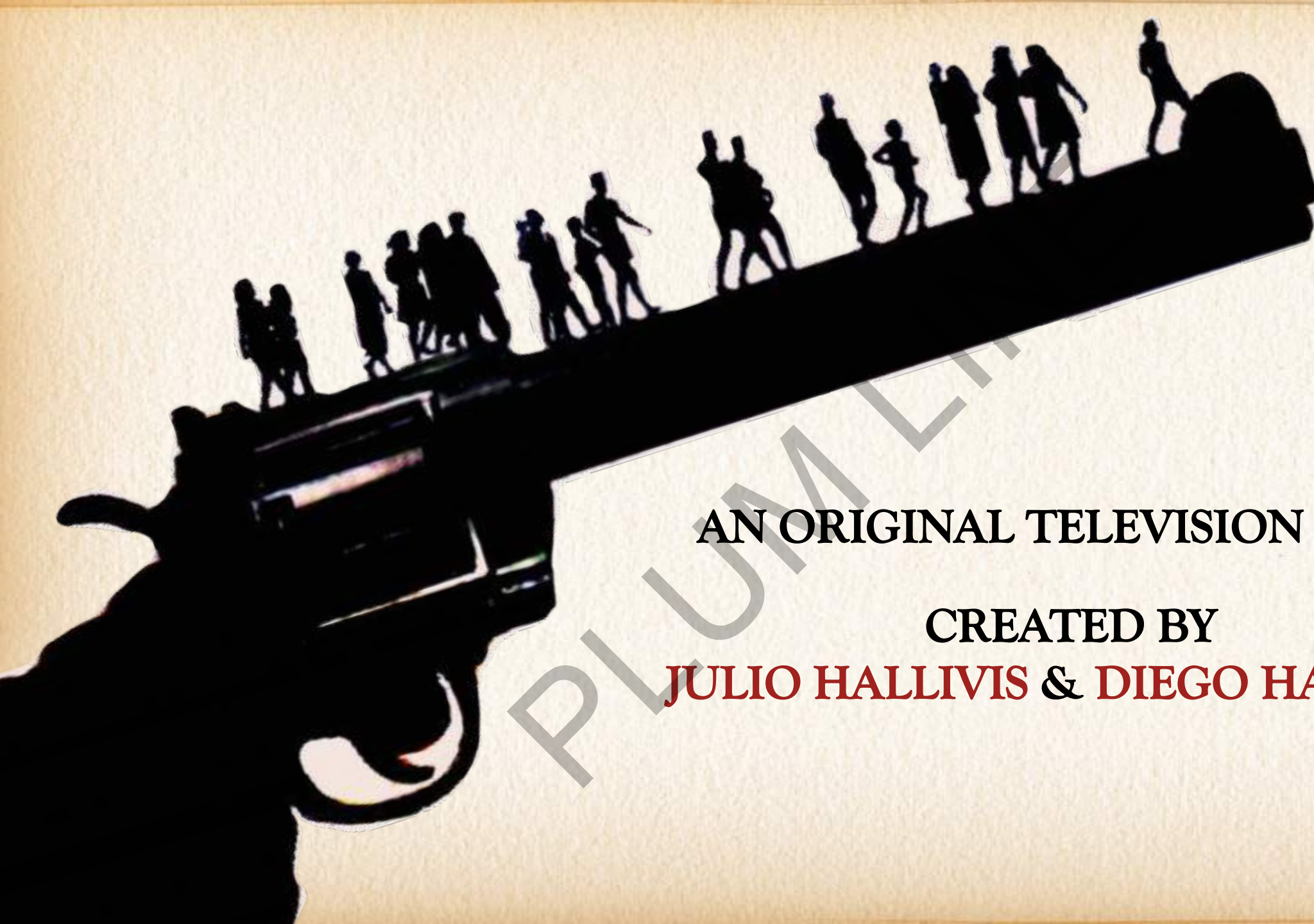




GUNTORAGE



AN ORIGINAL TELEVISION SERIES

CREATED BY

JULIO HALLIVIS & DIEGO HALLIVIS



THE IDEA



TO EXPLORE AMERICAN GUN CULTURE IN A SHOW THAT
FOLLOWS A JADED ~~EX-COP~~ PEDDLING 3D-PRINTED GUNS.



... 3-D WHAT?

A man in a dark suit and light blue shirt is leaning forward, looking intently at a 3D printer. The printer is a large, industrial-looking machine with a transparent front panel, revealing internal components and a red filament being extruded. The background is a blurred industrial or laboratory setting with yellow and blue lighting. The text "IT'S EXACTLY WHAT IT SOUNDS LIKE" is overlaid in the top left corner in a bold, red, serif font. The text "SINCE THE EARLY 2000's, DEVICES LIKE THIS ONE HAVE RENDERED INTACT THREE-DIMENSIONAL OBJECTS OUT OF ANYTHING FROM TITANIUM TO PLASTIC TO CHOCOLATE." is overlaid at the bottom in a bold, white, serif font. A large, semi-transparent watermark "UNMILK" is oriented diagonally across the center of the image.

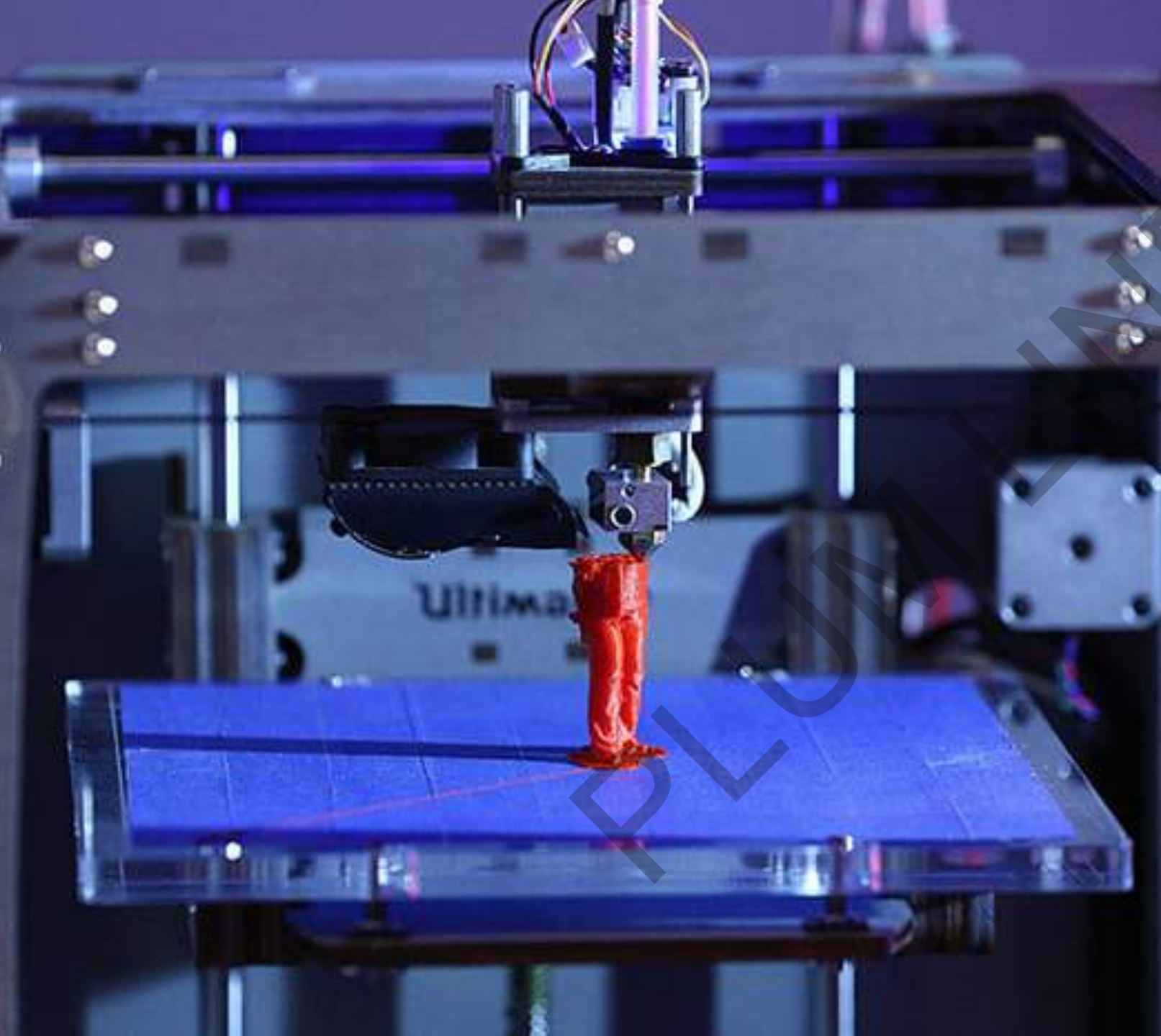
IT'S EXACTLY WHAT IT SOUNDS LIKE

**SINCE THE EARLY 2000's, DEVICES LIKE THIS ONE HAVE
RENDERED INTACT THREE-DIMENSIONAL OBJECTS OUT OF
ANYTHING FROM TITANIUM TO PLASTIC TO CHOCOLATE.**



AND IT'S NOT ROCKET SCIENCE.

BASICALLY, THE FILAMENT (OR RAW MATERIAL) FOR THE OBJECT IS MELTED TO LIQUID AND Poured THROUGH A NOZZLE THAT SHAPES THE OBJECT LAYER BY LAYER, BASE TO TOP.





GOT IT?

GOOD. NOW...

A man with a beard and short dark hair, wearing a dark jacket, is holding a white, 3D-printed handgun. He is looking directly at the camera with a serious expression. The background shows bare trees and a clear sky, suggesting an outdoor setting. A large, semi-transparent watermark with the word 'UNLOCK' is visible diagonally across the image.

STARTING WITH **THIS** PROTOTYPE MADE IN 2012, WEAPONS ENTHUSIASTS HAVE BEEN DEVELOPING AND PERFECTING THE 3D-PRINTING OF ASSEMBLY PARTS FOR FIREARMS.

THE GOAL: CREATE A COMPLETELY NON-METAL WEAPON THAT'S **UNDETECTABLE** AND **UNTRACEABLE**.

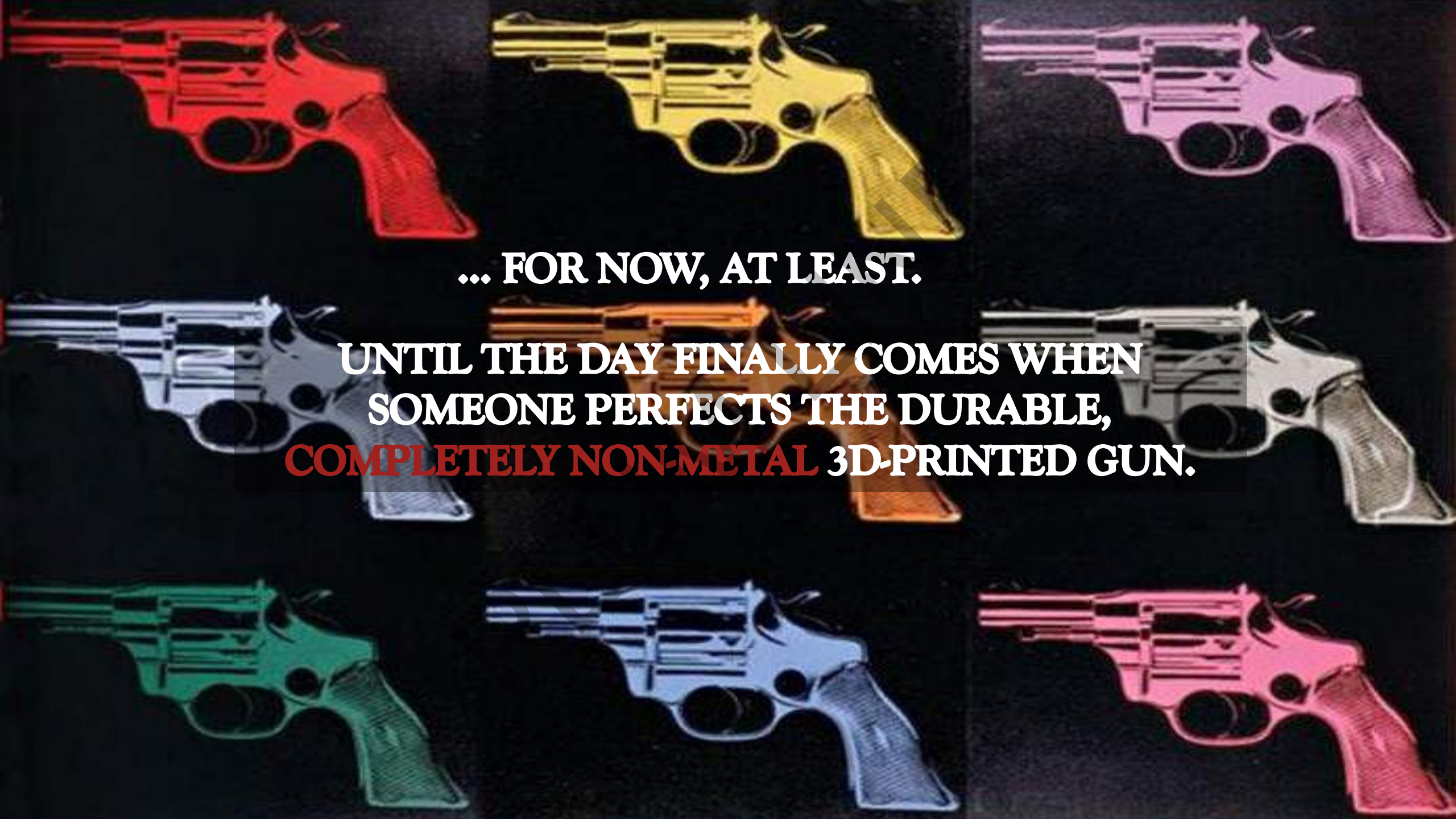


**SOPHISTICATED PRINTING METHODS FOR
INCREASINGLY DEADLY WEAPONS HAVE GOTTEN
THEM **CLOSER AND CLOSER** TO THAT GOAL.**



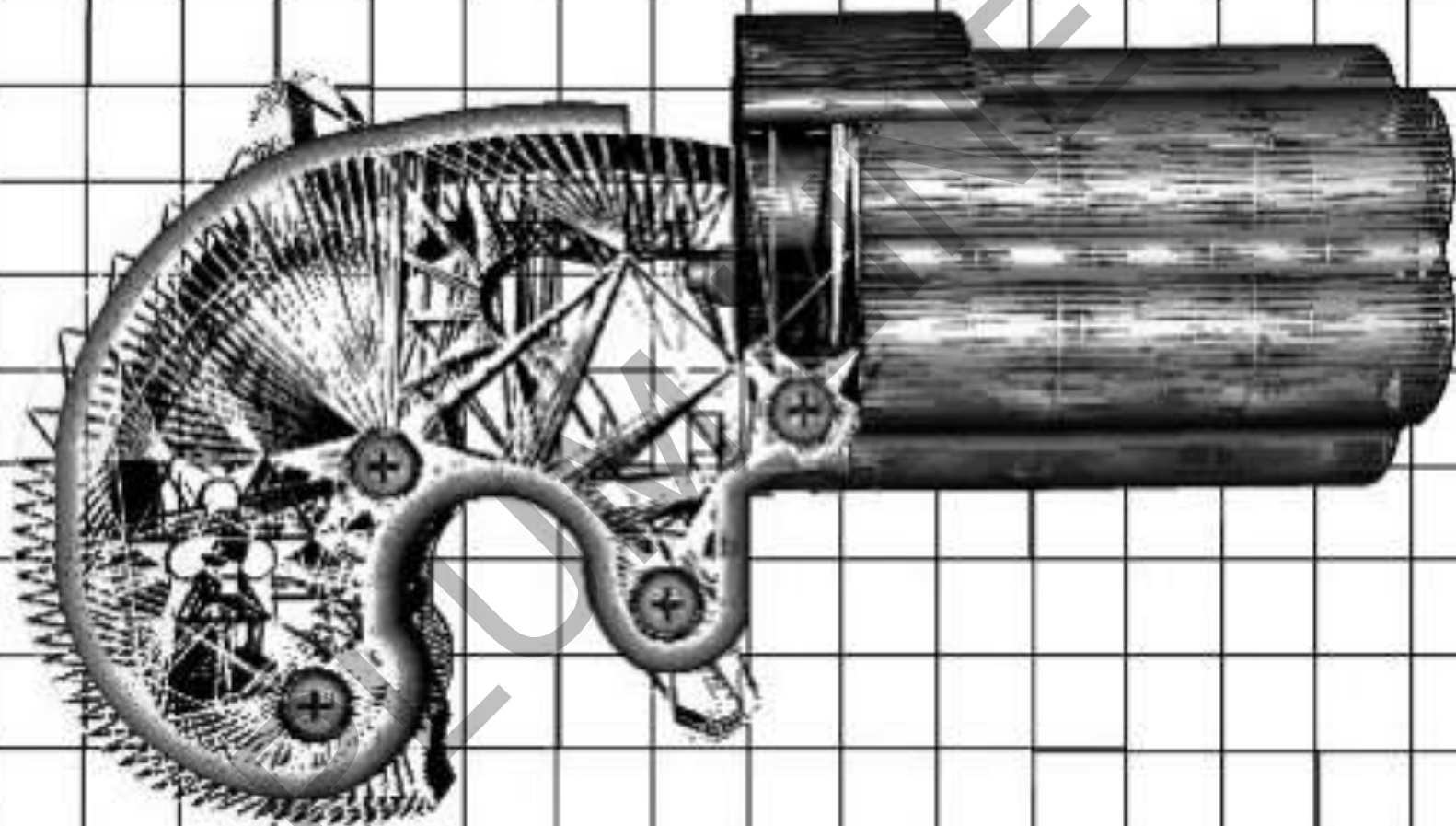
**BUT NON-METAL PROTOTYPES CAN ONLY WITHSTAND
A FEW DISCHARGES BEFORE **BREAKING APART.****

THOSE THAT CAN SHOOT MORE HAVE **INTERNAL METAL PARTS...**



... FOR NOW, AT LEAST.

UNTIL THE DAY FINALLY COMES WHEN
SOMEONE PERFECTS THE DURABLE,
COMPLETELY NON-METAL 3D-PRINTED GUN.



A man in a black leather jacket is shown in profile, looking down. He is holding a handgun in his right hand. The background is dark and filled with smoke or steam. The text "FOR EX-COP AND ARMY VETERAN HARRY DELANEY, THAT DAY IS NOW." is overlaid on the right side of the image.

FOR EX-COP AND ARMY VETERAN
HARRY DELANEY, THAT DAY IS **NOW.**





THE SETTING





HOME OF THIS...



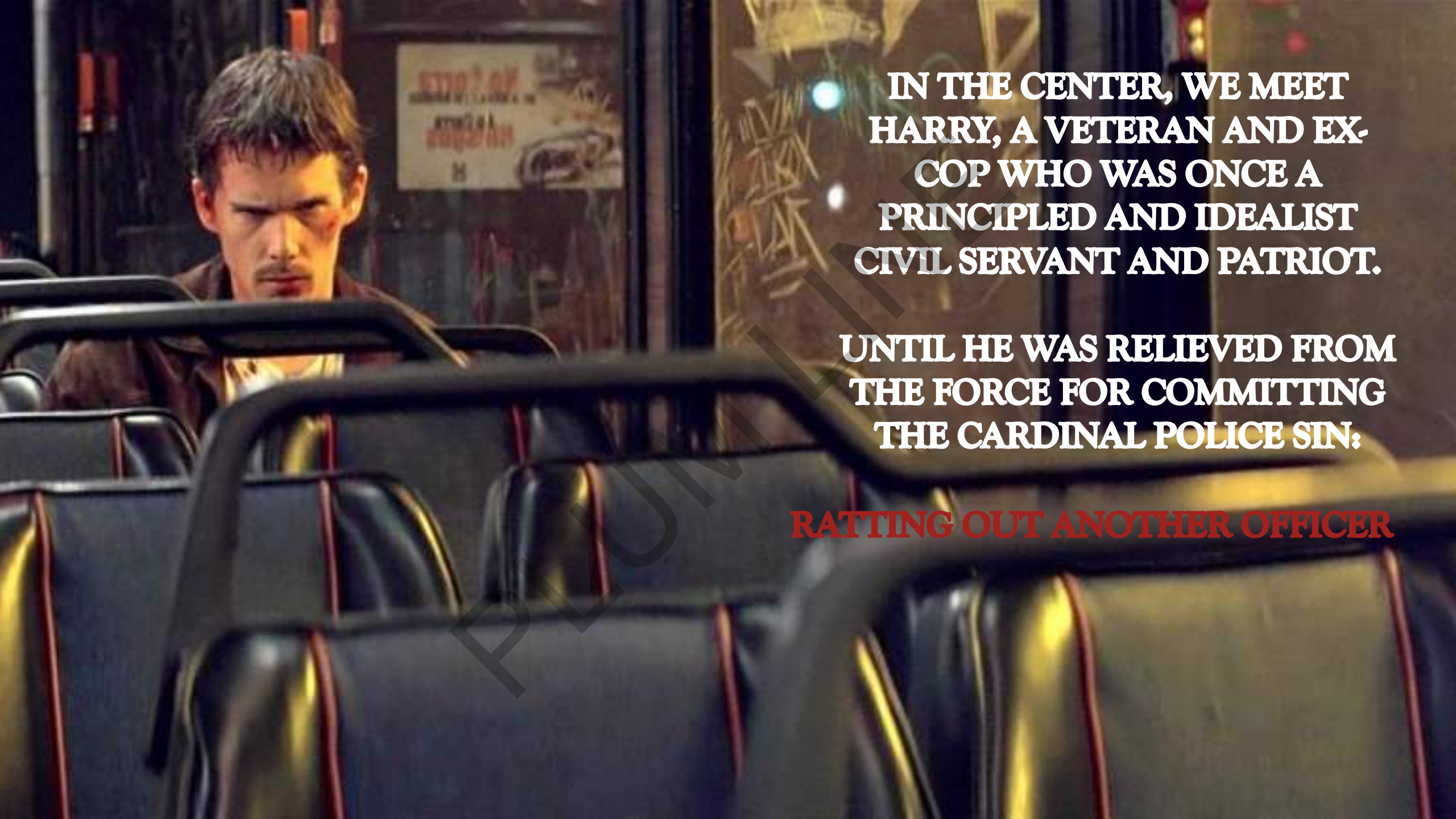
AND THIS.

A CITY DIVIDED INTO TWO WORLDS

ONE WHERE GUNS ARE FETISHIZED...

... AND ONE WHERE THEY'RE USED.






**IN THE CENTER, WE MEET
HARRY, A VETERAN AND EX-
COP WHO WAS ONCE A
PRINCIPLED AND IDEALIST
CIVIL SERVANT AND PATRIOT.**

**UNTIL HE WAS RELIEVED FROM
THE FORCE FOR COMMITTING
THE CARDINAL POLICE SIN:**

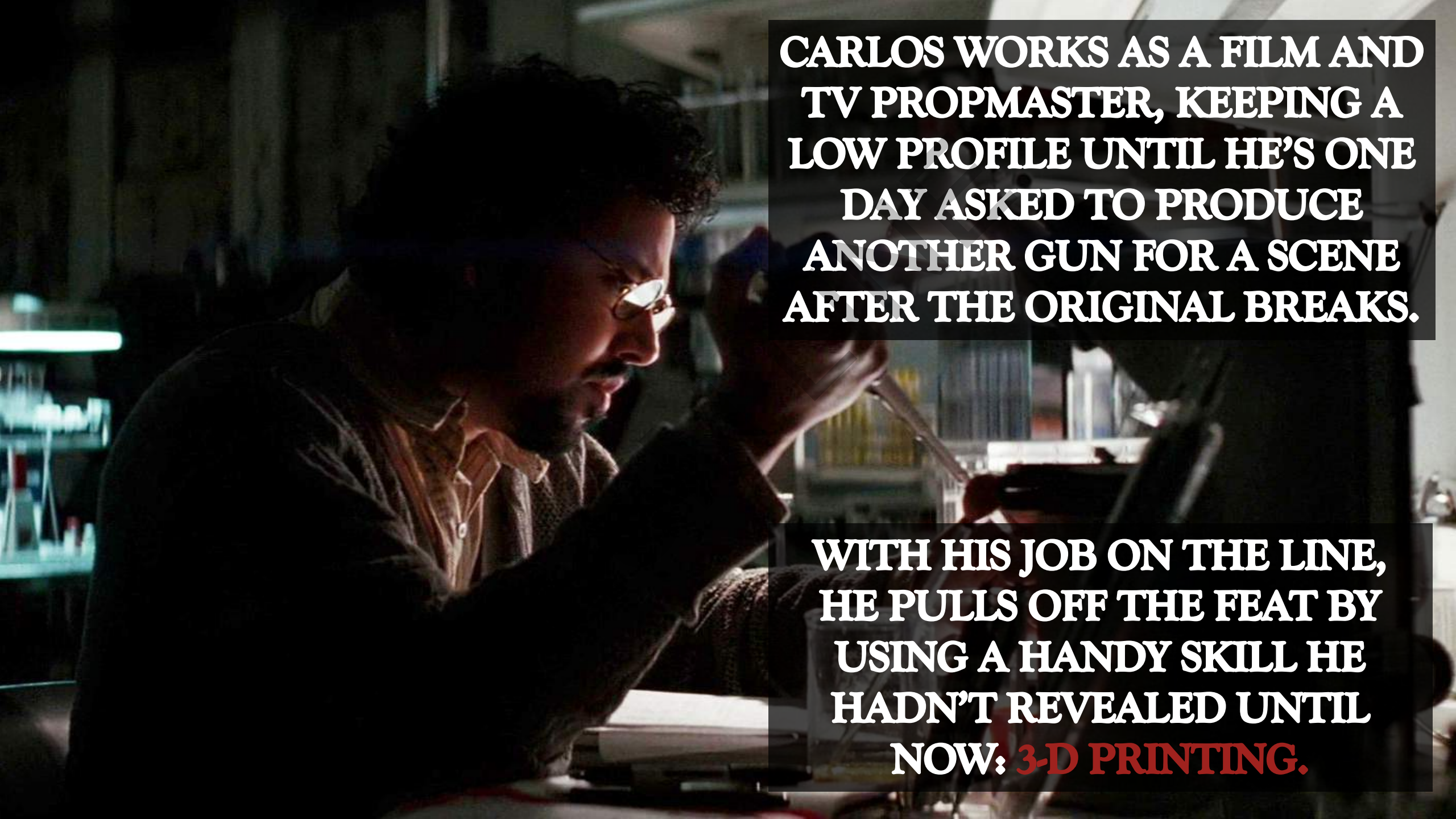
RATTING OUT ANOTHER OFFICER



**THESE DAYS, HE PAYS THE
BILLS WORKING AS AN
ARMORER, OR WEAPONS
SPECIALIST, FOR FILM AND
TV PRODUCTIONS.**

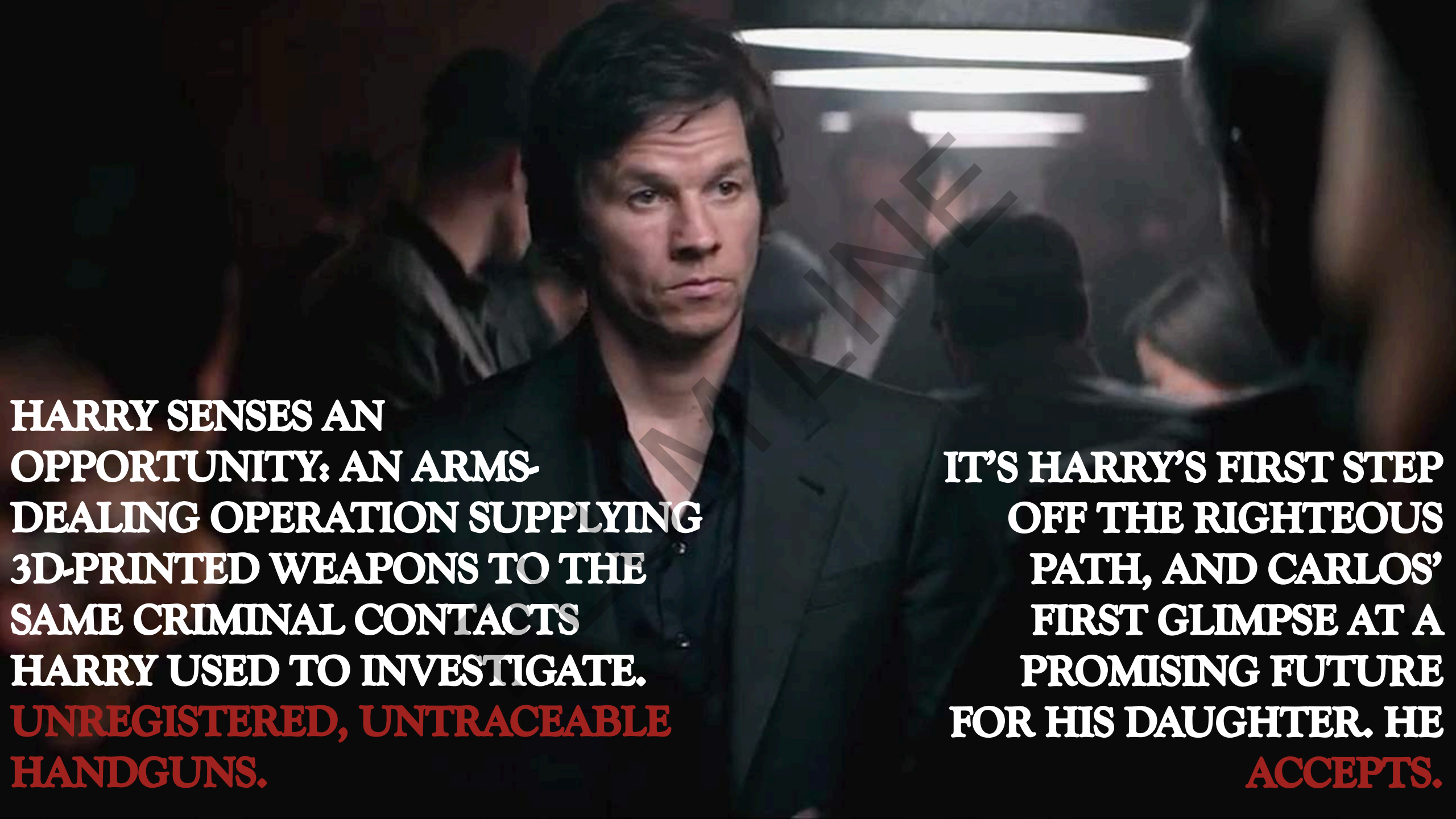
**WHICH IS HOW HE MEETS
CARLOS, A WHIPSMART
ENGINEER AND WIDOWER
WHO ILLEGALLY IMMIGRATED
TO THE U.S. WITH HIS
DAUGHTER FROM MEXICO.**



A man with dark curly hair and glasses is working in a workshop. He is wearing a dark sweater over a collared shirt. He is holding a small object in his hands, possibly a prop or a piece of equipment. The background is dark and filled with various items, suggesting a workshop or a prop room. The lighting is focused on the man, creating a dramatic effect.

CARLOS WORKS AS A FILM AND TV PROPMASTER, KEEPING A LOW PROFILE UNTIL HE'S ONE DAY ASKED TO PRODUCE ANOTHER GUN FOR A SCENE AFTER THE ORIGINAL BREAKS.

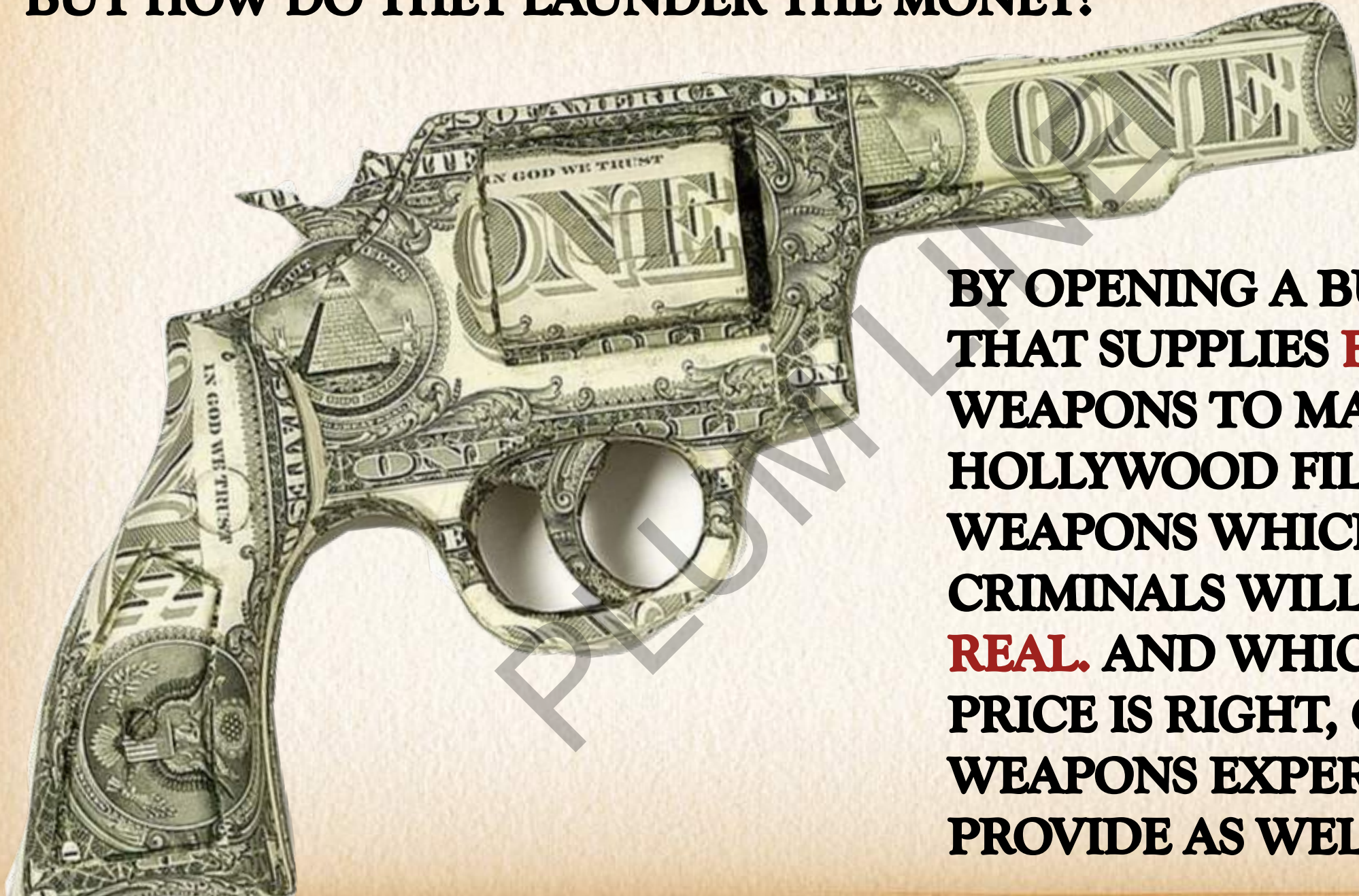
WITH HIS JOB ON THE LINE, HE PULLS OFF THE FEAT BY USING A HANDY SKILL HE HADN'T REVEALED UNTIL NOW: 3-D PRINTING.



**HARRY SENSES AN
OPPORTUNITY: AN ARMS-
DEALING OPERATION SUPPLYING
3D-PRINTED WEAPONS TO THE
SAME CRIMINAL CONTACTS
HARRY USED TO INVESTIGATE.
UNREGISTERED, UNTRACEABLE
HANDGUNS.**

**IT'S HARRY'S FIRST STEP
OFF THE RIGHTEOUS
PATH, AND CARLOS'
FIRST GLIMPSE AT A
PROMISING FUTURE
FOR HIS DAUGHTER. HE
ACCEPTS.**

BUT HOW DO THEY LAUNDER THE MONEY?



**BY OPENING A BUSINESS
THAT SUPPLIES **FAKE**
WEAPONS TO MAJOR
HOLLYWOOD FILMS.
WEAPONS WHICH EVERYDAY
CRIMINALS WILL WANT **FOR**
REAL. AND WHICH, IF THE
PRICE IS RIGHT, OUR “FAKE”
WEAPONS EXPERTS CAN
PROVIDE AS WELL.**

**ALL THE WHILE, MARIA,
CARLOS' DARLING DAUGHTER
AND REASON FOR TURNING
CRIMINAL, GIVES RISE TO
CARLOS' GUILTY CONSCIENCE.
ESPECIALLY WHEN HE AND
HARRY BEGIN SELLING TO THE
LARGEST MARKET FOR ILLEGAL
WEAPONS. THE SAME PLACE HE
AND MARIA ESCAPED BECAUSE
IT WAS RAVAGED BY GUN
VIOLENCE...**



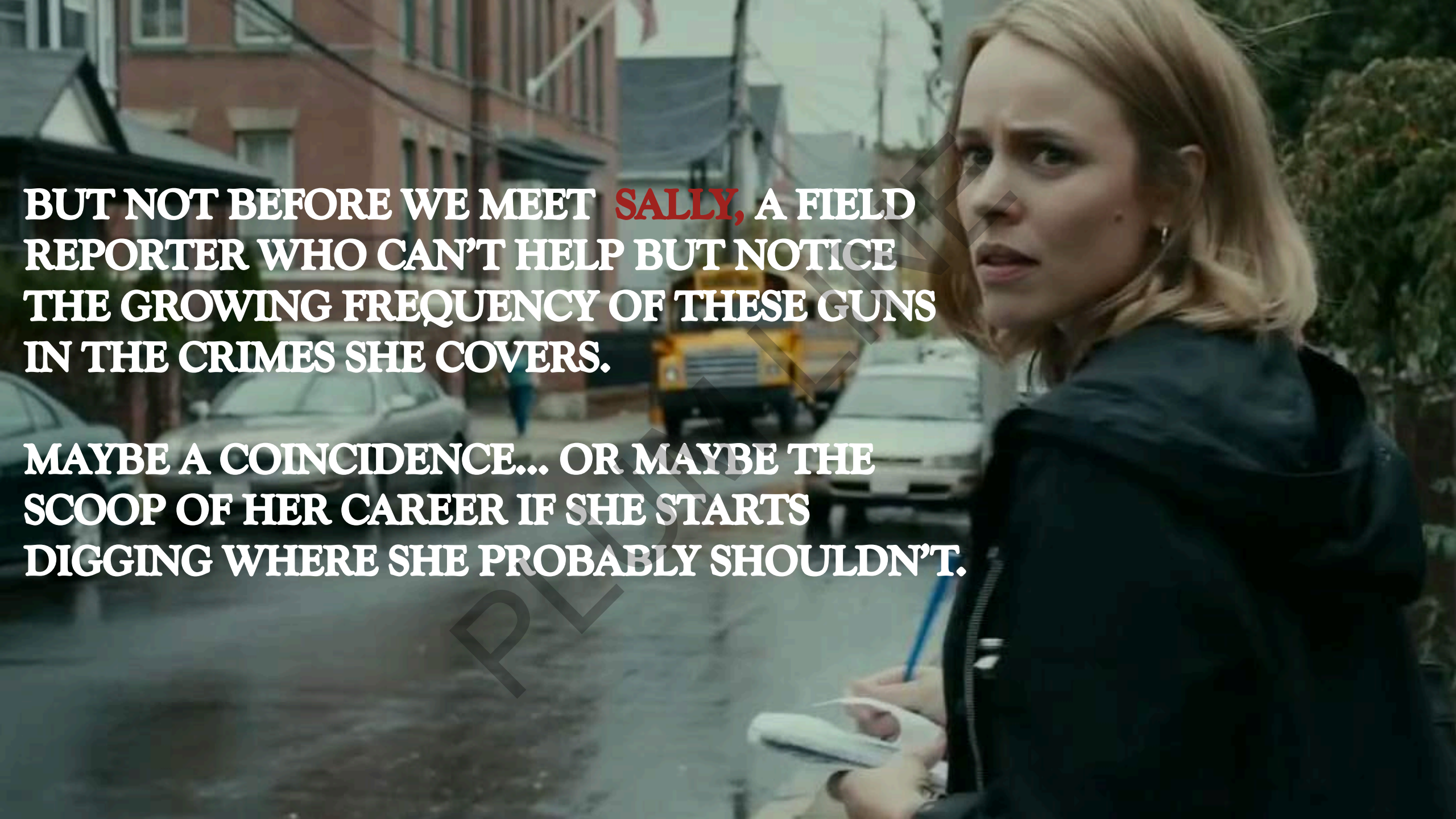
A photograph of a highway at dusk. The left side of the highway is completely gridlocked with hundreds of cars, while the right side has a few cars moving smoothly. A large, semi-transparent watermark with the word 'COPYRIGHT' is oriented diagonally across the center of the image.

**BECAUSE SOME COUNTRIES
ASK **TOO** MANY **QUESTIONS****

AND **OTHERS ARE JUST
GOOD FOR **BUSINESS**.**



**AS MEXICAN-AMERICAN FILMMAKERS, THIS IS
SOMETHING WE KNOW FIRSTHAND, AND INTEND
TO SHOW WITH NEVER-BEFORE-SEEN DETAIL.**

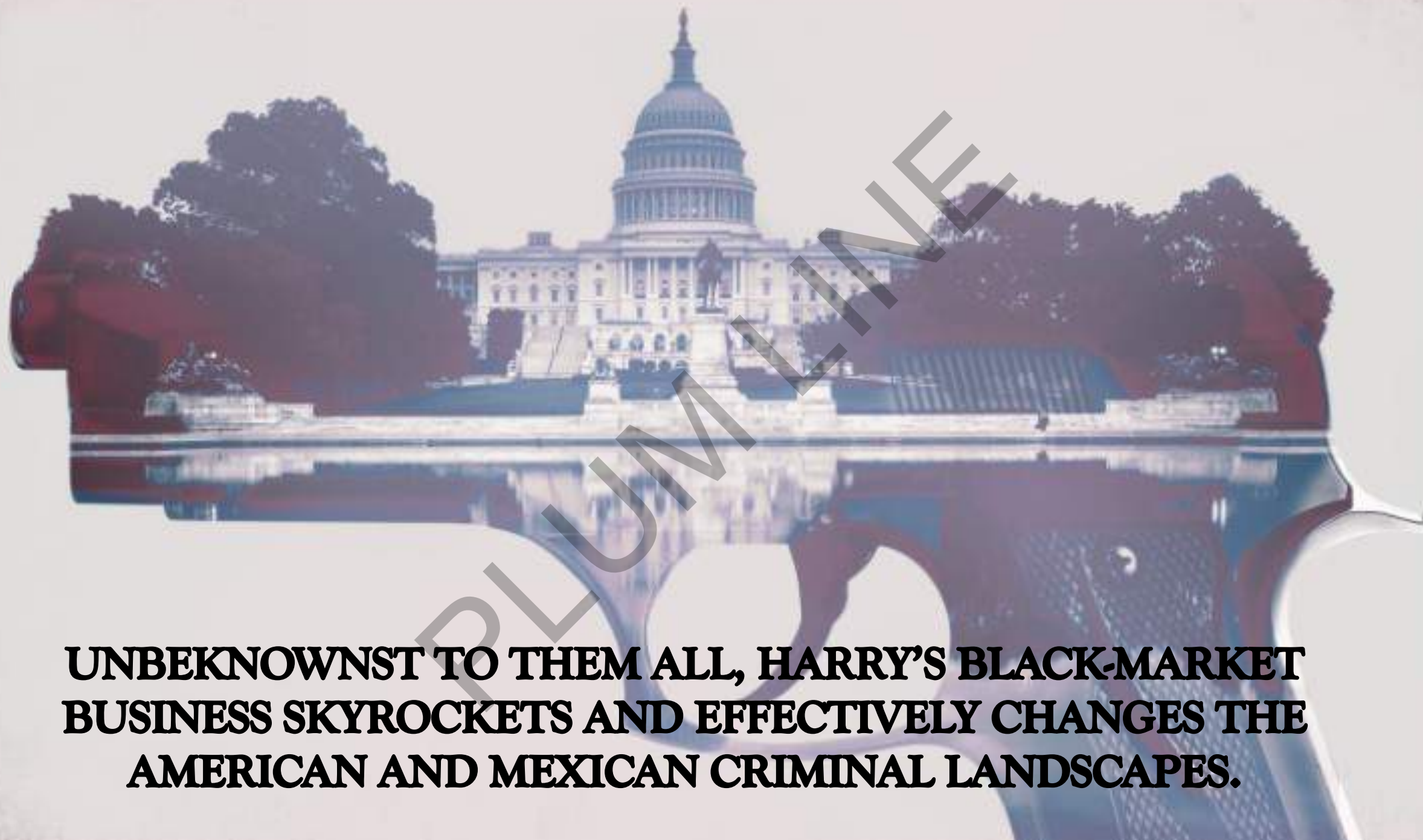


BUT NOT BEFORE WE MEET **SALLY**, A FIELD REPORTER WHO CAN'T HELP BUT NOTICE THE GROWING FREQUENCY OF THESE GUNS IN THE CRIMES SHE COVERS.

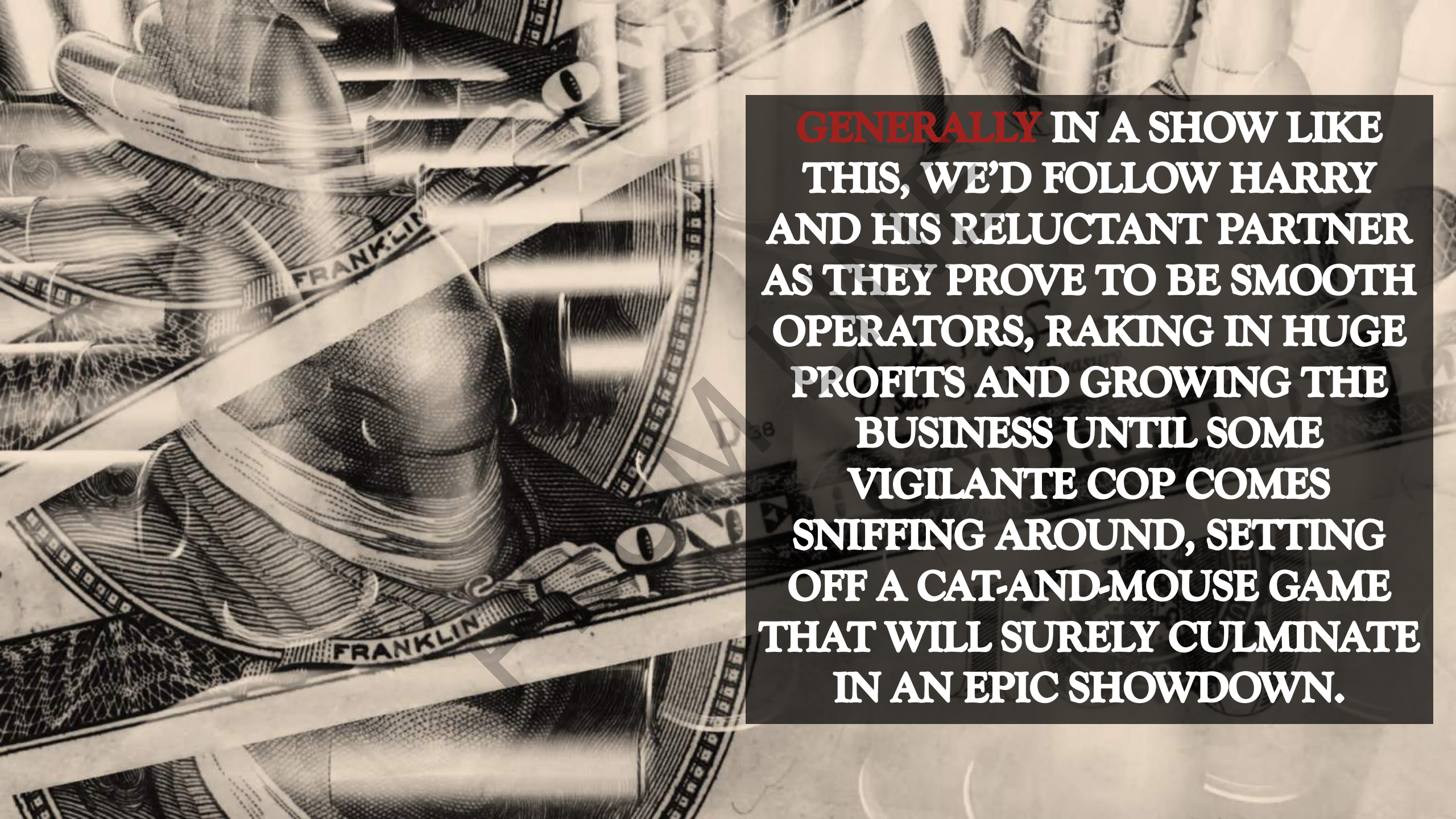
MAYBE A COINCIDENCE... OR MAYBE THE SCOOP OF HER CAREER IF SHE STARTS DIGGING WHERE SHE PROBABLY SHOULDN'T.

AND **MIA**, AN EMERGENCY ROOM DOCTOR, WHO ENCOUNTERS THE EFFECTS OF HARRY'S PRODUCTS ON A DAILY BASIS. BUT SHE SEES THE SOLUTION TO SOME OF THESE INJURIES IN THE PROBLEM: PROSTHETIC BODY PARTS AND ORGANS MADE BY THE SAME 3D-PRINTING TECHNOLOGY USED TO CREATE WEAPONS.





**UNBEKNOWNST TO THEM ALL, HARRY'S BLACK-MARKET
BUSINESS SKYROCKETS AND EFFECTIVELY CHANGES THE
AMERICAN AND MEXICAN CRIMINAL LANDSCAPES.**



GENERALLY IN A SHOW LIKE THIS, WE'D FOLLOW HARRY AND HIS RELUCTANT PARTNER AS THEY PROVE TO BE SMOOTH OPERATORS, RAKING IN HUGE PROFITS AND GROWING THE BUSINESS UNTIL SOME VIGILANTE COP COMES SNIFFING AROUND, SETTING OFF A CAT-AND-MOUSE GAME THAT WILL SURELY CULMINATE IN AN EPIC SHOWDOWN.

GENERALLY.



THAT'S THIS WORLD

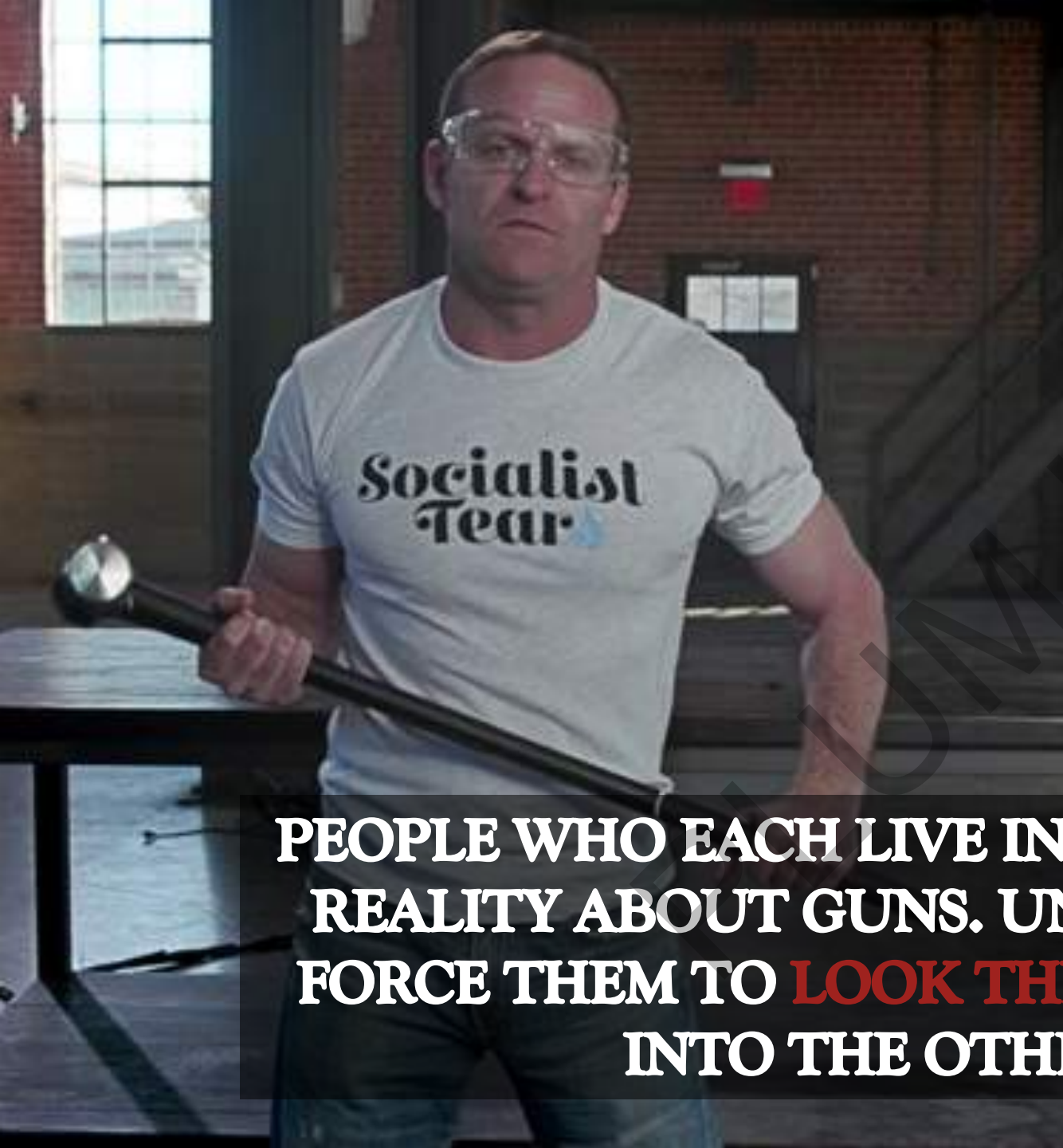


YOU ARE HERE

SO WE'RE GOING TO GIVE YOU BOTH.

**JUST AS IMPORTANT AS OUR A-STORY, THE EVERYDAY PEOPLE
CAUGHT IN THE CAUSE-AND-EFFECT CHAIN OF OUR ILLEGAL
GUN TRADE WILL FACE TOUGH QUESTIONS ABOUT GUNS IN
HARD-HITTING B-STORIES.**





PEOPLE WHO EACH LIVE IN THEIR OWN SEPARATE
REALITY ABOUT GUNS. UNTIL CIRCUMSTANCES
FORCE THEM TO **LOOK THROUGH THE KEYHOLE**
INTO THE OTHER WORLD.



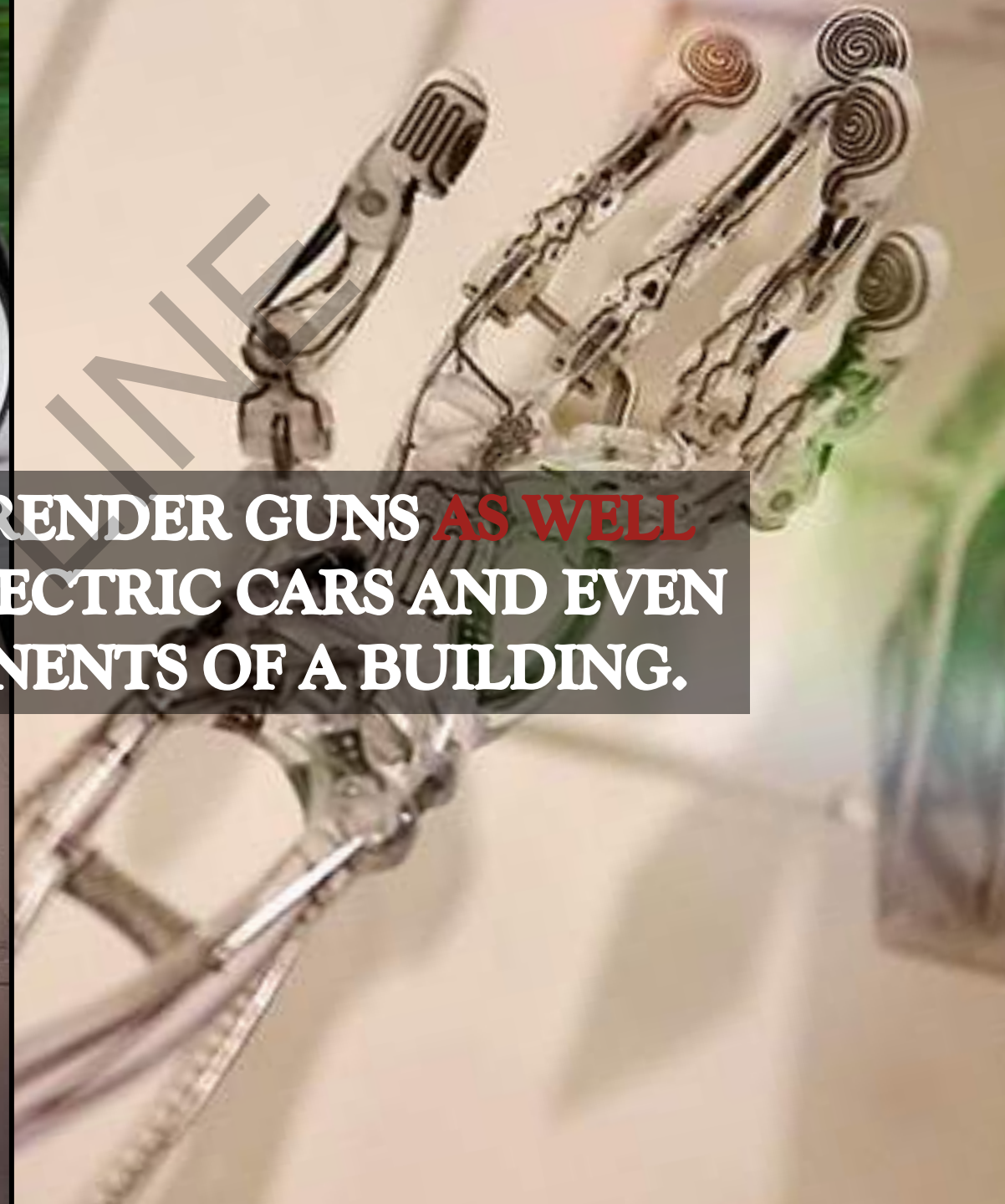
**MAYBE IT'S A WOMAN WHO HATES GUNS, BUT IS
TERRORIZED BY A STALKER AND FORCED TO TAKE MATTERS
INTO HER OWN HANDS WHEN LAW ENFORCEMENT WON'T.**



MAYBE IT'S THE CHILD OF A PRO-GUN HOUSEHOLD, WHO PLAYS WITH ONE OF HARRY AND CARLOS' WEAPONS THINKING IT'S A TOY.



**STORIES THAT REMIND US WHAT MOST GUN DEBATES BOIL
DOWN TO: **POWER.** TO DESTROY LIVES **AND** TO PROTECT THEM.**



JUST AS 3D-PRINTERS CAN RENDER GUNS **AS WELL
AS PROSTHETIC ORGANS, ELECTRIC CARS AND EVEN
THE STRUCTURAL COMPONENTS OF A BUILDING.**





THE TONE

L FEEL SPLIT.

BETWEEN THE FLASHY, RAGS-TO-RICHES FUN OF A BURGEONING CRIMINAL EMPIRE IN OUR **A-STORY.**

AND

THE RAW, VISCERAL FEELINGS OF PEOPLE AFFECTED BY GUNS IN GOOD WAYS AND BAD, IN **B-STORIES.**



2 GUNS



BREAKING BAD



A FUN RIDE...

ENTOURAGE

WAR DOGS

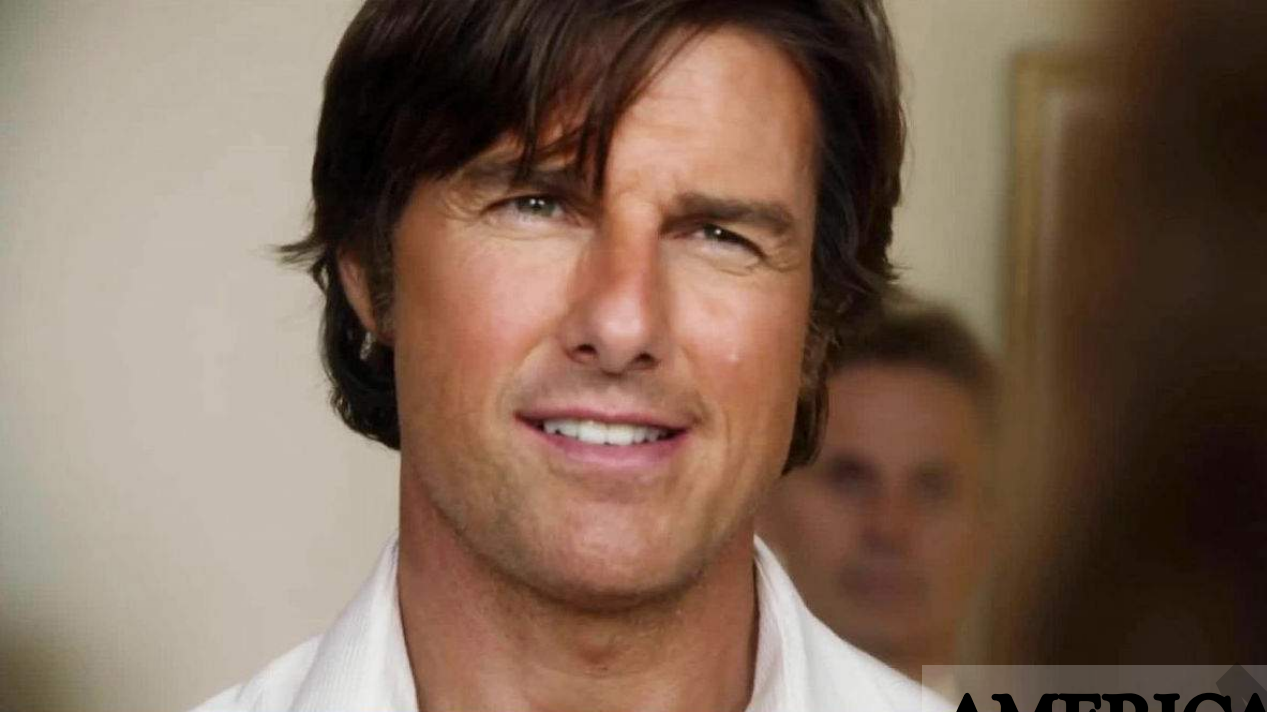


LORD OF WAR

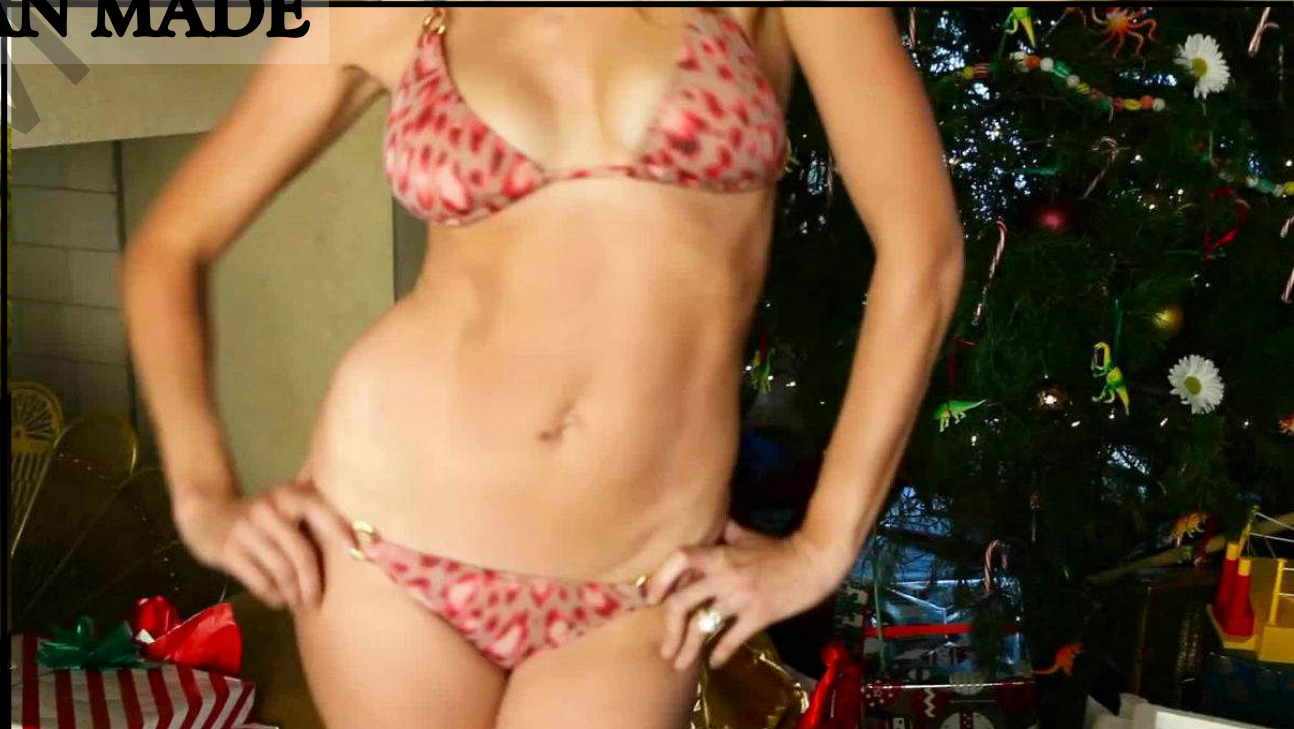


THE WOLF OF WALL STREET





AMERICAN MADE





SICARIO



... AND SOMETHING REAL.



A HISTORY OF VIOLENCE



CHILDREN OF MEN





ELEPHANT



BLUE CAPRICE


BLUE RUIN



TRAFFIC







AS HARRY ACQUIRES MORE
AND MORE **POWER**, HE
INCREASINGLY TURNS HIS
BACK ON EVERYTHING HE
ONCE BELIEVED IN AND
FOUGHT FOR.

A man in a dark suit and tie stands in the center of a war-torn street. He is holding a black briefcase in his left hand. The ground is covered in a thick layer of spent bullet casings. In the background, there are damaged buildings, a rusted car, and a large plume of smoke rising from the right side. Power lines are visible overhead. The text "WELCOME TO HOLLYWOOD." is overlaid in white capital letters across the middle of the image.

WELCOME TO HOLLYWOOD.