

WE'RE THE KIDS
IN AMERICA





'The sins of the father are to be laid upon the children.' -William Shakespeare



His family broken, his town riddled with unemployment, Christian flees Ireland in 1986 in order to pursue his dreams.



'Da, you love the bones of us, it's a pity you haven't the foggiest how to show it.'



This is a gritty, unfiltered look at an Irish immigrant story that unfolds over three generations.

"We're the Kids in America" is a triptych about three generations of Irish fathers and sons set in Ireland in the 1950's and 1980's and then in present day New York City. In the 1980's, we follow a young teenager Christian as he flees a dysfunctional home life in Kildare in the hopes of building a better future for himself in the United States. In flashbacks and jump forwards we see how the sins of the fathers unfold for each generation. The 1950's patriarch Liam at one time a strong, pious laborer is now beaten down by the harsh socio-economic times and Britain's oppressive rule of Ireland.

After a night of heavy drinking, Liam is provoked by his headstrong son Jimmy. As tension escalates Liam almost drowns his young son only to be stopped by his wife Bridget. The antagonism between the father and son that will last for decades is set in motion. As Jimmy matures he works hard to win his father's approval and the hand of the prettiest girl in town.

But by the 1980's, Jimmy frustrated with his military job and like his father, uses alcohol to dull his senses. Frightened by his drunken tirades, his son Christian vows to never become his father. He works to learn a skill in woodworking as a means to escape the harsh economic times in Ireland. After a catastrophic family fight where his father acts out violently Christian vows to flee Ireland. He sells his one possession, a beloved motorcycle he fixed up himself and buys a one way ticket to New York City. Thirty years later, Christian is a single father with two sons from two different mothers struggling to break the cycle of family dysfunction. His teenage son Ned encourages him to return home and make amends with his ill father Jimmy. In Ireland the grandfather, father and sons heal old wounds and through forgiveness set themselves free.







'Hot-shot, give me no problems...' - Kim Wilde, We're The kids in America





10







'Kind hearts don't grab any glory...' - Kim Wilde, We're the Kids in America

THE LEAD CHARACTERS




CHARACTER BREAKDOWN

1950's


1980's

2017



LIAM (43) is a raven haired patriarch of a growing family. He is a day laborer, with a beautiful voice, magnetic personality and a violent temper.

JIMMY (10) is good looking with piercing eyes and a rebellious streak just like his father. Even at this young age he dreams of escaping this dead end factory town. *accusam et justo*



CHRISTIAN (17) is a charismatic tall lanky teenager with brown hair and intense eyes. He is a disaffected youth with notions of grandeur and a mod-punk vibe. He has a passion for repairing motorcycles and woodworking.

JIMMY (40) his boyhood looks now chiseled he struggles to keep his temper in check while supporting his growing family with a dispiriting job in the military.

NORA (36) is a natural beauty with wavy brown hair, slim frame and a calm presence. She is Jimmy's wife and the mother of his three children.

CHRISTIAN (48) is charismatic and cynical with a medium build and blue eyes. He frequents a bar where he regales the locals and drowns his sorrows.

JIMMY (73) He is older, heavier, slightly greying hair and the same piercing eyes.

NORA (69) has become more outspoken as she's aged. Her slim frame and expressive eyes exude a sadness.

NED (17) is tall and lean, with raven hair and a light sense of humor. He strongly resembles his grandfather.

MARCO (7) a biracial radiant young boy. He is full of life and has a burning curiosity to visit Ireland.

FRAMING | COLOR PALETTE | CINEMATOGRAPHY



LOCATIONS: Ireland and New York



WE'RE THE KIDS IN AMERICA

AWARDS:

Official Selection Cannes L'Atelier 2018

Finalist: Sundance Screenwriting Lab 2018

Best of Competition at Broadcast Education Association 2019

Honorable Mention: Stowe Story Labs for Tangerine Fellowship 2019

Finalist: ScreenCraft Production Funding 2019

CREATIVE TEAM

IMELDA O'REILLY (DIRECTOR AND WRITER) is an award winning Irish filmmaker. Her numerous films have been shown internationally. Her feature screenplay *We're the Kids in America* was an official selection for the prestigious L'Atelier Cinéfondation which is part of the Cannes Film Festival for 2018. Her short film *Eggs and Soldiers* upon which the feature is based has screened at over fifty festivals and was broadcast on RTE. Her Moroccan film *Bricks, Beds and Sheep's Heads* was nominated for a Student Academy Award. She has an MFA in film with honors from Columbia University.

JOE FOLEY (CINEMATOGRAPHER) is an award winning filmmaker who has been working in the industry for over two decades. He has shot eighteen feature films including *Killing Time* that premiered at Sundance and *Dogs: The Rise and Fall of an All Girl Bookie Joint* that premiered at Rotterdam. He has an MFA in film from Columbia University.



Barbara DeFina (PRODUCER) has worked in the film industry since 1969, most recently producing Martin Scorsese's *Silence*. Her first producing project was *The Color Of Money*. She went on to produce such films as *The Last Temptation of Christ*, *Cape Fear*, *The Age of Innocence*, and *Casino*. She has executive produced films such as *Goodfellas* and *Hugo*. In addition, she produced the seminal music video, Michael Jackson's *Bad*.

She has also executive-produced Stephen Frears' *The Grifters* and produced *Mad Dog and Glory*, starring Robert De Niro and Bill Murray, Matthew Harrison's *Kicked in the Head*, and *The High-Low Country* with Woody Harrelson. She produced Kenny Lonergan's *You Can Count on Me* which won the Grand Jury Prize at Sundance in 2001 and received two Academy Award nominations for the Best Original Screenplay and Best Actress.

Prior to this, she rose through the ranks of production from production coordinator to unit production manager, on such movies as *Interiors*, *The Taking of Pelham One, Two, Three*, *Prince of The City*, and *The King of Comedy*.

Ms. DeFina is currently a Director on the Board of the New York Production Alliance. She is a member of the Producer's Guild, the Director's Guild of America and the Academy of Motion Picture Arts and Sciences.



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