

JALALABAD

10-13





Headquarters
US 3rd marine Corps
Falujah, Iraq

Dec 2, 2004

Dear Sir,

It is with most painful feeling that I sit down to impart to you the sad tidings that Jack has fallen. He was instantly killed when an improvised explosive device blew up under his vehicle this afternoon. He fell while doing his duty faithfully, and I can truly say that we have met a loss that every member of this Corps feels deeply. He was universally esteemed by both officers and men, possessing the confidence of all. He told me about your relentless dedication to saving lives during the darkest chapter in our modern history on that fateful day in September. God bless you, sir. The mailman is at my door now so I have time to write no more.

Yours Truly, Capt. James Wheeler Esq.

....The strange story of the last days in the emotional and physical destruction of Tom O'Neil, a New York City firefighter...



★ أَكْبَرُ ★ اللَّهُ ★

TREATMENT

Somewhere in the Sunni Triangle a young Marine is killed in an IED explosion. A Saint Christopher medal dangles around his neck. The blast that kills him occurs 5,000 miles from his Brooklyn home and marks the beginning of the end for his FDNY father, Tom O'Neil.

In the aftermath of 9/11, O'Neil's Ladder 203 finds itself in the crosshairs of a federal investigation led by The Bureau of Investigation and Trials and a shadowy division of Homeland Security run by a former marine Captain Jubal Early.

Union representative by his side, O'Neil attends the mandatory B.I.T.S. interview. Captain Early cites a newly published book, "Hell Below" as the reason for a high level government investigation into corruption during the 9/11 attacks. Early accuses O'Neil's unit of looting beneath Tower Number One and nobody in government wants this information to see the light of day. O'Neil stubbornly denies all charges, citing lack of evidence.

O'Neil stumbles upon a mute woman locked out of her penthouse. Her apartment is artistic and mysterious, filled with paintings, sculptures, and colorful rocks and other treasures. A strange aquarium sits at its center, filled with ominous cane toads; *Bufos Maringi*.

All the while being observed by Homeland Security, O'Neil tries to redeem his actions during

the 9/11 attack. His colleagues lose faith in his leadership abilities. They dread revelations in a new book 'Hell Below' that they recruited one of their own, Ernesto Hernandez, to act as a "squirrel" systematically robbing burning buildings.

O'Neil only realizes the scale of the covert federal investigation into Ladder 203 when Early sends him detailed information about the mystery woman whose real name is Tajwar Jalalabad, a refugee from the 1979 Soviet invasion of Afghanistan.

His emotional descent is hastened by a failing relationship to his wife, who constantly reminds him that their only son joined the Marine Corps out of adoration for his hero father. O'Neil's obsession with Jalalabad increases to such an extent that he doesn't even notice when his wife quietly disappears.

Gunfire echoes across Brooklyn as Homeland Security close in on Ladder 203's dark secret... Hernandez is murdered. O'Neil's mental state soon escalates out of proportion.

In a bloody aftermath, Ladder 203 is disbanded in a deal where no charges are brought against the remaining firemen. They accept early retirement to a man. All copies of ***Hell Below*** disappear from circulation. Tajwar Jalalabad's legal status is revoked.

In 2009, the Spanish Secret Service spots Tajwar Jalalabad on a street in Barcelona, elusive as ever...

Is she still part of an Al Qaeda cell or as innocent as the first moment O'Neil met her in the snow on a Manhattan street....?



DIRECTOR'S STATEMENT

'Jalalabad 10-13' was completed in 2015.

It is a mystery thriller, neo-noir film written with a moderate budget in mind and has currently been selected by five national and international film festivals (Not a single rejection from any submission). The script questions the various political and factual truths about 9/11 and the World trade Center attack, but history is merely the backdrop to the story.

The film's genesis started when the screenwriter worked with a scaffolding crew in lower Manhattan a couple of months after the Towers were destroyed.

Since September 2001, the wars in Iraq and Afghanistan have killed half a million people, including nearly 7000 US military personnel. One of those casualties was a 21-year-old young man from Brooklyn who was ready to live his life.

Loneliness and redemption are the twin themes in Jalabad 10-13. Firefighter Tom O'Neil, lost in grief, shame and remorse, changes from a heartless villain into a self-styled champion, but must face the consequences of his earlier career. Bad is always punished in Greek Tragedy and forms the basis of Hollywood Film philosophy. O'Neil atones, but it is already too late. 'Jalalabad 10-13' is a textbook Hollywood format movie:

The protagonist transforms from one state to the opposite, evil is punished and good triumphs. Or does it?

An initial impression might be that Jalalabad 10-13 is about a man who needs a miracle, but as the film progresses, it becomes clear that much more is at stake. O'Neil's relationships may not be what we think, and a seemingly normal day is in fact the beginning of his end. The characters are of the type that we consistently find intriguing - the enigma of the mystery woman, the sadness in O'Neil's wife; people who find themselves navigating complicated emotional landscapes; people with secrets.

Dark colors, in particular blues, depict the the film's visual style or mood, especially in the beginning. Everything is cold. Winter and war has fallen on New York. As the characters reveal their humanity, the blues are slowly replaced by warmer colors.

Action sequences are filmed on super 16 mm or the equivalent through Adobe After Effects, similar to World War Two combat footage. The costumes, even the fire-fighters uniforms, can match this color scheme, like a manifestation of the elevated color code system used as public warning by Homeland Security in the aftermath of 9/11.

Framing will be unorthodox and the filmmakers will imitate early twentieth century footage which followed no rules, no negative space or contrasting directions, or other props of modern cinema.

Like the plot itself, the film wants to unlearn preconceived ideas and does so through its cinematography, changing from cold blue, grainy footage to crisp red and yellows with no grain. As the story transforms, so too does the cinematography; Cyan, Magenta, Yellow, Indigo CMYI to the Huawei camera use of Cyan, Magenta, Yellow, Yellow CMYY highlighting the warmer colors of the spectrum as truth is discovered...



Producer : Mevlut Akkaya



Mevlut is an award-winning producer and director of stage and screen, and the CEO of Akaya Films. He wrote and directed A Jazz Story, featuring the jazz legend Gary Bartz. His short film Kanake was very well received at film festivals around the world.

His most notable films include:

- Five Minarets in New York, Gina Gershon, Robert Patrick, Danny Glover.
- Naked Mind, full-length documentary on Buddhism.
- When Comedy Went To School, Jerry Lewis, Larry King, Jackie Mason.
- The Doorman, Lucas Akoskin and Peter Bogdanovich.
- Numerous commercials including “Cola Turka”, with Chevy Chase.

Mevlut co-produced Art=(Love)2 which is currently in post-production with a premiere expected later this year. His other co-produced project, Embers opened at the prestigious Chicago International Film Festival and won the best film at the New Orleans International Film Festival.

Mevlut is in post-production with On The Road With Ahmad Jamal, a documentary about the jazz legend Ahmad Jamal and also in development with the feature film Charlaine.

Mevlut has served as a cultural bridge between the United States and international markets by bringing a slate of projects from Europe to the US.

He is a director of several film festivals, personally responsible for the screening of more than 500 films in the United States in the past ten years, including internationally renowned European productions such as Distant (award-winner at Cannes Film Festival, Chicago Film Festival, and Montpellier Film Festival in 2004) and Head-On (2004 winner of the Berlin Film Festival).

Director: Ronan O'Sullivan

Ronan O'Sullivan is an Irish-American filmmaker and photographer with a degree in Film Production from the City University of New York, Brooklyn College.

He has shot several short films and commercials.

His short films Ruin and Samuel, starring Don Baker (In The Name of the Father) were selected for screening by the Los Angeles International Short Film Festival, The Atlas Awards in New York City, The Limerick Film Festival, and the Disappear Here Film Festival in County Donegal, Ireland.

Ronan has directed numerous music videos and has worked in several Irish schools as a tutor in Film Production and Film Studies.

A recent photo assignment for the charity 'To Children With Love' was exhibited at the Dublin City Council offices, Ireland and at the Marriott Renaissance Hotel, Moscow in the Russian Federation, attracting a large audience in both countries.

He currently has a feature length screenplay 'Amelia Lost' and a miniseries 'Dispensation' in development with SullenOx in Dublin, Ireland to be shot in similar fashion as the Danish television series, 'The Killing'.

He has just completed an Irish radio drama 'Last Hour of the Blackbird' for producer Conor McGinnity: the story of Francis Ledwidge, the Irish war poet who died on the Western Front in 1917.

He is currently working on a screenplay ghost story set in Savannah, Georgia.

Ronan worked on numerous construction projects in lower Manhattan in the months following the World Trade Center attack.



"Bufo Marinus Will Set You Free." - Tajwar Jallalabad

I remember when we told the Mayor about what they'd done. He was standing by the window, staring out at the city and he just shook his head: "What's left to believe in, if we can't believe in them..."

- Captain Jubal Early, Homeland Security



"FDNY's Tom O'Neil initially seems like a cold cad and just another hero gone bad, but gradually his moments of humanity are revealed - his helping the crippled boy José, his deep feelings for the old Dominican whom he outwardly scorned, his sense of justice. The death of his son in Iraq has precipitated this existential downfall. It is film noir at its best. The mystery woman will serve as some sort of femme fatale, but not in the traditional genre way; she will be the catalyst for O'Neil's self-destruction and also his attempt at a gesture of redemption. It is heavily peppered with allegorical details - the young girl who dreams of a knight in shining armour; the hallucinogenic toads; the mystery woman's story of the stoning of her mother and her "muteness." It is a truly different piece; visually well thought out and beautifully written."



