

BASED ON A TRUE STORY

*The epic journey of a man who rose from poverty to build
one of the most powerful empires in Western Canada.*

THE RISE OF THE
CATTLE KING



WHILE OTHER MEN TALK
ABOUT THE FUTURE,
PATRICK BURNS BUILDS IT,
ONE RELENTLESS
DECISION AT A TIME.

The Rise of the Cattle King is based on the true story of Patrick Burns, one of the most influential industrial figures in Canadian history.

Born into poverty, Burns arrived in the West with no land, no capital, and no safety net. In 1877, he stood at the edge of the frontier with nothing but two oxen he had been given instead of wages.

Through relentless work, calculated risk, and an unbreakable reputation for fairness, he built a meat-packing empire that fed railways, cities, and frontier communities across Western Canada.



WHY THIS STORY IS CINEMATIC

This is not a story about inherited power or easy success.

It is a story about building something essential when the world is unstable. About creating order where none exists. About surviving long enough to make that order permanent.

Patrick Burns did not conquer land or rule through fear. He solved problems others avoided, fed people others ignored, and kept moving while competitors failed.

What begins as survival grows into a system that reshapes the world.





THE IDEA

The Rise of the Cattle King is a prestige historical drama driven by momentum.

This is not a traditional western and not a polite biopic. It is a story about pressure, motion, and consequence. Every scene pushes forward. Every gain costs something. Stopping is never an option.

The film moves the way Patrick Burns moves. Forward, under resistance, without apology.

THE CHARACTERS

This film is driven by character under pressure. Each central character is a force that shapes Patrick's rise.

Makwa

Makwa is not a guide or a helper. He is a partner.

Their relationship is built on mutual risk and shared survival. Makwa sees that Patrick returns when others disappear. Patrick sees that Makwa reads land and people in ways others cannot.

Together, they move through the frontier faster than it expects and cleaner than it allows.

Patrick

Patrick Burns is not loud, but he is never still.

He works when others quit. He acts when others hesitate. He moves when others wait for conditions to improve. He absorbs setbacks without complaint and keeps going when most men would stop.

Patrick does not win by being clever or charming. He wins by refusing to stop.

Clara

Clara is a railway medic. Capable and essential.

Her connection with Patrick grows through reliability and respect. They do not dream together. They work side by side, solving problems and carrying responsibility.

Her presence reveals the life Patrick could choose. Her loss defines the life he commits to building.



THE FRONTIER

It is cold, violent, unfair, and relentless. Men cheat Patrick. Rivals test him. Nature does not care if he survives. Every mile forward is earned, and every gain is temporary. The land takes as much as it gives.

This is a world where survival is physical and constant. Hunger, exhaustion, and fear are part of daily life. Decisions are made in motion, under pressure, with no guarantee of safety or return.

The journey unfolds in mud, snow, blood, fire, and freezing water. Wolves trail the edges of camps. Men are ambushed along riverbanks. Ice collapses beneath struggling bodies. Horses run until they fail. Men push past where they should stop.

The cost of every decision is felt in the body and carried forward. Patrick absorbs the impact, stands back up, and keeps moving.

THE STORY

This is a journey measured in miles, seasons, and loss.

Patrick Burns does not rise quickly or easily. His path stretches across frozen rivers, endless plains, and temporary camps that disappear as fast as they form. Progress is slow, punishing, and uncertain. Each step forward carries risk, and turning back is never an option.

What unfolds is not a straight line to success, but a long fight to endure long enough to matter.



ACT I. STARTING WITH NOTHING

Ontario, 1877.

Patrick begins with no land, no money, and no leverage. He works brutally hard and is paid in oxen instead of wages, a reminder of how easily labor can be dismissed. He is expected to accept it or walk away.

Patrick does neither.

He sells what he has, follows the work west, and survives by watching closely and adapting faster than those around him. Each job ends. Each camp dissolves. Each winter threatens to finish him. Hunger, cold, and isolation are constant companions.

Through trial and failure, Patrick learns a hard truth. Selling animals keeps you alive. Selling meat gives you control. His first sale to a railway camp is not a triumph, but proof that endurance can become direction.



ACT II. THE LONG ROAD WEST

**As the railway pushes deeper into the frontier,
chaos follows close behind.**

Camps rise overnight and collapse just as quickly. Men are underfed, overworked, and forgotten. Supplies spoil before they arrive. Promises are broken as soon as conditions turn hard.

Patrick moves through this instability, following the work wherever it leads. He partners with Makwa, whose knowledge of land and movement allows them to travel routes others cannot survive. Together, they face ambush, weather, hunger, and exhaustion as they push farther west than planned.

Patrick earns trust the slow way. He returns when others disappear. He pays when it costs him. He delivers when failure would be easier. Word spreads across camps and rail lines, not through reputation, but through memory.

Opportunity does not arrive suddenly. It accumulates mile by mile.



ACT III. ENDURANCE BECOMES INFLUENCE

Years pass. Losses accumulate. Competitors burn out, sell off, or vanish entirely.

Patrick remains.

What began as survival hardens into structure. Routes stabilize. Operations expand. Railways, camps, and growing cities begin to rely on his consistency. Without speeches or declarations, Patrick becomes one of the most influential figures in the West.

As Calgary grows, Patrick joins forces with Big Four, helping shape not just an economy, but a cultural identity. Together, they create what becomes the Calgary Stampede, a celebration of resilience, risk, and frontier spirit that mirrors the life Patrick has lived.

By the time others recognize the scale of his influence, Patrick Burns is no longer just feeding the frontier.

He is helping define it. Patrick Burns does not take power. He outlasts everyone else.



A man with a mustache, wearing a dark suit and tie, stands in profile by a large window. He is holding a lit cigar in his right hand. The window looks out over a cityscape at dusk or dawn, with a prominent church spire visible in the distance. The sky is filled with dramatic, dark clouds. In the foreground, a desk is cluttered with stacks of papers, a rotary telephone, and other office equipment. The lighting is moody and atmospheric, with the primary light source being the window.

WHY THIS STORY MATTERS

Modern audiences understand fragile supply chains, loud leadership, and systems that collapse under pressure. They understand what happens when responsibility is avoided and when spectacle replaces substance.

This story speaks directly to that reality. It is about building something real, carrying responsibility when it is heavy, and earning trust without needing attention. Patrick Burns feels urgently relevant because his leadership is quiet, physical, and proven under stress.

The film itself reflects those values. It is grounded and physical, shaped by natural light, firelight, snow, mud, breath, and exhaustion. The score is restrained. Sound design carries weight. Silence is allowed to speak. The camera stays close to effort while the land remains vast. Momentum never stops.

The Rise of the Cattle King is a feature length historical drama built for theatrical and prestige platform audiences. It stands alone as a complete cinematic experience, while naturally allowing expansion into later chapters if desired.

This film is made for audiences drawn to true underdog stories, leadership under pressure, and grounded historical epics. It is intimate enough to feel personal and expansive enough to travel internationally.