

THE *Saint* & THE *Bear*

A cinematic still from a film showing a man and a woman sitting on a park bench at night. The ground is covered in snow, and the background is a blurred city street with warm lights from buildings and street lamps. The man, wearing a dark jacket and a baseball cap, is leaning forward and lighting a cigarette. The woman, with her hair in a ponytail and wearing a grey coat, sits next to him, looking away. The scene is dimly lit, with the primary light sources being the warm, out-of-focus city lights and the small flame of the cigarette.

**When two strangers' share a violent encounter on a park bench in the middle of the night,
a sudden hostage situation forces them to navigate the night together
as power shifts between captor and captive.**

Synopsis

Rita and Maskwa are strangers living in unrelated worlds, each quietly shaped by different forms of entitlement, neglect, and survival.

Rita is a mother trapped in a controlled, abusive domestic life, her sense of worth eroded by violence and obligation.

Maskwa drifts through the city untethered. Charming, reckless, and insulated from consequence.

Their lives move on separate tracks, until a frigid holiday season night forces them into the same orbit.

After Rita commits a double murder, she takes Maskwa captive and the two are thrown together in a tense, improvised entrapment.

Bound by circumstance and fear, they must navigate their situation, each uncertain whether the other is a threat or necessary lifeline.

What begins as a hostage situation evolves into a mutual dependence where power is never fixed and trust is always provisional.

The Saint and the Bear examines how power moves between victim and perpetrator, choice and consequence, asking whether survival is shaped more by circumstance or by the stories we tell ourselves when faced with another human being holding our fate in their hands.



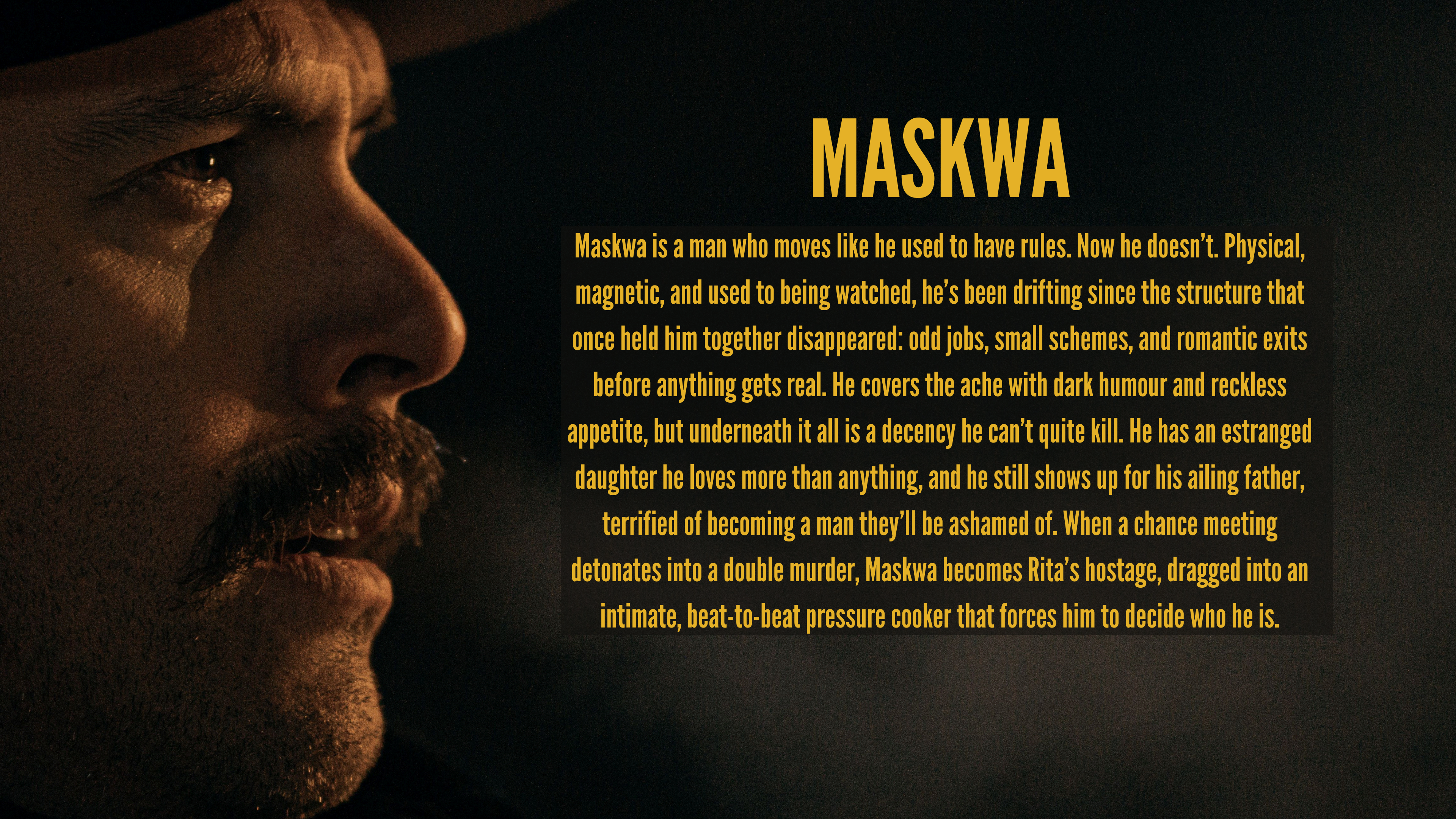


RITA

Rita is a woman who has spent her life disappearing in plain sight. Raised in a rigidly religious, unloving home, she learned that silence is safety. Married to an abusive police officer, she has survived through submission. As her children grow independent, her desire for a better life takes hold. A secret affair with a woman offers her the first taste of agency and intimacy, until it collapses. In the aftermath of committing a double murder, Rita takes Maskwa, a stranger, hostage, forcing them into a precarious journey where control, fear, and dependence shift constantly, revealing a woman discovering power for the first time.







MASKWA

Maskwa is a man who moves like he used to have rules. Now he doesn't. Physical, magnetic, and used to being watched, he's been drifting since the structure that once held him together disappeared: odd jobs, small schemes, and romantic exits before anything gets real. He covers the ache with dark humour and reckless appetite, but underneath it all is a decency he can't quite kill. He has an estranged daughter he loves more than anything, and he still shows up for his ailing father, terrified of becoming a man they'll be ashamed of. When a chance meeting detonates into a double murder, Maskwa becomes Rita's hostage, dragged into an intimate, beat-to-beat pressure cooker that forces him to decide who he is.





Tone & Visual Approach





The story lives in a tense, dangerous space. Intimate and sexy, with gallows humour when the pressure gets too high. The attraction is never “safe” it’s charged. The danger isn’t abstract, it’s immediate beat to beat.

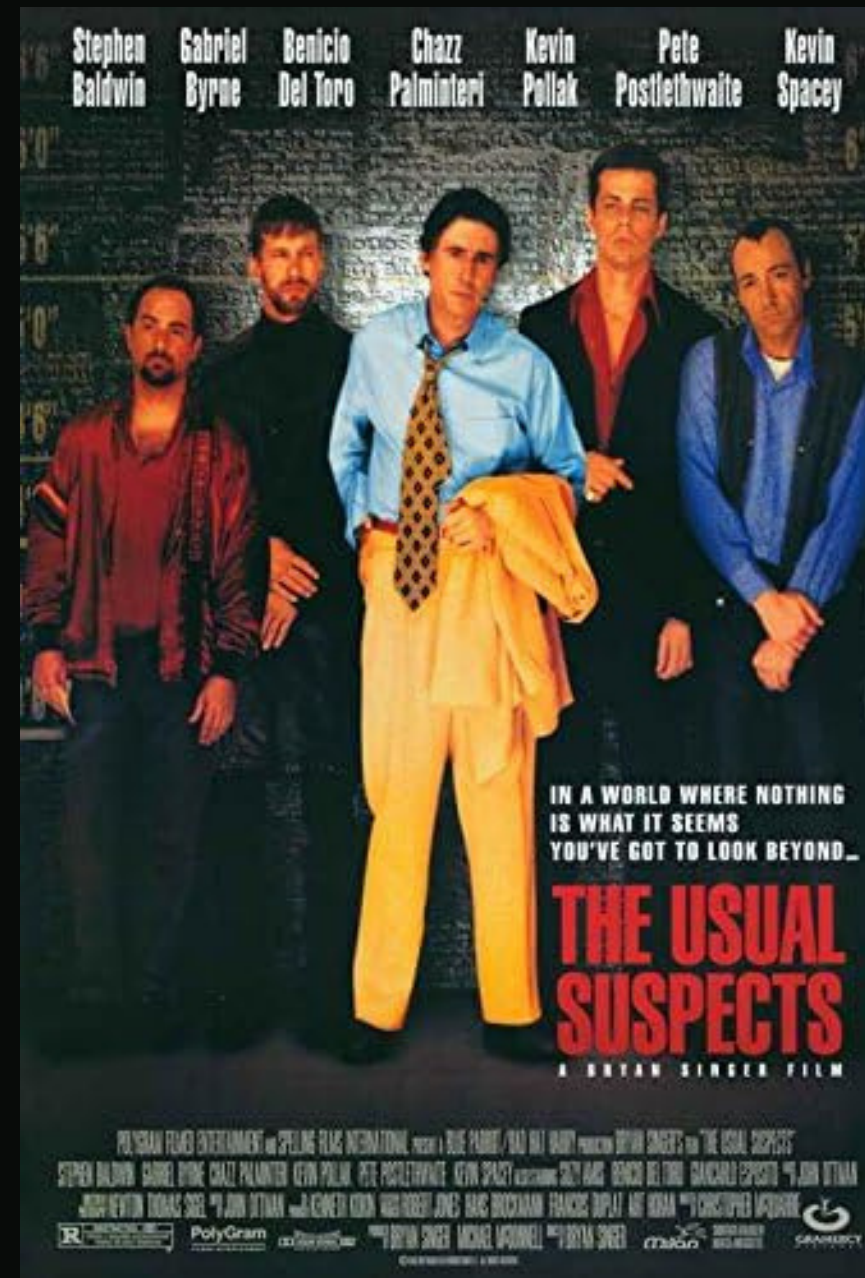
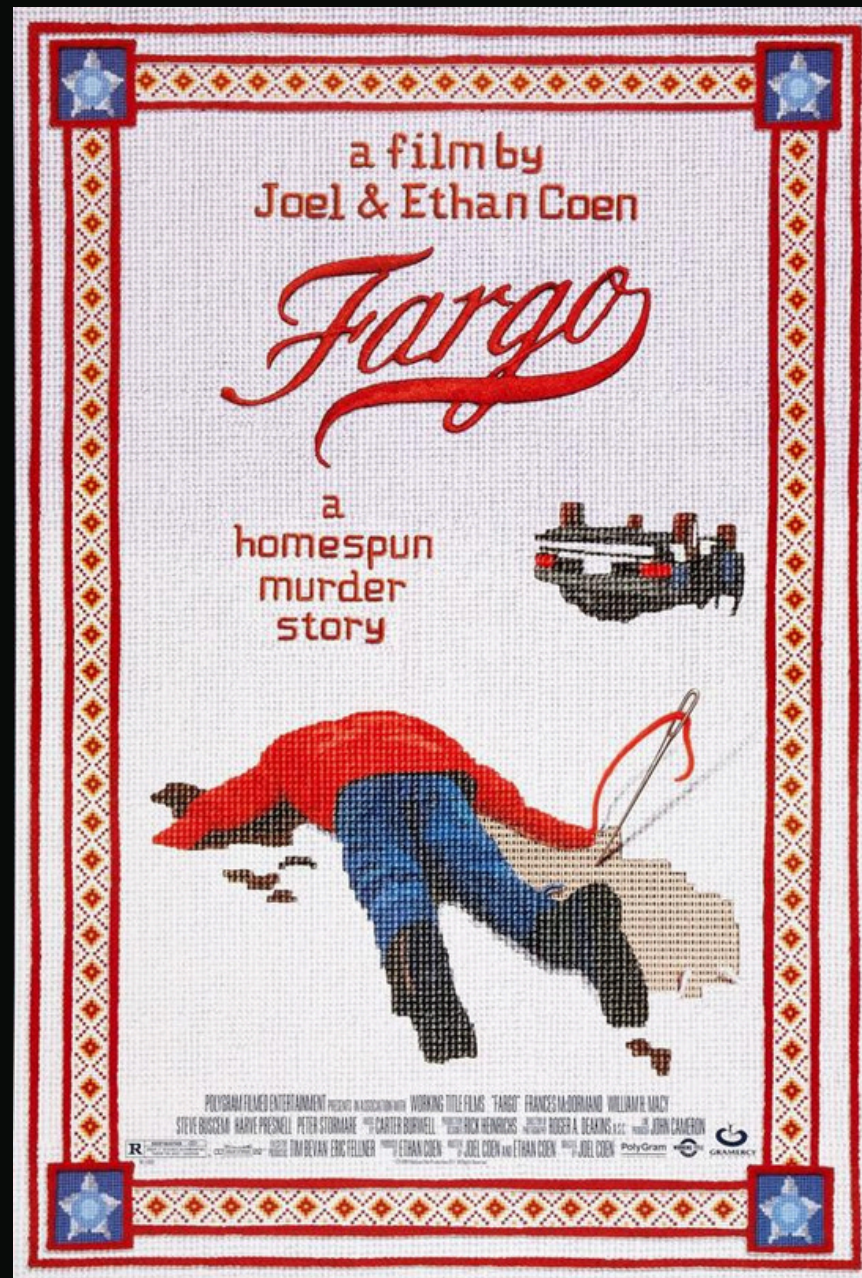




The film will be a series of tension builds and releases utilizing nimble, intimate camera work that lets the viewer feel each character's emotional shifts moment to moment.



Comparables









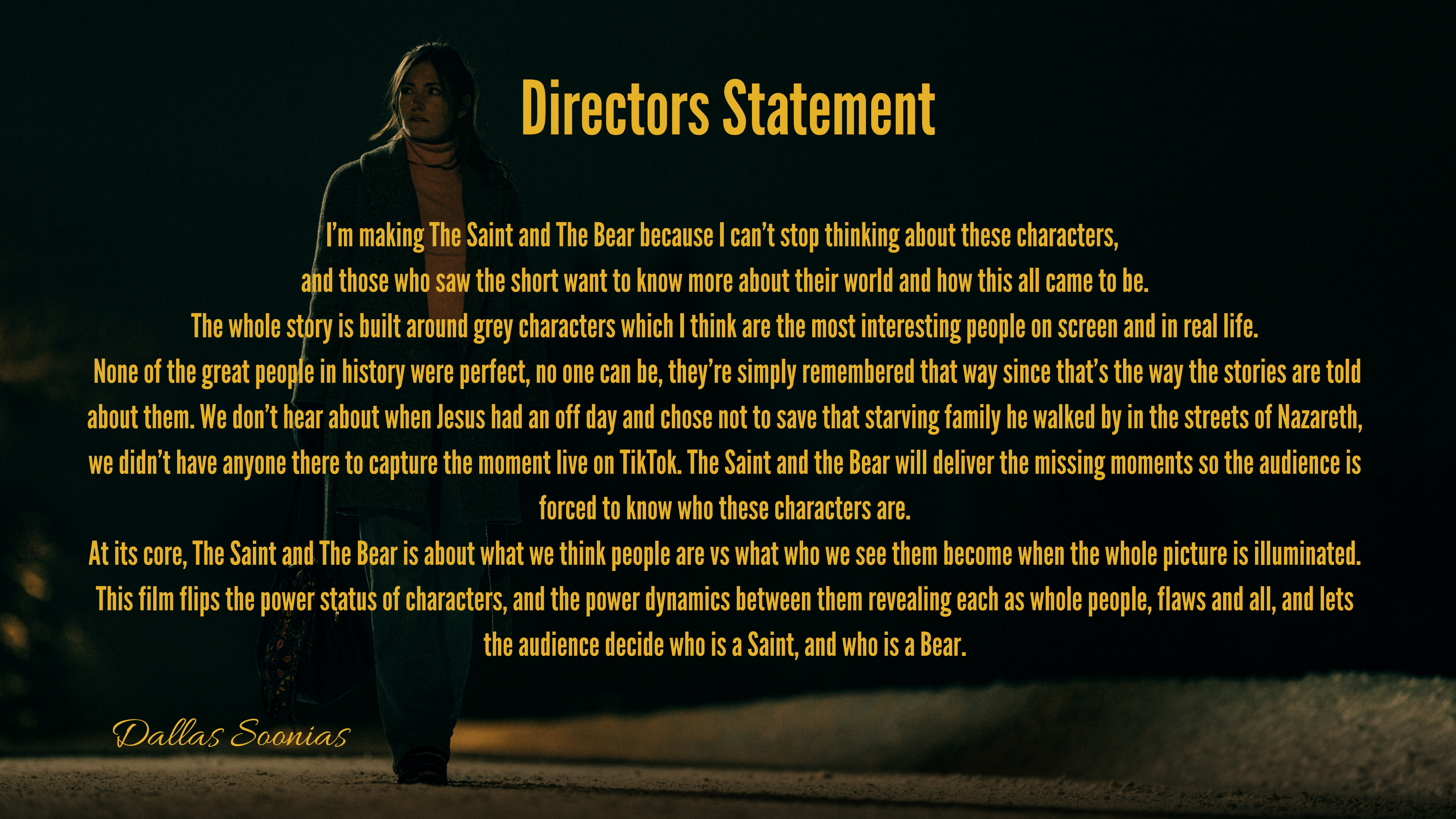
Based on the Short Film



Full Film 6:14

Trailer 0:21



A woman with long dark hair, wearing a dark coat over a turtleneck sweater, is walking towards the camera in a dark, foggy environment. The background is dark and blurry, suggesting a night scene or a very dark indoor space. The overall mood is mysterious and somber.

Directors Statement

I'm making *The Saint and The Bear* because I can't stop thinking about these characters, and those who saw the short want to know more about their world and how this all came to be.

The whole story is built around grey characters which I think are the most interesting people on screen and in real life.

None of the great people in history were perfect, no one can be, they're simply remembered that way since that's the way the stories are told about them. We don't hear about when Jesus had an off day and chose not to save that starving family he walked by in the streets of Nazareth, we didn't have anyone there to capture the moment live on TikTok. *The Saint and the Bear* will deliver the missing moments so the audience is forced to know who these characters are.

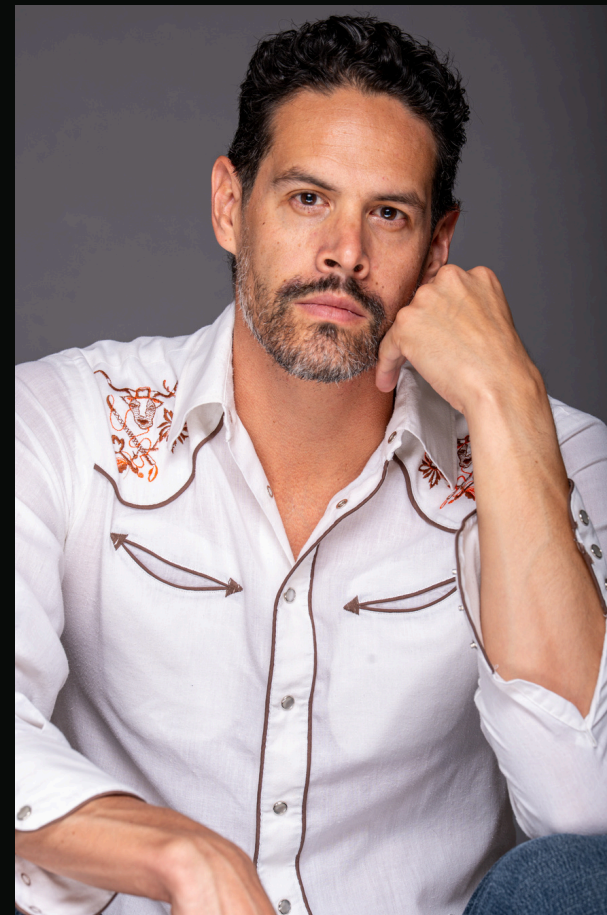
At its core, *The Saint and The Bear* is about what we think people are vs what who we see them become when the whole picture is illuminated. This film flips the power status of characters, and the power dynamics between them revealing each as whole people, flaws and all, and lets the audience decide who is a Saint, and who is a Bear.

Dallas Soonias

Producers



Jocelyn Chugg



Dallas Soonias

*Jocelyn and Dallas are Alberta-based producers, writers, directors and actors.
They first teamed up to produce the short film, 'The Saint and the Bear' and have since completed
multiple films projects both together, and with other teams.*

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