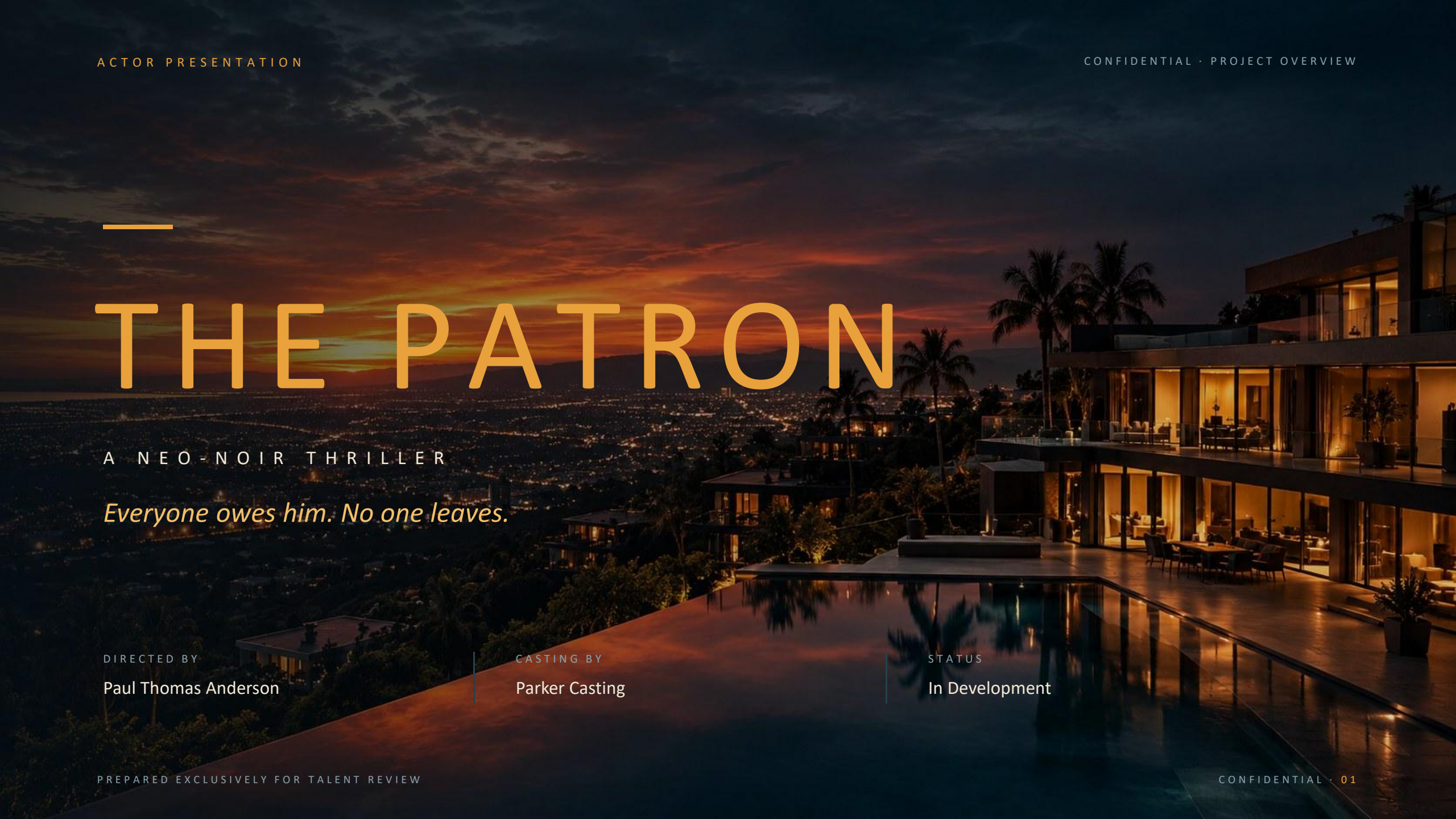


THE PATRON

A NEO-NOIR THRILLER

Everyone owes him. No one leaves.

DIRECTED BY

Paul Thomas Anderson

CASTING BY

Parker Casting

STATUS

In Development

A FINANCIALLY RUINED PRIVATE INVESTIGATOR IS HIRED BY A RECLUSIVE BILLIONAIRE TO FIND HIS MISSING DAUGHTER, ONLY TO DISCOVER SHE IS UNRAVELING A DECADES-OLD BETRAYAL, FORCING HIM TO CHOOSE BETWEEN THE PAYCHECK THAT WILL SAVE HIM AND THE TRUTH THAT COULD COST HIM EVERYTHING.

GENRE

Neo-Noir Thriller

FORMAT

Feature Film

STATUS

In Development

WHY THIS FILM?

AT ITS CORE, THE PATRON IS ABOUT POWER, GRATITUDE, AND THE TERRIFYING SPACE WHERE GENEROSITY BECOMES OWNERSHIP.

The Patron is a modern neo-noir: a thriller where the weapon is not a gun but a wire transfer. Every act of kindness in this world arrives with a string attached, and the film keeps pulling those strings until an entire empire unravels.

It pairs the pleasure of a classic detective story with the unease of psychological horror: a gilded mansion above the city, a circle of devoted beneficiaries, and a man who believes control is a form of love.

Imagine the intimacy of a two-hander between a broken investigator and the billionaire who owns him, played out in rooms where everything is paid for, including the loyalty.

THIS IS THE PATRON.



Wealth this generous is never free.

THREE MOVEMENTS. ONE DEBT.

01

THE LIFELINE

Jack Mercer, a once-respected private investigator drowning in debt, is thrown a lifeline. A reclusive billionaire will pay any price to have his daughter found, and asks only that Jack ask no questions.

It is the easiest money Jack has ever been offered. He takes it anyway.

02

THE HUNTER

Clara Vance was never taken. She vanished on purpose: off the grid, guarding years of secret evidence gathered against her father's empire.

Jack is not hunting a victim. He is tracking a hunter, and she is three steps ahead of everyone looking for her.

03

THE BETRAYAL

Every beneficiary Jack interviews, from the musician to the fashion star, owes Vance everything, and fears him accordingly. Beneath the charity lies a decades-old betrayal that built the fortune.

And the closer Jack gets to Clara, the more expendable he becomes.



A detective story where every witness is on the payroll.

JACK MERCER

BROKE.

DESPERATE.

DECENT.

The private investigator. The audience's way into the story, and the man the whole film leans on.

Jack Mercer used to be the investigator people called when the police gave up. Now the phones are quiet and the debts are loud: one bad month from losing what's left of his life.

Vance's offer is a lifeline with a hook in it. Jack sees the hook. He takes the money anyway, because decency has never once paid his rent.

He is a fundamentally decent man navigating a moral grey area, and the film asks how much of himself he can sell before there is nothing left to buy back.

> *"I've been bought before. I know what the receipt feels like.*
>
> · JACK MERCER

ARTHUR VANCE

CHARMING.
COMPOSED.
TERRIFYING.

The reclusive billionaire. He uses his fortune as both a shield and a weapon, and calls it salvation.

Arthur Vance built an empire the way other men build families: patiently, completely, and with total conviction. He gives money away the way most people give orders.

Charming, impeccably dressed, terrifyingly composed. He has never raised his voice, because he has never needed to. Every favor he has ever done is a door he can close.

He genuinely believes his control is an act of love. That conviction, not cruelty, is what makes him the most frightening man Jack has ever sat across from.

> *"I don't own people, Mr. Mercer. I simply refuse to let them drown.*
>
> · ARTHUR VANCE

CLARA VANCE

SHARP.

PARANOID.

A HUNTER.

The missing daughter. Not a victim: an investigator who went off the grid to protect her evidence.

Clara Vance grew up inside a museum of her father's generosity: tutors, galas, a childhood funded down to the hour. She has spent years quietly cataloguing what it actually cost.

She is not hiding. She has gone dark to protect the evidence she has gathered, and she is three steps ahead of everyone searching for her, Jack included.

Sharp, paranoid, ferociously intelligent. The role demands an actor who can hold ambiguity: is she exposing her father, or becoming him?

> *"I'm not hiding from my father. I'm building a case against him.*
>
> · CLARA VANCE

THE PEOPLE VANCE OWNS

01

SILAS THORNE

MALE

POLITE · SOFT-SPOKEN · EMPTY

Vance's personal fixer and head of security. He handles the dirty work with chilling efficiency, and never once raises his voice.

02

SARAH MERCER

FEMALE

PRAGMATIC · EXHAUSTED · LOYAL

Jack's ex-wife. A public defender done being dragged down by his failures, and still the only person who tells him the truth.

03

ELIAS CROFT

MALE

BROKEN · ERASED · DANGEROUS

Vance's former business partner, betrayed decades ago and written out of history. He holds the physical evidence of the original sin.

04

EVELYN MARSH

FEMALE

LOYAL · METICULOUS · COMPLICIT

Vance's long-time personal assistant. She schedules the meetings, keeps the secrets, and knows exactly where the bodies are buried.

05

JULIAN REED

MALE

BRILLIANT · TROUBLED · OWNED

A chart-topping musician whose entire career was funded by Vance. His success is real. It just isn't his.

06

DET. RAY TORRES

MALE

SHARP · OVERWORKED · SUSPICIOUS

A homicide detective who watches Jack from day one: an outsider meddling in police business, or something worse.

07

MAYA CROFT

FEMALE

CYNICAL · STREET-SMART

Elias Croft's daughter. A bartender who watched her father fall apart, and joins Jack when their anger aligns.

08

DIANE FOSTER

FEMALE

RELENTLESS · RUTHLESS · BRILLIANT

An investigative journalist who has failed for years to crack the Vance empire. Clara is the story of her career; Jack is a means to it.

09

VIVIAN WEST

FEMALE

COLD · BRILLIANT · SMILING

Vance's chief legal counsel. She treats the search for Clara as a risk-management exercise: the smiling face of the machine.

ADDITIONAL ROLES

10 MARCUS LIN

MALE · BRILLIANT, AGORAPHOBIC

A tech genius living in a server-filled apartment, terrified of the man who paid for his education. His fear is the film's thesis in one room.

11 WILLIAM HAYES

MALE · KIND, EARNEST, BLIND

Head of Vance's foundation. He sincerely believes his boss is a saint, and that sincerity is the most useful thing Vance owns.

12 CHLOE STERLING

FEMALE · RISING, NAÏVE, DEVOTED

A fashion star minted by Vance's money. A living example of how gratitude is groomed into permanent dependency.

13 DR. ELEANOR BROOKS

FEMALE · ELEGANT, PERCEPTIVE

The Vance family therapist. She knows the household's darkest dysfunctions, and is bound by confidentiality from saying any of it.

WHY AUDIENCES WILL REMEMBER THE PATRON

A THRILLER WITH A CONSCIENCE

Tension built on character, not spectacle: every scene turns on a decision someone can't take back.

A VILLAIN WORTH ARGUING ABOUT

Arthur Vance is charming enough to defend at dinner. Audiences will leave the theater still debating him.

THE GILDED CAGE

Wealth rendered as horror: the mansion, the gala, the foundation. Luxury as a locked door.

A MYSTERY THAT INVERTS

The investigator hunts a missing girl and finds a conspiracy, then realizes he has become part of it.

ROLES ACTORS FIGHT FOR

Three indelible leads and ten more characters with real arcs, real secrets, and real scenes.

A THEME THAT LINGERS

Everyone in this film owes somebody something. Audiences will feel that in their own lives.

THE DETAILS

DIRECTED BY	Paul Thomas Anderson
PRODUCED BY	Paul Thomas Anderson
CASTING	Parker Casting
FORMAT	Feature Film
GENRE	Neo-Noir Thriller
STATUS	In Development

CASTING SUBMISSIONS

PARKER CASTING

casting@thepatronmovie.com

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