



The Story

Harper Williams, an Indigenous American, is the newly elected County Sheriff of Red River County, Oklahoma. She's not a week into the job when she and her deputies are called on to investigate a murder. A local pastor is the victim of a most gruesome ritualistic killing. His body was found buried to the neck on a mound. A Native American arrow is lodged into the ground next to the protruding head. A cross made of pebbles is at the rear of the mound and a "figure" made of sticks lays next to his head. As the youngest sheriff the county has ever had, she's also the first woman, she's going to have her hands full.

Our Sheriff has two male deputies who want her job and a young up-and-coming Indigenous American deputy who is looking to make a name for herself. The former County Sheriff, Joseph Perry is still connected to the community and is none-to-happy that he lost an election to a woman. He and the good ol' boy network that have been around for generations, aren't about to give up without a fight.

Sheriff Williams has another challenge in the form of Blake Kester. The head of the local crime lab has a strong record of convictions. However, Kester is suspected of falsifying evidence in order to get those guilty verdicts. Thomas Sixkiller, a young CSI scientist is an ally of Sheriff Williams. He'll have to risk it all to see that true evidence prevails.

In a ten-episode arc, Sheriff Williams will have to solve this high-profile case and navigate the troubled waters of her department as well as the people she's sworn to protect. Each episode will have a crime to solve as we move toward the chilling conclusion of the pastor's murder.

Look and Tone

With magnificent red dirt and meandering rivers of Oklahoma, *Red River County* pays homage to the television series created by Noah Hawley, *Fargo* which is based on the movie by the Coen Brothers of the same name. *Fool for Love*, directed by Robert Altman, the American Southern Gothic crime film, *Killer Joe*, written by Tracy Letts and directed by William Friedkin, and Jon Watts' *Cop Car* starring Kevin Bacon.

Our crime, horror story employs dark humor and will rely heavily on the culture of Oklahoma's Indigenous American community. We will also touch on facets of small-town philosophy with inspiration from such films as: *Three Billboards*, *Cop Land*, *No Country for Old Men*, Television's *True Detective* and *Dexter*.





The Filmmakers

The experienced group of filmmakers behind this project are creative veterans with national and international accolades. Their knowledge and expertise in the industry, ensures every stage of production is carefully planned and carried out in a professional manner. The producers intend on hiring filmmakers, crew, and writers from the Indigenous American community.

George Adams – Writer, Producer, Director: is an accomplished filmmaker and theatrical producer/director with more than one hundred projects in Los Angeles and New York to his credit. His feature films include, Lady Usher, winner of Best Horror Film (MidWest WeirdFest) First Place - Best Suspense/Thriller (International Horror Hotel Film Festival) Best Thriller/Horror Feature (CARE Awards) Best Director Horror Film (Director Awards) Best Feature Film Cinematography (NYCA Film Fest) Best Original Score (NYCA Film Fest) Best Editing (CaCA Film Fest) Best Horror/Thriller Film (CaCA Film Fest) Film Festival Director's Favorite Award (Poe Film Fest) Best Cinematographer (Mile High International Film Fest) Special Award - Adaptation of Historic

Fictional Character (Harrogate Film Festival). *Emerald, Texas* multiple award winner, *Touche; A Blind Fencer's Story* won various awards including Best Short Documentary and was nominated for Best Film Score at the Madrid International Film Fest, *Panic Nation* and *Torn from the Flag* have more than fifteen combined awards from around the world.

Michael Shapiro – Music – writes orchestral and contemporary music for film, television, and video games. A graduate of the prestigious film scoring program at the University of Southern California, he has a graduate degree in music composition from New York University and a degree in cognitive science from Carnegie Mellon. He has studied privately with Hollywood veteran Jack Smalley, and with Larry Bell at the New England Conservatory. Michael is also a graduate of the ASCAP Film Scoring Seminar and his work was chosen for inclusion in ASCAP's *The Ear* promotional series. Winner of Best Original Score for *Lady Usher* from the NYCA Film Festival.



Investment



Our budget of \$300,000 for the initial pilot episode is both reasonable and obtainable. Upon the subsequent acceptance to the Oklahoma Film Commission, the production will receive thirty-five percent rebate of money spent in Oklahoma. The rebate monies will be returned to investors at thirty-five percent of their investment. For example, if an investor puts up \$20k, they would receive \$7,000 once the state film commission provides the rebate. The investor's risk is now only \$13,000. Investors will then be in first paid position from any gross revenue until their investment is re-paid less the aforementioned rebate. Once one hundred percent of investor's monies have been paid, the producers shall pay any deferrals, loans, additional percentages, etc. made during production. Any additional gross revenue shall be split 50/50 with the investors and producers.

While the overall genre of our project is crime/drama, there are heavy elements of suspense and horror. The horror/suspense genre can be lucrative. According to Planet Money (NPR), horror, hands down “is the best deal in Hollywood.” A key metric for any investment is the ROI (Return on Investment) and the higher the ROI, the better the investment. Using Studio System (an entertainment industry data collection company) “horror films are at the top of the list...” Profits within the horror category can be “huge on small investments.” Just four years ago, the top five horror films had an ROI of approximately 2000 percent. (for every \$10 put into the film, an investor could get \$200 in profit). In contrast, the top five comedy films had an ROI of approximately 1200 percent.

A minority of horror/suspense thriller films do show a profit, though some do not. The producers will do everything in their power to make this film financially successful. Revenues from the motion picture will be derived from domestic and foreign television distribution, sales to television, as well as any money-making ancillary (DVD/Blu-ray, VOD, Pay-per-View, In-Flight) and merchandising rights. Gross film rental will be subject to distribution and merchandising costs, as well as the distributor's percentage. After deductions, the film rental shall equal net film rental and shall be subject to production costs beyond the original production capital, such as extended credit, deferred payments to technical facilities, points to cast or crew, and production overhead expenses.



A key note about horror/suspense/thriller films is that they are relatively inexpensive to produce and market. According to Money Planet, “the smart money will invest in cheap horror.”



Distribution

With the success of the Indigenous American teen comedy drama series *Reservation Dogs* by Sterlin Harjo and Taika Waititi for FX Productions and the growth of the filmmaking community in Oklahoma, the producers feel that this project will appeal to subscription services such as Netflix, Amazon Prime Video, Hulu, DirecTV, AppleTV, Roku, etc. Commencing with the pre-production phase there will be an ongoing effort to raise awareness of the project in the entertainment industry. Press releases will be sent to such prestigious industry publications as *Daily Variety*, *The Hollywood Reporter* and various metropolitan news organizations. Other media magazines and ezines that will be contacted are geared to independent and crime drama horror genre films include: *Fangoria*, *Shock Cinema*, *Filmmaker*, *Film Comment*, and *MovieMaker*. Distribution objectives will be sought through North and South American, Australian, Asian, and European distribution companies.

The filmmakers' goal is to shoot the pilot of *Red River County* as a "stand-alone" feature film. The idea is that if the pilot is not picked up as a series, the producers may recoup via a traditional motion picture avenue and screen at film festivals, movie theaters as well as on television stations, and/or additional ancillary subscription services such as Netflix, Amazon Prime Video, etc.

The producer's most recent project, *Lady Usher*, was shot in Oklahoma with a budget of under \$100k. The film screened in Europe, Canada, and North America at various film festivals garnering more than ten awards and nominations for Best Film, Directing, Cinematography, Editing, and Music. As of this writing, the film has a distribution contract with a major company, was released in select theaters, nationally on Video-On-Demand (VOD) and DVD, is soon to be released in Latin America. Mr. Adams was a producer on *Climate of the Hunter*,



a "vampire" film by director Mickey Reece. This film was also shot in Oklahoma with a budget of \$100k. The film screened at festivals around the world and received seven awards, received a distribution contract, is currently screening on various distribution platforms around the world, and has a Blu-ray release.

Distribution agreements between independent producers and distributors vary greatly. Distribution fees of 25% of the film's income are most common. The Producers will negotiate the best deal possible. Each distributor licenses the film for that distributor's specific market(s). DVD/Blu-ray rights will be made available to companies on all continents. Ancillary avenues include various VOD companies, Internet film festivals, online distribution sites such as Vimeo, YouTube, universities, film societies and community cinemas. The Producers intend to attend various film markets, including: The American Film Market (AFM) in Los Angeles and the Independent Feature Film Market (IFFM) in New York.

The Past

What critics said about *Lady Usher*:

Movie Score 9/10 "...a great modern update of the Poe short. The direction and story structure are pitch-perfect." **"...it all adds up to a movie that demands you watch it."** - Bobby LePire, [Film Threat Review](#)

"...this film's depravity just grabs you and yanks you along." **"Highly recommended"** - Steve Kopian, [Unseen Films](#)



"...an outré, warped modern reimagining of the Edgar Allan Poe story..." **"Adams constructs a singularly fascinating**

world within the House of Usher" "It's a delirious psychosexual trip featuring solid performances and **an auteur vision.**" - Joseph Perry, [Gruesome Magazine](#)

"...an odd and eerie thriller..." "Director George Adams knows how to use the right amount of suspense..." "...compelling characters and beautiful production design, *Lady Usher* is **definitely a film to make time for...**" - Alina Faulds, [Clapper](#)

"...extremely weird and sinister!" "Adams has done a great job in creating suspense."

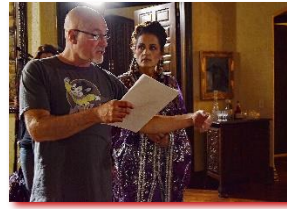


"Michael Gordon Shapiro's suspenseful and creepy score certainly gives the film a spooky atmosphere." "...if

one is in the mood for a weird tale and likes surprises, then *Lady Usher* is definitely worth checking out." - Jason Knight, [UK Film Review](#)

"...the director does **an outstanding job of creating an eerie Gothic atmosphere...**"

"The set and costume design are particularly impressive." **"...stylishly made, eminently entertaining..."** - [New Horror Express](#)



"...it's a horror of twisted minds and psyches." "...strange, compelling and genuinely twisted." **"...Lady Usher is**

definitely worth seeing." "Adams creates an atmosphere of corruption rather than fear. **His version of Poe's story owes more to Jess Franco than Roger Corman...**" Jim Morazzini, [View From the Balcony](#)



"...the film proves **most entertaining** is in its more bizarre vignettes..." "...an intricate scenography and charming cast, holds enough of a **reinvigorating concept and luring tone** to keep us in suspense to the bitter

end." "There's nothing safe or predictable about George Adams's *Lady Usher*, **a film that majestically creates horror out of defying our socio-cultural ideals...**" Adrian Perez - [Lonely Wolf: London International Film Festival](#)

"...a well-structured and stylized film..." "...the film is entertaining, especially for those who enjoy a bit of eroticism in their Gothic horror films." Anna Holloway - [OKC Performance Art Reviewer](#)



"...cleverly, Adams takes his own route, making this more psychological than physical." Regarding the costumes:

"...incredibly imaginative and I happily was in anticipation to see what they would wear next..." Richard Gary [Indie Horror Films Review](#).



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