



THE
WRATH

SYNOPSIS

Newlyweds and documentary filmmakers Devyn and Ben travel to Thailand to capture the legend of Mae Nak — a spirit said to manipulate the living through love and rage. When Devyn begins experiencing violent night terrors and unexplained physical attacks, their romantic project spirals into psychological terror. Days later, three bodies are discovered — and Devyn vanishes. Back home, her twin sister Darsi and editor Luke sift through recovered footage and Devyn's journal, searching for answers. As they uncover spectral figures hidden within the frames, the mystery deepens — and the line between psychological unraveling and possession begins to disappear.





DEVYN GOODE

A gifted documentary filmmaker driven by instinct and artistic obsession, Devyn thrives on chasing unsettling truths. Emotionally intense and creatively fearless, she is drawn to stories that blur reality and myth. As supernatural forces encroach, her ambition and sensitivity collide, leaving us questioning whether she is unraveling — or being overtaken.

BEN GOODE

Charismatic and grounded, Ben is Devyn's devoted husband and cinematographer. Logical where she is intuitive, he anchors their partnership with steadiness and warmth. Ambitious yet practical, he believes in framing truth through the lens — until confronted by forces no camera can rationally explain or control.





SAKDA

Charming and enigmatic, Sakda bridges modern Thailand and ancient legend. With personal ties to Mae Nak's history and a complicated past with Devyn, he operates in emotional gray areas. Whether guide, opportunist, or conduit to something darker, Sakda embodies the tension between cultural belief and hidden motive.

DARSI MOORE

Devyn's twin and emotional counterweight, Darsi is analytical, protective, and relentless. When her sister disappears, she refuses the official narrative. Re-examining footage with mounting dread, Darsi must confront the impossible — that the truth may lie beyond logic, and saving Devyn may require believing the unbelievable.



LUKE HOLLAND

Sharp-tongued and skeptical, Luke is the editor who believes every mystery has a rational cut. Humor shields his discomfort with the supernatural. But as hidden figures emerge in the footage, his certainty fractures. Luke becomes an unwilling witness to something no amount of editing can erase.





STYLE

Blending cinematic storytelling with raw found footage allows *The Wrath* to operate on two psychological levels at once. The polished, immersive visuals pull the audience into Devyn's lived experience, while the fragmented, recovered footage grounds the horror in unsettling realism. As Darsi and Luke dissect journal entries, corrupted files, and hidden figures buried in frames, the audience uncovers the truth alongside them. Each pause, rewind, and zoom heightens tension, transforming the act of watching into investigation. The structure creates a slow, mounting dread — where revelation doesn't explode, but creeps forward frame by frame, exposing an ominous truth impossible to ignore.





Soft, overcast greys and lush greens evoke a dreamy, atmospheric calm — simultaneously evoking unease and lingering ominosity.







The digital grain and blown out shadows is destabilizing, creating the effective and unsettling realism and authentic emotion of found footage style.





Deep negative space and the cold blue/green tones suggests the domination of a presence; an overpowering element. The agony in expression barely protruding from its invasion of the frame.



Psychological isolation and dissociation is suggested here through immobility in an oversaturated, frenzied setting. Here, we achieve a sense of liminal space.



The saturated neons, fire, life and energy creates the balance in the duality within The Wrath.
A paradox of dark and light - life and death.





An overwhelming display of light juxtaposed with imminent darkness.



DIRECTOR'S STATEMENT



When I traveled to Thailand in 2004, I made a decision to go back one day and produce a film. Thailand stayed with me — not just for its beauty, but for its spiritual and emotional depth. It's palpable. The worship of spirits is part of the culture, evoking a tangible presence of spectral

energy. If I wanted to film a story that was gripped by that realm, I knew Thailand was going to be the place to do it. I knew I wanted a script that honored that culture.

Inspired by the true legend of Mae Nak — a story of devotion so powerful it transcends death — *The Wrath* transforms that folklore into a modern emotional thriller. In the original legend, love refuses to accept mortality. In my interpretation, love refuses to accept rejection.

At its heart, *The Wrath* is about love — and what happens when that love is painfully stripped from you. It's about the inability to say goodbye. I wanted to visually present that agony in all its rage and terror. The quote, "Then instruct to beware man's mind, its immeasurable depth. For even so bent and twisted a vine, not as bent as a twisted mind" speaks to that. It was important to open with those words as they served as a statement to *The Wrath's* underlying tone.

Thailand provided the perfect visual canvas to build this story from. By day, it's serene and calm. The beaches are quiet. Life unfolds at a pace that feels almost sacred. The Thai people embody warmth, humility, and kindness. There is an innocence in that rhythm — a softness that invites



connection. I wanted to capture that authenticity and respect it fully.

But Thailand also has another heartbeat. Bangkok at night is electric — neon lights reflecting off wet pavement, tangled wires overhead, tuk-tuks racing through crowded streets, music thrumming from every corner. It is chaotic, alive, overwhelming. That visual



and tonal contrast — serenity against frenzy, sunlight against neon — mirrors the emotional contrasts within the story itself. The paradox is reflected in the characters' dynamics, their pasts and their realities.

In keeping with the dualism of setting, emotion and experience, I wanted to give the audience two perspectives. Initially it was planned to be fully found footage, but the more I delved into how I wanted to tell the story, the more important the balance of what the audience witnessed became. I wanted them to feel the gritty, voyeuristic and invasive observations that found footage offers. I wanted them to feel the vulnerability. The entries in the journal had to be delivered cinematically, as the events are shaped by the interpretation of the story in the pages.



The film was also balanced in two timelines. It occasionally shifts from what happened in Thailand to a studio, where two characters attempt to make sense of the events in the found footage and a cryptic account in a journal. Paying homage to the separation of two — opposites, and the underlying

threat of duplicity - was intentionally consistent. The ultimate struggle against light and dark; love and wrath.

At the center of this film is a modern love story between Devyn and Ben. They are young, ambitious and deeply in love. Ben is devoted, grounded and on the right side of connection. He's safe, in love and chosen. I wanted to



show love from the other side, using the power of the supernatural as a vehicle for control.

For Sakda, someone left behind and unable to accept the loss of love, the emotional wound becomes a seed of obsession. And obsession, if nurtured with rage, vengeance and the key to a familial power, can shift into something dangerous.

It was important for me to show the slowly growing fracture, and ripple effect, that happens when wrath is allowed to take the driver's seat. I'm incredibly proud of how we were able to achieve this. The Wrath is a thriller at its core, but it's also a cinematically beautiful, uniquely written homage to the frailty of the human mind and the profound reach of emotion.

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