



PITCHDECK

(scroll down)

THE PIRATES CAPER

the **flat arc** story that could bring in the big bucks

logline

A charming ship broker becomes the target of an international investigation after he hijacks an oil tanker and sides with a South American dictatorship to satisfy his insatiable appetite for adventure.



WOLFS

DIRECTOR JON WATTS

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Italy, 1944. Two Waffen SS soldiers, HEINZ WARNER and GUNTHER KRUGER, desperate to escape the war, strike a secret deal with the Vatican: hijack a cargo ship and steal 24 Tiger tanks from the German Army. Their bid for freedom takes a twisted turn when the stolen arsenal binds them to a brutal dictatorship in the fictional state of Portolina, where they're forced to lead a new kind of war.



CAPTAIN PHILLIPS

DIRECTOR PAUL GREENGRASS

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HARD KILL

DIRECTOR MATT ESKANDARI

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Fast-forward to 32 years later (1976): Portolina is in the middle of a civil war. As a U.S.-imposed oil embargo caused by the country's cocaine-trading activities further threatens the dictatorship, the government seeks the help of MARTIN KINGSLEY, a London ship broker to orchestrate a ship heist and deliver a big load of gasoline to Portolina, which will effectively end the civil war in their favor.

Kingsley enlists his trusted friend and marine engineer, GLEN MYERS, in a three-week heist across the Eastern Pacific. MANUEL SIERRA (the dictator's son) comes along the mission, but his trigger-happy tendencies risk unraveling everything. Against all odds, they successfully complete the heist delivering the highly-coveted shipment to Portolina. While in the country, Kingsley unexpectedly falls for PALOMA SIERRA (the dictator's daughter).



OPERATION FORTUNE: RUSE DE GUERRE

DIRECTOR GUY RITCHIE

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Watch the video pitch here



Leaving Portolina, a chase hunt begins, led by Scotland Yard's lead investigator, PETER THORNTON, as Kingsley and Myers go back to Europe, through Venezuela to Paris and finally to London. In the end, they manage to escape.

Years later, Kingsley has wed Paloma and Warner has found his way home to Germany.

BANDIT

DIRECTOR ALLAN UNGAR

©2022 YALE PRODUCTIONS / GOLDRUSH ENT.

“When a **flat arc** story is structured properly, the result can be unforgettable.”

K.M. Weiland

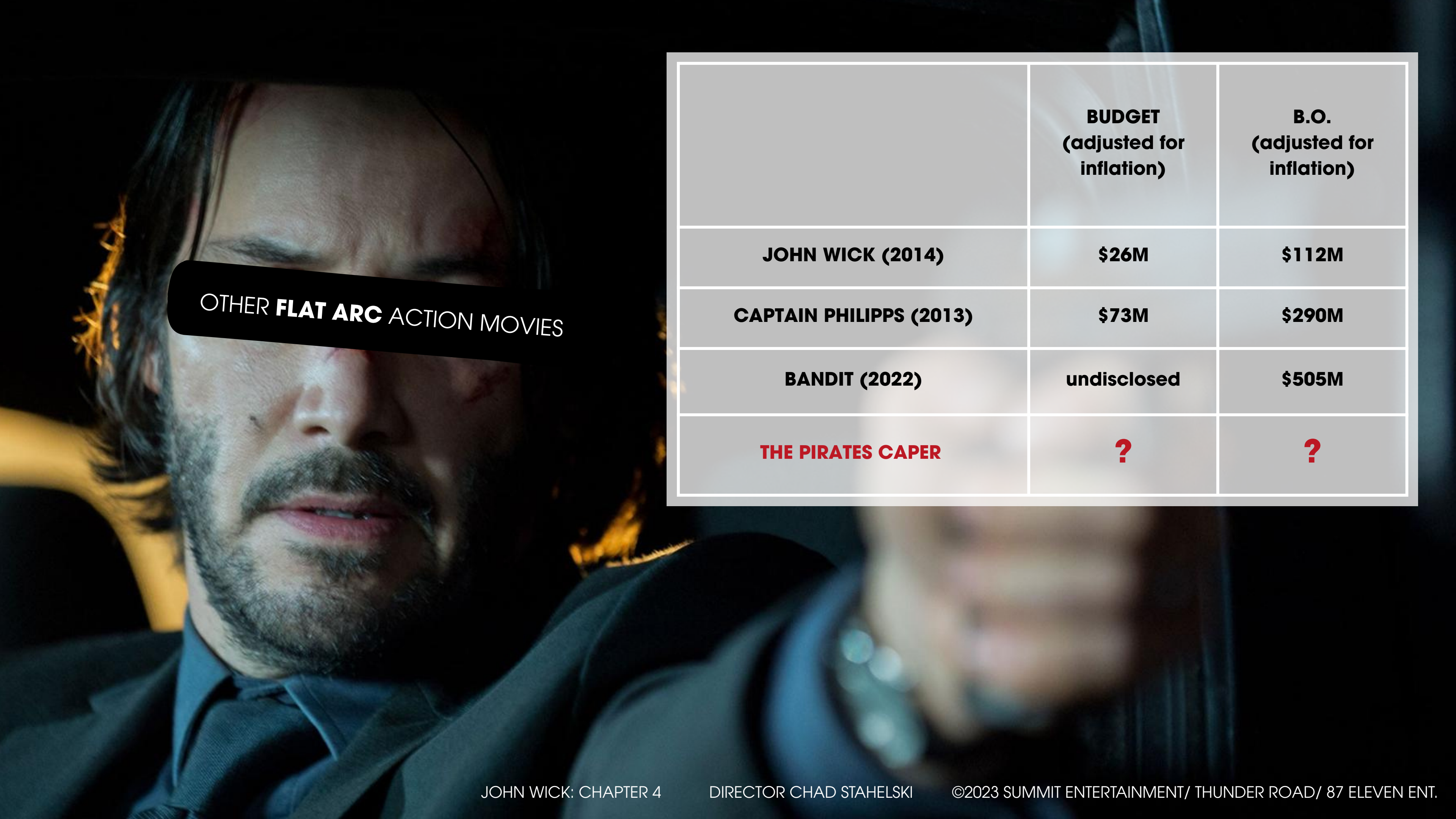
why you should
be interested →

based on existing IP	✓	
pre-existing audience	✓	
action-heavy	✓	
co-production friendly	✓	
106 pages long	✓	
“superhero” protagonist	✓	
singularly focused	✓	

CAPTAIN PHILLIPS

DIRECTOR PAUL GREENGRASS

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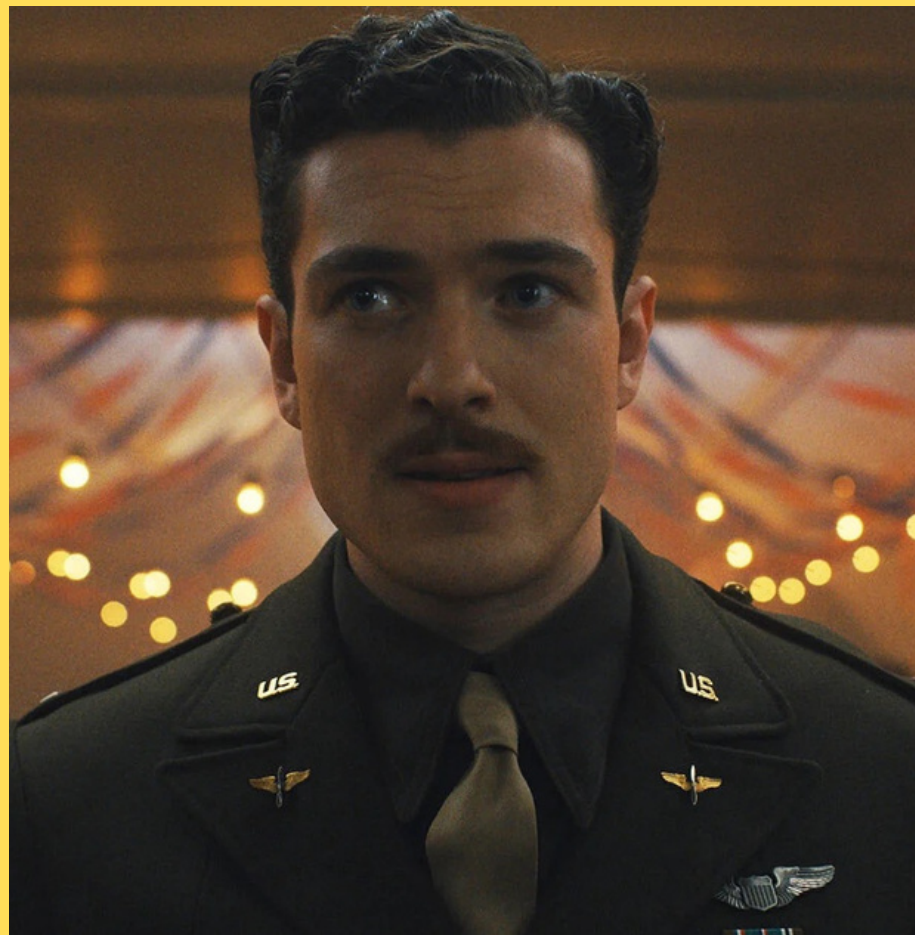


OTHER **FLAT ARC** ACTION MOVIES

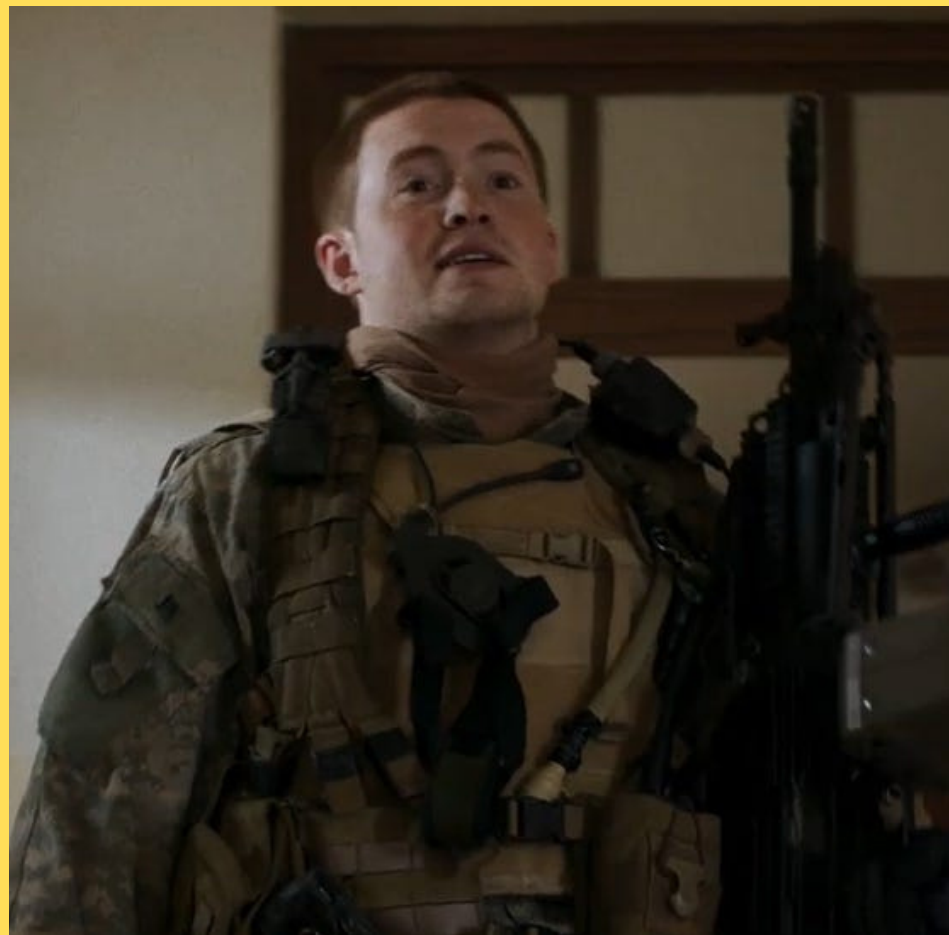
	BUDGET (adjusted for inflation)	B.O. (adjusted for inflation)
JOHN WICK (2014)	\$26M	\$112M
CAPTAIN PHILIPPS (2013)	\$73M	\$290M
BANDIT (2022)	undisclosed	\$505M
THE PIRATES CAPER	?	?

CASTING FEELS (for Martin Kingsley, 34)

Kingsley is just another office type, but he carries the air of someone who's never paid the price for anything.



Nate Mann
(English)



Kit Connor
(English)



Joe Alwyn
(English)

CASTING FEELS (for Heinz Warner, 60s)

He is calm, not in the eyes, though. His eyes betray a regret immeasurable against his years. Constantly re-evaluating the past.



Stephen Graham



Sean Kanan



Sean Bean

GLEN MYERS
What exactly are we talking about?

KINGSLEY
Hijacking an oil tanker.

GLEN MYERS
You're fucking crazy.

KINGSLEY
We can do it.

GLEN MYERS
Marj is right. You need to get married.
(to Angeline)
Hey, we're tryna get served here!

Nothing. Kingsley doesn't break away, looks dead serious.

KINGSLEY
I've got everything figured out.

GLEN MYERS
Christ, you really are serious.

KINGSLEY
I can handle the navigation. I'm assuming you can operate a ship's engines, and run its radio.

GLEN MYERS
Yes and yes but --

KINGSLEY
Think of the money.

GLEN MYERS
We could go to jail. For life.

KINGSLEY
We could.
(off Myers look)
But we won't.

Myers considers the option, shakes it off --

KINGSLEY (CONT'D)
Glen, we both know that if you're ever going to get beyond assembling machines in your garage, you will need real capital.

“Production companies should find a story here that is nuanced and layered, that offers countless actor opportunities, and that could easily appeal to a target audience with the right marketing.”

THE BLACKLIST

KINGSLEY (O.S.)
A few more days and then we're out
of here.

Headlights carve the way, past a line of road wagon tankers
getting fueled up by the storage drum.

123 INT. ALPENHAUS RESTAURANT, PORTOLINA - NIGHT 123

The air hangs thick with cigar smoke, strains of Beethoven
and the low murmur of militia voices. Through the haze,
Kingsley spots Warner and Kruger.

WARNER (O.S.)
It was an artfully executed
operation.

KINGSLEY
I'm glad you see it that way.

WARNER
Is there another way to see it?

A quick flash of his watch.

KINGSLEY
It's not over yet.

Warner says nothing, his gaze steady. Myers quaffs half his
beer in one long pull.

GLEN MYERS
You've seen a few fronts before,
haven't you?

Kruger blows rings of cigar smoke into the dim air.

WARNER
Some in Russia, some in Italy.

GLEN MYERS
Operating tanks the whole time?

WARNER
Mostly.

GLEN MYERS
Did you know what other units of
the SS were doing?

KINGSLEY
Glen --

“Sprawling,
heroic, and
with
meaningful
messages in
tow, this script
hits plenty of
high notes.”

THE BLACKLIST

“The third act is
explosive, a
heartpounder
that's full of
high-stakes
action.”

THE BLACKLIST

90.

Truckloads of rebel soldiers arrive.

BACK ON THE FOREDECK --

Myers lunges at the sentry -- forcing the rifle skyward just as the trigger is pulled. He flings him back to the rail. The rifle skids across the oily deck -- Kruger scoops it up.

Myers tips the sentry over the rail while the other one cocks his gun -- Kruger fires at him first.

Towards the gangway: Warner fires ONE - TWO - THREE precise BURSTS, knocking down soldiers like rag dolls.

KINGSLEY
GLEN, THE ENGINES!

Myers hurries away --

KRUGER
(to Warner)
I'll cover him.

-- Kruger in tow.

KINGSLEY
Let's go.

Stepping over the storm coaming, Kingsley slams the steel door behind them, locking it with the lugs.

TOWARDS THE ENGINE ROOM --

Tense steps lead them closer to the engine room. Kruger trains his gun, ready to fire...

A BURST of heavy machine-gun fire ricochets off the steel wall behind them, forcing them to dive for cover.

Kruger charges his rifle, peers over the edge, fires, then ducks back down.

For a few seconds, their eyes are locked in an intense stare, then Kruger waves, and Myers knows what to do.

He crawls through the corridor, reaching the stairs -- he looks back -- a bullet finds Kruger right in the head -- blood and brains splattering the white bulkhead behind him.

Myers freezes -- more fire ricochets off the wall -- he crawls down the stairs in a fit.

BACK ON THE FOREDECK --

get in touch

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