

# JOHN BOY — A Short Film

Written & Directed by Kathryn Georghiou

Based on a true story

**John is nine years old. Today he scored a hat-trick, imagined the scouts watching and his name on the front pages of the papers. Then he came home. In the bath, he heard everything; the shouting, the screaming, the violence. And then found his mum on the floor, bleeding.**

**~10 mins**

Duration

**£18,000**

Budget

**4 Days**

Shoot

## THE STORY

It starts like any other school day. John, 9, bounces around the kitchen in his football kit while his mum packs his lunch.

At the school pitch, John scores three showstopping goals. The crowd roars. He scans the touchline for his mum but she's not there. His dad collects him — seething, dragging — telling him it's all Mum's fault, and warning him: say a word to anyone and the police will take him into care. John says nothing.

At home, Mum has a fresh black eye and a football-team cake. John forgives her immediately, the way children do. He runs upstairs for a bath. In the bubbles, singing, he hears his dad's key in the door. Talking turns to shouting. Shouting turns to violence. Then silence. When John creeps downstairs, he finds the cake face-down on the floor, family photos scattered, his Man of the Match trophy in pieces, and his mum in a heap of blood and bruises. He asks her if he'll grow up like Dad. She says never. He asks if she'll die. She pulls him close and says: 'Then who would make your packed lunch in the mornings?'

## WHY THIS STORY. WHY THIS FILMMAKER.

John Boy is based on a true story. John Taylor, who will play the Dad in this film, is a best-selling author, qualified counsellor and former specialist domestic violence worker. His memoir *Alcohol Stole My Mum* chronicles the childhood depicted here. He is in this film because he believes victims carry the shame alone, convinced it was their fault. He wants that to change.

Kathryn Georghiou grew up with an abusive alcoholic father. She writes these stories not because they are dramatic, but because they are true, and too often untold. As Writer, Director and confirmed cast member (Mum), she brings this story from all sides: lived experience, craft, and the courage to look directly at what most films look away from.

## WHY NOW — THE STATISTICS

1 in 5 children in the UK live in an abusive household. In 90% of incidents, children are in the same or adjacent room when the violence happens.

3.6 million adults in England and Wales experienced abuse before the age of 8. Many were never helped, and never told anyone.

Fewer than 24% of domestic abuse crimes are reported to police. Children are left blaming themselves in silence. John Boy is made for them.

This film will be offered free to domestic abuse charities, schools and youth services, alongside a co-created Awareness Pack for workshops and outreach.

## THE TEAM & CONFIRMED CAST

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Kathryn Georghiou — Writer/Director/Producer & Mum. Award-winning filmmaker (Changing Tides: Best First-Time Director, two Best First-Time Filmmaker Awards, Best Drama). Six Best Actress Awards for Prefer To Sip Tea. Recurring lead in multi-award-winning series The Inside Man. Mountview Academy; MA Creative Writing (Distinction); former Director at London Business School.

John Taylor — Dad. Best-selling author of Alcohol Stole My Mum, qualified counsellor and accredited family practitioner. 20+ years in addiction and trauma. Former specialist domestic violence worker. The story is his.

Lydia Kay — Producer (Moments of Fiction). Sitges Best Short Film (Oscar-qualifying); 25+ festival selections. Feature Fairy Dust in post (2026). Adam Reilly (BBC's The Capture Series 3) also confirmed.

Ben Geddes — Director of Photography. NFTS graduate. Cherry B: Women X Film Festival Award winner; BAFTA/BIFA-qualifying Manchester Film Festival.

## BUDGET & ASK

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Total budget: £18,000 (4-day shoot; all crew at UK minimum wage; child actor and chaperone included). Partial funding already raised. £8,000 still required to greenlight production. Stretch goal of £25,000 would enable full cast fees and director/producer payments. In-kind support — locations, catering, equipment, post-production — also warmly welcomed.

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