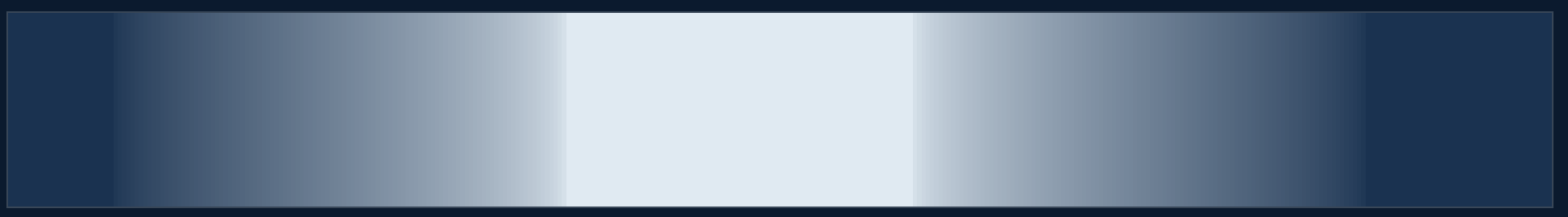
TRUE CRIME ANTHOLOGY . 8 × 60 . WEEKLY

FATAL FRONTIER

EVIL IN ALASKA

Alaska is the most beautiful place in America to be murdered. Per capita, no state kills more of its people — and almost nobody outside it can name a single victim. *FATAL FRONTIER puts those names on screen.*



67 days

Daylight hours across one year in Utqiagvik, Alaska. In the northernmost villages the sun does not rise for sixty-seven consecutive days. Snow covers tracks. Cold sinks bodies to the bottom of lakes until spring. The state is built to hide things.

1st	**59%**	**+249%**	**2×**
Highest murder rate in the United States, based on population.	Of Alaskan women will experience violence in their lifetime.	Sexual assault rate against the national average.	Missing persons rate. Alaska also leads the nation in people who are never found.

THE STATE

Alaska sells itself on wilderness, self-reliance and last-frontier romance. The crime statistics tell a completely different story, and it is a story nobody is telling on television.

This is a state the size of Texas, California and Montana combined, where a single trooper can be responsible for an area the size of West Virginia. Whole villages sit off the road system, reachable only by float plane or river boat, and only when the weather allows.

What that isolation produces is not just opportunity for violence. It produces silence around it. Assault goes unreported. Missing women go uncounted. Alaska Native communities have absorbed decades of disappearances that never made a headline south of Anchorage.

Alaska is not the backdrop of this series. It is the reason these crimes happened, the reason they were hard to solve, and in several cases the reason they were solved at all.

In this state, death is never far. Neither is the wilderness that swallows the evidence.

WHY HERE

Four forces that turn a landscape into a murder rate.

FORCE 01

The men

Fishing, logging, oil rigging. Alaska's men are celebrated as the toughest on earth and famously unbothered by the law. Mastery of a brutal environment curdles easily into power over the people in it.

FORCE 02

The dark

Twenty-one hour nights. Months without a sunrise. Psychologists tie the polar winter to depression, drinking and escalating domestic violence. The dark is a motive and an alibi at once.

FORCE 03

The drift

Alaska attracts end-of-roaders — people running from debts, records, families, names. It is the easiest place in America to arrive as no one and stay that way.

FORCE 04

The code

Alaskans leave each other alone, and they mean it as a courtesy. Applied to a scream in the night, that same instinct becomes a wall investigators have to break through.

THE SERIES

One hour. One case. One state that will not give it up easily.

Each standalone episode opens on the discovery and stays with the victim first — who they were, told by the people who loved them, before the case machinery takes over.

From there we follow the investigation in real sequence: the false leads, the alibis that hold, the ones that collapse, the piece of evidence nobody thought to look at for nine years.

What separates FATAL FRONTIER from every other procedural is the second investigation running underneath the first — what made this crime Alaskan. Environmental, cultural, or societal, and almost always all three.

In tight-knit Alaskan communities, one murder reorders an entire town. We stay with that ripple: the neighbours who become suspects, the families who never stopped saying they knew, the villages of 166 people where everyone was a suspect at once.

THE LOOK

An aesthetic built on psychological truth, not coverage.

INTERVIEWS

Two cameras, prime lenses, a consistent grammar across the series. Razor focus on the subject against a background dissolved to almost nothing — the isolation of the state rendered optically.

AERIALS

No clichéd fly-overs. Drones navigate up, down and around locations — pulling the viewer into a place rather than establishing it and moving on.

PALETTE

Muted throughout, broken by placed highlights. The stark contrast of the Alaskan landscape becomes the colour logic of the show rather than a filter applied over it.

RECREATIONS

We do not mimic the action. We shoot the psychology: the minutes before, and the aftermath. Creative lighting, shadow, POV angles. The terror lives in what is withheld.

ARCHIVE

Home video and family photographs, intimate and imperfect, cut hard against epic exteriors. The person against the scale of the thing that took them.

THE WELL

The cases are already there, and nobody has told them.

Bush villages, frontier towns, Anchorage suburbs. Every region of the state produces cases that could not have happened anywhere else in America — and that have never had a national audience.

Development has case files sourced across four decades and the full geographic spread of the state, from post offices reachable only by float plane to a police force where the killer was wearing the uniform. Loglines and full case treatments available on request.

Nome
Frontier town · Arctic Circle

Ruby
Pop. 166 · Yukon River

Anchorage
Urban · Serial offender

Chulitna
Whistle stop · No road access