PRINCIPALITY – A Feature Pitch Deck

GENRE: Historical Drama / Romantic Tragedy.

TIME FRAME: 1918 – 2013.

PRIMARY LOCATIONS: Germany, Costa Rica, Central America.

APPRX. RUNTIME: 140 minutes.

LOGLINE: A Prussian prince abandons a collapsing monarchy and crosses continents to reinvent himself as a farmer in Costa Rica, discovering that true nobility is earned not by bloodline, but by labor, sacrifice, and belonging.

SYNOPSIS: Set against the violent collapse of European royalty after World War I, *Principality* follows Prince Wilhelm Sigismund ("Sigi"), a man born into power just as power loses all meaning. Haunted by the execution of the Romanovs and pressured by a mother devoted to dynastic survival, Sigi rejects the illusion of monarchy and chooses exile with his wife, Charlotte.

From aristocratic Europe to the volcanic jungles of Guatemala and finally the fertile fields of Costa Rica, Sigi and Charlotte rebuild their lives through farming, science, and community. As decades pass, their children embody divergent legacies - one drawn back into Europe's moral reckoning, the other drifting untethered, ultimately collapsing under the weight of inheritance without purpose.

Spanning nearly a century, *Principality* is a sweeping, intimate portrait of identity after power - asking what remains when history stops recognizing you.

Inspired by true events.

SHOW CROSS: Romance shaped by history and displacement as in *The English Patient*. Prestige treatment of inherited power of *The Crown*.



The English Patient



The Crown

Collapse of Royalty through a personal lens of *The Last Emperor*. Intimate portrait of European monarchy under strain as in *The Empress*.



The Last Emperor



The Empress

CHARACTERS:

Prince Wilhelm Viktor Karl August Heinrich Sigismund (Sigi), nephew of the last Kaiser of Prussia Frederick William Victor Albert, great-grandson of Queen Victoria, and nephew of Alexandra the last tsarina of Russia. A man born too late for monarchy and too early for democracy. Sensitive, principled, shaped by war. He is prince by title, a soldier by experience, and a farmer by choice. His life arc bends from entitlement toward humility, ending in a place of quiet nobility that few would understand.

Talent Type: Alexander Skarsgard:





Princess Charlotte Agnes Von Sachsen Altenburg (Charlotte), wife of Sigi; direct descendant of Queen Victoria. Sigi's true love. She is grounded, fearless, and deeply intuitive. If Sigi is the story of transformation, Charlotte is its spine. Her belief in their life together becomes the compass that guides the family through chaos, migration, motherhood, and reinvention.

Talent Type: Carey Mulligan.





Princess Barbara of Prussia (Barbara), first born of Sigi and Charlotte in exile but raised in two worlds. She inherits Sigi's courage and Charlotte's sharp mind. Barbara's latter involvement in Germany's resistance movement mirrors Sigi's early moral choices.

Talent Type: TBD

Prince Alfred Frederich Ernest Heinrich Conrad (Alfred), son of Sigi and Charlotte. Emblematic of the fragility of exile-born nobility. Charming, reckless, laid-back, and unable to navigate the shifting world. His late-life decline is a tragic, dark echo of the fall of European dynasties.

Talent Type: Paul Mescal



Princess Irene of Hesse and by Rhine (Irene), Sigi's mother, and wife of Prince Henry of Prussia, granddaughter of Queen Victoria, and sister of Tsarina Alexandra of Russia. Forged by dynasties. She wears grief and pride like armor. To her, monarchy is not privilege – it is duty ordained by history. She despises Charlotte, seeing her as a dilution of discipline. Worse, she sees in Charlotte a future where Sigi becomes something ordinary.

Talent Type: Tilda Swinton.





Anna Anderson, a living ghost of monarchy – a girl who may or not be Anastasia Romanov. She symbolizes trauma, mythmaking, and the unraveling of European aristocracy. Her presence links Sigi to a world he is trying desperately to escape.

Talent Type: TBD

Danko, a shadowy opportunist who becomes Alfred's captor in the final act. He reflects the film's darkest theme: when you have no identity left, others will steal it from you.

Talent Type: TBD

Florentino Vindas, Sigi's right hand man.

Talent Type: TBD

Maritza Farkas, wife of Alfred.

Talent Type: TBD

FEATURE BREAKDOWN:

TEASER – THE END OF AN ERA (1918)

ACT ONE – THE ODYSSEYOF EXILE (1919 - 1923)

ACT TWO – NEW ROOTS & BETRAYAL (1923 - 1927)

ACT THREE – LEGACY & REBIRTH (1930 – 1946)

ACT FOUR – THE LONG UNRAVELING (1948 – 1978)

ACT FIVE – ALFRED'S COLLAPSE (1980 – 2013)

EPILOQUE – THE GRAVE REVEALS THE MAN

TEASER – THE END OF AN ERA (1918)

In the darkness of the Ipatiev House on July 17, 1918, the Romanov family is forced into a cramped basement where confusion quickly turns to terror. Gunfire erupts, filling the room with smoke and chaos as the Tsar and his family are executed. The violence is prolonged and brutal - jewels hidden in clothing deflect bullets, forcing the attackers to finish the killings with bayonets. It is a moment of unflinching historical finality, where the fall of a dynasty is carried out with relentless force.

The scene transitions into a rapid newspaper montage, capturing the shockwaves across Europe: headlines announce the Romanovs' execution and condemn the Bolshevik act, only to be overtaken by the collapse of another monarchy. Wilhelm II abdicates on November 9, 1918, signaling the end of imperial Germany, followed by the official conclusion of World War I. Images and headlines burn and fade, leaving behind a hollow silence—broken only by distant church bells and the rise of controlled, almost defiant music, marking the end of one era and the uncertain beginning of another.

ACT ONE – THE ODYSSEYOF EXILE (1919 - 1923)

In the uneasy aftermath of the Romanov murders and Germany's surrender, Prince Wilhelm Sigismund and Princess Charlotte are married within a Prussian castle still clinging to the rituals of a vanished empire. The ceremony is elegant but hollow—an echo of authority that no longer holds. Beneath chandeliers and ancestral portraits, the illusion of stability begins to crack. Sigi's mother, Princess Irene, watches with cold disapproval, viewing Charlotte as a liability in a time when monarchy must rely on discipline, not emotion. Rumors ripple through the gathering about the fate of the Romanovs, including whispers that one daughter may have survived. While Irene dismisses it outright, Sigi holds onto the possibility, seeing in it a fragile argument that monarchy itself may yet endure.

In the days that follow, reality closes in. Imperial symbols quietly disappear, invitations fade, and financial support collapses. Irene insists the old order will return, but Sigi begins to see his title as little more than a relic. Their ideological divide deepens—she clings to tradition and image, while he searches for truth and moral clarity. Drawn by both hope and doubt, Sigi secretly meets Anna Anderson, who claims to be the surviving Grand Duchess Anastasia. Testing her with deeply personal questions, he is shaken when she answers convincingly, blurring the line between myth and reality. Irene reacts with fury, warning that such belief is dangerous and destabilizing. Meanwhile, unrest grows across Germany, and Sigi witnesses firsthand the rising hostility toward royalty.

As Charlotte gives birth to their daughter Barbara in quiet obscurity, Sigi's understanding of responsibility shifts. The weight of legacy begins to give way to the urgency of survival and truth. Anna Anderson's credibility falters publicly, and Charlotte insists their future cannot be tied to uncertain myths. Irene delivers an ultimatum: preserve the illusion of royalty in Europe or abandon the family entirely. Ultimately, it is not confrontation but circumstance that decides for Sigi—a growing awareness of a different life defined by work, land, and anonymity beyond

Europe. In 1923, he and Charlotte leave everything behind, departing without ceremony or blessing. As their ship disappears into the fog, Sigi stands beside his family, uncertain but resolute, choosing a future grounded not in inheritance, but in reality.

ACT TWO – NEW ROOTS & BETRAYAL (1923 - 1927)

Sigi and Charlotte arrive in Guatemala with their young daughter Barbara carrying little more than trunks, conviction, and exhaustion. The jungle closes in—dense, volatile, alive—and quickly strips away any illusion of control. They take up life as coffee farmers, trading ceremony for labor, learning the rhythms of soil, rain, and endurance. Guided by the anthroposophical principles of Rudolf Steiner, they approach the land with humility rather than dominance. Charlotte thrives in the physical work, while Sigi slowly sheds the last remnants of inherited identity. Their place in the world is no longer given—it is earned, day by day, through effort and survival.

In 1924, Charlotte gives birth to their son Alfred during a violent storm, a raw and unceremonious arrival that underscores the life they now lead. But stability proves fleeting. Without warning, the Santiaguito volcanic dome erupts, unleashing ash, tremors, and destruction that erase their farm almost overnight. Forced to flee with their children, Sigi and Charlotte lose not just their livelihood, but the fragile sense of permanence they had begun to build. They return briefly to Germany, hoping to recover, but instead step back into a society unraveling with unrest, resentment, and hostility toward nobility.

Back in Europe, old tensions resurface. Princess Irene greets them with judgment, blaming Charlotte for their failure, while the streets grow increasingly volatile. Sigi becomes entangled once more with Anna Anderson, now unstable and paranoid, drawing danger to his family. The illusion of monarchy—whether real or imagined—reveals itself as corrosive, pulling him back into a cycle of belief and consequence. By 1927, Sigi reaches a breaking point. Without confrontation or farewell, he gathers Charlotte and their children and leaves again—this time with finality—turning away from Europe entirely and heading toward Costa Rica, committed at last to a life free from the ghosts of inheritance.

ACT THREE – LEGACY & REBIRTH (1930 – 1946)

Sigi and Charlotte arrive in Costa Rica and begin again, this time with intention and clarity. The land is fertile and open, offering possibility rather than resistance. Charlotte establishes a small meteorological station, blending scientific observation with practical farming, while both embrace a life defined by adaptation instead of inheritance. The community welcomes them without ceremony—no titles, no deference, only shared work. Through seasons of labor, cooperation replaces hierarchy, and Sigi, once shaped by duty and rank, finds a sense of belonging grounded in effort and contribution. For the first time, he is not fleeing—he is rooted.

By 1938, their children stand at a crossroads. Barbara, disciplined and searching, chooses to return to Germany to understand the world her parents left behind, while Alfred is sent to boarding school in Switzerland to shield him from rising ideology. As Europe edges toward war, Barbara enters a volatile household under Princess Irene, where loyalty to the regime simmers

beneath rigid order. Quietly, she is drawn into the resistance, moving in secrecy and risk. From across the ocean, Sigi senses the danger but understands the limits of protection—his children must navigate their own moral paths. Alfred, meanwhile, drifts further from the values of the land, untethered and increasingly disconnected.

War soon reaches Costa Rica. After the attack on shipping in Puerto Limón, suspicion turns toward German nationals, and Sigi's past resurfaces as a liability. He is arrested as a potential enemy alien, his hard-won life suddenly threatened by the history he tried to leave behind. Charlotte responds not with fear, but with action—rallying the community they helped build. Farmers and neighbors testify on Sigi's behalf, speaking to his labor and integrity rather than lineage. He is released, not because of who he was, but because of what he has done. As the war continues abroad and his family remains scattered, Sigi stands in his fields once more—older, weathered, and grounded in a life finally defined by truth rather than inheritance.

ACT FOUR – THE LONG UNRAVELING (1948 – 1978)

In 1948, Costa Rica descends into civil war, a brief but violent conflict that fractures the country and reaches even the quiet edges of Sigi and Charlotte's farm. Refusing to take sides, they protect what they have built through trust rather than force—feeding neighbors, sheltering the displaced, and remaining useful in a time when usefulness ensures survival. When the war ends and Costa Rica abolishes its army, the country moves forward, and so does the farm. Years pass in quiet continuity. Sigi and Charlotte age with dignity, their labor slowing but never ceasing, and their lives rooted in something enduring even as their children drift away from it.

Alfred grows restless, resisting the permanence of the land and the weight of legacy, while Barbara remains in Germany, ultimately marrying into nobility in a ceremony that mirrors everything her parents left behind. Distance defines the family now—not through conflict, but through divergence. Princess Irene continues to press Sigi to return, her letters growing colder as he refuses. The past resurfaces once more through renewed Romanov claims, deepening Irene's disapproval and leading her to cut Sigi out of the family inheritance entirely. The break is final. Europe closes to him not with drama, but with silence.

Alfred's life becomes one of movement without anchor—jobs, places, identities that never fully settle. Known simply as Alfredo, he sheds the weight of title through humor and detachment. In 1978, a telegram informs him of Sigi's death—quiet, unceremonious, consistent with the life he chose in its later years. Charlotte, in declining health, returns to Germany to be with Barbara and dies there, far from the land that defined her. At her request, her ashes are brought back to Costa Rica and buried beside Sigi. In the end, the land that gave them purpose receives them both, closing their story not in legacy or title, but in belonging.

ACT FIVE – ALFRED'S COLLAPSE (1980 – 2013)

In the years following Sigi's death, Alfred moves through Europe untethered—charming, social, and unmoored from any lasting sense of purpose. His lineage becomes a novelty rather than a burden, a story told at dinners rather than a responsibility carried forward. In 1984, at sixty, he marries Maritza Farkas, entering a world of wealth, travel, and indulgence. For a time, life is

effortless—filled with parties, movement, and detachment from consequence. When Maritza dies in 1996, Alfred inherits her fortune, but the sudden wealth brings not stability, but isolation and vulnerability.

Unprepared to manage his finances, Alfred becomes an easy target. Trusting by nature, he falls into a series of scams and misjudgments, eventually placing control of his affairs in the hands of Diego Saenz. Assets are sold without his consent, and although Alfred wins a legal case in 2008 to recover some losses, the damage is permanent. Wealth, once a symbol of security, becomes a source of exposure. As he ages, his mental state deteriorates. Paranoia takes hold - he begins to believe he is being hunted, poisoned, and targeted by unseen enemies. His world narrows into suspicion and fear.

In this fragile condition, Alfred meets Ivan "Danko" Bukvic, a man who presents himself as protector and ally. Instead, Danko gradually assumes control of Alfred's life. By the early 2000s, Alfred is living under his supervision in Costa Rica, isolated from friends and deteriorating in both health and circumstance. Authorities intervene but find little they can enforce, as Alfred insists he is being cared for. His final years are marked by decline and confinement, a stark contrast to the freedom he once embraced. In 2013, Alfred dies at eighty-five in obscurity. He is buried in a modest grave in Purral, his marker simple—stripped of title, history, and the legacy that once defined him.

EPILOQUE – THE GRAVE REVEALS THE MAN

A black limousine rests at the edge of a quiet road, still and out of place against the surrounding land. Barbara, now in her seventies, steps out with composed precision, pausing as if reconnecting with something long embedded in memory. She walks without ceremony to a modest grave and kneels, placing a small glass jar of honey at its base—a simple offering that carries the weight of history, labor, and love.

She rises without looking back at the marker, her gaze shifting instead to the land itself. In the distance, the weathered silhouette of the wooden tower stands among the trees, aged but unbroken. The wind moves through it freely, just as it moves through the fields and past, uninterrupted by time or memory. It is the land—not the grave—that holds what endures.

Barbara returns to the waiting car with quiet certainty. The door closes, and the limousine disappears down the narrow road. What lingers are fragments—the faint impression of the finca, the worn porch, the steady lantern light settling into stillness. Back at the grave, the jar of honey catches the last light of the day, holding it briefly before the sun fades. The wind passes through the grass. The land remains.

TONE:

Principality is elegant, restrained, and emotionally intimate, grounded in lived realism rather than spectacle. The film moves with quiet confidence, favoring observation over dramatization and allowing emotion to emerge through behavior, environment, and time. Dialogue is spare,

often secondary to image and rhythm, with meaning carried through silence, landscape, and gesture.

The tone replaces ceremony with labor, lineage with responsibility, and mythology with lived truth. It is reflective without sentimentality, disciplined without distance - immersing the audience in a world where identity is not declared, but earned. The result is a deeply human, visually grounded experience that unfolds with patience, clarity, and emotional precision.

VISUAL STYLE:

In visual approach, *Principality* aligns with *The Last Emperor* in its portrayal of power dissolving over time, where grandeur gradually gives way to stillness and introspection. Like *The English Patient*, it favors atmosphere, memory, and emotional residue over overt dramatization, allowing personal histories to unfold through image, silence, and shifting relationships rather than exposition. The storytelling is patient and deliberate, using visual composition, natural light, and restrained performances to convey internal transformation against the backdrop of larger historical forces.

It also shares a strong visual and thematic kinship with *Out of Africa*, particularly in its use of landscape as a defining narrative element. In *Principality*, as in these films, the environment is not simply a setting but a moral and emotional force - shaping character, grounding identity, and reflecting change over time. The style is immersive yet understated, privileging authenticity, texture, and lived-in detail, positioning the film within a tradition of sophisticated, character-driven historical dramas that emphasize emotional truth over spectacle.



Out of Africa

TARGET AUDIENCE & DEMOGRAPHICS:

Principality is positioned for an adult, globally minded audience that gravitates toward sophisticated, character-driven storytelling rather than spectacle. The core demographic falls within ages 35–70, with a slight skew toward educated viewers and mature women who historically over-index for emotionally grounded historical dramas. This is the same audience that responds strongly to films like *The Last Emperor*, *The English Patient*, and *Out of Africa* - viewers who value atmosphere, performance, and thematic depth over pace or plot mechanics.

They are typically urban/suburban, culturally engaged, and responsive to prestige positioning (festival premieres, awards campaigns, strong critical reviews).

A secondary audience includes international and arthouse viewers, particularly in Europe and Latin America, where the film's cross-continental narrative and historical grounding resonate strongly. This group tends to be slightly younger (25–45), drawn to visually rich, globally scaled storytelling with emotional authenticity and philosophical weight. Additionally, the film has niche appeal among history enthusiasts, legacy-driven family audiences, and viewers interested in identity, exile, and reinvention narratives. From a market standpoint, *Principality* fits squarely within the prestige drama lane - more aligned with curated theatrical runs, festival exposure, and high-end streaming platforms - rather than broad commercial release, positioning it for long-tail value through critical acclaim, international sales, and awards-driven visibility.

FINANCIAL SNAPSHOT:

A realistic financial snapshot for *Principality* places it firmly in the **prestige historical drama** lane, where disciplined budgeting and strong positioning matter more than scale. Based on scope (period settings across Europe and Costa Rica, multi-decade timeline, ensemble cast), a **target production budget of $12M–$18M** is both competitive and financeable in today's market - lean enough to mitigate risk, but sufficient to deliver visual authenticity and performance-driven quality. With tax incentives (Costa Rica, select European territories) and potential co-production structures, the effective net budget could reduce into the **$9M–$13M range**. Marketing (P&A) would likely be handled by a distributor, typically **$5M–$15M** depending on release strategy (platform rollout vs. limited prestige theatrical).

Revenue modeling for films in this category is less about opening weekend and more about **stacked value streams**. Domestic box office could reasonably land in the **$8M–$20M range** with a strong festival launch and critical support, while international territories - particularly Europe and Latin America given the subject matter - could contribute an additional **$10M–$25M**. The most reliable financial backbone, however, comes from **pre-sales, streaming licensing, and ancillary markets** (SVOD, AVOD, airline, and library value), which can collectively generate **$12M–$25M+** depending on cast, director, and festival reception. In a well-packaged scenario, 60–80% of the budget could be covered before release through international sales and platform deals.

From an investor standpoint, *Principality* is not a high-risk, high-spike commercial play - it's a **capital preservation + prestige upside model**. Break-even is achievable in the **$25M–$35M total revenue range**, with upside extending beyond **$40M–$60M +** if awards traction, critical acclaim, or a breakout performance elevates visibility. The project's long-tail value - driven by awards positioning, international appeal, and evergreen thematic relevance - makes it attractive for financiers seeking stable, reputation-enhancing investments rather than purely speculative returns.

WRITERS:

Bernie Golias
Writer / Producer. U.S. based storyteller focused on prestige, historically grounded narratives exploring identity, displacement, and legacy. *Principality* reflects a long-term creative and research-driven engagement with post - World War I Europe and Central American history.

Sara Baltodano Golias
Writer. Her work centers on character-driven historical drama, with a focus on family, resilience, and moral inheritance across generations. She brings a human and emotional lens to large-scale historical narratives.

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