined honestly, from every side of the room.

103 EL VIAJE — *THE JOURNEY*

Cold open: 7 seconds — a Rockies clubhouse TV announcing his trade, mid-shave.

Acts: The \$106M Marlins deal and the Toronto years → injuries and drift → **2016: the suspension, said plainly — his accountability, the work after, and the people who held him to it** → the Mets bring him home → passing the torch (Rosario; the kids in Flushing) → last game, 2018.

Standards note: the 2016 chapter is handled first-person and factual — no euphemism, no tabloid re-enactment. José addresses it; the series does not adjudicate around him.

104 LA MELAZA — *WHAT LEGACY SOUNDS LIKE*

Cold open: 7 seconds — a studio playback meter jumping where a crowd used to be.

Acts: Retirement announced July 2020, identity vertigo → EL7 Music and the dembow second act → *La Casa de los Famosos* and the pan-Latino audience → fatherhood, Katherine, the Long Island quiet → back to Villa González: the academy kid's showcase → close: Citi Field, lights on, one more time around the bases — with his daughters and son walking it with him.

THE

TITLE SEQUENCE

A bottle cap spins in super-slow-motion against black. As it turns, its glare streaks into the IPX flame gradient; the cap becomes a stadium bowl of light; the bowl becomes a vinyl record; the record becomes home plate.

Five seconds of güira. Title: **LA MELAZA**. No montage, no trophies. Sweetness in motion — that's the whole thesis.

Creative treatment — sample for negotiation. Final creative subject to director attachment and talent approvals.