

THE GOOD BOY

Pitch Book



Jan, an intersexual man, abused in childhood, tries to overcome the challenges of adult life.

A Film by Sven J. Matten

Based on real events

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Synopsis

Even though you have tried to blank out a childhood full of abuse and violence it is still a great challenge to live a happy life when those demons are so real and never leave your side.

Jan is an 8-year-old, highly intelligent boy and a victim of sex abuse. While escaping from his captor he gets seriously hurt in a car accident. The driver of the vehicle is a long time “friend”, who takes Jan in, and locks him away in a storage room on his property. Incredibly, the man continues to use and abuse Jan for yet another five years time! As a result, Jan’s body and mind, seriously injured, never fully recovers as his second captor refuses him any outside contact including much needed medical assistance.

At the age of 13, Jan finally escapes fully and is placed by authorities with a foster family. He eventually excels in academia and graduates magna-cum laude with an MBA from a prestigious university.

At the age of 40, Jan has a new name and a cadre of good friends who have little idea as to the story of his past. With the support of this strong social network - his core of close friends, he achieves exceptional success both in his business and his private life. And yet, he finds it impossible to control his inner darkness and the haunting memories. As a result of his inner struggles and his horrendous medical history - he spirals downward and deteriorates, until his untimely death. His passing crushes his devoted band of friends while at the same time bringing them together in compassion and humanity. For, in the end, what Jan gives them is more than friendship - but an insight into the meaning of life.

THE GOOD BOY is a story is inspired by several real events and focuses less on a childhood of violence and more on the impact which severe abuse during childhood has on living a fully integrated adult life.



Director's Notes

The idea for THE 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 THE GOOD BOY, I wanted to raise the key questions these people seemed to ask themselves persistently 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.

THE 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. THE GOOD BOY sample music files can be found [here](#).

THE 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.

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 (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 and a TV series in the educational sector he successfully released the feature films "[Off Shore](#)" (2012) and "[STEEL](#)" (2015) and is preparing the adventure feature "[Lost Kruger Gold](#)" together with West Five Films and further partners as director and producer. Currently he structures a Media Fund for equity investments into international commercially viable feature film projects. This after having realized the German institutional equity [Green Energy Fund](#) through his Canadian company [Ventusolar](#) as well as the [RECan Global Fund](#).

Sven J. Matten at [IMDb](#), at [BVR](#), at [LinkedIn](#) and [Wikipedia](#)



Screenwriter and Producer Canada



Robert Wertheimer (born in Montreal, Quebec, Canada) is a writer, producer, director and executive producer

Robert has enjoyed a long 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*.

Producer Canada



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.

Producer South Africa / UK



Maynard 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).



Composer

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 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.

THE GOOD BOY sample music files can be found [here](#).



Casting Directors



RON LEACH, C.D.C.

Ron Leach, the recipient of the 2018 Casting Director of The Year award by the International Association of Top Professionals (IAOTP) is a noted Casting Director, Producer, award-winning Director and writer, and Acting Coach. He is one of Canada's leading casting directors, casting independent film, television, theatre and commercials for clients as diverse as Hallmark, Lifetime, MarVista Entertainment, CTV, Anchor Bay, CBS, FOX, Paramount, Global Television, and many more.

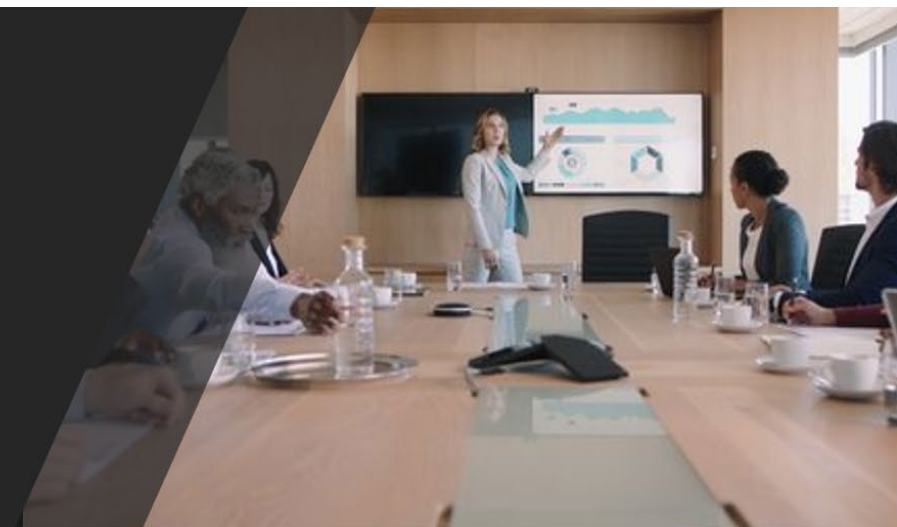


JEREMY ZIMMERMANN CASTING

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.ronleach.com

www.zimmermannncasting.com

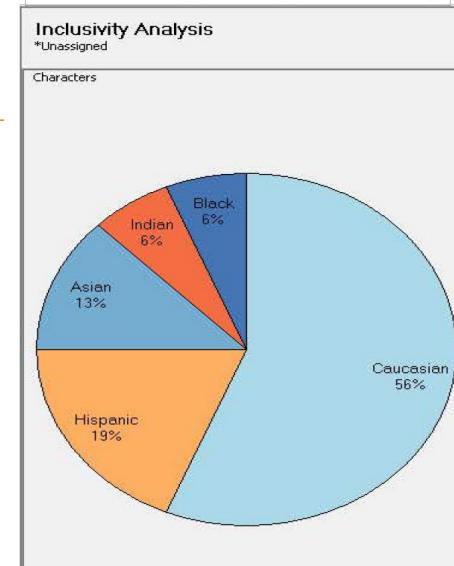


Diversity and Inclusivity is very important to us

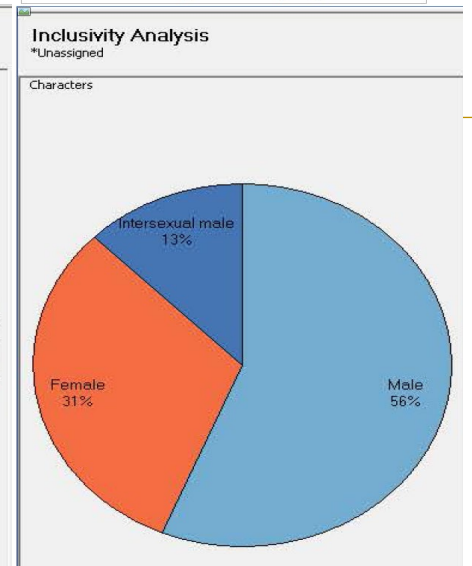
Character	Role	Age	Ethnicity	Gender	Occupation	Disability	Orientation
BOB	Minor	55	Caucasian	Male	Farmer		Straight
BOY	Lead	8-15	Caucasian	Intersexual male	Child		
DINA	Minor	23 - 46	Indian	Female	Investment Advisor		Straight
DOCTOR 1	Minor	45	Caucasian	Male	Doctor		Straight
DOCTOR 2	Guest	35	Hispanic	Male	Doctor		
DOCTOR T	Lead	23-46	Asian	Male	Doctor		Gay
JAN	Lead	23-46	Caucasian	Intersexual male	Investment Advisor	PTSD / Cancer	Undefined
LI-ANNE	Minor	3	Asian	Female	Child		
MAN	Minor	51	Caucasian	Male	Farmer	Paedophile	
MARC	Minor	23-46	Hispanic	Male	Investment Advisor		Gay
MARIA	Minor	20	Caucasian	Female	Student		Straight
MEG	Minor	51	Caucasian	Female	Housewife		
NURSE	Guest	51	Hispanic	Female	Nurse		
OLMIE	Lead	23-46	Black	Male	Consultant		Straight
RYAN	Minor	55	Caucasian	Male	Teacher		Straight
SEBASTIAN	Lead	23-46	Caucasian	Male	Tax Advisor		Bisexual



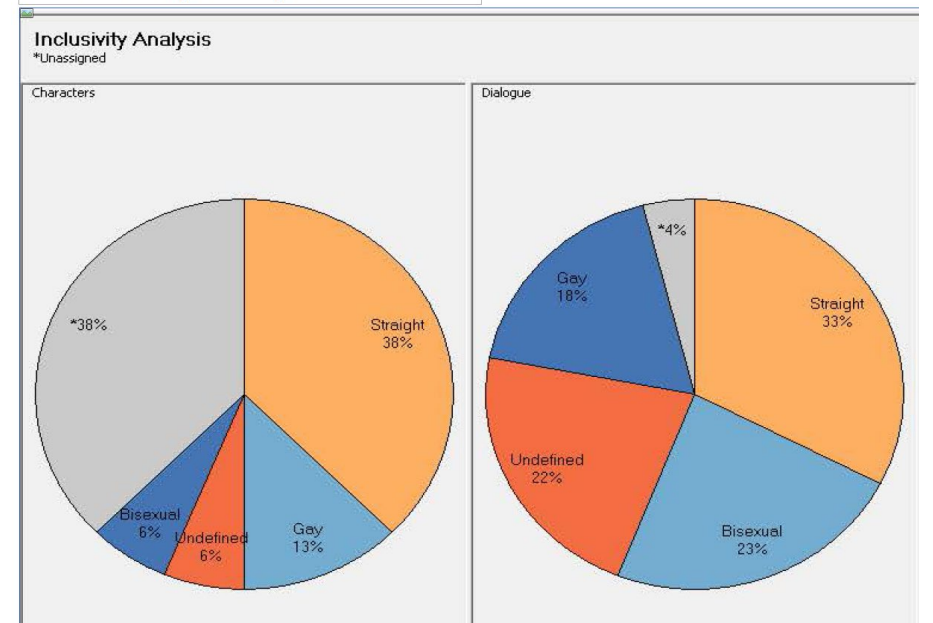
Cast analysis by ethnicity



Cast analysis by gender



Cast analysis by orientation



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THE GOOD BOY
A Film by Sven J. Matten
Based on real events
Produced by Robert Wertheimer, Maynard Kraak, Sven J. Matten & David Hamilton
Music: Darren Fung
Written by Sven J. Matten & Robert Wertheimer
Director: Sven J. Matten
120 minutes / in development stage

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