

SWORD & SORROW





Representative Image of the Project

► Film identity

- › Original title: Sword and Sorrow
- › Directed by: Emad Rahmani . Mehrdad Mehrabi
- › Country: Iran-Turkey
- › Year of production: 2021-2022
- › Running time: 01 h 26 min

► Technique

- › Category: Feature film
- › Techniques used: 3D computer
- › Version: Original English version with French subtitles
- › Target public: Teens, Adults, Young adults
- › Looking for distributor(s), sales agent(s), investor(s)

► Credits

- › Directed by: Emad Rahmani . Mehrdad Mehrabi
- › Production: Permanent Way
- › Production Manager: Moien Karimi
- › Artistic direction: Armin Rangani . Benyamin Shojaei
- › Technical Director: Milad Aligholia
- › Script: Emad Rahmani
- › 3D Modeling: Mohsen Dehnavi . Abtin Khaleghi . Ali Vahedi
- › Environment Artist: Mohsen Dehnavi . Abtin Khaleghi . Behzad Jenabzade
- › 3D Character Modeling: Benyamin Shojaei . Shahrokh Rastakhiz
- › Rig and Skin: Farid MohammadPanah
- › Storyboard: Armin Rangani
- › Layout: Ali Zarei
- › Sets: Milad Aligholia
- › Animation: Parsa Peyvaste . Bardia Shabani . Mohammad Tahani
Farshid Karimzadeh . Hossein Naseh . Mohammad Zarrin . Farshad Rezaei
- › Camera: Milad Aligholia
- › Compositing: Payam Jafari
- › Music: Pooya Safa
- › Sound: Shahin Pejhan
- › Editing: Mehrdad Mehrabi
- › Voice: Hesam Sadegi . Maryam Choobdar . Meysam Niknam



Format

Sword and Sorrow is a 3D Photorealistic animation in the Action-Drama genre with a romantic atmosphere for young adult and adult audiences that use a 35mm camera and 4K Resolution.

Target Audience

The audiences of Sword and Sorrow animation are predicted in three categories:

- ▶ The audiences of the Action genre will be interested in watching due to the variety in the epic environment, characters, and narration. We try to have a standard visual in a 3D photorealistic theme that gives the chance to our audiences to enjoy watching Sword and Sorrow.
- ▶ The audiences that have special interests in Hero-centered, Moral and non-heard stories. Sword and Sorrow seek to present a Hero-Centered story based on historical facts, universal concepts such as freedom, equality, and justice in a new context for the audience.
- ▶ The audiences that are interested in epic and unseen locations. Today, many audiences prefer Local myths with moral and human themes. In addition to enjoying the work's graphics, narration, and setting, they observe attractive environments and grand architecture in its vicinity. They enjoy seeing the highly detailed and reality-based locations, to which it is impossible to travel. In Sword and Sorrow feature animation, we try to make an incredible journey in an Arabian night atmosphere with a unique story. This issue is evident from the world's great Animation-making studios paying attention to the East, Latin America, or Africa epic setting.



Short Summary of the Story

More than a thousand years ago, in one of the famous cities of Mesopotamia, Madain, when the cruelty of Sultan was at its peak, upholding Justice was throwing one's life into death's jaw.

Karen is a seven-year-old child with his biggest possession being a birthday gift, a wooden sword, bestowed on him by his father. But on his very same birthday, things take a tragic twist, Sultan puts all who disobeyed him and their family to sword, as well as Karen's family. Thanks to his uncle, Karen survives. They escape the city, and his uncle entrusts him to the loving family of Brochim, in a small village named Mahuza. Although Mahuza is always full of love and Karen receives plenty, no second passes without him mourning for his family and dreaming of finishing what his father has started.

Now, after twenty years, in Madain, Karen sees an opportunity to finally make his father's wish come true, but he's also aware of what it's going to cost...

Logline

Under the red sky and on burning sands, venturing into the legendary city, Madain, through the agony of remembering a lost family, in hopes of breaking free from scars that have long been his misery, in search of a lost dream...





Characters

Karen: Karen loses his family to a tyrant when he is only six. An old, nearly rotted wooden sword that symbolizes all he dreams off, his father, family, and resistance against cruelty. Love, however, is not a strange concept to him. Despite his everlasting grief for his lost family, he falls in love with Andia. Love and Family do wonders for his journey deep into sorrow. The unbelievable will to follow his father's footsteps is embedded in his mind. His quiet and joyful life with his wife, Andia and his son, Keivan, is his biggest consolation. In Karen's story of Sword and Sorrow, follows him from age six to late twenties, as you will witness the transformation of a scrawny but bright six-year-old scared child, to a strong, merry young man.

Mahan: Karen's uncle, and his brother's (Karen's father) faithful and committed comrade in upholding the justice against Sultan, Mahan shares the same dream. He is a burly, thoughtful man in his fifties, and leads the resistance against Sultan after his brother. He's a true warrior, stern and unrelenting, but also good-natured and nurturing, whose warmest feelings is for his only daughter, Bahareh, and his wife, Lady Delaviz.

Brochim: Brochim is the head of his village, an honest merchant, and a kind-hearted family man. He is well respected in the village, looks quite older than his actual age, so that might be why he also looks very wise. He has a sweet daughter named Andia, and an adopted son named Javid. After years of living in Mahuza and sheltering the Jews in the village to protect them against Sultan, villagers know him as a symbol of loyalty and love all around.





Andia: Brochim's sweet girl. The sheer resistance and love she offers to the story of Sword and Sorrow is a crucial part of this drama. Like Karen, we will follow her story starting from age five to his late twenties. Andia is presumably one of the most beautiful women of Madain and the kindest mother that her child, Keyvan could've asked for.

Javid: Brochim's Nephew, who sought shelter from Brochim after losing his parents in an avalanche. Being a clumsy but caring boy, he revered Andia and loved getting her attention. He knew he had a rival the moment Karen was brought to Brochim by Mahan. The course of his life compelled him to be alongside Andia and Karen in Sword and Sorrow. He was handsome, even more than Karen, athletic and intelligent, but his mind remained entangled with the burning envy that would never leave any room for peace.

Sultan: the mighty Sultan of all Mesopotamia and the land of Pars. An Ambitious, sharp and nimble-witted man in love with power, Both for himself and his children. A man of focus that will leave no stone unturned in search of power. His golden armor well fits his immense figure and decisive demeanor. His gritty voice is crystal clear, and that presumably saved a lot of his associates' lives, because does not like to repeat himself.

Ash'ath: Supreme General of Sultan. High commander of the royal army and Sultan's hand. A Fierce leader, unrelenting violent man and an obedient puppet for Sultan. He was never seen expressing his feelings, not even his wife. Anyone who dares to resist Sultan's hand, be it men, women or children, has signed their own death warrant.

Story

Once upon a time, there lives a six-year-old boy in the beautiful city of Mesopotaniama by the mighty Foraat river. He lives with his loving parents and his two adorable sisters: the 8-year-old Targol and the 14-year-old Torang, all are kind, lively, and full of joy, living an innocent life, free of the all the fuss that is the adults' world. Well, it was not always like that. Ever since Sultan has taken over the city and usurped the throne, the people have been offered two simple choices, obey, or perish. Hope has been slowly dying in the heart of the city. Karen's father, Behrouz, however, and a handful of other citizens, they would rather stand on broken legs than to kneel before a tyrant. They will go to the end of their ropes to take their lost days back. He and his brother, Mahan, have secretly been trying to form a resistance group to put an end to this cruelty.

It's Karen's 7th birthday today. His father says it's about time that he finally has the family heirloom, an antique, wooden sword. Suddenly, they hear the shocking sound of their door getting broken. Royal soldiers walk in with their blades drawn. Sultan has commanded them to run their blades red on the blood of the rebels. Awestricken and dismayed, Karen hears his mother's and sisters' agonizing screams, they have been cornered by the soldiers. Karen hurtles and throws himself as a shield to protect his family. The last thing Karen sees is the silhouette of Ash'ath raising his blade...

"KAREN? KAREN!" Karen hears someone calling his name, he opens his eyes. Before him is fire raging through the houses, and blood seeped into dirt. perplexed, he catches a faint glimpse of Mahan, his uncle, panting. He had run all the way to his brother's house the moment he realized what was going on. Mahan takes Karen to Mahuza, a secluded village in foot of the mountain, a haven of numerous Persian Jews, and then entrusts Karen to his old mate, Brochim.

Karen grows up under Brochim's care ever since, and his loving wife, Anika, and his dear daughter Andia, and of course his nephew, Javid, a shy 9-year-old boy, who tragically lost his parents to an avalanche. Karen is a good-natured bright boy, and his friend Andia, feels safe enough to invite Karen to her hideout in a cave in the heart of the mountain. In the cave they inadvertently drop the lantern on the hays and the next minute they find themselves trapped in a wildfire. Karen who's already been caught in fire once, keeps his head and manages to find a way out. Then pulls the crying Andia out of the cave. From that day on, they grow fond of each other and get closer and more intimate day by day. Javid, however, does not like this at all. He believes he would have got more attention from dear Andia if Karen didn't show up. He has always fancied being with Andia, but now, it seems she's getting further and further away from him every day.

PROJECT TREATMENT

Time passes, and 13 years later, a few days past the Karen and Andia's marriage, Sultan has grown old, and is training his son, the heir to the throne, to be the next king. To crack the whip of citizens and make sure no soul will ever dare to defy his rather spineless son, starts killing and public executions once again to set an example. Just like 13 years ago, Ash'ath is again commanded to eradicate any sign of disobedience. He murders hundreds of families throughout Mesopotamia. Brochim hears the word in the village and starts to worry about Karen. He decides to send Karen and Andia with Javid back to Mahan, Karen's Uncle. After all, Mahan is now well respected in the city and has a few social underdogs, so he should be able to take good care of Karen and Andia. Javid who has set up a caravan for himself now, swears to protect them with his life. They all say farewell to Brochim and Anika and depart.

It's nighttime now, and they have camped to stay the night. They suddenly notice dark figures in the shadows, they are bandits. Karen rushes to help the caravan guards fight off the bandits, not knowing that a bandit is headed off to kidnap Andia, and nearly succeeds. At the last moments Andia screams out Karen's name, this makes him rush to save Andia. In a long but successful chase, Karen manages to catch the bandit eliminate him. He then reunites with Andia and holds her in his arms, and that's when they promise to always be together till the end of time. The caravan eventually arrives at Madain city, and Karen and Andia stay with Mahan. Delighted to his nephew in good shapes, Mahan starts over his work and begins to invite people who have long lost hope to form a resistance force, in hopes of breaking free of this unjust. 8 years pass, Sultan finally kicks the bucket, and his son, not quite as vigilant as his father, takes the crown. Karen and Andia have a 6-year-old son named Keyvan by now, and Javid has sold his caravan and lives with Mahan ever since. Now that the main menace is down, they decide that it's time to strike, and maybe reap what they have sown in the heart of people all these years.

In a secret nighttime meeting, the resistance leaders distribute all the tasks that should be carried out among themselves. Karen gets tasked to shelter the families in a safe place, so if the movement fails, the families can stay safe. Mahan is the leader of the main resistance forces and has already arranged with several tribes around the city to join the forces and take the city at a certain time. Behnam and Behdad, two of Mahan's trusted associates, will take the weaponry in an invasion with a few men. Javid and Johnmehr, will deliver the weapons to Mahan and the resistance forces outside the city. Mahan also asks Karen to take the responsibility of leading the forces if anything happens to him, and Karen accepts. At the end of the session, they all swear on the confidentiality of the operation. On the other hand, though, Ash'Ath who has already smelled a rat, heads off to the city streets to make sure nobody is up to something.

They begin the operation. While Karen moves house to house to ask the resistance members' families to move to the safehouse, Behnam arrives and informs Karen that the seizure on the weaponry has failed and Behdad is now jailed. Karen is shaken up but doesn't flinch. He heads off to jail and snatches a guard's keys. Then silently makes his way to Behdad's cell, rescues him and his companion Arzhang. Before getting out and parting ways to continue the movement, Behdad informs Karen that upon his initiation to seize the weaponry, he saw extra royal soldiers at the weaponry waiting for him, and that they might know the plan. This disheartens Karen and thus, he goes back to tell the Mahan and the leaders. They have all gathered up at Johnmehr's house and according to the plan, all will be joining the forces outside the city in no time. Karen remembers his own family, he left them with Javid, so proceeds to ask Javid that if Andia and Keyvan are in the safehouse. Javid answers that he couldn't get them to agree to leaving their house. This scares Karen. He sprints out to bring Andia and Keyvan. On the





way, he sees several men walking on the far side of the street, and they look like royal troops. Karen climbs up on a rooftop and gets closer, he overhears them talking about how they are going to ambush Karen and his family and catch all of them off-guard. Karen is stupefied hurtles towards home, unaware of the puncture on the next roof. As he inadvertently steps on it, he lands on the ground face first and gets knocked out.

Royal guards, however, make it to Karen's house and proceed to knock the door. Keyvan, thinking that the waiting has finally come to an end and father has come back for them, cheerfully opens the door. The smile freezes on his face upon seeing the guards. Andia exclaims: "RUN KEYVAN" and tries to escape. While Soldiers are chasing her, Keyvan has crawled into a hiding spot in the house, scared with his eyes closed. He remembers the day when he first asked Karen about the wooden sword hung on the wall. He hears his father's voice telling him that with this sword, he protected his family one day in his childhood, and holds it precious. Inspired by his father, Keyvan's spirits gets emboldened. He picks up the wooden sword and gets out of the house. Right when the guards have cornered his mother, Keyvan arrives, holds it against the soldier and tells them that he would never allow them to hurt his mother. The guards make a mockery of the kid but see no choice other than getting rid of him too. One of the soldiers, swings at Keyvan...

As the rim of the blade closes in on Keyvan, it lands on Karen's blade. He has made it there. He's outnumbered but it won't be a tussle. he takes them out, one by one. He hugs Keyvan and Andia and asks them about why they didn't agree to leave the house. To everyone's surprise, Andia tells him that Javid asked them to stay in the house until Karen returns. Karen is aghast by the news, but there are bigger issues to take care of. He tells Andia that he has to go to the city gate, the forces have already been stationed and he can't leave them all alone. Andia nods with woe and farewells him.

Following the plan, Karen makes his way back to the gate. Sneaks into the watch tower and takes the guards out, opens the gate and with uses a mirror to reflect the moonlight on the eastern side of the plaza as a signal. After a few seconds, he sees a carriage approaching. Behdad is riding it, and Behnam, Johnmehr and Javid are in the carriage, hidden under a blanket. They cross the gate and disappear in the darkness. Karen climbs down the watchtower and just before the gate is closed, he slides out. In search of his comrades, he carefully treads in the darkness. He sees a dim silhouette of a carriage under a tree. There they are! Behdad has not gotten off the carriage yet. Karen greets him but hears no answer. He gets closer and realizes there are bloodstains on Behdad's shirt. That's when his lifeless body falls off to the side.

Karen starts to notice his own shadow is cast on the carriage, there's a light behind him. He cautiously turns around, only to find himself surrounded by the royal army. As soon as he sees Ash'ath approaching, he shouts for help. Upon hearing him, his comrades draw the blanket to get out. Behnam attempts to draw his sword, but at everyone's horror, Javid stabs him right then and there. Karen is infuriated and begins the fight. Johnmehr joins him and they fight the soldiers back-to-back. Javid has now joined Ash'ath, just standing further away, talking hatefully of Karen. That's when he reveals his unspoken but never-to-be-forgotten grudge for Karen.

Karen is stunned and demoralized. Did he nourish a viper in his bosom all these years? His hands start shivering. Johnmehr falls to the swords, and this disheartens Karen even more. This puts him in a tight spot. He knows if he gives up, Mahan and all the resistance members are going to perish. He makes a run for the carriage to get to Mahan. Before Ash'ath and Javid find their horses, Karen hops on and smacks the horse and races towards the resistance camp. In a perilous chase, he takes down a few soldiers on horsebacks with a bow. The camp is in a dilapidated outpost near the river. Karen makes it to the fort on knife-edge and luckily sees Mahan waiting. He rushes and informs Mahan that Javid is a traitor, and the plan has gone very sideways. Mahan shouts for all the troops to escape along the river. Before going, Karen suddenly remembers that Javid knows about where Mahan's family, Bahareh and Lady Delaviz, are staying, so they might not be safe. As soon as they run out to escape, they realize they are already in a siege. Ash'ath appeaches, calls Mahan and Karen out for their blind trust, and that they have no chance to escape. Mahan arm himself up and intends to fight Ash'ath, but Karen persuades him that his family is in danger and this war is already lost. They hop on the carriage and try to make a run for the city.

The endless shower of arrows and javelins finally manage to break the carriage's wheel and flings Mahan and Karen onto the cold ground, breaking Mahan's leg. This is a grave hindrance, enough for the royal troops to close in. With all their remaining might, they fight the soldiers. After a few swings, Javid joins the battle and engages in a conversation with Karen. He talks about how Karen has ruined his life, stolen his only true love, made him eternally miserable and that he doesn't deserve any of it. Karen enrages and tells him that he tarnished an entire city and killed his own comrades, and the fact that the soldiers were going to kill Andia herself because of him. Disturbed by the news, Javid yells at Ash'ath for breaking his oath on not hurting Andia and has betrayed him. Ash'ath disregards his exclamation and tells him that their lives mean nothing against Sultan's will, then beckons his soldiers to kill him. In an instant, Javid is blasted with spears. Fatally injured, he crawls into Karen's arms, crying and begging for forgiveness in his last breaths.

Now that Mahan is sure they are not going to show any kind of mercy, asks Karen to leave him and save his family. Karen does not accept, but with his exclamations, Karen says farewell, picks up a spear and levers it to vault over the enemies. Before Ash'ath or any of his troops can do anything, he hops on a horse and rides towards his uncle's family. Mahan, on the other hand, fights till his last breath and honorably dies on the battlefield. Karen eventually escapes with Andia and Keyvan, along with his uncle's family and takes residence in a faraway land named Shoush. He realizes he still has not accomplished his purpose. He asks Andia to allow him to form another resistance so he can make the world a better place for their son, Keyvan. Being aware of Karen's heartfelt determination, Andia sorrowfully but confidently farewells him on the road less traveled, because however unforeseeable, it is profuse in love and hope for a better future, a future free of injustice.







Graphical Treatment

Sword and Sorrow is a 3D photorealistic animation by the visual narration of which, it is attempted to depict the historical and cultural setting of ancient Persian as accurately as possible.

Some of the most significant graphical qualities of Sword and Sorrow are as following:

- ▶ Employing Metahuman custom base (body, UV, Topology, Skeleton Structure, Morph, Proportions) for improved lifelikeness, more homogeneity and expressive emotions in characters.
- ▶ Exporting Alembic files to xGen and then Unreal Engine for maximized rendering quality, and improved hair and fur physics.
- ▶ Utilizing the programming section of Unreal Engine to build environmental implements to ease the layout process and diversifying the environments.
- ▶ Use of real-time operating system (RTOS) rendering, resulting in a quality equal to offline renderings of the same level.
- ▶ More editing power thanks to the rendering speed
- ▶ Use of systems such as Niagara in Unreal Engine for improved crowd behavior and environmental dynamics.
- ▶ Use of distinct render layers for compositing, without any hindrance of production speed.
- ▶ Usability of special effects in compositing and layout process in Unreal Engine, resulting in easier editing and feasibility of managing effects.
- ▶ Synchronizing 3D applications with rendering for higher editing power.

Musical Treatment

Regarding the atmosphere and music production of *Sword and Sorrow*, three cases are of importance:

- ▶ The geography and physical properties of the location in which the story takes place
- ▶ The historical setting of the narrative
- ▶ The date in which the story takes place

In this project, we prioritized local music instruments and tetrachords over scale to bend western music frameworks, evade the concept of “scale” and resort to concept of “maqam”, in order for us to fly the viewer to the geographical narrated setting.

Taking inspiration of “folklore lullabies” is also another step towards maximizing the suitability of music to the narrative. A familiar motherly voice surely can function as a universal vector for motherly woes in the story and spread it from the middle east to the entirety of the planet.

The historical setting is another point that must be tangible to the viewer. To that end, Orchestration of the songs are all based on original historical music instruments that represented the people of this region throughout the centuries.

It should be mentioned that in addition to the loyalty to the local music, we sought to use western music, modern instruments, modern sound recording and the ‘stick to familiar’ philosophy for the viewer to relate the most.



Atmosphere

The story of Sword and Sorrow is novel folkloric drama, far from a traditional one. We seek to present a heroic story in terms of narrative and a story similar to one-thousand-and-one-nights story in terms of visuals. There has been numerous instants of Folklore-derivative cinematic or animated movies and series all around the globe, but the unique atmosphere and world-building of Sword and Sorrow and the familiarity of production team with the geographical setting draws out the unseen beauty of a such piece brought to life in action-drama genre, and this is an advantage in terms of visuals and narrative atmosphere.



References

Regarding the fact that the *Sword and Sorrow* story is driven from Iranian history and culture, we needed wide research on the mentioned characters, their way of dressing and the type of weapons, the appropriate atmospheric and environmental world-building, and most importantly, how to narrate such a story in a modern cinematic animation. To that end, we consulted numerous masters of Persian literature and historians to present the correct version of the story to avoid any uncertainty and therefore misconceptions. For an epic world-building we also cooperated with the National Museum of Iran and Islamic Museum of Iran to simulate the exact model of particular objects, concept arts and above all, the way of dressing and the materials used for forging weaponry in ancient Persia.

Moreover, for appropriate narrative world-building to get the teen and adult audience to relate to this roller-coaster of emotions, we took inspirations from successful independent entries of international market (from the perspectives of both critiques and audience) such as *Grave of the Fireflies* (1988) and *The Breadwinner* (2017). The animation *Appleseed Alpha* (2014) also has been our returning ground for technical matters.

Origin of the Project, Main goals

The timeless 'Good vs. Evil' scheme has always been utilized for making successful movies, popular TV shows and of course, various animations. The heroic narrative and following the hero's journey in hero's own footsteps, is so dramatically enjoyable for the viewer beyond comparison; and that is because this experience is relatable and gives them a taste of transcendence.

Sword and Sorrow aims to attract its audience by focusing on Good against Evil, and thus building Karen's character as an affectionate, brave and diligent father doing anything to save his family.

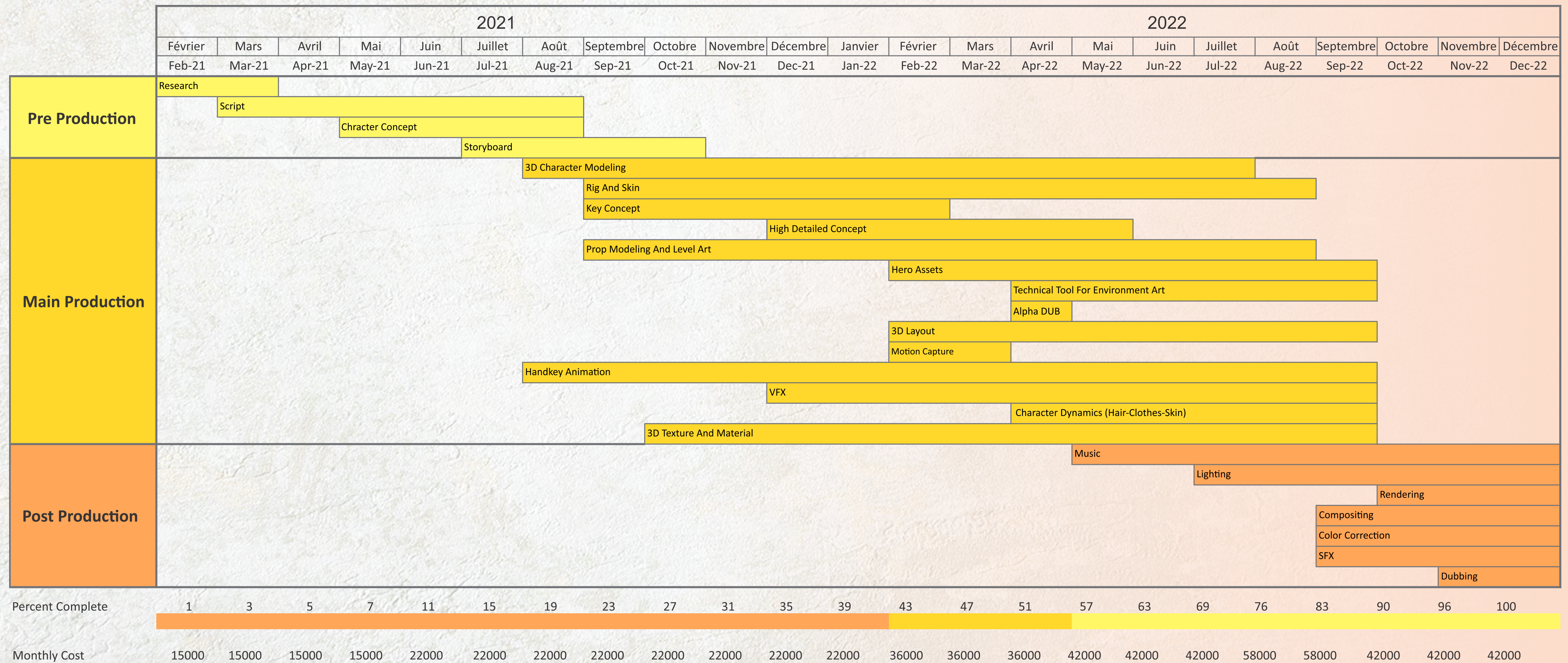
Another point of interest in production process of Sword and Sorrow is its adaptative worldbuilding, which is derived from precise proven historiography, and takes place in diverse environments (Desert, Urban Madain, Rural Mahuza, Mountain hideout, etc.) interacting with different antagonists. This historical accuracy is one of the noteworthy qualities of Sword and Sorrow.





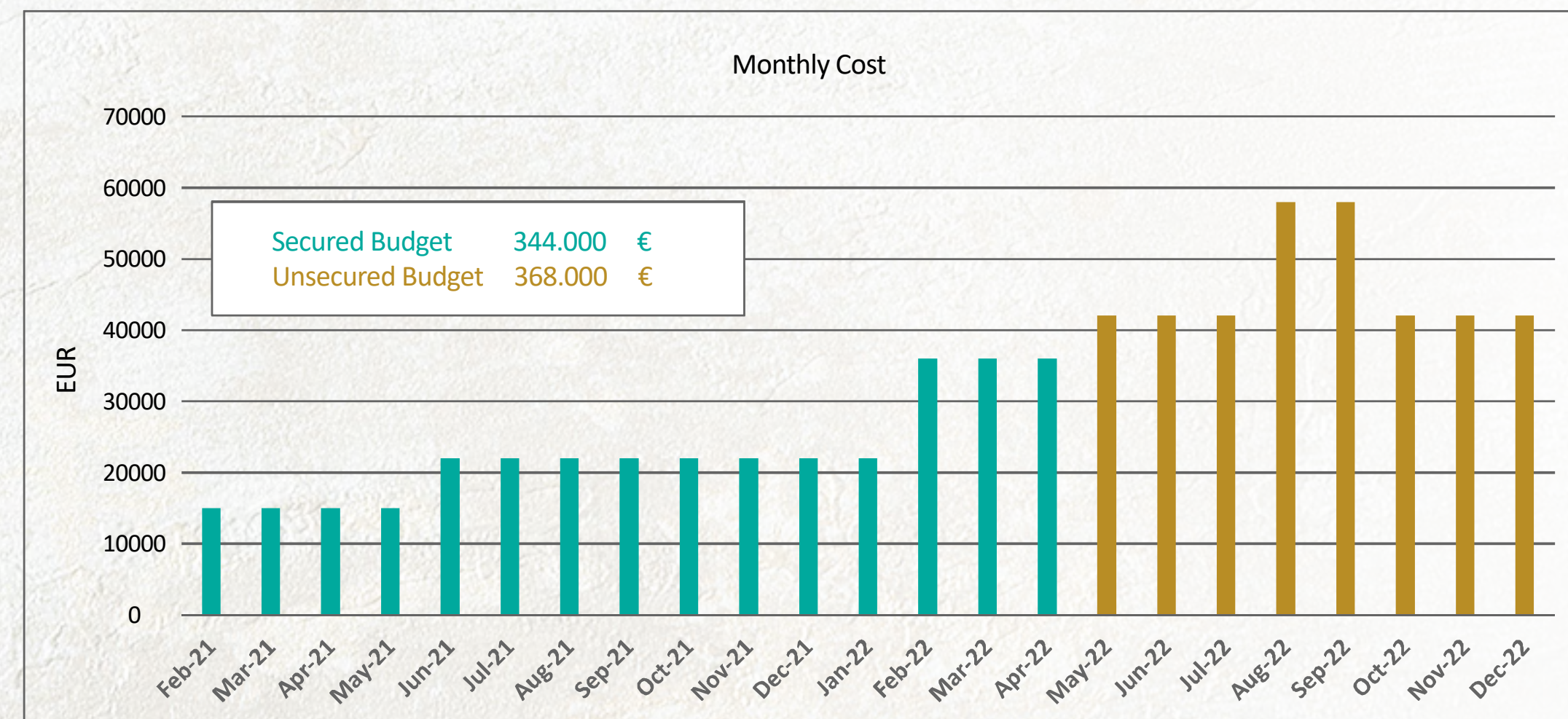
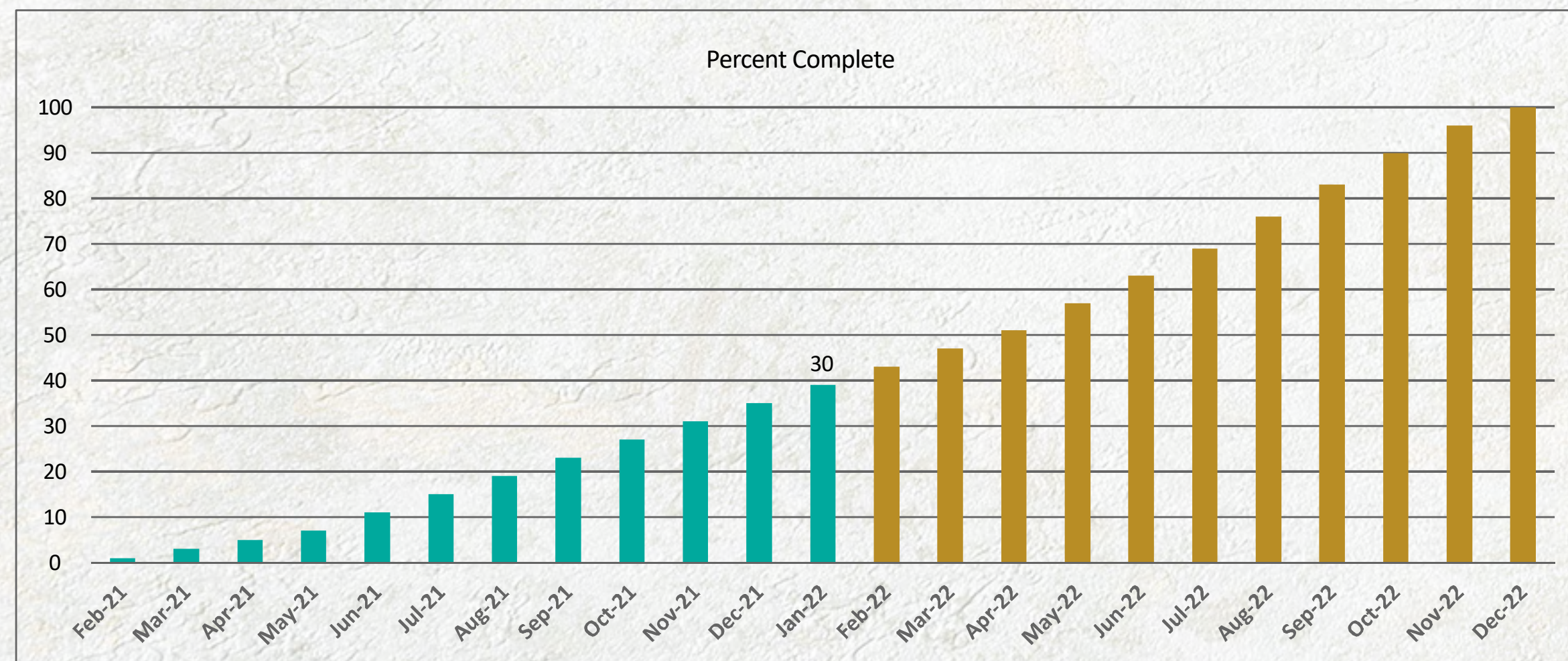
Current Phase and Forthcoming Stages, Goals, Eventual Contracted Commitments

The production of Sword and Sorrow has been initiated in Permanent Way Company, entirely on private equity on mid-February 2020. It is currently advancing as planned and will be finished approximately on late-December 2022. This Project is planned in three phases: Pre-Production, Main-Production and lastly Post-Production. The timetable for these tasks can be seen below. The Project is currently ahead of the planned timetable by a small margin (about 1%).



A Note Detailing the Provisional Budget, the Already Secured Percentage, and the Ongoing Funding Research

Sword and Sorrow is being produced by estimated 712,000 Euros. All the costs are stated in the chart below. It is worth mentioning that the costs have been relatively lower in the early and middle stages of the production. Permanent Way Company currently can provide 344,000 Euros and needs to provide 368,000 Euros for the next stages. These costs cover the entirety of the production process and all three phases of pre-production, main production and post-production. Costs of exhibition, advertising and marketing will be added. Considering the 150,000 Euros cost of these processes and the sale income of at least 1,000,000 Euros, this project is financially feasible without doubt. We have sought to arrange the tasks to be done at the late stages of the production, so the accumulation of costs happens in the late stages, thus the return on capital is decreased and this adds up to the financial interests. Regarding the relatively low production costs of this project and the technical production efficiency, it seems that achieving 30-40% internal rate of return will be very likely for this project.



Key Players



Emad
RAHMANI

Writer & Director



Mehrdad
MEHRABI

Director



Moien
KARIMI

Production Manager



Armin
RANGANI

Art Director



Milad
ALIGHOLIA

Technical Director | VFX Artist



Abtin
KHALEGI

3D Modeling Supervisor



Mohsen
DEHNAVI

Environment Art Supervisor



Benyamin
SHOJAEI

Art Director | 3D Character
Modeling Supervisor



Farid
MOHAMMAD PANAH

Rig and Skin



Ali
ZAREI

Layout



Parsa
PEYVASTE

Animation Supervisor



Shahin
PEJHAN

Sound Supervisor



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