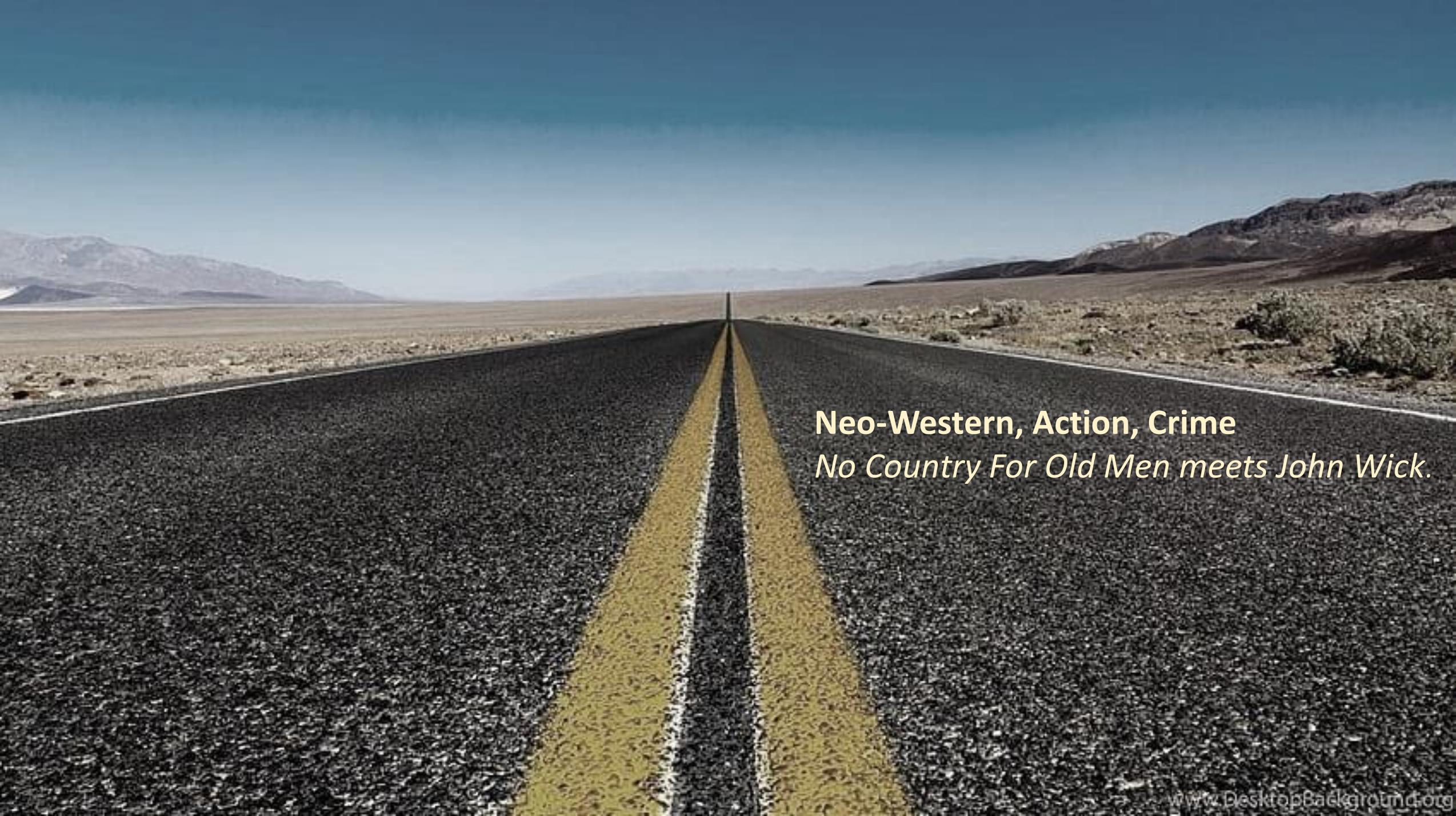




PATERNAL BLOOD

Child support is not always paid with money.

A long, straight asphalt road stretches into the distance under a clear blue sky. The road has a double yellow line down the center and white lines on the sides. The landscape is a vast, flat, arid plain with sparse vegetation and distant mountains. The text is overlaid on the right side of the road.

Neo-Western, Action, Crime
No Country For Old Men meets John Wick.

A man is targeted by hitmen when he tries to stop the son, he didn't know he had, with a woman he resents, from getting into her father's drug trafficking business.



Heath still looks at Lizzie in a state of shock--he has so much to say and ask but he can't speak.

LIZZIE

Can we talk?

Lizzie gestures to a booth. Heath follows her to it. They sit down. Heath stares at her hard, unmoving--it's scrutinizing. Lizzie forces a quick smile; she's uncomfortable.

LIZZIE (CONT'D)

How have you been?

It takes a moment for Heath to answer. First his head shakes no, over and over, ever so slightly, then...

HEATH

Seventeen years, Lizzie, and then you roll in here like nothin'.

Lizzie looks away.

HEATH (CONT'D)

You left without a word.

LIZZIE

(regret)

I know.

HEATH

No. No you don't know. You don't
know what that did to me.

(leans in, pained whisper)

I gave you a promise ring.

The pain on Lizzie's face matches the pain in Heath's words. There's no doubt about what that ring meant to them. Lizzie forces a smile with a single soft CHUCKLE, trying to dismiss the truth of it, unable to look at him--her eyes darting.

LIZZIE

We were kids. It was puppy love--

Heath slides forward in his seat, leaning over the table--he won't accept that.

HEATH

(spitting the words)

No. We were childhood crushes.
High school sweethearts. Each other's
first everything. I swore I would
marry you when you asked if I was
true.

(angry whisper)

And then you left, without a bye, or
a note or nothin'. Why come back now?

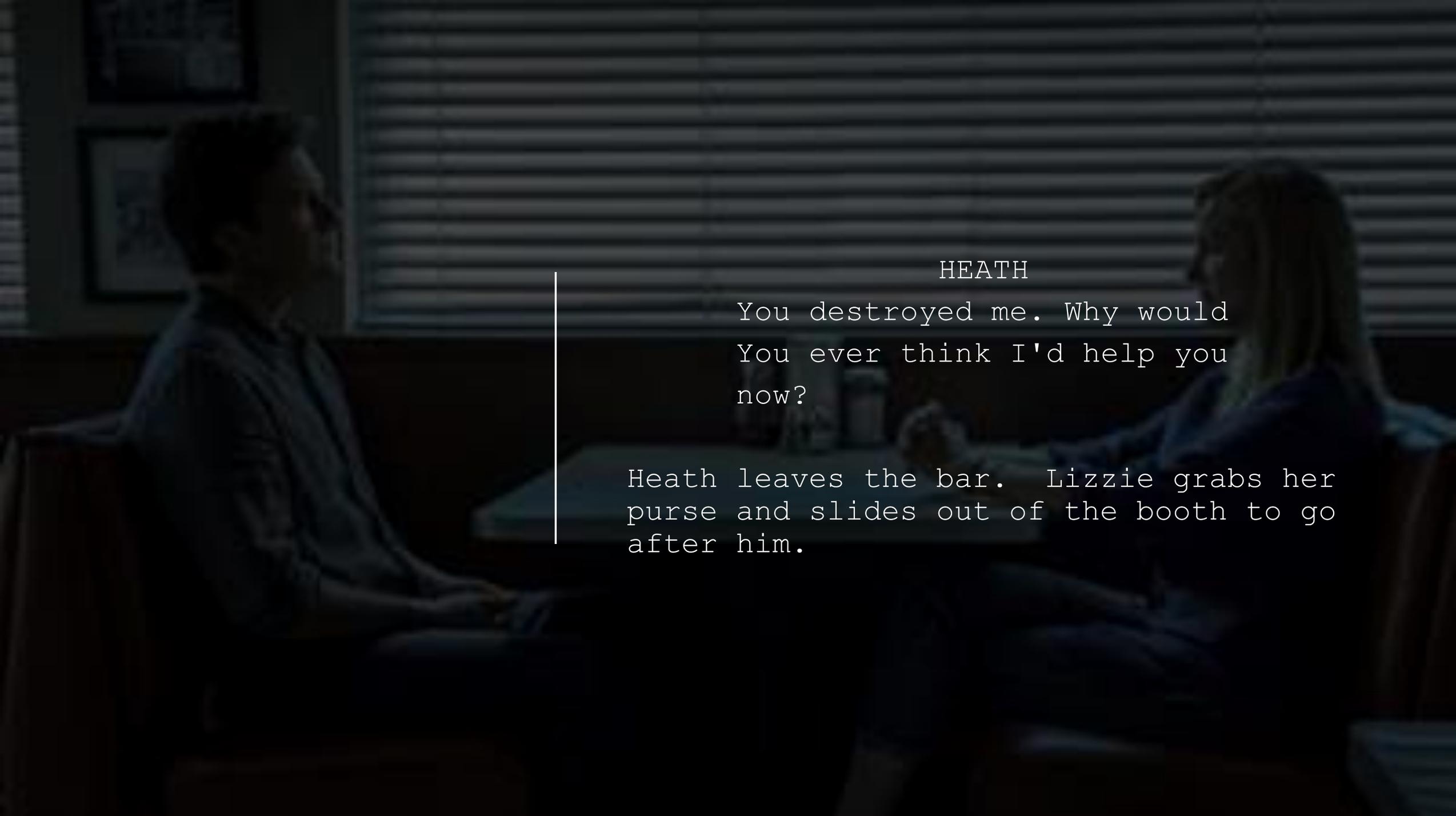
He glares at her, unrelenting. Lizzie looks back at him, trying to hold back tears. Worry and sadness marks her face. She takes in managing breaths to get the strength to say...

LIZZIE

(softly)

I need your help.

Heath leans away from her--*really*? He gets up, almost steps away but leans back down to speak low.



HEATH

You destroyed me. Why would
You ever think I'd help you
now?

Heath leaves the bar. Lizzie grabs her
purse and slides out of the booth to go
after him.



SUMMARY

EX-MILITARY RANGER, HEATHROW RIDGE REUNITES WITH LIZZIE

to stop the son he never knew he had from getting into her father's drug trafficking business.



It's been seventeen years since Lizzie left without a word, which left Heath heart broken and resentful. Now, she returns in need of his help—to prevent their son Quint from doing a pick-up at the El Macambo in East Texas and running it to buyers in Vegas.



Against Heath's demand to go alone, Lizzie joins for the ride, which forces them to reconcile their past as they chase down Quint.

The pursuit isn't easy. Quint is a smart kid and a fast driver who--for reasons of his own--does not want to be stopped.

And even more threatening, Lizzie's kingpin father, Vernan Cartwright, sends a hitman after Heath and Lizzie to ensure nothing stops Quint from making his run.



As Heath and Lizzie chase down Quint, and Vern's hitman hunts down Heath and Lizzie leaving a trail of bodies along the only road to the El Macambo, everyone finds themselves on the radar of Texas Sheriff Stanton and his Deputy.

PATERNAL BLOOD

*Is a modern day western packed with intense action of car chases,
fight scenes and gun fights!*



GUNMAN1

Hey kid. You go make that run.

QUINT

Let go my mom.

The gunman COCKS the gun as if to say 'do it or else'. Quint stares him down. The gunman looks away with a fast swipe of his arm, pointing the gun on Heath.

Out of nowhere, Jonah springs up from behind the bar, CRACKS a bottle over the gunman's head...

...just enough time - Heath disarms the gunman, points on him. BANG - shoots the gunman in the head.

Heath grabs Lizzie, practically chucks her over the bar to safety as he fires... ONE... TWO men dead.

He dives to a table pushing it over, takes cover, SHOOTS. Three down. Heath rolls behind a post shooting at the last two gunmen as they unload on him. Everyone's out of bullets.

The gunmen go to reload but Heath charges at them. They see him coming. No time. They charge back.

Heath stops, side-steps, elbow strikes and tosses the first gunman to the floor. The gunman slides, CRASHING into a table. The second gunman tackles but...

...Heath braces the impact, sends three knees to the face.

The guy on the floor has reloaded...

BANG! - misses. He keeps firing.

Heath lifts the gunman in his arms and uses him as a body shield as he goes towards the guy on the floor. He pitches the dead body at him. The gunman pushes the dead man to the floor, points his gun at Heath but...

Heath is already on him. SLAMS the man's gun hand against the corner of a post and lifts him by the throat. Heath gently removes the gun from the gunman's hand and...

BANG! Six down. Heath drops the body.

BANG! Heath is hit. He scrambles behind the post. There's a bullet in his side. He's bleeding.

tone & feel

Paternal Blood is a neo western about reconciliation, redemption and revenge. Outlaws, sheriffs and gunfights bring the Old West into a modern tale that's set against the Texan landscape as a man on a quest to save his family takes the law into his own hands.

With intense fight scenes similar in style to *John Wick*, thrilling car chases like in *Baby Driver* and the intensity of being on the hunt and run like in *No Country for Old Men*, *Paternal Blood* is packed full of action.

The film will be shot in the strong contrasting colors of desert and sky akin to old westerns, similar in tone and feel to *Hell or Highwater*.





DINER

CHARACTERS
LOOK & FEEL



HEATHROW RIDGE



LIZZIE HUNT



JONAH MORRISON



SHERIFF STANTON



QUINT RIDGE



BIG BELLA



VERNAN CARTWRIGHT

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