



PITCH DECK

(scroll down)

STONE'S WAR

the WWII movie you didn't know you could produce

& ALL THE REASONS WHY YOU
SHOULD BE INTERESTED

based on existing IP
co-production friendly
pre-existing WWII audience
105 pages long

logline

An undercover British agent with German heritage signs up for a suicide mission to assassinate Albert Speer, but forms a strong connection with his contact in the resistance network who gives him hope against the disillusionment and horrors of war.



ALL QUIET ON THE WESTERN FRONT

DIRECTOR EDWARD BERGER

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In **1943**, EDWARD STONE, a half-British, half-German major serving in the British Army is deployed to Nazi Germany on a high-stakes assassination mission. The target is Albert Speer, the well-known architect and Minister of Armaments for the Third Reich based on the growing worry that the Germans are developing a nuclear bomb.





ALLIED

DIRECTOR ROBERT ZEMECKIS

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There's an 80% chance of not making it back, but for Stone this mission is the means to prove himself and defend his British identity. Complications arise when Stone meets ELKE, an undercover operative for the Berlin Network whose zealotry, rather than a sense of duty, provokes in him a long-overdue confrontation.



SAVING PRIVATE RYAN
DIRECTOR STEVEN SPIELBERG
©1998 AMBLIN ENTERTAINMENT

The mission fails and against all odds, Stone survives. Much to his dismay and upon his return to London, the Secret Service has fallen off the face of the earth. The end of the war finds him disconsolate and more troubled than before, thinking about the girl he once met in Germany...



ALL THE LIGHT WE CANNOT SEE
CREATED BY STEVEN KNIGHT & DIRECTED BY SHAWN LEVY
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As the Cold War dawns in 1948, the Secret Service (MI6 by now) pulls Stone back in.

The deal: help them with a new assassination, and they'll help him find Elke. Post-war interests almost kill them both, but they manage to find each other and escape back to Britain, where Elke reveals to him that she is pregnant.



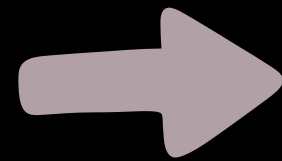
BRIDGE OF SPIES

DIRECTOR STEVEN SPIELBERG

@2015 DREAMWORKS/ RELIANCE ENT./ PARTICIPANT MEDIA/ STUDIO BABELSEBRG/ AMBLIN ENT.

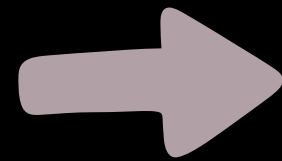
How it compares with WW11 films

It takes *The Brutalist* (2024) approach, reappropriating historical events without compromising authenticity, posing the question:



What if they had tried to assassinate Albert Speer?
(which might well have been the case)

Like *Nuremberg* (2025), *Stone's War* explores the theme of good vs. bad from a neutral standpoint with a half-British, half-German protagonist as compared to a side character (Sergeant Howie Triest in *Nuremberg*).



THE BRUTALIST

DIR BRADY CORBET

©2024 BROOKSTREET PICTURES



WWII appetite is present
but we see a metamodern approach to storytelling with these films,
inviting an emotional oscillation in viewers & being in favor of historical complexity.





THE FORGOTTEN BATTLE DIR MATTHIJS VAN HEIJNINGEN JR. ©2020 LEVITATE FILM/ CAVIAR



production prospects:
INDEPENDENT



THE FORGOTTEN BATTLE DIR MATTHIJS VAN HEIJNINGEN JR. ©2020 LEVITATE FILM/ CAVIAR



THE EXCEPTION DIR DAVID LEVEAUX ©2016 LOU PITT/ JUDY TOSSELL



THE FORGOTTEN BATTLE DIR MATTHIJS VAN HEIJNINGEN JR. ©2020 LEVITATE FILM/ CAVIAR



THE CAPTAIN DIR ROBERT SCHWENTKE ©2017 FRIEDER SCHLAICH

INDEPENDENT

(10 million USD)

The film can be shot in an independent style with a tracking camera, on location in Eastern Europe, with relatively unknown cast.

FILM	BUDGET	BOX OFFICE
<i>The Brutalist</i> (2024)	10M USD	47.6M USD
<i>Son of Saul</i> (2015)	1.9M USD	12.5M USD
<i>The Zone of Interest</i> (2023)	16M USD	50M USD

The following figures have been adjusted for inflation

MASTERS OF THE AIR CREATORS JOHN SHIBAN & JOHN ORLOFF ©2024 APPLE TV DUNKIRK DIR CHRISTOPHER NOLAN ©2017 SYNCOPY INC. & RATPAC-DUNE ENT. 1917 SAM MENDES ©2019 DREAMWORKS/ RELIANCE/ NEW REPUBLIC/ NEAL STREET/ AMBLIN



production prospects:
STUDIO



FURY DIR DAVID AYER ©2014 COLUMBIA PICTURES/ QED/ LSTAR CAPITAL & MORE 1917 SAM MENDES ©2019 DREAMWORKS/ RELIANCE/ NEW REPUBLIC/ NEAL STREET/ AMBLIN HACKSHAW RIDGE DIR MEL GIBSON ©2016 SUMMIT ENT./ PERMUT PRESENTATIONS & MORE



STUDIO

(20-40 million USD)

It can be shot following studio standards, attaching high-profile stars & putting emphasis on extravagant set pieces.

FILM	BUDGET	BOX OFFICE
<i>Hackshaw Ridge</i> (2016)	50.8M USD	230M USD
<i>Allied</i> (2016)	106M USD	152M USD
<i>1917</i> (2019)	109M USD	538M USD
<i>Fury</i> (2014)	70M USD	276M USD

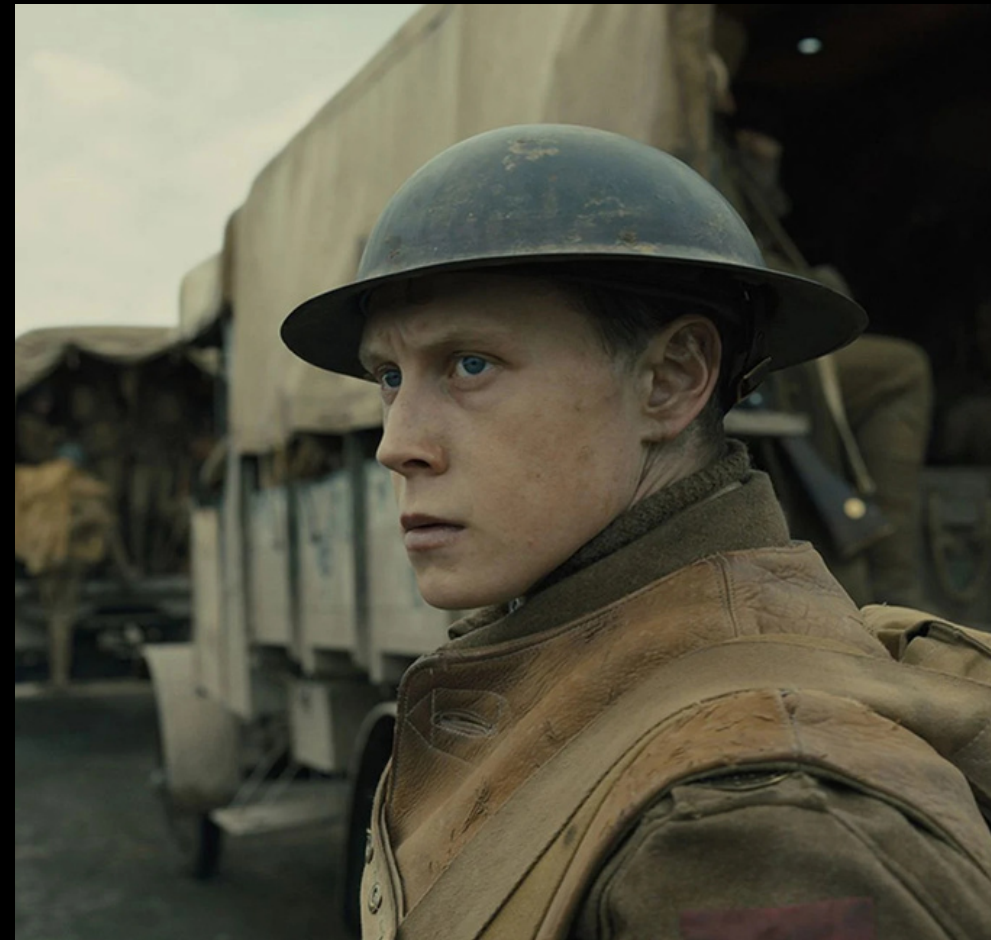
The following figures have been adjusted for inflation

CASTING FEELS (for Stone, 29-34)

Effortless and deliberate. Every button done up, every hair perfectly in place. Yet, there's something off. His eyes linger too long.



Louis Hofmann
(German)



George MacKay
(English)



Austin Butler
(American)

CASTING FEELS (for Elke, 26-32)

*Slender in frame but iron in presence, she commands the room not with words,
but simply by being in it.*



Lisa Vicari
(German)



Jodie Comer
(English)



Lily James
(English)

STONE'S
WAR "shows
a promising
ability to
provide all the
hits and
staples one
would want
out of a spy
thriller."
THE BLACKLIST

AGNUS FRASER

Born in Munich to Swiss parents.
Joined the Berlin Network right
before nineteen-thirty-nine. Fiancé
died in Stalingrad. Her full name
is Elke Lingard.

STONE

Is she alive?

AGNUS FRASER

You're right. You had a deal.

STONE

(hesitates)

Invaliden Cemetery. Soviet sector.

AGNUS FRASER

You went into a lot of trouble to
devise this plan. Impressive.

STONE

Is she alive?

AGNUS FRASER

(reading him)

Yes, Elke Lingard is alive.

STONE

Where is she?

AGNUS FRASER

It's been four years if I'm not
mistaken. And yet, you deem it
worth posing a direct threat to the
Official Secrets Act.

STONE

Where is Roy?

ANGUS FRASER

Jones was removed from your case.
You have to remember, Colonel,
you're here on a government job.
You could be sent back any day.

STONE

What do you want?

AGNUS FRASER

We don't want anything. What we
need is more men like you.

Fraser points to the brimming bright hall next to them.

ELKE
You're lucky. War is cruel to
lovers.

STONE
Lucky is one way to put it.
(beat)
I'm an outcast. A German in
England. An Englishman in Germany.

ELKE
The perfect candidate.

STONE
Perhaps.

ELKE
They really didn't give you all
that much to work with.

Stone ignores her. Elke fills up another glass of wine.

ELKE (CONT'D)
I was in the League of German Girls
before. You know why I left?
(off his look)
Me neither. It was a gut feeling.
Something wasn't right. Imagine if
I stayed; I would have been one of
them.

STONE
But you're not.

ELKE
Sometimes it feels like we're all
just trying to survive, doesn't it?

STONE
I think you've had enough to drink.

ELKE
Do you even know why they are after
him?

STONE
I don't need to know.

ELKE
Aren't you a little bit curious?

STONE
Curious about what?

"Stone himself is a promising protagonist, featuring a compelling sense of internal conflict, and his disillusionment feels complex and genuine rather than cliché."

THE BLACKLIST

"The military and espionage processes are fascinating... this project actually manages to provide some robust action spectacle, without sacrificing that sense of realism."

THE BLACKLIST

100.

129 EXT. STREET, BERLIN - NIGHT 129
Out of the car -- Stone and Elke reach their building.
STONE
We should hold on to the phials.
Wait here.
Stone takes a few steps toward the car. IN SPLIT SECONDS --
A car speeds down the street -- Stone flies out of the way on the pavement across the street --
Two men storm out of the car and grab Elke -- Hand over her mouth -- They throw her in the car --
Stone hiding behind stationed cars, crouches all the way to the far end of the street --
He stands on the street -- Aiming at the approaching car -- With a steady hand: HE FIRES TWICE AT THE DRIVER.
THE WINDSHIELD SHATTERS -- THE CAR VEERS TO THE SIDE -- MOUNTS THE PAVEMENT AND LODGES AT AN ANGLE --
The door falls open -- its horn BLARING.
Stone runs to the car and hoists Elke up, blood running from her forehead. He carries her to their car. They drive away.

130 EXT. PHONE BOOTH, BERLIN - NIGHT 130
A RINGING LINE. RINGING AND RINGING. Someone picks up.
STONE
Get us out of here.

131 INT. THE GIGOLO BAR, BERLIN - NIGHT 131
Elke fidgets with a sous-verre, inscribed on it: *The Gigolo*.
Stone clocks TWO RUSSIANS (30s) in dark overcoats entering the bar. He puts a hand in his pocket.
The DOOR RING sounds again. This time, in walks: JOHNNY (30), a black man dressed in a red jacket and trousers, a white shirt and a straw hat.
Heads turn as he makes his way to the bar, waving for a beer. The BARTENDER obliges him. Johnny takes off his hat and places it on the counter - its tip protruding from the edge.

get in touch
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