



T H E R A T & T H E W O L F

W R I T T E N & D I R E C T E D B Y A . J . G A R C E S



SYNOPSIS

Peter, an autistic and socially awkward janitor, finds solace in Rock'n Rollie's, a beloved children's restaurant from his youth. When children start to go missing, Peter's obsession with the restaurant spirals into madness, prompting detectives to investigate a dark history of abuse. Peter's behavior becomes increasingly erratic, as a manhunt for a serial killer ensues.

THE RAT & THE WOLF

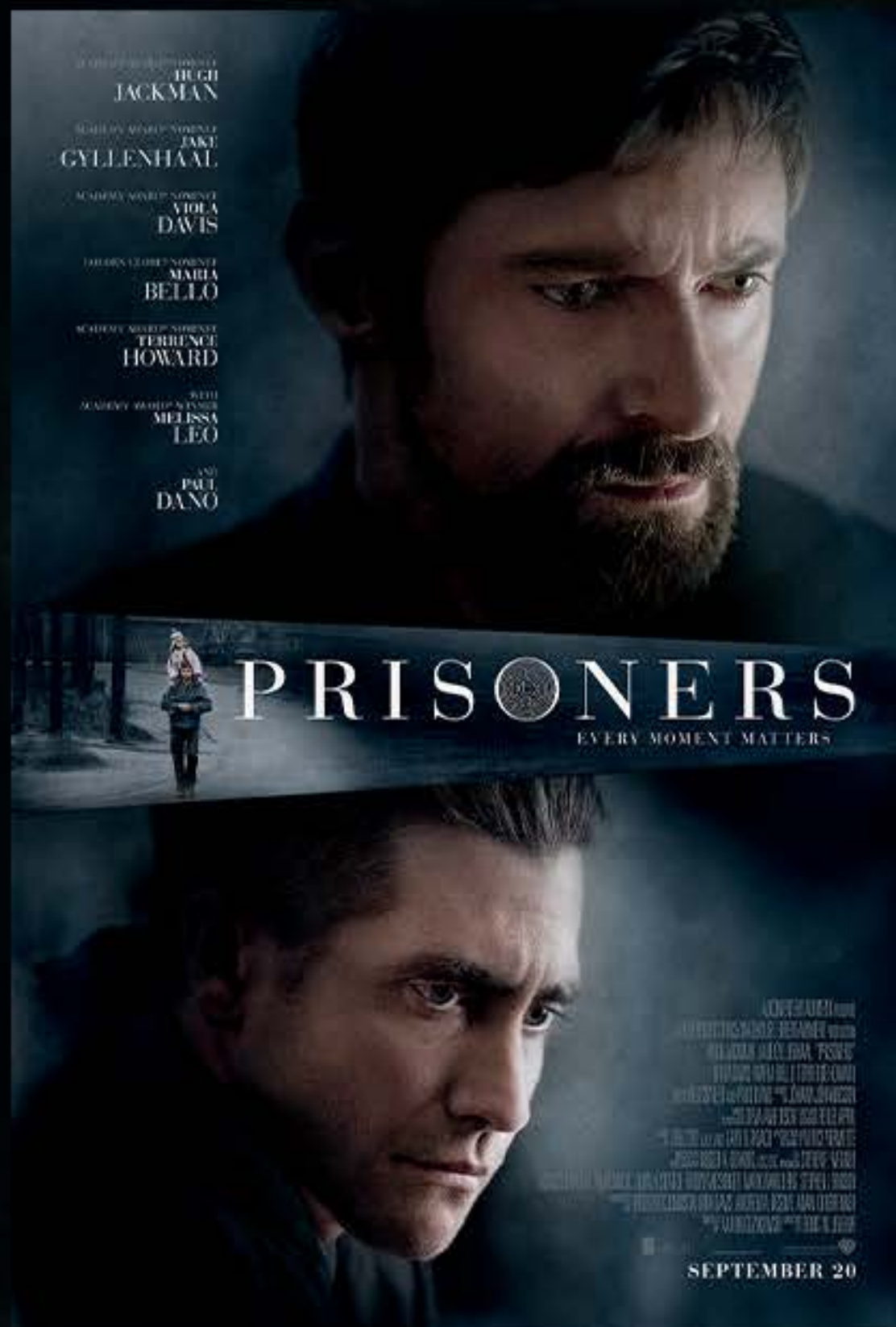
BUDGET / LOCATION

\$2,950,000 CAD

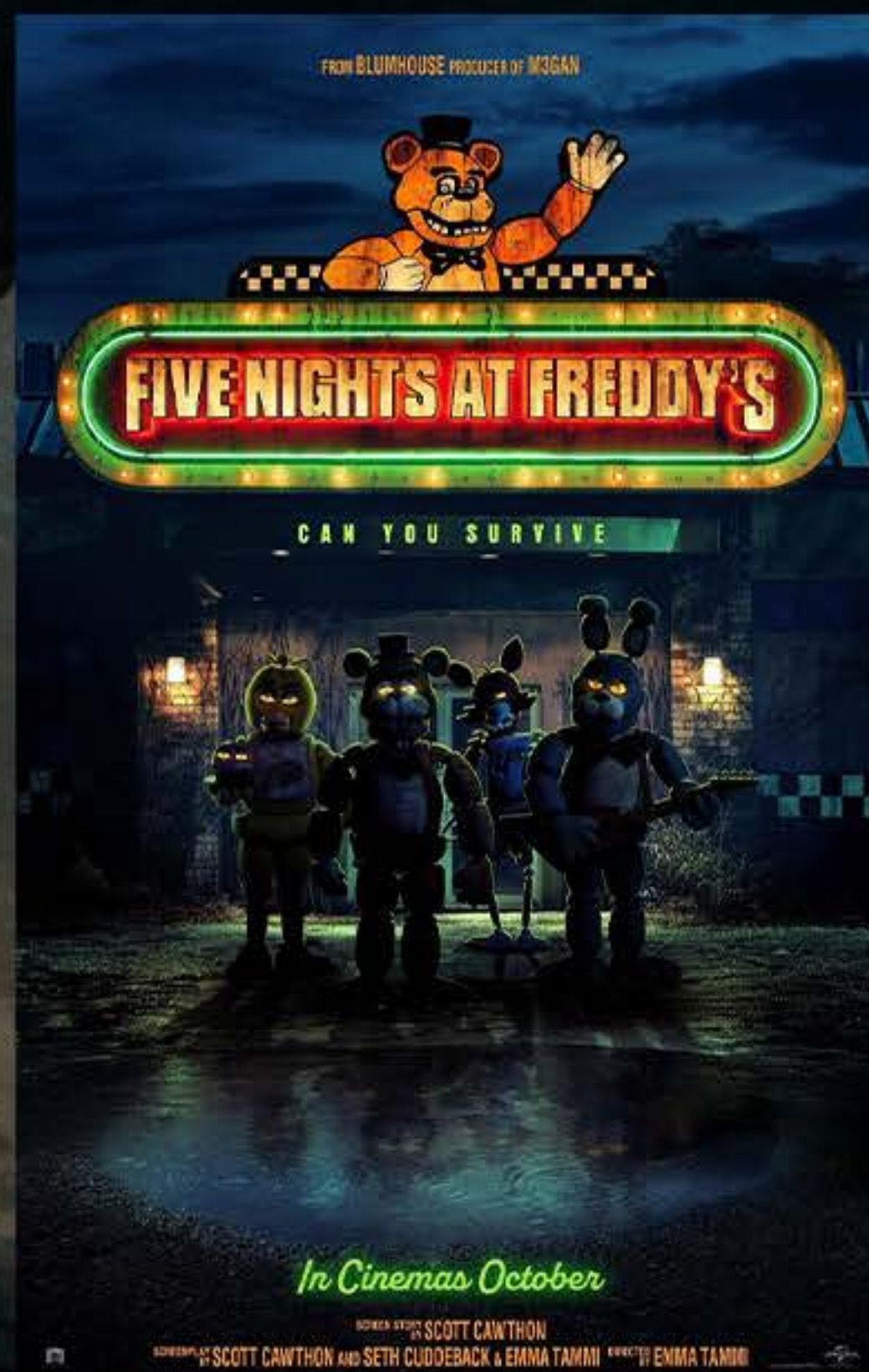
Location: Langley, BC

THE RAT & THE WOLF

F I L M C O M P S



Crime/Thriller
Production Budget: \$46,000,000
Box Office: \$122,000,000



Horror
Production Budget: \$20,000,000
Box Office: \$239,000,000



Crime/Thriller
Production Budget: \$19,000,000
Box Office: \$272,000,000

A person with long hair, seen from behind, standing in a field of wildflowers under a cloudy sky.

WHY NOW?

The Rat & The Wolf is a powerful story about the scars of childhood trauma and the long shadow it casts on mental health. At its heart, it's about Peter—a man whose innocence was stolen—and how cycles of abuse fester in silence, affecting not only individuals but entire communities. Set in the nostalgic yet unsettling world of Rock'n Rollie's, our film captures the painful duality of places and people that should feel safe but aren't.

Childhood trauma is a painful reality for so many, and its impact on mental health often goes unnoticed until it's too late. Our film sheds light on that harsh truth, exploring how society's neglect and complacency allow harm to continue in the shadows. At a time when global conversations about abuse, accountability, and mental health are finally breaking through, The Rat & The Wolf feels urgent. It's not just a story—it's a reflection of the real, unspoken battles so many children face, and a call to better protect those who need it most.



P E T E R

Peter is a socially awkward and emotionally stunted janitor in his early 30's. He is marked by an obsessive attachment to Rock'n Rollie's, a beloved local children's restaurant that serves as his sanctuary. A troubled past and history of unresolved trauma, Peter clings to the restaurant's mascot, Rollie the Rat, as a symbol of safety and escape. His repressed memories, including a disturbing incident with Rollie, drive Peter's increasingly unstable behavior. As he spirals deeper into delusion, Peter is convinced that he must rid his community from a cancer, leading him to commit dark and desperate acts.

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R O L L I E

Rollie is the giant cheerful rat mascot of Rock'n Rollie's, a children's arcade and restaurant. With a bright costume, and an oversized friendly demeanor, Rollie embodies the playful and innocent spirit of the restaurant. To the public, Rollie is a symbol of fun, however, beneath the surface, rollie is a source of deep psychological trauma for Peter, who projects his own longing for safety onto the mascot. To Peter, Rollie represents beloved childhood memories and a distorted beacon of his troubled mind.

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CAMPBELL

Campbell is a compassionate and level-headed detective in his late 30s to early 40s, with a deep sense of duty and a personal connection to the town. Having known Peter from their school days, he approaches the investigation into the mysterious death at Rock'n Rollie's with empathy, aware of Peter's troubled past. Campbell sees Peter not just as a suspect but as a damaged individual struggling with unresolved trauma. His calm demeanor and moral compass often put him at odds with Rhodes, as he seeks to understand the deeper human elements behind the case.

THE RAT & THE WOLF



R H O D E S

Rhodes is a tough no-nonsense detective in early 40's, known for her sharp instincts and blunt demeanor. New to Briarwood, IL, a former Chicago PD, she approaches the case of the missing children with singular focus, showing little patience for emotional nuances. Rhodes is quick to suspect Peter, viewing his erratic behavior with suspicion, putting her at odds with her partner, Campbell. Driven by results, she is unafraid to push boundaries to uncover the truth, even if that means taking more cynical views of human nature.

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MARTIN

Martin Fishburn is a grieving widower whose life shattered after losing his family in a tragic accident. Unable to move on, he descends into a delusional mission to rebuild what he lost, targeting children from abusive or neglectful homes. Using information from Rock'n Rollie's loyalty program, Martin abducts these children, drugging them to erase their memories and force them into roles within his twisted recreation of a family. Polished and unassuming in public, Martin hides his dark obsession behind a mask of normalcy, making him a dangerous and deeply unsettling presence.

THE RAT & THE WOLF


P O T E N T I A L C A S T



A close-up portrait of Jodelle Ferland with long dark hair and blue eyes, looking directly at the camera with a neutral expression.

J O D E L L E
F E R L A N D
as CASS

Jodelle Micah Ferland (born October 9, 1994) is a Canadian actress. She debuted as a child actress at the age of four in the television film *Mermaid* (2000) for which she won a Young Artist Award and received a Daytime Emmy Award nomination, making her the youngest nominee in Emmy history. Her career progressed with roles in the television film *Carrie* (2002), the horror films *They* (2002), *Tideland* (2005), *Silent Hill* (2006) and *Case 39* (2009), and the comedy film *Good Luck Chuck* (2007). She also led the television series *Kingdom Hospital* (2004).

A close-up portrait of Matthew Lillard with a goatee and dark hair, looking slightly to the side with a serious expression.

M A T T H E W
L I L L A R D
as RALPH

Matthew Lyn Lillard (born January 24, 1970) is an American actor. His film work includes Chip Sutphin in *Serial Mom* (1994), Emmanuel "Cereal Killer" Goldstein in *Hackers* (1995), Stu Macher in *Scream* (1996), Stevo in *SLC Punk!* (1998), Brock Hudson in *She's All That* (1999), Dennis Rafkin in *Thirteen Ghosts* (2001), and Jerry Conlaine in *Without a Paddle* (2004). He is perhaps best known for his role as Shaggy Rogers in the live-action movies *Scooby-Doo* (2002) and *Scooby-Doo 2: Monsters Unleashed* (2004) as well as in certain animated releases, with the actor serving as the voice of Shaggy since Casey Kasem retired from the role in 2009.



T O N E

The Rat and the Wolf blends the gritty unease of small-town crime with the haunting nostalgia of '80s horror. Its dark, sour color grade bathes every frame in muted shadows and sickly greens, evoking a sense of rot beneath the surface. Flickers of neon and warm, vintage hues provide a bitter contrast, nodding to a bygone era while amplifying the dread. It's a grim tale soaked in tension, where the past bleeds into the present, and innocence is devoured by the monstrous.

T H E R A T & T H E W O L F

A street scene in a small town with autumn foliage on a hill in the background. The street is lined with multi-story buildings, some with classical architectural details like columns and arches. The ground is covered with fallen leaves, and several cars are parked along the street. The overall atmosphere is quiet and somewhat desolate.

W O R L D

This story's eeriness transcends geography, capturing the essence of any small-town Canadian town. Picture a similar place just across the border: long, desolate roads cutting through dense woods, where the winters bite harder, and the summers feel fleeting. These are towns where everyone knows everyone, but secrets linger just below the surface. The setting feels intimate yet isolating, ripe for the creeping dread of unseen horrors and the disquieting familiarity of those hiding them. Whether it's Briarwood or a forgotten corner of Ontario or Saskatchewan, the story taps into the shared DNA of small towns haunted by their own shadows.

T H E R A T & T H E W O L F



V I S U A L S



DIRECTOR STATEMENT

The Rat and the Wolf captures '80s horror nostalgia with raw, unflinching realism. Warm, grainy visuals contrast with cold, stark imagery, creating a world that feels both familiar and deeply unsettling. The camera lingers on moments of genuine, uncontrollable emotion—fear, guilt, and desperation—while organic dialogue and oppressive shadows heighten the tension. It's a visceral, emotionally charged experience where humanity's darkest impulses simmer beneath a haunting, nostalgic surface.

“I want to show the horror of humaiity. Trauma is a nightmare that lingers for a lifetime, this film speaks to the lasting effects of abuse, exposing the harmful truths of a small community. The Rat & the Wolf feels urgent as the world becomes more open to talking about these truths and what changes a person's life forever.”

THE RAT & THE WOLF



DIRECTOR

A.J. Garces is a multidisciplinary artist, filmmaker, and founder of RCS Studios, a post-production studio based in Vancouver, BC. Garces specializes in crafting bold, visually driven narratives that explore the darker edges of human emotion, blending nostalgic aesthetics with raw, visceral storytelling.

With a deep love for '80s cinema, genre films, and comics, Garces' work often tackles themes of loss, obsession, and moral complexity. Whether editing, directing, or designing, A.J. Garces brings a sharp eye for detail and a passion for pushing creative boundaries in every project. Notable projects include, Iron Flower (Feature - POC, 2024), Shelby (Post, 2023) courtesy of Moon7 Productions, as well as commercials for Sony and GFUEL.

THE RAT & THE WOLF

PREVIOUS WORK



IRON FLOWER: <https://vimeo.com/992203449?share=copy>
PW: DAISY24

GFUEL - COMMERCIAL: <https://www.youtube.com/watch?v=NmGxEgAwCzA>

SHELBY: <https://drive.google.com/file/d/11ludBO4R2zl63wdxOkowr8LWut3CAjmy/view?usp=sharing>



VESPERIA

VESPERIA FILMS IS AN INDEPENDENT FILM STUDIO ROOTED IN VANCOUVER BASED IN LOS ANGELES, BORN WHEN ACTORS-TURNED-FILMMAKERS HARRISON HOUE AND DAKOTA DAULBY DISCOVERED THEY COULD BRING BOLD STORIES TO LIFE TOGETHER. SINCE OUR INCEPTION, WE'VE EARNED A LEO AWARD FOR BEST CINEMATOGRAPHY (FOR CAFE RACER) AND MULTIPLE ACCOLADES AT THE VANCOUVER HORROR SHOW, INCLUDING BEST BC FILM AND BEST DIRECTOR FOR ADJOINING.

AT VESPERIA, WE HACK REALITY THROUGH NARRATIVE STORYTELLING — BUILDING DYNAMIC CHARACTERS, PUSHING FOR STUNNING VISUALS, AND CREATING ADDICTIVE WORLDS WHERE ART MEETS COMMERCE. OUR MISSION IS TO DEVELOP UNIQUE VOICES WITH POWERFUL MESSAGES THAT LINGER LONG AFTER THE CREDITS ROLL.

WHETHER WE'RE CRAFTING FESTIVAL-READY SHORTS OR DEVELOPING AMBITIOUS FEATURES, OUR GUIDING PHILOSOPHY REMAINS THE SAME: PRODUCE CINEMA WITH STYLE, PURPOSE AND IMPACT.

A portrait of Hira Vin, a woman with long, straight brown hair and bangs, looking slightly to the left. She is wearing a dark top. The background is a plain, light grey.

C R E A T I V E
P R O D U C E R

Hira Vin is an Indigenous-Taiwanese and Japanese filmmaker based in Vancouver, Canada. They specialize in directing and producing high-concept films and branding content. Their work has spanned from indie short films to high-level industry engagements, including projects that have reached major studios and streaming platforms like Netflix, Sony, and Hulu.

T H E R A T &

A portrait of Christian Lagasse, a man with short brown hair and glasses, looking directly at the camera. He is wearing a dark blue sweater over a red and black plaid shirt. The background is dark.

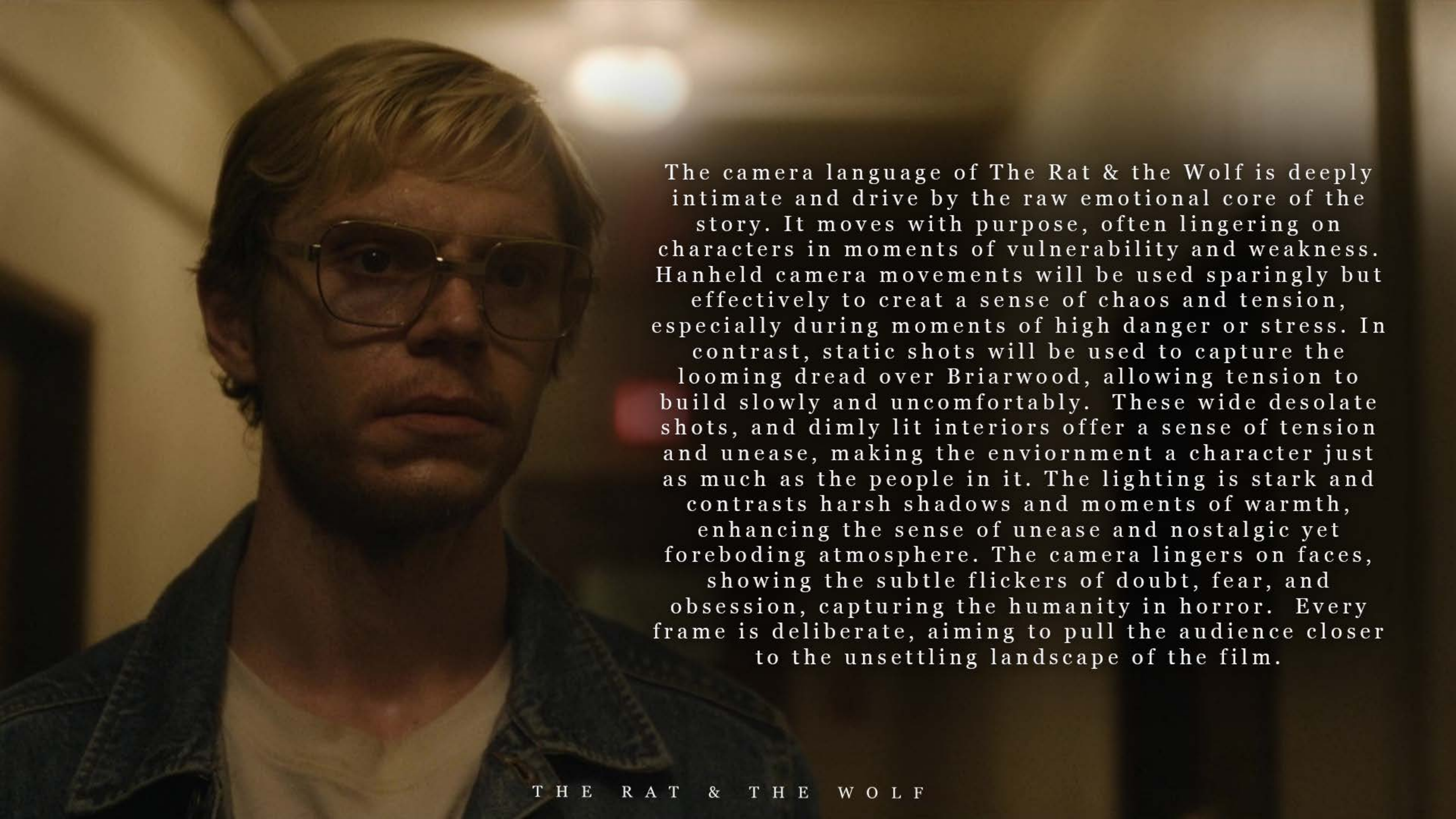
A S S O C I A T E
P R O D U C E R

Christian Lagasse is known as one of Vancouver's most diverse artists, with the credits & knowledge to prove it. Producing everything from Comedy to Drama, to Animation and Video Games, to Choreography and Motion Capture. Christian Lagasse has been involved in over 250 projects, for companies including Disney, 20th Century Fox, and Netflix.

T H E W O L F

C A M E R A L A N G U A G E

ELECTRO A-PRO
#2 • SOLID STATE
HITACHI
CT-CW



The camera language of *The Rat & the Wolf* is deeply intimate and driven by the raw emotional core of the story. It moves with purpose, often lingering on characters in moments of vulnerability and weakness. Handheld camera movements will be used sparingly but effectively to create a sense of chaos and tension, especially during moments of high danger or stress. In contrast, static shots will be used to capture the looming dread over Briarwood, allowing tension to build slowly and uncomfortably. These wide desolate shots, and dimly lit interiors offer a sense of tension and unease, making the environment a character just as much as the people in it. The lighting is stark and contrasts harsh shadows and moments of warmth, enhancing the sense of unease and nostalgic yet foreboding atmosphere. The camera lingers on faces, showing the subtle flickers of doubt, fear, and obsession, capturing the humanity in horror. Every frame is deliberate, aiming to pull the audience closer to the unsettling landscape of the film.

T H E R A T & T H E W O L F



C O N T A C T

DIRECTOR - A.J. GARCES: mr.ajgarces@gmail.com

ASSOCIATE PRODUCER- CHRISTIAN LAGASSE: christianlagasse@hotmail.com

PRODUCTION- theratandthewolfproduction@gmail.com

CREATIVE PRODUCER - HIRA VIN: hiravinh@gmail.com

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