

Pistol Freeway

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[GENRE] Neo-Western Crime Drama

[HIGH CONCEPT] Badasses of the Israel Defense Forces (IDF) meet *The Sopranos*, with a tinge of classic Jewish-American humor

[LOGLINE] After a car accident exposes her lucrative black-market business, Sammi enlists her wannabe-rapper nephew and a band of rough-and-tough immigrants from Tel Aviv in order to fight off new adversaries.

[OVERVIEW] *Pistol Freeway* tells the tale of a crime drama (with a dark comedic flare) that illustrates multiple perspectives that often go overlooked: the blurred worlds of legal and illegal, the intersecting subcultures of brown and white underworlds, and the rich trying to preserve their wealth vs. those trying to gain some wealth. This show is an unabashed neo-Western, proselytizing the incorrigible tradition of blood, sex, and controlled substances that drive the postmodern frontier. In the vein of Cormac McCarthy or Taylor Sheridan, *Pistol Freeway* uncovers the light-side of the dark-side while elevating an even a darker side than most do not know exists in the underbelly of the glitz-and-glam of Los Angeles.

[SETTING] *Pistol Freeway* could easily situate within the universe of *The Shield* or *Snowfall*, while diving deeper into the individual components that shape collective identity. Further, this show steps out of the shadows and into the wealth of where the Los Angeles drug trade originates: Beverly Hills, West Hollywood, and the rival law enforcement departments of the L.A.P.D. and L.A.S.D. As such, this show takes the story of drugs to the top—not as a bifurcation of “cops” and “robbers,” but as a symbiotic relationship that blurs the meaning of “good” and “bad.” In true Californian tradition, the entities of exposure come from abroad—in this case, an Israeli mafia known as *HaPosse*.

[CHARACTERS] *Pistol Freeway* is a story of good guys on the bad side, bad guys on the good side, and those who will always keep you guessing as to their real aims and true nature. A niece of *Breaking Bad* and a cousin of *Ozark*, with *Pistol Freeway*, the characters commonly wear two hats—one for public consumption and another for private dealings that make the environment tick. American TV shows tend to present a monochromatic treatment of Jewish ethnicity. *Pistol Freeway* blends together the worlds of *The Marvelous Mrs. Maisel* and *Fauda*. In this sense, contemporary L.A. is the meeting place of the Ashkenazi-American *bubi* and the Mizrahi- and Sephardi-Israeli IDF badasses.