

CANNES PACKAGE 2026

THE BAKER

“Almost all great men are bad men.” — Lord Acton

A dying patriarch tries to leave his family a clean legacy, but his fight to protect them only reveals how deeply the house is bound to the violence that built it.

DIRECTED BY NICHOLAS LATHOURIS

Written by Ronny Jon Paul Mouawad and Nicholas Lathouris

Produced by Ronny Jon Paul Mouawad and Aya Blouchi

Ronny Jon Paul Mouawad as Vincent Karam

Fredric wants the house to remember him clean.

Fredric Barakat survives Lebanon with blood on his hand and spends fifty years building a family name in Australia. At the end of his life, he tries to convert the source of that name into something his children can inherit without shame.

The tragedy of Fredric: he seeks status and respect from without instead of within. He has built a toxic empire from which he is trying to extract a family that just wants to go deeper into it and build it even greater.

BLOOD INTO BREAD

The drug world turns toward bakeries, supermarkets, food, and daily legitimacy.

MONEY INTO PROPERTY

The family name moves through real estate, development, and political access.

GUILT INTO PROTECTION

Fredric wants his final acts to look like care, order, and spiritual accounting.

THE STORY

The house remembers what Fredric wants to forget.

I see this film as a single breath held between two deaths: Layla on the pier in Lebanon, and Fredric in the garden of the house he built. Everything between is the cost of survival.

The camera moves through rooms where ritual and violence share the same air. Communion and Cash. Bread and blood. Prayer and accusation. The house is not a setting. It is the system that learned to protect itself.

Fredric sits at the centre, physically diminished, surrounded by photographs, pills, guns, priests, and ghosts. He wants out. The house will not let him. His wife knows continuity requires blood. His son wants the empire he was denied. His hidden bloodline surfaces like a debt come due.

This is not a crime family. This is a family that uses crime. The difference matters. One is genre. The other is tragedy.

THE FAULT LINE

Who gets to decide what the family name means?

Fredric wants the house remembered as legacy. The house has learned to preserve itself through silence, loyalty, and violence. The audience is placed between the story a family protects and the cost that story requires everyone to carry.

Loyalty. Even when it's wrong?

THE OPENING WOUND

Blood, faith, exile.

A fishing caique leaves the port of Byblos before dawn. Lebanon burns behind it. Fredric looks back at the dead on the pier while Raymond looks toward freedom. Layla is gone. A crucifix slips from Fredric's bloodied hand and sinks beneath the surface of the sea.

THE IMAGE

The film begins with the cost of survival before it becomes wealth, church standing, family name, and inheritance.

THE RETURN

Lebanon is wound, marketplace, memory, and grave. Australia is prosperity built after rupture.

THE HOUSE

The house is the system.

The Barakat estate is where food, photographs, children, pills, guns, church ritual, gambling, addiction, business, and family judgement live together. Fredric built it to protect them. It learned to preserve itself.

VATICAN ROOM

Memory, command, family photographs, and criminal accounting.

BREAD

The clean inheritance Fredric wants.

BLOODLINE

The secret that reaches the future.

CEMETERY

The place where mourning becomes continuity.

FREDRIC

He seeks status from without instead of within.

THE BUILDER

He survived war, built wealth, commanded loyalty, restored respectability, and fed his family through a system that shaped everyone around him.

THE EXIT

He wants to leave the drug business and turn toward bread, property, church standing, and a cleaner family future.

THE TRAP

The house already speaks the language of the world he built. His fight to protect them reveals the depth of its bond to violence.

The scenes he wants people to see.

WEDDING NIGHT ESCAPE

The Lebanon origin sequence begins in the mountains, with hash, land, territory, and The General taking what Fredric's family holds. It becomes the wedding-night escape to Byblos, where Layla is shot on the pier.

The wound. Ronny describes it as one big orchestra.

FAMILY AND COMMUNION

The opening family movement is built from the dress, the church, the family, and Holy Communion. Fredric looks at Isabella in white and remembers Layla on the port.

The public family story. Thirty frames, one continuous event.

REDEMPTION VERSUS REVENGE

Fredric has fought all his life. He is sick, tired, and reaching for redemption. Magda wants revenge. The film pulls between those two magnets.

The force that governs the ending.

HOW THE FILM WORKS

Holiness and violence in the same breath.

Isabella is the heart of the movie. She prays for sinners inside Saint Charbel while Billy destroys a teenage dealer in the nightclub basement. The sequence announces the film's grammar: the house can perform holiness and violence at the same time.

WHITE DRESS

Innocence, memory, Layla, Isabella, public ritual.

WHITE POWDER

The violence beneath the family's status.

LORD HAVE MERCY

Prayer becomes accusation.

Grandeur with decay.

THE BAKER's visual world holds beauty and rot in the same frame. The Barakat estate draws from Baroque Catholic weight and Phoenician memory, turning diaspora wealth into a monument to exile, command, and decline. Ritual is composed. Family life breathes. Violence cuts through both. Billy's club is pleasure with a basement. The church carries public honour and private judgement.

CHIAROSCURO LOCATIONS

Rooms hold moral pressure before characters speak. Light carries decay, command, illness, secrecy, and guilt.

IMMERSIVE COMMUNION

The Holy Communion reception breathes with bodies, food, children, music, duty, and interruption.

CROSS-CUTTING AS MORAL GRAMMAR

Prayer and violence, family honour and criminal consequence occupy the same frame.

Faith becomes witness, memory, and judgement.

Communion, confession, crucifix, church money, bell, burial, and prayer form the film's moral architecture. The church honours the family in public and confronts Fredric in private.

The Monsignor refuses to make guilt clean. Fredric can bring money, sorrow, and age into the church, but the account belongs to the families harmed by the world he built.

Each child receives a different part of the bargain.

BILLY

He wants the business because it is the inheritance he understands.

AIDA

She carries the legitimate future Fredric wants. When the Senator thinks he has leverage, Aida reveals she has already solved everything.

VINCENT

He appears clean until the bloodline finds him.

NANCY

She asks what the house will not: does loyalty survive when it protects wrong.

MAGDA

Magda understands what the house requires.

Fredric reaches for redemption. Magda reaches for revenge. She cares, watches, protects, grieves, and endures. By the end, the house belongs to the person willing to preserve it without illusion.

DIRECTOR

Nicholas Lathouris

Director

Nicholas Lathouris directs the house as a machine of ritual and consequence. The screenplay is built from pressure, movement, visual logic, and choices that echo across generations.

THE FORMAL CHALLENGE

The film asks for a director who can stage family ritual, action, confession, memory, and violence as one continuous system.

THE FILMMAKING PROBLEM

The deck's three anchors require scale and control: wedding-night escape, family and Holy Communion, redemption versus revenge.

RONNY

Ronny Jon Paul Mouawad

Writer, Producer, Vincent Karam

Ronny writes from inside the community the film depicts. The family codes, Catholic ritual, Lebanese Australian speech, and pressure around respectability are lived knowledge, shaped into a tragic crime-family structure with Nicholas Lathouris.

AS VINCENT

Vincent appears as the clean future: educated, useful, grateful, and trusted. When the hidden truth reaches him, the family's attempt at legitimacy becomes bloodline tragedy.

AUTHORSHIP INSIDE THE FRAME

Ronny's presence as Vincent makes authorship part of the inheritance question inside the story world.

PRODUCERS

The package is producer-led and market-facing.

Ronny Jon Paul Mouawad

Writer, Producer, Cast

Originator of the screenplay and community world. Ronny carries authorship, lived proximity, and an on-screen role as Vincent Karam.

Aya Blouchi

Producer

Aya leads the Cannes-facing regional and co-production conversation, connecting finance, MENA value, cast, and partner strategy.

Tracey Mair

Executive Producer and PR Strategy

Tracey brings Australian industry credibility, prestige publicity strength, and access to practical finance and packaging conversations.

Cast has to move story and finance.

Casting is being structured across three values: Australian qualification, regional reach, and international prestige. Each attachment must strengthen the film creatively and move at least one territory, incentive, or partner conversation.

FREDRIC

Prestige and sales anchor. A patriarch who must hold command, guilt, tenderness, illness, and terror.

BILLY

Trailer force. The son who reads the business as the only real inheritance.

MAGDA

MENA and emotional anchor. The matriarch who turns mourning into succession.

NANCY

Moral clarity. The daughter who asks whether loyalty survives when it protects wrong.

AIDA

Regional reach and future-generation anchor. The clean future that becomes the hidden consequence.

VINCENT

Ronny Mouawad. The trusted heir whose identity turns legitimacy into tragedy.

AUDIENCE

The Core knows the house.

The first audience is the viewer who recognises a powerful patriarch, a protected family name, unexplained money, church or community respectability, a damaged heir, a powerful mother, and the silence required to keep the house standing.

This is the activated diaspora and high-loyalty family viewer who buys the extra ticket, sends the clip to cousins, and turns the film into a family argument.

CORE MAP

Where the Core gathers.

GLOBAL POOL

15 to 18M

Lebanese diaspora reference pool. The Core is the activated 1 to 5 percent inside it.

AUSTRALIA

248,430

Lebanese ancestry in Australia, with Sydney and Western Sydney as the anchor.

CORE CITIES

8 plus

Sydney, Melbourne, Paris, Montreal, Toronto, Dearborn or Detroit, Beirut, Los Angeles or New York, São Paulo.

Figures are working references from the market research dossier and require final source verification before external circulation.

WHAT TRAVELS

Recognition becomes referral.

THE PATRIARCH

Viewers recognise the man who built the house and made everyone live inside its cost.

THE FAMILY NAME

The film gives audiences language for protected stories, locked rooms, silence, and public respectability.

THE ARGUMENT

The question travels after the screening: what does loyalty protect when the story is wrong?

There is a patriarch trying to die clean, but the house remembers what it cost.

WINDOWS

Windows that move the audience.

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Finance, cast, co-production, sales, and partner validation.

4 AUGUST

Lebanese diaspora memory and accountability window around the Beirut Port Blast anniversary.

RITUAL SEASONS

First Communion, Easter, Lent, and Maronite community calendars activate family, faith, children, and duty.

AUSTRALIA CYCLE

Screen NSW, AACTA, Sydney, Melbourne, and Australian prestige positioning.

Three planning cases for the right package.

LEAN

AUD 8.5M

QAPE AUD 6.5M. Offset AUD 2.6M. Cashflow at 90 percent: AUD 2.34M.

TARGET

AUD 10.5M

QAPE AUD 8.0M. Offset AUD 3.2M. Cashflow at 90 percent: AUD 2.88M.

STRETCH

AUD 12.5M

QAPE AUD 9.7M. Offset AUD 3.88M. Cashflow at 90 percent: AUD 3.49M.

The package is being built around the Australian Producer Offset, Screen Australia certification, QAPE modelling, Screen NSW or local support, France co-production options, MENA cast-driven finance, presales, gap, and private equity.

A working model for the Australian anchor.

FORMULA

QAPE × 40%

Producer Offset receivable.

CASHFLOW

× 90%

Planning advance against the receivable. Lender terms to test.

SENSITIVITY

AUD 1.0M

Each additional AUD 1.0M of QAPE creates AUD 400K offset and about AUD 360K cashflow.

The target planning case frames a AUD 7.62M partner conversation.

OFFSET CASHFLOW

Producer Offset cashflow modelled from QAPE.

STATE AND FRANCE

Screen NSW range to test: AUD 0.6M. France co-production or public funds range to test: AUD 1.6M.

MENA AND SALES

MENA equity, services, or presale range to test: AUD 1.2M. Presales or gap range to test: AUD 1.5M.

PRIVATE EQUITY

Australia or diaspora private equity conversation: AUD 2.3M, supported by cast and recoupment logic.

The right partner helps pressure-test the model.

ACCOUNTANT

How would you model QAPE across AUD 8.5M, AUD 10.5M, and AUD 12.5M cases?

SCREEN AUSTRALIA

What certificate pathway, Significant Australian Content matrix, timing, and documents would this need?

LENDER

What advance rate, fees, interest, reserve, completion bond, and drawdown conditions should we assume?

SCREEN NSW

What local support range could Sydney and Western Sydney spend, jobs, locations, and post unlock?

FRANCE

What official co-production structure could strengthen the package and how would it affect qualifying expenditure?

CAST

Which attachments improve Australian eligibility, MENA value, and international sales value?

Four lanes into the package.

AUSTRALIA

Producer Offset, Screen Australia pathway, Screen NSW, Australian cast and crew, Sydney and Western Sydney cultural value.

FRANCE

Official co-production path, European credibility, Cannes market value, sales alignment.

MENA

Cast-driven equity, services, film commission interest, regional visibility, Lebanon and Gulf heat.

SALES

Territory estimates, cast validation, presales, gap, and private equity confidence.

Start where the house is recognised.

The campaign begins with city-specific diaspora and prestige audiences, then expands through attendance intensity and share quality.

SEED

Private previews, diaspora press, cultural connectors, Maronite and Lebanese Australian circles, cast-led clips.

MEASURE

Week-one capacity, organic shares, family group forwarding, cast social engagement, partner inquiry volume.

MOVE

Expand in Core cities if intensity is high. Accelerate digital if theatrical response stays narrow.

What each meeting should open.

AUSTRALIA

Can this structure protect AUD 8.0M QAPE, and who can model the Screen Australia, Screen NSW, and cashflow path?

SALES

Which cast and budget case can be defended territory by territory?

FRANCE

Can a French partner improve the co-production structure, financing range, sales confidence, and European credibility?

CAST

Which roles and package elements justify reading, availability, and fee discussions?

MENA

Which cast, content, services, distribution path, or film commission angle gives the region a real reason to participate?

FOLLOW-UP

What material does each partner need to move from interest to a financeable conversation?

The house remembers.

THE BAKER is a family tragedy staged through crime, faith, bread, blood, and silence. It asks what a family protects when the man who built the house can no longer control what it means.

THE BAKER

Cannes package 2026

ANNEX

Cannes Questions

Questions by counterparty for meetings, follow-up emails, and partner qualification.

Producer, accountant, incentive adviser.

1. How would you model QAPE across the AUD 8.5M, AUD 10.5M, and AUD 12.5M cases?
2. Is AUD 8.0M QAPE plausible inside the AUD 10.5M target planning case?
3. What schedule, cast, crew, post, and location choices would protect that QAPE?
4. What Screen Australia path should the team assume?
5. What completion, audit, legal, and chain-of-title requirements should be built into the plan?
6. What would you need from Ronny, Aya, Tracey, and Nicholas to build a proper model?

Screen Australia, lender, Screen NSW.

SCREEN AUSTRALIA

What would this project need to show to make the Producer Offset path credible? How should Australian-originated IP, key creatives, cast, crew, spend, and co-production structure be documented?

CASHFLOW LENDER

What part of the projected Producer Offset could be cashflowed, and on what conditions? What advance rate, fees, interest, reserve, security, and drawdown conditions should be assumed?

SCREEN NSW

What local production support could a Sydney and Western Sydney Lebanese Australian feature unlock? Which spend, jobs, locations, post, and cultural-value items matter most?

Co-production and regional participation.

FRANCE

Could France make this package more financeable, more European, and more credible at Cannes? What could a French partner bring in cash, public funds, services, sales credibility, or access? How would the structure affect QAPE?

MENA

What would make this film meaningful enough for the region to participate? Is the value theatrical, SVOD, services, equity, film commission support, or cultural profile? Which cast attachments change the case?

Territory value and talent approach.

SALES

Which version of this package can be defended territory by territory?
Which budget case is most credible? Which territories have value before cast, and which depend on cast? What estimates are plausible now?

CAST

Does this role, director, package, and timing justify a read and availability conversation? What fee range, participation structure, or equity component should be assumed for modelling?

What each partner needs next.

AUSTRALIA

Screenplay, current budget, schedule, QAPE planning sheet, company and rights summary.

SALES

Logline, screenplay, cast strategy, budget cases, territory questions, comparable analysis.

FRANCE

Screenplay, director page, finance plan, rights summary, co-production question sheet.

CAST

Role page, director note, producer letter, finance path, timing, offer assumptions.

MENA

Screenplay, cast strategy, content sensitivity note, territory plan, finance range.

FRAME

We are using Cannes to test which version of the package is financeable, who belongs in it, and what each serious partner needs next.

Vertical moments, not horizontal scenes.

A sequence of moments strung together in a fast-moving display of Fredric's emotional dilemma. Builds vertically, not horizontally. Ends with Magda taking control.

MOMENTS

Communion and Cash. Fredric holding the smoking gun. Isabella's prayer. Billy's mock execution. Aida at the door. Magda in the kitchen. The General's assassination. Fredric and Magda on the dialysis machine.

MAGDA ENDING

The trailer introduces how Magda takes over. Fredric built something the family will not leave. She chooses what comes next.