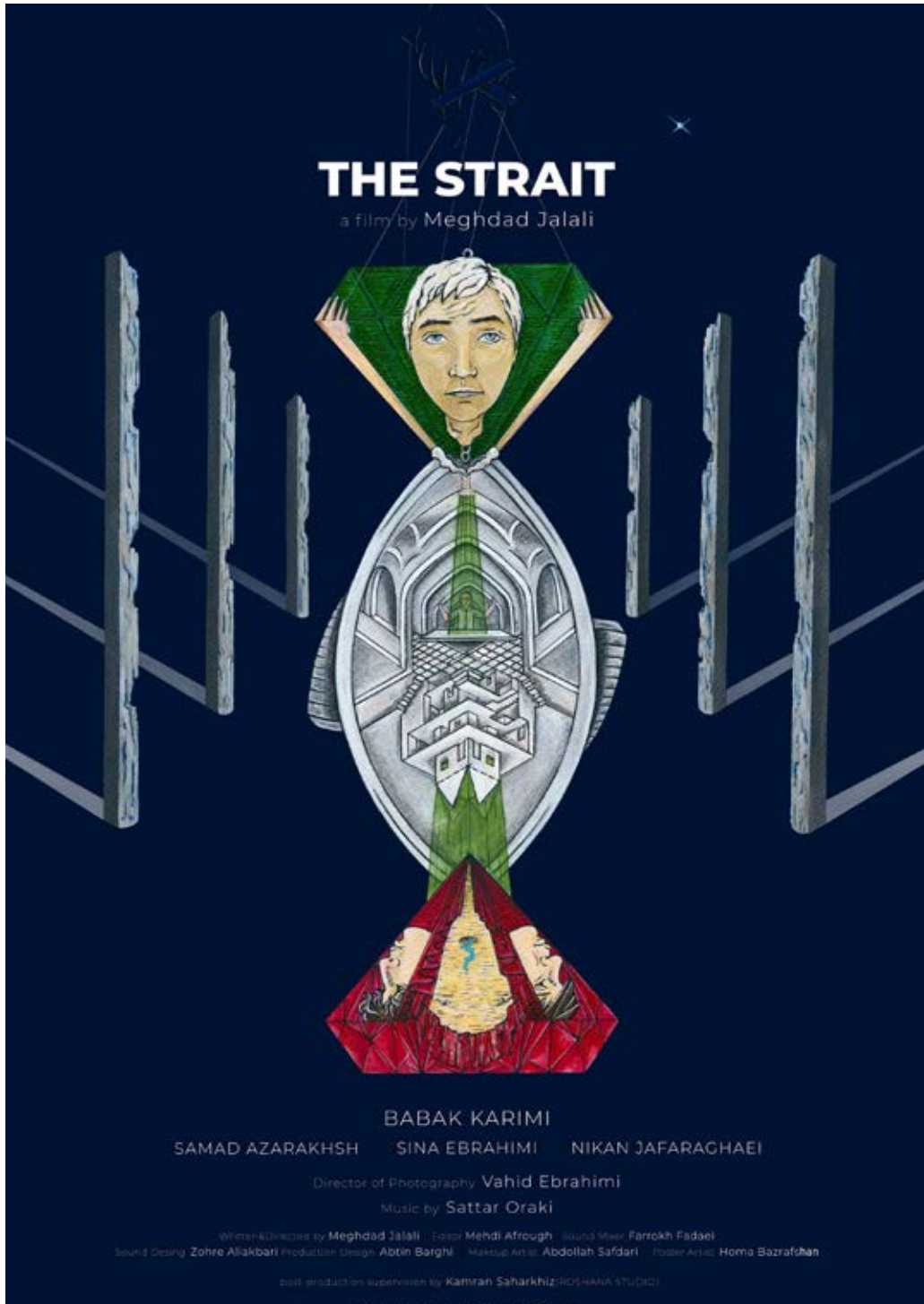


INTERNATIONAL PRESS-KIT

THE STRAIT

TANGEH



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THE STRAIT

BY MEGHDAD JALALI

FILM INFORMATION

LOGLINE

Two young boy try to make a fortune in an unusual way.

TITLE (English)	THE STRAIT
ORIGINAL TITLE	TANGEH
LENGTH	30 Minutes
PROJECT COMPLETION	Novamner, 2022
LANGUAGE	Persian (Farsi)
SUBTITLE (SRT AVAILABLE)	English , German , French , Italian
PRODUCTION COUNTRY	IRAN
GENRE	Drama
FILM CATEGORY	Short, Fiction, Live Action
SCREENING FORMAT	DCP 4K / 2K / Scope / ProRes / MP4
SCREEN RATIO	2.39:1
SHOOTING FORMAT	Digital , ARRIRAW 4.5K
CAMERA	ARRI ALEXA MINI LF

Short Fiction

PRODUCTION & FUND

MEGH DAD JALAI
GHOLAMREZA JALALI

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SYNOPSIS

Ahmad and Reza are two close friends. They are young, and with different motivations, they are going down the same path. Because of the deep emotional gap between Ahmad and his father, he decides to be independent and leave the house. At the same time, Reza is determined to keep his family together and free them from debts to the landlord. The story starts when they come home from an excavation of ancient graves, and they face the police force and lose their rental drilling equipment in a chase. The young boys meet Hashem Dada (Ahmad's father) to find a way to free Reza's ID card. They gave him his ID card in exchange for the drilling equipment. They fail to take back Reza's ID card, and now they have a debt to Hashem Dada. Hashem wants his son to stay away from this path. Therefore, he tries to convince him to stop because he knows there is no good ending to this. Because his dad pressures him to stop, Ahmad unwillingly and secretly steals from the chest that belongs to his father and takes the only thing that is left of his deceased mother, a necklace. He did that to make some money. They visit Hashem again and, with the help of Kamal, make him rent new equipment and free Reza's ID card. In the meantime, with the support of Kamal (an old digger and close friend of Hashem), they spend the rest of the money and buy fake equipment and a metal detector. And they experience an adventure. In the end, Ahmad and Reza surrender to the natural events and realize they cannot overcome destiny.

SHORT SYNOPSIS

Two friends named Ahmad and Reza, while each has a different motivation, have chosen an unusual way to get rich.

KEY CAST

HASHEM DADA BABAK KARIMI
KAMAL..... SAMAD AZARAKHSH
AHMAD..... SINA EBRAHIMI
REZA..... NIKAN JAFARAGHAEI

CREW

AUTHOR & DIRECTOR MEGHDAD JALALI
CINEMATOGRAPHER VAHID EBRAHIMI
EDIT MAHDI AFROUGH
MUSIC SATTAR ORAKI
SOUND DESIGN ZOHREH ALIAKBARI
SOUND MIXER FARROKH FADAEI
PRODUCTION DESIGN ABTIN BARGHI
MAKE UP ABDOLLAH SAFDARI
COLOR GRADING KAMRAN SAHARKHIZ
VFX SUPERVISOR ALIREZA AKBARI

Director's

BIOGRAPHY

Meghdad Jalali was born on July 13, 1989 in Shahroud City, Semnan Province, Iran. He graduated with a bachelor's degree in the major of Computer Science and studied directing at the Young Cinematographers Association of Iran.



FILMOGRAPHY

2019 - Men of the Earth , Documentary
Director / Editor / Producer

2020 - Deep Concerns , Documentary
Director / Producer

2021 - Mandali , Drama
Author & Director / Producer

2022 - The Strait , Drama
Author & Director / Producer

DIRECTOR'S NOTE

Sometimes you try a lot and don't reach your goal. Sometimes you wish a lot and recede from your dreams. There is no guaranteed way for you to make sure you will reach all of your dreams. I remember that, when I didn't get what I wanted, the elderly, who I believe was more religious, would say to me, "Don't worry! It was destiny" or "why are you sad? There must be good to this." A friend introduced me to the law of attraction years ago. I used to repeat a wish many times and finally reach my goal. Surprisingly, it was almost a fast and resultant process. It worked and gave some half results, and then it stopped working.

Anyway, there was always a contradiction in my whole life. I thought that it was possible to reach happiness by wishing, repeating, and thinking about dreams, or our destiny is already determined, and we cannot fight against it, and we should surrender.

Although the script of this film, The Strait, is entirely a multisided story about relationships of friends, family members, and social dilemmas that children and youth face, the framework of this movie is based on the law of attraction that I already mentioned above. This was my motivating question for writing this script.

DIRECTOR'S STATEMENT

The subject of The Strait is my main concern. I am concerned that innocent kids lose their innocence to achieve things that are too far away. It destroys family relationships and adds to deprivation, and others can abuse them. It also creates lots of difficulties for children. The Strait is a story about morals, and Ahmad and Reza are the main characters. Their story reminds us of this old saying, "not everything that glitters is not gold."

As we all know, regardless of the country, culture, and minorities, some people only seek deception and fraud (whether in a private way as promises of fast success or in a public way as unbearable political promises) to manipulate innocent people who are hoping to hear about their dreams. Therefore, The Strait is far from repetitive stereotypes and tips. It is a wake-up call for society, especially parents, to keep their children away from these dangers. Today more than ever, because of the terrible economy, unbelievable inflation, and devaluation of the national currency in Iran, we witness people lose all of their money to fraudsters, liars, and dream sellers in the treasure hunt field to run away from problems and financial pressures. They go so far that, in addition to losing all of their savings, they endanger their own body and life. Unfortunately, even children and teens are not safe from this danger, and there are many situations that put the children of society in danger. From time to time, we hear the sad news that bad things happen to them. Moreover, the history of Iran, the beliefs, old stories about buried treasures, and popular superstitions in the depth of society helped to create this wave of behaviors.

The script of The Strait is about teenagers, and each has their struggles and motives, and comes from different classes and tries to reach happiness. Ahmad's family has a reasonably normal financial status. With the dream of being independent of his father (Hashem Dada), he starts his adventure. He is a dreamer and full of confidence, but the deep emotional gap between his father and him and losing his mother are the main reasons he starts this adventure. On the other hand, Reza has a bad financial state. He barely manages to keep the roof on the family's head because of the unpaid rent. His motives are survival and helping his family, and these motives follow him on his path. But his path finds a new direction with the appearance of Kamal. And finally, he hurts them both emotionally and physically in an irredeemable way.

Finally, I want the audience to feel and follow the characters as they watch the film. And I hope that they believe the story and the characters. The main factor that I am looking for is understanding the feelings of the characters by the audience. I want them to bring parts of their personality and life and follow them till the end of the film. Nothing would make me happier than this.



Key Cast

BABAK KARIMI

Babak Karimi (born in 1960 in Prague, Czech Republic) is an Iranian actor and editor. He is the son of Nosrat Karimi, the late Iranian actor and director. Karimi left Iranian for Italy after finishing primary school and continued his studies in art. Then, he started teaching cinema in the Centro Sperimentale di Cinematografia in Rome. He is a graduate of the Istituto Cine-TV Roberto Rossellini. He is a cinema star who was awarded the Silver Bear Prize at the 2011 Berlin International Film Festival (for “A Separation” by Asghar Farhadi) along with the other members of the cast. Moreover, he had a successful appearance in two academy-award-winning movies (“A Separation” and “The Salesman” by Asghar Farhadi). He appeared alongside Sophia Loren in “The Life Ahead” (2020) directed by Edoardo Ponti and made another successful presence at the Academy Awards.

FILMOGRAPHY

2020 - Careless Crime
Directed by Shahram Mokri

2019 - Yalda, a night for forgiveness
Directed by Massoud Bakhshi

2016 - The Salesman
Directed by Asghar Farhadi

2013 - The Past
Directed by Asghar Farhadi

2013 - Fish & Cat
Directed by Shahram Mokri

2011 - A Separation
Directed by Asghar Farhadi

2022 - Until Tomorrow
Directed by Ali Asgari

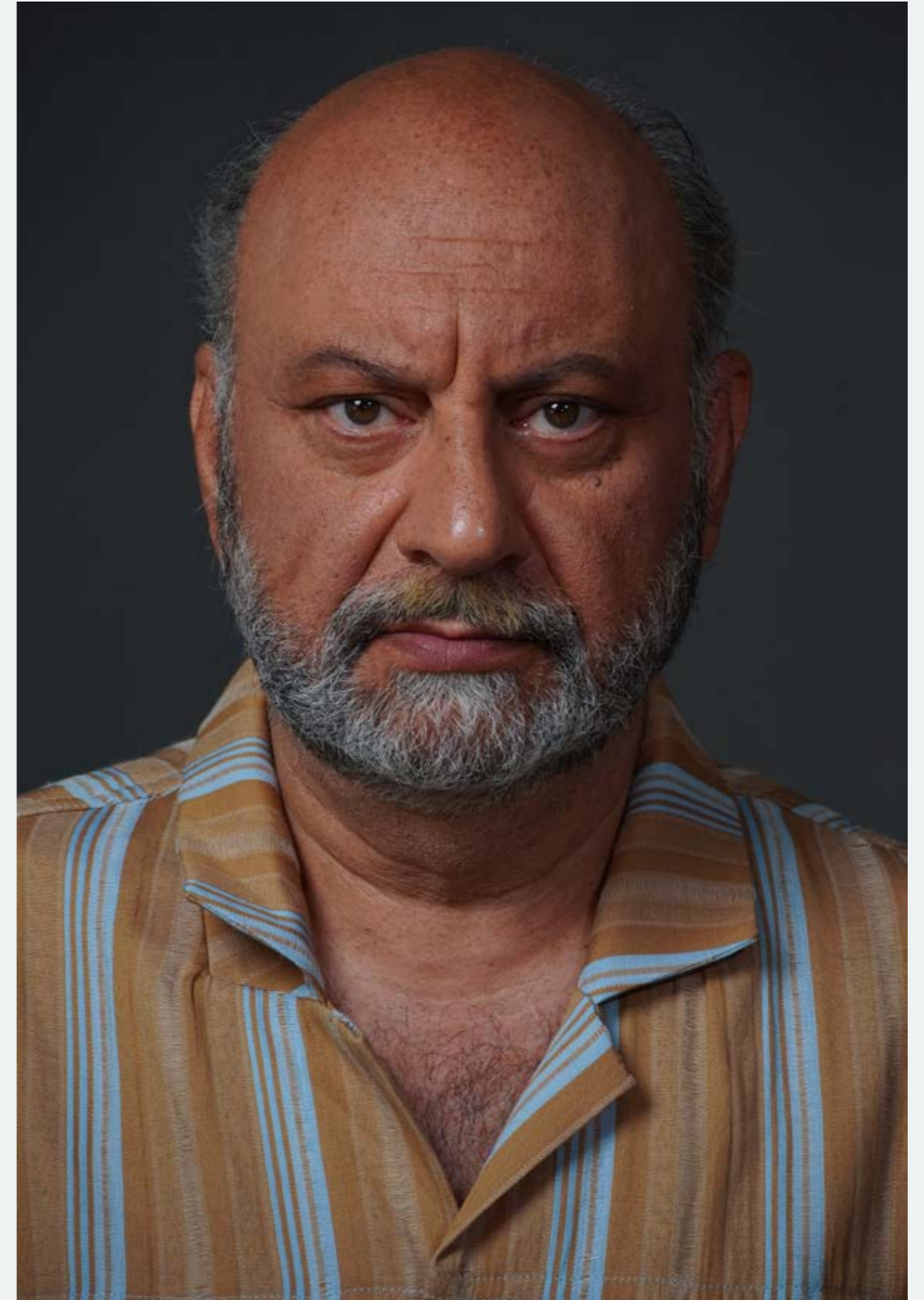
2021 - Without Everything
Directed by Mohsen Gharai

2020 - The Life Ahead
Directed by Edoardo Ponti

2017 - Invasion
Directed by Shahram Mokri

2016 - A Wedding
Directed by Stephan Streker

2005 - Tickets
Directed by Abbas Kiarostami



Character & Cast



SAMAD AZARAKHSH AS KAMAL
SINA EBRAHIMI AS AHMAD
NIKAN JAFARAGHAEI AS REZA
HADI AGHAHOSSEINI AS NASER
HOSSEIN SHABAHANG AS POLICE'S LEADER



VAHID EBRAHIMI

Director of Photography



BIOGRAPHY

Vahid Ebrahimi is an Iranian cinematographer, born on September 19, 1984 in Tehran. He has been working continuously as a cinematographer or a crew of the cinematography department in Iranian cinema for more than 15 years and has gained valuable experience of working with the great directors such as Ebrahim Hatamikia and Mehdi Jafari. He has recently been nominated to receive the Crystal Simorgh awards for the best cinematography from Fajr International Film Festival , (the most prestigious film event in Iran).

FILMOGRAPHY

2022 - The Situation of Mehdi (Feature) , Drama
Director of Photography

2020 - Exodus (Feature) , Drama
Director of Photography

2021 - Woody Allen takes revenge (Fiction) , Drama
Director of Photography

2019 - The 23 (Feature) , Drama
Cinematography Department

2018 - The Stranger And The Wind (Fiction) , Drama
Director of Photography

2017 - Highlight (Fiction) , Drama
Director of Photography

CINEMATOGRAPHER'S NOTE

Life is full of mysteries

When I read the script of "The Strait", it was as if I reviewed moments and memories I had previously experienced in life. I had experienced ebbs and flows in my life on the planet, and "The Strait" recalled them. The story of "The Strait" was about a journey of life and wishes, achievements and failures; it depicted moments of hopelessness, hope, fear, poverty, and lying so much so that I felt it with profound enthusiasm and motivation, and I decided to illustrate the journey as a cinematographer and move on a path of discovery and intuition.



BEHIND THE SCENES IMAGE OF
THE STRAIT



DIRECTOR OF PHOTOGRAPHY STATEMENT

When I decide to collaborate on a movie as the director of photography, I hold meetings with the director after reading the script several times to understand his personality and perspective and do my best to portray what he envisions. I believe that the movie should be made in the pre-production stage, meaning that after visiting the locations and finalizing them, the director, cameraman, and other staff should discuss mise-en-scène and decoupage, lenses and camera angles, composition, dimensions, image gate, light design, set and costume design, and makeup design, etc., so that we face fewer issues and problems during the filming process. Fortunately, all these stages went well by the director and the crew during the pre-production meetings of the movie “The Strait,” which led us to better results regarding how the filming should be carried out. I believe this is the script’s story that should clarify how to film during the filming process.

As the director of photography, I constantly try to transfer the script’s feelings to the audience through camera and light. I firmly believe this is my obligation in filming. In the movie “The Strait,” this happened to me and the filming through the script. For example, in the Caravanserai sequences, based on the Iranian architecture location, which had particular elements in dimension, form, and texture, we tried to choose low angles and 25 and 35 mm lenses in composition and light, according to the script’s characters and the location atmosphere. Because this camera angle was impressive in showing the details of the mysterious story that Hashem and Kamal had been living with for years.

In the lighting design of this movie, I tried the lights to be at the service of the story in characterizing and distinguishing the characters, so by choosing light contrast, creating shades and highlights, combining hard and soft lights, and selecting warm, cold colors and a color palette, I tried to help the film and the drama. For instance, when Ahmad decides to rob Hashem’s house, in that sequence, I tried to transfer some signs of his dark side to the audience by creating expressionistic shades. I also tried to share the feeling of coldness between Hashem and Ahmed in this sequence by using cold light shades. Regarding the color pallet in Ahmad’s stealing sequence, I chose a green color motif in the lighting design of Hashem’s house to convey the approach of death to this house and Hashem’s character. In terms of aesthetics, we attempted to transfer the relationship between the film characters, particularly Ahmed, Reza, and Kamal, through the use of light lines, image composition, and scene design in the locations of the film, such as the caravanserai and the strait.

We tried to create this triangular relation and theme in the storyline and focus the emerging drama on the central core of the film and the feelings that the characters transferred to the audience. For example, the sequence of Kamal’s character entering the strait location with two teenagers was shown by the camera moves and the mise-en-scenes designed by the director.

We discussed the design of camera moves mise-en-scenes with the director to be at the service of the story. For example, in the plan of losing Kamal in his game sequence, the camera was with his character showing his tension, defeat, and distress to convey his feelings. Or in the plan, when Reza is excavating, and eventually he is frustrated, the camera movements show his rebellious feelings while digging the ground with a pickaxe. I confess that the executive part of “The strait” filming was one of the most challenging experiences I have ever had during my career. The particular geographical conditions of the film and impassable locations, such as the strait between high rocks, doubled the difficulties of filming conditions, lighting, and the moving mise-en-scenes execution. For instance, to rotate the camera 360 degrees in the night sequence of the strait, when Reza and Kamal leave and Ahmad is left alone, we had to design the lighting from above the rocks by pulling ropes, which had life risks for the filming crew.

Filming of “The strait” short film is among the big production short movies in Iran. During the pre-production meetings, I learned that Mr. Jalali, the director, had considered using an Alexa Mini LF camera for this movie, which I believe was the best choice. In the end, we used the Alexa Mini LF camera with “large format mode” and “Signature Lenses” to make “The strait” movie. This camera allowed us to get closer to the characters by selecting lenses with focal lengths of 25, 35, and 47 mm, which have a wider field of view, to have a more significant impact in transferring their feelings and emotions. In fact, the camera is a part of the story and the characters.

Also, choosing this camera with the large format mode provided us with the opportunity to depict many scenes, such as the plain and the strait locations, show the glory of nature and the beauty of the world, and at the same time, understand the hardships that characters face to achieve their dreams in life straits.

I must thank Mr. Farhad Rostami, my friend and first assistant on this project. I appreciate the sincere efforts of the filming crew that cooperated with me in the difficult conditions. Without them, filming was impossible. I also thank Mr. Jalali for his trust in me for filming this precious work of art. In the end, I did my best to show the feelings existing in the story through my soul and knowledge.

Music by

SATTAR ORAKI

Sattar Oraki (born 5 May 1969 in Ahvaz) is an Iranian composer. He has scored Academy Award-winning movies such as A Separation and The Salesman. Oraki is a member of the Academy of Motion Picture Arts and Sciences.

FILMOGRAPHY

2019 - A Man without a Shadow
Directed by Alireza Raisian

2016 - The Saleman
Directed by Asghar Farhadi

2016 - A House on 41st Street
Directed by Asghar Farhadi

2016 - Villa Dwellers
Directed by Monir Gheidi

2013 - Trapped
Directed by Parviz Shahbazi

2011 - A Separation
Directed by Asghar Farhadi

2022 - Killing a Traitor
Directed by Masoud Kimiai

2022 - Squad of Girls
Directed by Monir Gheidi

2021 - Makeup Artist
Directed by Jafar Najafi

2020 - 3 Puffs
Directed by Saman Salur

2020 - Khoon Shod
Directed by Masoud Kimiai

2019 - Pig Gene
Directed by Saeed Soheili





DIRECTOR'S INTERVIEW

Why did you choose the name “The Strait”?

“Strait” can also mean being in a tight corner. The characters of the story are constantly placed in tight physical, emotional, and social corners. The name was selected based on the screenplay. It is an expression of the pressures placed on them due to their choices, and inner and outer factors.

Does the story of the Strait also happen in real life?

Absolutely! Such cases are even on the rise in the modern world. Diggers have set up social media accounts and are trying to help each other. Some professors are even teaching traditional treasure hunting methods. I'm sure that if you just spend a few minutes searching on the internet you'll be able to come across one of these groups.

The screenplay for “The Strait” has been inspired by real circumstances governing the lives of a group of Iranians. These are people who, for long years, have been clandestinely going to nature or ancient sites with friends, family members, or even complete strangers, to hunt for artefacts. It goes without saying that young adolescents and children who hear stories of people finding hidden treasures and getting rich are also tempted to set foot on a dangerous path to meet their financial needs given their age and the lack of a clear vision of what lies ahead of them in life. We are the ones who must be vigilant about what we place at their disposal. The characters of our story, Ahmad and Reza, are two of these people. They have their own difficulties in life and personal incentives to try and find happiness. It was important to me to create whole personalities, what they think and their backgrounds; their personal and social relationships and how they have achieved these beliefs.

In “The Strait” we witness a multilayered narration. Is this customary in a short film?

This depends entirely on how much you constrain yourself. Does a short film necessarily need a direct storyline? Do we need a particular definition of it? I don't think so. In my view, our story had a 30-minute narration window. So I made it the way I thought would be the right way. To me, the difference between a short film and a feature film is encapsulated in their length of time. We can have a short film with a beginning, middle, and final curtain. During this time, we investigate the various elements of the story and relationships between the characters from different angles and convey our message to the audience.

How did you select the actors for the characters of Ahmad and Reza? What was it like to work with them?

I must honestly confess that this was a difficult task for me. When you want to make a movie in different outdoor locations, selecting young actors becomes a tad more difficult. Their level of adaptability to new circumstances is very important. I decided to have to locals play the two characters. To do this, I had to publish a call for cooperation in the local networks. We interviewed 370 young adolescents in two stages and Sina Ebrahimi (Ahmad) and Nikan Jafaraghaei (Reza) were selected. They were sitting opposite us all bashful and quiet, on their guard. Their entire body was shaking from stress. Neither one had any previous experience in acting. In the short time that we had, we needed to calm them down and boost their confidence. We had to take them to the next ideal level and form in a short span of time. We managed to achieve this in the best possible way with my assistants. I am very happy about working with both of them. Of course, they must not be expected to be like movie stars the first time they appear in front of the cameras. But there were many moments when they managed to surprise me with their talents.

Tell us about working with the movie superstar Babak Karimi. How did you end up working with him?

Working with Babak Karimi was a godsend. I started thinking of him for the character of Hashem Dada from the very first days of writing the screenplay and I practically wrote it for him. We had not had the good fortune to work together before, but everything worked out in the best and quickest possible manner for us to benefit from his presence. I admire him for his elevated spirit and professionalism. We managed to get the exact Hashem Dada we needed for the story. What could be better?

You stated that the initial idea for the screenplay came to you based on your familiarity with the Law of Attraction. Tell us more about it.

Precisely. I became familiar with this law at some point and started practicing it regularly. I kept repeating my aspirations over and over and I received them from the universe. I found it most peculiar, because I achieved it every time; at the very least, I was always partially successful. But the process stopped working altogether at some point! I started looking for a cure and realized that many people try to make their wishes come true in this way. On the whole, I can't really say how correct this process is, but it was the paradox which ignited the first spark in my mind about the story of “The Strait”. There were many points in common between the diggers and their dreams with the law of attraction and I realized that many of them (even unknowingly) tried to use this law to connect to the universe. At the beginning of the film, Reza keeps repeating health, happiness, wealth. He tells Ahmad that he has learned this from his father to make his wishes come true. But what happens in the end? Why doesn't it happen? Perhaps he has not uttered it with true conviction? Or may he sends a stronger energy to the universe at the moment when he wishes to be in the shoes of the dead from the bottom of his heart? All in all, nobody really knows the answers to these questions.

Any special tips in the relationship between the characters of the story?

While Ahmad and Reza enjoy a simple friendship, prominent complexities also underline the lower layers of this relationship. They have joined paths to attain their aspirations and evade their personal problems. After sorts, they display the meaning of the term give and take. They become beholden to one another on this path. It begins by Reza leaving his ID card as guarantee for the rental of the digging equipment. When the equipment is lost, it is Ahmad's turn to prove himself and he steals from Hashem's (his father) chest to save Reza at this point in the story. Ahmad makes a human investment to carry on not by thinking, but by amalgamating emotions and greed. He beholds his companion (Reza) to remain by his side. The relationship between Ahmad and his father, Hashem Dada, is filled with tensions, distance, and separation, going back to the time when Ahmad was born. From Hashem's age, it is evident that this large age gap in itself creates a parasang of distance. But the growing rift is something more than a mere generation gap! In the first shot at Hashem's house, we realize that a family drifting apart is trapped in their photo frames. The expectant mother has no photos with her son (Ahmad); joy and happiness has left Hashem's face due to his wife's death in childbirth. Here, everything is visual, to the extent that expressing it is difficult for Hashem and Ahmad. You cannot blame your child for the death of his mother, and as a child even thinking about it is frightening! Never mind vocalizing it and blaming yourself for the death of your mother. Consequently, we don't talk about it either. Eventually, it must be confessed that Hashem has his fatherly compassions. He does his utmost to keep Ahmad away from this path, to no avail.



DIRECTOR'S INTERVIEW

Is the character of Kamal the antagonist in the story?

Maybe. It depends on how the viewer identifies with the character of Kamal. It is the audience who must decide the extent of his negative role and guilt. He is in a totally gray zone. Like all other humans, Kamal also has his pros and cons. I feel for him to a large extent. Is he a complete charlatan and crook? That's what it looks like. But what has led him to this path? Just think about it a little.

Kamal abuses the opportunities which open up to him. He takes advantage of the greed and shortfalls of the children to get something out of it. After a fashion, he wants to compensate for his failures in this way; to take revenge from Hashem and teach the children a lesson so that they can take care of themselves in this game of wolves. In his view, this deception can earn him a pretty penny while providing Ahmad and Reza with a chance to learn from their mistakes. Be that as it may, he has qualms at some point and tries to be a better person. He uses cunning to frighten the children and bring them back, but it is too late.

Why are the children not given the chance to return? Why do they have to meet such a bitter end?

Many times, Ahmad and Reza had the chance to change ways. They had the chance right from the start when the police is chasing them and they lose their equipment. Then, Hashem offers them work and gives them the opportunity to earn a living. But they turn him down. They don't listen to the advice given by Kamal and insist on going their own way every time.

I believe that the story must be told truthfully. Its consequences must be put out for everyone to see and raise awareness on the threats their children come up against. We have also witnessed such unfortunate events in real life time and again. If you take a look at the accidents which occur during treasure hunts, you'll see that these events take place for people like Ahmad and Reza in different ways. This must be stopped by raising awareness.

How long did it take to make the movie?

From the time the screenplay was completed to the time when we started filming took about six months. Given the large volume of activities which lay ahead, we put a serious preproduction time behind us during this period. Having several different geographical locations set widely apart was a challenge we knew we had to face from the start. We had to design sets and accessories, all of which began in the preproduction period and continued until the last days of filming. The film was shot over 35 sessions.

35 shooting sessions for an independent and short film, isn't it too much?

Well, it was not easy for us. We had to get more resources and plan in such a way that we could pass this stage. I'm sure no extra time was wasted on this project. All the crew were working hard. I didn't want to limit myself and the film crew too much. We worked in many difficult locations and there were hours between them. We moved our camera several times as needed. Therefore, the lights, accessories, crew, etc. had to adapt to the new conditions. All this takes time.

Tell us about the cinematography.

How do you evaluate your cooperation with Vahid Ebrahimi?

Working with Vahid is something I hope I will always have. It's true that I love my cinematographer and this comes from my deep affiliation with images. Vahid was the first person to join our team. I contacted him through one of my friends. He was working as a DOP on a very big featured project. He was very welcoming and we met a month later for the first time. I talked very enthusiastically about my ideas and we managed to find common points straight away. It was a breeze, but I'm certain we've managed to achieve a very difficult task. I'm convinced that working with a professional director of photography like him will open the doors to heaven for every director.

In the visual context, efforts have been made to achieve a good standard to portray the story. Achieving ideals is always difficult in independent films. A lack of resources and access to state-of-the-art equipment due to a lack of funding in the country were some of our main obstacles at this point. Considering that the script narrates the story of the character in his environment, we needed to show a considerable part of this environment (even in frames with several actors). What is clearly evident is the presence of these people in the environment and how they spoil it. So I think the feeling that extra beings were present in these surroundings had to be conveyed somehow. Also, to create a sense of proximity for the audience with the main characters of the story, we chose to work with ARRI ALEXA MINI LF cameras in gate 2.39:1. "Although our ideal was to work with an ALEXA 65, this was not possible for us." Because, you know, nine or ten year olds have an exaggerated view of the world. For instance, the height and width of the environment may look bigger to them than it really is. But at fourteen or fifteen, which is the age of Ahmad and Reza, the element of height is much closer to reality; nevertheless, the world still looks bigger to them. This is what I really wanted to achieve.

In the end, we were able to meet our needs and those of the screenplay by using a large format ARRI camera with ARRI Signature Prime lenses, especially the 35mm and 47mm ones. In essence, all my efforts as the director, together with the filming director and the set design team, were focused on the requirements of the story and the screenplay. This is why a significant part of the emotions in the story are conveyed through the props in the scenes, motifs, lighting, and composition.

One of the most attractive and of course most difficult scenes takes place on the strait location at night. This is a place with loose rocks and high walls and the danger of these collapsing at any moment with the occasional high winds blowing. We needed a continuous 360 degrees mise-en-scène at this point. I believe this to be one of the most unique scenes in the film given our limited facilities in terms of design and execution. Being miles away from any urban and residential areas, lack of access to electricity, and difficult environmental conditions and unstable temperatures during the night had made life very difficult for everyone. I think about ten people joined our team at this point and the filming crew worked two shifts with twenty two members to achieve a perfect execution of work.





CAST & CREW FULL CREDITS



DIRECTOR & SCRIPTWRITER
MEGHAD JALALI

SCRIPT CONSULTING
MATTHEW RICHMOND - CONSULTANT
ANDREW STAMM - REVISION

EDIT DEPARTMENT
MAHDI AFROUGH - EDITOR
KAMRAN SAHARKHIZ - COLOR GRADING
ALIREZA AKBARI - VFX SUPERVISOR
SHAHRZAD AKBARI - VFX COMPOSER
NAVID TABATABAEI - 3D
MAHMOUD YAGHOUBI - ANIME
MAJID ROSHANZADEH - SIMULATION
MOJTABA SAHARKHIZ - DCP&MASTERING
REZA TARIVERDI - SUBTITLE

MUSIC BY
SATTAR ORAKI - COMPOSER

SOUND DEPARTMENT
ZOHREH ALIAKBARI - SOUND DESIGN
FARROKH FADAEI - SOUND MIXER
NILOUFAR KHODADI - SOUND ASSISTANT
TAHA VALIKHANI - BOOM OPERATOR
ELYAS ALIMOHAMMADI - RECORD

ART DEPARTMENT
ABTIN BARGHI - PRODUCTION DESIGN
ABDOLLAH SAFDARI - MAKEUP ARTIST
HOMA BAZRAFESHAN - POSTER DESIGN
HAMED SADY - 3D MODELING
MOHSEN AMIRI - SET DRESSER
ALI SADRI - DECOR ASSISTANT
ERFAN HEYDARI - PROBS
MASOUD ABDOLLAHI - SET ASSISTANT
MOHAMMAD AMERI - DECOR EXECUTION

CINEMATOGRAPHY DEPARTMENT
VAHID EBRAHIMI - DP
FARHAD ROSTAMI - 1ST ASSISTANT
MORTEZA GHARAGOZLOU - GAFFER
BEHROUZ DASHTAEI - DOLLY GRIP
MOHAMMAD MASHAEI - RIGGING BEST BOY
HOSSEIN SHABAHANG - KEY GRIP
MEHDI RAMEZANI - RIGGING GAFFER
EDRIS MAHMOUDI - LIGHTING TECHNICIAN
ALI MIRKARIMI - LIGHTING TECHNICIAN
HOSSEIN ASGARI - CAMERA SETUP
SHAHIN SHIRZADI - STEADICAM OPERATOR
NARESA BEHLOULI - GRIP & LIGHTING ASSISTANT
MEHDI ALIZADEH - GRIP & LIGHTING ASSISTANT
BEHNAM ATAEE - GRIP & LIGHTING ASSISTANT
ALIREZA AJDADI - GRIP & LIGHTING ASSISTANT
AMIR ESKANDARI - GRIP & LIGHTING ASSISTANT
HAMZEH MOGHISE - CRANE OPERATOR

DIRECTING DEPARTMENT
ABDOLLAH BEIGI - 1ST ASSISTANT
MOJTABA FIROUZABADI - 2ND ASSISTANT
ZEYNAB KHADIVI - CONTINUITY SUPERVISOR
MARZIEH ATA'ALLAHI - CONTINUITY ASSISTANT
ALI ABDOLLAHIAN - 3RD ASSISTANT
ATOUSA FAZAYELI - CALENDAR PLANNING
ABOLFAZL SAHEBI - ADDITIONAL 2ND ASSISTANT
BABAK GOUDARZI - ADMINISTRATIVE AFFAIRS
BIJAN ARABAMERI - LOCATION PLANNING

BEHIND THE SCENE PHOTOGRAPHY
MOBIN JALALI - PHOTOGRAPHER
ABDOLLAH TAGHAVI - PHOTOGRAPHER

CAST
BABAK KARIMI
SAMAD AZARAKHSH
SINA EBRAHIMI
NIKAN JAFARAGHAEI
HADI AGHAHOSSEINI
HOSSEIN SHABAHANG
ABBAS ASHRAFI
ABOLFAZL MOUSAVI
JAVAD MOUSAVI
TAHA POURALIKHANI
ARSALAN GHORBANI
MAHMOUD ZANJANI
ALIAKBAR MOHAMMADI
HAMIDREZA GHELICHLI
AMIRHOSSEIN MOGHANI
ABBASALI SEYFI
MASOUD MARDANNEJHAD
OMID DARBANIAN

PRODUCTION DEPARTMENT
MEGHAD JALALI - PRODUCER & FUND
GHOLAMREZA JALALI - FUNDING
EHSAN MEMARIAN - INVESTOR REPRESENTATIVE
ALI AREFNASAB - PRODUCER ASSOCIATE
AMIR SADEGHI - PRODUCTION MANAGER
BAHMAN SEDIGH - PROCUREMENT MANAGER
MOHSEN JAHANPANAHI - LOGISTIC CREW
HAMIDREZA NOURI - LOGISTIC CREW
SAEID MOHAJER - LOGISTIC CREW
AMIRREZA KAMALINEJAD - TRANSPORTATION
MILAD NAJAFI - CINETRUCK
MALEK NAJAFI - CINETRUCK

EQUIPMENT SUPPORT & RENTALS :
MOSHAIRAN CO, (HEYDAR EHSANI)
IZOOM RENTAL (HAMID LADOUNI)
NOORTABAN CINEMATIC INSTITUTE

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MEDIA & PRESS MATERIALS



DIRECTOR PHOTOS



BEHIND THE SCENE



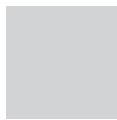
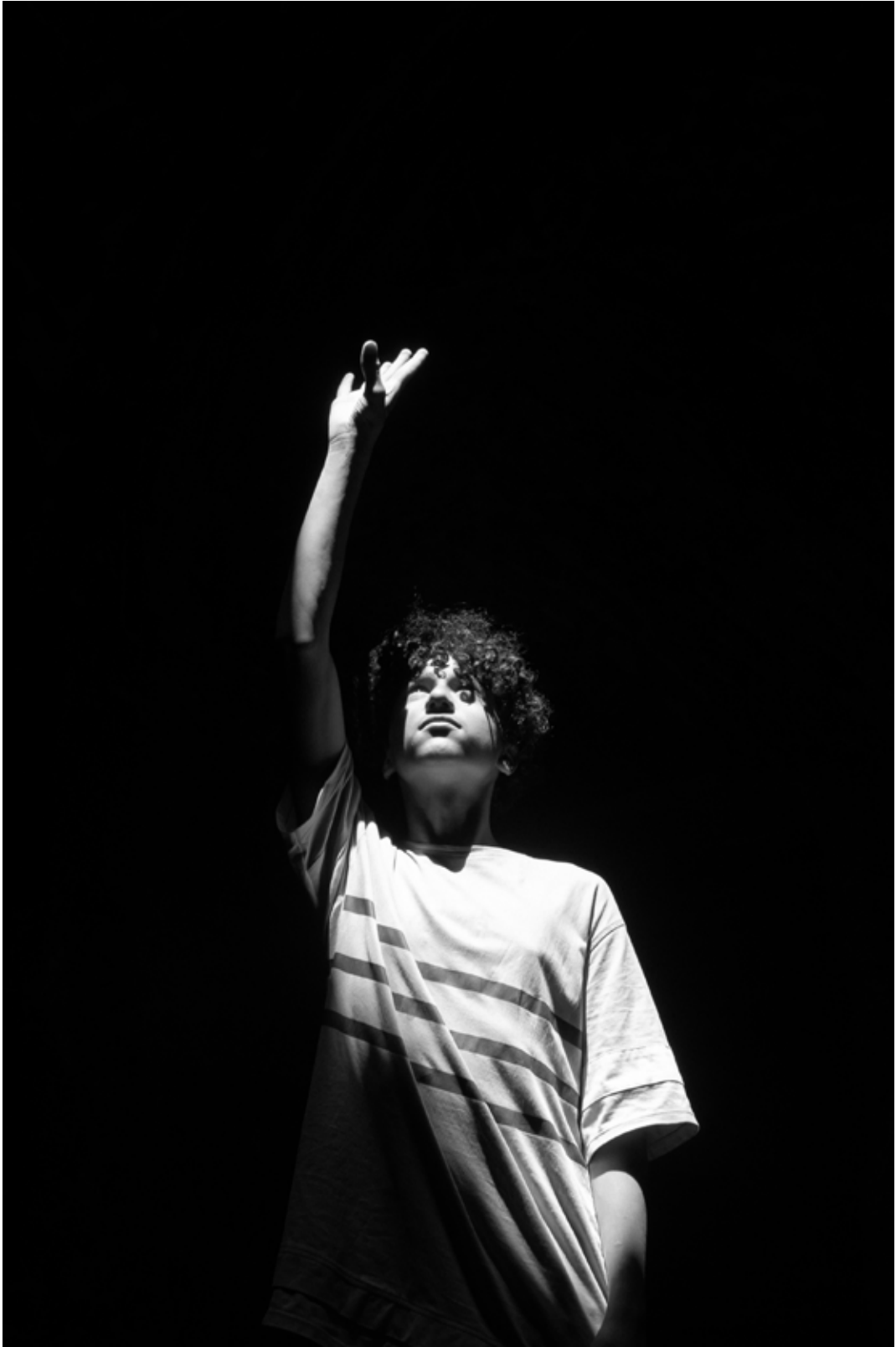
STILL FRAMES



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POSTER, PRESS-KIT, MEDIA ...



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