

TERRORISTS KILLED HIS WIFE AND DAUGHTER.
THIS IS THE STORY OF WHAT HAPPENED NEXT.



EIGHT THIRTY TWO



PITCH DECK

SCREENPLAY BY TOM KNIGHT & RICK MISCHKE

SUMMARY

Title	Eight Thirty Two
Script	120 Pages
Narrative Structure	Nonlinear
Medium	Theatrical, Feature Film
Genre	Action
Sub-Genres	Thriller, Mystery, Drama
Themes	Love, Loss, Redemption
Source Material	Fiction, Fact, Legend
Settings	Present, Recent Past, 1985
Geographic Locations	10
MPAA Rating	PG-13/R
Budget	TBD

A dramatic night scene of a large fire. In the background, a massive fire consumes a structure, with bright orange flames and thick black smoke billowing into the sky. In the foreground, several people are visible in silhouette. On the left, a person is looking towards the fire. In the center, another person stands with their back to the camera. On the right, a firefighter in full protective gear is actively engaged in firefighting, holding a hose that extends across the ground. The ground is covered in debris and smoke. The overall atmosphere is one of urgency and danger.

STORYWORLD

LOGLINE

Three years into his hunt for the terrorists who murdered his wife and daughter, a bereaved former spy uncovers an imminent jihadist threat that leads him from the site of a wartime atrocity to global brinkmanship on the high seas.



SYNOPSIS

In the heart of the Philippines, a nation grappling with turmoil and threats, unfolds the gripping tale of a man caught in the whirlwind of chaos and danger. Meet John Geller, a retired CIA agent haunted by tragedy and driven by a relentless pursuit for justice.

Amidst the backdrop of political unrest and terrorist threats, Geller's quest for redemption takes him on a perilous journey. Fueled by the memories of his wife and daughter lost to a terrorist attack, he embarks on a mission to track down the elusive mastermind, Amir Al-Amati.

With the help of trusted allies Katie McGraw, Cultural Attaché to the U.S. Mission, and CIA operative Kai Kwan, Geller delves into a world of deception and treachery. As he unravels a complex web of murder, blackmail, and historical enigmas, Geller inches closer to confronting his demons and seeking closure.

From the bustling streets of Manila to the corridors of power in Washington, Geller's pursuit of justice leads him on a high-stakes odyssey. The narrative unfolds across continents, weaving a tale of vengeance, historical revelations, and the pursuit of elusive treasures.

Join John Geller on a riveting journey through the shadows of the past and the tumult of the present, where love, loss, and the quest for retribution converge in a high-octane action thriller of epic proportions.

MAIN CHARACTERS

JOHN GELLER (43)

BACKSTORY

Born and raised in Hungary. Emigrated to America.

Married, one child, one sister, father deceased.

Retired U.S. Army Ranger, recruited by CIA. Served three years stateside before entering clandestine service in Europe. Appointed Case Officer in London two years later.

Wife and daughter killed by a terrorist bomb. Retired from CIA. Tracked terrorist leader Amir al-Amati to the Philippines.

PRESENT

His leads have gone cold after three years.

Operates a small security consulting/private investigations firm to pay the bills.

Geller now finds solace in a bottle. The only light in his world is best friend and ally Katie McGraw.

KATIE McGRAW (36)

BACKSTORY

Born and raised in rural New Hampshire.

Single, no siblings.

Received master's degree in international relations from Brown University. Four years at the State Department led to senior roles at the Bureau of East Asia and Pacific Affairs.

Fast-tracked to first overseas appointment as Cultural Attaché to the U.S. Mission to the Philippines.

PRESENT

Three years into her four-year appointment.

Offered a position at the UN, but not sure if she's ready for such a big career move, or if she wants to be in New York.

John Geller's first official contact upon arriving in Manila three years earlier, she is now his best friend and ally.

SOURCE MATERIAL

EIGHT THIRTY TWO is a tale of two converging storylines that come together in the climactic third act – one a work of pure fiction, the other, the stuff of legends, both rooted in factual historical record.

THE FICTION AND THE FACT



Amir al-Amati is Al Qaeda's de facto leader. He seized power after his predecessor, Ayman al-Zawahiri, was killed in a U.S. drone strike in 2022 along with Amir's father, Youssef al-Amati. Youssef had been Osama Bin Laden's chief fundraiser, and a man who operated in the shadows. When Bin Laden was stripped of his Saudi citizenship in 1994 (meant to appease Saudi Arabia's Western allies), it was Youssef who kept the channels open. After all, he had brought untold riches to the Kingdom. Youssef continued as fundraiser under al-

Zawahiri, but secretly despised him. Youssef, like many others, felt that al-Zawahiri's passive leadership had led to Al Qaeda's diminished role in furthering the aims of its founder. Youssef's son, Amir al-Amati, saw al-Zawahiri's death as divine intervention, and believed it was his duty to lead the terrorist organization, and he set about uniting Al Qaeda's splinter cells, consolidating his power, and initiating a global Jihad rivaling that of Bin Laden.

THE FACT AND THE LEGEND



Before the Japanese attacked Pearl Harbor on December 7, 1941, the Empire of Japan had waged a ten-year war of attrition against its Asian neighbors. Known for the brutality of their territorial expansionism, the Imperial Japanese Army's own reign of terror swept across East Asia and the Pacific, amassing great wealth plundered from their military conquests. General Tomoyuki Yamashita took command of the Fourteenth



Area Army in the Philippines in August 1944 – ten days before General Douglas MacArthur fulfilled his prophetic “I shall return” promise, and almost one year to the day when the United States dropped atomic bombs on Hiroshima and Nagasaki. With Japan's war effort waning, why General Yamashita went to the Philippines at this late hour is subject to speculation, and that's the question we explore in EIGHT THIRTY TWO.

tone and style

visual aesthetics

EIGHT THIRTY TWO will be filmed in the 1.85:1 aspect ratio while utilizing the Bleach-Bypass technique popularized by cinematographer Janusz Kamiński in Steven Spielberg's SAVING PRIVATE RYAN (1998) and MUNICH (2005). This post production process desaturates the image and lets the natural and artificial light sources bleed over into the darker parts of the image – the light sources start to glow and backlighting drowns the foreground subjects in shafts of soft lighting.



The visual aesthetics of EIGHT THIRTY TWO will evoke the documentary look and feel of MUNICH, the brutal realism captured by Chris Menges in Roland Joffe's THE KILLING FIELDS, and the surrealism of Oliver Wood's flashbacks in Paul Greengrass's THE BOURNE ULTIMATUM.

MISE-EN-SCENE

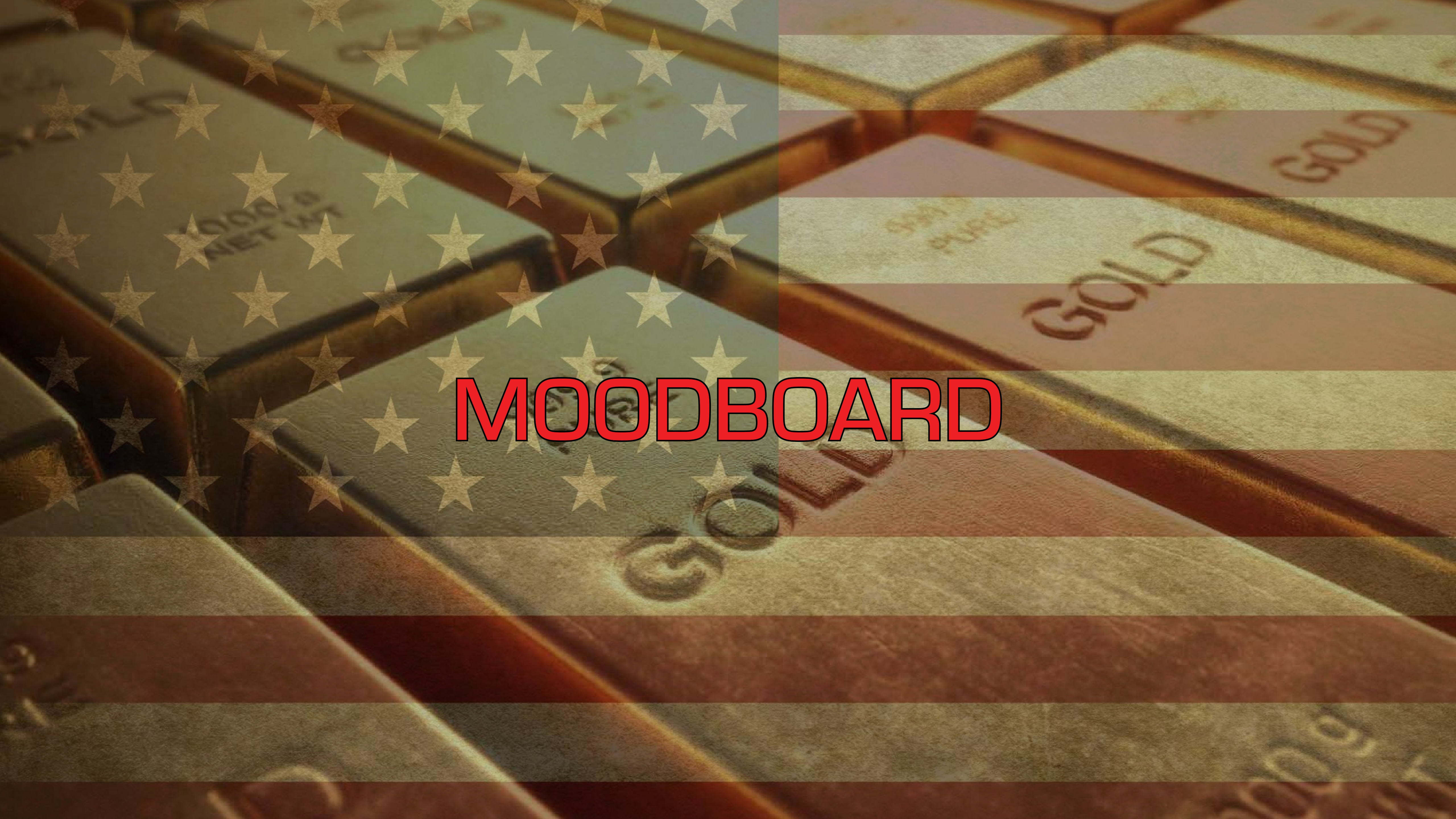
Scene composition, sets, props, actors, costumes, and lighting will augment the visual aesthetics to convey character details, themes, and plot. For example, at one point late in *MUNICH*, as Mossad agent Avner Kaufman is slowly losing his connection to humanity and his distant family, that feeling is captured while he waits for someone outside a shop. Kamiński films Avner standing at the display window, looking in at an ordinary kitchen. His reflection is superimposed on the window, placing him, metaphorically, in the kitchen. Immediately, you have a sense of his alienation from ordinary family life. His reflection is projected into the kitchen, yet he stands outside, separated from that world.



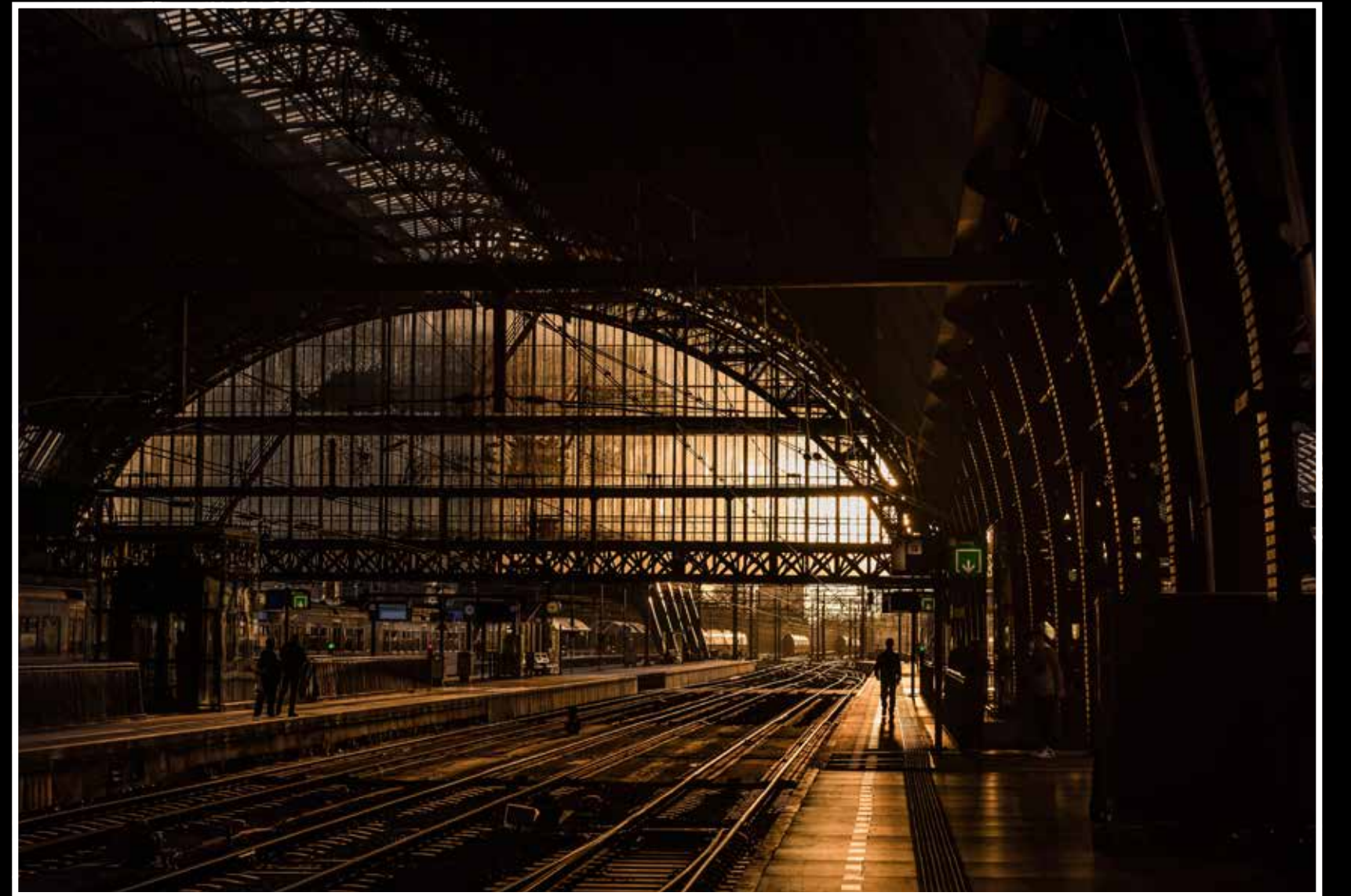
SOUNDTRACK

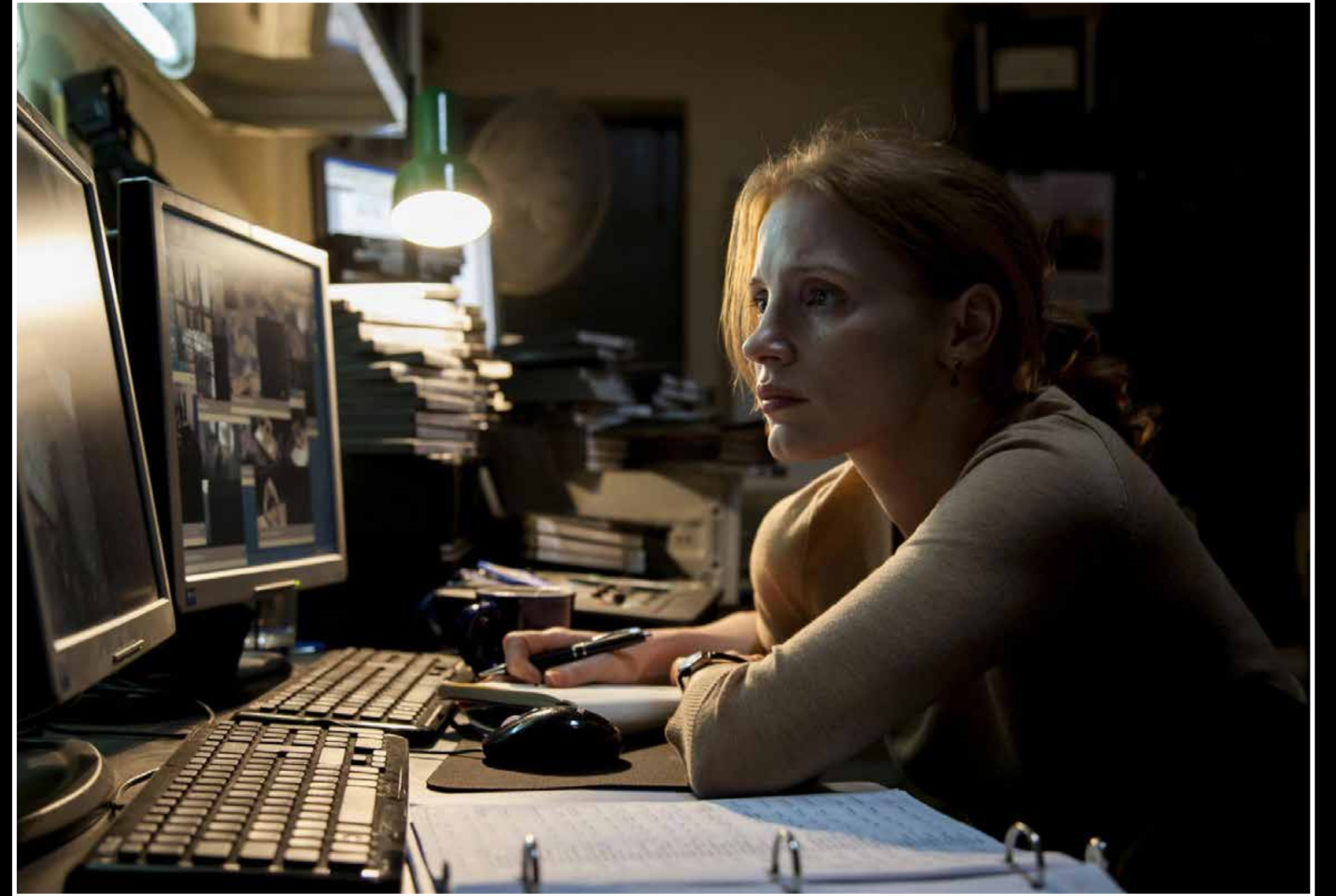
EIGHT THIRTY TWO is an intelligent, character-driven, action thriller, with the themes of love, loss, and redemption interwoven with high-octane suspense. The rich soundtrack will mirror the panoramic narrative tone, with atmospheric music ranging from pulse-pounding to heart-wrenching, reminiscent of John Williams's *MUNICH*, Alexandre Desplat's *ZERO DARK THIRTY*, Max Richter's *ON THE NATURE OF DAYLIGHT* from *ARRIVAL*, John Powell's *THE BOURNE ULTIMATUM*, and other films of the franchise, and Mike Oldfield's *THE KILLING FIELDS*. The commonality of these five films and their musical scores is that each of the five composers who scored them were honored with multiple awards from their peers.

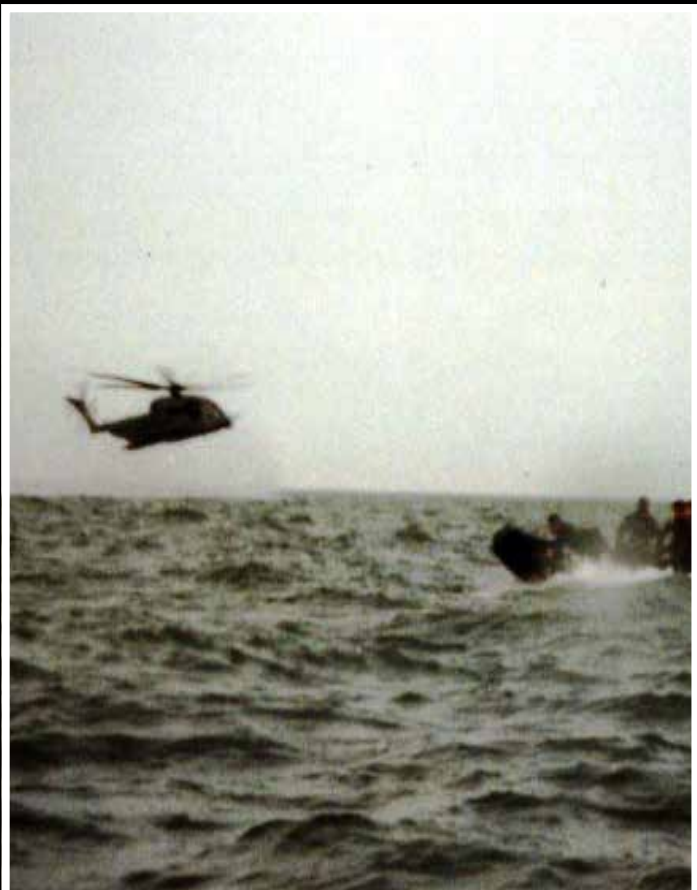




MOODBOARD









FBI TEN MOST WANTED FUGITIVE

MURDER OF U.S. NATIONALS OUTSIDE THE UNITED STATES; CONSPIRACY TO MURDER U.S. NATIONALS OUTSIDE THE UNITED STATES; ATTACKS ON FEDERAL FACILITIES RESULTING IN DEATH.

AMIR AL-AMATI



Aliases: Amir al-Amati ibn Youssef ibn Awad al-Amati; Shaykh Amir al-Amati; Abu Abdallah; Mujahid Shaykh; the Prince; the Emir; the Director; the Master

DESCRIPTION

Date of Birth Used:	1989	Hair:	Brown
Place of Birth:	Jeddah, Saudi Arabia	Eyes:	Brown
Height:	6'1" to 6'3"	Sex:	Male
Weight:	Approximately 160 pounds	Complexion:	Olive
Build:	Thin	Citizenship:	Saudi Arabian
Language:	Arabic (probably Pashtu)		
Scars and Marks:	Knife wound on chest below right nipple		
Remarks:	Amir al-Amati is believed to be in the Republic of the Philippines. He is left-handed and walks with a limp.		

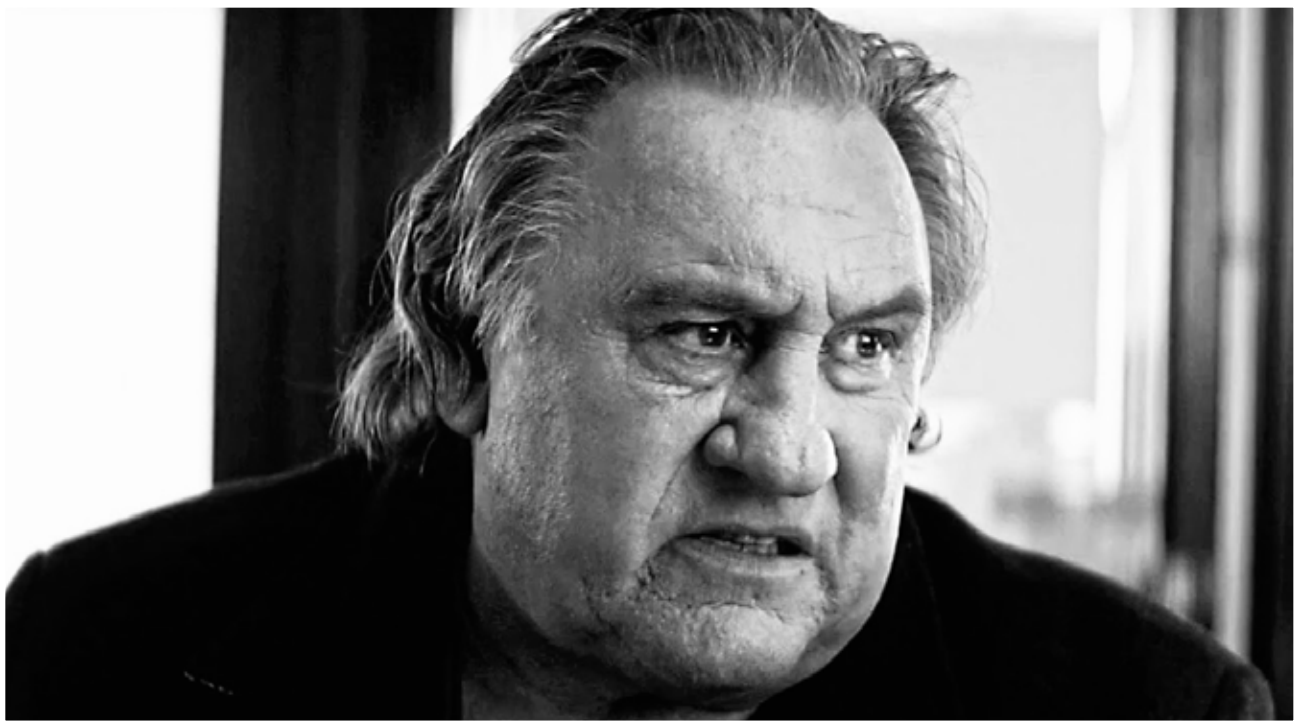
CAUTION

Amir al-Amati is wanted in connection with the April 7, 2024, bombings of the United States Embassies in Dar es Salaam, Tanzania, and Nairobi, Kenya. These attacks killed over 200 people. Al-Amati is a suspect in other terrorist attacks around the world.

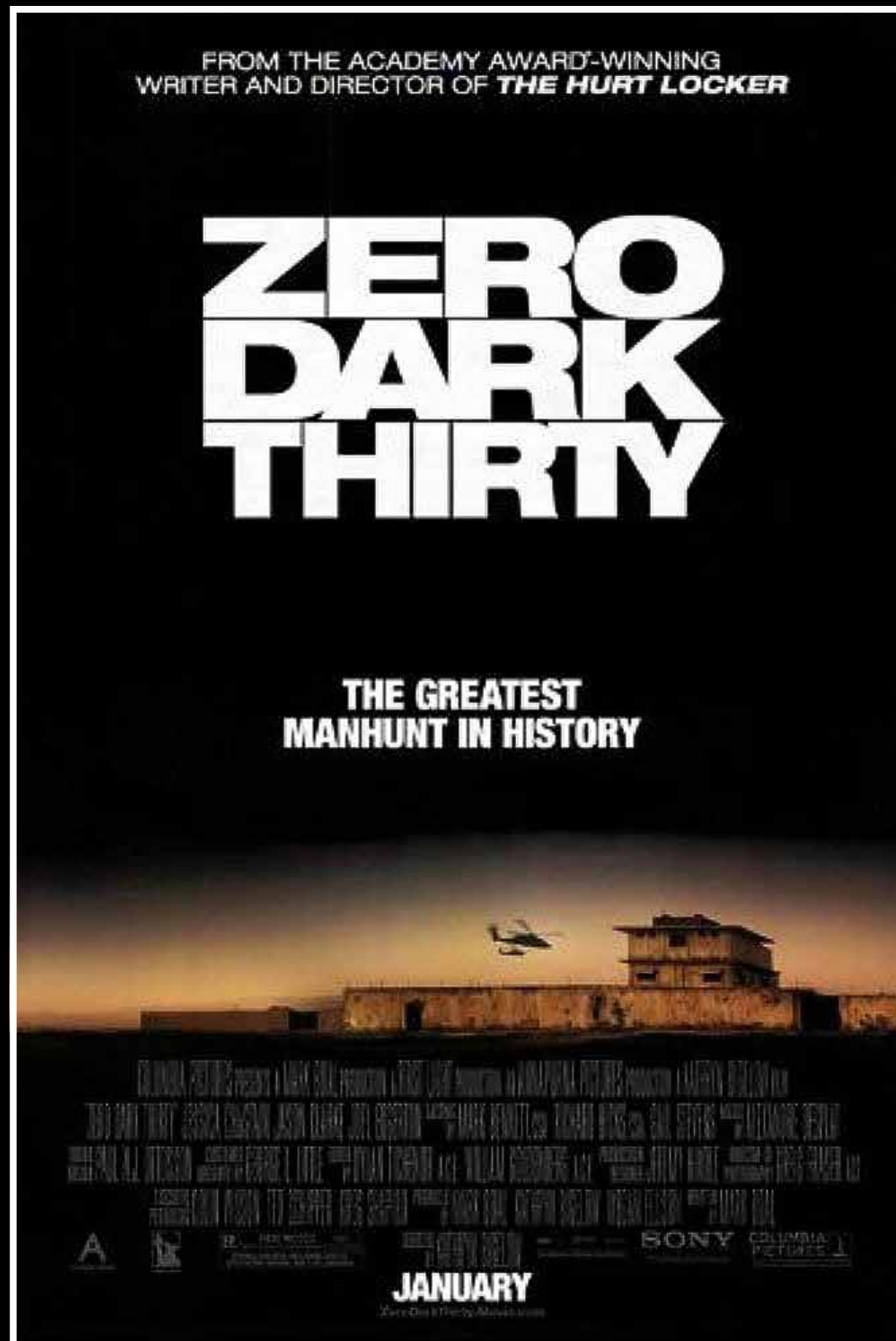
REWARD

The Rewards For Justice Program, United States Department of State, is offering a reward of up to \$25 million for information leading directly to the apprehension or conviction of Amir al-Amati. An additional US \$25 million is being offered by each of the governments of Belgium, Israel, Germany, France, and the United Kingdom.

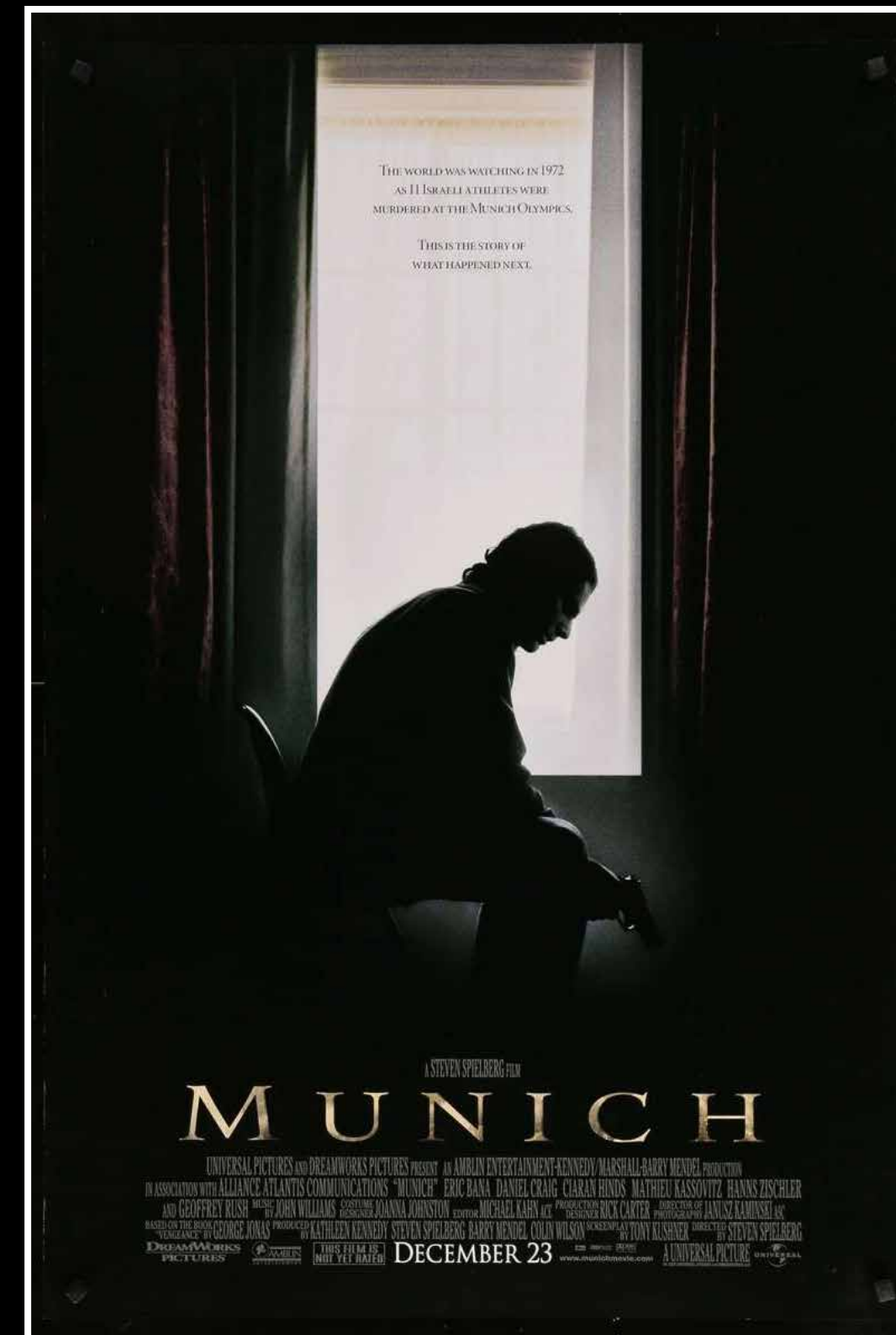
SHOULD BE CONSIDERED ARMED AND DANGEROUS



COMPS | BASED ON TRUE EVENTS



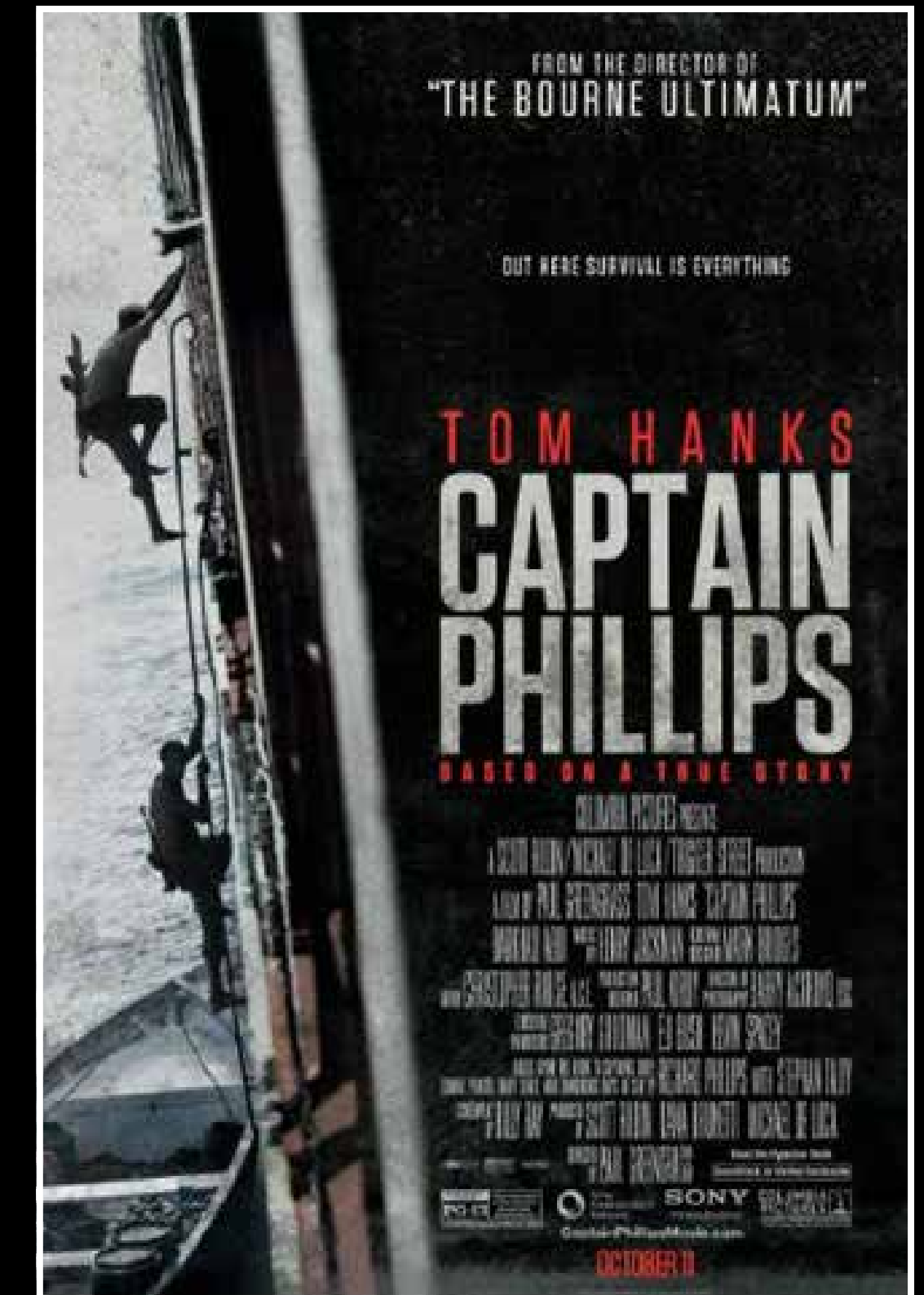
Zero Dark Thirty (2012)
Drama | History | Thriller
Budget: \$40,000,000
Box Office: \$132,820,716



Munich (2005)
Action | Drama | History
Budget: \$70,000,000
Box Office: \$130,982,129

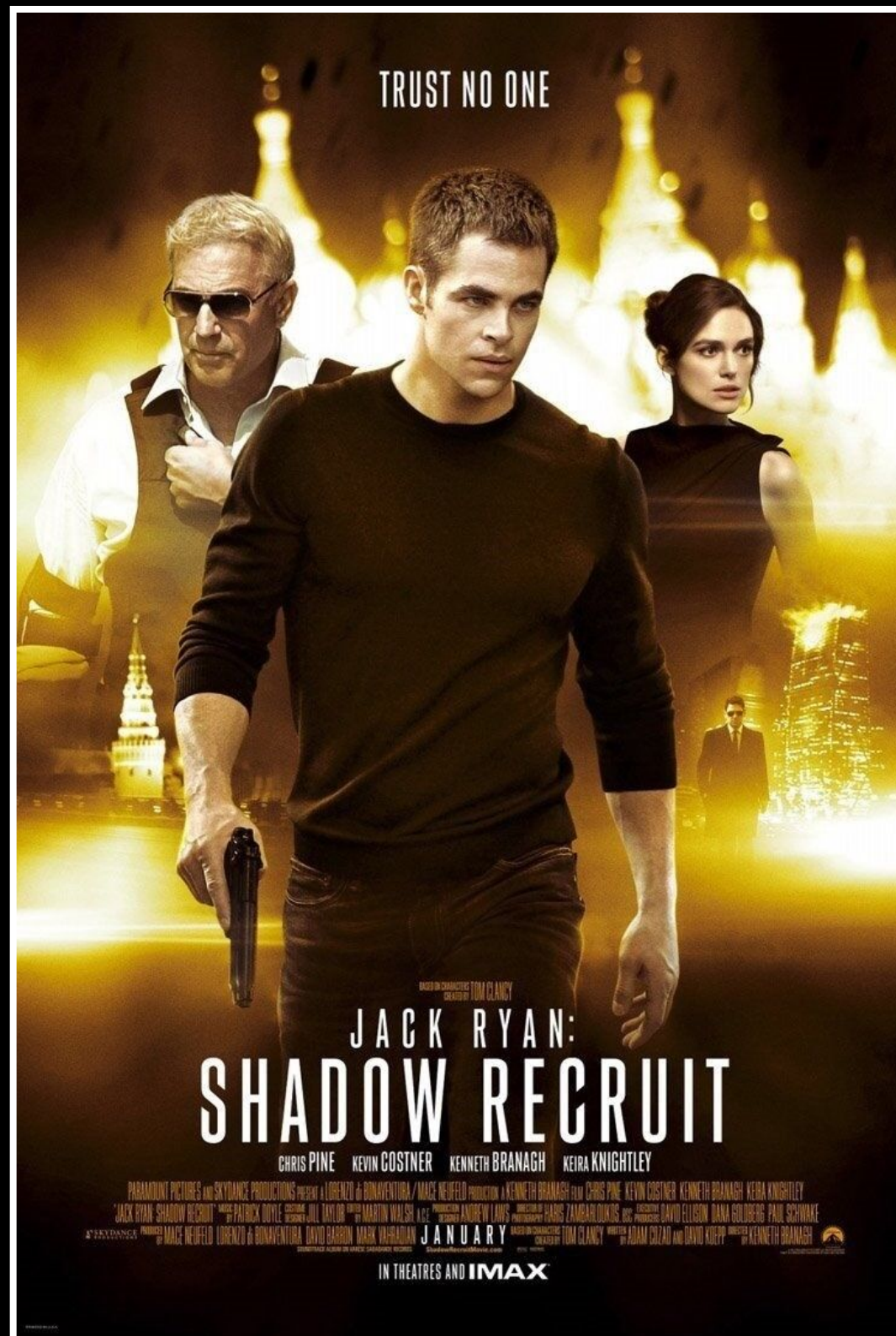


The Killing Fields (1984)
Biography | Drama | History
Budget: \$14,400,000
Box Office: \$34,700,291

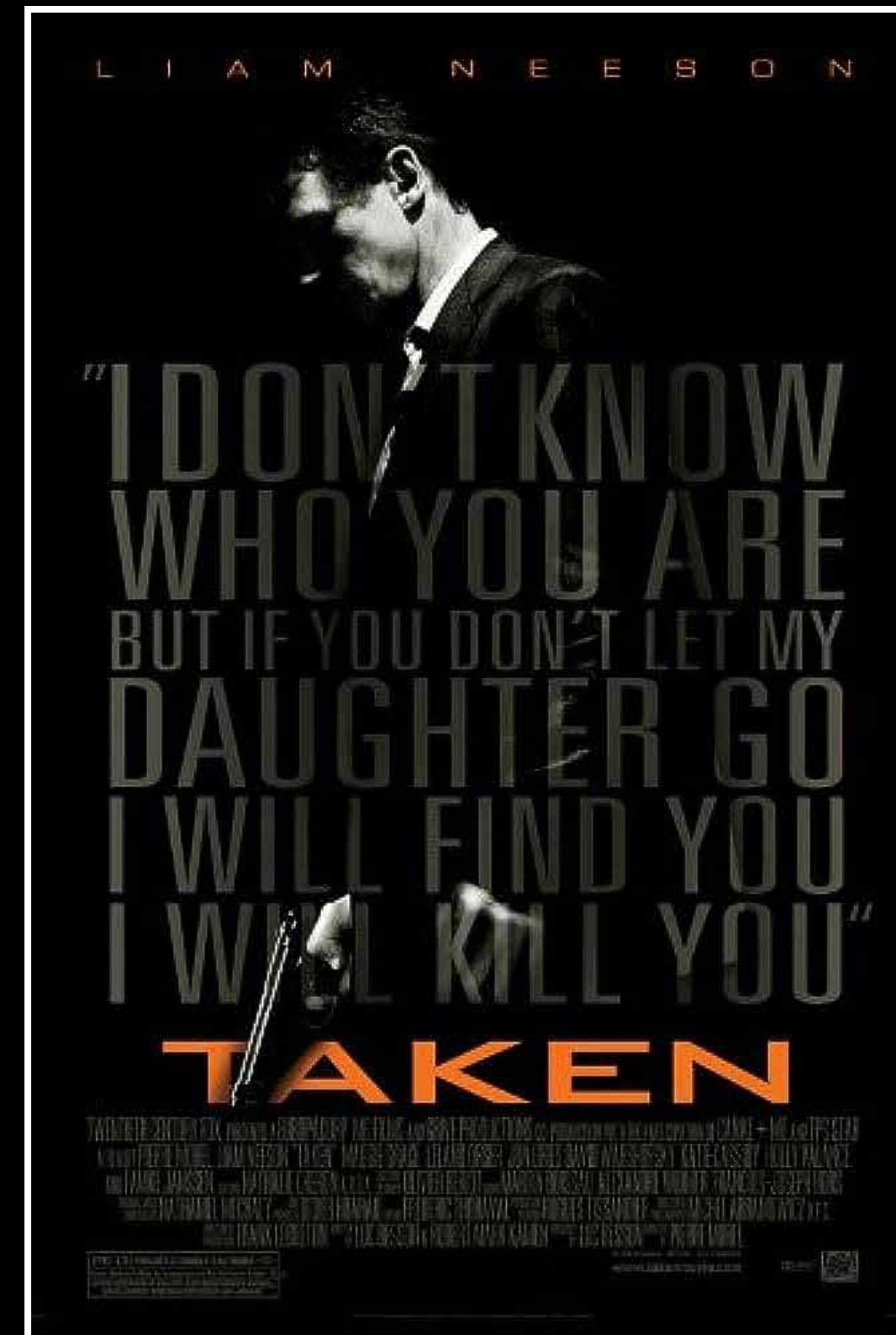


Captain Phillips (2013)
Action | Biography | Crime
Budget: \$55,000,000
Box Office: \$218,791,811

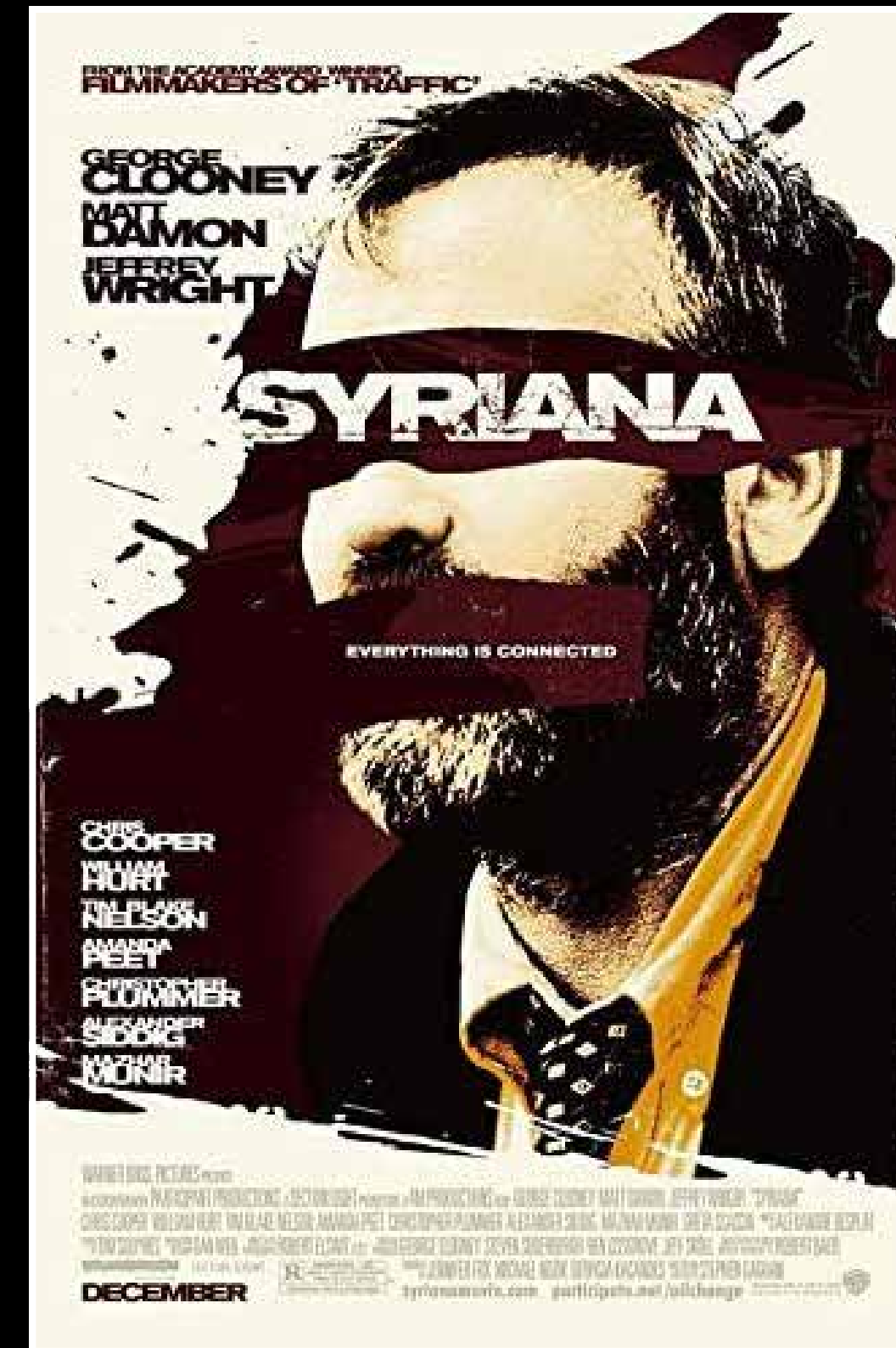
COMPS | FICTION



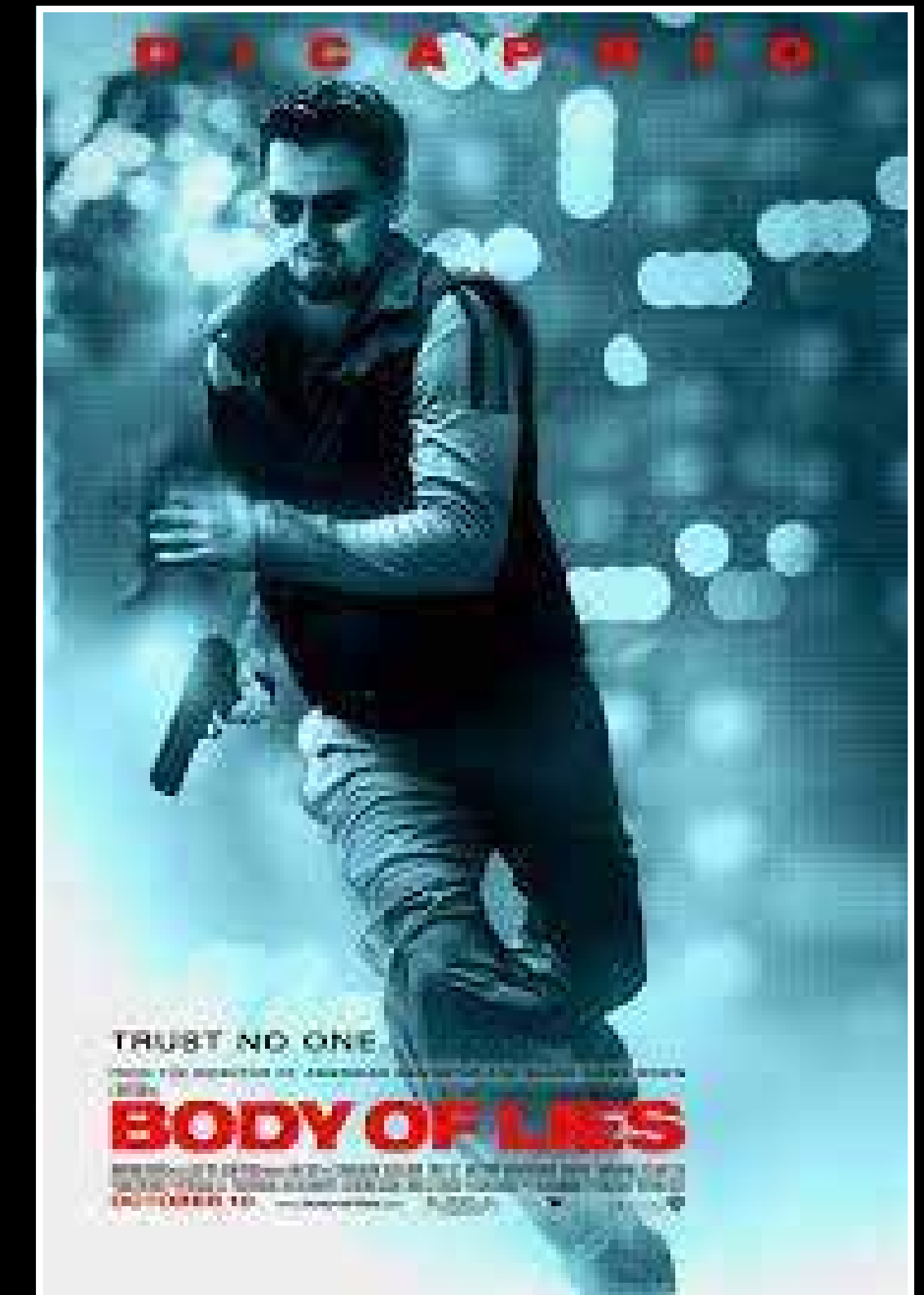
Jack Ryan: Shadow Recruit (2014)
Action | Drama | Thriller
Budget: \$60,000,000
Box Office: \$135,503,748



Taken (2008)
Action | Crime | Thriller
Budget: \$25,000,000
Box Office: \$226,837,760



Syriana (2010)
Drama | Thriller
Budget: \$50,000,000
Box Office: \$93,974,620



Body of Lies (2008)
Action | Drama | Thriller
Budget: \$70,000,000
Box Office: \$115,900,897

FRANCHISING

EIGHT THIRTY TWO is a stand-alone motion picture that ends with a key plot element left unresolved.

The writers are currently collaborating on a continuation/sequel, tentatively titled EIGHT THIRTY TWO PART II. This story is set six months after the events depicted in the first film, with many of the original cast returning, including our two main characters, JOHN GELLER, and KATIE McGRAW, along with a new ensemble of supporting characters.

While the narrative for this new screenplay will resolve all plot elements presented in both films, many of the continuing characters could return for future installments of this franchise.



THE STORY CONTINUES...

EIGHT THIRTY TWO

PART II

SCREENPLAY BY TOM KNIGHT & RICK MISCHKE

THE WRITERS



Tom Knight has been involved in the entertainment industry for over thirty years. His background includes screenwriting, producing, development, packaging, financing, and production of feature films, episodic television, and television news. He has also partnered with non-profits and political campaigns on fundraising, organizing, and event management. Tom has written five screenplays, and has just completed EIGHT THIRTY TWO with co-writer Rick Mischke. They are currently collaborating on EIGHT THIRTY TWO PART II.



Rick Mischke is retired Air Force. He served most of his career overseas in a Special Tactics unit of U.S. Special Operations Command. Following his twenty-year military career, Rick turned to writing about his wartime experiences, which led to acting in short films and theatre, production work as a precision driver, background performer, stand-in, double, and technical advisor for film and television productions. He co-wrote EIGHT THIRTY TWO, while also serving as technical advisor, and is currently co-writing EIGHT THIRTY TWO PART II.



Tom Knight

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