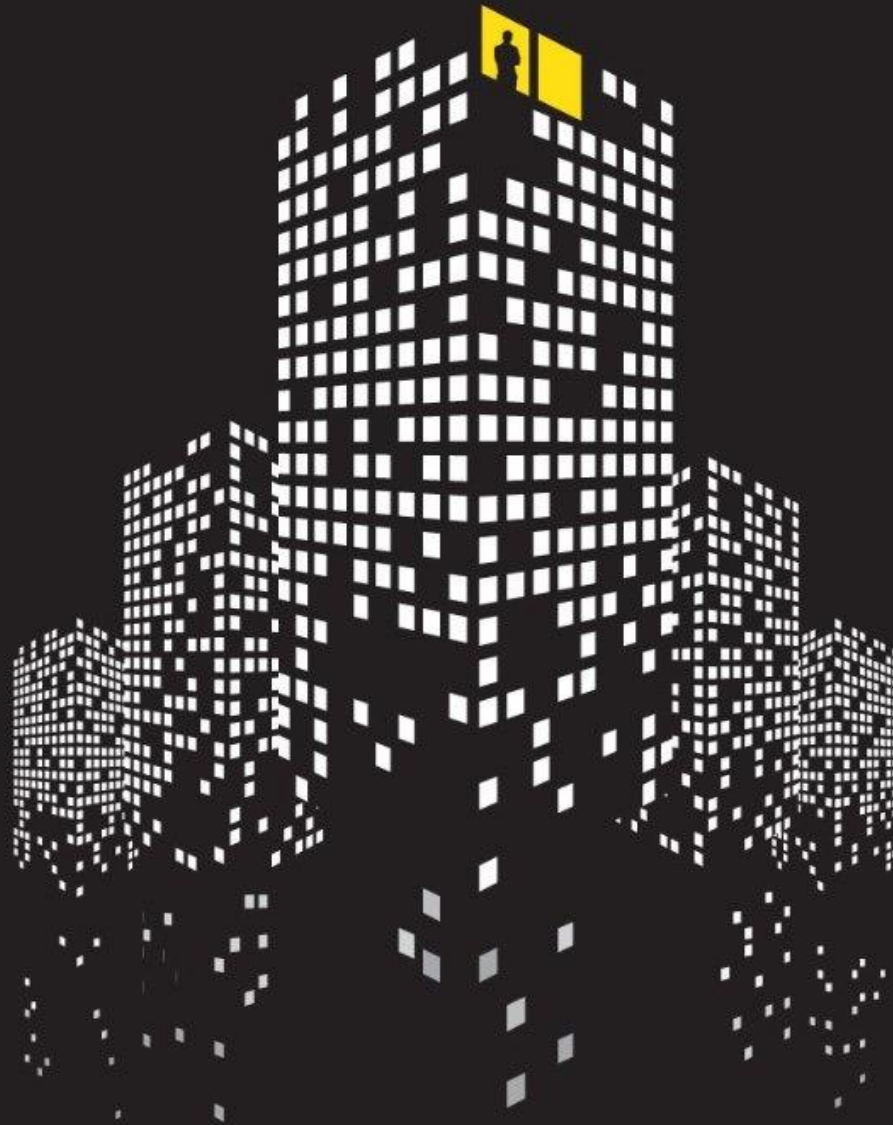


# THE JINGOIST



COMING SOON

# THE JINGOIST

Directed by CHARLES KOPELSON

Based on the play 'CRAZY EYES' BY MAILER

Starring PETER CAMBOR

THOM BISHOPS

LACEY DORN

JOHN BUFFALO MAILER

Produced by SAMMY JACK PRESSMAN

JOHN BUFFALO MAILER

CHARLES KOPELSON

Cinematographer JON MILLER

Editor & Post Supervisor CHARALAMBIS HARALAMBIDIS

Additional Editor JIM ISLER

Sound Design GARY ARNOLD

Dialogue and Sound Editor LYDIA ANTONOVA

Color & VFX RICK BROAT & MPE

## SYNOPSIS

THE JINGOIST is a genre bending feature film focused around the hysteria in the United States after 9/11. At once an intense thriller, a black comedy, and a period drama, the film takes its title from the term ‘Jingo’ or ‘Jingoism,’ referring to a form of hypernationalism and aggressive foreign policy. In an effort to safeguard what they perceive as national interests, a Jingoist favors threats and/or actual force over peaceful relations. Though the term Jingo has fallen out of the lexicon since the early 1900’s, the filmmakers believe that it represents the unsettling trends in America’s domestic and foreign relations, as well as, an increased presence of isolationist and fascist political movements around the globe. The movie follows Will Wright, an everyday man who makes a citizen's arrest after suspecting a local shop owner may be part of a terrorist cell. The story originated as ‘Crazy Eyes,’ a play by John Buffalo Mailer intended to examine America’s response to the violent attack.

In his impressive feature directorial debut, Charles Kopelson, inspired by the gritty urban social justice films of Sidney Lumet, tactfully brings out strong performances from a quartet of actors: Peter Cambor, Thom Bishops, Lacey Dorn, and John Buffalo Mailer. Cambor’s intense performance as Will (i.e. the Jingoist) is a character study of a seemingly misguided pro-American nationalist. The pleasure in which he approaches the sinister role heightens the dark comedy and suspense of the film. Bishops, a Palestinian American who grew up in Brooklyn and experienced first-hand the prejudice and fear that was pervasive in the time after 9/11 through the present, brings an authentic and nuanced performance to the role of Ibrahim, a character in the grey area between victim and villain, one which audiences have yet to experience.

The film opens on the familiar sounds of carnage and anguish that have become synonymous with September 11, 2001. One month later, the fear from the attacks is still palpable and this paranoia is personified in Will Wright, an unhinged New York banker who has become obsessed with 9/11. When we first meet him, Will is fixating over photographs and news stories from the high perch of his Financial District penthouse apartment, but his contained mania soon becomes a dark reality. At a bodega near his apartment we see that Will is highly suspicious of Ibrahim, one of the workers at the store. Emboldened by his fear, Will begins a vigilant manhunt that culminates in Ibrahim’s kidnapping, unbeknownst to Will’s brother and roommate, Jack.

Jack is the opposite of Will. While Will has embraced his “fight instincts” by kidnapping a possibly innocent man, Jack has responded to the trauma differently. He plans to propose to his girlfriend Lisa, despite having very little money and living at Will’s apartment on his brother’s dime. When the two interact for the first time in the film, an immediate tension is felt. Perhaps it’s Jack’s nerves as he has just purchased a ring and plans to propose that night. Or perhaps it’s Will’s hazmat suit as he is secretly keeping Ibrahim in the bathroom.

Will Wright

“What does it mean to be an American to you?”

Jack Wright

“I don’t know man, what does it mean to be an American to you?”

## Will Wright

“It means no matter what it takes to save lives, you do it.”

In this early exchange, the stakes of the film and Will’s moral imperative are established. But Jack is operating in his own dramatic arc. When Jack tells Will that he would like to have the apartment to himself to pop the question to his girlfriend, his older brother rebuffs him and tells him to cancel on Lisa. Misunderstanding Will’s motivations, Jack accuses him of being jealous and fancying Lisa.

Will takes Jack to the bathroom to reveal a badly beaten Ibrahim who is bound to a chair. Jack immediately recognizes Ibrahim as the bodega owner and begins to melt down. However, Will remains calm and even excited that he has succeeded in kidnapping him. Propelled by his twisted sense of justice, he explains that he saw the “terrorist” purchase and transport a white substance that he believes to be anthrax. Will forces Jack to put on a hazmat suit so that they can safely inspect the “anthrax.”

Both men are startled by someone at the door. It’s Lisa; Jack never cancelled on her. Will tries to push his brother to get rid of her, but Jack allows her to stay and agrees to get a pizza because he wasn’t able to cook dinner due to the unforeseen circumstances. While Jack goes out to pick up dinner, it is revealed that his suspicions are partially correct: Will and Lisa are having a secret affair. The two have sex when Jack leaves and begin to argue about their “relationship,” all while Ibrahim is still bound in the bathroom.

When Jack returns, you can immediately sense the tension between Lisa and Will, but the three still sit down to an awkward pizza dinner.

Lisa

You want to know how to stop terrorism? Take away the reason for it. How about a vast outreach program to the entire third world...No one is signing up for Jihad when they have their basic needs taken care of. America could cut its defense spending in half and still have the largest military in the world.

Jack

You know, she's got a point.

Will

You have the Freedom to think that way, and I'm glad you have that freedom. I just wish you would acknowledge that it's people like me who protect your freedom to think that way.

As the alcohol begins to flow, each person becomes more emotional. This reaches a boiling point when Ibrahim can be heard struggling from the bathroom just as the brothers erupt and begin to wrestle on the floor. Will pulls out his gun and aims it at Jack, but is knocked out by Lisa.

When Will wakes up, he is bound to a chair, captive in his own home. Sitting across from him is Ibrahim. Lisa and Jack begin to question both men and find out who is telling the truth and who is lying. Ibrahim tries to convince them that he is not a terrorist, eventually revealing that the white substance is actually cocaine. However, when they ask him to do a line, he refuses. Will capitalizes on this moment of heightened suspicion by telling Jack that he will be responsible if anyone dies.

Persuaded by his brother's fear mongering, Jack frees Will and in a last-ditch effort to gain Jack's trust, Ibrahim reveals that he heard Will and Lisa have sex while he was fetching the pizza. Jack is stunned and Lisa grows quiet, but Will proceeds to go completely off the rails, screaming at Ibrahim and pulling out his gun. Suddenly a knock is heard on the door from the building security. While the trio is distracted by the oblivious guard, Ibrahim quietly breaks his restraints and waits for his moment to strike. Once the guard leaves, Ibrahim springs from his chair, disarming Will and taking the gun. Ibrahim is now in control.

He forces Will and Jack to sit back to back and handcuffed themselves to each other. While this is happening, the apartment receives a phone call from building security as a police team begins to rush Will's building. Clearly, their situation has caused quite a stir and the NYPD isn't taking any chances. The police storm the building, slowly moving up the stairwell, emulating the emergency responders on 9/11. As they make their way upstairs, Ibrahim allows Lisa to leave while he takes back his "cocaine." Lisa runs out in hysterics and is soon apprehended by the police as they are coming upstairs. Afterwards, Ibrahim runs into the same stairwell, but unlike Lisa, he is an Arabic man sporting a gun and waving a bag of white powder. He will soon come to a head with the officers while the two brothers sit in misery, tied together by fear and chains.

Similar to the feeling the country had following the tragedy, the film ends ambiguously with little closure, forcing the audience to question whose narrative is true. Was Will's quest to seek retribution and justice for our country justified or was he simply caught up in the rhetoric and hysteria that our government and news outlets perpetuated? Was Ibrahim an innocent victim simply seeking to support his family or was he the terrorist Will suspected he was? The filmmakers feel that these issues are as relevant today, especially in President Trump's America, as they were following 9/11 and hope that delving into these topics without an agenda or ideological message can lead to a dialogue about how our nation is so quick to judge and scapegoat without contemplating the nuances of the actual human beings involved in the issues that face our country.

IMAGES





## DIRECTOR'S VISION STATEMENT

"There are more things to admire in men than to despise."

- Albert Camus

I write this as the terrorist attacks unfold in the UK; Manchester, London Bridge & Market hit; weekly the news flashes another report. The terrorists are either lone wolves or part of a larger network; they are young Arab youths living close to urban centers, they are homegrown local nationals (they are not foreign born) and they are alienated, disenfranchised and fed up.

The nationalist spirit of the times creating Brexit, Trump, and far right political movements globally have created a Jingoist culture. Waves of anti-immigration policy, trade reform and isolationist foreign policy have swept through nation-states and fundamentally altered their core values. The Age of Anxiety is upon us. This is the climate that shaped our film. It is a story told through today's lens but whose origins began on September 11, 2001.

For the filmmakers who believe strongly in the works of Chaucer, Voltaire, Chekhov and Dostoyevsky The Jingoist is our dark and violent comment on man's folly as told through filter of Will Wright. The film is a problem picture as Lumet would say; a social justice piece. At its very heart a dark satire. The film and its characters are very gray: their motivations, relationships and beliefs. We must find the common ground, the humanity that unites and binds them. Through empathy and sympathy, we find understanding and acceptance. The Jingoist welcomes the conversation... are we or are we not our brother's keeper? Does what we do: how we act, how we treat each other matter or is at all fruitless deception?

In a neighborhood like yours, ours, at some point in the near future this story will unfold. The story of Will Wright and Ibrahim Seif will be played out amongst even younger actors in real life. A scapegoat will be selected, preyed upon and brutalized by a mob. The victim a local youth who looks Arabic, foreign, different... The perpetrators will be the everyday kids that live on your street. When they meet their victim face to face the first words they will utter will be, "He's a terrorist."

We have made this film as a direct response to everything discussed above. We know of no narrative film that broaches these topical motifs more directly, clearly and head on. The dialogue is vital, real and true. These filmmakers took action because of the urgent need to create a better future for our children.



## CAST & CREW BIOS

### Charles Kopelson (Director, Producer)

Charles Kopelson, a graduate of Cornell University and a fellow of The National Academy, made his directorial feature debut with the documentary, *Harlem USA* (2012). Exposing the gentrification and ongoing demographic rift in Harlem, the film has gone on to play on the BBC World, BBC1 and on PBS, America Reframed. His next effort was the short narrative film, *Collectors* (2015), an adaption of Raymond Carver's work.

*The Jingoist* (2017) marks his narrative feature film debut. Produced by Sam Pressman and John Buffalo Mailer and starring Peter Cambor (*Roadies*), the film tells the tale of a Wall Street broker's raging violence in the days immediately following 9/11. In addition to his directorial pursuits, Charles maintains an active visual art career and is an entrepreneur engaged in the media and entertainment sectors.

### John Buffalo Mailer (as Jack Wright, Producer, adapted screenplay from his play "Crazy Eyes")

John Buffalo Mailer is an award-winning screenwriter, journalist, playwright, actor, and producer. He founded Back House Productions in New York City with three other Wesleyan graduates in October of 2000. Back House became the 1st resident theater company of The Drama Bookshop's Arthur Seelan Theater, where they developed several plays including the 2008 TONY Award Winner for Best Musical, *In The Heights*.

He has published five books, two plays, and been an editor and contributing writer for four national magazines.

The New York Premiere of John's first play, *Hello Herman*, was directed by Thomas Kail (TONY Award Winning Director of *Hamilton*) and was later published by Dramatists Play Services in the Spring of 2010. Smith and Krauss included an excerpt in their Best Monologues of 2011 publication, and the feature film starring Norman Reedus was released in 2012, earning the screenplay placement in the Education Section of the Permanent Core Collection of the Library of The Academy of Motion Picture Arts and Sciences, as well as winning the Social Relevance Award at the 2012 Monaco International Film Festival.

As an actor, John has appeared opposite Shia LaBeouf, Dylan McDermott, Sienna Miller, and Michael Douglas, among others.

John has freelanced for over 15 national and international magazines, has lectured at the University of Notre Dame, Wesleyan, the University of Athens, Syracuse University, The New York Society for Ethical Culture, The Dorothy Chandler Pavilion in Los Angeles, Long Island University, NYU, and has appeared on Fox News, Air America, Democracy Now, WNYC, TheBigThink.com, CSPAN's Book TV, WPIX New York, HuffPost Live, and Justice with Judge Janine.

### **Sammy Jack Pressman (Producer)**

Sam Pressman grew up in the world of film. His parents, producer Edward Pressman and actress Annie Pressman, met on the set of Oliver Stone's feature debut *The Hand*. In addition to producing *The Jingoist*, Sam currently works for Pressman Film developing new projects and in enhancing the legacy of the company. He has worked on the sets of Terrence Malick's *Tree of Life* and Timothy Linh Bui's *Powder Blue*. For the Pressman-produced *Bad Lieutenant: Port of Call New Orleans* directed by Werner Herzog, Sam shot and edited The Making of The Bad Lieutenant included on the film's DVD as well as directing and producing the behind the scenes materials of *The Man Who Knew Infinity*. Sam graduated with a degree in Film & Media Studies from Stanford University. While at Stanford Sam twice was the President of the Stanford Film Society and Director of the Advanced Filmmakers Workshop. His short film *Experiment 93474* played at the 2011 Cannes Film Festival Shorts Corner and his short documentary *Tres Fronteras* played at the 2012 Palo Alto Film Festival. Sam recently completed his directorial debut titled *Reconquest of the Useless*, a cinematic pilgrimage to the Amazon Jungle and the films of Werner Herzog. The film made its world premiere at The Zurich Film Festival, and its US premiere at The Woodstock Film Festival. It went on to show at the Festival of New Latinamerican Cinema of Havana, Thessaloniki Documentary Film Festival, Virginia Film Festival, Sun Valley Festival, and Docs MX (Mexico City), among others.

### **Harris E. Tulchin (Executive Producer)**

Harris E. Tulchin is a producer, author, and entertainment lawyer who has produced or executive produced over a dozen motion pictures including: *The Devil's Double* directed by Lee Tamahori (*Once Were Warriors* and the James Bond classic *Die Another Day*); *The Lightkeepers* starring Richard Dreyfuss and Blythe Danner; *The Golden Boys* starring Bruce Dern, David Carradine, Muriel Hemingway, Rip Torn, and John Savage; *Guy*, an intense psycho-sexual film directed by Michael Lindsay-Hogg and starring Vincent D'Onofrio and Hope Davis that premiered at the Venice Film Festival; and the critically acclaimed *To Sleep With Anger* starring Danny Glover and directed by Charles Burnett.

As Senior Executive of Business Affairs and Legal Consultant, Tulchin supervised production of *The Third Person*, a Belgian/Italian coproduction with Corsan, NV, and Cinecitta Studios written and directed by Paul Haggis (*Crash* and *In the Valley of Elah*), starring Liam Neeson, Mila Kunis, James Franco, Olivia Wilde, Adrien Brody, Maria Bello, and Kim Basinger; *Killing Season* starring Robert De Niro and John Travolta; and *Singularity* directed by Roland Joffe and starring Josh Hartnett and Tamsin Egerton.

Tulchin is currently executive producing: *The Lowe Men*, a British comedy about identical twins, one a bank robber and one a policeman; *Framed*, based on the acclaimed book of the same title by Tod Volpe with screenplay by Terence Winter (*The Sopranos*, *Boardwalk Empire*) based on Tod Volpe's journey from art dealer to the stars, to his incarceration for tax fraud and his ultimate repentance; and *StarStruck*, a five-part mini-series written by Andrew Chiamonte based on the life of the genius and convicted heretic and father of the scientific revolution, Galileo Galilei.

As writer, Tulchin Co-Authoring the first, second, and third editions of a book considered one of the bibles of the motion picture industry entitled *The Independent Film Producer's Survival Guide*.

A graduate of Cornell University and Hastings Law School, Tulchin has practiced entertainment, communications, and multimedia law since 1978. He served as Senior Vice President of Business Affairs and General Counsel for Cinema Group; General Counsel and Head of Business Affairs for KCET Television; Senior Counsel for United Artists; Director of Business Affairs at MGM Television; and Counsel for American International Pictures and Filmways Pictures, Orion Pictures. He is an Adjunct Professor of Entertainment Law at the Entertainment Law Institute of Southwestern University Law School and has lectured extensively at UCLA, USC, AFI, IFP, IFTA, The Sundance Producer's Conference, Cannes, Venice, Toronto, Berlin, Bangkok, Beijing, Shanghai, Moscow, Rio, to mention a few.

### **Peter Cambor (as Will Wright)**

Peter Cambor was born in Houston, TX. He can currently be seen on *Grace and Frankie* on Netflix. Other television credits include *Roadies* (Showtime), *Suits* (USA), *NCIS: Los Angeles* (CBS), *The Wedding Band* (TBS), *NCIS* (CBS), *Madame Secretary* (CBS), *Numb3rs* (CBS), and *Notes From The Underbelly* (ABC). Peter is co-starring in the feature film *Forever My Girl*, which is set for theatrical release in the fall of 2017. He has an M.F.A. from the American Repertory Theater at Harvard University.

### **Thom Bishops (as Ibrahim Seif)**

Brooklyn native Thom Bishops moved to Los Angeles after graduating from New York University drama school.

In 2017, Thom voiced a role in the Sony Pictures animated, *The Emoji Movie*, opposite James Cordon, Sophia Vergara, and TJ Miller, and is next shooting the lead in Dir. Deborah Kampmeier's (*Hounddog*), *The Tape*. In 2016, Thom shot a lead role in Dir. Charles Kopelson's *The Jingoist* as well as the Jennifer Fox directed film, *The Tale*, opposite Laura Dern, Common, and Ellen Burstyn, as well as the lead in Dubai Film Festival, best Director and picture winner, Susan Youssef's second feature, *Marjoun and the Flying Scarf*.

In 2015, Thom was in the Oren Movermen drama, *Time Out of Mind*, opposite Richard Gere, Steve Buscemi, and Kyra Sedgwick, which won the Fibresci Critics Choice Award at the Toronto International Film Festival and was distributed by IFC in 2015. The same year, Thom shot a series recurring role on the ABC pilot, *Dangerous Liaisons*, written by Oscar-nominated Richard LaGravenese and directed by Taylor Hackford, opposite Rufus Sewell, Katie Holmes, and Melissa George.

Also in 2014 Thom shot the comedy *Barely Lethal* directed by Kyle Newman and produced by Brett Ratner, starring Hailee Steinfeld, Samuel L. Jackson, and Jessica Alba, which was released in 2015.

Bishops first gained notice in the Lions Gate sci-fi thriller, *The Final Cut*, starring opposite Oscar winners' Robin Williams and Mira Sorvino, alongside Jim Caviezel. The film premiered at the Berlin Film Festival, followed by a win for "Best Screenplay" at the Deauville International Film Festival.

Bishops' follow up feature was the cult classic comedy *Fanboys*, co-starring Kristen Bell and Seth Rogen for The Weinstein Company. Next was a supporting role in *What We Do is Secret*, a music biopic chronicling the iconic LA punk band The Germs. Thom's subsequent supporting role landed him opposite Simon Baker and Winona Ryder in the provocative dark-comedy *Sex and Death 101*.

Thom has guest starred on top-rated Emmy award winning shows including NBC's *Law and Order: SVU* and Fox's *House M.D.* as well as a recurring role on the series, *Susanna*, directed by Jon Avnet, starring Maggie Grace, Anna Paquin, and Virginia Madsen.

### **Lacey Dorn (as Lisa)**

Lacey Dorn is a Texan filmmaker, actress and artist whose work explores characters challenging traditional gender roles and norms. While a student at Stanford, she created two documentaries with James Franco. She has since directed, written, produced and acted in two short narrative films: *Frontera*, an award-winning Texas-Mexico border story that premiered at film festivals in 2012; and *Darknet Delivery*, a film about millennials ordering from the Dark Website, Silk Road, that screened at the 2015 SXSW and Sun Valley Film Festivals. She also produced Jay Dockendorf's SXSW 2015 narrative feature selection, *Naz and Maalik*, about two closeted, Muslim teenagers being trailed by the FBI in Brooklyn. She is currently developing her first feature film, *Terlingua*, in addition to working on various art video and performance projects.

### **Jon Miller (Cinematographer)**

Jonathan Miller is a Brooklyn based cinematographer busy in the worlds of feature and documentary production. *Gimme The Loot* won the Grand Jury prize at SXSW, an Independent Spirit Award and was a Cannes Un Certain Regard selection. Best known for his naturalistic lighting and elegant camera work, his films have screened at: Cannes, Sundance, Toronto, and New Directors/New Films. Recent TV work includes the *The New Yorker Presents* for Amazon. He is currently producing and lensing an untitled documentary feature following 4 Cuban Baseball defectors seeking contracts with Major League Baseball. His work has been noted and complimented by Variety, The Hollywood Reporter, Time Out New York and Richard Roeper. Jonathan has shot for an extensive list of commercial and television clients including Dove, Covergirl, Amazon, Starbucks, American Express, Discovery, History, NatGeo, MTV and HBO.

### **Lambis Haralampidis (Editor)**

Lambis Haralampidis, born in Athens (Greece), is a well-known editor (film & TV productions) in Greece. Having already become a dedicated cinema lover during his adolescence, he studied Directing and Editing for Film and Television at the Chatzikou Film School in Athens (1994-1997). Before even finishing his studies, he started working as an assistant editor (1996), and since 1998, he has worked on a large number of Greek film and TV productions as an editor and/or post production supervisor. He has also edited numerous music video clips, film & TV trailers, and commercials. The longtime collaboration with the worldwide acclaimed director, Theo Angelopoulos, on his last film *The Other Sea* (2012), which remained unfinished due to director's tragic

loss, haunts him ever after. Lambis has won best editor 3 of the past 5 years in the Hellenic Academy of Cinema Arts, and the campaign he oversaw post production and edited has won a Clio and the Silver Lion for best trans media campaign.

**Jim Isler (Editor)**

Jim Isler has been working in film and television since 2001. He edited the narrative feature *Claire in Motion* which premiered in competition at SXSW in 2016. He won a 2015 Emmy for editing the feature documentary *24/7/365: The Evolution of Emergency Medicine*. He directed the documentary *Two's A Crowd*, which won Best Short at 2011 Hamptons Film Festival. Jim's editing for PBS Nature has earned him two Emmy nominations and a win in 2012 for *An Original DUCKumentary* narrated by Paul Giamatti. He was the series editor for the web sitcom *Floaters* which won a 2007 Emmy for New Media. Jim lives in Brooklyn, NY with his wife and two children.