

A young girl with dark hair is lying on her back on a brown, textured tarp. She is looking upwards with a slight smile. The background is a dark, dense forest with sunlight filtering through the trees. The overall mood is peaceful and contemplative.

# BORDER

A Short Film By **SASAN KAVEH**



Joseph and Sean on set

“Everybody Dies Once, A Refugee Dies Thousand Times”

## CREDITS

Production by **WEFILMBALI**

The Hunter  
**JOSEPH J.U. TAYLOR**

Director's Assistant  
**RICHARD JAMES HALSTEAD**

Art Advisor  
**SAJAD AVARAND**

Editor  
**SASAN KAVEH**

Location  
**SANGEH MONKEY FOREST - BALI**

The Man  
**SEAN CHARLES GRAY**

Assistant DOP | Focus Puller  
**ABDI JAYA ASMARA GITA**

Wardrobe | Props  
**MIRA GOODRIDGE**  
**SASAN KAVEH**

BTS Editor  
**SAM KAVEH**

Accommodation  
**PENET SANGEH GUESTHOUSE - BALI**

The Wife  
**VALERIIA BALBUKOVA**

Gaffer  
**MAKSIM SHATALOV**

Production Assistant  
**RAKA GOODRIDGE**

Colourist  
**ANGGA HAMZAH FIRDAUS**  
**ALEXANDER SHILIKHTA**

Catering  
**WARUNG MINA GROUP - BALI**

Director  
**SASAN KAVEH**

Assistant Lighting  
**SHERPA JOSEPH STEPHAN**

BTS Photographer  
**ANGGA HAMZAH FIRDAUS**

Music | Sound Design  
**SASAN KAVEH**

CONTACT  
**MIRA GOODRIDGE**  
☎ +62 811 930 2311  
✉ [mira.goodridge75@gmail.com](mailto:mira.goodridge75@gmail.com)

Writer  
**AHAD KARAMI**

Sound Recordist  
**MARIK MAR**

Drone Pilot  
**ALEXANDER SHILIKHTA**

Soundtrack 'Panic Man' By  
[www.FesliyanStudios.com](http://www.FesliyanStudios.com)

### USEFUL LINKS

Producer  
**MIRA GOODRIDGE**

Sound Assistant  
**NGAKAN MODINK**

Electrical Technician  
**PUTU BAGUS EDO RADIT**

Electrical Technician  
**PUTU BAGUS EDO RADIT**

Film Trailer  
[https://youtu.be/xvHBHY\\_jiv0](https://youtu.be/xvHBHY_jiv0)

Director of Photography  
**JAMES D BOWEN**

Set Designer  
**KYRYLO MARCHENKO**

Technical Support  
**OVERCRANK MEDIA PRODUCTION**  
**IMAJIRENT BALI**  
**PONDOK LENSE BALI**  
**DEWA FILM BALI**  
**RATNA BALI TEKNIK**

Graphic Designer  
**MEHDI PARSİ**

The Muse  
**OLEKSANDRA SUBOTINA**

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# BORDER

A Short Film By **SASAN KAVEH**  
Bali-Indonesia, 2025, 10 min 26 sec, colour



Location: The Red Tree



Sean and Liera on set

## LOGLINE

A desperate refugee carrying his wife's corpse becomes trapped in a forest cycle. When a hunter steals her body, he resurrects her with magic mushrooms, refusing to abandon his border dream.

## SYNOPSIS

The story follows a refugee with one dream in his mind: to cross the border. He carries his wife's corpse, seeking the border, but instead, he finds himself trapped in a vicious cycle within the forest. Exhausted and confused, his journey turns into a fight for survival when a mysterious hunter steals his wife's body, demanding that he abandon it in exchange for directions to the border. Using a strange concoction made from magic mushrooms, the man brings his deceased wife back to life, desperately clinging to his dream of reaching the border with her.

## TECHNICAL INFO

Genre	: Drama Thriller
Runtime (include credits)	: 10 Min 26 Sec
Film Language	: English
Shooting Format	: 4K PRO REST RAW
Audio Format	: WAV 48
Aspect Ratio	: 16:9
Camera	: Sony FX6



Actor Sean on set with DOP James and Director Sasan

## FACTS & FIGURES

Number of Sequences	: 11
Average take per shoot	: 6
Country of Origin	: Indonesia
Country of Filming	: Indonesia
Development Stage	: 4 years
Pre-Production	: 3 months
Shooting Day	: 2 days preparation, 3 days shooting
Post Production	: 5 months
Completion Date	: 15 March 2025
Budget	: IDR 45 Million

## DIRECTOR'S STATEMENT

Since the day Ahad shared the script, my heart has been bursting with excitement. I'm thrilled that my experience inspired him to create *BORDER*. Along the way, *BORDER* has become a magnet for everyone involved—people love the story and are eager to be a part of it.

The production has been a beautiful journey, bringing together cast and crew from different countries, including Ukraine and Russia—two nations currently entangled in conflict. This experience is a testament to the fact that humanity transcends borders and that film can serve as a bridge between cultures.

In contrast, *BORDER* follows the treacherous journey of a refugee, exposing grief, despair, hopelessness, resilience, and sacrifice. It explores the rawest aspects of human relationships and moral failings, revealing the darkest sides of humanity.

The story incorporates surreal elements and dramatic sound design—like the magic mushrooms that momentarily bring the dead back to life and the haunting sounds of a chasing beast—to underscore the relentless hardship and precarious existence that refugees endure.

I aim to shine a light on emotional wounds, diving into unsettling and uncomfortable situations, forcing the audience to confront characters whose pain we might not normally feel. I am incredibly proud of our work, and I hold a small but hopeful wish—that *BORDER* will be powerful enough to remind us to appreciate what we have and to cultivate peace, no matter how small the effort, in order to make the world a better place.

Following its world premiere as an official selection at Bali International Film Festival, *BORDER* is now successfully engaging audiences as it tours the festival circuit.



Location: The Cottage



Richard, Sean, James, Sasan, Max, Sherpa and Jay on set



## SASAN KAVEH - DIRECTOR

Mohammad Hossein Kaveh, also known as Sasan Kaveh, is an Iranian filmmaker, sound designer, and actor from Shiraz, Iran.

He began his film career in 2005 and has received numerous national and international awards for works including *Leakage*, *Bandar Band*, *The Great Leap*, *Behind the Seen* and *Saka*.

*BORDER*, an indie short film, marks his directorial debut. Inspired by filmmakers Abbas Kiarostami and Akira Kurosawa, Sasan translates complex themes into minimalist cinematic video art. With a keen eye for detail, he captures the world in a raw yet sensitive way.

In addition to directing, Sasan also handled the editing, sound design, and create musical composition for *BORDER*. A significant aspect of this process was creating the original score with the unique 'Claravox' ensuring an integrated and distinctive auditory experience.

Since 2020, he has lived in Indonesia with his wife, Mira Goodridge, and founded WEFILMBALI an indie production house based in Bali.

Outside of filming, Sasan enjoys jamming music with close friends, cooking Iranian dishes and have fun with his 1980's FJ40.



## AHAD KARAMI - WRITER

AHAD is an Iranian filmmaker with a Bachelor's degree in Acting and Directing Coaching from Shiraz University (2002–2006) and Hilaj Film School, Iran (2009–2011).

Since 2010, he has taken on diverse roles in Iranian cinema, working as a writer, actor, producer, and director. His notable acting appearances include *A Romantic Theft*, *Red Head*, and the *One Thousand and Ten Nights* series. He has also directed the short films *Dang* and *Eclipse*, and worked as a production manager on *Scissors*.

Currently, he mentors aspiring actors at acting schools and cultural institutes in Shiraz and Tehran.

## MIRA GOODRIDGE - PRODUCER

MIRA is the co-founder of WEFILMBALI, an indie production house based in Bali. Her film journey began in 2020, managing *'Legend of Room 327'* directed by Mike McDougall and shaping visuals as Art Director on *'Time Blind'* and *'Exit 14'* with Red Rabbit Pictures, both directed by Dallas King.

*BORDER* is her debut as a producer, where she led the film's production from development to distribution. Her international background includes nearly 20 years as a personal assistant to her late husband, a COO in the oil industry, during which she lived in Egypt and Iran. She also worked few years in production roles at Ogilvy & Mather Advertising Indonesia and Leo Burnett Indonesia.

Outside of film, she is a certified yoga instructor, interior designer and an independent property agent, grounding her creativity in both wellness and real-world experience.





The crew on set: Nangan, James and Sherpa



## JOSEPH J.U. TAYLOR - THE HUNTER

*"It was a pleasure for me to be involved in BORDER and most of all, I'm happy to support filmmakers in Bali. My best wishes to BORDER for its festival distribution."*

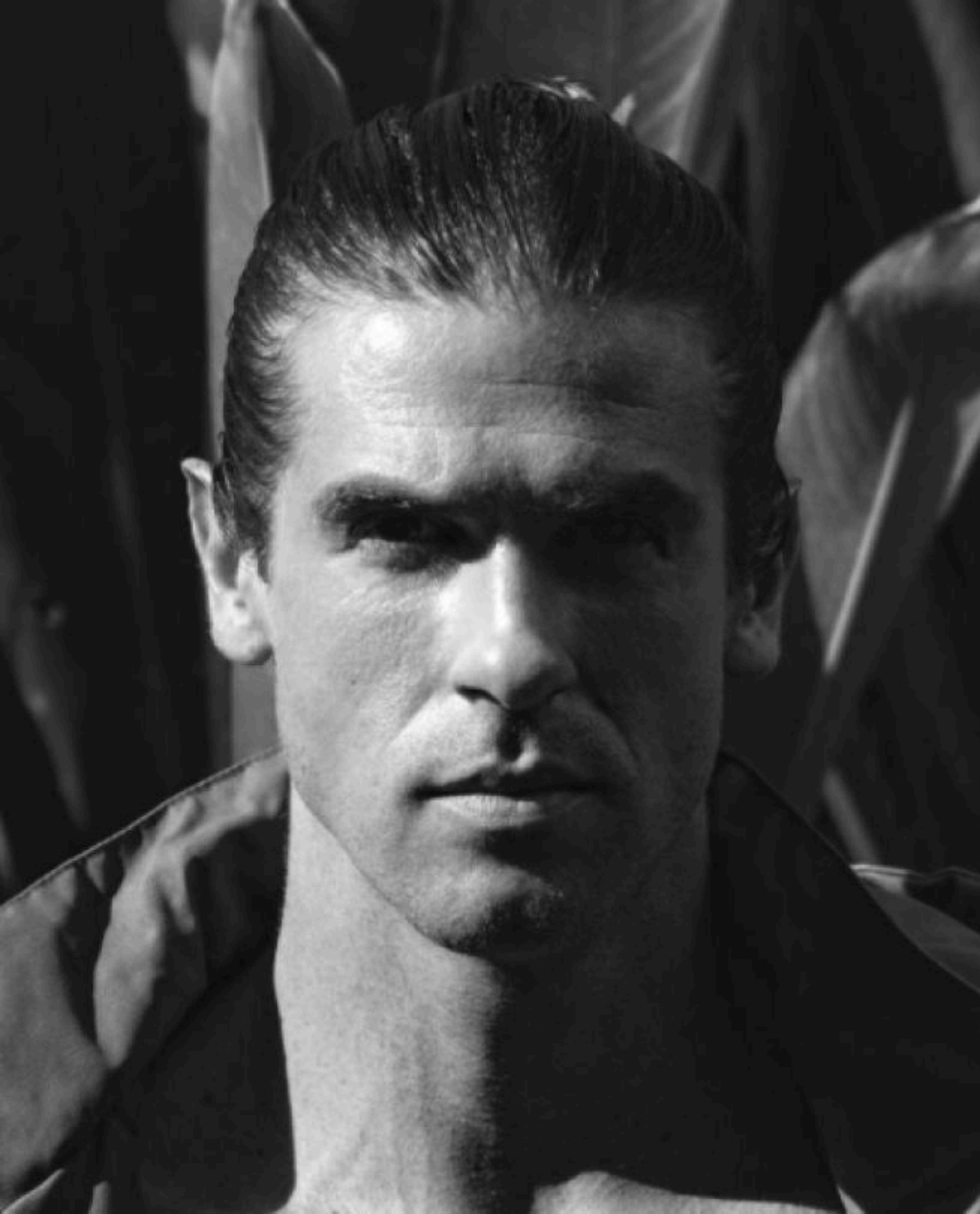
Joseph is a filmmaker, actor, writer, and marine environment advocate from Australia who has lived and worked in Indonesia for almost 30 years.

His respected works in cinema include *Monkey Man*, *Lost in Paradise*, *Life of Time*, *Ticket to Paradise*, and *The Wall of Death*.

He is married to Desak Sri, and together they founded Nusa Film, a cross-cultural cinema initiative based in Sanur, Bali.



Props: The Magic Mushroom



## SEAN CHARLES GRAY - THE MAN

*“My character demanded incredible physical and psychological strength. I had to mentally prepare to portray the deep emotions of a grieving husband. It was a fascinating experience.”*

SEAN is an artist from Alexandria, Scotland. His previous works include *Matched* and *Monologue*. He is also a professional voice-over artist and model with ten years of experience.

Currently based in Bali, he continues to refine his acting skills through reputable acting classes.

## VALERIIA BALBUKOVA - THE WIFE

*“I resonate with my character in BORDER because of the difficult situation in my home country, Ukraine. Being involved in this project was like a blooming lotus in the mud—it was more than just acting as a ‘corpse’; it became a way to heal my sadness. My role was even more emotional on set.”*

VALERIIA BALBUKOVA, also known as LIERA, is a multitalented artist from Ukraine. She enjoys art, adrenaline-fueled activities, photography, and pole dancing. Her role as *The Wife/Corpse* in *BORDER* marks her big-screen debut.

Liera currently resides in Bali, where she works remotely as a marketing agent while building her yoga channel.





Cast and crew members on set

## Q & A

*Let's start with the title BORDER. What sparked the idea, and why did you want to make it?*

It was the winter of 2019 when Ahad and I were on a coffee and cigarette break during our shoot in Tehran. I shared my six-month journey as an asylum seeker, from Turkey to Belgium, including crossing Bosnia during the 1994 war. A year later, he transformed those experiences into the script *BORDER*. Even though my situation was different—I wasn't forced to leave—I did go through some tough times crossing borders. When I saw the script, my heart burst with the desire to bring it to life on screen. The wish to direct my own film had been something I'd kept to myself for quite a while, so *BORDER* for me is more than just a script. It's a nostalgia for my past and a way of fulfilling my creative desire.

*How did you pick your cast, specially for the lead roles?*

I chose friends who love acting and were interested in the script. I needed to feel their excitement—it was very important to connect with their characters.

*Can you tell us about tough moments during the filming and what the solution was?*

All aspects are tough when working on a budget, especially when it's self-funded. With that in mind, my wife and I maintained great communication to face any obstacles and find solutions together. We applied the same attitude to the whole cast and crew, under a collaboration agreement. Of course, everyone has their own agenda, and we had to fit our plans with theirs.

I must say we are grateful that all aspects came together for three days of shooting with no major problems. We organized 17 cast and crew members, locations, food suppliers, accommodation, and five technical support suppliers. Despite these limitations, cast schedules, and the weather, we shot the sequence in a non-linear order.



Props at The Hunter's kitchen

## Q & A

### ***How did you find such an ideal location?***

We found the perfect spot by simply riding around on motorbikes and checking out different places. We looked at five locations before deciding on SANGEH MONKEY FOREST. It had everything we needed: a forest, an old building in the heart of the forest, easy access, good facilities, and it was efficient for the cast and crew. We spoke to Pak Gustu, the manager, and he was really excited about it. *BORDER* is the first film to be shot there, and he's hoping it will encourage more films to be shot at Sangeh Monkey Forest in the future.

### ***Any particular symbol in the props that you tried to convey to the viewer?***

There's a red tartan shawl shown in three different scenes. The first is in the forest among a mess of bags and clothes. The second is inside the cottage where The Hunter lives. The third is when The Hunter drags The Man to the border, using it as a robe to drag him. Through this, I want to convey to the audience that The Hunter is also a thief; he takes things from people who cross the border.

### ***What techniques did you use to give the film its unique style?***

My approach for *BORDER* is to create a cinematic video art piece with minimal dialogue. We used deep color grading paired with ominous, suspenseful music and precise, intense sound design to enhance the thriller feel.

I also juxtaposed audio and visuals—playing a music box melody over a violent scene—to make it even more brutal and maximize its emotional and psychological impact.

### ***How long did it take to create the film?***

It took almost five years, with a lot of patience. Why did it take so long? Because we weren't ready. We had just moved to Bali when Ahad shared his script in early 2020.

From that moment, *BORDER* was always on our minds; we talked about it and even dreamed about it. After the pandemic ended, we slowly settled down in Bali, built our shelter in Tabanan, and got to know people.

Then, in early 2024, we began developing our team, scouting locations, and preparing for production in the three months leading up to the shooting days. We had three days of shooting in August 2024 and finished post-production in March 2025.

### ***Financing a film is always challenging. How did you get the money to cover all the costs?***

“We submitted our proposal to several film fund platforms and made it to the quarter-finals. When Pak Gustu told us about the plan to tear down the old primate conservation building, it felt like a ‘now or never’ moment. So we decided to self-fund the film on a shoestring budget, using our own savings. The total cost of *BORDER* came to 45 million rupiah.

We bought wardrobe pieces from thrift shops, handcrafted medieval props, and the cast and crew were absolute legends — they worked under collaboration contracts, driven by passion. We also received incredible support from Overcrank Media Production Bali, the location team, and the accommodation and catering company. It was truly a collective effort.”

### ***If there was an opportunity to amend the film, what would you change? And what are your expectations for BORDER?***

Nothing. I'm very pleased with the film and wouldn't want to change anything in principle. I simply know that my team and I did our best for *BORDER*—and that is beyond my expectations! The rest, I leave to the audience. But of course, if *BORDER* can entertain the audience and is powerful enough to shift their perspective, fostering gratitude and contentment, that would be a wonderful bonus!

### ***Last but not least, any plans for future projects?***

Yes, we are currently developing a script with the same writer, Ahad. This time, we're exploring a dark comedy. My goal is to secure film funding for this project, enabling us to work with the same team and provide them with fair compensation. We aim to move beyond collaboration-based and low-budget production. As the saying goes, where there's hope, there's a way.



THE BORDER'S FAMILY