A group of seven people, including an older man and several younger men, are seated in a circle in a library. They appear to be in a discussion or meeting. The room is filled with bookshelves, a fireplace, and several floor lamps. The scene is dimly lit, with the primary light source being the warm glow of the lamps.

# All Boys

A FILM BY NIC INGLESE

# LOGLINE

A CATHOLIC HIGH SCHOOL  
RETREAT GOES OFF THE RAILS  
AFTER FOUR BOYS AND A  
PRIEST PLAY A DISASTROUS  
GAME OF TELEPHONE.



# SYNOPSIS

AT AN ALL BOYS CATHOLIC HIGH SCHOOL IN NEW YORK CITY, 17-YEAR-OLD CONOR BOARDS A BUS FOR HIS JUNIOR YEAR RETREAT. UNASSUMING BUT SOMEWHAT AWKWARD, CONOR'S EARNESTNESS AND BEWILDERMENT MAKES HIM EASY PREY TO OTHER TEENAGE BOYS.

UPON ARRIVAL AT THEIR UPSTATE RETREAT HOUSE, CONOR FINDS HIMSELF ASSIGNED TO THE SAME SMALL GROUP AS LEWIS — A LOUD AND UNPREDICTABLE CLASS CLOWN. LEWIS WASTES NO TIME IN PESTERING CONOR AND DISTURBING THE PEACE, MUCH TO THE ANNOYANCE OF THEIR RETREAT LEADER MISS GALLO.



## SYNOPSIS

IN AN ATTEMPT TO ILLUSTRATE HOW THE BIBLE HAS CHANGED OVER THE YEARS, BELOVED PRIEST AND HISTORY TEACHER **FATHER FRANK** PROPOSES A SIMPLE GAME OF TELEPHONE.

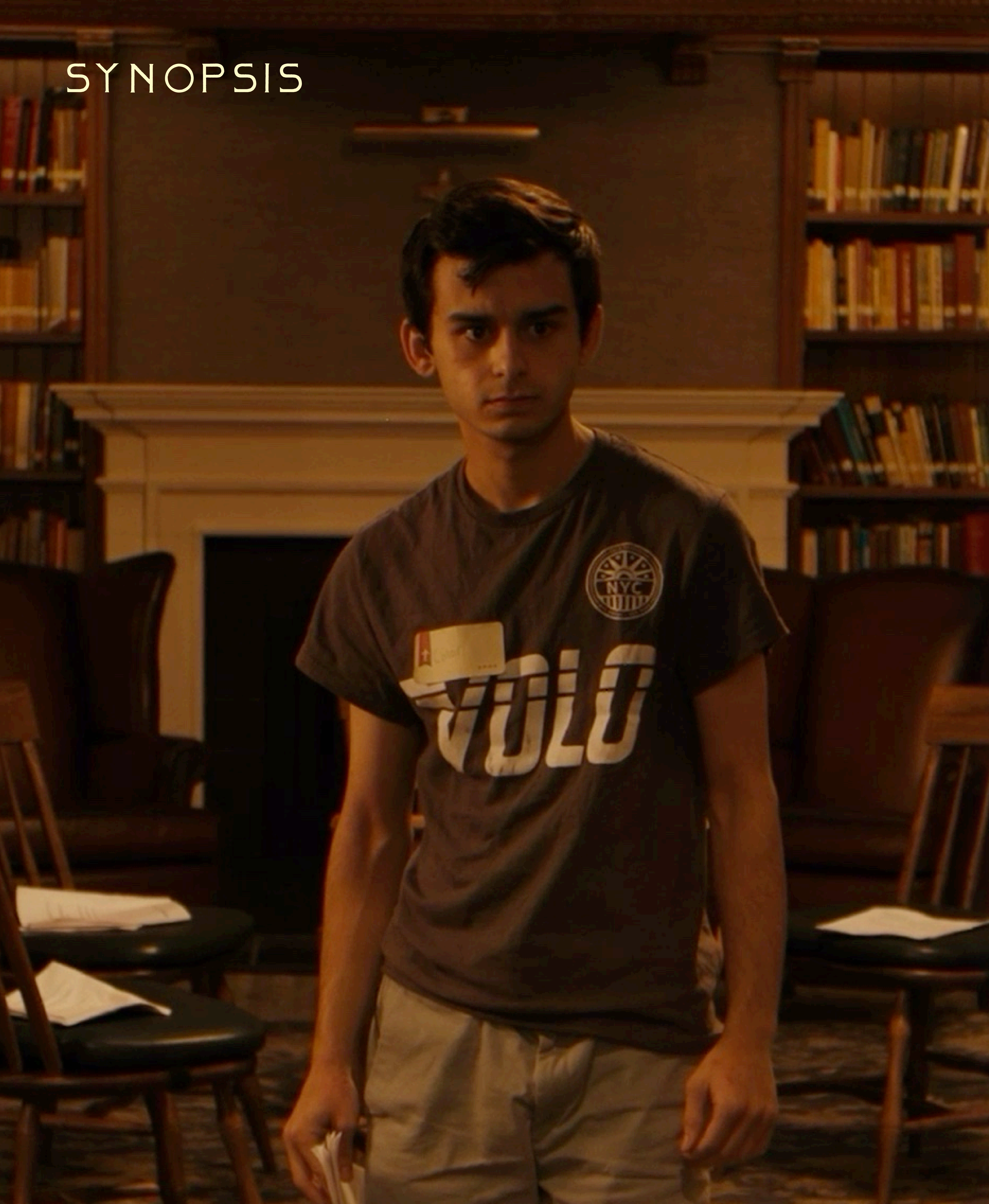
BY THE TIME THE PHRASE REACHES THE ALWAYS MISCHIEVOUS LEWIS, HE CAN'T HELP BUT SMIRK AS HE WHISPERS INTO CONOR'S EAR. VISIBLY UNCOMFORTABLE AND RELUCTANT TO SHARE WHAT HE'S HEARD, CONOR FINALLY REVEALS THE RESULT OF THE GAME: "FATHER FRANK TOUCHES LITTLE BOYS."

AN AGHAST MISS GALLO IMMEDIATELY POINTS TO LEWIS AS THE CULPRIT, BUT HE PLEADS INNOCENCE, INSISTING IT WAS ALL CONOR'S DOING. BUT CONOR REMAINS ADAMANT THAT HE WAS ONLY REPEATING WHAT HE HEARD FROM LEWIS.

NOWHERE CLOSER TO THE TRUTH — AND WITH NEITHER BOY ACCEPTING RESPONSIBILITY — MISS GALLO DISMISSES THEM TO THEIR NEXT ACTIVITY.



# SYNOPSIS



AS OTHER STUDENTS SIDE WITH LEWIS, CONOR BECOMES OVERWHELMED BY THE NEGATIVE ATTENTION. HE RUSHES OFF TO HIDE IN A BATHROOM, WHERE HE NOTICES A FAMILIAR PAIR OF ORTHOPEDIC SNEAKERS IN THE NEXT STALL — FATHER FRANK.

CONOR LAUNCHES INTO AN IMPROMPTU CONFESSION: IT WAS HE WHO CHANGED THE TELEPHONE PHRASE, ALL IN A MISGUIDED ATTEMPT TO GET BACK AT LEWIS.

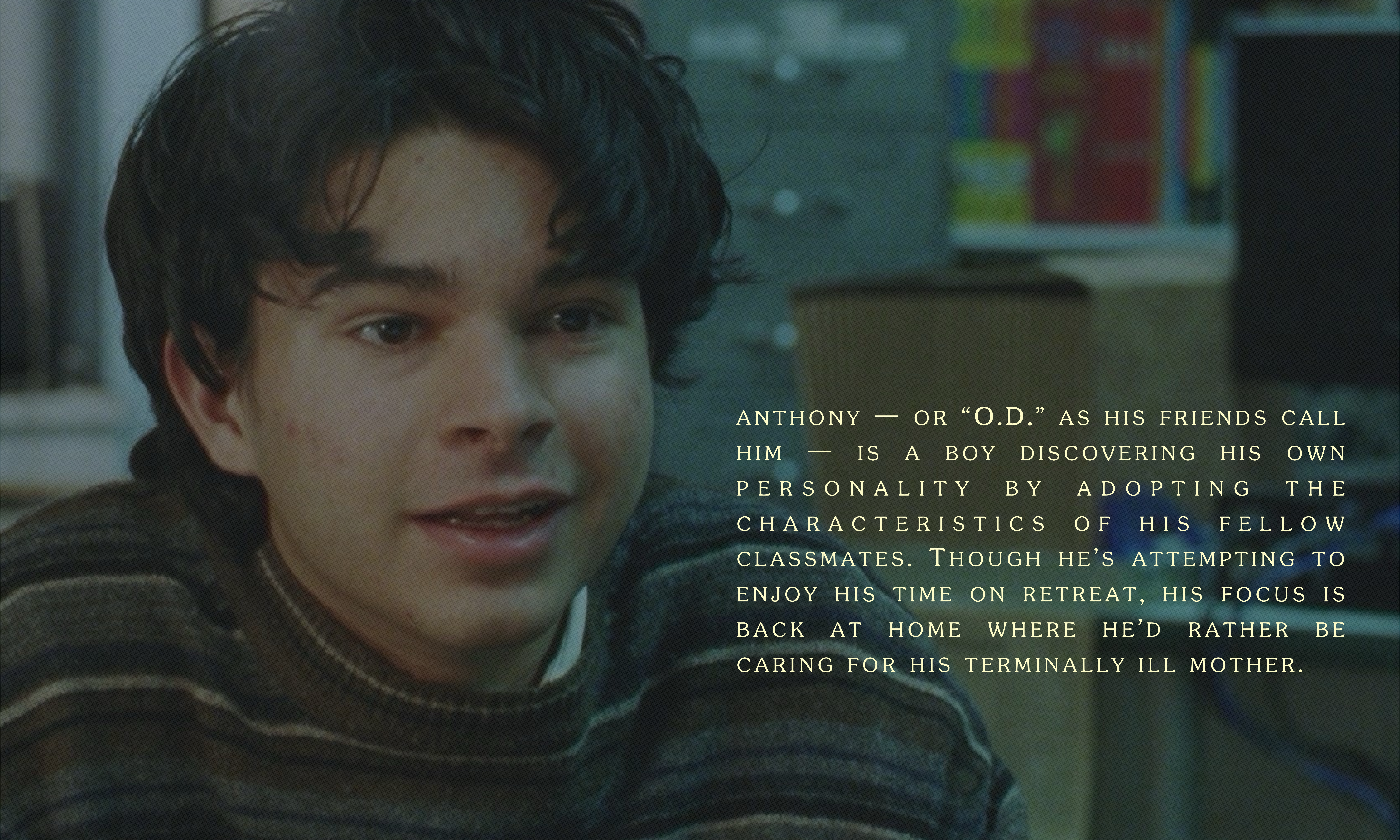
AS HE CONTINUES THROUGHOUT THE WEEKEND, CONOR MUST CHOOSE WHETHER TO CONFESS PUBLICLY... OR TO ALLOW LEWIS TO TAKE THE FALL.

# CHARACTERS

CONOR - A YOUNG MAN NOT YET COMFORTABLE IN HIS OWN SKIN. HE'S STILL ADJUSTING TO... EVERYTHING. AND HIS FACE BETRAYS A BEWILDERMENT AND EARNESTNESS THAT MAKES HIM EASY PREY TO BOYS LIKE —

LEWIS - A LOUD AND  
UNPREDICTABLE CLASS CLOWN WITH  
THE UNDENIABLE CHARM TO GET  
AWAY WITH ALMOST ANYTHING, HE  
SOON FINDS HIMSELF AT THE  
CENTER OF A CLASSIC BOY-WHO-  
CRIED-WOLF SCENARIO.





ANTHONY — OR “O.D.” AS HIS FRIENDS CALL HIM — IS A BOY DISCOVERING HIS OWN PERSONALITY BY ADOPTING THE CHARACTERISTICS OF HIS FELLOW CLASSMATES. THOUGH HE’S ATTEMPTING TO ENJOY HIS TIME ON RETREAT, HIS FOCUS IS BACK AT HOME WHERE HE’D RATHER BE CARING FOR HIS TERMINALLY ILL MOTHER.

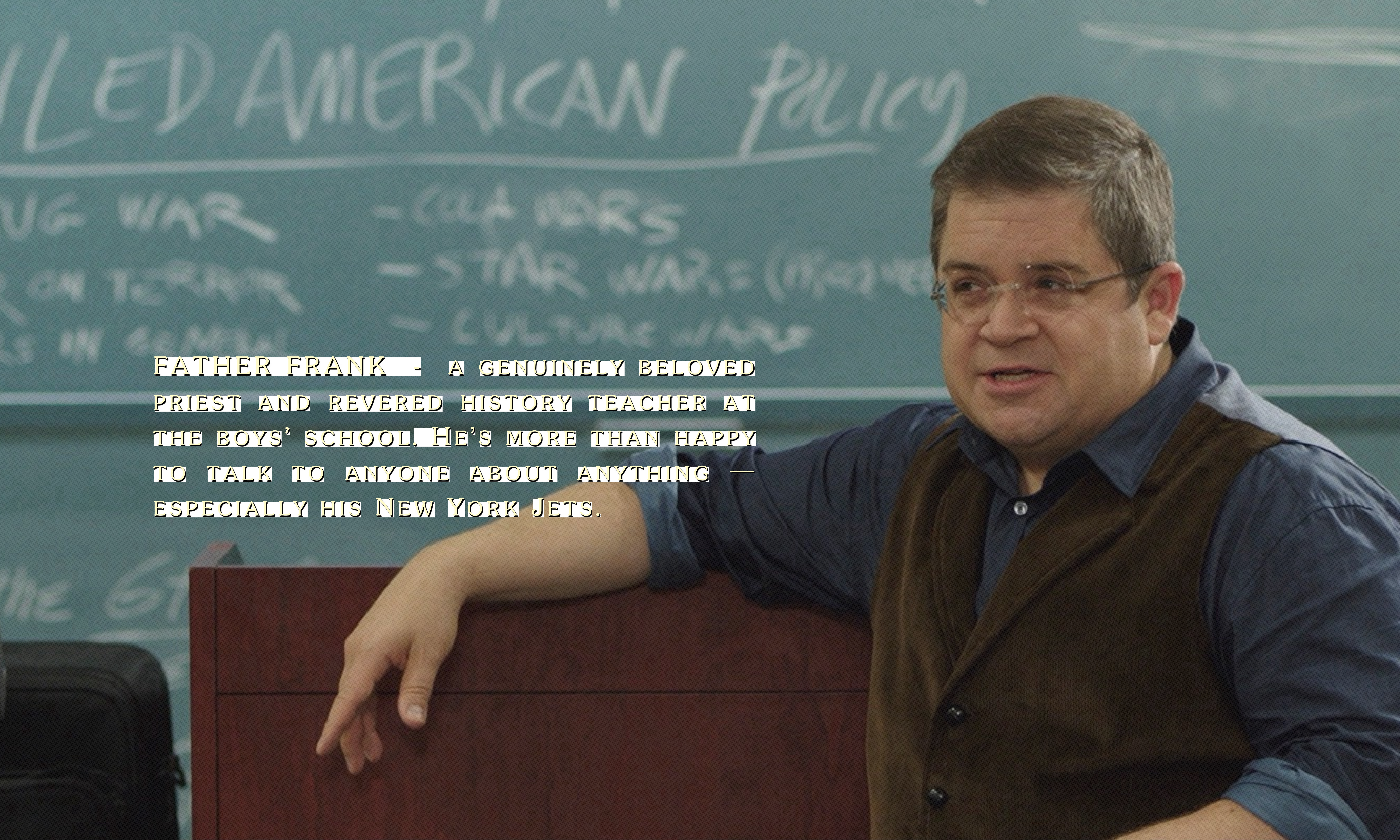
PAT - THE YOUNGEST BOY IN MISS GALLO'S SMALL GROUP, HE HAS THE QUIET CONFIDENCE OF SOMEONE MUCH OLDER. PAT'S BEEN LOOKING FORWARD TO THIS RETREAT FOR A WHILE, AS HE HOPES TO FIND AN OPPORTUNITY TO FINALLY COME OUT AS GAY.





MISS GALLO - A WARM AND KIND ENGLISH TEACHER AND RETREAT LEADER WHO'S MAYBE A LITTLE TOO PATIENT WITH HER STUDENTS. SHE DOESN'T LIKE PLAYING THE DISCIPLINARIAN, BUT WILL IF SHE HAS TO.

AS WE'LL LATER LEARN, SHE'S RECENTLY LOST HER YOUNG DAUGHTER, BUT FINDS SOLACE IN HER DEVOUT FAITH.

A man with glasses, wearing a blue shirt and a brown vest, stands in a classroom. He is leaning on a wooden podium with his right arm. Behind him is a chalkboard with handwritten text. The text on the chalkboard includes "LED AMERICAN Policy", "VIG WAR", "GLA BERS", "STAR WARS (1977)", and "CULTURE WARS".

FATHER FRANK - A GENUINELY BELOVED  
PRIEST AND REVERED HISTORY TEACHER AT  
THE BOYS' SCHOOL. HE'S MORE THAN HAPPY  
TO TALK TO ANYONE ABOUT ANYTHING —  
ESPECIALLY HIS NEW YORK JETS.

# DIRECTOR'S STATEMENT



ALL BOYS is a universal coming-of-age comedy-drama set in the highly specific world of a Jesuit-Catholic high school retreat — much like the one I attended.

Each of these characters are inspired by classmates and teachers I knew and loved as a student.

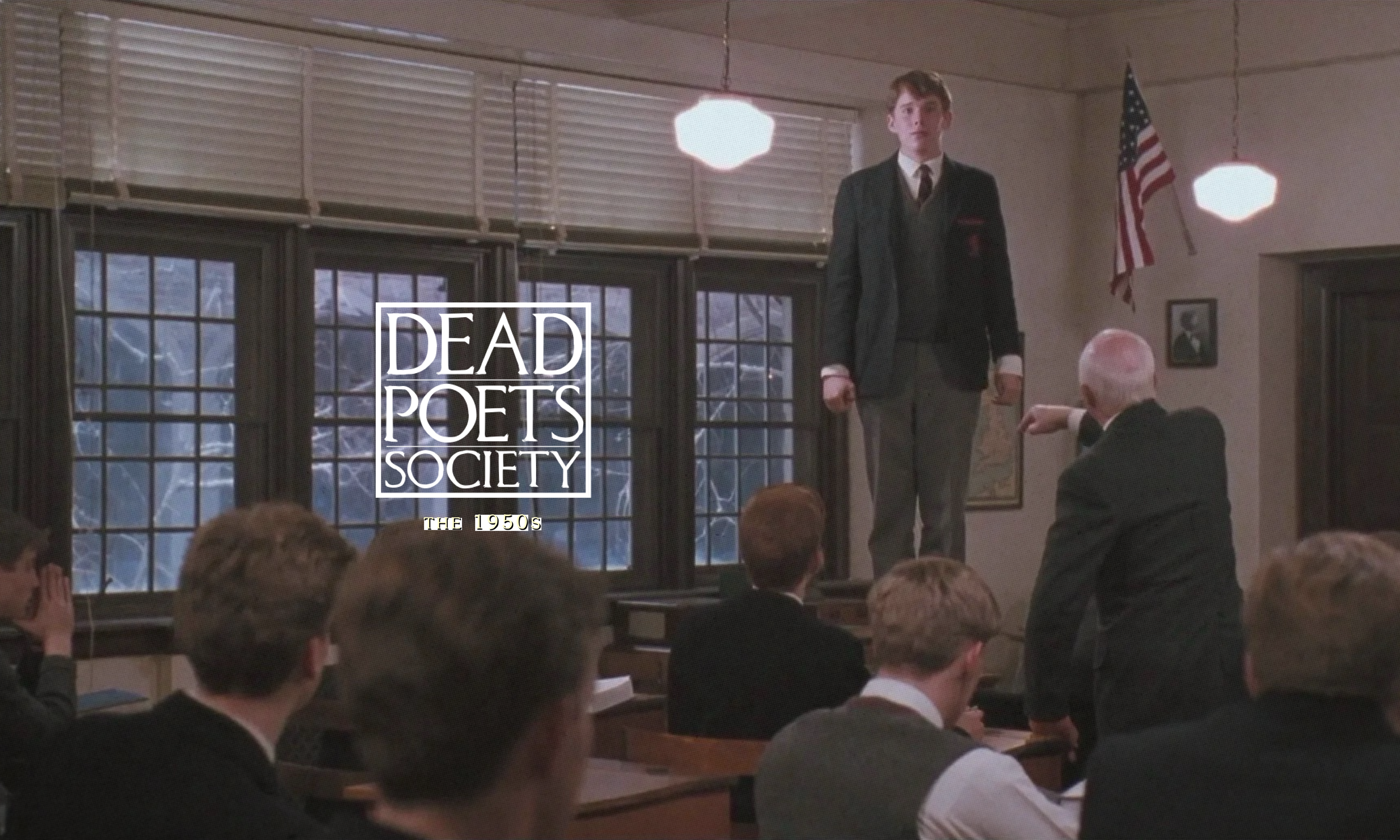
This film is a grounded exploration of young men dealing with adult consequences — perhaps for the first time in their lives. They're right on the cusp of adulthood, with one foot still in the comfort of childhood.

The boys in this film are awkward and unintentionally funny and rude and offensive and sweet and compassionate. They're real people.

A wide-angle, high-angle shot of the interior of a grand, ornate cathedral. The space is filled with a congregation of people seated in dark wooden pews, facing a brightly lit altar area at the far end. The architecture features tall, fluted columns supporting a high, vaulted ceiling. Stained glass windows are visible on the side walls, and a large, decorative chandelier hangs from the ceiling. The overall atmosphere is solemn and majestic.

DIRECTOR'S  
STATEMENT

WHILE ALL BOYS SCHOOLS  
HAVE BEEN FEATURED IN  
MEDIA THROUGHOUT THE  
DECADES, AUDIENCES HAVE  
YET TO SEE THIS WORLD IN  
THE 21ST CENTURY...



DEAD  
POETS  
SOCIETY

THE 1950s



CITY OF...  
FOUNTAIN


# HEAVEN HELP US

THE 1960S

# The Holdovers

THE 1970s





SCENT  
OF A  
WOMAN

THE 1990s

# All Boys

THE 2010S



# 2013



GAME OF THRONES



the office



Nicolas Inglese



URBAN OUTFITTERS



# APPROACH

THIS IS A COMEDY ABOUT BULLYING AND THE WAYS YOUNG PEOPLE NAVIGATE ADVERSITY.

Being bullied is quite a jarring experience. It's confusing and frustrating, especially that very first time. Why is this happening? Did I do something wrong? How do I put a stop to this?

And what happens when an attempt to retaliate backfires?

The type of bullying in ALL BOYS will be more subtle than is often portrayed in films about American high schoolers. There are no fist fights. No overt threats to steal lunch money.

The type of bullying in this film is more grounded, and harder to detect and navigate. It's the bullying of exclusion and missed social cues.



## APPROACH

THIS IS A WORLD STILL STEEPED IN CENTURIES OLD TRADITIONS, AWKWARDLY FINDING ITS WAY IN THE 21ST-CENTURY.

Yet the school I attended was surprisingly modern — in perhaps unexpected ways.

For example, in a pivotal scene late in the film, Pat comes out as gay. To his surprise, there isn't much of a reaction from his fellow retreatants. This moment has been met with pushback at readings and workshops of the screenplay: "Shouldn't the teacher be disapproving?"

The truth is, the teachers at our school couldn't have been more accepting of gay students. And that's an aspect of this world I'm excited to share with audiences.

# COMPARABLE FILMS



# CREATIVE TEAM



NIC INGLESE (WRITER/DIRECTOR) is a filmmaker and actor born and raised in Queens, New York. He holds an MFA in Dramatic Writing from NYU Tisch, and received his BFA in Film from SUNY Purchase.

His films have screened at nationally renowned festivals such as HollyShorts Film Festival, Beverly Hills Film Festival, and Bushwick Film Festival.

As an actor, Nic has appeared in feature films like BABES (SXSW, 2024) and AFTER CLASS (Tribeca Film Festival, 2019), as well as TV series such as AWKWAFINA IS NORA FROM QUEENS, GIRLS5EVA, and SUCCESSION.

He will next be seen in the feature film ANIMA (starring Sydney Chandler and Takehiro Hira), and opposite Kevin Hart in the Netflix comedy 72 HOURS.

Nic looks forward to celebrating the New York Mets' ~~2025~~ 2026 World Series Championship.

# CREATIVE TEAM



IAN STACK (PRODUCER) is a seasoned entertainment executive specializing in talent management and content development at Stride Management. Previously, he was a talent manager at Artist International Group, where he guided clients and curated strategic opportunities across film and television.

Ian began his career after earning a master's degree in Media Ventures from Boston University. He quickly transitioned into producing at WETA, PBS's flagship station in Washington, D.C., where he played a pivotal role in the development of Ken Burns' acclaimed documentary *HIDING IN PLAIN SIGHT: YOUTH MENTAL ILLNESS*.

In the scripted space, Ian has collaborated with leading independent film companies, including Burn Later Productions (*I LOVE MY DAD*) and Armory Films (*MUDBOUND*, *PEANUT BUTTER FALCON*), helping to expand and refine their slates. With a global education spanning Costa Rica, Spain, and Australia, he is committed to championing diverse narratives that resonate on a universal scale.



SJ ALLOCCO-ST. GERMAIN (CASTING DIRECTOR/PRODUCER) began her casting career 13 years ago as a Casting Assistant working on hit shows including *ORANGE IS THE NEW BLACK* and *GIRLS*. She quickly worked her way up to Associate Casting Director, where she played an active role in casting an impressive range of TV shows and films, including *THE SEX LIVES OF COLLEGE GIRLS*, *DICKINSON*, *GLOW*, and the OSCAR-nominated films *CAN YOU EVER FORGIVE ME?* and *AMERICAN FICTION*. As a Casting Director, credits include projects for Netflix, AMC, Peacock, Amazon Studios, and Hulu.

Expanding upon her casting success, SJ is co-founder of a production company, Tiny Office Productions (TOPS), which specializes in independent filmmaking.

T H A N K  
Y O U



All Boys