



# CHURCH BOI



A Punkin Studios Production

# Written & Directed by Silvia 'Punkin' Mathis

Silvia developed a passion for writing, directing, and producing early. Enamored with vintage movie musicals, she began creating musical theater productions and casting her neighbors and church friends in her shows. Silvia became known for her compassionate and innovative directing style working on classic productions including Peter Pan, Annie, Plaza Suite, For Colored Girls Who Considered Suicide When The Rainbow Wasn't Enough, and Lorraine Hansberry's A Raisin in the Sun, starring Shirley Murdock. Silvia is also an accomplished Film/TV Producer with an impressive portfolio that includes Fred Hammond's The Choir (Meta Watch), City Girls (UPN), A Nashville Legacy, and Spring Breakthrough (Hallmark Mahogany). Church Boi is her directorial film debut.



# A NOTE FROM THE WRITER & DIRECTOR

This story is based on true events from my life growing up in the Missionary Baptist Church and Church Community. As a Church Girl, I was part of a group of gifted black children who could sing, play, preach, and dance. We were celebrated, but there were also pressures and expectations of moral and spiritual perfection that no one is built to carry, least of all children. Some of us morphed and conformed to expectations; others hid their truths and struggles. Such was life growing up in the fishbowl that is the Black Church. However, my Church Community also showed me deep and abiding love, which I cherish to this day. This film and subsequent series aim to break the Conspiracy of Silence and the Don't Ask, Don't Tell policy that has existed in Gospel Music and the Black Church for centuries. We're not here to demonize or deify any side but to amplify Christ's only commandment: love.

I hope to encourage both sides to ask the questions they may have been afraid to ask before with sincerity, grace, and vulnerability and to be willing to hear the answers without judgment, malice, or ridicule. This is for the children. For ourselves and our future. It's about healing, restoration, unbiased acceptance, and unconditional love. That is the purpose of the Church Boi project.

With Kindness Always,

***Silvia "Punkin" Mathis***

# LOGLINE

"Church Boi" is a poignant story of love, faith, and identity. When a compromising photo leaks online, Cameron, an international Gospel Music Megastar, must confront the truth about his identity. Will he choose the life he has built or the love he has always wanted?

# SYNOPSIS

## ACT I:

Cameron is living the dream life of an international Gospel Music Megastar with all the trappings of success. He wakes up beside Donner, the love of his life, in a luxurious hotel suite, but his peace is shattered when his phone starts blowing up with messages and calls from his manager, Keith. Cameron ignores the calls, wanting to enjoy the moment with Donner, but the alerts keep coming. Eventually, he picks up, only to be met with Keith's fury about a picture he received. Cameron's world collapses as he realizes the picture is of him and Donner, and he knows that his career and reputation are on the line.

## ACT II:

We flashback to 1987, on a journey through Cameron's past. We find Cameron in a childhood home where he is helping his mother, Catherine and Aunt Delores clear the breakfast dishes. They discuss church, and Cameron expresses concern for his unsaved aunt. We see glimpses of Cameron's childhood in church and on the playground, where he first discovered his love for GOD, music and his attraction to boys.

## ACT III:

Cameron wakes up in the hospital with his wife Sarah and Keith by his side. Keith tells Cameron that the fall-out is scorched earth and they need to do damage control. Cameron is devastated but knows he can no longer hide who he is. He decides to come out publicly as gay and take a break from music to focus on himself. The film ends with Cameron performing new music at a small church, surrounded by his 'ride and live' team. He sings with a newfound sense of freedom, passion, and unconditional love, unafraid to be his true self and to continue sharing his gifts with the world.

# CHURCH BOI

*The thing he greatly feared came upon him.  
Job 3: 25*

# SUMMARY

**"Church Boi" is a compelling screenplay that balances the elements of drama, romance, and conflict. The story follows Cameron, a Gospel Music Megastar who has achieved phenomenal success in his career but is struggling with a deep secret that threatens to destroy everything he has worked for.**

**The screenplay is a testament to the power of storytelling, with its engaging plot, relatable characters, and powerful themes. It's a story about love, faith, identity, and the struggles of trying to be true to oneself in a world that often demands conformity. The dialogue is sharp and authentic, with the characters speaking naturally and relatable. The pacing is excellent, with the story moving briskly, keeping the audience engaged from beginning to end. At the story's heart is a universal and relatable theme: the struggle to be true to ourselves in a world that too often despises differences. It's a powerful reminder that each of us is distinctive with our own stories, dreams, and battles and that we should cherish our uniqueness instead of repressing it.**

**Cameron's journey exemplifies the courage required to face our fears and embrace our true selves, inspiring us all to do the same. "Church Boi" is a poignant and thought-provoking story that will leave you with a deeper appreciation for the power of love, faith, and identity. "Church Boi" is a film that will appeal to a wide range of audiences, from fans of drama and romance to those who appreciate a good story with a more profound message. The screenplay showcases the power of cinema to emotionally move and inspire viewers. It's a story that will linger long after the credits have rolled.**

# MOODBOARD





# TARGET AUDIENCE

**"Church Boi" explores the intersection of LGBTQ+ identity and faith, appealing to those interested in self-discovery, acceptance, and religious beliefs. With a black, gay gospel star as the protagonist, the film's target audience includes LGBTQ+ individuals seeking representation, those interested in identity, religion, personal growth themes, the black community, and those who appreciate faith-friendly content. The film appeals to young adults and adults from diverse backgrounds interested in LGBTQ+ themes, faith-friendly content, and coming-of-age stories.**

# SHORT & FEATURE

## SHORT AND FEATURE VIABILITY

**"Church Boi" is a screenplay with the elements of a compelling short film and the potential for a full-length feature. The story is rich and complex, with well-developed characters and a plot that would be engaging in any format. The screenplay's use of flashbacks, quick cuts, sharp dialogue, and authentic characters make it a perfect candidate for a short film that can pack a punch in a limited amount of time. The story has a broad appeal, with themes relevant to various audiences. The well-developed characters and their relationships would lend themselves well to a longer format, allowing for greater exploration of their motivations and struggles. The story's use of music and its exploration of the Gospel music scene could make for a visually and emotionally stunning film.**

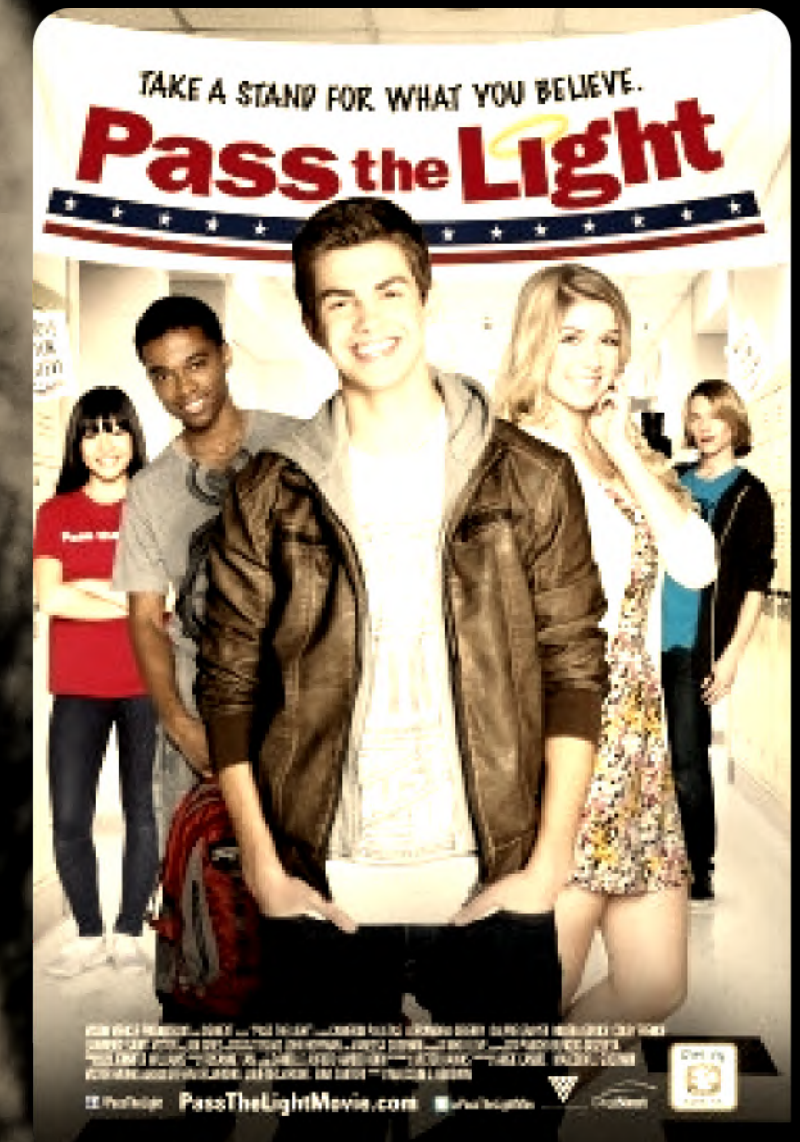
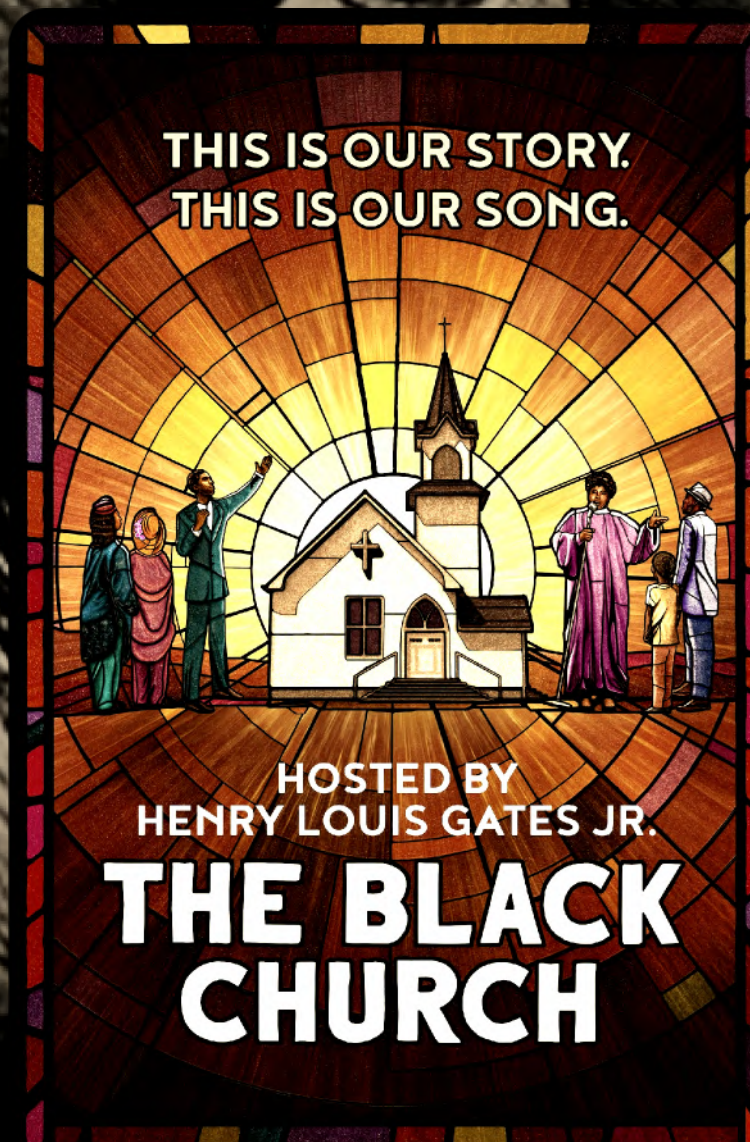
**"Church Boi" has potential as both a short film and a full-length feature. It's a compelling story that can engage and inspire audiences.**

# LOCATION

**Birmingham, Alabama**  
**Atlanta, Georgia**  
**St. Croix, Virgin Islands**

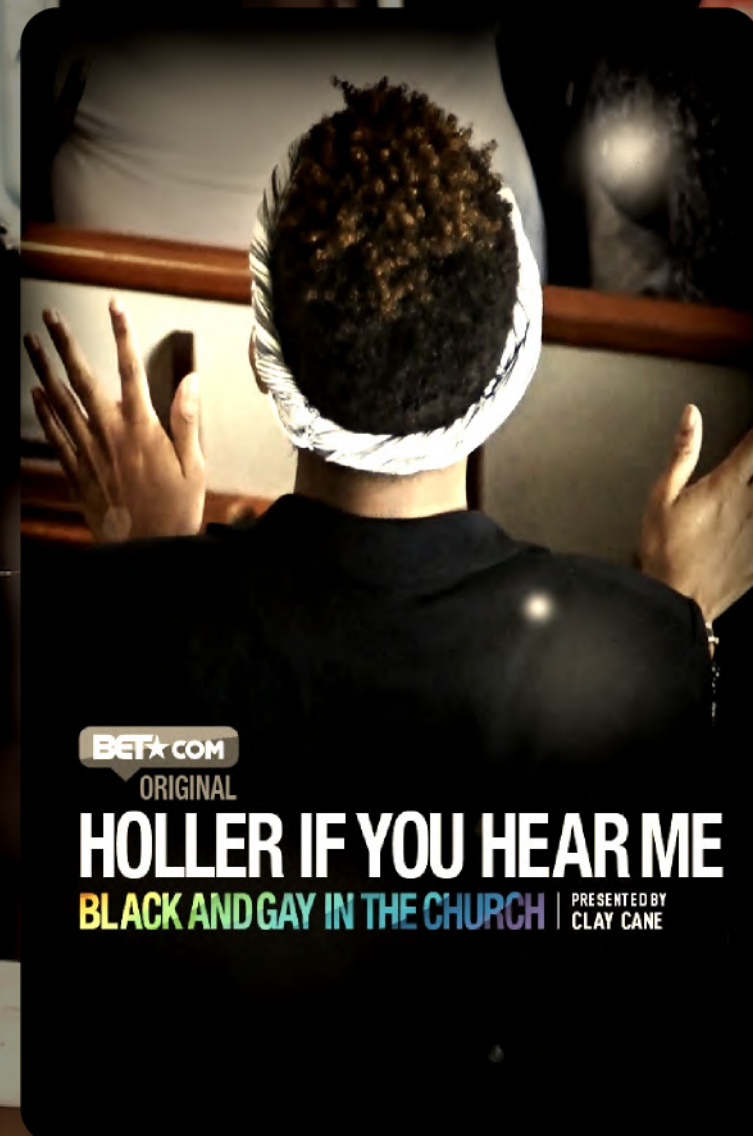
# COMPS

Drama  
LGBTQ+  
Faith-Based  
Coming of Age



# COMPS

Drama  
LGBTQ+  
Faith-Based  
Coming of Age



# MEDIA

REFERENCE MATERIAL

COMPARABLE / SHORT FILMS

PRESS/MUSIC



**OSCAR-WINNING  
SHORT FILMS**



**VIBE MEDIA**



# CAMERON

Closeted Gospel Music Superstar.  
(\*in talks)

**Wayne Brady**



# CATHERINE

Cameron's Mother

requested the script

**Jennifer Hudson**



# YOUNG CAMERON

Prodigy and Budding Gospel Music Superstar.  
(\*in talks)

**Breland**



**SARAH**

The Wife



**Silvia 'Punkin' Mathis**

**DONNER**

The Lover  
(\*prospective)



**Karamo Brown**

**KEITH**

The Manager



**Mitch Manning**

# SPECS

<b>Title</b>	Church Boi
<b>Length</b>	Short Film, 30 min.
<b>Genre</b>	Drama, Faith-Based, Adaptation, Coming of Age
<b>Budget</b>	\$50k
<b>Shoot</b>	November 2023

# GEAR

HOVER & CLICK ON THE LINKS BELOW  
TO ACCESS A LIST OF GEAR.

**GAFFER INVENTORY**  
**DP/CINEMATOGRAPHY**

# MARKETING & PR

To fully comprehend the importance of The Church Boi project, it's necessary to approach it with a careful and thoughtful strategy. We must be willing to confront the issues head-on while also leading with empathy and understanding. This is our chance to alter the narrative and begin a dialogue that has been attempted before but often halted due to ignorance and fear.

Gwendolyn Jackson (UPM) will work closely with a Short Film PR & Marketing consultant such as Cloud21 <http://www.cloud21.com/> to implement a strategic approach that is both efficient and effective. Some strategies include the following approaches to highlight the commonality that brings our communities together by addressing our shared humanity. We will employ a tiered approach to achieve our goals with maximum impact and minimal expense.

# MARKETING & PR

**Tier 1**, we plan to distribute "church fans" to our screening audiences. These fans will display branded information about the short film and include contact details. They will also serve as a means to connect our audience with a company or product interested in sponsoring the film. People will enjoy the fans' novelty and nostalgia, take them home, and spark discussions about the film with their families, who will also want to see it. We will capture some of the moments before, during, and after the screenings to share on social media.

**Tier 2**, we will have small choirs near the screening theaters' entrances singing gospel songs. This will again get the audience's attention and beckon them to stay and learn more.

**Tier 3**, Our initial approach is to invite knowledgeable 'experts', and special guests to participate in the Q&A session towards the end of the film. This will enrich the conversation and add value. Our second approach is to ask engaging and thought-provoking questions to the audience members and record their responses. These responses will be played at the end of the film to encourage discussions and participation among the viewers. We plan to film all aspects of our strategy and create highlight videos that we can share on social media.

# DISTRIBUTION

We will enlist Linda O. (Olszewski), a Short Film Distribution expert, to consult on our distribution efforts. Contrary to popular belief, the life of a well-crafted Short Film does not begin and end at the Festival level. **We will start with the Academy** qualifying film festivals, not simply for the hope that Church Boi will be nominated, but for the quality and integrity of the festivals on that list. ShortsTV, the global television network for short films, has proven that theatrical distribution of Oscar-nominated shorts could produce significant interest and revenue. They are at the top tier of the outlets we will approach. Linda will work closely with my management team **Tammy Hunt**, and **Jamie Bradley**, to implement the following strategies.

We seek to secure distribution with all of the following, factoring in the current limitations of the SAG-AFTRA Strike. **Netflix, Neon, A24, Fox Searchlight, HBO, MTV, Pixar, Disney, DreamWorks, Sony Classics**, Lexus, Jet Blue, American Airlines, iTunes, Arte, ShortsTV, and PBS. Many global television buyers are still buying and paying nicely for short films, including Arte, Movistar, and Canal+.

We seek to give our film a chance to reach the television audience before the online audience, as we are interested in reaching as wide an audience as possible. My management team is working to secure an agent to help in the next steps for the series.

# PRODUCT PLACEMENT



RANGE ROVER

FUBU





# OSCAR QUALIFYING FILM FESTS



# PRODUCTION TEAM

\*HOVER & CLICK ON THE NAMES TO SEE BIOS



Gwendolyn Jackson  
**Line Producer**



Sam Adelman  
**Editor**



Brandy Zeigler  
**Creative Producer**



Maggie Ballard  
**1st AD**



Kevin Key  
**DP**



Mark Banks  
**Set Designer**



Jacqueline Gray Miller  
**UPM**



Bernie Sawyer  
**Gaffer**



Kimberly J. Roper  
**Script Supervisor**



Shereese Lynn Cromartie  
**Head of Department, Hair**



Rhonney Green  
**Costume Designer**

# EXECUTIVE PRODUCERS

**Kevin Nicklaus is a highly experienced professional in the field of television production. He currently holds the position of Consulting Producer at Manta and RIDI and Head of Production at Sandstone Artists. Previously, he was the Senior VP Of Development at The Wolper Org for almost 18 years. Kevin has an impressive list of credits, including popular shows like ROOTS, BATES MOTEL, SALEM'S LOT, MISTS OF AVALON, and PENN & TELLER. He graduated with a BFA in Film/TV Production from NYU's Tisch School of the Arts.**



**Kevin Nicklaus**



**Amir Windom**

**Amir is an 8x Grammy Award Winning Entertainment and A&R Executive. He's help build the careers of superstars like Bruno Mars, Pharrell Williams and Kanye West to name a few. He's also an Oscar Nominated film/tv music supervisor where he's created Grammy Award Winning soundtracks for numerous hit movies and tv shows. He co-wrote the global hit "Happy" with Pharrell Williams.**

# LEGAL

\*Hover & Click on the text to learn more.

**Rosen Law Group** is an entertainment law firm concentrating on film, music, television, digital media, and intellectual property. In addition to representing above-the-line talent, creators, and businesses, we serve as production legal for countless film and television properties, supporting all project life cycle stages.



Phillip Rosen,  
Founding Partner  
**Rosen Law Group**