

The Violence of Wine

Written by: David M. O'Neill

Artists Rep: Sandstone Artists

Producer: Shawn Kasinger – (678) 713-1260

Logline: When a Crow teenager vanishes into cartel hands, her father, a battle-hardened FBI agent is forced to defy fractured jurisdictions where Native myths and cartel violence collide.

Genre: Abduction Thriller, Mystery, Native Lands, Cartels

Market: “Wind River meets Sicario — set in the jurisdictional dead zone of the Crow Reservation, where cartel terror meets the mythic weight of Native history.”

“...where the only justice left is the kind, you take.”

When fifteen-year-old Tyler Featherchild Aarons, daughter of a white FBI agent and a Crow mother, sneaks out to a rave party on the reservation, she vanishes into the violent machinery of a cartel pipeline which cuts through Central Montana. Days later, two of her friends are pulled out from the Bighorn River - executed. Tyler is nowhere to be found.

Her father, David Aarons, is a seasoned Chicago FBI investigator but also an outsider: white, married into the Crow through Debra Yellowhawk, Tyler's mother. Grief ruptures their marriage as Debra turns inward toward her people, as David churns with one single obsession — to find his daughter, (or her remains) and to bring her back home.

While David hunts through the maze of reservation politics, vacant cartel evidence, and his own crumbling marriage, he uncovers stories older than the conflicts themselves; the Crow myths of trickster spirits, omens, and the ghosts of past Nation battles. These ancient echoes bleed into the present, reminding him that this battle is not only about his daughter, but of a people long-brutalized by outsiders - first by alcohol, now by drugs, and always by systemic neglect.

In the end, with no other options, David embraces his own primal justice – the unforgiving justice of the cartels themselves, the kind where there is no going back from it once you begin; the kind that may reunite him with his daughter, his wife, and the sovereign Crow ... or, forever mark him as a target of the cartel.

Title Meaning: “The Violence of Wine”

The title draws from the cruel legacy of alcohol — first used by outsiders to pacify, poison, and disempower Native nations. On the Crow Reservation, “wine” becomes a metaphor for exploitation in all its modern forms: drugs, cartels, and the systemic violence inflicted from outside. The phrase frames the story as not just a crime thriller, but as a generational wound — the violence that enters a people disguised as pleasure, profit, or escape.

Comparable Films:

- *Wind River* — similar raw depiction of Native communities, systemic injustice, and missing women.
- *Sicario* — cartel menace and moral ambiguity of law enforcement.
- *Hell or High Water* — rural noir with sociopolitical commentary.
- *Frozen River* — crime drama rooted in Native land and desperation.

What sets *The Violence of Wine* apart: the **Crow mythology** interwoven with cartel violence, plus the unique **jurisdictional void** — a thriller built on a real-world crisis (Missing and Murdered Indigenous Women).

Why Now / Market Position:

The MMIW crisis is at the forefront of Indigenous activism and political discourse.

- Cartel violence is global headline news, tying the reservation’s local struggle to a larger, international crime story.
- Audiences are hungry for stories that **merge social urgency with genre thrills**.

Choctaw Tribal Nation

The film enjoys the full support and partnership of the Choctaw Nation and Tribal son, Shawn Kasinger. Shawn is a notable figure in Native nations advocacy. He is recognized for his work in promoting the rights and sovereignty of Indigenous peoples, land rights, cultural preservation, and social justice within Native communities.