



A MAJOR MOTION PICTURE · BASED ON A TRUE STORY

TULSA 21

BROCHURE

It's 1921, two police officers one black, one white, attempt to save an African American town from massacre and urban destruction unparalleled in US history.

PRODUCER

CHRISTIAN PIERS BETLEY

We have seen a number of TV dramas and new films (Watchmen and BlacKkKlansman for example) that have brought new forms of originality to the screen with considerable success; ours is different again, through a fast moving and intensive drama giving the viewer a high quality immersion into the tragic events that took place seen through the eyes and lives of the African American residents of the Greenwood district of Tulsa; an experience that we are confident viewers will remember and reflect upon as a life enriching experience

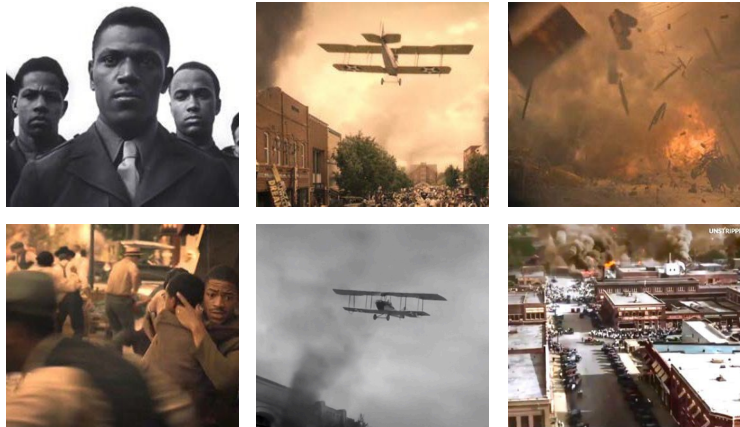
**OUR TARGET
MARKET WILL
STRETCH FROM
AGES 12 TO 70;**

Big but selectively big

All backgrounds worldwide

High School

Executive Producers David Gardner



Appealing to anyone who has seen 12 YEARS A SLAVE, 1917, ONCE UPON A TIME IN HOLLYWOOD or GREEN BOOK.

Our aim will be to release on the back of a successful showing/ premiere at a major festival, follow up with other well targeted and deserving festivals before releasing to take advantage of the award season. This does not necessarily mean going wide from day one, but we wouldn't rule this out. Momentum will always be kept in mind. Flexibility is very important.

We will prioritize an educational campaign for the film and release it in key cities. This will mean we can premiere in Venice or Cannes, take advantage of recent publicity that started with the 100 year anniversary held at Tulsa

Our picture will be a 15. This timing will also allow for a further major marketing push for the dvd and streaming release at the time of the BAFTAs and Academy Awards.

THE FILM

"TULSA 21" - BASED ON A TRUE STORY

LOGLINE

LOG: It's 1921, two police officers one black, one white, attempt to save an African American town from massacre and urban destruction unparalleled in US history.

SYNOPSIS:

BARNEY CLEAVER moved his 10-year-old daughter, POPPY, and her maternal grandmother, MOMMA JANE DUKES, up to Oklahoma from the Jim Crow South at the end of WW1. He's still haunted by the death of his wife in 1918 from Spanish flu pandemic.

Barney's appointed the first black deputy sheriff in Tulsa. His beat's the suburb of Greenwood, a bustling and extraordinarily successful African American community with its own black run banks, hotels, movie theatres, law firms and department stores - it even has its own airline. Greenwood is also the place where Tulsa folks both black and white happily come together for an evening's entertainment.

Barney's boss, SHERIFF WILLIAM BATES, is a fair man who relies on Barney to keep the peace in Greenwood which due to its surging success has become known to the local white community as 'Black Wall Street', and to the disaffected white supremacists: Lil' Africa or 'Nigga Town'.

Life is sweet for the majority of both communities, but Bates and Barney straddle an ever-thinning line between the two, attempting to keep the peace whilst keeping racial tensions to a minimum.

It's late May and Memorial Day has come and gone. Two disaffected black war veterans, PEG JOHNSON, and, O.B MANN, have a beef about being barred from the commemoration parade despite being two of the most highly decorated soldiers in the city. Peg's disabled due to losing the lower half of his leg in war torn France, although he hides it well with his new prosthetic leg.

O.B and Peg are like brothers, bound together by the brotherhood of combat.

Despite the city's air of peace and harmony there's growing resentment in the white community due to Greenwood's surging financial success. This bitterness is further fomented by the city officials, local media, corrupt police officers and the county's Ku Klux Klan chapter with its chief Grand Cyclops WILLIAM SHELLEY leading the charge.

So far Sheriff Bates and Barney have been able to keep the lid on the kettle, until a horrific lynching, which is further compounded by an illicit love affair between a white girl SARAH and a coloured shoeshine boy DICK ROWLANDS falsely accused of sexually assaulting Sarah in a hotel elevator. The allegation against Dick culminates in racial tensions erupting into 24 hours of mayhem.

Bates and Barney lose control and Peg, O.B and the citizens of Greenwood find themselves in a desperate fight for survival which will leave Greenwood devastated in an act of white on black racial violence unparalleled in US history.

However, the result of the ensuing violence inflicted on the citizens of Greenwood starts to turn out somewhat differently to the objective of their aggressors to annihilate the people of Greenwood.

6 months later the local politicians try to enforce legal changes to prevent the re-building of hundreds of homes but they fail and the heroic efforts of the African Americans of Greenwood start to pay off as the re-building is now well underway

On Christmas Eve Sir Solomon the Baptist minister leads the celebration event in front of the emergency Red Cross Hospital. Attended by over 2000 African Americans, Mary Parrish and Barney and Bates, it sets the scene for growing optimism as the community begins to realise their triumph of hope over hate is real and very much alive

At the end of the event Sir Solomon thanks the Red Cross organisation for hosting the event and the success of their fund raising efforts to raise 150,000 dollars for re-establishing hundreds of homes for the displaced Greenwood residents. After much applause from the gathering there is a brief quiet moment before the assembled children sat at the front sing a beautiful song of thanksgiving and a message of love to all.

HISTORY

TULSA 1921 - FACT FINDER

Before the outbreak of World War 1, many African Americans had left the most southern states of the USA and headed north, seeking a new start in life and an escape from the oppression of the Jim Crow laws.

Many of the men had signed up for military duty to serve with the U.S Army; not allowed to carry arms on account of their skin color, some were seconded to the French Army for front line roles carrying weapons alongside their French counterparts. When the war was finally over some of the survivors were decorated for their service and bravery by the French Military in Paris, on Bastille Day 1919. One of those decorated was a man called James Taylor, who had lost his leg in combat. On his return to Greenwood, the black district of Tulsa, he received a hero's welcome by his family and friends.

He received a very different response from his white counterparts the other side of the railroad track.



By now the African American community of Tulsa's Greenwood District was thriving thanks to Tulsa's oil boom economy. Ironically the impact of segregation had made the Greenwood district more autonomous with its own banks, its theater, and its night life. However, there was a growing resentment by the whites the other side of the railroad track. The Greenwood District had its first African American deputy sheriff appointed by the white Sheriff for Tulsa, in an effort to maintain good community relations across the whole of the city.

Despite the intentions of some honorable men and women wanting to build bridges between the communities, a conspiracy to oust the African Americans from Greenwood forever was being planned by the owners of the railroad, city officials and businessmen, as well as the KKK. Some of the local churches in Tulsa promoted the racist narrative claiming their racist objectives were in God's name, much to the satisfaction of the KKK in supporting their plans to rid the Greenwood district of all its citizens.

On May 31 the arrest of a young African American shoe shine boy, for allegedly assaulting a female white lift operator in the Drexel building was falsely reported by the Herald Tribune

with a headline designed to incite his lynching later that day. The shoe shine boy was kept in a prison cell and guarded by the Deputy Sheriff's trusted officers for his own protection from the lynch mob.

As hostile groups gathered and confrontations developed, municipal and county authorities failed to take action to calm or contain the situation. Instead, civil officials selected many men, all of them white, some of them participants in the violence, and made those men their agents as deputies. In that capacity, the deputies did not stem the violence but added to it, often through overt acts of gratuitous violence and total disrespect for the law. Public officials provided firearms and ammunition to white individuals for quelling the so-called riot.

After the initial violence had turned into a murderous massacre there was a brief lull in the awful events overnight before the attack continued in the early morning; this time using ex-world war I bi-planes; turpentine bombs were dropped on the houses of Greenwood, properties were pillaged and innocent men women and children murdered; Greenwood was razed to the ground.

Arriving units of the Oklahoma National Guard then participated in further violence and helped to organise mass arrests of many of the remaining Greenwood District residents, removing them



Entering the Greenwood District, people stole or destroyed personal property left behind in homes and businesses.

Some of the agents of government also deliberately burned or otherwise destroyed homes, credibly estimated to have numbered 1,250, along with virtually every other structure, including churches, schools, businesses, even a hospital and library; all in the Greenwood District.

Despite duties to preserve order and to protect property, no government at any level offered adequate resistance, to what amounted to the destruction of the Greenwood District, Tulsa's African American neighborhood, then commonly referred to as "Little Africa", politely, or the "East End" or the "Negro Quarter," and often, reprehensibly, as "Niggertown."



Although the exact total can never be determined, credible evidence makes it probable that the unchecked mob violence likely resulted in between one and three hundred deaths, most of them African Americans.

Not one of the criminal acts was then or ever since been prosecuted or punished by government at any level, municipal, county, state, or national. Even after the restoration of order, it was official policy to release a detainee only upon the application of a white person, and then only if that white person agreed to accept responsibility for that detainee's subsequent behaviour.

As private citizens, several white people in Tulsa and neighboring communities extended invaluable assistance to the victims of the 1921 tragedy. The relief efforts of the American Red Cross in particular provided a model of human behavior at its best, tending to the injured and arranging for tents away from Greenwood to house the people who had managed to flee from the violence. Although city and county government bore much of the cost for American Red Cross relief, neither contributed substantially to the rebuilding of the Greenwood District; in fact, municipal authorities initially acted to impede rebuilding as much as possible.



In the end, the restoration of the Greenwood District, after its systematic destruction, fell on the victims of that destruction. Their spirit of survival was far from vanquished by the horrors that took place, as was evident at the carol service in December of the same year; over two thousand African American citizens together in front of the Red Cross Hospital.



A testimony to the human spirit they would not be bullied, they would not be moved by the violence, they would stay home, they would re-build.

The Greenwood District and its African American citizens did indeed re-build to become the modern and successful community of today.

References : Research dossier produced by David P Gardner and reviewed by Hannibal B Johnson – Attorney at law and leading historian

SOURCE

Oklahoma Commission to Study the Tulsa Riot of 1921 - Final Report.

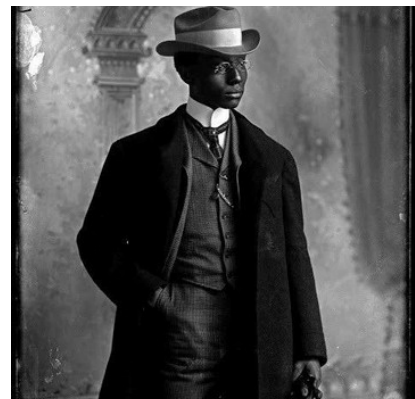
Hannibal B Johnson – Black Wall Street, From Riot to Renaissance in Tulsa's Historic Greenwood District.

Personal memoirs of individual survivors

Research Dossier produced by David Gardner



After the Greenwood Massacre of 1921 and the subsequent cover-up by both State and Federal Government continued for almost half a century and the 'Black Wall Street Massacre' was almost lost to history as a 'black race riot' with minimal loss of life to the black community. This is far from the truth and the truth is now coming out due to the recent discovery of mass graves in the Greenwood area and the oral history of the once suppressed survivors. To date this was the largest and most violent massacre of an African American community in the history of the USA; with as many as 300 killed, hundreds more injured and several thousand people made homeless.



Looking at today's events concerning communities under siege, from Aleppo to the Rohingya in Myanmar, we constantly see people escaping civil strife and repression to find a better and safer existence. The racial tensions and extremist ideologies continue to divide communities today.

Co-writer Matty Rich and I decided instead to make this a personal story of how the first appointed African-American deputy sheriff and his white boss responded to the growing resentment towards the highly successful African-American citizens of the Greenwood district and how a relatively minor incident in a department store elevator became the catalyst for the

ensuing violent assault on Greenwood and its citizens, culminating in the destruction of the once peaceful community.

The film depicts the impact of this on several families and their close friends, how they survived and, later that year, within their community, found the strength to move on and plan how to re-build their lives.

A lot has changed in society since the massacre of May 1921; but nothing like enough. Once released, we see the film as being at least a step along the way to changing cultural attitudes and forming an element in the educational initiatives already underway in America and the world in general.

Through its narrative, the film script and storyline offers opportunities to explore deeper historical connections to Ghana and the wider African diaspora, reinforcing themes of resilience, identity and new hope in the world today.

FILM SHOOT

We envisage being able to shoot all of the movie in Ghana itself recognising the new development of the Akuna based studio as an ideal base for the production and post production activities with many of the set locations already benefiting from some of the colonial buildings and of course a plentiful choice for the external scenes needed.

CASTING

It is our intention that in partnership with a major agency we source a high end award winning cast for T21 adding further to Tulsa 21's commerciality. It is also coming to everyone's attention that the shelf life of feature films has been very much extended by streaming platforms such as Netflix and Amazon Prime etc.

Top 10 movies can be now as much as 20 to 30 years old extending a films revenue indefinitely as older films find a new audience.



Our delivery team is well established and drawn from experienced and diverse backgrounds.



**CHRISTIAN PIERS
BETLEY**

PRODUCER

Christian Piers Betley heralds from Vancouver, Canada. An international award-winning filmmaker he has developed and/or created on spec numerous feature movies such as HEX (starring Ross McCall); 13 EERIE (starring Michael Shanks); STRANDED (starring Christian Slater); BREAKOUT (starring Brendan Fraser); DARK HEARTS (starring Lucas Till), as well as developing projects for Oscar winning and award-winning companies, studio executives and directors. Christian's movies have received US and Japanese theatrical release.



DAVID GARDNER

EXECUTIVE PRODUCER

David has provided innovative leadership, direction, and management across a range of industries over a number of years. His music team, Pandora's Music Box won the L'Age D'Or award for best soundtrack. As a writer and composer his music was selected by the Nelson Mandela Foundation for the 100th anniversary celebration of his life. David enjoys delivering international projects with people across different backgrounds and heritage, originated the story for the TULSA 21 movie and undertook the task of producing the research dossier on the true events that took place before and during 1921.



STEVE DALY

PRODUCER AND AUTHOR

Steve Daly is a highly talented and creative filmmaker with considerable experience of producing and casting over many years. He was Casting Director and acting coach for RISE OF THE FOOTSOLDIER, Producer for BOOGIE WOOGIE, and Casting Director for NINTH CLOUD. With co-author Matty Rich, Steve developed the script and has worked closely with David with a passion to make this movie.



MATTY RICH

CO-AUTHOR

Matty Rich was born and raised in the Red Hook housing projects in Brooklyn, NY. He became highly regarded as the pioneer of Black Filmmakers. He made his way onto the Hollywood screen in the early 90's and gained major recognition as a writer, director, producer.



CHELLE DIANGELUS

MANAGER

Chelle DiAngelus has 30 years' experience in managing programs and endeavors of great complexity. Her unique skill set of knowing how to develop a strategic vision, build consensus and collaboration, and direct through to the delivery of that vision in a timely manner have proven valuable to many organizations. Chelle has overseen the establishment of Tulsa 21 Productions LLC , and operates other new business ventures in the United States. Chelle excels working in complex environments with multiple, varied parties, where her talents as a communicator, problem solver and innovator serve her well.



HANNIBAL B JOHNSON

CULTURAL ADVISER

Hannibal is a well known historian living in Tulsa. Of African American descent himself he has provided invaluable expertise on the history of Tulsa and is acting in an advisory capacity for the production of TULSA 21. Hannibal is hugely enthusiastic at the prospect of this movie making a difference to cultural attitudes.

SCORE

MUSIC



The team, based in Berners Street, London, has a wealth of experience in producing original work for different forms of media. Formed 8 years ago they recognized the huge importance of the film score for Tulsa 21 being sympathetic to the era of 1921. With their reputation for excellence, the team won the L'Age D'Or award for best soundtrack several years ago. New and original material will be available for Tulsa 21, samples of which were used for the Tulsa 21 mood reel.



BUSINESS STATUS AND TIMELINE

After two years of research into the background of the true events that took place, we have been able to complete the second draft of the script with Matty Rich as co-author and Steve Daly as Author and creative lead for the script. We have completed a thorough research dossier with the assistance of Hannibal Johnson, an African American historian living in Tulsa and a leading authority in the U.S on what we now describe as the Tulsa massacre. The mood reel for the movie has been produced by Nick McHearty with music produced by Pandora's Music Box in London. All aspects of intellectual property belong to Tulsa 21 Productions Ltd. a UK registered company.

The business case supports a high rate of return for “ first in “ investors which will be enabled through the issue of preference “ A “ shares in Tulsa 21 Limited. Security for investors is being provided through the assignment of the associated I.P for the movie vested in Tulsa 21 Limited. In addition to loan financing available in the UK, there is an equity investment opportunity. Our target timeline for shooting of the movie is 2027 with the option film location in West Africa. All investors will of course see the benefit of income throughout the life cycle of the feature film and all of its follow-on sales

DISTRIBUTION AND SALES

It is worth looking at some recent examples and pointing out that a few have performed very well at the box office. Our film, in the last two months, has already begun to grow in its interest from outside and its potential commercially.

B. Release strategy. This is something that will, out of sense and necessity remain fluid. However our aim will be to release on the back of a successful showing/premiere at a major festival, follow up with other well targeted and deserving festivals before releasing to take advantage of the award season. This does not necessarily mean going wide from day one but we wouldn't rule this out. Momentum should always be kept in mind. Flexibility is very important when handling movies of this nature.

Our picture will be a 12A. This timing would also allow for a further major marketing push for the dvd and streaming release at the time of the BAFTA's and Academy Awards.

COMPLETION BOND

As part of our work to provide investors with confidence of production completion, completion bonds are available.

CONTACTS

TULSA 21

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