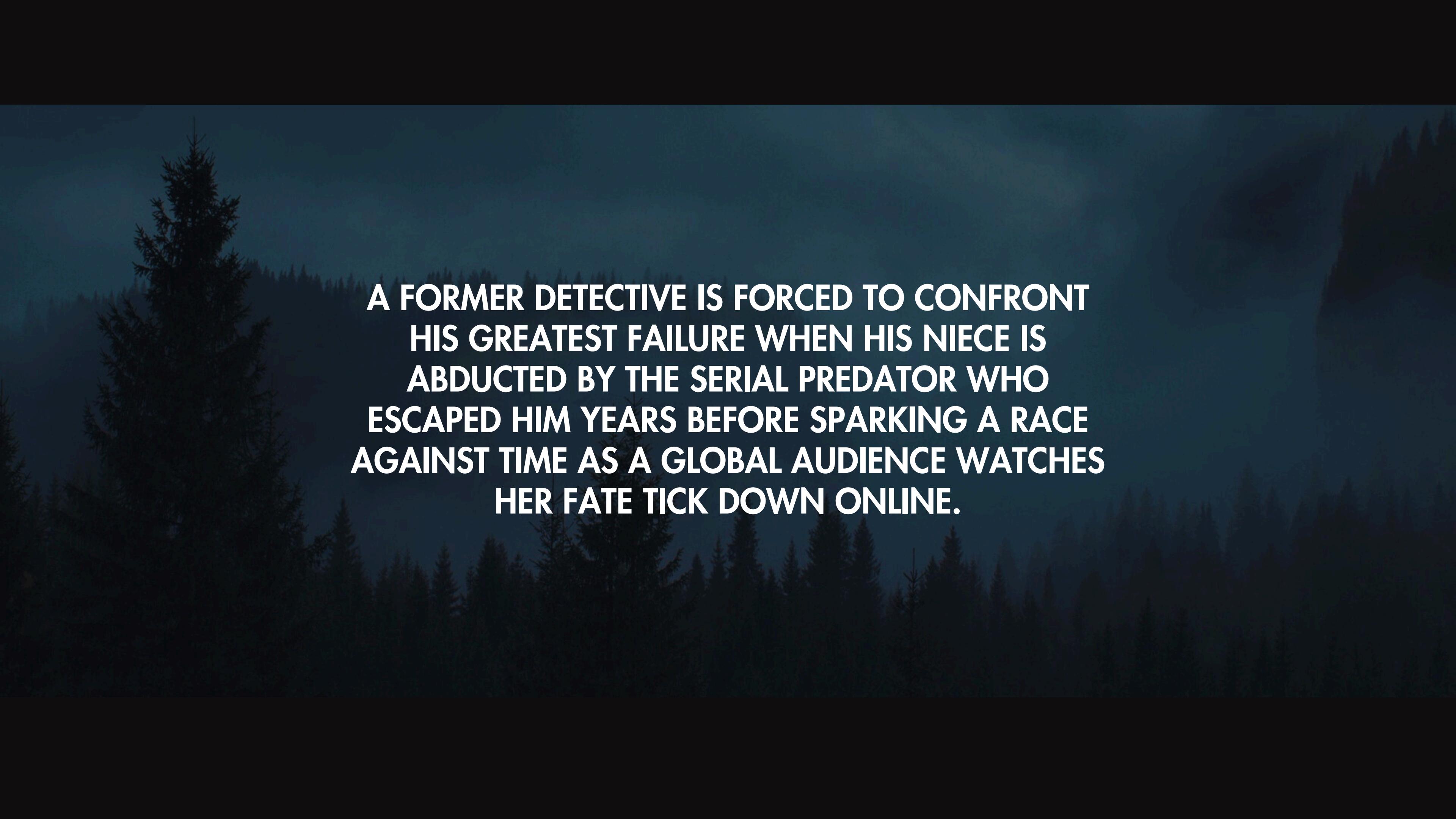


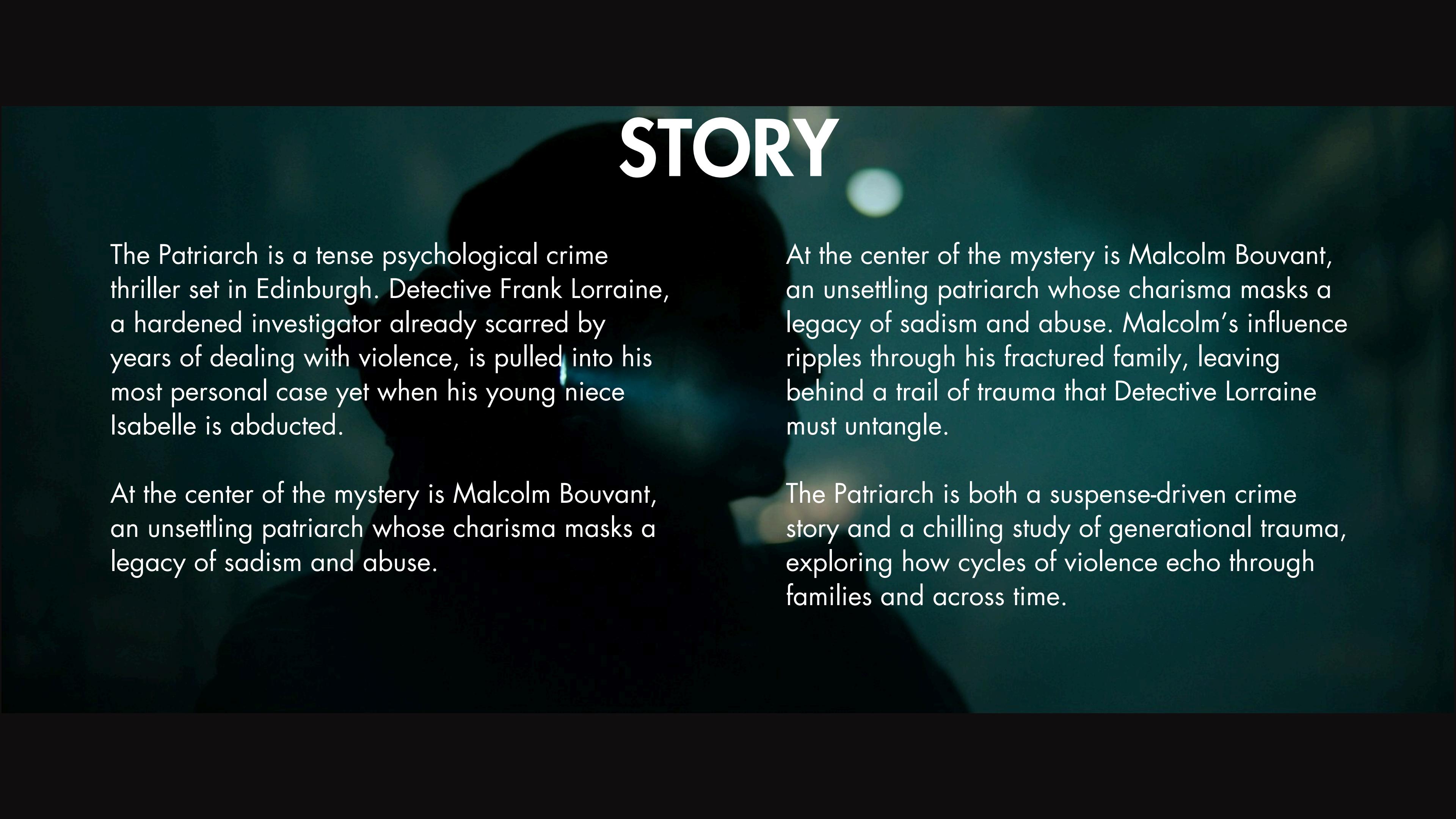
A dark, moody background featuring a silhouette of a man's head and shoulders against a dark, cloudy sky. The man is facing right. The title text is overlaid on the right side of the image.

THE PATRIARCH



A FORMER DETECTIVE IS FORCED TO CONFRONT
HIS GREATEST FAILURE WHEN HIS NIECE IS
ABDUCTED BY THE SERIAL PREDATOR WHO
ESCAPED HIM YEARS BEFORE SPARKING A RACE
AGAINST TIME AS A GLOBAL AUDIENCE WATCHES
HER FATE TICK DOWN ONLINE.

STORY



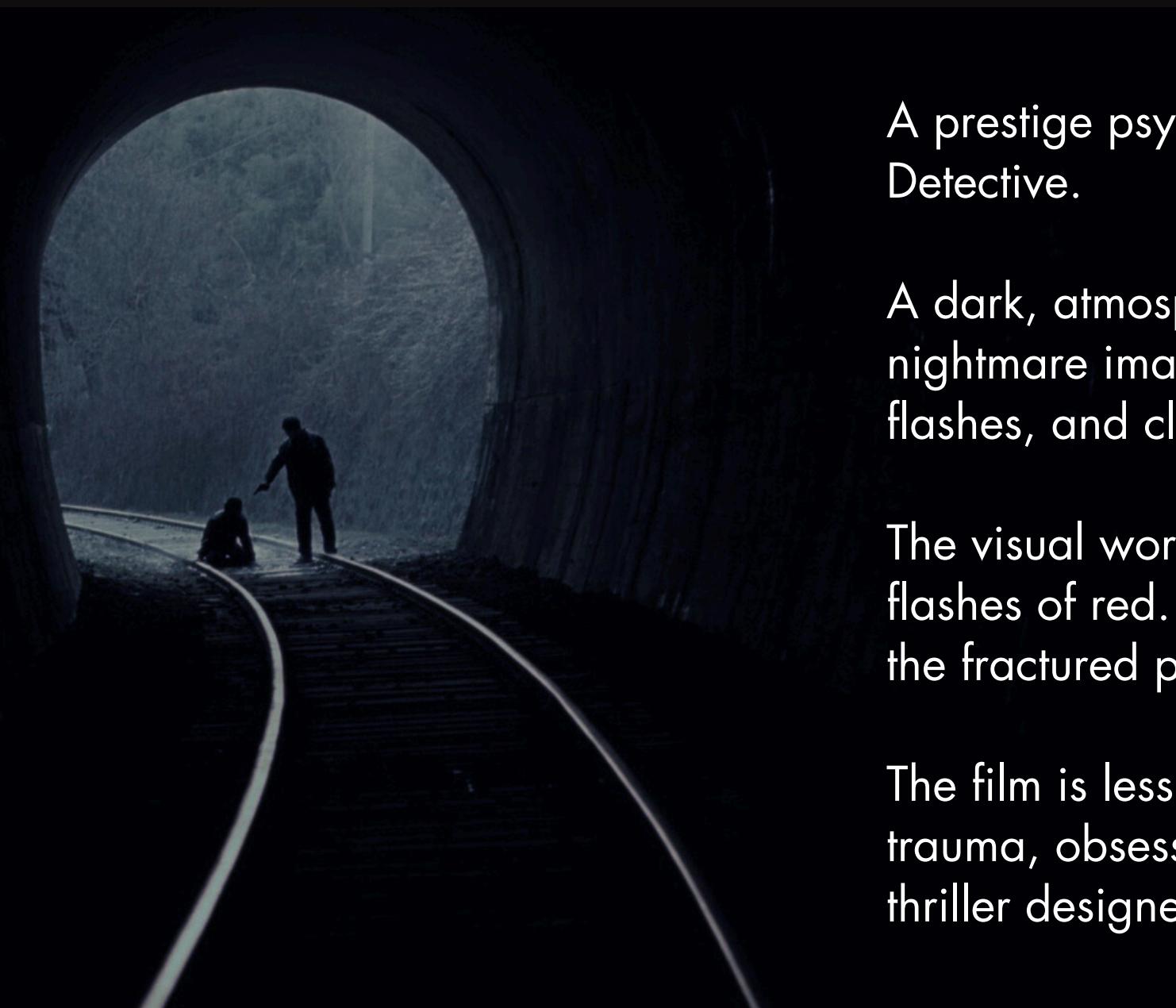
The Patriarch is a tense psychological crime thriller set in Edinburgh. Detective Frank Lorraine, a hardened investigator already scarred by years of dealing with violence, is pulled into his most personal case yet when his young niece Isabelle is abducted.

At the center of the mystery is Malcolm Bouvant, an unsettling patriarch whose charisma masks a legacy of sadism and abuse.

At the center of the mystery is Malcolm Bouvant, an unsettling patriarch whose charisma masks a legacy of sadism and abuse. Malcolm's influence ripples through his fractured family, leaving behind a trail of trauma that Detective Lorraine must untangle.

The Patriarch is both a suspense-driven crime story and a chilling study of generational trauma, exploring how cycles of violence echo through families and across time.

TONE & VISION



A prestige psychological crime thriller in the vein of *Zodiac*, *Prisoners* and *True Detective*.

A dark, atmospheric, emotionally raw story that blurs gritty realism with surreal nightmare imagery. Time itself becomes a weapon—countdowns, Polaroid flashes, and clock ticks driving both tension and paranoia.

The visual world is cold and desaturated—greys, greens, and blues punctured by flashes of red. Long, suffocating takes collide with sudden jarring cuts, mirroring the fractured psyche of Detective Frank Lorraine.

The film is less about catching a killer than exposing the corrosive effect of trauma, obsession, and generational violence—crafted as an elevated, prestige thriller designed to haunt audiences long after the credits.

CHARACTERS

FRANK LORRAINE

IN HIS FORTIES, DETECTIVE FRANK LORRAINE IS EDINBURGH'S SHARPEST INVESTIGATOR—INSTINCTIVE, RELENTLESS, AND HAUNTED. COLLEAGUES KNOW HIM AS THE ONE WHO NEVER LETS GO, A DRIVE BORN FROM GRIEF. HIS MOTHER'S VIOLENT DEATH LEFT HIM AND HIS YOUNGER BROTHER ANDY SHATTERED, ABANDONED TO FOSTER CARE WHILE THEIR FATHER WORKED OFFSHORE. FRANK BECAME ANDY'S PROTECTOR, SACRIFICING HIS OWN FUTURE TO HOLD THEM TOGETHER, A BOND THAT STILL DEFINES THEIR LIVES. NOW, HE DROWNS HIS GHOSTS IN WHISKY AND SILENCE, BUT WHEN A CASE LANDS ON HIS DESK, HIS DEMONS SHARPEN HIS INSTINCTS. BRILLIANT, DAMAGED, AND UNYIELDING, FRANK CAN OUTTHINK CRIMINALS AND OUTPACE COLLEAGUES—BUT HE CAN'T OUTRUN THE PAST THAT'S ABOUT TO CATCH UP WITH HIM.



CHARACTERS



KATE MCALLISTER:

In her thirties, grew up in the discipline of a Glasgow convent, her faith and morals shaped early. But one night in her teens changed everything: a concert turned massacre, nineteen dead, and Kate among the few survivors. That trauma forged her calling — a vow to protect others from senseless violence.

Now a detective, Kate is intelligent, empathetic, and quietly fearless. Beneath her calm exterior lies a fierce conviction: justice must serve both the dead and the living left behind. Younger than Frank, she tempers his obsession with intuition and compassion. Together they're formidable — but this case will test the limits of her resilience, and her belief in what justice truly means.



MALCOLM BOUVANT

In his fifties, is a man forged by absence and instability. A childhood spent drifting town to town left him rootless until the navy offered the structure he craved. Returning to Scotland, he built a sprawling reptile vivarium — a world he could finally control.

Marriage gave him a son, Lee, the focus of his obsessive devotion. But when Lee grew troubled and his marriage collapsed, Malcolm poured himself deeper into his work, blind to the warning signs at home. Years later, reunited with his son, he hoped to mend what was broken — until a chilling discovery in the vivarium forced him to confront the truth he had long denied: the greatest danger was not outside his walls, but within them.

CHARACTERS



CAPTAIN LANG

A seasoned cop, Lang is pragmatic, gruff, and battle-worn. He represents the institution: tired of paranoia, eager for closure, and resistant to Lorraine's obsessive theories



ISABELLE LORRAINE

Isabelle Lorraine, Frank's young niece and the emotional core of the story. Innocent yet strong-willed, Isabelle becomes the latest target of Malcolm's twisted games, her fate broadcast online for the world to witness.



SOPHIA BOUVANT

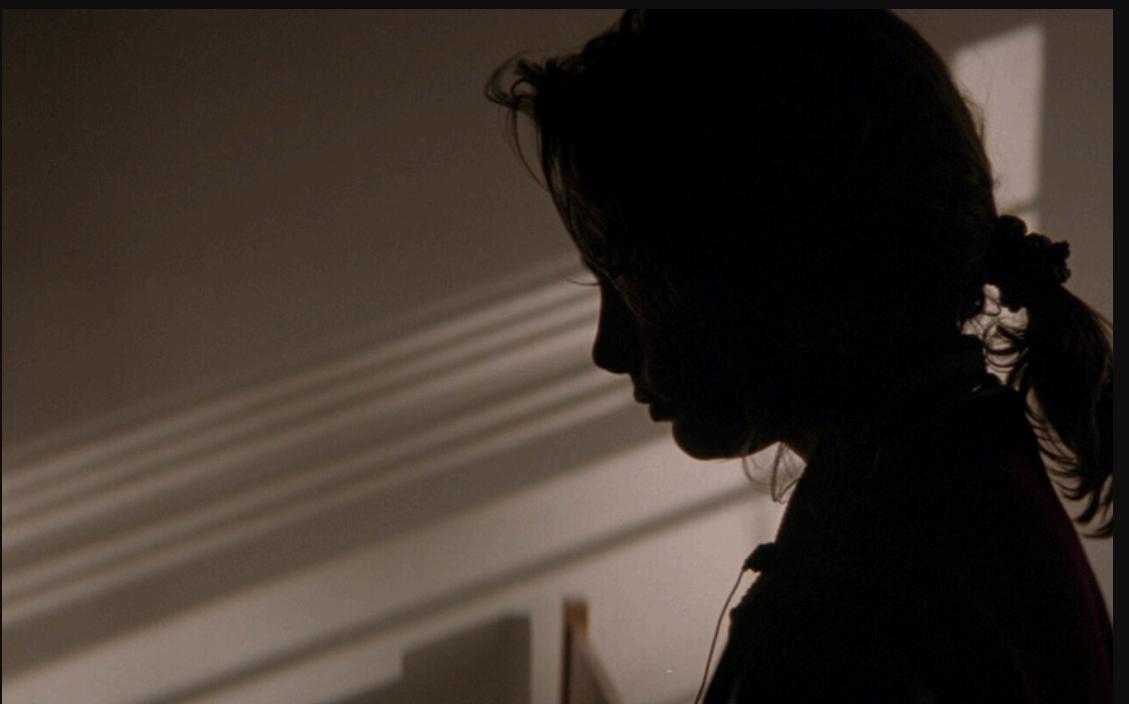
Lee Bouvant. Malcolm's estranged son, fragile and broken by a lifetime under his father's shadow. Lee is plagued by depression and self-doubt, retreating from the world as his father's sickness consumes him



THE WORLD OF THE PATRIARCH



LOCATIONS AND MOOD



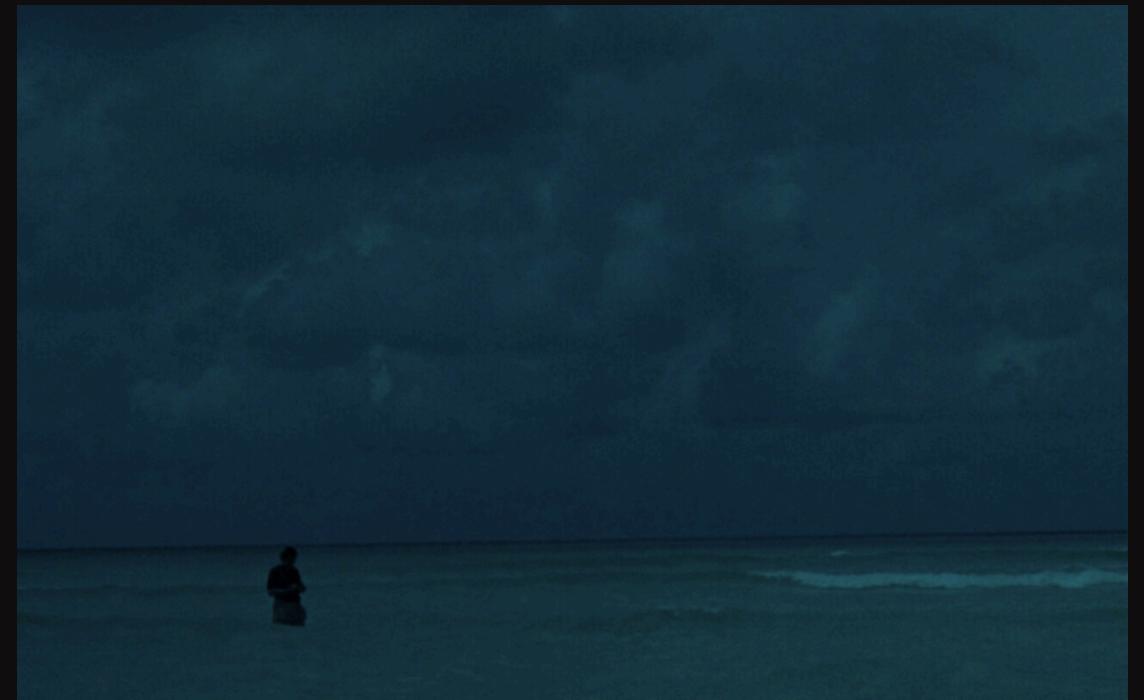
LOCATIONS AND MOOD



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LOCATIONS AND MOOD



TARTAN BRIDGE STUDIOS - LIVINGSTON



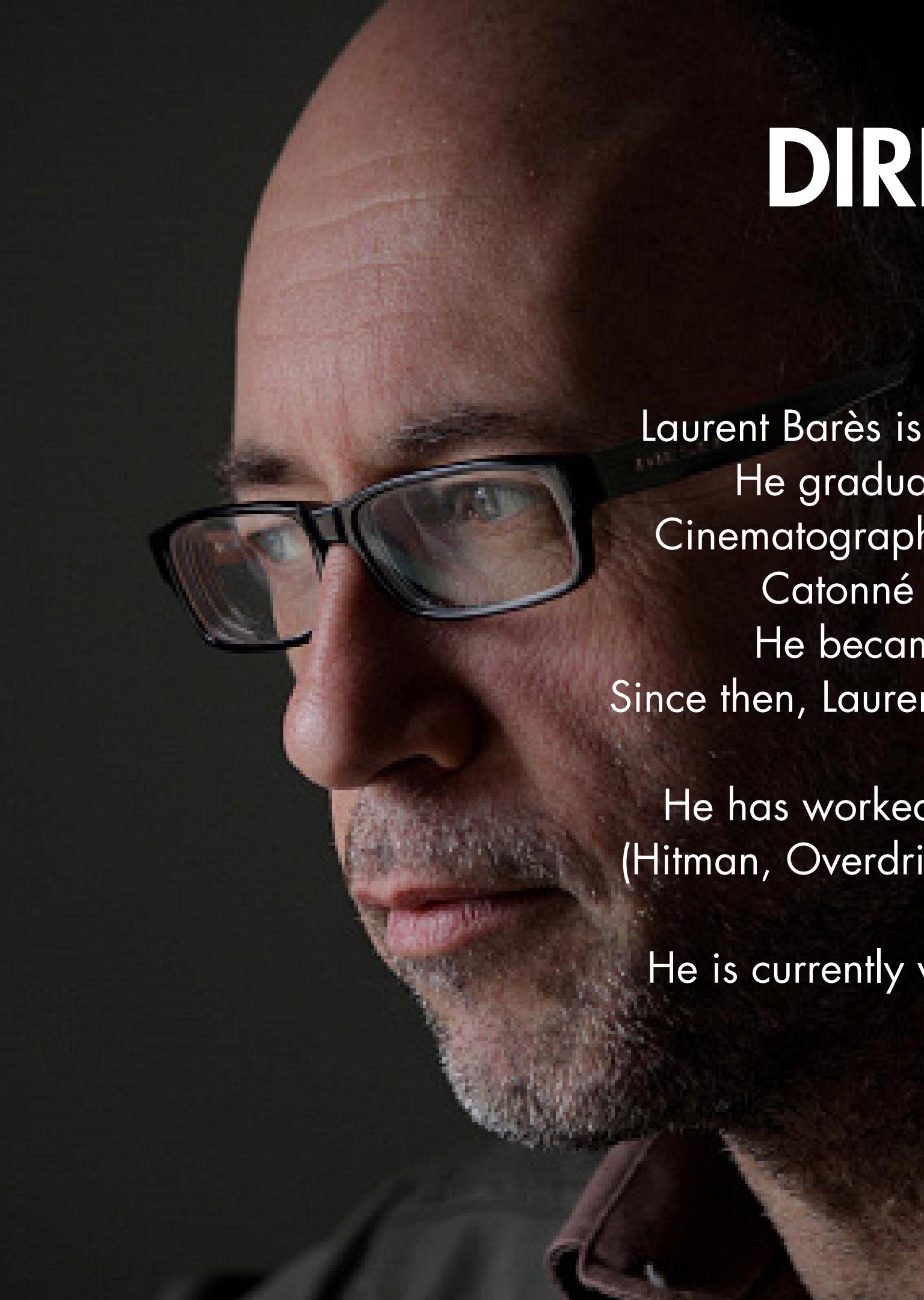
TARTAN BRIDGE STUDIOS - LIVINGSTON



TARTAN BRIDGE STUDIOS - LIVINGSTON



MEET THE TEAM



DIRECTOR/CINEMATOGRAPHER LAURENT BARES

Laurent Barès is an international DOP working on features, commercials and TV shows.

He graduated in 1988 from l'école Louis Lumière (French National School of Cinematography). He served his apprenticeship working as focus puller with François Catonné (Indochine) and with Tonino Delli Colli (Death And The Maiden).

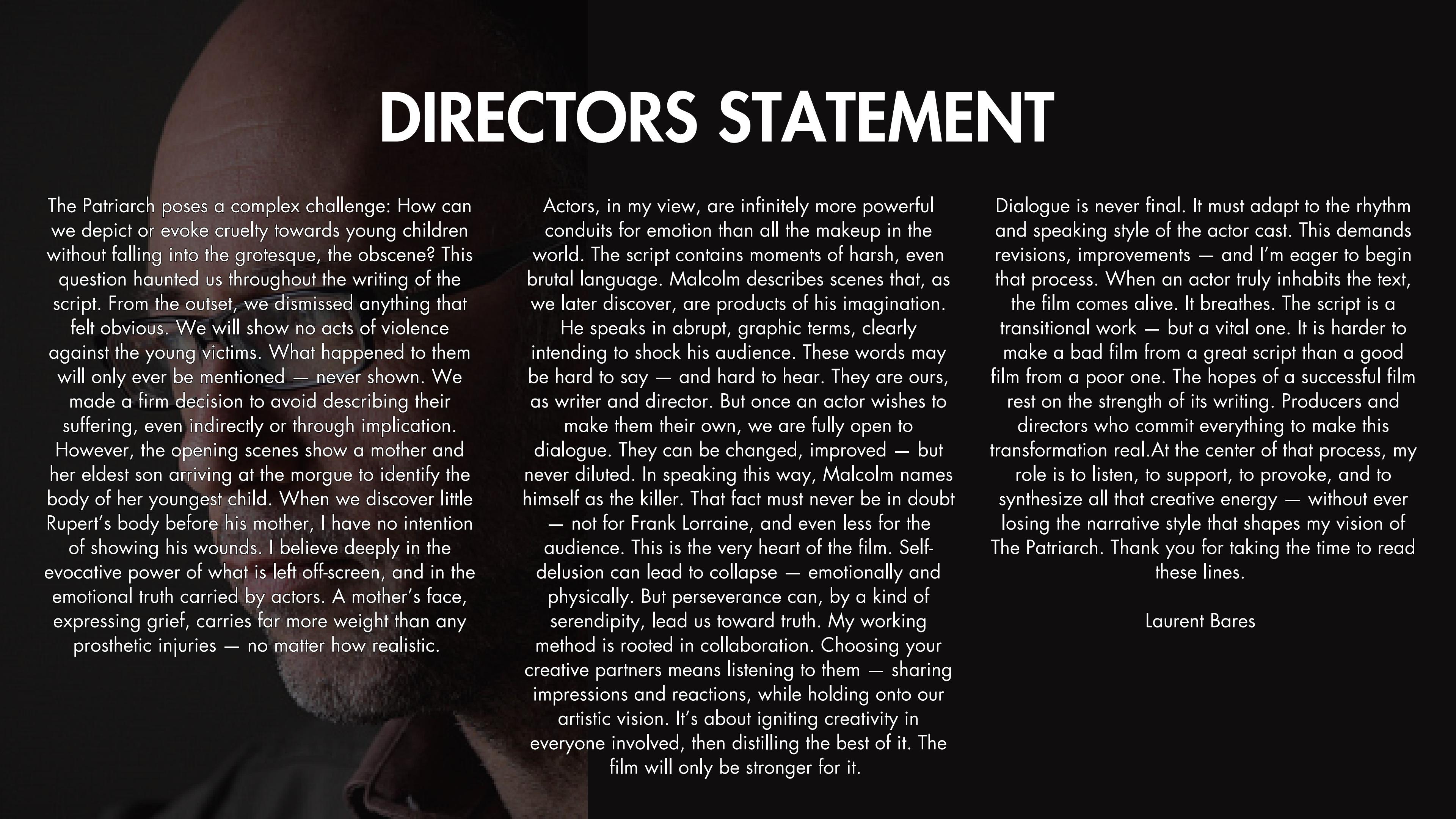
He became a DP in 1993 and photographed his first feature film in 1996. Since then, Laurent has been behind the camera in more than 500 commercials all around the world.

He has worked on powerful horror movies (Inside, Frontiers, The Divide), action films (Hitman, Overdrive), and TV shows (Braquo, Crossing Lines, Ransom, Knightfall, Carnival Row).

He is currently working on an international UK/US/Belgian production for Netflix (The Most Assassinated Woman In The World)

Laurent lives in Prague and travels on a EU Passport
The Patriarch would be Laurent's Directorial debut.

DIRECTORS STATEMENT



The Patriarch poses a complex challenge: How can we depict or evoke cruelty towards young children without falling into the grotesque, the obscene? This question haunted us throughout the writing of the script. From the outset, we dismissed anything that felt obvious. We will show no acts of violence against the young victims. What happened to them will only ever be mentioned — never shown. We made a firm decision to avoid describing their suffering, even indirectly or through implication. However, the opening scenes show a mother and her eldest son arriving at the morgue to identify the body of her youngest child. When we discover little Rupert's body before his mother, I have no intention of showing his wounds. I believe deeply in the evocative power of what is left off-screen, and in the emotional truth carried by actors. A mother's face, expressing grief, carries far more weight than any prosthetic injuries — no matter how realistic.

Actors, in my view, are infinitely more powerful conduits for emotion than all the makeup in the world. The script contains moments of harsh, even brutal language. Malcolm describes scenes that, as we later discover, are products of his imagination.

He speaks in abrupt, graphic terms, clearly intending to shock his audience. These words may be hard to say — and hard to hear. They are ours, as writer and director. But once an actor wishes to make them their own, we are fully open to dialogue. They can be changed, improved — but never diluted. In speaking this way, Malcolm names himself as the killer. That fact must never be in doubt — not for Frank Lorraine, and even less for the audience. This is the very heart of the film. Self-delusion can lead to collapse — emotionally and physically. But perseverance can, by a kind of serendipity, lead us toward truth. My working method is rooted in collaboration. Choosing your creative partners means listening to them — sharing impressions and reactions, while holding onto our artistic vision. It's about igniting creativity in everyone involved, then distilling the best of it. The film will only be stronger for it.

Dialogue is never final. It must adapt to the rhythm and speaking style of the actor cast. This demands revisions, improvements — and I'm eager to begin that process. When an actor truly inhabits the text, the film comes alive. It breathes. The script is a transitional work — but a vital one. It is harder to make a bad film from a great script than a good film from a poor one. The hopes of a successful film rest on the strength of its writing. Producers and directors who commit everything to make this transformation real. At the center of that process, my role is to listen, to support, to provoke, and to synthesize all that creative energy — without ever losing the narrative style that shapes my vision of The Patriarch. Thank you for taking the time to read these lines.

Laurent Bares

PRODUCERS



PAUL ANIELLO

Paul is a Scottish film producer and the founder of Tartan Bridge Films which is based from its own studio in Livingston, Scotland. Recent credits include, 2023 feature film *Damaged*, starring Samuel L. Jackson, Vincent Cassel and John Hannah and more recently James McAvoy's directorial debut, the award-winning music biopic *California Schemin'*. Premiering at the Toronto International Film Festival in 2025,



SIMON KAY

Simon Kay is a writer and producer with a strong foundation in the Scottish film and television industry. He has contributed to a range of acclaimed productions including *Trainspotting 2*, *Outlaw King*, *Damaged*, and the iconic comedy series *Still Game*. Most recently he produced *California Schemin'* with James McAvoy directing.



STUART DALY

Stuart is a Scottish Producer - Actor who makes cross genre films who has Exec Produced a Scottish music biopic, '*California Schemin'* that premiered at TIFF 2025. *California Schemin* was directed by BAFTA award-winning actor, James McAvoy.

CASTING DIRECTOR



DES HAMILTON

Des Hamilton is a London based Casting Director with over 15 years' experience in film and television. He is particularly well known within the industry for his street-casting methods, often combining professional talent with non-actors for projects. His most notable discoveries – of talent who had never previously acted before – are the BAFTA winning Kathleen McDermott (*MORVERN CALLAR*), Thomas Turgoose (*THIS IS ENGLAND*) and Tom Sweet (*THE CHILDHOOD OF A LEADER*). He won the inaugural 'BAFTA for Casting' on *Top Boy* 2020. Has worked on an eclectic mix of projects spanning many different genres. Engaging with a broad range of critically acclaimed directors including Claire Denis, Nicolas Winding Refn, Lynne Ramsay, Shane Meadows, Gaspar Noé, Nia DaCosta, David Michôd and Lars Von Trier.

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