

Fractal

WRITTEN & DIRECTED BY **REZVAN PAKPOUR**



**FREQUENT URINATION OF SOME
DISTINGUISHED PEOPLE IN A RUIN ;
THIS IS A RECURRING STORY**



Cast By The Order Of Appearance

**TAYMAZ GOLSHAN, EMAD DARVISHI, MOHAMMADALI ZANJANI
GOLBARG AZAMI, AMIR MOHAMMADI, MAHAN ARAFI, MAHSA KHODADADI**

Executive Producer **SADEGH SATARI DIBAZAR** Producers **SADEGH SATARI DIBAZAR, REZVAN PAKPOUR**

Co-Producers **MARYAM MOHAMMADI, NOUSHAFARIN SATARI DIBAZAR**

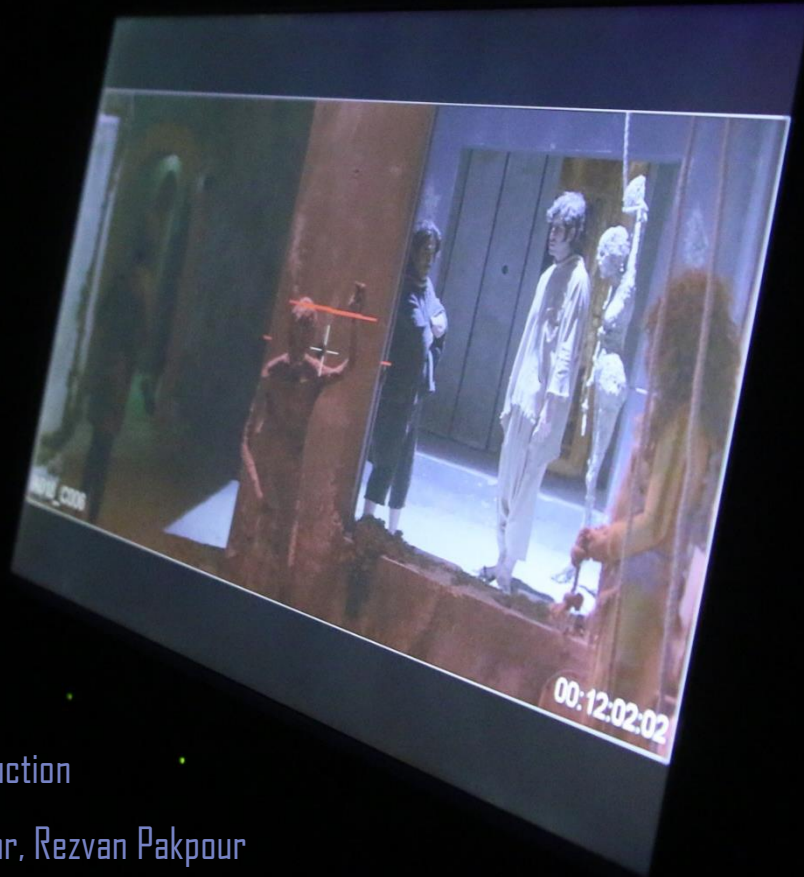
Director Of Photography **EH SAN KAFASH** Still Photographer **ELAHE PAKPOUR** Edited By **REZVAN PAKPOUR, KHATOUN FAROUGHI**

Color Correction & Visual Effects **SHIRIN EKHLASI** Composer **BARDIA PANAHADE** Sound Designer **MOHAMMAD MEHDI
JAVAHERIZADE**

Set Designer **SAEIDEKHANBABAEI** Make-Up Designer **MINA SOROUSH** Costume Designer **GOLNAZ FARZAM**



GENERAL INFORMATION



Screen Play: Rezvan Pakpour

Production Company: Liwi Production

Producers: Sadegh Satari Dibazar, Rezvan Pakpour

Co-Producers: Maryam Mohammadi, Nooshafarin Sattaridibazar

Director: Rezvan Pakpour

Cinematographer: Ehsan Kafash

Shooting format: Digital

Running Time: 107 Minutes

Aspect Ratio: 16×9

Audio Format: 5.1

Original Language: Persian

Screening Format: DCP



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Logline:

Silence Theatre Group faces an expected plot twist on the rehearsal night before their final performance.



Synopsis

Tonight's the last night of rehearsals for the Fractal show performed by members of an underground theater group called Silence. The team was run by a board of directors consisting of all members up until 2 weeks ago but they, using collective votes, decided to choose Amirhossein to be the coordinator and Eddy to be his assistant with the aim of getting things done neatly. Amirhossein, despite their initial plans, decides to propose an unexpected scenario, which the group is not aware of, in the last night of rehearsals and surprise them. Tonight, after 2 weeks of waiting, members of the group are expecting Amirhossein to reveal his surprise, and prepare themselves accordingly for tomorrow's final performance.

Everyone is getting ready to start rehearsing. They are confused by Amirhossein's decision but have accepted it, except for Maya. Maya didn't participate in the voting which elected Amirhossein and she opposed this selection and Amirhossein's idea to surprise the team on the last night of rehearsals from the beginning. She is suspicious of Amirhossein's and Eddy's intentions. Make-ups are done and members of the team are supposed to hear Amirhossein's surprise after eating dinner. In the meantime, there are scatter-talks about animal rights, criticisms in society, civilization and anything that occupies their minds. In between these talks Maya notices that a light is on in the basement that was never a center of attention before tonight. She goes inside and saw something that makes her more suspicious of Amirhossein and Eddy. While the guys are entertaining themselves with a song, Kaveh Mianeh, the supervisor and the producer of Fractal performance calls Amirhossein. Maya, now very suspicious of Amirhossein, eavesdrop on their conversation and realizes there is something going on that even Eddy is not aware of and Kaveh will be joining the group in 2 hours.





Finally, Amirhossein reveals his surprise. The surprise is that all members, except Edie and Amirhossein, are supposed to be immobile throughout the performance instead of the sculptures on the stage. The group is shocked as his surprise is more ridiculous than anyone has ever thought. At first, everyone opposes this idea. Shekufa is the first one to agree with Amirhossein's surprise plan in exchange for being the center of attention and an increase in her payment, and then Hiran also agreed in exchange for designing his own acts.

Sabah who feels that something fishy is going on, realizes that she shouldn't take the roles of the statues which are said to be the main roles. In exchange for playing a minor role and seeking her self-interests, she agrees to cooperate with Eddy and Amirhossein. Members of the group continue to work with Amirhossein and Eddy until Hiran and Sammy decide to add more violence to the show. Everyone agrees with this decision and eagerly starts stoning Sammy.

Everyone gets alarmed by their fighting and come out of the house but Eddy violently shoves Maya to the ground and doesn't let her be heard. Eddy and Amirhossein take everyone back inside the house. They kick Maya out of the house and don't let anybody find out anything about what is going on in the basement. Amirhossein asks Eddy to perform instead of Maya, he refuses. All those who play a role in this performance won't participate in Kaveh's next show. When Eddy and Amirhossein realized Kaveh's decision 2 weeks ago, they decided to change the scenario and be the two directors and send everyone out to act. Now Amirhossein tells Eddy that his name was among the cast from the beginning. Eddy, while did all the directing, won't be participated in Kaveh's next show and the only director will be Amirhossein. Eddy is forced to play the role he planned for Maya by the members of the group, who are unaware of what's really going on and their only concern is to finish the current performance. A role trapped in an aquarium. Maya gets out of the house and minutes before Kaveh arrives, while the group was rehearsing, roof of the house collapses and the performance remains unfinished.





Director, Rezvan Pakpour

Rezvan Pakpour is an Iranian Director born in 1992 in Arak, Iran. When she was 18, she moved to Tehran to study counseling at Beheshti University and then Alzahra University for her master degree. After that, she started psychotherapy in psychological clinic. While studying counseling, she passed courses on basics of film directing and script writing in Karnameh Institute Arts and Cultural. She was a member of the theatre group at Österreichisches Kulturforum Tehran between 2012 and 2014 and worked on “Ahoura Mazda” performance. In 2016 she entered Art University of Tehran to study her second major in film making and directed her first short film “Flute for Glassroom” which was screened at 15th Nahal Film Festival. While studying filmmaking, she wrote analytical critiques for Padidar Film Magazine. She also participated as different crew members in several short film projects during her years in Art University. In 2019 she started working on the first title of her Trilogy, “Fractal” which is her debut feature film. In 2020 she co-founded Liwi Production with Sadegh Satari to continue making films working with young and talented artists. She is now working with Sadegh on the script of the second title in her Trilogy

Fractal, Somewhere in the Middle-East

Fractal narrates a day from a performance by an underground theatre group in house that is falling apart, somewhere in Middle-East. Its actors are a new generation who are trying to perform their play underground and without limitations, but confined by the methods of their ancestors, they can't stop limiting themselves. They lie and double-cross each other for personal gain which is reaching a better and higher positions. One of them finds out the hidden truth but she's nipped in the bud.

The Script

I got the idea for writing the script of Fractal after studying Choice Theory by William Glasser and Adler's theory and when I learned different needs of human psyche. Some years later, witnessing the destruction, civil wars and social unrest against dictatorships in the Middle-East, I started writing. In Middle-East, lack of proper satisfaction of the need for power due to existing dictatorships can be well understood. This causes satisfaction of inferiority feelings to replace self-actualization and domination to replace governing. Concepts like justice, freedom, coercion, domination, lying and duplicity in society caught my attention. At the same time, I watched a documentary of Zimbardo's Prison Experiment and saw the importance of the roles assigned to individuals and the impact they have on the exercise of power over those around them. This domination causes lying, duplicity and double-crossing to become means for reaching goals and individuals to do anything to satisfy this need and what's better than puppeteering humans. Humans become puppets for the power seeker and the thirst for power which is caused by inferiority complex becomes the only drive. There is no real freedom and we only see a shell of democracy along with doxastic coercion with puppeteering. This doxastic coercion causes free human connection to lose its foundation. Everyone just talks without having comprehensive information about various matters. Disagreement replaces diversity of opinion. Nested dialogue and characters talking over each other, causing some dialogue not being heard, is my main style of writing. This style of writing dialogues is the influenced I get from society. A society that I think is caught up in a phenomenon I call "dialogue pollution". If I had to name the current period we're living in, it would be 'dialogue pollution'. People are constantly talking loudly about their inner thoughts and platforms are readily available to share these voices with everybody and many of these voices are not appealing to some ears. These voices being talkative, nested and loud about numerous and trending subjects may silence other more important voices. Each and every voice is important on its own, at least for its speaker. We are obligated by freedom of speech to allow all of them to be heard. This is the reality of our time. We can't anticipate if it is good or bad. Fractal reflects these voices. Characters often interrupt each other in their speeches as it's common in real life. A firm belief in portraying the reality of the contemporary world and commitment to show this reality made us to create these clamors. For now, we have to watch and test our endurance in world full of dialogue. Unity is gone and social paranoia replaces empathy. "Imaginaires" and "Grimaces" are not competitors, they are enemies. Anyone with us is considered friend and anyone without us is considered enemy. This social paranoia results in global paranoia and the closure of doors and a wall that stretches around the house.

Silence Theatre Group symbolize society in Middle-East. The characters are the people we encounter in everyday life. If anyone finds out the truth, he or she is attacked by people and nipped in the bud. Truth will never be discovered and is lost between the clamors. Maya is the hero in the film. A woman who stands against the dictatorial society. She seeks freedom and change in society but she also has behavioral traits of this society and this makes her a gray character. When she finds out the truth in the basement everyone attacks her. They don't want to hear anything and eventually she's expelled, but her path remains and stretches along the sea.

When writing the scenario for Fractal, depicting people in society, with their own real traits, tones, conversational topics, morals and temperaments, was of utmost importance to me. This fact necessitated staying true to them when writing. As a result, I burrowed dialogs from the conversations I heard every day from people in society. I took notes from whatever I heard in different circles, and put them in the script with little distortion. At the same time, when depravity reaches its utmost limits, nothing but comedy can express it. So, using parody and dark comedy to show this depravity in intellect and reason seemed appropriate. I was influenced by Martin McDonagh's plays and also Sadegh Hedayat's short stories in this way.





Casting



The cast was chosen from theatrical performers due to theatrical mood of the scenario. Coaching actors was based on their unconscious mind. I utilized my expertise in psychology and coached the actors based on Carl Roger's views on counseling. Which states, the actors must be free in here and now to be able to take their desired actions based on their own mental solutions.

Some shots were totally based on improvisation due to this fact. This necessitated a very tight connection between the actors and me as the director. It was the reason for having relatively long rehearsal sessions with the actors lasting 8 months; 7 months in studio and 1 month in the main filming location.

Meet the Cast

Mahsa Khodadadi, Maya

Mahsa is an Iranian actress born on 1992 in Shiraz, Iran. She started studying Civil Engineering at Politecnico di Torino but in 2014 she dropped out and returned to Iran to pursue her passion for theatre by studying Theatre Acting-Directing in Tehran University of Art. She got her BFA in 2018. She's been participating in short films and plays as an actress since then. She's acted in several award-winning performances and short films among them are "Khabidar" which won the Best Performance award in 2016 in Monologue Festival of Tehran University of Art and "Genolog" which won the Special Jury Award in 2018 in the same festival. Fractal is her debut feature film.



Emad Darvishi, Eddy

Emad was born in 1991 in Bandar-Abbas, Iran. He got his degree in Dramatic Literature from College of Fine Arts, University of Tehran. He started his acting career in 2010s with several successful live theatre performances. He won the Best Actor Award in Student Theatre Festival for his performance in "Majlis Mokhtalef Khani" in 2016 which was also performed in prestigious Fajr Theatre Festival. His debut feature film was "Lebas Shakhsi" which was screened in Fajr International Film Festival. "Fractal" is his second feature film experience as an actor.

He's also active in writing plays and screenplays and wrote his first cinematic screenplay in 2020. Right now, he's writing a screenplay for a short film.



Taymaz Golshan, Amirhossein

Taymaz, live-theatre actor was born on 1994 in Tehran, Iran. He has a BS in Mechanical Engineering and a Master's degree in Environmental Engineering. His passion towards acting lead him to start his acting career while he was a student. He was an active member of Student Film and Theatre Association as an actor and had several public performances on his record. His enthusiasm towards dark comedy has led him to play many roles in this genre. Fractal is his debut feature film as an actor.

Mahan (Fateme) Araf, Shekufa

Mahan was born in 1994. She started her acting career after she graduated high-school by participating in student theatre groups as an actress. She went to university to academically study Theatre Acting-Directing in Tehran Faculty of Art and Architecture, Islamic Azad University. She was present in multiple national monologue and theatre festivals. She was awarded the Best Actress in Experimental Theatre Festival in 2017 for her performance in "Ashghal Mandeha" play. She is currently active in theatre, short films and feature films. "Fractal" is her debut feature film as an actress.



Amir Mohammadi, Sammy

Amir Mohammadi, actor, started his art career by studying theater in college and then got his BFA in film directing in Tehran university of Art. While studying, he started acting in several theatre performances among them are “Molaghat” directed by Parsa Pirouzfard and “Rejhe Koor” which were performed in Tehran Independent Theatre. He has also acted in several short films like “Trap”, “The Passage” and “Night Club” which were screened in numerous national and international film festivals. His first presence in a feature film was in “Invasion” directed by Shahram Mokri. “Fractal” is his debut feature film as lead actor.



Golbarg Azami, Sabah

Golbarg, was born in 1997 Tehran, Iran. She started studying mathematics but when she realized her true passion is in arts, she changed her major and now she's studying filmmaking in Sure University in Tehran. She has also experienced in acting in multiple theatrical performances and short films. Fractal is her debut feature film as an actress. She is planning to continue professional acting alongside getting her degree in filmmaking.



Mohammadali Zanjani, Hiran

Mohammadali started his art career with street theatre in 2011 in Tehran. In 2014, he became a member of Velengarda Theatre Group. He collaborated on numerous environmental and interactive theatre which were performed in multiple national and international festivals. “Khun Mordegi” was the most prominent among their plays which was brilliantly performed in PRO CONTRA International Theatre Festival in Poland.

He also studied Acting in University of Applied Science and Technology and later Tehran University of Art in Graduate level. He has a degree in Dramatherapy from Dramatherapy Center of Iran. While studying he also directed several plays and one short film. “Fractal” is his debut feature film.

He is been writing Free Verse Poems professionally throughout these years and his collection “Marg Dar Ghabrestan Etefagh Nemioftad” is being published at the moment.



Photography

The same approach, used with the actors, that was based on the unconscious mind, was also used in cinematography. We needed the cameraman to shoot in here and now. The cameraman is like a third person who watches the house as a curious spectator. He follows actors and peeps anywhere he likes or his curiosity leads him and improvise where necessary. My close connection with the cinematographer resulted in coherence of our ideas. In order to reach this goal, the cinematographer was also involved in our rehearsal sessions. Decoupage was formed in this tight connection between me as the director, actors and the cinematographer. The duration of shots was much longer than the conventional editing pace in decoupage and also while filming. This is directly related to long discussions between the characters. The issues that occupied each character's mind while they're talking about them mandated these long takes. Conventional short and edited takes would have not conveyed the confused state of mind of the characters. So, the shots were chosen to be long to convey this lengthiness.



The photographer needed to be in close contact with her subjects in order to recreate the image. Emphasis on personal story was important in photography but this time everyone involved in creating the film was the subject in addition to the cast. The recording of photographs was based on improvised acts in here and now. Therefore, each photo can have its own backstory, which might not be seen in the film, but it can be felt in between the photos. The photos were presented as they were without any editing to remain faithful to here and now and the moment. Therefore,

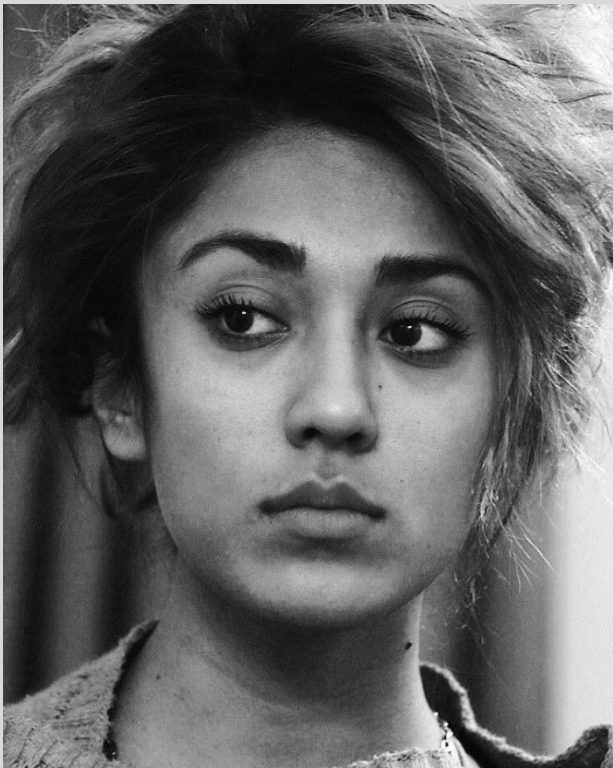
the authenticity of light and color was kept so as to not diminish the reality in them. Relying on light and color is a prominent feature of all photos. All these makes the photos especially important to us.

Painting with Camera

Ehsan Kafash, Director of Photography

Photography was an unknown world for Ehsan Kafash. He was born on 1981 in Khorasan, Iran and after completing photography and filmmaking courses on IYCS, he started studying cinematography in Tehran University of Art. During that time, he participated in many short films and documentaries as the cinematographer.

He was involved as cinematographer and gaffer in several short and feature length documentaries, stop motion, television and theatrical feature films in various fields. He has been awarded 3 cinematography awards and 5 nominations from national and international festivals between 2006 and 2021. Fractal is his 7th feature film experience as a cinematographer.



Elahe Pakpour, Still Photographer

Creating a new universe by the world of images and colors is full of attraction and allure for Elahe Pakpour. She was born on 1996 and started her art career by painting and created countless pieces with novel creativity. She passed basic and advanced courses in drawing and painting in University of Tehran as well as private institutes. After that she was introduced to photography and cinematography. She learned basic and advance photography and cinematography and lighting in University of Tehran, Beheshti University and other private institutes and created several images. She started with portrait and city photography and then she moved towards Abstract photography, Nature from different and personal view, film photography, cinematography, digital arts and poster design.

She got her BA in counseling from University of Tehran and her masters in Psychology from Alzahra University. Psychological-philosophical reflections are apparent in her artistic creations. She has several painting and photography exhibitions and also photography and cinematography of short films on her record. "Fractal" is her first feature film as a film photographer and poster designer.

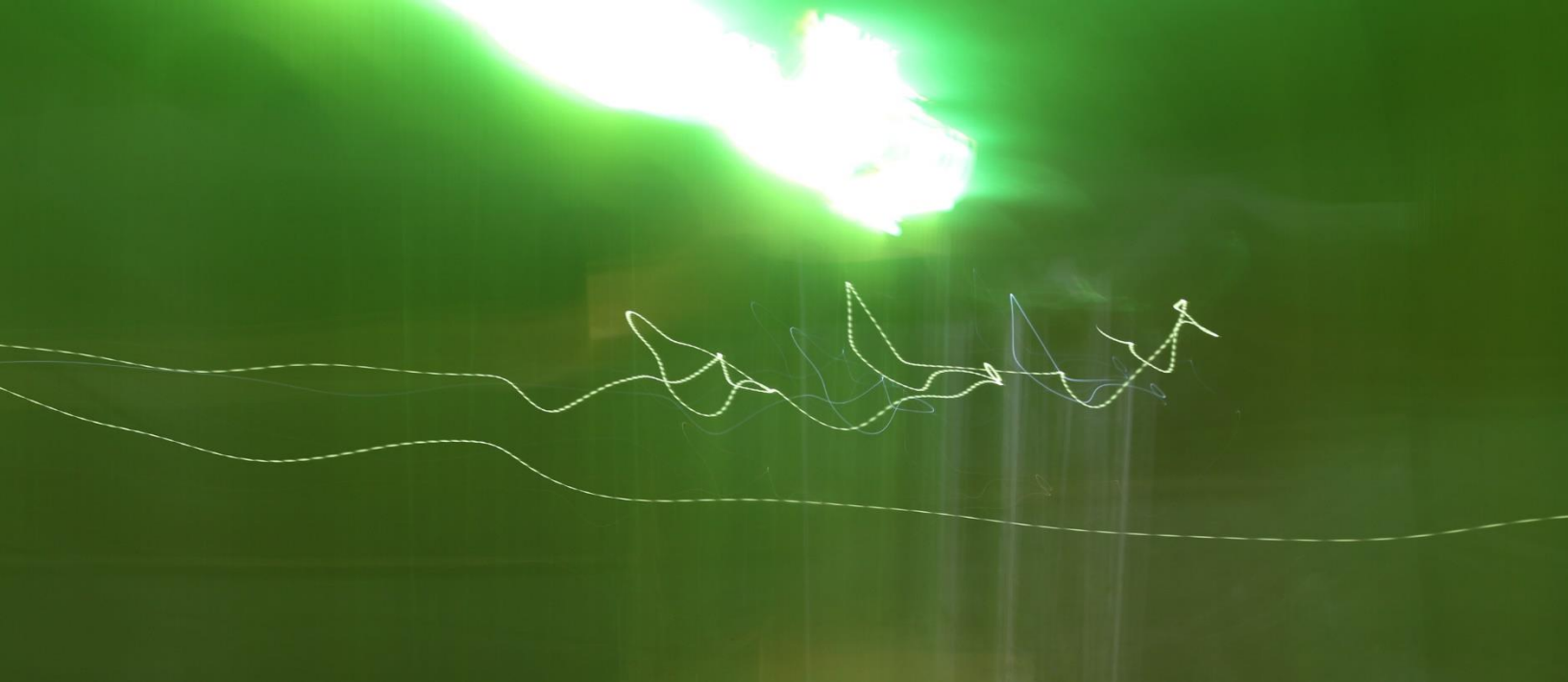


Editing

Considering my academic sub discipline, editing, and my passion for live theatre, I wish to create a unification of editing and live theatre, which may seem impossible to many. Given that the story takes place in a theatrical atmosphere, in my opinion, it was necessary to look at editing in a different way.



We have acts as major divisions of a theatre work. I was faithful to these divisions in Fractal. We have long continuous shots like in live theatre. We used cinematography and moving camera angles to change the field of view of the audience without using editing cuts; but when we wanted to change the act and hear and follow a new subject or change the emotional and tenor atmosphere, we used editing cuts. Otherwise changing shots was done by moving camera angle. Maybe I can call it editing on acts.



Film Score



The composer was involved in most rehearsal sessions in order for him to submerge in the mood of the cast and the atmosphere of the script. That way, when he wrote the Fractal track, it would be more believable that the characters in the film wrote it themselves. He was also present in production.

The film score consists of soundtracks which narrates the joint moments of human presence in the crowd and solitude. Like the characters who are grouped together but miles apart as their communication is faulty. The prominence of the Lydian mode, the emphasis on fourth augmented and also the use of electronic music are among the soundtracks characteristics; which are in tone with this generation's mood. In the end, there's a Jazz track which accompanies clarinet and destruction.



Bardia Panahande, Composer

Film composer, Bardia , born on March 1991, has graduated from Shahid Beheshti University Law School with master's degree. He became interested in music as a child because of his father's Melodica and Whilst studying law at university, he began learning piano and classical music. Then he took private lessons of harmony and solfege with Mani Jafarzade. Bardia is mostly interested in minimal and impressionism.

His first experience in theatre music, was the soundtracks of “A View from the Bridge” (Arthur Miller's play) by Puria Samandari as director in 2018. Fractal by Rezvan Pakpur is his debut as a composer in a feature film.



Set and color design

Set and color design develops in the first few scenes in beginning of the film, which foreshadows the whole story. All the emotions which we would feel throughout the whole film can be seen in the colors of the first scene. Yellow, green, blue, red and khaki, a flickering lamp, the statues, which are always passive, are in the scene.



The flickering lamp comes with insecurities in communications, emotions and conversations between the characters. The basement is the underlying truth of the society in which a secret is hidden and it remains hidden.



Saeideh Khanbabaie, Set Designer

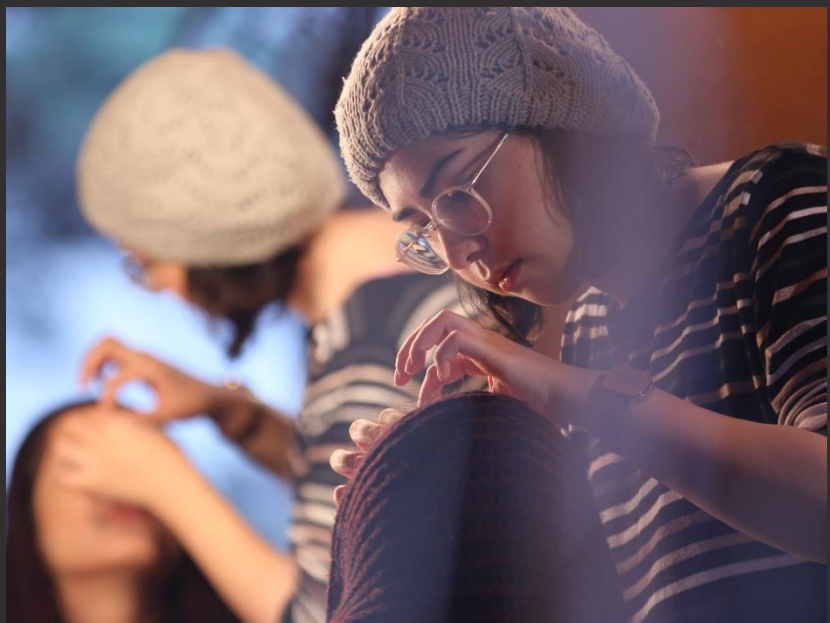
Saeideh was born in 1987. She got her BFA in set and costume design from Tehran University of Art. She began her professional career as a set and costume designer from 2016 and participated in 12 theatrical shows as well as several short films. She has been awarded 4 times for best set and costume design in 3 national and international theatre festivals among them is the award for the best set design award in the 21st edition of Iran International University Theatre Festival for her works on “Tajziye” show.

She is also passionate about creating abstract space and installation and have presented her installation art works in two public exhibitions. She believes set design is the best career choice for her because it satisfies her need for team work, constant and continuous learning and having new adventurous and creative experiences. “Fractal” was her debut feature film as a set designer and she’s preparing for her second feature project in late 2021.



Make-Ups and Costumes

Paying close attention to details in costume and make-up design such as the fabrics, colors and the collar on their necks was important. The contrast between the complexity of make-ups on male and female characters is obvious. As women are forced to censor themselves and present themselves outside their real appearance. Consider the heavy and uncomfortable wig made of safety pins on Sabah or excessively puffed hair on Shekufa which even covers her face in some instances. Only one woman is more unbounded relative to others and that's Maya, although she too has to cover her head with paint. Women's costumes were also designed to feel more uncomfortable than men's costumes. Consider the skeleton glued on Shekufa's body which impairs her movements or her tight and hard leather vest.



Green Room

Mina Soroush, Make-Up Designer

Mina, a makeup artist for cinema and fashion, a graduate of the Tehran University of Art in Puppetry, was born in 1998. She won the Best Puppet Performance award at the Sure Festival in 2017. She self-taught art of make-up and started working professionally from the age of 18. She was the make-up designer in several short films such as "The Wolf", directed by Kurosh Mashhadi, and the Television Series "Lasting Identity" directed by Hossein Akhundzadeh. "Fractal" is her debut feature film. She also collaborates professionally on several advertising photography projects as a make-up designer.



Golnaz Farzam, Costume Designer

Golnaz was born in Tehran, Iran in 1997. She attended National Organization for Development of Exceptional Talents in her high-school years and after that she went to Alzahra University to study fashion design. While studying she also participated in different courses like pattern making, sewing, drawing and illustration in Tehran University and Beheshti University. In 2019 she participated in "Fractal" directed by Rezvan Pakpour as the lead costume designer. She has also created "Dom" private collection as an emerging brand. Her career goal is to design on an international scale to make positive impacts in current world and not be limited to any specific medium.



Sadegh Satari Dibazar, Executive Producer

Sadegh was born on a summer day in 1990. He grew up as a curious child in Tehran and being a Multipotentialites was obvious in his early years. His interests cover a wide range including filmmaking, visual arts and music to mathematics, natural sciences and business. He got his BS in Electrical Engineering from Sharif University of Technology, but while he was a student, he also pursued his passion in visual arts and music. He started his painting career by learning from masters such as Niloufar Ghadrinejad and Babak Etminani. After graduation he entered the world of business with some major successes. Having experience in both art-life and business-life with wide range of interest in multiple art forms he realized becoming a film producer satisfies his needs in a wide range of art forms and also business. He learned basics of film making and business side of cinema by participating in several online courses. After participating in some short films as production manager and producing one short film, he was introduced to “After Midnight” project which later became “Fractal”. The script involved many of his personal concerns about society and the way we lack communication and how we handle the concept of authority. As a result of this personal resonance, he chose “Fractal” as his debut feature film in an executive producer position. Later, he co-founded Liwi Production with Rezvan Pakpour to continue working with young and talented artists. His immediate plans for future involve developing and producing his second feature which is also the second title in Rezvan’s Trilogy on duplicity, freedom and authority.



Production

Considering the fact that Fractal is not a conventional Iranian film in its style and story-telling, its make-up and costumes, it was difficult to find a producer in Iranian mainstream cinema. I discussed the film with several producers who liked the script but they were not willing to collaborate and they suggested adding Hijab in costumes and make-up of actresses or censorship of parts of the content which I did not tolerate. Meeting Sadegh Satari changed all that. Sadegh, like myself, have adventurous views



on filmmaking. He, like myself, believed that bringing visual diversity and unique storytelling methods are absent in Iranian Cinema. Our converging views lead to an exceptional and successful collaboration. His trust and encouragement in me and all the members of the team energized us all for creating Fractal.



Final Word

This film was an exceptional experience for me. Its non-conventionalities in style and content makes the film one of the first works of this genre in Iranian Cinema. Simultaneity of this film with recent socio-political events in the Middle East, which in terms of content made the atmosphere relatable to all of us and if we believe every work of art should be “the child of its time”, Fractal is a child worthy of its time. Collaboration with a producer who ignited passion and excitement in me and the crew. Working with cast and crew who most of them are the youngest generation of artists in the last decade of Iranian cinema has always been an important dream which was made possible with the help of the producer of the film. My debut feature and the first Iranian feature film which was made by the new and emerging millennial artists as producer, director and all of crew members. All these made this film very special and exceptional for me and all crew members of our film.

Rezvan Pakpour

Spring of 2021

CREDITS:

Executive Producer

SADEGH SATARI DIBAZAR

Producers

SADEGH SATARI DIBAZAR

REZVAN PAKPOUR

Co-Producers

MARYAM MOHAMMADI

NOOSHAFARIN SATTARIDIBAZAR

Written & Directed By

REZVAN PAKPOUR

Director of Photography

EHSAN KAFASH

Film Editors

REZVAN PAKPOUR

KHATOUN HEIDARI FAROUGH

Still Photographer

ELAHE PAKPOUR

Sound Designer

MOHAMMAD MEHDI JAVAHERIZADEH

Composer

BARDIA PANAHANDI

Set Designer

SAEIDE KHANBABAIE

Costume Designer

GOLNAZ FARZAM

Make-Up Designer

MINA SOROUSH

Colour Grading & Visual Effects

SHIRIN EKHLASI

Production Sound Mixer

MEYSAM HASSANLOU

Production Manager

MAJID ERSHADI

Art Director

REZVAN PAKPOUR

Cast By The Order Of Appearance

TAYMAZ GOLSHAN	Amirhossein
EMAD DARVISHI	Eddy
MOHAMMADALI ZANJANI	Hirad
GOLBARG AZAMI	Sabah
AMIR MOHAMMADI	Sammy
MAHAN ARAFI	Shekufa
MAHSA KHODADADI	Maya

First Assistant Director

GHAZAL ABEDI

Second Assistant Director

TAHMINE MANSOURI ROSHAN

Script Supervisor

PARISA TAJODDIN

First Assistant Camera

REZA NIAGHI

Assistants

FARSHID SHABANI

FAZEL ZAKELBERI

Transportation Supervisor

MAHMOUD JAFARI

SET BUILDER
ALI NEJATI
AMIRHOSSEIN HEIDARI

Sculptor

HANA ASLANI

Sculptor Assistant

ZAHRA DAYYARIAN

Set Designer Assistants

ALIREZA VAHDANI

FATEME ZOGHI

FATEME MIRSHAHVALAD

MORTEZA PAKNAHAD

Special Effects

MAJID ERSHADI

Thanks To

ALI TAJASOM

Set Costumer

GOLNAZ FARZAM

Make-up Artist

MINA SOROUSH

Sound Assistants

SEYYED MORTEZA MOUSAVI

ERFAN NEYSI

Sound Designer Assistant

MOHAMMAD GHASEMI

Sound Technical Support

ROSHAN STUDIO

Composer Assistant

ARIA PANAHANDE

"Fractal" Sound Track Arranged & Produced By

PEDRAM BABAIEE

Assistant

OMID SHAKIB

Clarinetist & Saxophonist

SAEID SHAMS

Harmonicas & Keyboardist

AMIR MOHAMMADI

Vocalist

GOLSA RAHIMZAMANI

"Fractal" Lyricist

MOHAMMAD LAVAEI

"Criminal Record" Poet

MOHAMMADALI ZANJANI

Production Coordinator

MEHRAD ABGHARIAN

Set Operations

JAMAL GHAZINEJAD

MITRA GHOLAMI

JAMSHID GORGANLI DOUJI

ALI TAJASOM

PARVIZ KACHBI

GOLI GORGANLI DOUJI

Transportation

ASADOLLAH NAJAFI

MEHDI TAJASOM

English Subtitle

MOHAMMAD LAVAEI

Subtitle Technical Support

REZA TARIVERDI

Trailer Designer

ARMIN RANGANI

Title Graphic Designer

AMIR MAHMOUDIAN

Special Thanks To

MAHMOUD PAKPOUR
AZIZ SATARI DIBAZAR
POURIA SAMANDARI
DARIUSH HATAMI
SEYYED MOHSEN HASHEMI
MASOUD SOFLAEI
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