

A FILM BY MOHAMMAD RASOULOF

EHSAN MIRHOSSEINI SHAGHAYEGH SHOURIAN KAYEH AHANGAR ALIREZA ZAREPARAST SALAR KHAMSE MOHAMMAD VALIZADEONI MAHTAB SERVATI MOHAMMAD SEDIGHI MEHR JILA SHAHI BARAN RASOULOF DIRECTOR OF PHOTOGRAPHY ASHKANASHKANI EDITED BY MOHAMMADREZA MUINI MEYSAM MUINI WILDE BY AMIR MOLOOK POUPRODUCTION DESIGNER SAEED ASADI PRODUCED BY KAVEH FARNAM FARZAD PAK & MOHAMMAD RASOULOF WRITTEN AND DIRECTED BY MOHAMMAD RASOULOF

COSMOPOL FILM











FILMS Boutique



# THERE IS NO EVIL

(Sheytan vojud nadarad)

# a film by MOHAMMAD RASOULOF

2020 - Germany/Czech Republic/Iran - 2.39 - color - 150 Min.

#### **SCREENING SCHEDULE**

FRI FEB 28th - 11:30 - BERLINALE PALAST Press Screening
FRI FEB 28th - 18:30 - BERLINALE PALAST World Premiere
SAT FEB 29th - 10:00 - HAUS DER BERLINER FESTSPIELE
SAT FEB 29th - 12:30 - FRIEDRICHSTADT PALAST
SUN MAR 1st - HAUS DER BERLINER FESTSPIELE

#### PRODUCED BY

#### **COSMOPOL FILM**

Hamburg, Germany info@cosmopolfilm.de

#### **EUROPE MEDIA NEST**

Prag, Tschechische Republik Tel + 420 732830411 farnam@amt.tv

#### **FILMINIRAN**

Teheran, Iran www.filminiran.com Farzadpak@filminiran.com

#### INTERNATIONAL SALES

#### **FILMS BOUTIQUE**

Köpenicker Str. 184. 10997 Berlin, Germany Tel + 49 30 69 53 78 50 www.filmsboutique.com contact@filmsboutique.com

#### **GERMAN & INTERNATIONAL PRESS**

#### **CLAUDIATOMASSINI + ASSOCIATES**

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#### **US PRESS**

#### **CINETIC MARKETING**

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### Written, directed & produced by MOHAMMAD RASOULOF

## **CAST**

Heshmat EHSAN MIRHOSSEINI

Razieh SHAGHAYEGH SHOURIAN

Pouya KAVEH AHANGAR

Hasan ALIREZA ZAREPARAST

Salar SALAR KHAMSEH
Tahmineh DARYA MOGHBELI
Nana MAHTAB SERVATI

Javad MOHAMMAD VALIZADEGAN
Bahram MOHAMMAD SEDDIGHIMEHR

Zaman JILA SHAHI

Darya BARAN RASOULOF

# **CREW**

Cinematography ASHKAN ASHKANI

Editing MOHAMMADREZA MUINI, MEYSAM MUINI

Music AMIR MOLOOKPOUR

Sound Design PHILIPP KEMPTNER, HASAN MAHDAVI

Sound HASAN SHABANKAREH

Production Design SAEED ASADI

Costumes AFSANEH SARFEJO

Make-up MAHMOUD DEHGHANI

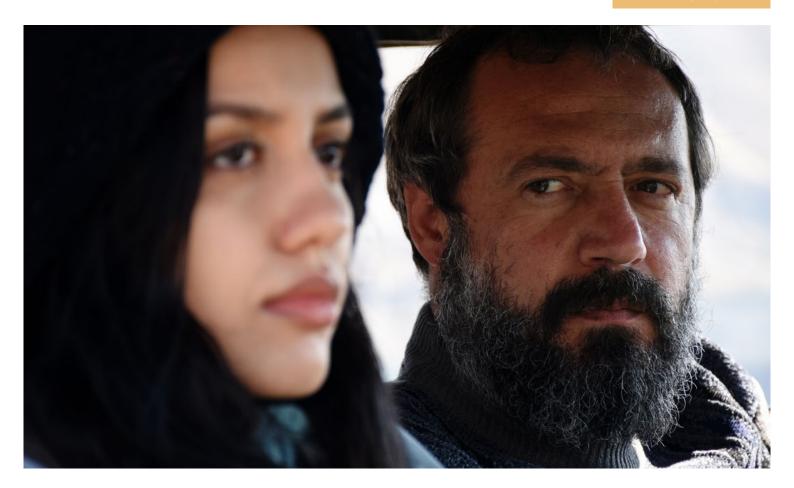
Assistant Directors SAMRAND MAROOFI, MEYSAM MUINI

Production Managers ALI HEMMATI, MARYAM YAVARI

Producers MOHAMMAD RASOULOF,

**KAVEH FARNAM, FARZAD PAK** 

Executive Producer FARZAD PAK



# **About THERE IS NO EVIL**

Every society that enforces the death penalty needs people to kill other people. Four men are put in front of an unthinkable but simple choice. Whatever they decide, it will directly or indirectly corrode themselves, their relationships, and their entire lives.

In four thematically connected episodes, Mohammad Rasoulof tells their stories, which inevitably are also the stories of the people who surround them.

#### 1- THERE IS NO EVIL

40-year-old Heshmat is a kind and pleasant family man. He has a peaceful life with his wife and young daughter. He feels caught up in a daily routine. He makes enough money to support his family, but we see in his eyes that they are living with a secret.

# 2- SHE SAID, "YOU CAN DO IT"

Pouya has just begun his mandatory 2-year military service. With an honorable discharge, he will be able to apply for a passport and realize his dream of leaving Iran to live abroad with his girlfriend. After only one week of basic training, he is faced with a dilemma. He has a long night ahead of him; a night when Pouya must decide between his dreams or what he believes.



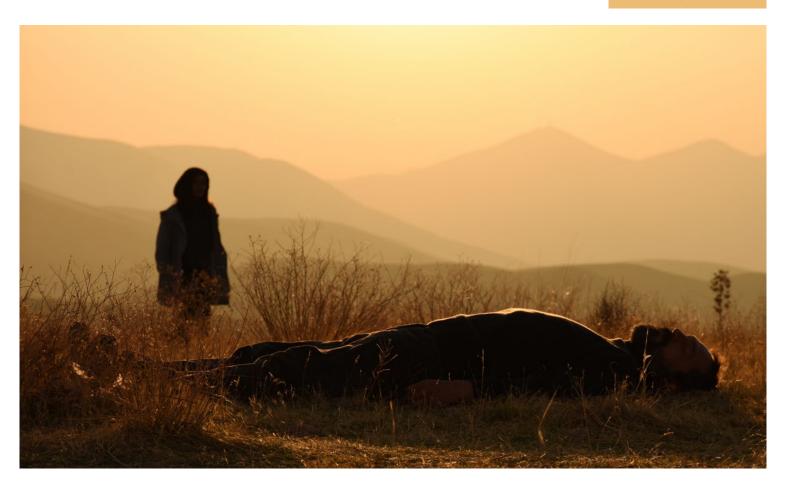
#### 3- BIRTHDAY

Javad is a young soldier who has been given a 3-day leave from his base. He travels to a small town near the Caspian Sea to be with Nana, his fiancée, for her birthday. He has brought a ring and plans to propose to her during the party. After arriving at Nana's home, he learns that a death of a close family friend has caused them to cancel the celebration. The secret of this stranger's death disrupts Javad and Nana's lives.

#### 4- KISS ME

A pleasant middle-aged couple, Bahram and Zaman, live in the countryside where they raise honeybees and are well liked and respected by their neighbors.

Darya, at Bahram's request and Zaman's approval goes to stay with them at their farm for a few days. Darya's presence at Bahram and Zaman's farm alters their lives greatly.



# **Director's Notes**

Last year, I spotted one of my interrogators coming out of the bank as I was crossing a street in Tehran. Suddenly, I experienced an indescribable feeling. Without his knowledge, I followed him for a while. After ten years, he had aged a bit. I wanted to take a picture of him on my cellphone, I wanted to run towards him, reveal myself to him, and angrily scream at him all of my questions. But when I looked at him closely, and observed his mannerisms with my own eyes, I could not see an evil monster.

How do autocratic rulers metamorphose people into becoming mere components of their autocratic machines? In authoritarian states, the sole purpose of the law is the preservation of the state, and not the facilitation and regulation of people's relations. I come from such a state.

And driven by such personal experiences, I wanted to tell stories that asked: as responsible citizens, do we have a choice when enforcing the inhumane orders of despots? As human beings, to what extent are we to be held responsible for our fulfillment of those orders? Confronted by this machine of autocracy, when it comes to human emotions, where does the duality of love and moral responsibility leaves us?







# **Director's Biography**

Iranian independent director, writer and producer Mohammad Rasoulof was born in Shiraz, Iran in 1972. While studying sociology at university, Rasoulof started his filmmaking career with documentaries and short films. His first film *Gagooman* (The Twilight, 2002) won Best Film at the Fajr Film Festival in Iran. Following the release of his second film, *Jazireh Ahani* (Iron Island, 2005), he faced some issues with censorship laws in Iran and as a result his opportunities to further produce and screen films were largely limited and banned. To this date, Mohammad Rasoulof has produced seven feature films, none of which have been screened in Iran due to censorship, even though his films enjoy a wide audience abroad.

Rasoulof's cinema had mostly relied on allegorical narratives as a mean for expression, until 2010 when he decidedly opted for a more direct form of engagement. In March 2010, Rasoulof was arrested on set while directing a project alongside Jafar Panahi. In the subsequent trial, he was sentenced to six years in prison, a sentence that was later reduced to one year. He was then released on bail.

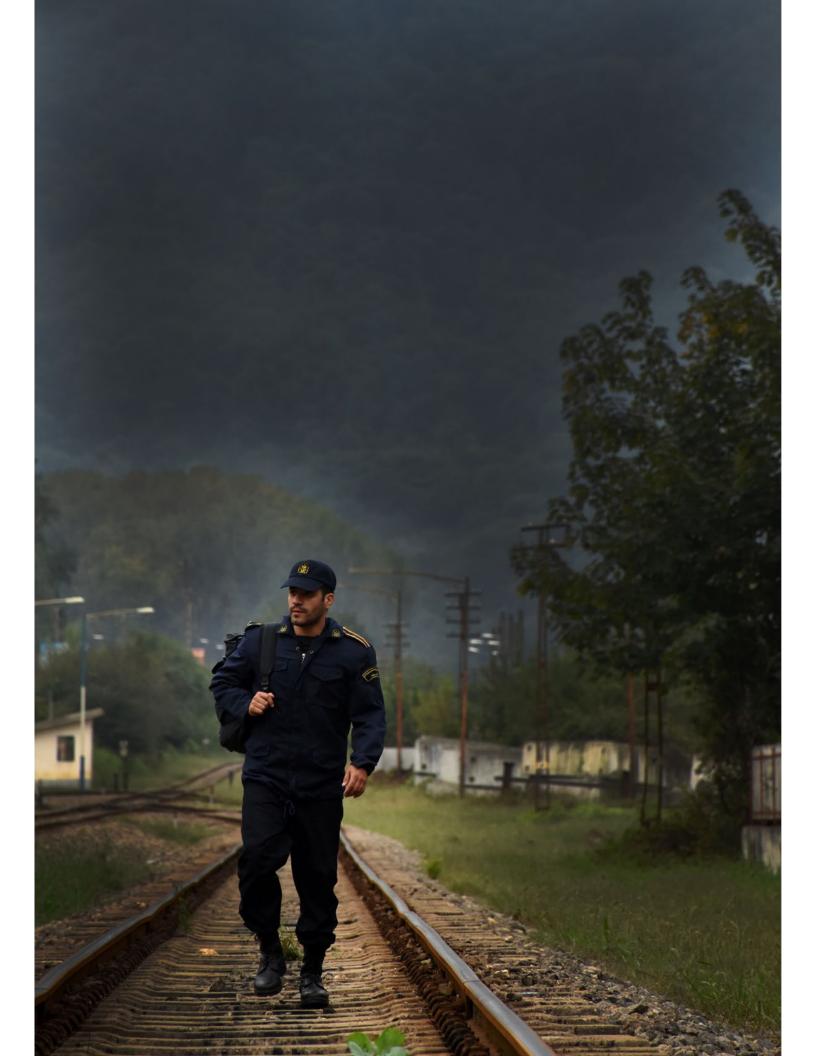
Mohammad Rasoulof has been awarded many accolades for his films. In 2011, he won Best Director in Un Certain Regard for his film **Bé Omid é Didar** (Goodbye, 2011) at the Cannes Film Festival. In 2013, he earned the FIPRESCI Prize from the International Federation



of Film Critics at Un Certain Regard for *Dast Neveshteha Nemisoozand* (Manuscripts Don't Burn, 2013). Lastly in 2017, he won the main prize in the Un Certain Regard section for *Lerd* (A Man of Integrity, 2017) at the Cannes Film Festival. Upon returning to Iran in September 2017, he was officially barred from leaving the country, a verdict which is still in effect. He was accused of 'endangering national security' and 'spreading propaganda against the Islamic government.' He was sentenced to one-year imprisonment and has been prohibited from membership in any political and social organizations.

All these limitations have not stopped Rasoulof from working. In the past year, he has worked as a producer and scriptwriter on the features *Hatchback Ghermez* (The Red Hatchback) and *Pesar-Madar* (Son-Mother). Just recently, Rasoulof completed his work as a scriptwriter, director and producer on the latest feature *Sheytan Vojud Nadar* (There is No Evil).







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