

VISIT

Horrible People



Created by Johnny Washington



Branded as financial terrorists by a corporate monopoly, three low class slackers trigger a morally ambiguous rebellion to dismantle the hypercapitalist hellscape where they exist.





Comparables

Trading plot bloat for sharp psychological tension, the series delivers a lean, high-impact narrative that mirrors the anxious self-awareness defining modern prestige television.



Anchored by the discourse-driving 25–40 demographic, the series scales globally through character-driven flaws and theatre-style dialogue that hook international cinephiles and mature viewers alike.



As a sardonic empath who used humor to survive profound losses and cope with mental health issues, I built this series around the absurd contradictions of existing on the margins. It fuses deep emotional stakes with sharp levity, driven by a lifetime of pop-culture obsession.

Why Now?

Creator's Vision

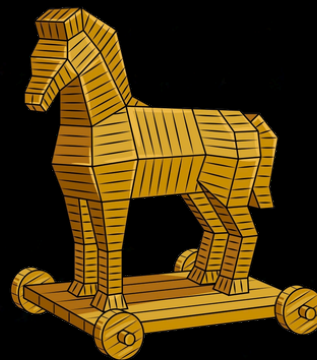
The Satire of Late-Stage Capitalism

Horrible People dissects the terminal American Dream through heightened surrealism, turning an oligarch-led diner heist into a visceral, darkly comedic metaphor for economic cannibalism.



The Architecture of Hypocrisy

Horrible People skewers modern cognitive dissonance through characters who can dissect global exploitation in real time while pre-ordering the next upgrade—trapped in a system that demands moral purity while running on complicity.



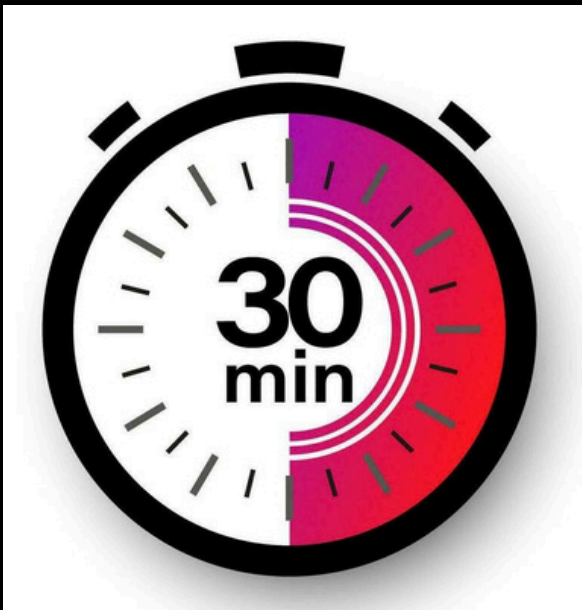
The Tonal Seesaw: Comedy as a Trojan Horse

Using dark comedy to crack open the absurdities of late-stage capitalism, **Horrible People** mines laughs from the brink of emotional collapse, asking: In a broken system, can anyone truly be good, or are we all just varying shades of horrible?

Series Format

Horrible People is a 30-minute animated series that blends serialized character arcs with self-contained, episodic stories. The first season contains 10 episodes, where future seasons contain 13.

The premise engine operates on a strict structure where three emotionally stunted adults try to exist in a universe where systems are quietly predatory and meaning is unstable.



10 → 13

Episodes

1

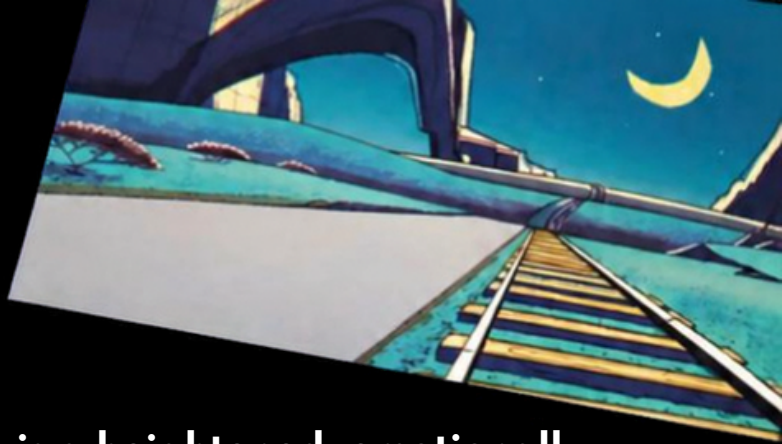
**Surreal Event Per
Episode**



In privatized Keokuk, Iowa, Joey desperately tries to orchestrate a pseudo-date with Sarah by taking the trio to a corporate sci-fi re-release at the Cinecrapitorium, framing mainstream media nostalgia as his primary path to vulnerability and romance. Upon arriving, Tyrone bypasses human intimacy entirely by flirting with Kiosk-chan—the theater's holographic ticket AI—using digital sweet talk and phone hacks to secure their admission. The lobby quickly turns hostile when the group collides with Harry Hetero, a vapid, misogynistic gym bro from their college days whose arrogant posturing immediately triggers Joey's deep-seated prey instincts.

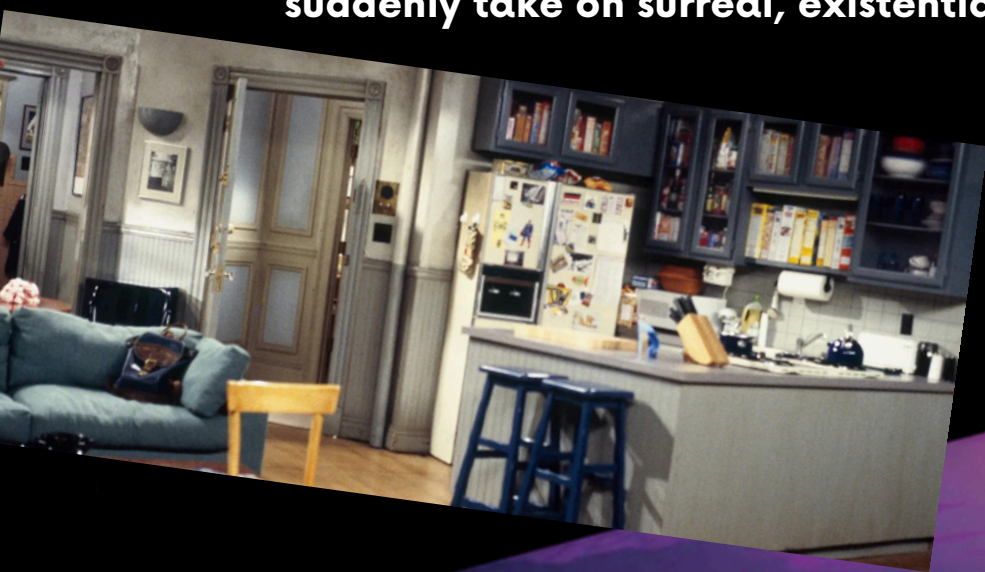
When Joey's fragile ego drags him into a savage lobby brawl, the trio abandons posturing for raw survival. Joey absorbs a brutal beating to protect his wounded pride and Tyrone parlays his digital flirtation into overriding the blast doors. They break out into the alley having learned nothing, resolving the crisis entirely through animal instinct, impulse, and collateral damage rather than meaningful personal growth.

In the aftermath, the trio discovers Dooby Corp has frozen their financial assets, branding them "financial terrorists"—worse still, the dead usher's ghost is now legally tethered to their souls until they dismantle the megacorporation. This cements the series' core engine: an escalating corporate dystopia navigated by three narcissists just self-aware enough to recognize the trap, but entirely unwilling to change.



In *Horrible People*, Keokuk, Iowa is a heightened, emotionally accurate version of a Midwestern town that exists somewhere between reality and perception. It's the kind of place where everything feels familiar, but nothing quite makes sense upon closer inspection.

On the surface, Keokuk looks like any small American town: chain restaurants, aging infrastructure, quiet streets, and a population going through the motions. But beneath that ordinary exterior, the town subtly bends to reflect the inner lives of the characters. Geography is inconsistent. Landmarks appear where they're needed. A diner might feel like the center of the universe one night, while a roadside church or empty parking lot can suddenly take on surreal, existential weight the next.



Location: Keokuk, Iowa

Joey Autismo

Joey is an emotionally volatile overthinker who desperately wants to be seen as profound, capable, and in control—but almost always undercuts himself in the process. He masks insecurity with loud opinions, performative intelligence, and impulsive behavior, often escalating situations that didn't need to escalate. Joey is hyper-aware of the world's flaws and his own shortcomings, but that awareness doesn't translate into growth—it fuels his anxiety. At his core, Joey wants connection and meaning, but his fear of vulnerability turns every sincere moment into deflection, chaos, or self-sabotage.

Archetypes



Sarah Heavyflow

Sarah is sharp, guarded, and emotionally exhausted. She sees through people instantly and uses dry, cutting honesty as both a defense mechanism and a form of control. While she presents as detached and unimpressed, that distance masks a deep sensitivity and a quiet desire to connect on her own terms. Sarah doesn't trust easily—especially not men—and resists vulnerability even when she craves it. She is often the most perceptive person in the room, able to articulate emotional truths others avoid, but rarely allows herself to fully engage with them.

Archetypes



Tyrone Whitevote

Tyrone is calm, observant, and grounded—the emotional counterweight to Joey and Sarah’s volatility. He carries himself with quiet confidence and speaks with verbose intelligence or cuts through chaos with simple, direct insight. While he appears the most stable, Tyrone is in his own transition, searching for identity beyond being “the reasonable one.” He values self-awareness and accountability, but struggles with when to step in and when to let others fail. Tyrone isn’t detached—he’s deliberate, choosing his words and actions carefully in a world that rarely does the same.

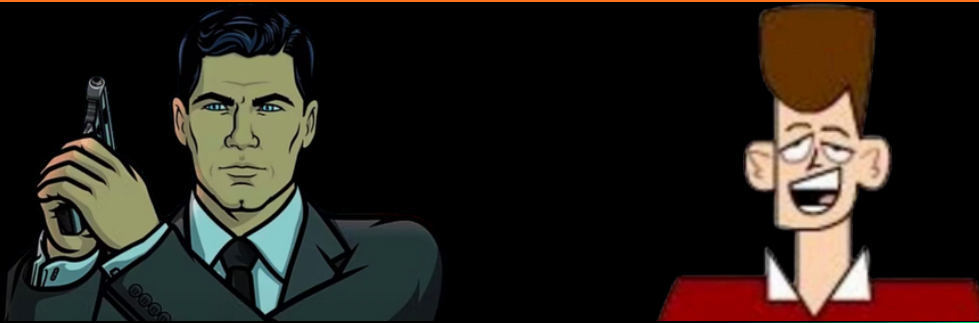
Archetypes



Harry Hetero

Harry Hetero is hyper-confident, performative masculinity personified. Once part of the group, he reinvented himself into everything they're not—socially dominant, image-obsessed, and the 'ideal consumer'. Beneath the bravado is insecurity and a need for validation, especially from Sarah, who represents the version of himself he couldn't keep. Harry thrives in environments where perception is power, but crumbles when forced into genuine emotional territory.

Archetypes



Alliterative Billionaires Club

The Alliterative Billionaires Club represents the apex of corporate hubris. Operating as bored aristocrats within Keokuk's hypercapitalist ecosystem, this trio of hyper-wealthy elites weaponizes their existential apathy, treating the systemic destruction of the lower class—and the pursuit of the gang specifically—as a casually cruel spectator sport. Backed by infinite resources, they pose an escalating, organized threat, though their blinding entitlement and predatory practices.

Archetypes



Holly Chokelightly

Holly Chokelightly is outwardly composed, confident, and hyper-aware of her effect on others. She moves through the world with ease. Whether she's complicit in or quietly detached from the world around her remains intentionally ambiguous.

Archetypes



Ghost Pilot

The Ghost Pilot is a surreal, recurring figure who exists somewhere between fate, narrator, and hallucination. He appears at pivotal moments to Joey, offering cryptic anti-Obi-Wan Kenobi advice. He is stuck in purgatory and is angrily reluctant to help Joey.

Archetypes

