

SWEET — A Short Film

Written & Directed by Kathryn Georghiou

Semi-Finalist | Slick Films Fund 2025

A widowed mother bakes her estranged son's favourite cake to win him back. When he arrives alone, she fears the worst and a desperate act of protection ends in tragedy, witnessed through a letterbox by a four-year-old girl.

~15 mins

Duration

£21,000

Total Budget

3 Days

Shoot

THE STORY

Mary's house says everything about her life. The front garden is pristine. The living room preserved like the front cover of a 1980s Home and House magazine. The kitchen — her kitchen — is the only room that breathes. The back garden is dark, abandoned, and deathly.

On the morning of her granddaughter Lily's fourth birthday, Mary is baking. She's been estranged from her son Jake for years, and today she hopes a cake will mend what words never could. But Jake arrives early, and alone.

What follows is fifteen minutes of exquisite, suffocating tension. Jake wants to say goodbye; Mary will not let him speak. She spots bruises on his arms and cannot stop the flood of memory: young Jake watching as his father beat her, then teenage Jake learning the language of violence himself. She picks up a knife. Puts it down. Beats buttercream. And makes a choice she can never take back.

When Lily and her mother finally arrive at the front door, it is Lily's tiny fingers that open the letterbox, and see what love, fear and silence have made.

THE VISION

Sweet is Mike Leigh meets Ari Aster in a Pinter-esque domestic setting. I grew up with an abusive alcoholic father. I know this house. I know these silences. I know this simmering tension.

The camera becomes a weapon of intimacy: tight framing, low-angle shadows, POV shots that put the audience inside a child's terrifying sightline. Colour and light shift from sickly-sweet warmth to something shadowed and sinister as the truth surfaces. A 1950s 'mother knows best' song swells beneath the sound of beating buttercream, until Jake takes his last breath, then the music stops.

WHY NOW

Every 30 seconds, UK police receive a domestic abuse call. 1 in 4 women will experience domestic violence in their lifetime.

160,000 children in England live in homes where abuse is ongoing.

Child-to-parent abuse is estimated to occur in 1 in 33 UK households.

Sweet gives voice to the shame, silence and devastating misunderstanding at the heart of these numbers — through one cake, one afternoon, one irreversible decision.

THE TEAM

Kathryn Georghiou — Writer/Director. Her debut, Changing Tides, won three Best First-Time Filmmaker Awards and a Best Drama Award at international festivals. Trained at Mountview Academy; MA Creative

Writing (Distinction); former Director at London Business School. She understands storytelling from both sides of the camera — and both sides of a difficult family.

Lydia Kay — Producer (Moments of Fiction). Producer on The Man That I Wave At, winner of Best Short Film at Sitges (Oscar-qualifying) and 25+ festival selections; currently in post on debut feature Fairy Dust (2026).

Ben Geddes — Director of Photography. NFTS graduate. His short Cherry B won at Women X Film Festival and screened at BAFTA/BIFA-qualifying Manchester Film Festival.

DISTRIBUTION & FESTIVAL STRATEGY

Target festivals include Aesthetica, Brighton Rocks, Kino, Richmond International, Cardiff, and Lytham International — circuits where both Kathryn and Lydia have previously screened. Online distribution via Short of the Week, Film Shortage and Omeleto. Following the festival run, Kathryn will self-distribute to cinema — as she did with Changing Tides, selling out venues in London, Manchester and Blackpool.

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