

LORD AVARICE

HE SMELLS YOUR GREED...

Director/Writer Harry Kakatsakis

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FILM SUMMARY

After a desperate father takes a job at a rising insurance firm, a ruthless undead monster begins slaughtering employees consumed by ambition—forcing the father to confront a terrifying truth: to save his family, he must reject the very greed that the creature feeds on... before it claims him next.

GENRE

Horror, Thriller

VISUAL STYLE

Dark, Cinematic Noir

BUDGET

\$1.5 million



LORD AVARICE

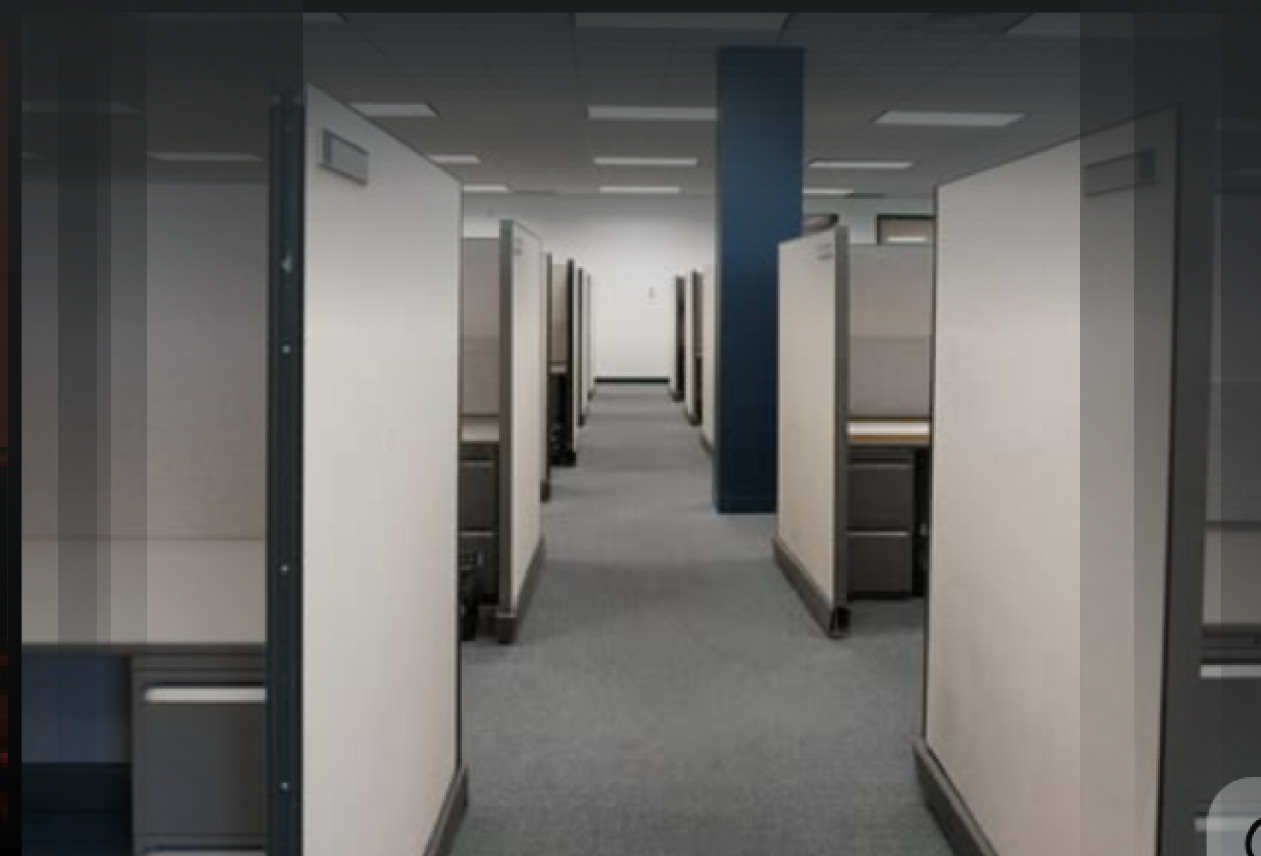
PLOT

A SINGLE DAD, WITH GREEDY TENDENCIES, STARTS WORK AS AN INSURANCE AGENT AND MUST SURVIVE HIS NEW JOB WHEN A DRAUGR-- AN UNDEAD BEAST WHO FEEDS ON GREED-- STARTS SLAUGHTERING HIS CO-WORKERS.

A PULSE-POUNDING HORROR THRILLER THAT FUSES VISCERAL TERROR WITH A CHILLING MORALITY TALE ABOUT GREED, SACRIFICE, AND WHAT IT TRULY COSTS TO SURVIVE

THE STORY

Rudolph Bellamy, a recently unemployed father, lands a job at Eversteady Insurance—just as his coworkers begin dying in brutal, ritualistic attacks.



THE STORY

As Rudolph rises within the company and is tempted by wealth, he becomes the Draugr's next target, uncovering its origin as a betrayed preacher turned demon of greed.



THE STORY

With help from his son and a psychic, Rudolph fights back —but defeating the creature will be treacherous...



THE STORY

As the body count climbs, Rudolph attempts to burn and behead the beast, but fails. He denounces his need for riches and runs home.



THE STORY

The creature follows him and targets his money-driven daughter, so Rudolph offers himself instead. Sensing Rudolph's selflessness, the Draugr leaves him and his family alone.

In the end, Rudolph rejects greed and saves his family—proving the only way to escape the monster is to deny the hunger it feeds on.

BUT IS IT REALLY THE END OF THE DRAUGR'S REIGN??



A composite image. On the left, a man with a grey beard, wearing a dark suit and bow tie, stands in a dark, misty forest. He is looking upwards with his right hand raised, holding an open book. Behind him, a large, dark, rotting creature with a skeletal face and long, thin limbs (a Draugr) looms in the background. The title 'THE LEGEND OF DRAUGR' is written in a stylized, red, brush-stroke font in the top right corner.

THE LEGEND OF DRAUGR

Preacher Thomas Avington rose to power in late 1800s California preaching salvation through wealth, but in truth, he served Mammon, the demon of greed. After swindling his congregation, his betrayal was exposed and they hanged, beheaded, burned, and buried him.

He did not stay buried. Avington clawed his way back as a Draugr—a rotting, corpse-like predator drawn to greed itself. With decaying flesh, sharpened teeth, and a hunger fueled by selfishness, he hunts those consumed by desire—feeding not just on their bodies, but on the corruption that calls him.

LEAD CHARACTER CONSIDERATION



STERLING K. BROWN

Rudolph Bellamy

Rudolph is the single father of Harlem, his 14-year-old daughter, and Atlas, his 11-year-old son. He loves them more than anything and will do whatever he can to ensure they have a good life.

To this end, he pursues a career as an insurance agent. Little does he know that Eversteady, the start-up he works for, is targeted by the Draugr. Now, he must check his greed before it gets him killed.

ATTACHED CAST



JOSE ZUNIGA

Gordon Gomez:
Rudolph's money-
hungry,
narcissistic boss



JUNE SQUIBB

Mrs. Sebert:
Rudolph's greedy
landlady



DORA KISS

Kelly Piper:
Rudolph's overly
competitive co-
worker

PRODUCTION TEAM



HARRY KAKATSAKIS

Writer / Director
Producer

Director of award-winning shorts, "Admissions," starring James Cromwell, and "What Future". Screenplays recognized as finalists in Final Draft: Big Break, Table Read My Script, and Golden Script Competitions.



FRANCO SAMA

Consulting
Producer

A PGA member who has Executive Produced/Co-produced over 30 independent feature films including Guns, Girls and Gambling which secured distribution through Universal Home Entertainment. Part owner of Greenlight Entertainment Group, an independent feature film production, financing, and distribution company based in Sydney, Australia.

PRODUCTION TEAM



JANE PETROV
Producer

Award-winning producer and co-founder of SkyTown Entertainment, a full-service bi-coastal video production company.

Films include It Happened One Night, One-Hit Wonder, En Suite, What Future, The Fairy Princess, Finding a Match, American Weapon, Opposites Attract; and the comedy series, The Four Letter Word.



VAN WHITE
Line Producer

Los Angeles-based film production executive with more than 20 years of experience across independent films, studio features, and television.

Produced and managed more than 100 projects, overseeing budgets of up to 30 million, including:
“New Jack Fury” (2025)
“Outbreak” (2024)
“Bitch Ass” (2022)
“Project Pay Day” (2021)

PRODUCTION TEAM



DOUGLAS PIPES

COMPOSER

- Krampus (Universal)
- Trick 'R Treat (WB)
- Monster House (Sony)



CHRISTINA KORTUM

MAKE-UP ARTIST

- The Angry Black Girl and Her Monster
- Grimm (NBC/Universal TV, 6 seasons)
- Star Trek Discovery (CBS/Paramount+)



FEDERICO LABOUREAU

ART DIR. / PRODUCTION DESIGNER

- Bad Bunny Super Bowl Casita
- The Pack (Amazon)
- Dark Marvels (History Channel)

ARTIST'S STATEMENT

A few years ago, my condo suffered water damage after the upstairs neighbor's boiler broke. Their insurance company did not cover it and claimed it was not the neighbor's responsibility. I did what we filmmakers do and wrote a script about a bloodthirsty undead slaughtering the greedy workers of a corrupt insurance company.

Heavily influenced by classic auteur-helmed horror films like Alien, The Thing, The Fog, and The Howling, I was impressed with how they created a cinematic reality that had not been seen to date, and visual styles that incorporated high-contrast lighting and shadowy negative space to create tension and suspense. I plan to incorporate this cinematic style to create a character-based narrative that balances style with substance.

A portrait of Harry Kakatsakis, a man with short brown hair and glasses, smiling and adjusting his glasses with both hands. He is wearing a dark suit jacket over a light-colored button-down shirt. The background is a dark, textured grey.

HARRY KAKATSAKIS

Writer & Director

A photograph of a modern office interior. In the foreground, there are several empty desks with computer monitors and blue cubicle dividers. In the background, three people are working: a woman in a yellow blazer stands near a desk, a man in a red shirt stands behind another desk, and a man in a light blue shirt sits in an office chair, gesturing with his hands. The office has a high ceiling with exposed brick and industrial-style lighting.

WHY THIS STORY?

- Who hasn't had a frustrating encounter with an insurance company when submitting a claim?
- Who hasn't felt small in the face of a corporate injustice?
- With wealth inequality and the rise of mega-monopolies, negative sentiment toward corporations is at an all-time high.
- Companies once created to protect people in moments of crisis are now too often driven by profit first—delaying care, denying claims, and losing sight of the very purpose they were built to serve.



MARKET OVERVIEW

The horror movie market is booming, becoming the fastest-rising film genre, significantly increasing its box office share (~10–12% in recent years), to \$1.3 billion grossed at the domestic box office alone in 2025.

Horror film streaming premieres increased over 30%, while theatrical horror releases grew above 25% due to rising global interest.

Horror films with a strong social message have traction.

Demographics 44% Women

Age Range 18–40

Gen Z (91%) and Millennials (87%)

Cult & International Audiences



IT FOLLOWS
(2014)

BUDGET: \$1.3 million

BOX OFFICE: \$21.6 million



CLOWN IN A CORNFIELD
(2025)

BUDGET: \$1 million

BOX OFFICE: \$13.8 million



OBSESSION
(2026)

BUDGET: \$750,000

BOX OFFICE: \$280 million



IN A VIOLENT NATURE
(2024)

BUDGET: \$600,000

BOX OFFICE: \$4.6 million

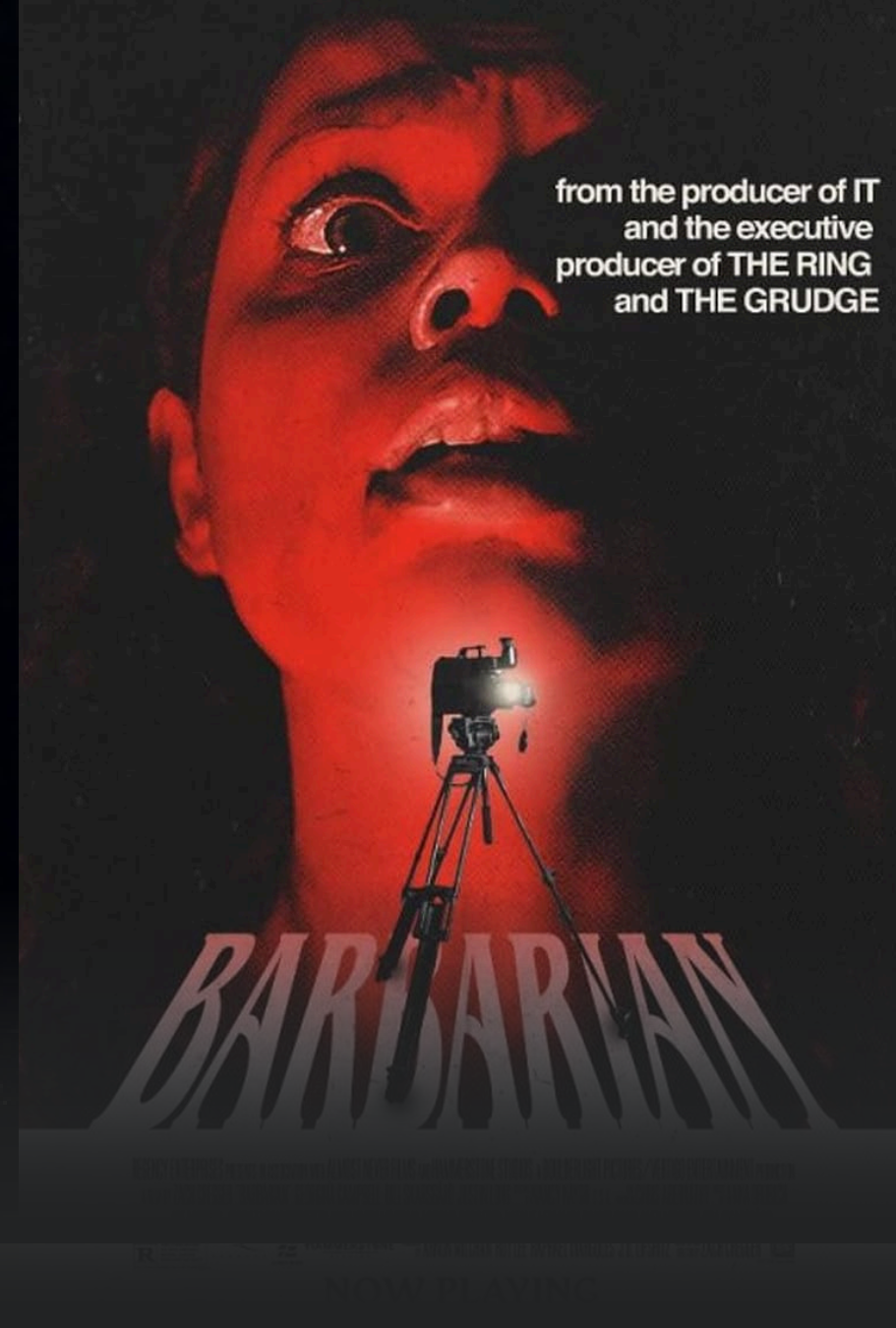
COMPARABLE FILMS



THE FOG



ALIEN

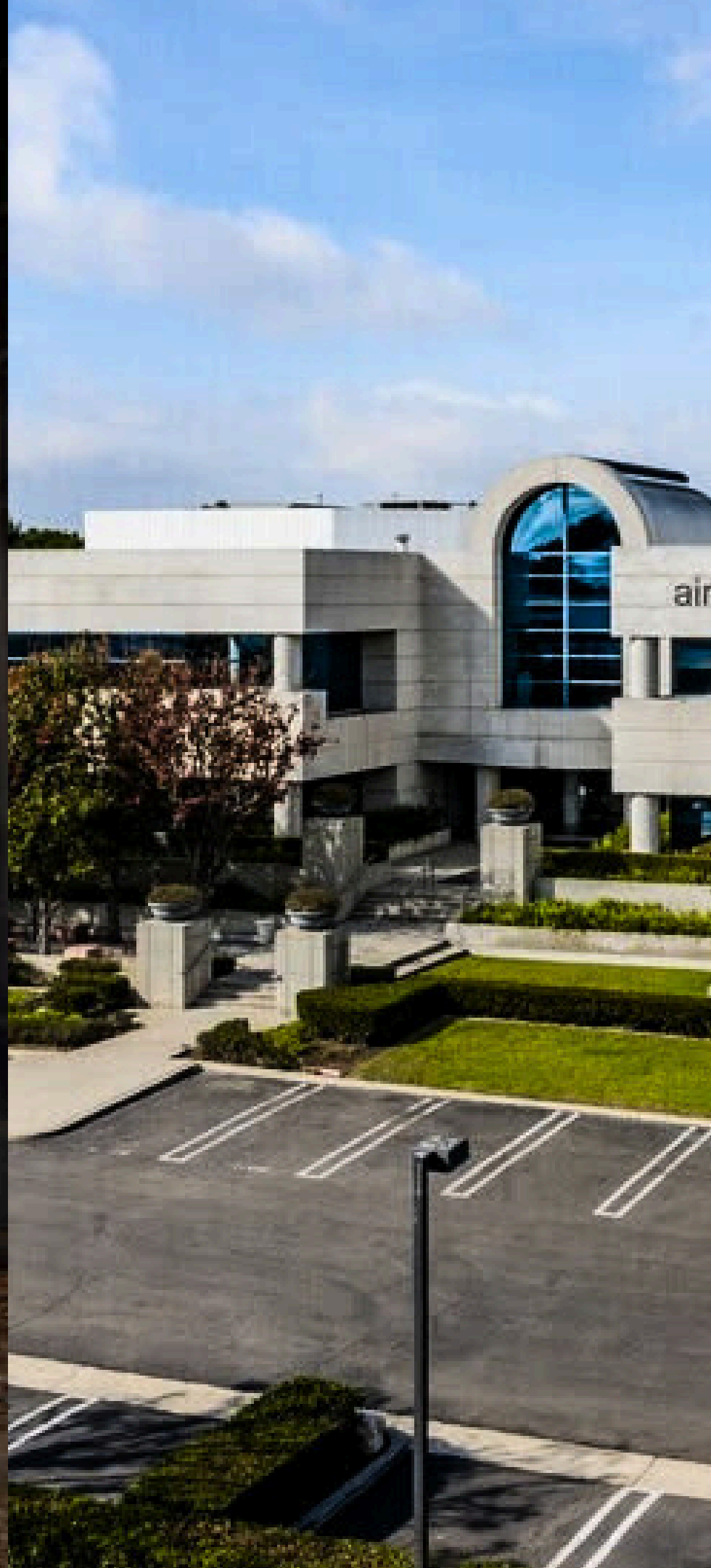
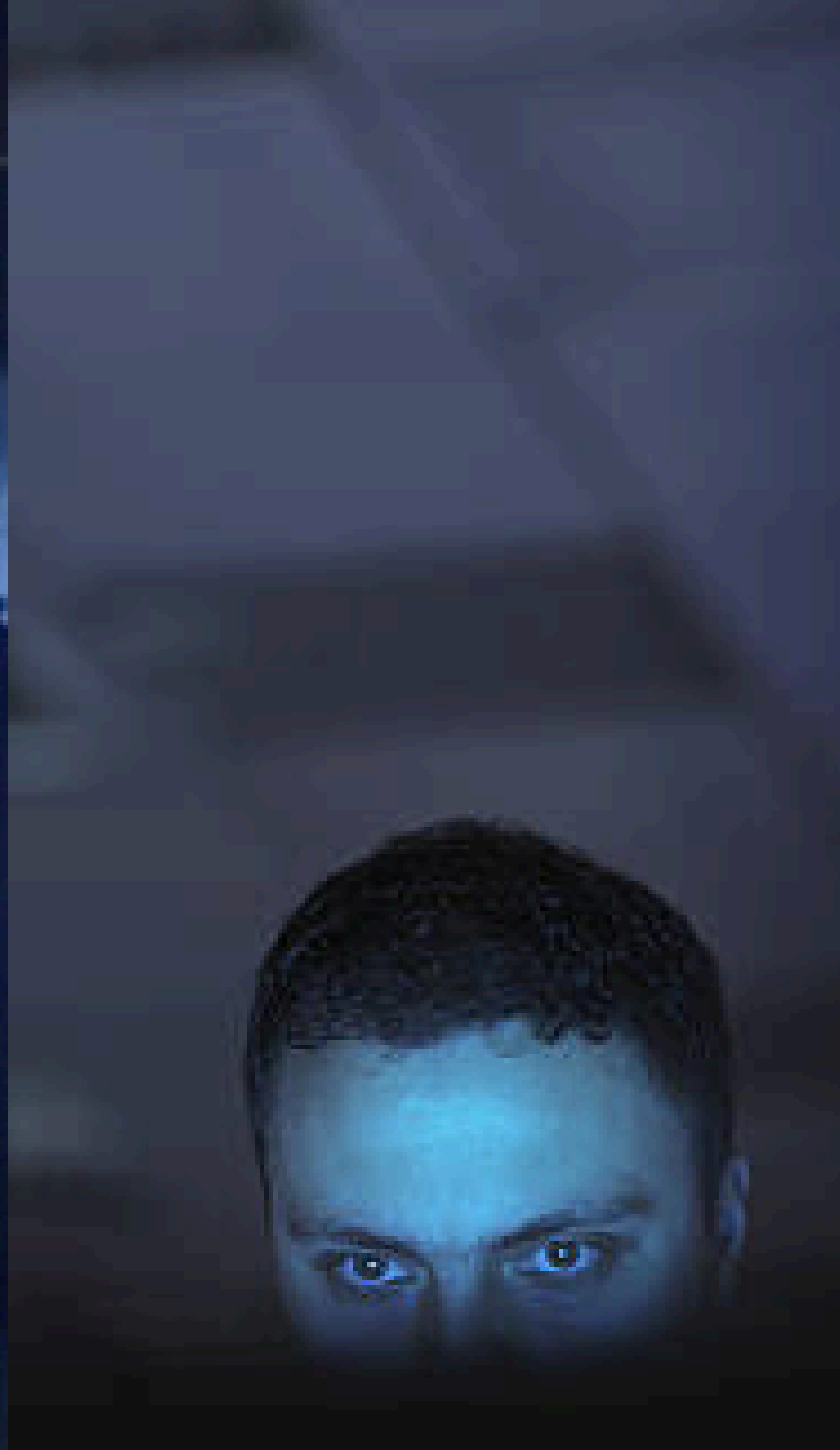


BARBARIAN



THE BABADOOK

REFERENCE FILMS - STYLE



VISUAL STYLE

POTENTIAL PARTNERSHIPS

Economic justice, economic equality, and consumer watchdog groups

- Economic Policy Institute (EPI)
- American Economic Liberties
- Project Consumer Federation of America (CFA)

Black Fatherhood groups

- The Dad Gang
- African American Male Wellness Agency
- Real Dads Network

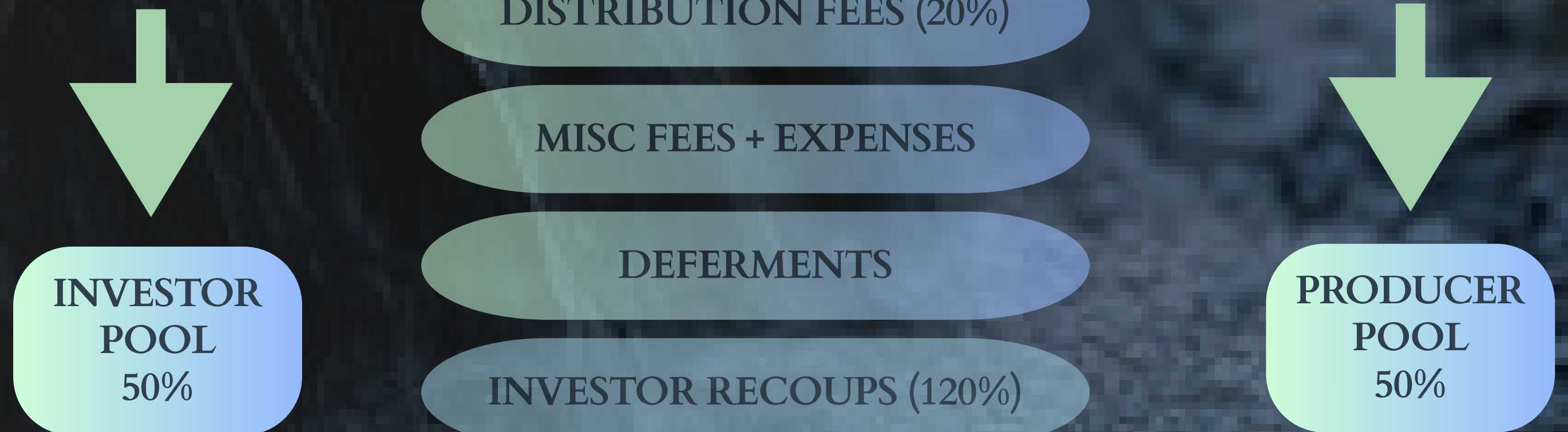
Horror Fandom Communities

- Likehorror.com
- Independent horror society
- Best Horror Movies

FINANCIALS

REVENUE RETURNS WATERFALL PLAN

- BOX OFFICE
- DOMESTIC ACQUISITION
- INTERNATIONAL SALES
- PAY TV (SUBSCRIBERS)
- FREE TV (NETWORKS)
- STREAMING (NETFLIX, AMAZON)



FINANCIALS

LORD AVARICE BUDGET TOP SHEET

The full budget can be
made available upon request

Account	Description	Total
1100	WRITING	13,289
1200	PRODUCER	40,000
1300	DIRECTOR	25,000
1400	TALENT	280,798
1700	TRAVEL & LIVING	0
	Total Fringes	106,671
	Total Above-The-Line	465,758
2000	PRODUCTION STAFF	134,606
2100	ART DEPARTMENT	26,570
2300	SET DRESSING	48,790
2400	PROPS	14,124
2500	SPECIAL EFFECTS	15,558
2600	SET OPERATIONS	45,372
2700	LIGHTING	31,418
2800	CAMERA	66,024
2900	SOUND	17,470
3100	WARDROBE	33,646
3200	MAKEUP & HAIR	32,120
3300	EXTRAS	1,800
3400	PICTURE VEHICLES	1,600
3500	TRANSPORTATION	78,571
3600	LOCATIONS	88,575
3700	HARD DRIVES & MEDIA STORAGE	1,250
	Total Fringes	13,078
	Total Below-The-Line Production	650,572
5100	EDITING	39,200
5100	PICTURE MASTERING	40,070
5200	POST PRODUCTION SOUND MASTERING	48,150
5400	VISUAL EFFECTS	17,500
5500	MAIN & END TITLES	6,000
5600	MUSIC	15,000
5700	POST PRODUCTION SUPERVISOR	12,000
5800	DELIVERY	8,200
	Total Fringes	0
	Total Below-The-Line Post	186,120
7000	INSURANCE & LEGAL	30,000
7500	GENERAL EXPENCE	9,065
7900	CONTINGENCY	134,152
	Total Fringes	0
	Total Below-The-Line Other	173,217
	Total Above-The-Line	465,758
	Total Below-The-Line	1,009,909
	Total Above and Below-The-Line	1,475,667

DISTRIBUTION

"LETTER OF INTENT TO DISTRIBUTE." (L.O.I.)



Glass House Distribution, LLC
Distribution LOI
1202 Walnut Ave.
Long Beach, CA 90813

April 2, 2026

Franco Sama
Samaco Films, LLC

Re: "Lord Avarice"

Franco:

We have reviewed your project "Lord Avarice" and would like to offer this Letter of Intention to sell and distribute your feature film Worldwide, based on final review, upon the film's completion.

Glass House Distribution and its employees have relationships with buyers both foreign (in numerous territories), and domestic (U.S. and Canada). We attend all major film markets, including the American Film Market in Los Angeles, the European Film Market in Berlin, MIPCOM, and the Marché Du Film in Cannes.

If you have any questions, please feel free to contact me.

Sincerely,

Tom Malloy
President
Glass House Distribution, LLC
tom@glasshousedistribution.com
www.glasshousedistribution.com

Lord Avarice	SALES FORECAST in \$	
	Asking	Minimum
Europe		
France	400,000	150,000
Germany	600,000	200,000
Scandinavia	60,000	30,000
Benelux	100,000	30,000
Spain	120,000	50,000
Italy	250,000	90,000
Portugal	180,000	80,000
Greece/Cyprus	30,000	15,000
Turkey	30,000	12,000
UK and Ireland	120,000	30,000
	-	-
Eastern Europe		
Croatia, Slovenia, Bosnia	100,000	40,000
Poland	120,000	45,000
Czech Republic/Slovak Rep.	120,000	50,000
CIS	500,000	150,000
The Baltic States	50,000	15,000
	-	-
Middle East - Africa		
Israel	130,000	40,000
Middle East	280,000	150,000
South Africa	120,000	40,000
	-	-
Far East		
Japan	240,000	100,000
South Korea	250,000	120,000
Taiwan	100,000	30,000
China	250,000	120,000
Singapore	60,000	30,000
Other Far East	40,000	25,000
	-	-
North America-		
United States	3,000,000	1,200,000
Canada (English and French)	300,000	150,000
	-	-
South America-		
LatAm Total	1,200,000	500,000
	-	-
Australia/NZ	120,000	40,000
	-	-
Total	8,870,000	3,532,000

PRE-SALE PROJECTIONS

PHASE I

Festival first strategy to maximize visibility with closed premieres before theatrical release

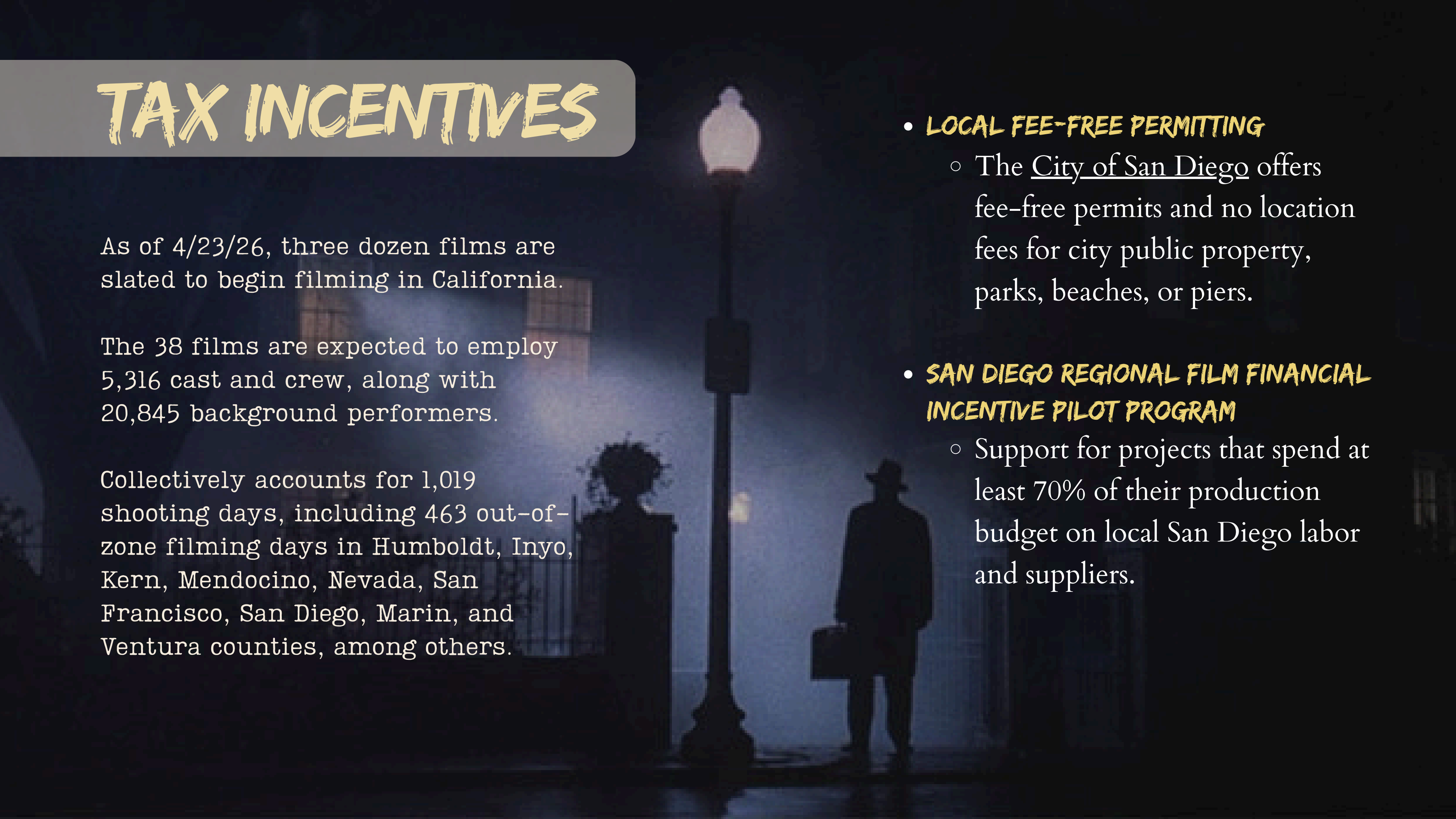
PHASE II

Distribution agreements secured with letters of intent, followed with theatrical releases

PHASE III

Late-stage theatrical combined with streaming options. To include transactional VOD

TAX INCENTIVES



As of 4/23/26, three dozen films are slated to begin filming in California.

The 38 films are expected to employ 5,316 cast and crew, along with 20,845 background performers.

Collectively accounts for 1,019 shooting days, including 463 out-of-zone filming days in Humboldt, Inyo, Kern, Mendocino, Nevada, San Francisco, San Diego, Marin, and Ventura counties, among others.

- **LOCAL FEE-FREE PERMITTING**
 - The City of San Diego offers fee-free permits and no location fees for city public property, parks, beaches, or piers.
- **SAN DIEGO REGIONAL FILM FINANCIAL INCENTIVE PILOT PROGRAM**
 - Support for projects that spend at least 70% of their production budget on local San Diego labor and suppliers.

CONTACT

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THANK YOU