

A NEO-WESTERN CRIME THRILLER

A Theory of Wolves

A Native American sheriff, forced to work outside the law to solve the murder of an outspoken environmentalist, uncovers a human trafficking conspiracy and the truth behind her father's death.

THE WORLD ———

Fort Clarke, *Idaho*

Fort Clarke is a town caught between what it is and what outside money wants it to become. Ranchers who have worked this land for generations. A Shoshone reservation at its border, connected by history and divided by law. And a \$128 million resort development pressing in from all sides, promising jobs, but at what cost?

The wilderness doesn't care about any of it. Snow falls on the living and the dead alike, and somewhere in the silence between all these competing claims, bodies start turning up.



THE PROTAGONIST ———

Daphne Two-Rivers

SHERIFF · SHOSHONE NATION · 38

Daphne is hardened, solitary, and fiercely competent, a sheriff holding a badge that neither side fully trusts. Too white for the reservation, too Native for the town, she has spent her life trying to live up to the legacy of her father, a former sheriff whose death was ruled an accident.

When a routine investigation opens into something far darker, it threatens to unravel the town and Daphne herself. The armor she has built around her: the lone-wolf discipline, the absolute adherence to the letter of the law. That armor will become the very thing that will destroy her if she can't let it go.



THE INCITING EVENT ———

A Body in the *Snow*

An environmental activist is found mauled by wolves on the outskirts of Fort Clarke. The community reacts with fear. Ranchers demand a bounty. The mayor wants the case closed before it damages the local tourism campaign. Everyone has a reason to let the official story stand.

But beneath the carnage, Daphne finds a **.22 caliber bullet wound**.

The murder investigation fractures outward, from a single killing to a land grab, and then to something far worse. Every thread Daphne pulls leads deeper into a conspiracy that now has her in its crosshairs.



Nothing Is What It *Looks Like*

The victim left behind a hidden ledger with cryptic initials, payments that don't add up, and a pattern of missing Indigenous women whose cases were never properly investigated. Threads, it turns out, that Daphne's own father had already begun to pull before his death.

Daphne's closest ally, **Deputy Bryant Cooper**, is a man whose loyalty she leans on until the moment she can't. And then there's **Jackson Stone**, a wolf biologist who arrives with answers but whose motives remain troublingly unclear.

At the center of it all is **Steven Holland**, the developer behind the Clearwater Preserve resort who is charming, connected, and protected.

"Everything is connected." — Jackson Stone

What started as a murder reveals itself as something far darker: a trafficking operation servicing the resort's powerful clientele, a land grab years in the making, and a conspiracy of silence that has swallowed missing women whole.

The corruption doesn't end at one bad actor. It ends at the system itself. And in Fort Clarke, trust is the most dangerous thing you can offer.





THE PACK —

You Cannot Hunt or *Heal* Alone.

Jackson Stone is a wolf biologist and an outsider, a partner Daphne never asked for and isn't sure she can trust. Her estranged brother Kaga, fighting his own battles, gets pulled into hers.

And then there is the community she has spent her entire career holding at arm's length: the reservation she polices but refuses to belong to, and the townspeople who tolerate her but don't truly accept her.

The investigation forces her back to all of them.

The wolves of the film's title aren't just animals. They are what Daphne must become: a creature that understands, finally, that survival is collective.







VISUAL LANGUAGE ———
Character & Tension





Everything Is Connected

Woven into this neo-western crime thriller is a story about what justice costs when the institutions meant to provide it were never built for you.

The wolf is the thread: Essential to the ecosystem, yet misunderstood and scapegoated. It's a species declared vermin by the same logic that adds Indigenous women to missing persons databases. When Jackson says "*Everything is connected*," he means it as ecology. The story means it as indictment.

A murder. A trafficking ring. A land grab. Hundreds of Missing and Murdered Indigenous Women swallowed by bureaucratic silence. Everything is systemic. Everything is a web.

— *Wind River* (2017)

The closest tonal precedent — brutal, grounded American West crime drama rooted in Indigenous stakes. This film inherits that landscape and deepens it, with a Native woman holding the badge.

— *Chinatown* (1974)

A conspiracy that runs deeper than any one crime, where ecological corruption becomes personal tragedy and every case has a cost. The noir architecture beneath this film's western skin.

— *True Detective: Night Country* (2024)

A prestige procedural with an Indigenous female investigator, mythic undertow, and an uncompromising atmosphere — proof that this audience exists and is hungry for more.

— *Three Billboards Outside Ebbing, Missouri* (2017)

A woman who refuses to let the system bury her case, and the moral cost of that righteous fury. The unexpected humanity found inside a broken institution.

A THEORY OF WOLVES ———

A story looking for the *right pack*.

We are bringing it to the screen with the craft, the courage, and the conviction it demands. Want to be a creative partner? Email for full script and topsheet.

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