

An aerial photograph of a forest. A dark asphalt road with white dashed lines runs vertically through the center of the image. The forest on the left is composed of dense green evergreen trees. The forest on the right is a mix of green and vibrant orange autumn trees.

A GOOD BOY

Pitch Book

A Film by Sven J. Matten

Written by Kristian Hodko, Sven J. Matten & Robert Wertheimer

Music: Darren Fung Director: Sven J. Matten

120 minutes / in development stage / \$3,5 million USD budget

Planned as a Canadian / Belgian / South African co-production

STRICTLY PRIVATE & CONFIDENTIAL © 2023

This document contains privileged and confidential information intended only for the use of the addressee. If you are not the intended recipient, any disclosure, copying, distribution or any action taken in response to this document is prohibited and unlawful.

Synopsis

Jan, an intersexual man, abused in his childhood, tries to tackle his challenged adult life.

This is the extraordinary life of Jan, an inter-sex boy sold for sex as a child by his own father. We follow his extraordinary journey through his childhood, his teen years, and finally his adult life where he becomes a successful businessman, trying tirelessly to lead a normal life. Jan's spirit and courage allow him to escape his home, only to be taken by one of his father's long-time clients. At the age of eight, Jan is locked into a room and kept captive for years on end as the abuse continues. At 13 years old, Jan manages to finally escape and is taken in by a loving foster family.

Jan's years of neglect show in his behavior and social anxiety, but the warmth and sincerity of his new adopted family help him heal — enough at least to lead a life resembling some normalcy.

We are now in Jan's prime years, his late-teens as he is attending college and create a bond with two of his roommates, Sebastian and Oliver. This is a friendship that will last the rest of Jan's life. In his youth, Jan explore his own sexuality through many failed encounters, finding himself relying on his roommates for comfort, especially Sebastian, whom he begins to form a more intimate bond with. Jan's emotional and psychological handicap from his trauma impedes him from being able to have a healthy relationship, but it's not from lack of trying. Jan pushes away his past by focusing on his studies and athletics resulting in him being academically brilliant — however, the past never leaves him for long. Jan find a new way of coping with his past, one that will follow him for the rest of his life: cutting.

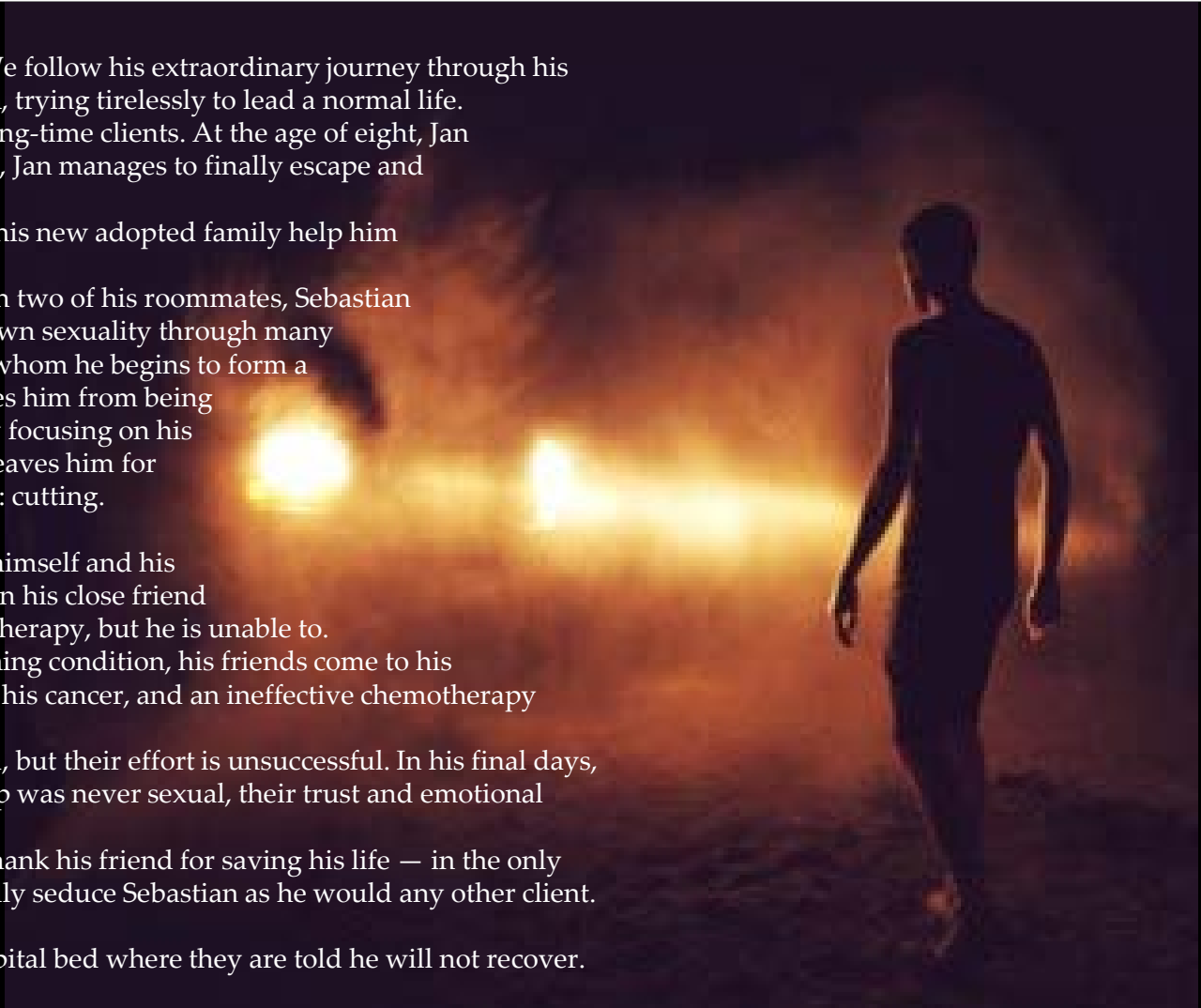
As a grown-up, Jan leads a successful investment firm and builds an abundance of wealth for himself and his friends, but the increasing lack of inner feelings aggravates his cutting. He seeks medical help in his close friend and confidant, Sebastian, his former roommate. Sebastian insists on Jan seeking physiological therapy, but he is unable to.

As the years pass, Jan's condition gets worse and manifests as a recurring cancer. In his worsening condition, his friends come to his aid as Jan's newly purchased beach house where he has decided to retire. After a recurrence of his cancer, and an ineffective chemotherapy treatment, Sebastian decides to live with Jan and nurse him back to health.

His friends try desperately to convince Jan to seek help in dealing with his deep-rooted trauma, but their effort is unsuccessful. In his final days, Jan is with Sebastian — their unrequited love begins to blossom. Even though their relationship was never sexual, their trust and emotional intimacy gives Jan a sense of calm and belonging.

One night, Jan cuts himself too deep. Sebastian tends to his wounds and Jan feels the need to thank his friend for saving his life — in the only way he knows how: Jan's years of sexual conditioning kick and he automatically tries to sexually seduce Sebastian as he would any other client. Jan eventually breaks down in Sebastian's arms.

Little later Jan collapses. His closest friends, his family of choice, gather around him in the hospital bed where they are told he will not recover.



The Main Character “Jan”

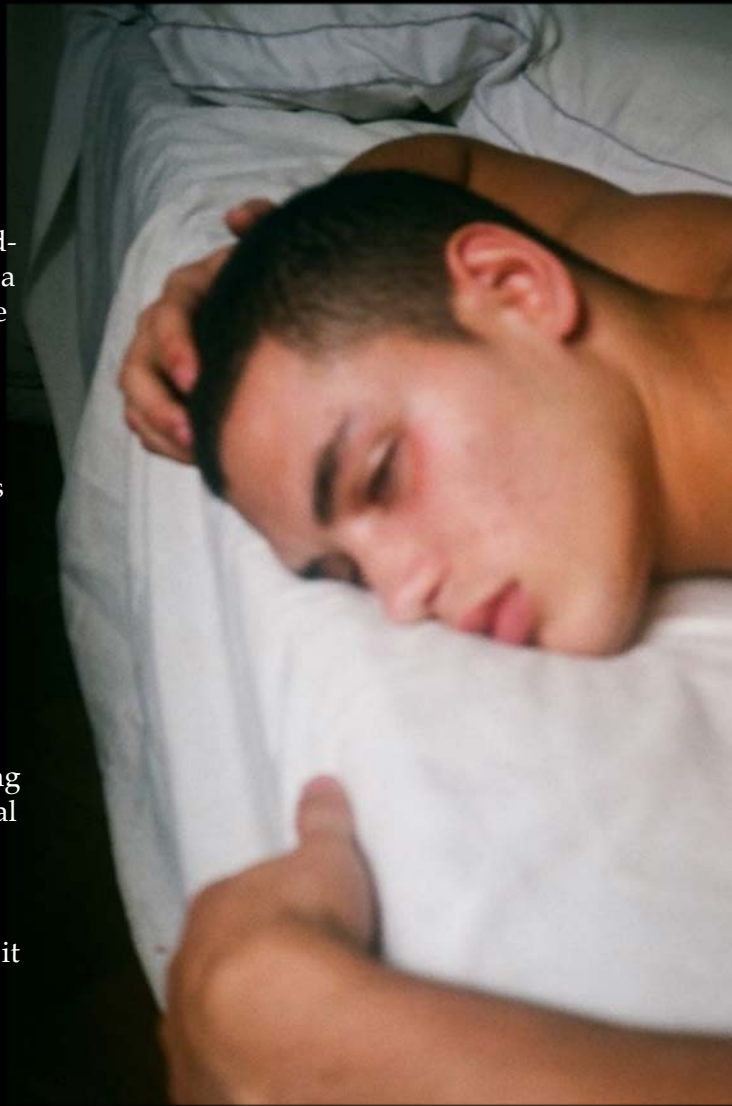
The boy Jan is about 8 years old, smart and athletic. Very thin and in a bad physical condition. He is a victim of violent and sexual child abuse.

As he runs away, he is hit by a car whose driver, a mid-aged man, takes Jan with him and locks the boy away a storage room. It is there, to Jan's continued horror, the injured boy's physical and sexual abuses continue unabated for about 5 more years..

At the age of about 13 years, Jan ends up in a foster family who supports him getting an education and his university MBA.

Jan becomes an attractive intersexual man in his 40s. He creates a successful career in the financial sector. However, even with the support of his foster family and friends he is not able to find happiness. Jan starts fighting this inner darkness and self-loathing by cutting himself with razor-blades., resulting in serious physical damage.

During this intense struggle, he is invaded by cancer, which ultimately claims his life. However, in the film, it is not evident if he dies due to the disease, or whether he committed suicide to end his perpetual pain.





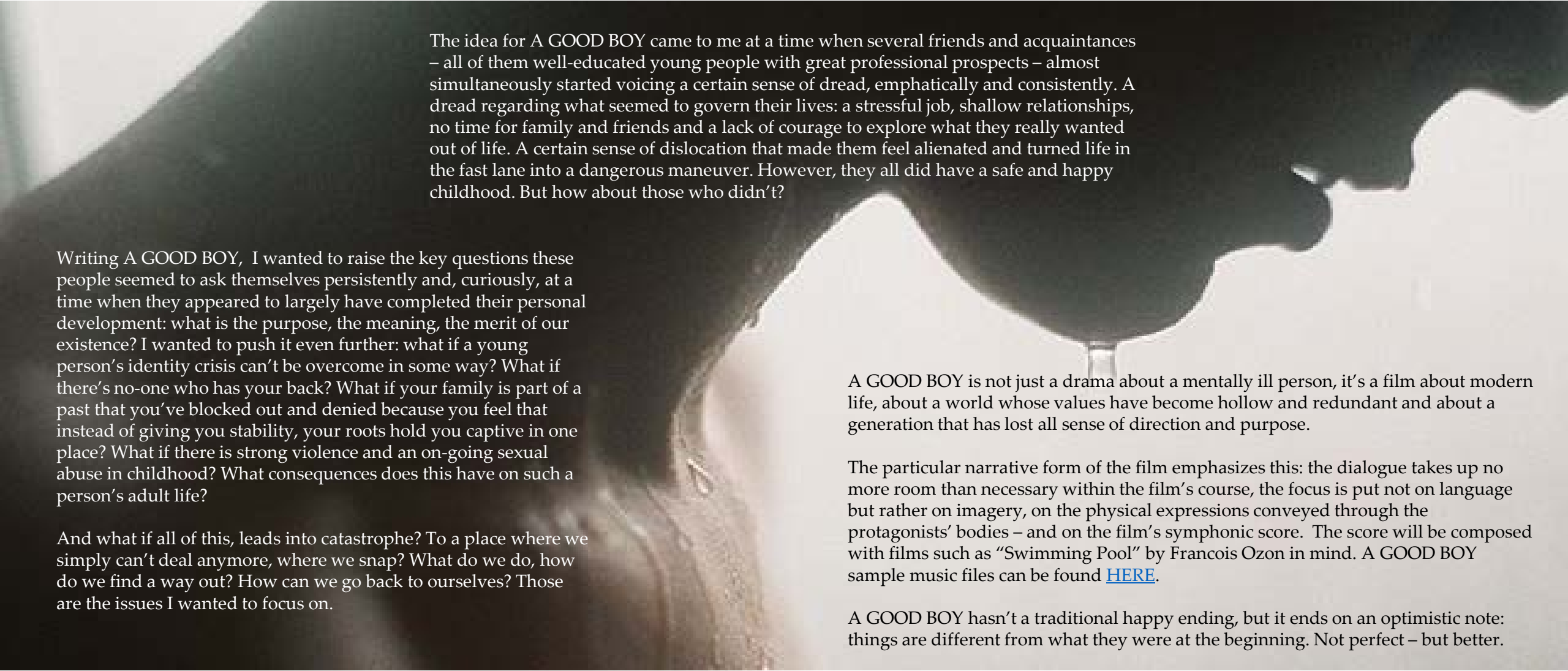
Director and Screenwriter – Sven J. Matten

Sven J. Matten (German citizen & Canadian Resident) founded Paradigma Entertainment in Germany in 1999 as well as DuMatt Entertainment in Canada in 2011, using his creative drive as well as his keen sense of business and knowledge regarding the European film industry and the international investment business. Besides of several awarded short films including “Jump!” (2004 / anti-discrimination drama) and “Out Now” (2006 / coming out at school drama) and a TV series in the educational sector (2008 / politics at school) he successfully released the feature films “Off Shore” (2012 / coming of age drama) and “STEEL” (2016 / psychological drama) and is preparing the family adventure feature “Lost Kruger Gold” together with West Five Films and further partners as director and producer. Sven J. Matten can be found at IMDb, at BVR, at LinkedIn and Wikipedia.

Trailer film STEEL (Germany) and STEEL (USA).



Director's Notes by Sven J. Matten



The idea for A GOOD BOY came to me at a time when several friends and acquaintances – all of them well-educated young people with great professional prospects – almost simultaneously started voicing a certain sense of dread, emphatically and consistently. A dread regarding what seemed to govern their lives: a stressful job, shallow relationships, no time for family and friends and a lack of courage to explore what they really wanted out of life. A certain sense of dislocation that made them feel alienated and turned life in the fast lane into a dangerous maneuver. However, they all did have a safe and happy childhood. But how about those who didn't?

Writing A GOOD BOY, I wanted to raise the key questions these people seemed to ask themselves persistently and, curiously, at a time when they appeared to largely have completed their personal development: what is the purpose, the meaning, the merit of our existence? I wanted to push it even further: what if a young person's identity crisis can't be overcome in some way? What if there's no-one who has your back? What if your family is part of a past that you've blocked out and denied because you feel that instead of giving you stability, your roots hold you captive in one place? What if there is strong violence and an on-going sexual abuse in childhood? What consequences does this have on such a person's adult life?

And what if all of this, leads into catastrophe? To a place where we simply can't deal anymore, where we snap? What do we do, how do we find a way out? How can we go back to ourselves? Those are the issues I wanted to focus on.

A GOOD BOY is not just a drama about a mentally ill person, it's a film about modern life, about a world whose values have become hollow and redundant and about a generation that has lost all sense of direction and purpose.

The particular narrative form of the film emphasizes this: the dialogue takes up no more room than necessary within the film's course, the focus is put not on language but rather on imagery, on the physical expressions conveyed through the protagonists' bodies – and on the film's symphonic score. The score will be composed with films such as "Swimming Pool" by Francois Ozon in mind. A GOOD BOY sample music files can be found [HERE](#).

A GOOD BOY hasn't a traditional happy ending, but it ends on an optimistic note: things are different from what they were at the beginning. Not perfect – but better.

Diversity and Inclusivity is very important to us



Character	Dialogues	Scenes	Speaking Scenes	Role	Age	Ethnicity	Gender	Occupation	Disability	Orientation
JAN	234	51	51	Lead	20	Caucasian	Intersexual male	Manager	PTSD / Cancer	Gay
SEBASTIAN	210	42	42	Lead	20	Caucasian	Male	Doctor		Fluid
OLIVER	105	23	23	Lead	20	Caucasian	Male	Consultant		Gay
MARGIE	79	22	22	Minor	49	Caucasian	Female	Housewife		Straight
DINA	66	17	17	Lead	19	Black	Female	Manager		Straight
LOGAN	47	6	6	Minor	21	Black	Transgender male	Dancer		Gay
BILL	47	14	14	Minor	49	Caucasian	Male	Teacher		Straight
EPHRAIM	24	9	9	Minor	55	Caucasian	Male	Farmer		Straight
LAURA	23	6	6	Minor	44	Caucasian	Female	Housewife		Straight
MARIA	21	1	1	Minor	23	Asian	Female	Student		Straight
JOSH	18	4	4	Minor	19	Latino	Non-binary	Student		Fluid
MATILDA	13	1	1	Minor	63	Latino	Female	Teacher		Straight
DOCTOR	10	2	2	Minor	35	Indian	Male	Doctor		Straight
SOCIAL WORKER	8	3	3	Minor	40	Caucasian	Female	Social Worker		undefined
NINA	7	1	1	Minor	55	Caucasian	Female	Manager		Straight
FEMALE NEWS ANCHOR	6	3	3	Minor	28	Latino	Female	News Anchor		undefined
BOY	6	3	3	Lead	8	Caucasian	Intersexual male	Child		undefined
VARSITY JOCK	5	1	1	Minor	26	Black	Male	unknown		undefined
MAN	5	4	4	Minor	49	Caucasian	Male	Sales represen...	Paedophile	Gay
SOCIAL WORKER 2	4	1	1	Minor	35	Latino	Female	Social Worker		undefined

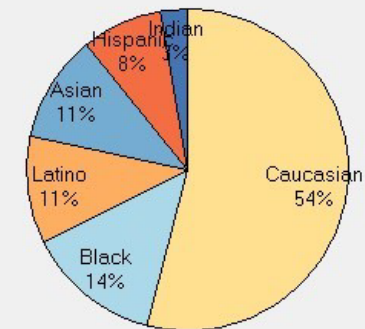


Cast analysis by ethnicity

Inclusivity Analysis

*Unassigned

Characters

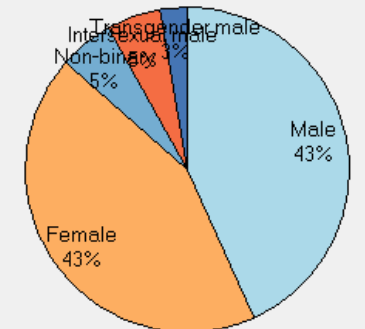


Cast analysis by gender

Inclusivity Analysis

*Unassigned

Characters

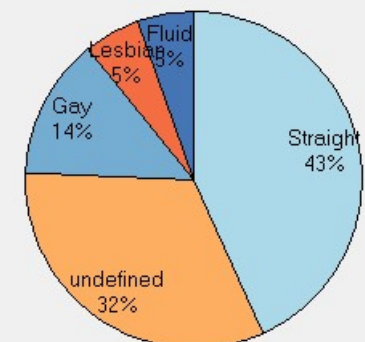


Cast analysis by orientation

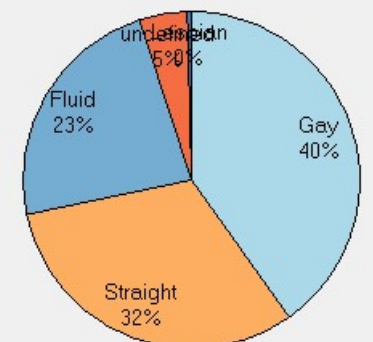
Inclusivity Analysis

*Unassigned

Characters



Dialogue





Screenwriter – Kristian Hodko

Kristian Hodko is a Canadian actor and Halifax based screenwriter known for his captivating storytelling, with a particular passion for creating compelling LGBTQI+ content. With a genuine dedication to promoting inclusivity and representation, he has made a significant impact in the industry.

Kristian's thought-provoking work has garnered widespread acclaim. His scripts "Kilt" and "Morning After" have earned him multiple prestigious awards globally, solidifying his reputation as a meticulous and visionary writer, especially within the LGBTQI+ community.

In addition to screenwriting, Kristian Hodko's versatility extends to his work as an actor, bringing characters to life with authenticity and depth.

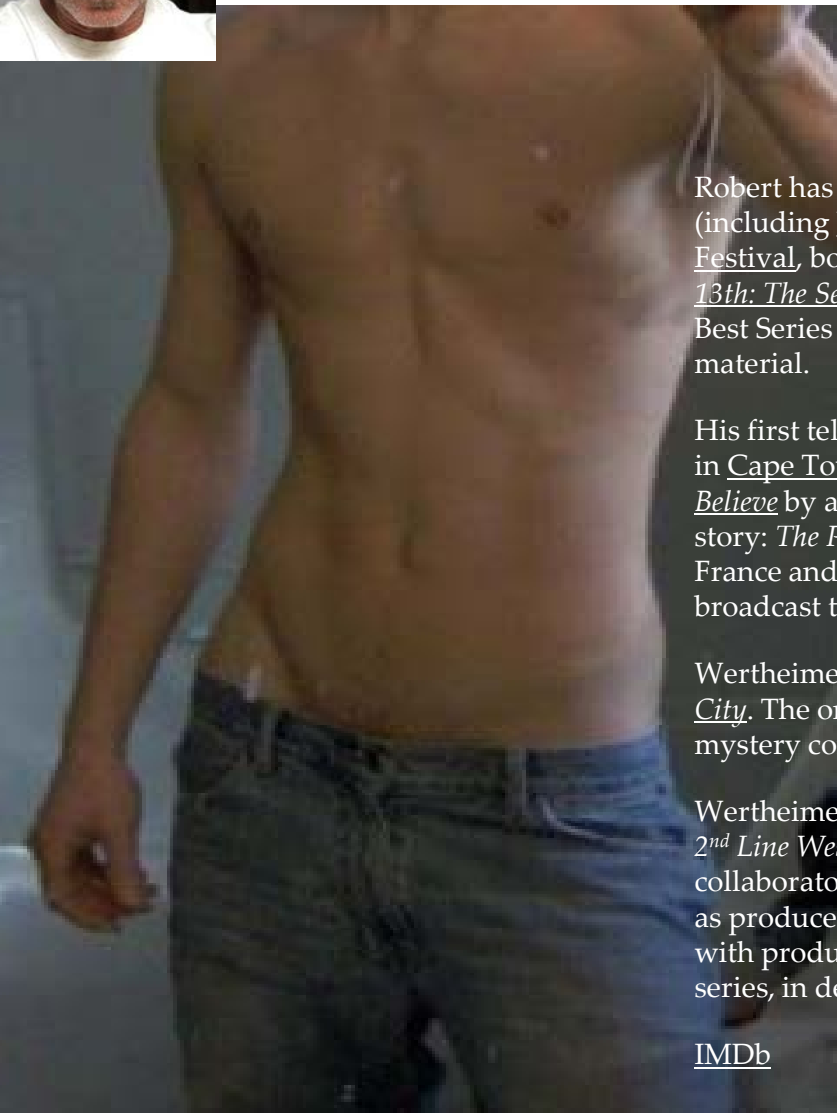
His contributions to the film industry includes being a respected member of international film festival juries. He has been selected as a jury member for esteemed festivals such as the Oaxaca Film Fest and the Pula Film Festival. Moreover, he had the honor of serving as the President of the Jury for the Montreal Film Black Film Festival, known for showcasing legendary filmmakers such as Spike Lee.

[IMDb](#)





Screenwriter – Robert Wertheimer



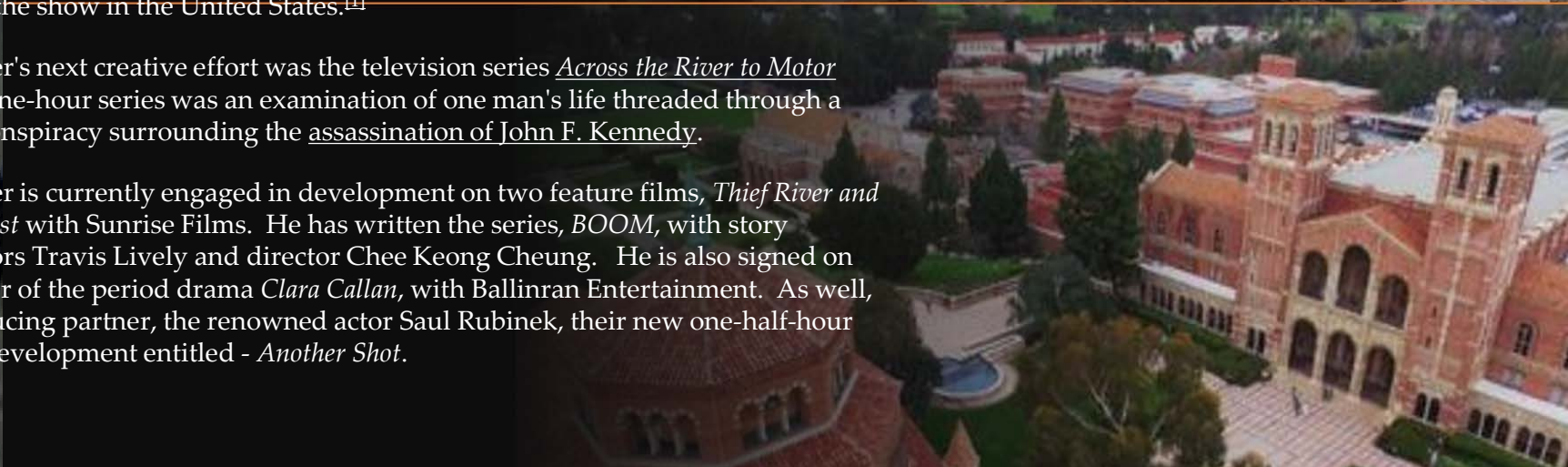
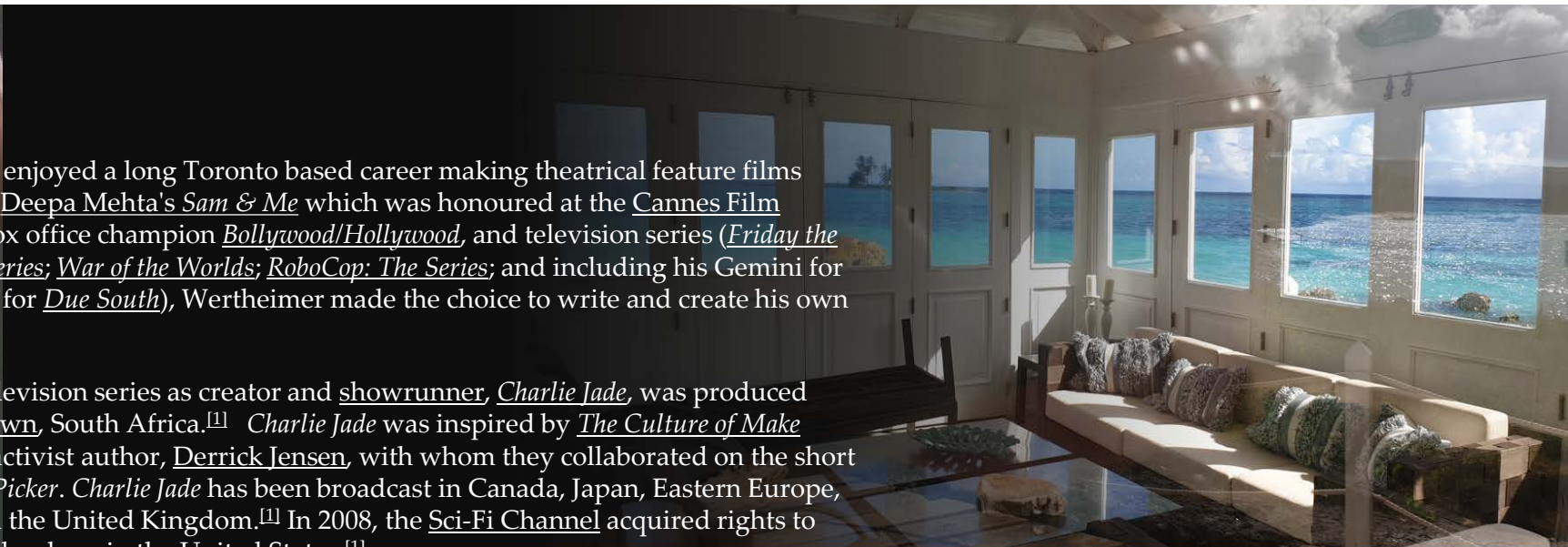
Robert has enjoyed a long Toronto based career making theatrical feature films (including Deepa Mehta's *Sam & Me* which was honoured at the Cannes Film Festival, box office champion *Bollywood/Hollywood*, and television series (*Friday the 13th: The Series*; *War of the Worlds*; *RoboCop: The Series*; and including his Gemini for Best Series for *Due South*), Wertheimer made the choice to write and create his own material.

His first television series as creator and showrunner, *Charlie Jade*, was produced in Cape Town, South Africa.^[1] *Charlie Jade* was inspired by *The Culture of Make Believe* by activist author, Derrick Jensen, with whom they collaborated on the short story: *The Picker*. *Charlie Jade* has been broadcast in Canada, Japan, Eastern Europe, France and the United Kingdom.^[1] In 2008, the Sci-Fi Channel acquired rights to broadcast the show in the United States.^[1]

Wertheimer's next creative effort was the television series *Across the River to Motor City*. The one-hour series was an examination of one man's life threaded through a mystery conspiracy surrounding the assassination of John F. Kennedy.

Wertheimer is currently engaged in development on two feature films, *Thief River* and *2nd Line West* with Sunrise Films. He has written the series, *BOOM*, with story collaborators Travis Lively and director Chee Keong Cheung. He is also signed on as producer of the period drama *Clara Callan*, with Ballinran Entertainment. As well, with producing partner, the renowned actor Saul Rubinek, their new one-half-hour series, in development entitled - *Another Shot*.

IMDb





Composer - Darren Fung

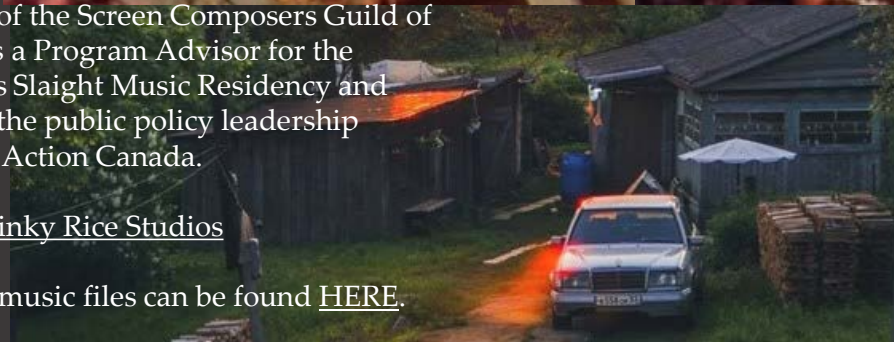
A two-time Canadian Screen Award winner and International Film Music Critics Association Award nominee with over 100 composition credits to his name, Darren Fung is a highly influential Toronto based composer in the TV and Film scoring worlds.

His work on Niobe Thompson's *The Great Human Odyssey* and *Equus: Story of the Horse* has received widespread critical acclaim in Canada and abroad, winning the 2016 and 2019 Canadian Screen Awards for Best Non-Fiction Music.

His diverse credits include a recreation of Canada's beloved Hockey Theme for CTV and TSN and the theme music for CTV's flagship morning news show *Canada AM*. Darren's film scores have been heard at prestigious film festivals around the world, including Toronto, Cannes, and Sundance. In addition to composing full time, Darren serves on the Board after recently stepping down as the Second Vice President of the Screen Composers Guild of Canada. He also acts as a Program Advisor for the Canadian Film Centre's Slight Music Residency and serves on the Board of the public policy leadership development program Action Canada.

Darren at [IMDb](#) and [Stinky Rice Studios](#)

A GOOD BOY sample music files can be found [HERE](#).





Casting Director - Jeremy Zimmermann



JEREMY ZIMMERMANN CASTING

Jeremy Zimmermann is one of the UK's leading casting directors and has worked on international productions for the past twenty years with such notable directors as Peter Yates, Ron Howard, Guillermo del Toro and Richard Attenborough. He was also nominated for an Emmy in 1995 for an 'Outstanding Individual Achievement Award'. To date Jeremy has worked on features such as Moon, Hellboy, Willow, Keeping Mum, Africa United and Night Train to Lisbon.

www.zimmermanncasting.com

[IMDb](#)





Producer South Africa / UK – Maynard Kraak

Maynard Kraak hails from Cape Town, South Africa and trained in the UK as a Director and Producer under the mentorship of the late BBC stalwart, John Sichel. He was Head of Development for Stark Films, one of the largest production houses in South Africa from 2010 to 2012. In 2012 he founded the company West Five Films and has produced six feature films with a number of projects on its development slate.

Maynard and an American partner, founded KW Pictures in Los Angeles in 2016. Maynard was included in the MIPTV 2019 list of “Producers to Watch”. He is also a judge for the South African Film & Television Awards (SAFTAs).

Maynard at [IMDb](#) and [West Five Films](#)

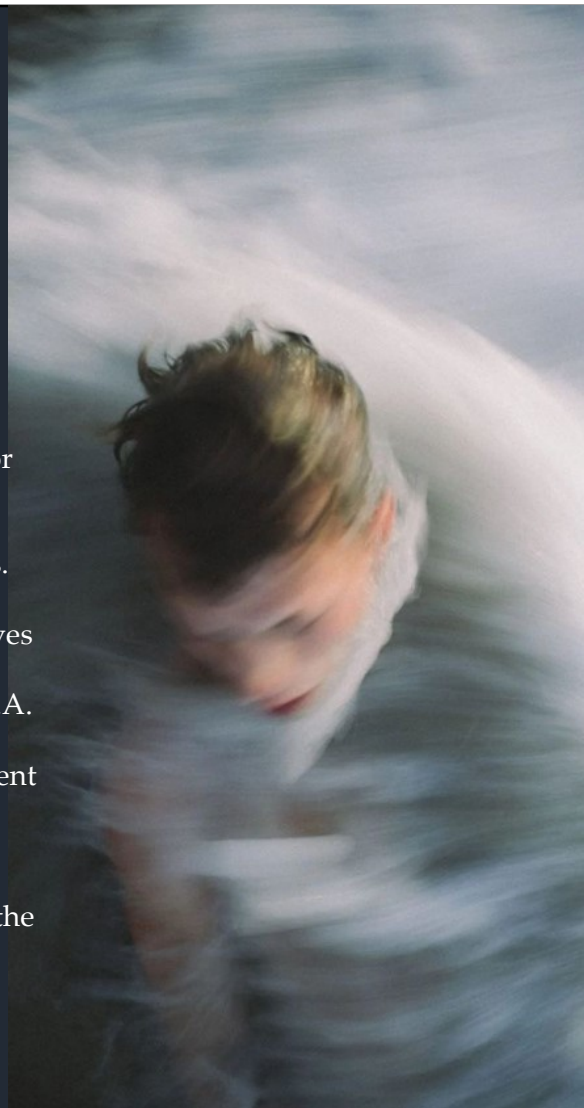




Producer & World Sales – Michel J. Vandewalle

Multidisciplinary Senior Executive offering over 35 years of experience in all media, communication and marketing. Interested in new rapidly evolving media businesses. A firstmover and experiences as entrepreneur and media start-ups fields. Communicator and analytical problem solver. Produces, manages, develops, designs, supervises, finances movies, tv-programs, music, events, TV-formats, games, VR/AR and 360. Concept development for communication and ad agencies for online and offline use. Extensive experience in global business development, media business strategy and alliances. "Eclectic" and transfusing-media minded. Drive products - create operations - build up demand. Loves people management and share his knowledge. Born in Belgium, lived and worked in Belgium, U.S.A. and now lives in Germany since 1991. First Hamburg to then move to Munich in 2007. Fluent in English, Dutch/Flemish, French and German. Media expert for the European community, co-founder of Eyes & Ears, Jury Member of the International Emmy Awards 2010. Jury Member of the Golden Nymph Television Awards of Monte- Carlo 2016-2020.

Michel at [IMDb](#) and [atlas international](#)

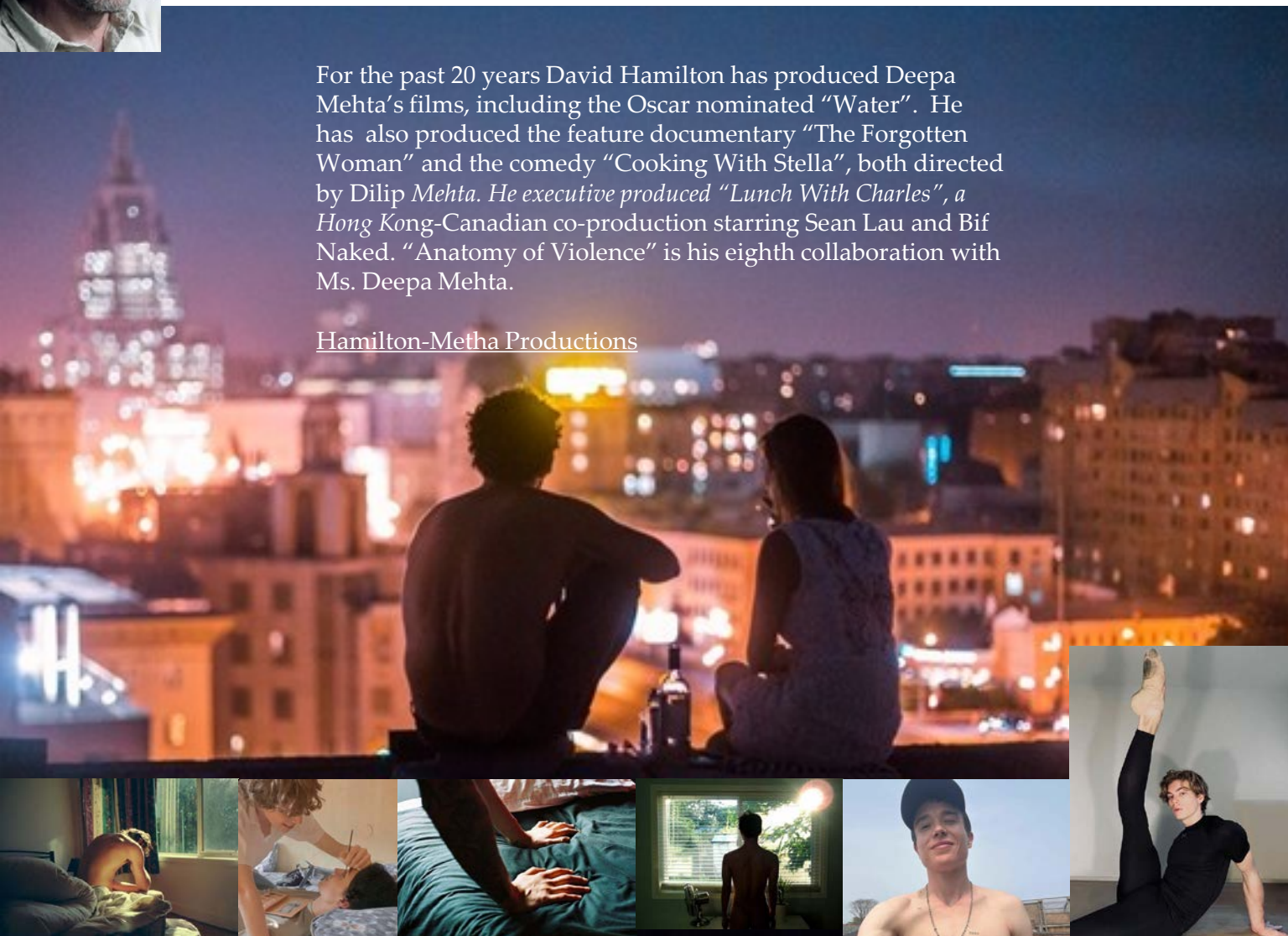




Canada – David Hamilton

For the past 20 years David Hamilton has produced Deepa Mehta's films, including the Oscar nominated "Water". He has also produced the feature documentary "The Forgotten Woman" and the comedy "Cooking With Stella", both directed by Dilip Mehta. He executive produced "Lunch With Charles", a Hong Kong-Canadian co-production starring Sean Lau and Bif Naked. "Anatomy of Violence" is his eighth collaboration with Ms. Deepa Mehta.

Hamilton-Metha Productions





Contact Details



Paradigma Entertainment
Sven J. Matten
producer contact
sjm@paradigma-entertainment.com
www.paradigma-entertainment.com

atlas international film
Michel J. Vandewalle
world sales contact
sales@atlasfilm.com
www.atlasfilm.com

Disclaimer

All information provided in this document is for explanatory purposes only and not meant for public use. Under no circumstances does it constitute a solicitation or recommendation to buy or sell securities, forward contracts or other financial instruments, or to enter an asset management mandate or use any other financial services. It also does not constitute investment advice or an investment recommendation. The investment strategies, product segments and/or securities presented are not suitable for all investors. A currency risk can arise if the respective strategy involves investments in securities or financial instruments that are not denominated in Euro. A decision to enter into an asset management agreement or a relevant investment should only be made after consulting a qualified and professional investment advisor. On no account should a decision be fully or partially based on this information and presentation. All information and sources are subject to careful research. However, no guarantee can be made with regard to the completeness or accuracy of the presentation in any respect. Assessments and valuations reflect the author's opinion at the time of production.

All images, graphics and photos used in this document are unauthorized online copies from the Internet and are intended as examples for visualization for internal use only. As soon as a rights holder contacts us with a corresponding request, the elements in question will of course be removed immediately.

This document should be treated confidentially and represents initial and non-binding information provided by the producers of A GOOD BOY for advertising purposes only and may also be subject to – substantial – change. This document is merely intended to provide an initial brief overview of the investment opportunity and is exclusively geared towards institutional parties, “professional investors” in the meaning of Sec. 1 (19) Nos. 32 and 33 KAGB that also represent “professional customers” and/or “suitable counterparties” in the meaning of Sec. 31a (2) and (4) WpHG. The information in this document is neither an offer to buy the presented investment opportunity nor a solicitation to make such an offer. This document is not suitable for informing you of the actual and legal circumstances of the investment opportunity that are required to make an assessment of a potential future investment. Future investors are still requested to inform themselves in a comprehensive manner. Only the sales and contractual documentation that is still to be prepared is relevant for participating in this investment. It is the only binding basis for a purchase. The presented investment opportunity is not yet ready for offer and will only be offered in the Federal Republic of Germany once the respective distribution licence has been granted. We have taken care to research and process all information thoroughly. We have also drawn on information provided by third parties, among others. LRI does not assume any guarantee for the correctness or completeness of the information, especially of information received from third parties. The information provided was not verified by external third parties, in particular by an independent auditing company. We also expressly refer to the processing stage mentioned. Information may prove incorrect due to the passing of time and/or as a result of legal, political, economic or other changes. We are under no obligation to point out any such changes and/or to update this document. Past performance and forecasts relating to future performance are no guarantee for actual future performance. This document does not constitute a financial analysis in the meaning of Sec. 34b or Sec. 31 (2) Sentence 4 WpHG nor investment advice, an investment recommendation or a solicitation to buy financial instruments. The information does not refer to your personal needs and circumstances. This document does not replace legal, tax or financial advice. This document may not be copied in full or in part. Neither this document nor the information provided therein may be passed on to third parties.

