



RED TOXIC

TOO FAR GONE... OR GONE TOO FAR?

128 900

- There's a lot of...
Don't all these people have to pay?
- More of what, even the...
Don't all these people have to pay?
- Absolutely deserved...
Don't all these people have to pay?
- There's a lot...
Don't all these people have to pay?
- What's the point...
Don't all these people have to pay?
- There's a lot...
Don't all these people have to pay?
- What's the point...
Don't all these people have to pay?



When a secret organization known as Red Toxic begins live streaming the execution of criminals and allowing the public to vote on their fate, a charismatic Perth man unknowingly becomes entangled in their deadly system. As powerful enemies close in on him, he discovers the woman he loves is secretly part of the very organization deciding who lives and who dies, forcing them both to confront the terrifying cost of justice turned into entertainment.

FORMAT

TV Series

GENRE

Psychological
thriller

DURATION

1 Season
8 Episodes







SYNOPSIS

In modern-day Perth, a secret organisation known as RED TOXIC has turned justice into a deadly public spectacle. Criminals who escape the legal system are abducted and brought before “The Cleansing Hour,” a livestreamed interrogation where the nation watches as the accused faces a polygraph test and the public votes whether they deserve to live or die.

When charismatic housing agent Darian Uwimana becomes the target of a ruthless crime boss, he is unknowingly pulled into the orbit of this underground system. As danger closes in, Darian discovers the woman he loves, Nina, is secretly one of Red Toxic’s most dangerous operatives, forcing them both to confront a terrifying question: when justice becomes entertainment, who truly decides who lives and who dies?





MARKET OPPORTUNITY

Crime and psychological thrillers remain one of the most successful and widely consumed genres on global streaming platforms. High-concept suspense stories consistently attract international audiences because themes of crime, justice, and morality translate across cultures.

MARKET PROOF

- Saw (2004) — Budget ~\$1.2M → Box Office ~\$103M → Franchise over \$1B worldwide
- Squid Game (2021) — Netflix's most watched series globally
- Black Mirror — Global hit exploring technology, morality, and public judgment

POSITIONING OF RED TOXIC

RED TOXIC combines:

- High-concept thriller premise
- Social media and public voting culture
- Contained production → low budget / high upside
- Strong appeal for the global streaming market





DISTRIBUTION STRATEGY



PRIMARY TARGETS:

- Global streaming platforms
- International sales agents
- VOD / digital platforms
- Television licensing

FESTIVAL EXPOSURE:

- SXSW
- TIFF
- Sitges
- Busan

A nighttime street scene in New York City, likely Times Square, with wet pavement reflecting the city lights. The Empire State Building is prominent in the background. A semi-transparent text box is overlaid in the center, containing the title and a list of bullet points.

WHY RED TOXIC WILL SELL

- High-concept thriller with viral premise
- Justice decided by public livestream voting
- Global themes: crime, morality, accountability
- Designed for the streaming thriller market
- Contained production = low budget / high upside

INVESTMENT OPPORTUNITY



Project: RED TOXIC

**Genre: Psychological Crime
Thriller**

Format: Feature Film

Budget: AUD \$200,000

INVESTMENT STRUCTURE

- Investor provides \$200,000 production funding
- 100% recoupment first from film revenues
- After recoupment: 60% investor / 40% producers profit split

The production is seeking one principal investor to finance the project and participate as an Executive Producer.

RED TOXIC is designed as a contained thriller with global streaming potential, allowing a modest \$200K budget to create strong commercial upside.

INVESTOR RECEIVES

- Executive Producer credit
- Profit participation in the film
- Opportunity to participate in a high-concept thriller designed for global audiences

“This can multiply the money.”



FINANCIAL RETURN POTENTIAL

LOW-BUDGET THRILLER MODEL

Production Budget: \$200K

POSSIBLE REVENUE SOURCES:

- Streaming platform acquisition
- International sales
- VOD platforms
- Television licensing
- Festival exposure
- Library value

Comparable ROI:

Saw – \$1.2M → \$103M

Paranormal Activity – \$15K → \$193M



FINANCIAL PROJECTIONS & SALES POTENTIAL



Production Budget: AUD \$200,000

A contained thriller designed for global streaming platforms.

INVESTOR SECURITY

- 100% Recoupment First
Investor receives 100% of revenues until the initial \$200,000 is fully recovered.
- Preferred Profit Participation

AFTER RECOUPMENT:

60% Investor / 40% Producers

EXECUTIVE PRODUCER CREDIT

Principal investor credited and participates in the film's global release.

WHY PROFITABILITY IS REALISTIC

VIRAL PREMISE

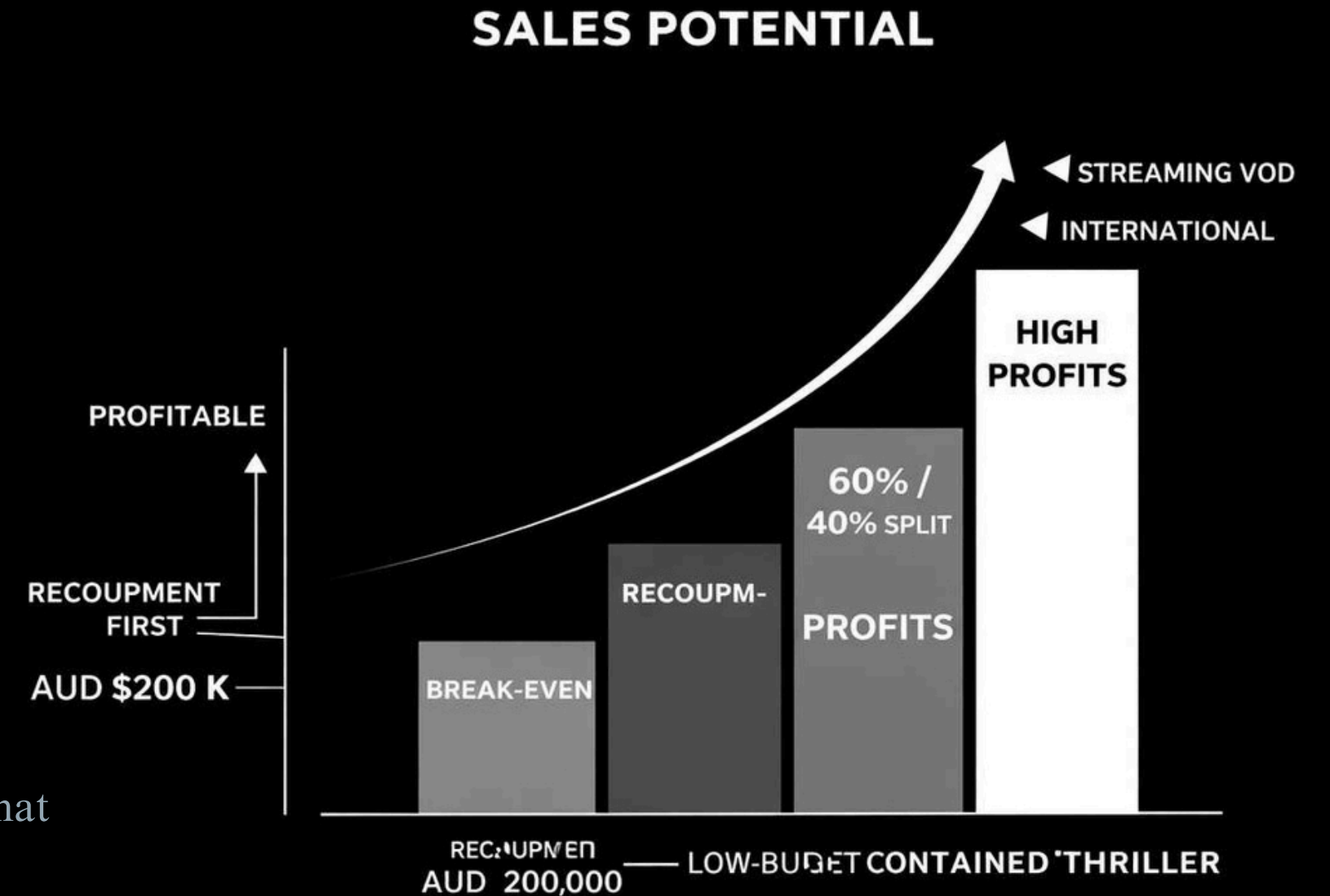
The Cleansing Hour livestream concept taps into the same audience psychology that drove Squid Game and Black Mirror.

HIGH DEMAND GENRE

Crime and psychological thrillers consistently rank among the most watched streaming genres.

LOW BREAK-EVEN POINT

With a \$200K budget, profitability can be achieved through a single international sale, streaming acquisition, or multi-territory licensing deal.





STRATEGY

Budget: \$200K

Format: Feature film

Stage: Script completed

IP ownership: John K-ay Films

AI usage: None in story development



RED TOXIC

STREAM A LIVE EXECUTION. VOTE WHO DIES.

WHY THIS FILM IS LOW RISK



CONTAINED PRODUCTION MODEL

The story takes place primarily in controlled locations, allowing efficient production and controlled costs.

MODEST BUDGET

With an estimated budget of AUD \$200,000, the project requires a relatively small investment compared to typical feature films.

HIGH-CONCEPT PREMISE

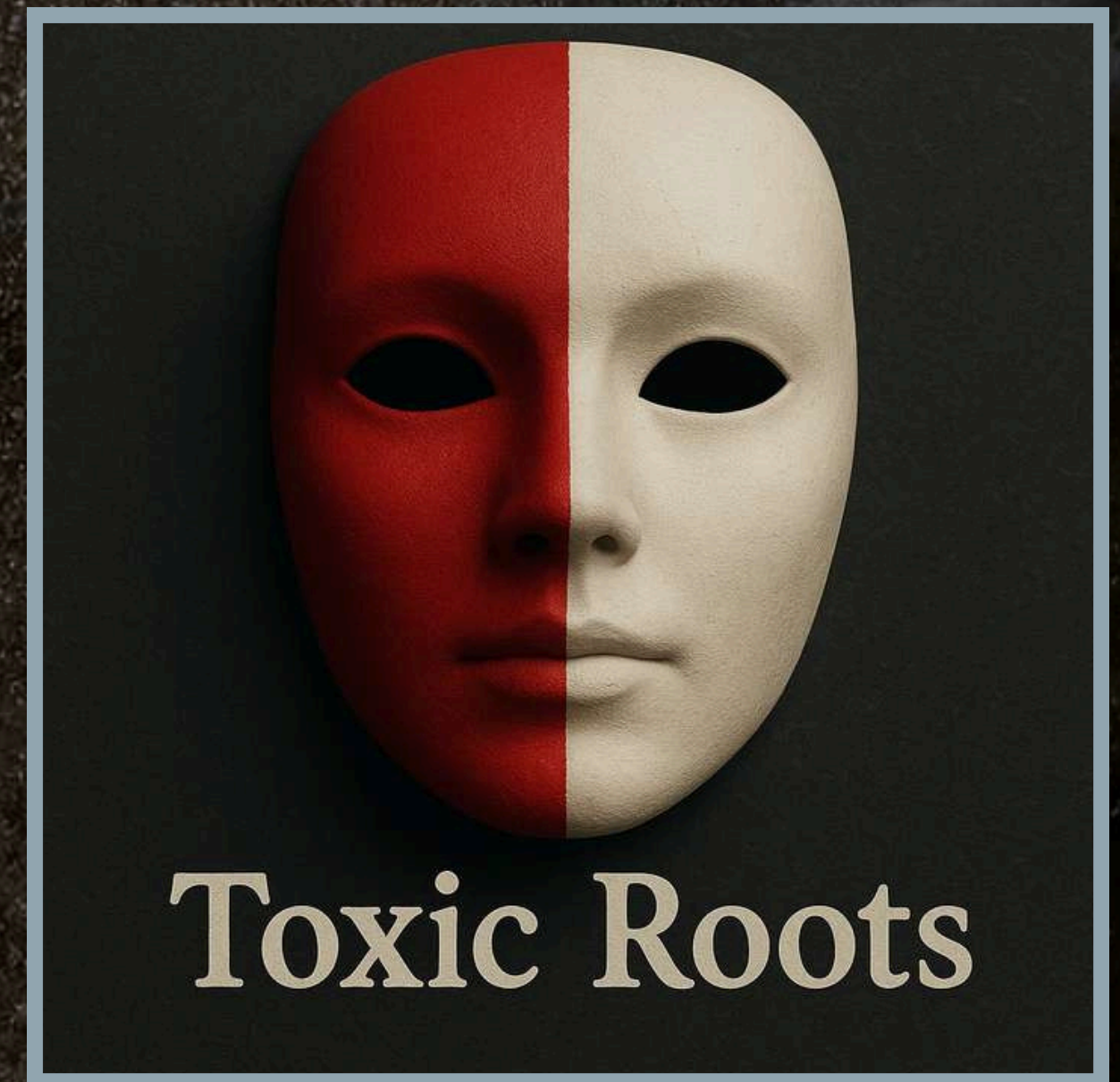
The unique concept of livestreamed justice and public voting creates strong audience curiosity and marketing potential.

PROVEN GENRE DEMAND

Crime and psychological thrillers consistently perform well on global streaming platforms.

GLOBAL AUDIENCE APPEAL

Themes of crime, morality, and justice resonate across cultures, increasing international distribution potential.

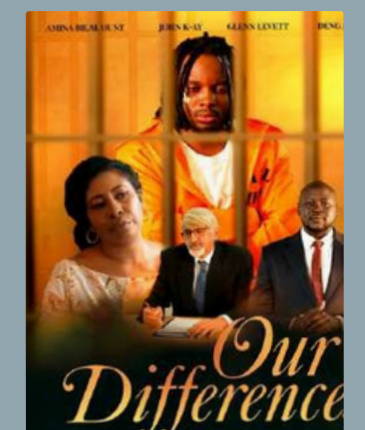
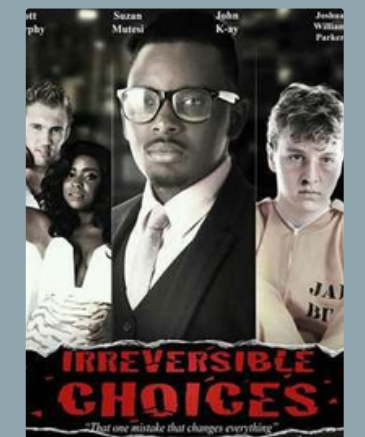


PRODUCER

John K-ay - Founder of John K-ay Films | Producer

- 16+ years independent filmmaking experience in Australia
- Producer of multiple feature films including Cop's Enemy (released internationally on streaming platforms including Amazon Prime)
- Films premiered and screened across 5 Australian cities, building strong grassroots audiences
- 7 Film industry Awards – including 5 Best Producer & Director (Australia), Best Emerging Producer – Dallas, USA, Best Film Producer – Zambia. Best Personality influencer awards in Burundi
- Proven track record of self-financing, producing, and delivering completed films to audiences

A persistent independent producer known for turning limited resources into completed, distributed films.



WHY THIS PRODUCER WILL DELIVER THIS FILM



John K-ay

- **Proven Finisher** – Multiple feature films produced and completed independently, including *Cop's Enemy* with a \$100K budget.
- **Real Audience Track Record** – Films premiered and screened in 5 Australian cities, attracting community audiences of 80–250+ attendees per screening.
- **International Distribution Experience** – Previous projects released on global streaming platforms including Amazon Prime Video.
- **Award-Winning Filmmaker** – Recipient of 7 awards including 4 Best Producer/Director awards in Australia and Best Emerging Producer (Dallas, USA), and Best Film Producer (Zambia).
- **Resilient Entrepreneur** – Built a filmmaking career from refugee beginnings, self-financing productions and delivering completed films through persistence and discipline.

John K-ay Gahungu has consistently demonstrated the ability to take projects from concept to completed film and audience release.



DIRECTOR



Young Martin

Young Martin is an Australian-based filmmaker with experience directing narrative films, music videos, and live productions. He has ~~including the reversible~~ ~~Chobits~~ ~~Independent~~ ~~Deception~~ ~~project~~ ~~Sop's Enemy~~, films that have reached audiences through international streaming platforms.

He also wrote and directed the feature film *Balance*, which premiered before live audiences at the Sydney Film Festival. With experience directing over 30 productions across film and commercial projects, Martin brings the technical discipline and storytelling focus required to deliver RED TOXIC as a controlled, performance-driven psychological thriller.





RED TOXIC is a contract killing organisation that turns execution into a public ritual called the Cleansing Hour. Someone pays for a target's death, but before the killing is carried out, James O'Connor demands proof of the target's crimes. If the proof is strong enough, the accused is brought before the Judgment Chair and given a single chance to live. The process is fixed: the livestream begins, the charges are stated, the accused is strapped into the chair and put on a polygraph, and the public becomes judge and jury by voting RED or WHITE. RED means the target is too far gone and dies. WHITE means the target has gone too far but may live. During questioning, every lie carries a consequence: the first lie triggers punishment through the collar, the second lie escalates the danger, and the third lie means death. If a target refuses to participate at all, RED TOXIC can kill them immediately. This is why the group feels terrifyingly disciplined in the script — not because they act without rules, but because they act with rules, proof, performance, and public consent.



BRIEF RULES OF RED TOXIC



1. SOMEONE PAYS FOR THE KILL.

RedToxic is hired to eliminatethe target, but James first demands the reason and supporting proof.

2. THE TARGET GETS ONE CHANCE TO LIVE.

RedToxicsaysthey are“not withoutmercy.”Survivalis possible, but only by entering the process.

3. THE PROCESS ALWAYS GOES LIVE.

Theexecutionisturned intoa nationallivestream. Australia watches, comments, and votes.

4. THE CHARGES ARE REVEALED PUBLICLY.

The audience is shown the accusations and evidence before judgment.

5. THE ACCUSED MUST FACE THE POLYGRAPH.

Thechair,sensors, andmachinearepartoftheritual.Truthis tested in real time.

6. EVERY LIE HAS A PRICE.

One lie triggers punishment.Another lie escalates it. A third lie means death.

7. REFUSE TO PLAY, DIE NOW.

Targetscan choosenot to participate,but refusal can lead to immediate execution.

8. THE PEOPLE DECIDE RED OR WHITE.

RED =toofargone.WHITE =gonetoo far. Thepublic vote determines whether the target dies or is spared.

9. THIS IS THE CLEANSING HOUR.

Jamesdoes not frameit aschaos. He frames it as order, spectacle, and “justice” replacing the courts.



CREATIVE VISION

RED TOXIC was born from a simple but disturbing question: what happens when people stop trusting the justice system? In a world driven by social media and viral outrage, justice could easily become entertainment. The film explores this through the terrifying concept of the Cleansing Hour, a livestreamed interrogation where criminals face the truth while millions watch and judge in real time. Combining psychological tension, viral media culture, and morally complex characters, RED TOXIC is designed as a high-concept thriller for global audiences aged 18–45 who consume crime and suspense-driven stories. The film challenges viewers with a dangerous idea: when the public becomes the judge, where does justice end and cruelty begin?

CHARACTERS



DARIAN UWIMANA (Early 30s) — Protagonist

Darian Uwimana is a charismatic and emotionally complex man living a double life. By day, he appears to be a respectable housing agent helping struggling tenants avoid eviction. But beneath the charm lies a wounded soul shaped by betrayal, abandonment, and a chaotic upbringing. His greatest flaw is his inability to remain faithful, using deception as armor against the fear of being hurt again. Despite his mistakes, Darian is compassionate and deeply protective of the people he loves. When powerful enemies target him and the shadowy Red Toxic network begins to close in, Darian is forced into a fight for survival that will test his morality, loyalty, and the very meaning of justice.

NINA CLAIRE WILLIAMS (Late 20s) — Co-Protagonist



Nina is a woman living two lives. To the world, she is a kind and dedicated nurse. In secret, she is one of the most skilled operatives within the Red Toxic organization, trained and raised by her uncle James O'Connor after witnessing her mother's murder as a child. Nina is intelligent, compassionate, and fiercely loyal, yet trapped between two opposing worlds: the love she shares with Darian and the violent mission she carries out for Red Toxic. Her journey is deeply tragic, a woman forced to protect the man she loves while hiding the dangerous truth about the life she leads.



JAMES O'CONNOR (Late 50s) — Antagonist

James O'Connor is the architect of Red Toxic, a former decorated soldier who became disillusioned with the justice system after witnessing criminals escape punishment through power and wealth. Cold, disciplined, and strategic, he created the "Cleansing Hour," a brutal system where captured criminals face interrogation and public voting before execution. To James, Red Toxic is not murder but justice delivered without corruption. Beneath his ruthless philosophy lies a man haunted by war and loss, determined to restore order to society at any cost.



MICHAEL CAMPBELL (50s) — Human Antagonist

Michael Campbell represents another form of evil— power without morality. A wealthy and manipulative crime boss recently released from prison, Michael operates through fear, intimidation, and control. Unlike James, who believes in ideological justice, Michael is driven by domination and revenge. When his past conflicts with Darian resurface, he begins orchestrating a calculated campaign to destroy him psychologically before taking his life. Michael's presence brings a dangerous criminal world into collision with the Red Toxic system.



MARTIN "BLACKHAT" UZOMA (Early 30s) — Ally

Martin Uzoma, known as Blackhat, is a brilliant hacker and Darian's closest ally. Once respected in cyber-security, a betrayal pushed him into the shadows where he now manipulates digital systems, erases identities, and uncovers hidden crimes. When he discovers the deadly order placed on Darian through the Red Toxic network, Martin becomes the unseen protector working behind screens to expose the truth. His story is one of redemption — a man trying to use his dangerous skills for justice.



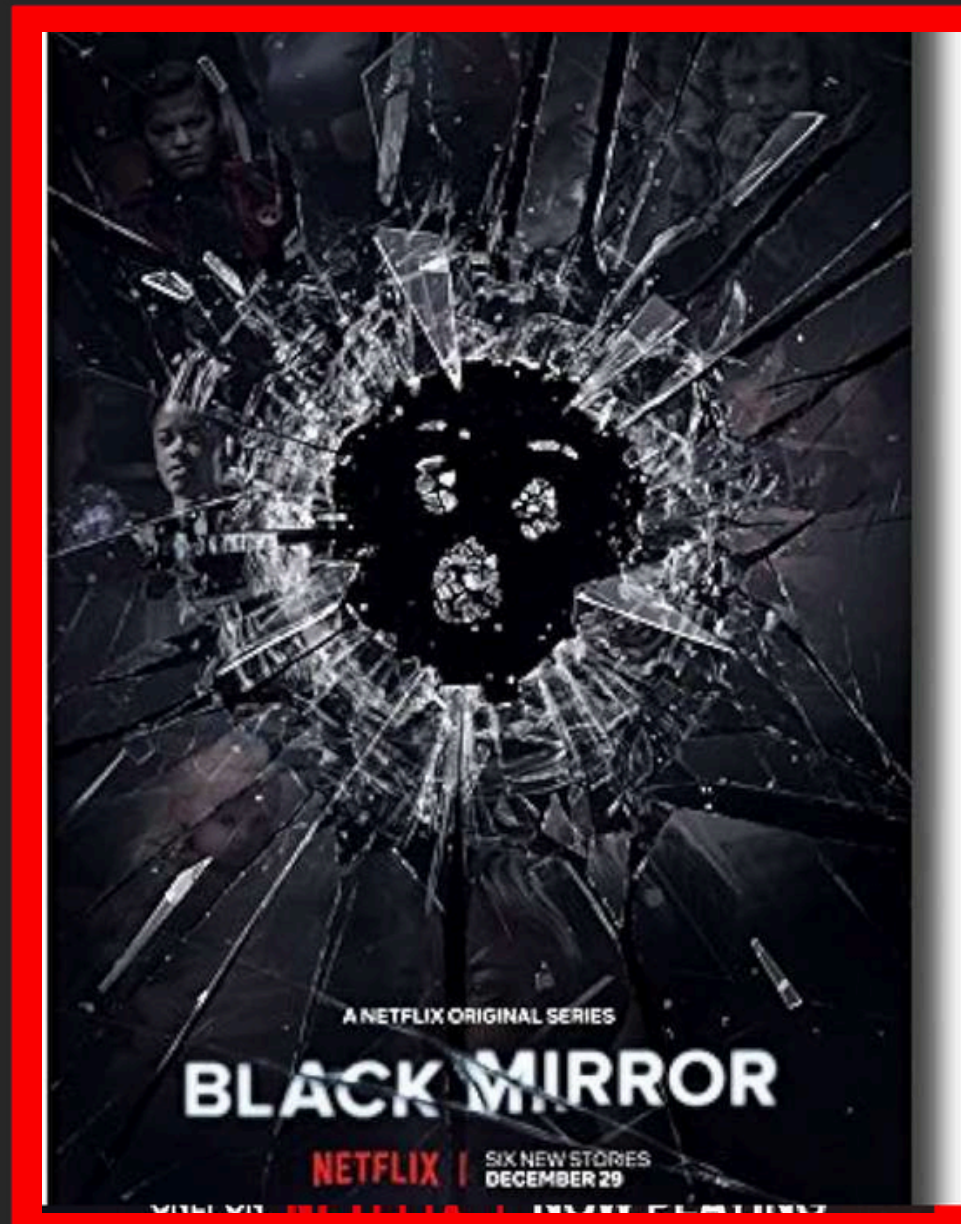
MEERA (Late 30s) — Moral Witness

Meera represents the human conscience within the story. Through her experiences and the injustices she witnesses, she challenges the morality of both the criminal world and the Red Toxic system. She serves as a voice questioning whether revenge can ever truly replace justice.

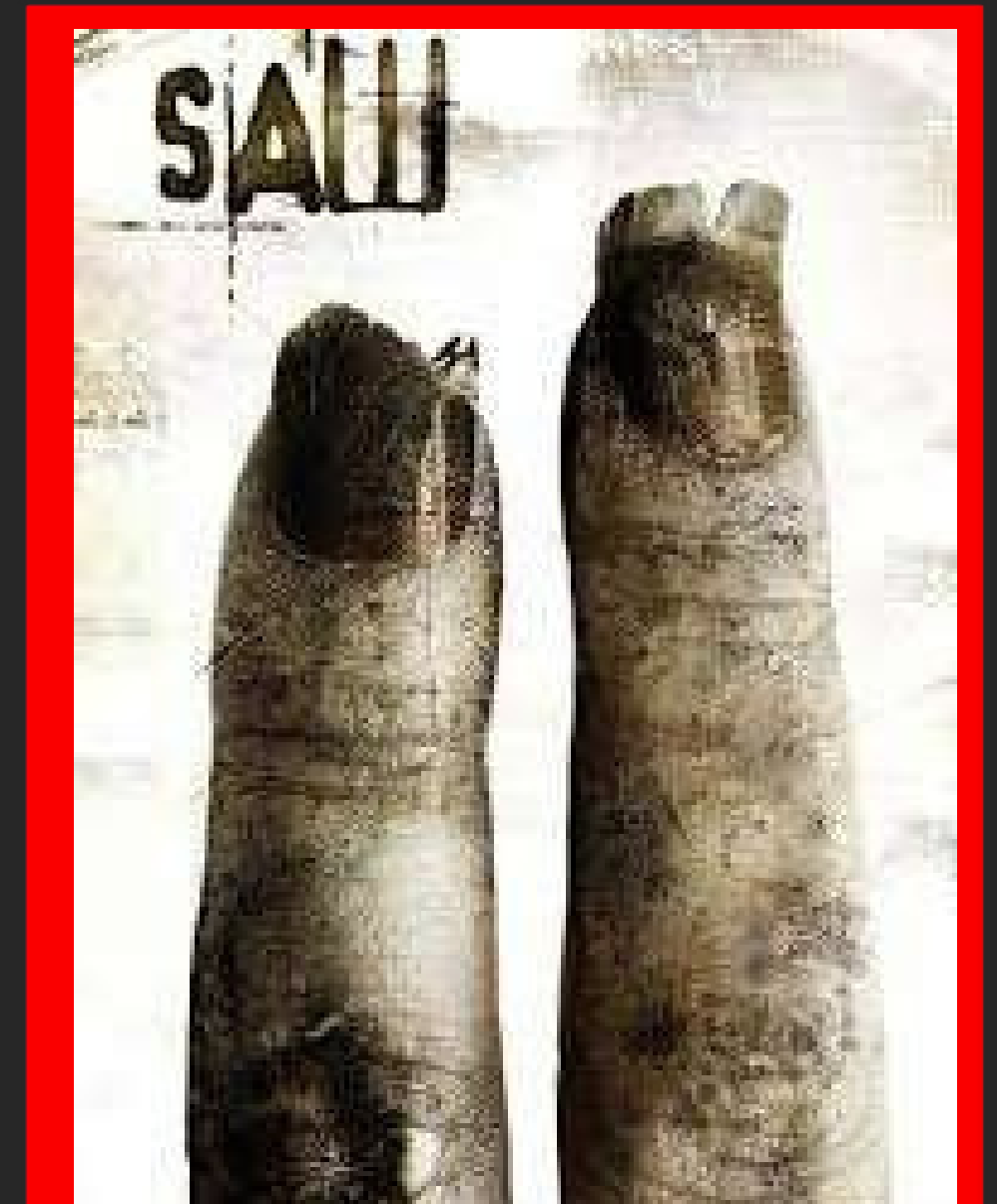
COMPARABLES



Director: Hwang Dong-hyuk
Tone: Suspenseful, dramatic survival thriller
Theme: Social inequality, survival, morality under pressure
Success / ROI: Most watched Netflix series worldwide with massive global revenue impact
Year: 2021



Director/Creator: Charlie Brooker
Tone: Dark, psychological, futuristic thriller
Theme: Technology, social media influence, morality, public judgment
Success / ROI: Global Netflix hit with millions of viewers and multiple awards
Year: 2011 – Present



Director: James Wan
Tone: Dark, intense psychological thriller
Theme: Moral punishment, justice, consequences of crime
Success / ROI: Budget ~\$1.2M, Box Office ~\$103M. Franchise earned over \$1B globally
Year: 2004

Meet our Team



John K-ay Gahunga

Founder and CEO

Known for: Screenwriter,
Director, Actor, Producer

Cop's Enemy (2017),
Irreversible Choices
(2016) and
Restoring Hope (2015).



Cloud Milas

Marketing Manager

Known for: Actor, Assistant
Director

Metaphor (2023),
Cop's Enemy (2017) and
Cuckoo's Den (2023)



Young Martin

Creative Arts Manager

Known for: Director,
Cinematographer

Irreversible Choices (2016),
Circle of Deception (2023)
and Cop's Enemy (2017).



Prema Smith

Production Manager

Known for: Actor, Director
Production Department

Black Holes Suck,
The Beginning (2023) and
A Bad Influence (2023).



John K-ay Films
since 2009

Thank you

For your attention

For Further Information

Phone

0422 707 186 John K-ay
0432 274 659 Ken George



Website

www.Johnkayfilms.com.au

Email

Admin@Johnkayfilms.com.au
Johnkayfilms@gmail.com



Address

251 Hay street, East Perth.