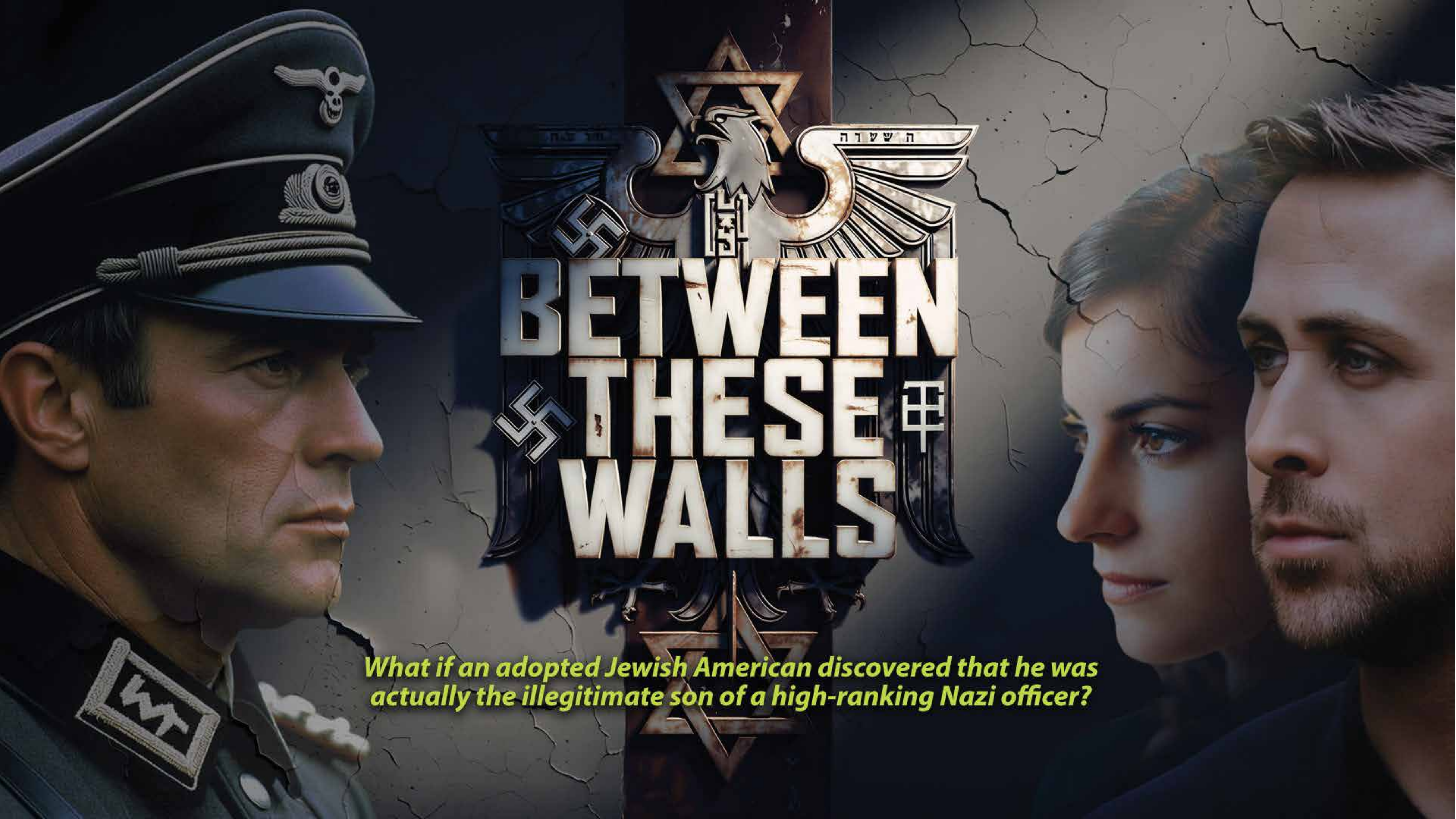




BETWEEN THESE WALLS

What if an adopted Jewish American discovered that he was actually the illegitimate son of a high-ranking Nazi officer?

DISCLOSURE STATEMENT

Certain statements in this presentation may constitute “forward looking” statements which involve known and unknown risks, uncertainties and other factors which may cause actual results, performance or achievements to be materially different from any future results, performance or achievements expressed or implied by such forward looking statements. When used in this presentation, such statements could use such words as “may,” “will,” “expect,” “anticipate,” “project,” “believe,” “plan”, “potentially” and other similar terminology.

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**BETWEEN
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LOGLINE

An adopted Jewish American art curator discovers he is the illegitimate son of a high-ranking Nazi officer.



**BETWEEN
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Why this film? *Between These Walls* is a story that is urgent & contemporary. It's based on the lived experiences and the novel by Michael Newman, the son of Holocaust survivors. It carries the moral weight of generational testimony. As antisemitism resurges, places of worship are attacked, and extremist right-wing ideologies re-enter mainstream discourse, this film becomes more than drama - it becomes warning. It asks what happens when hatred is normalized? What are we willing to tolerate today.

SYNOPSIS

In the final days of the Second World War, Lt. Col. Samuel Singer of the U.S. Army Medical Corps races to the wreckage of a shattered SS staff car. Inside, a young woman lies dead, her body shielding a living infant. Singer rescues the child, unknowingly severing him from a legacy of violence, secrecy, and stolen lives.

Forty-six years later, that child - now Daniel Singer, a respected curator at the Guggenheim Museum - unveils a recent acquisition: a Renoir painting of *Oedipus Responding To The Oracle*. An enigmatic old man warns him that the artwork conceals dark truths. Acting on instinct, Daniel publicly questions the painting's provenance. The story explodes in the press, and Daniel is fired by his anti-Semitic superior.

Fueled by outrage and supported by his fierce Jewish American girlfriend, Madelaine, Daniel sets out to prove the Renoir was stolen from a Jewish family during the Holocaust. The investigation opens a maze of moral ambiguity and buried crimes. When Rachel Jacobs, a Jewish New Yorker, sees the painting in the newspaper, it ignites buried memories of deportation, terror, and the disappearance of her twin brother.

Daniel's search takes a devastating turn when a German law firm bequeaths him a Berlin apartment. There, he learns the truth of his birth: he was born Heinrich Schmidt, the son of Bruno Schmidt, an SS colonel. In the apartment's hidden attic, Daniel discovers children's drawings - proof that a family once hid there, desperate to survive.

As Daniel uncovers more, the truth darkens. Bruno Schmidt is revealed to be alive, newly captured, and unrepentant. Rachel recounts her childhood trauma: watching her grandmother beaten to death, being crushed in a cattle car as her mother died in her arms, and never seeing her twin again. Bruno denies responsibility, but his own memories betray him - he seized Rachel's family apartment and murdered her twin when the boy emerged from hiding.

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SYNOPSIS (CONTINUED)

When Daniel tells Madelaine that his biological father was a murderer of Jews - possibly complicit in the death of her own family - she is shattered. Unable to reconcile love with such horror, she leaves Daniel without revealing that she is carrying his child.

Daniel confronts Bruno and rejects his demand for gratitude. Soon after, Daniel is kidnapped by Bruno's former driver and coerced into delivering poison into the prison - unwittingly becoming an instrument of his father's death. When authorities suspect Daniel of murder, he is *Oedipus*, despair overwhelming him. Alone and broken, he attempts suicide, but is saved by a Hasidic stranger, forcing him to confront both his Jewish upbringing and his blood-soaked inheritance.

Daniel finally brings Rachel the truth: her grandfather lawfully purchased the Renoir, and her lost twin's drawings survived in the attic. Rachel forgives Daniel, realizing he cannot be responsible for the sins of a father he didn't know existed. Together they reclaim the apartment and uncover photographic proof that the Renoir once hung on her family's wall.

Daniel regains his position at the Guggenheim. Rachel donates the Renoir on one condition - that its stolen history be displayed beside it. Madelaine returns, pregnant, wanting her child to know its father's identity. The survivors break down walls to reclaim dignity, memory, and the possibility of redemption.

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THEME & WHY THIS FILM

Between These Walls is an ambitious drama exploring identity, trauma, and destiny. As noted in a Stage 32 analysis, it is "a story about processing one's heritage and the legacy of a dark period of history."

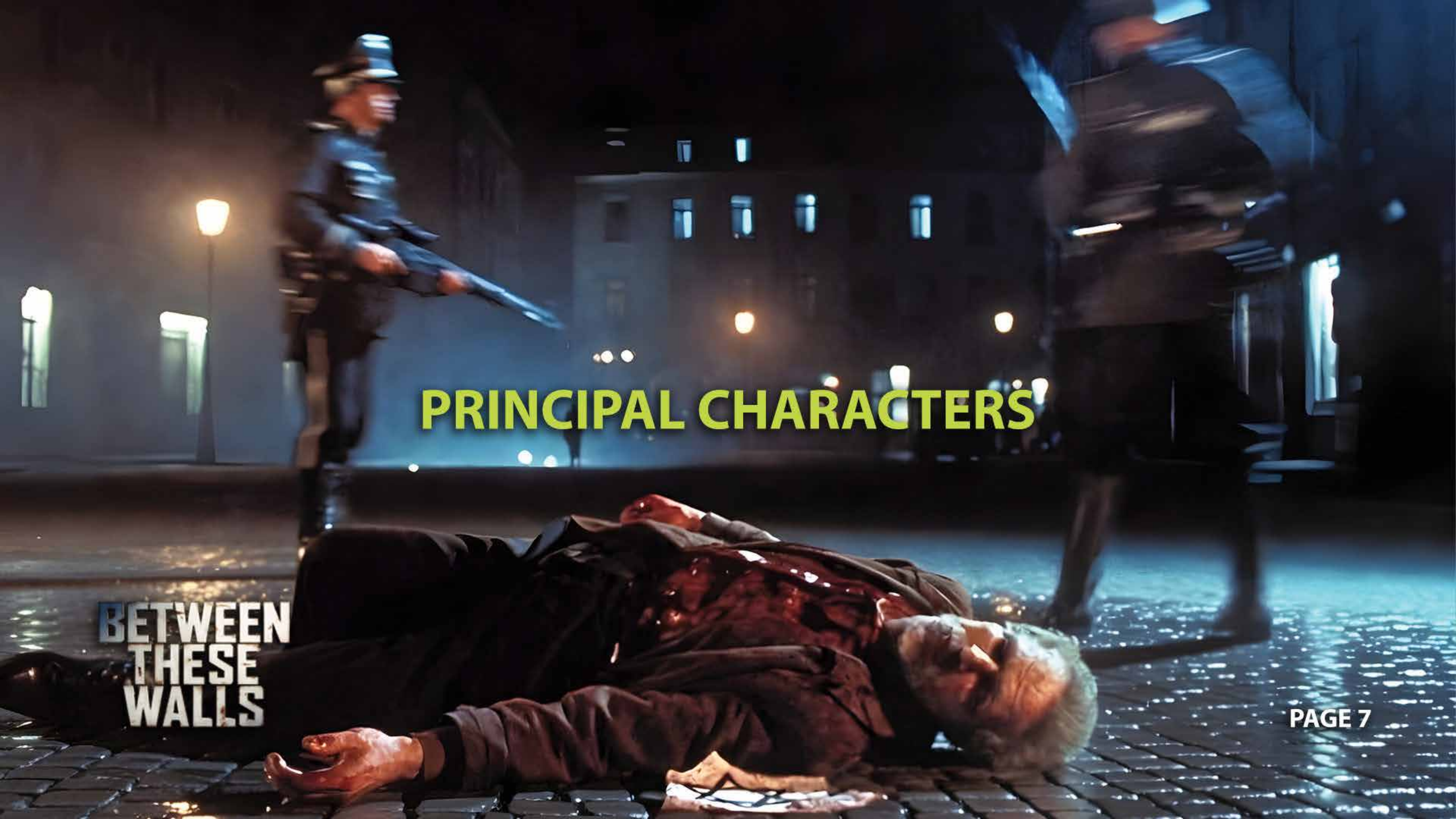
At its core is a powerful idea: lineage can be hidden, manipulated, and re-forged. Daniel Singer's parentage is not what he was told. When he discovers he is the illegitimate son of a Nazi, he must confront a devastating question - how much of our future is shaped by a past we never chose? If the sins of fathers echo through generations, can a son forge redemption?

Following two families of Jewish and German heritage, the film portrays the destruction of both victim and oppressor, revealing trauma as a force that corrodes across bloodlines. The father-son relationships are intimate and universal; the examination of motherhood - biological and adoptive - equally profound.

Part historical drama, part moral mystery, the story unfolds as Daniel slowly awakens to the truth of his origins and must decide who he will become.

In a time marked by resurging extremism, antisemitism, and political polarization, *Between These Walls* feels urgently relevant. It offers historical perspective while confronting enduring questions of justice, accountability, and identity - reminding us that history does not disappear. It lives within families, within nations, and within us.

**BETWEEN
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PRINCIPAL CHARACTERS

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DANIEL SINGER (protagonist)

DANIEL SINGER (47) is tall and thin with an ascetic look softened by a mop of hair. Raised as an upper-middle-class Jewish-American in New York, he was the adopted son of Dr. Samuel Singer and Agnes Singer. He idolized his father but quietly resented that his parents never revealed the truth about his biological origins.

Seeking to fill that absence, Daniel turned to art, becoming a curator specializing in Impressionist and post-Impressionist works, particularly Renoir. His career is derailed when he publicly challenges the provenance of a Renoir at the Musée d'Orsay, and later again at the Guggenheim, where he is dismissed for questioning Renoir's *Oedipus*.

Unable to fully commit in love, his relationship with Madelaine falters as he becomes consumed by proving the painting was stolen from a Jewish family - only to uncover that he is Heinrich Schmidt, the illegitimate son of a Nazi war criminal. Ambitious yet troubled, Daniel is a man stalled between identities.

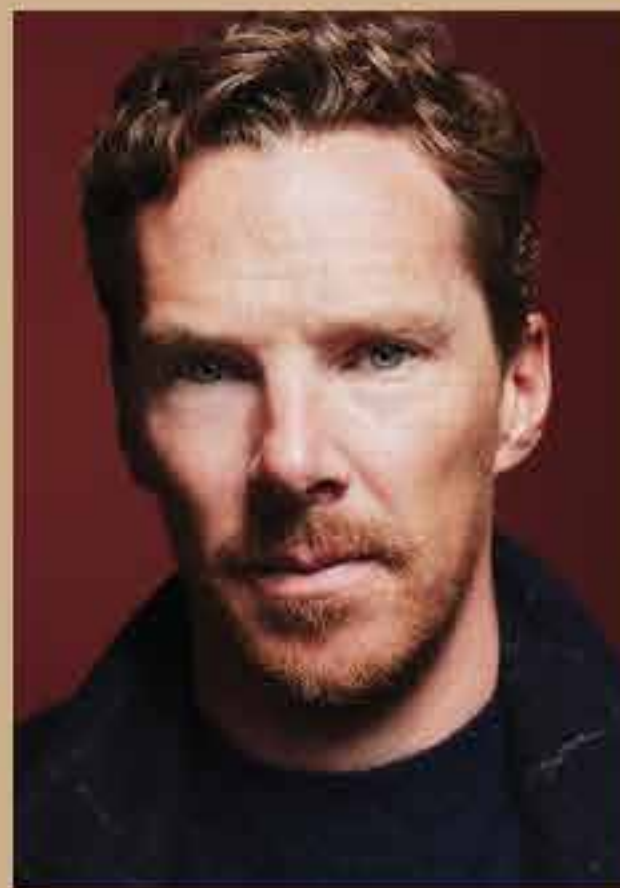
POTENTIAL CAST



Ryan Gosling



Keanu Reeves



Benedict Cumberbatch

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BRUNO SCHMIDT (antagonist)

BRUNO SCHMIDT (91) is stooped with age but remains sharp, arrogant, and intense, his narrow eyes still piercing. Born in Hamburg in 1901 to an impoverished working-class family, the son of a Communist trade unionist, Bruno was determined to rise above his origins. Trained as a lawyer in Munich, he was impressed by Hitler during the Beer Hall Putsch trial and joined the Nazi Party in 1930, creating a fatal rift with his father. After witnessing his father's death in a riot without intervening, Bruno was rejected by his mother. Ambitious and opportunistic, he rose to SS Colonel, earning the nickname "the Führer's Fireman" for his skill at solving problems within the Reich. Though skeptical of the Final Solution's practicality, he still sent Rachel's family to the camps and seized their home.

Capable of both brutality and tenderness, he loved his maid Margit and their infant son, Heinrich. After the war, he lived in Paraguay, haunted by the fate of the woman and child he lost. When he later traveled to New York hoping to find the son he believed dead, he is captured for his war crimes.

POTENTIAL CAST



Stellan Skarsgård



Liam Neeson



Anthony Hopkins

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MADELAINE YOUNG

MADELAINE YOUNG (36) is a lively, passionate, and generous Jewish-American woman raised in a lower-middle-class family. Her father survived Mauthausen as a child, losing his parents; his fragile health left him unable to sustain steady work as an accountant, so her mother supported the family as a housekeeper.

Madelaine earned a business degree from NYU. Her sister married a gentile, to her parents' dismay. Her father died two years later and her mother three years after that, leaving Madelaine burdened with guilt. She longs to have children, perhaps to restore what was lost.

Now she envisions a happier future with her boyfriend Daniel, bonded by their shared early losses and confident her parents would have approved. Secure in her role as an economic forecaster at Goldman Sachs, she will learn that relationships are far harder to predict than commodities markets.

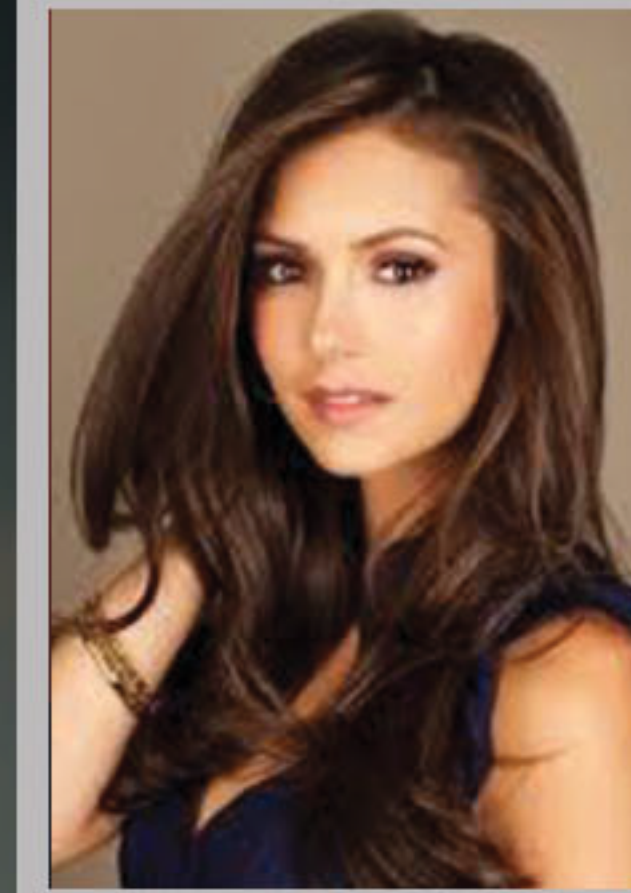
POTENTIAL CAST



Sarah Levy



Kristin Kreuk



Nina Dobrev

RACHEL JACOBS

RACHEL JACOBS (54), of German-Jewish heritage, now lives in New York. Gaunt, with greying curls pulled into a tight bun, she appears older than her years. Born into an affluent family in Berlin's Charlottenburg district, her world collapsed under rising antisemitism. Her father lost his law practice, and her grandfather was killed during Kristallnacht in 1938 - the year after Rachel was born.

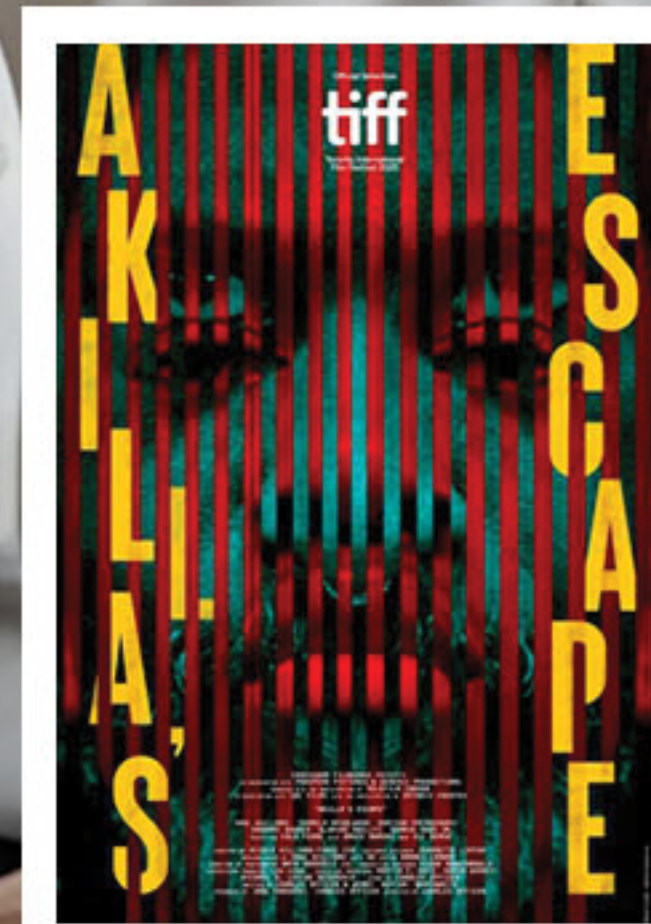
By 1944, her family was hiding in their attic while their Christian housekeeper secretly supplied food below. Rachel, quietly jealous of her gifted twin brother Max, was separated from him when illness forced them from hiding and her grandmother was beaten to death. Soon after, they were arrested by Bruno and deported to Auschwitz. In the boxcar, her mother died holding her; her father later perished in the camp, leaving Rachel the sole survivor.

After the war, aided by a cousin, she emigrated to New York and became a teacher of seven-year-olds - a subconscious tribute to the age her brother was when she last saw him. An observant Orthodox Jew, Rachel has built a life of faith and routine. But when she reads about the disputed provenance of Renoir's *Oedipus*, she recognizes it as her family's lost painting. The discovery sets her on a path toward restitution, redemption, and long-awaited healing.

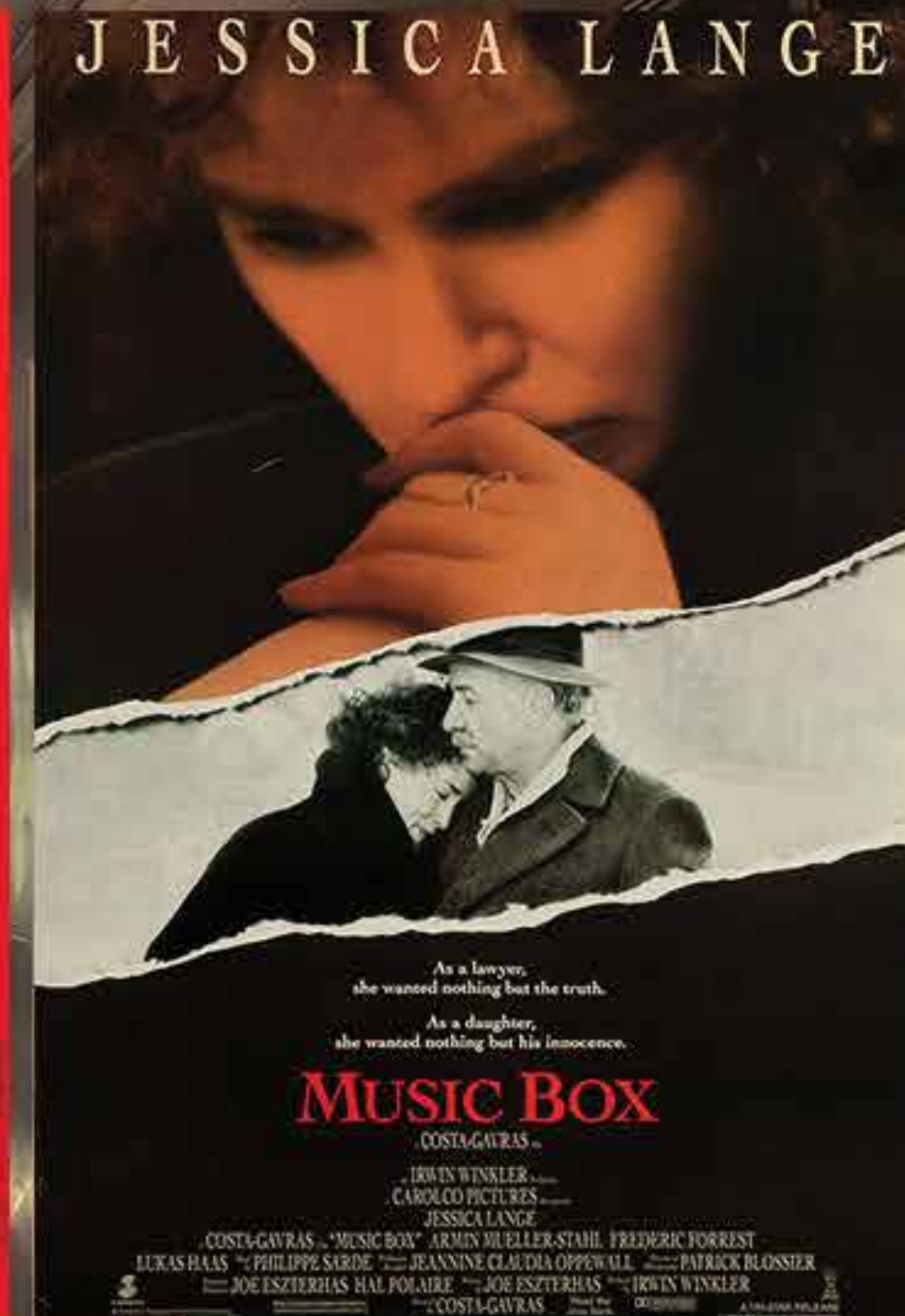
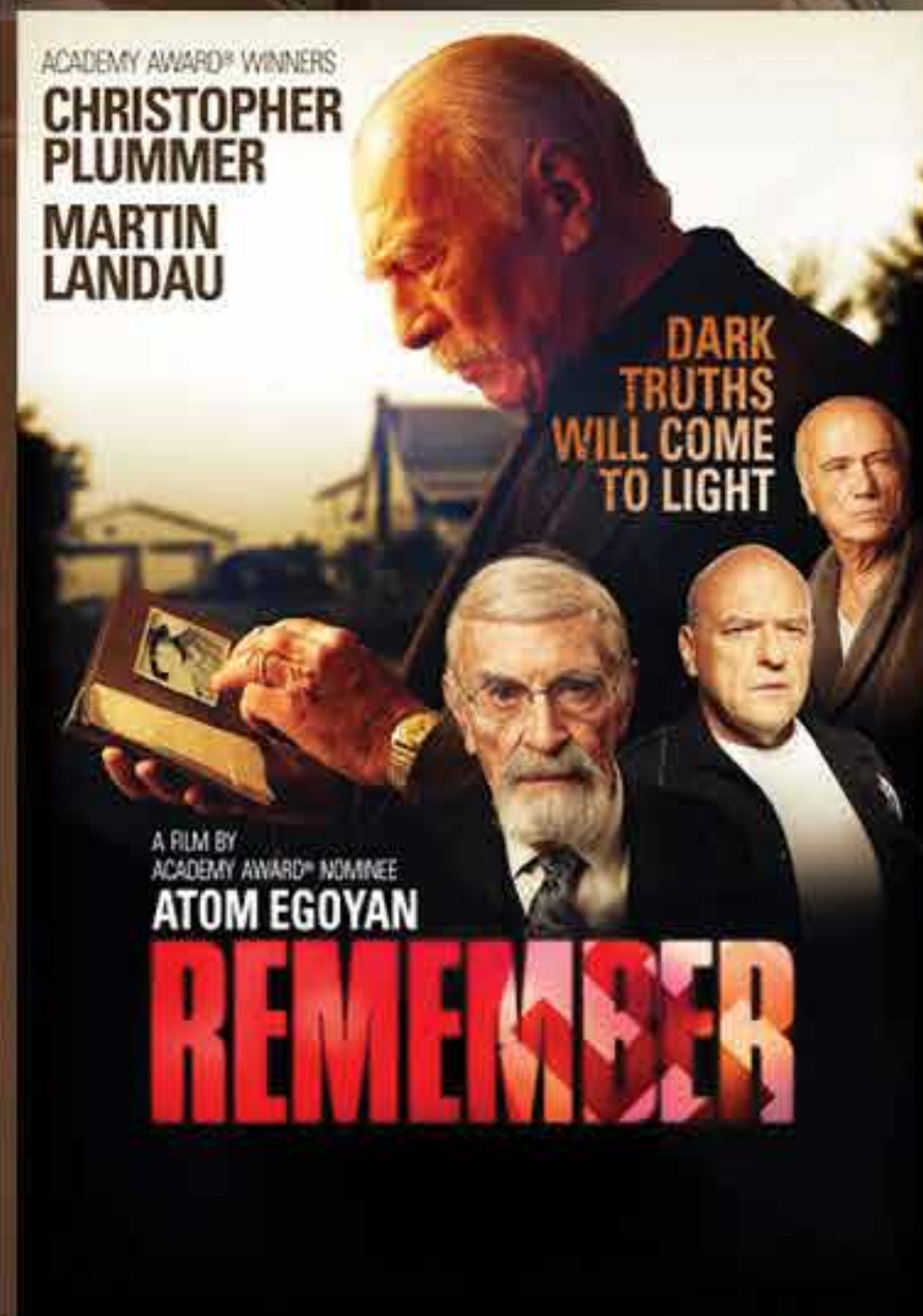
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In *Between These Walls*, Rachel will be portrayed by Theresa Tova, the acclaimed Canadian actress, singer, and playwright. The daughter of Polish Jewish Holocaust survivors, Tova brings profound personal resonance to the role. She is best known for her award-winning musical play *Still the Night*, a Holocaust survival story that earned multiple Dora Mavor Moore Awards and a Governor General's Award nomination. A distinguished stage performer and 2022 Canadian Screen Award nominee, Tova brings depth, musicality, and lived connection to Rachel's resilience and grace.

FILMOGRAPHY



COMPARABLES



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CREATIVE TEAM

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WRITERS

MICHAEL NEWMAN

NOVELIST

Michael Newman is a novelist whose work is deeply rooted in lived history. The only child of Holocaust survivors and a Hungarian refugee at age twelve, Newman draws on his family's extraordinary experiences during World War II and the 1956 Hungarian uprising. His mother, aunt, and grandmother were hidden in Budapest by Righteous Gentiles, while his father survived forced labor near Stalingrad and eight harrowing months in Mauthausen. Newman's debut novel, *Between These Walls*, inspired by true events, won the Distinguished Favorite Award at the New York City Big Book Awards. He has since completed a sequel, *A Daughter's Revenge*, continuing his exploration of legacy, survival, and justice.



DR. GEORGE M. JOHNSON

SCREEN WRITER

Dr. George M. Johnson is an award-winning screenwriter, playwright, activist, and Emeritus Professor of literary history and screenwriting. A recipient of the YMCA Peace Medal in 2019, his career has centered on social justice and historically grounded storytelling. A specialist in and psychobiographer of writers from 1889–1945, he brings rigorous historical insight and psychological depth to his work. His book *Mourning and Mysticism in First World War Literature and Beyond* (Palgrave Macmillan) explores the emotional aftermath of global conflict. His acclaimed screenplays include *The Hampdenshire Wonder*, *Painter in the Storm*, and *Peace Pledge*. *Between These Walls* has earned multiple festival honors, reflecting Johnson's strength in crafting historically rich, socially resonant drama.



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LENNY FOREHT

EXECUTIVE PRODUCER

Lenny is a veteran Bay Street corporate finance executive and has worked in numerous capital market and merchant banking/private equity roles over the past 25 years. Lenny has been directly involved in raising over \$150 million for public companies, pre-IPO ventures and junior start-ups. Lenny has been an executive producer on 2 independent feature films (both licensed by Netflix) and has produced 2 short films that both ran at TIFF and other notable film festivals. In addition, Lenny is co-founder and President of Clarendon House Canada (a registered Cdn. charity that sponsors UNHCR refugees) where he focuses on overall strategy and fundraising initiatives. He is a graduate of the University of Toronto with an Hons. B.A. in International Relations.



PETER CAMERON-INGLIS

PRODUCER

Peter Cameron-Inglis is a Canadian producer, writer, and director, and founder of Mastermind Studios in BC. He launched the company after selling his previous production company to Quebecor Media in 2008, bringing with him decades of entrepreneurial and creative leadership. Of mixed heritage, Peter is committed to developing powerful, socially resonant stories that explore identity, legacy, and human resilience, with a particular focus on elevating underrepresented voices. His work spans feature films, documentaries, and television, combining strong narrative vision with disciplined development and packaging strategy. Known for building trusted creative teams and thoughtful financing structures, Peter brings both passion and experience to ambitious projects like *Between These Walls*.



KATHY WOLF

LINE PRODUCER

Kathy Wolf is a highly accomplished producer and line producer with a proven track record across feature films, television series, MOWs, documentaries, reality programming, music production and more. Renowned for delivering projects on time and on budget, she combines creative collaboration with rigorous cost management and is a bondable producer with an exceptional reputation. Her recent success includes producing the award-winning *Peace by Chocolate*, which premiered at the Tribeca Festival and earned more than 15 international awards. Additional credits include *Arlette*, *Garm Wars: The Last Druid for Mamoru Oshii*, and supervising action sequences for *The Sum of All Fears*. Kathy continues to develop international co-productions and provide strategic budget leadership across the industry.

PRODUCERS

BETWEEN THESE WALLS

ADVISORS

PINCHAS GUTTER

ADVISOR / AUTHOR / HOLOCAUST EDUCATOR

Pinchas Gutter OC. (born 1932) is a Polish-born Holocaust educator. He is a frequent guest lecturer for the Sarah and Chaim Neuberger Holocaust Centre, March of the Living and March of Remembrance and Hope programs. He is one of the pioneers of an innovative project called *Dimensions in Testimony* in which a life-sized interactive biography will be wheeled into classrooms, lecture halls and museums. Gutter has also been the subject of a number of films by directors such as Fern Levitt, Eli Rubenstein, Stephen D. Smith and Zvike Nevo. In 2024, he was appointed as a member of the Order of Canada. He lives in Toronto.

Speaking at USC Shoah Foundation's Ambassadors For Humanity Gala, President Barack Obama spoke about Pinchas Gutter saying, "I think of Pinchas Gutter, a man who lived through the Warsaw Ghetto Uprising, and survived the Majdanek death camp... 'I tell my story,' he says, 'for the purpose of improving humanity, drop by drop by drop. Like a drop of water falls on a stone and erodes it, so, hopefully, by telling my story over and over again, I will achieve the purpose of making the world a better place to live in.' Those are the words of one survivor - performing that sacred duty of memory - that will echo throughout eternity. Those are good words for all of us to live by."





INVESTOR INFORMATION

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INVESTMENT HIGHLIGHTS

- Independently financed Canadian feature film
- Tight share structure and investor base designed to maximize ROI
- Ownership in a dramatic, thriller film featuring A-list actors
- Will take full advantage of the CanCon tax credit incentives system
- Will seek an international Co-Production with a European Film Commission (Bulgarian or Hungarian - TBD)
- Screenplay Awards: *Between These Walls* was the Winner, for Best Web or T.V. Pilot, in the OTB | Only the Best International Film Awards and has garnered several other accolades.

TIMELINE:

- Pre-Production – Fall 2026
- Principal Photography – Spring/Summer 2027
- Post-Production – Fall 2027

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EQUITY FINANCING

SERIES A Financing Round & Valuation (May – June 2026):

Objective: \$500,000 via issuance of stock in BTW Production Inc.

Share Price: \$0.10

Post-Money Valuation: \$1,500,000 (\$1 MM IP + \$0.5 MM Series A)

Ownership (%):
33.3% Michael Newman
33.3% George Johnson
33.3% Series A Investors

Outstanding Shares: 15,000,000

USE OF PROCEEDS: MAY 2026 - DEC 2026

Film and Industry Consultants	\$90k
Payroll	\$135k
Legals and Contracts	\$45k
General Working Capital	\$115k
Travel/Location Scouting	\$45k
Contingency	\$50k

**BETWEEN
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VALUATION ASSUMPTIONS

- Novel written and published by Michael Newman (2020)
- Adapted screenplay completed by Dr. George Johnson (2026)
- Mastermind Studios (Peter Cameron-Inglis) retained as Producer to initiate development of feature film. Focus on location scouting, film industry liaising, casting inquiries etc. (2025)
- Executive team build out (Jan – April 2026)
- BTW Productions Inc. established (March 2026)
- Equity financing strategy established, leverage capital market and private equity expertise (March 2026)
- Creative/Production team build-out: Kathy Wolf, Jonathan Vanger and more...
- Adapted BTW screenplay (numerous awards & recognition)

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TOP SHEET BUDGET

Above-the-Line (ATL) - 25–35% Estimated: \$5.2M – \$5.8MM

- Director
- Producers
- Writers
- Principal cast (lead actors)

Pre-Production - 5–10% Estimated: \$1.5 – \$2MM

- Casting, location scouting
- Production design planning
- Scheduling, rehearsals
- Legal, permits, insurance setup

Principal Photography - 30–40% Estimated: \$6.5 – \$7.5MM

- Crew salaries (camera, grip, electric, sound, etc.)
- Equipment rentals
- Set construction
- Locations & travel
- Catering, transportation

Post-Production - 15–25% Estimated: \$3.2 – \$3.8MM

- Editing
- Sound design & mix
- Music composition & licensing
- Color grading
- VFX

Marketing & Distribution (P&A) - 20–50% Estimated: \$1.8 – \$7.5MM

- Trailers, posters
- Ad campaigns (digital, TV, theatrical)
- Publicity & press tours
- Distribution fees
- Indie rollout -> closer to \$4MM
- Wide theatrical push -> could exceed \$30M (often not included in production budget)

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Clean Allocation (Balanced Scenario)

If we aim for a realistic middle-ground:

- Above-the-Line: \$5.5MM (30%)
- Pre-Production: \$1.75MM (7%)
- Principal Photography: \$7MM (35%)
- Post-Production: \$3.5MM (18%)
- Marketing & Distribution: \$4M (30%)

Note: Marketing is often financed separately from the \$30M production budget, depending on the studio/distributor.

Strategic Insight

- If we lean into performance-driven storytelling, we can:
 - Keep ATL strong (to attract talent)
 - Reduce production complexity
 - Reallocate savings into marketing impact
 - This film has social & cultural weight so a targeted festival + later stage streaming strategy could reduce P&A while maximizing reach

BTW FUNDING OPPORTUNITY - CANADIAN TAX CREDITS (CAVCO)

- Between These Walls is eligible to apply for Canadian federal and provincial film & television tax credit incentives (“soft money”) designed to support Canadian productions
- These incentives are government-certified rebates on eligible Canadian labour and production spending — they are not loans, ownership dilution, or investor equity
- The federal component is administered through Canadian Audio-Visual Certification Office (CAVCO) in partnership with the Canada Revenue Agency
- Once certified, these tax credits can potentially be leveraged with Canadian banks to secure interim production financing against the anticipated rebate value
- Separate provincial incentives may also apply, including Quebec production tax credits for the portion of production completed in Quebec
- The total value of available tax credits will depend on the final allocation of Canadian versus foreign production expenditures.

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The image shows the interior of a large, historic building with a high, vaulted ceiling featuring intricate, ornate patterns. The walls are made of light-colored stone or brick. Large, arched windows with multiple panes are set into the walls, allowing natural light to enter. The space is furnished with modern, dark-colored tables and chairs, some of which are arranged in a lounge area with a sofa. A long, dark counter or bar area runs across the middle of the room, with a few people standing near it. The overall atmosphere is one of a modern, sophisticated interior within a historic setting.

LOCATIONS

**BETWEEN
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LOCATIONS
BERLIN APARTMENT





LOCATIONS OFFICE INTERIORS







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