



  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
la Biennale di Venezia 2014  
Venezia 71 - Competition

  
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*What will lighten our dark night?  
An untimely love?!*



**Tales**  
a film by  
Rakhshan Banietemad (**Ghesseha**)



...Who are you showing these films to?

Who's going to see them?

So what if they do?...

Of Tooba's Dialogues in Tales

...No film has always stayed in a closet.

Every film will be seen someday, somewhere...

whether in our lifetime or not...

Of the Documentary Maker's Dialogues in Tales

Life is passing by, and cinema is  
the most honest narrator to keep  
and protect the stories of human lives .

Rakhshan Banietemad

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Photos: Mitra Mahaseni

Art Director: Amir Esbati

Graphic Designer: Babak Yadegarian



## Synopsis:

"Tales", by Rakhshan Banietemad, features mostly female characters from her previous films, people who represent different layers of the society. The movie also depicts a courageous and honest image of today's Iranian society and its recent issues, covering subjects like students' and workers' movements as well as many others. The characters, which include filmmakers, workers, intellectuals, state employees, social workers, etc., have one thing in common. They are all passionate and in love. "Tales", in fact, is a love story of mothers and sons, husbands and wives, and men and women whose love and passion give them the hope to overcome their difficulties, whether these difficulties are the universal struggles of the society's lower ranks, or any other social or emotional issues. So with that hope, they find the power to continue their fights for a better life, ending in enjoying one that is brightened by love.

## Cast & Crew:

**Director & Producer:** Rakhshan Banietemad

**Screenplay:** R. Banietemad, Farid Mostafavi

**Production Designer:** Amir Esbati

**Director of Photography:** Koohyar Kalari

**Editor:** Sepideh Abdolvahab

**Music:** Siamak Kalantari

**Make-Up Designer:** Mehrdad Mirkiani

**Sound Recorder:** Yadollah Najafi

**Sound Mix:** Amirhossein Ghassemi

**Production Manager:** Nava Rohani

**Executive Producer:** Iran Novin Film, Maryam Shafiee

**Cast** (in alphabetical order) :

Golab Adineh, Saber Abar, Farhad Aslani, Foojan Arefpoor, Bahareh Daneshgar

Mohammadreza Forootan, Shahrokh Forootanian, Babak Hamidian, Mehdi Hashemi

Negar Javaherian, Baran Kosari, Fatemeh Motamedaria, Peiman Moadi, Hassan Majooni

Habib Rezaei, Atefeh Razavi, Rima Raminfar, Mehraveh Sharifinia, Khosro Shahraz



Color, D-Cinema, 16:9, 88 min, 2014, Iran



## Biography:

# Rakhshan Banietemad

Director, Writer, Producer

Rakhshan Banietemad was born in Tehran in 1954. After studying at the University of Dramatic Arts in Iran, she made several documentaries for Iranian Television. In 1987, she directed her first feature film "Off The Limits", and in 1991, she became the first woman recipient of the best director award at Fajr Int'l Film Festival in Tehran for "Nargess". In 1995, she won the Bronze Leopard at the Locarno Film Festival for "The Blue Veiled". Her next film "Under the Skin of the City" was the highest grossing film in Iran in 2000 and garnered major awards at Moscow, Turin, Karlovy Vary and Seattle Film Festivals. Banietemad's previous feature film, "Mainline", also won numerous domestic awards together with the best director award at the Asia Pacific Screen Awards. In 2008, she received an honorary doctorate from London University. Most recently, Banietemad was awarded the 2010 Prix Henri Langlois from the Vincennes Int'l Film Festival.

### FEATURES:

1987 Off The Limits  
1988 Canary Yellow  
1989 Foreign Currency  
1991 Nargess  
1994 The Blue Veiled  
1997 The May Lady  
1998 Baran and the Native  
(part of the feature film "Kish")  
2000 Under the Skin of the City  
2005 Gilaneh  
2006 Mainline  
2014 Tales

### DOCUMENTARIES:

1979 The Culture of Consumption  
1980 Occupation of Migrant Peasants in the City  
1981 The War Economic Planning  
1982 Centralization  
1994 To Whom Do You Show These Films?  
1995 The Last Visit with Iran Daftari  
1996 Under the Skin of the City  
2002 Our Times...  
2007 The 3D Carpet (part of "Persian Carpet")  
2009 Angels of the House of Sun  
2009 We Are Half of Iran's Population  
2010 I'll See You Tomorrow Elina  
2012 The Room No. 202 (part of "Kahrizak 4 Views")

# The Story of Tales

Rakhshan Banietemad

## **8 Years of Self-Imposed Ban on Filmmaking**

The structure of governmental management in Iranian cinema during the previous 8-year administration lacked the characteristics of a sound artistic and cultural management. I believed that acquiring the license to make a film from such a management team would be no different from legitimizing those in charge. That's why I went through a self-imposed sanction period during which I did not make any feature films, but I made documentaries, and I wrote and did many other things... I was looking for a solution to be legally able to make a film without having to interact with such an awful management team.

## **And Finally... Tales**

Tales was the result of my resistance in the conditions I just explained. I didn't want to make an underground film as my most important principle in filmmaking is for my films to be screened in my own country and seen by Iranian viewers. I had to find a way to be able to avoid the cinematic management. At the same time, I didn't want to give them any excuses to prevent me from making this film by violating any regulations. Making a short film didn't need any bureaucratic paperwork, so I decided that making a number of short films could be a suitable solution. There's no law against screening your short films back to back.

Writing the script for Tales was a very difficult and at the same time sweet experience; I was writing a script for a feature-length film formed of several short stories connected to each other through the continuation of characters while maintaining the independent nature of each story. Apart from this, having had to keep a distance from filmmaking for several years, as I was standing behind that camera again, I had a feeling this was not just a film; it was the result of my own personal vision during my entire filmmaking career, with all the respect I have always had for cinema; the respect I have always had for unnoticed people of the society and their unheard pains that were recorded in the history of cinema through the characters I had created in my films all these years. That's why a number of my characters from my previous films -from the very first one that was made nearly 30 years ago to the most recent one-came back to life in Tales for us to have a look at their condition in current times.

The difficulty and at the same time the joy of writing the script for Tales was in the fact that Tales is a totally independent film, and you don't need to have seen my previous films to perceive and interpret any of its points. But for those who have seen my films, the joy of discovering the delicacies is much more. They see the fate and the present condition of characters they had seen on the silver screen so many years ago. It is a concept of cinema's power, being beyond the screen, and flowing in time...

## **Voluntary Collaboration of Actors and Professional Crew in a No-Budget Film!**

Tales was made in unusual circumstances for making a feature film. There was no budget, no license to make the film, and yet a group of highly professional actors,

and the best and most efficient crew who had gathered with exceptional energy to make this possible. It was as if under the torrential rain of box office and governmentally-supported films, the stage for truly independent films was getting smaller and smaller; so for everyone, helping this film had turned into a symbol of resistance.

Back then, two of the best actresses in Iran, Fatemeh Motamed Aria, and Baran Kossari, were banned from acting. We had to finish the shooting as quickly as possible before hitting an obstacle and having to stop the project altogether. I had all these points in mind while writing the script. We had long rehearsals months before the actual shooting. So we managed to do all the shooting in just 17 sessions. Except for our young cinematographer, Koohyar Kalari, all my crew had been working with me for many years. Farid Mostafavi had written the script for my first feature film. The designer of the project, Amir Esbati, has worked and accompanied me since my very first film, and we have worked together on numerous projects. Yadollah Najafi has always been my sound recordist throughout my career, and Mehrdad Mirkiani has always been my make-up artist. So all in all, a group of absolute professionals and old colleagues of mine helped me with this project.

### **Enter the Governmental Management**

After the shooting and editing, the governmental organizers of Iranian cinema found out about the film and the phones started to ring. My reasoning was that first of all, according to the Constitution, screening an artwork without a license is against the law, not making it. I told them that I didn't intend to screen the film during that administration's term, that I had just made several short films, and if their problem was the fact that I had stuck them together - which was not against any law - I could always keep them each in a separate drawer!

### **A Screening License for Not Screening the Film!**

The phone calls gradually turned into threats of banning the entire crew from working. People who had been so kind to work with me on this project were now facing the threat of a ban! The previous management team still insisted on my submitting a request for a license to make the film; a film that had already been made!! That was a strange demand... We had all sorts of fruitless talks and arguments, and I eventually suggested that I would only accept their unreasonable demand if they would issue me a screening license. As a result, and after months of tension, they issued a screening license, which I donated to the Iranian Museum of Cinema to be kept in my stand there. Their screening license did not include public, international, or national screenings, or home video version sales!

### **In Spite of Troubles, Cinema Lives**

After the 2013 Presidential Election and the subsequent change of administration, the management structure in the Ministry of Culture and the Organization of Cinema also changed. I then sent my film to obtain a screening license, and the new management issued the license, no questions asked. Naturally in countries like Iran, films that are too outspoken in their critique of social conditions could always face obstacles when it comes to their screenings. These are the conditions our filmmakers have always faced and still do, but cinema is cinema and will always survive.







## Hamed

Expelled Student

### Peiman Moadi (1970)

Born in New York, he began his career in cinema as a scriptwriter. He has also made a film.

He received international recognition for his role in Asghar Farhadi's *A Separation* (2010).

As part of the ensemble of the cast for the film, he won the Golden Bear of Berlinale after also winning the Best Actor award from the Iranian Guild of Film Critics & Writers. Since then he has appeared in Iranian films & several American projects. He plays the role of Hamed in this film, a student who has been expelled from university for taking part in student protests. A driver now, he cooperates with the *Khaneh Khorshid* (House of Sun) NGO, which helps addicted women.



## Sarah

Former Addict, Volunteer at the NGO

### Baran Kossari (1985)

Daughter of Rakhshan Banietamad, Baran got her first role in Dariush Farhang's "Best Dad Ever" at the age of 6.

She has worked with various directors in her 31 films, including the ones made by her mother: *Narges* (1991), *Blue-Veiled* (1994), *Under the Skin of the City* (2000), *Gilaneh* (2004) & *Mainline* (2006).

She was nominated for Fajr Int'l Film Festival's Crystal Simorgh for her role in Mohammad Hossein Latifi's *Third Day* (2006).

Despite facing restrictions on her appearances in films and plays, she has been nominated for numerous best actress awards. In *Mainline*, she played the role of Sarah, a young girl deeply struggling with addiction. The same character has now managed to quit in "Tales" and now helping addicted women in the House of Sun.

*Mainline* (2006)



## Nobar

(Reza's Wife)

### Simin Motamed Aria (1961)

She has appeared in nearly 50 films. She won awards for her roles in *Spouse* (1993), *Actor* (1988), *Travelers* (1991), *Here Without Me* (2011), etc. Her role in *Here Without Me* also won her the Best Actress award in Montreal Int'l Film Festival (2011). She won another acting award for her role in *Gilaneh* from Lahore International Film Festival. Motamed Aria also won the Henri-Langlois prize, and the Wensen Film Festival's Best Actress Award.

Aside from playing the role of an old woman –in the film *Gilaneh* (2004) –whose voice we hear talking to the doctor over the phone – she has also starred in another Banietamad film, *The Blue-Veiled*, in which she played the role of Nobar, a labourer who marries the owner of the factory. In *Tales*, we follow her fate after all these years.

*Blue-Veiled* (1994)



**Reza**

Labourer (Nobar's Husband)

### Farhad Aslani (1966)

A drama graduate, who after taking roles in many plays & TV series, started his cinema career with the role of a village labourer in Rakhshan Banietemad's *The Blue-Veiled* (1994). Since then, he has starred in more than 20 films & has received numerous award nominations. In 2011, he won the Crystal Simorgh for Best Actor for his roles in Khosro Massoomi's *Bear* & Mohammad Hossein Farahbakhsh's *Private Life*.

The Reza in *The Blue-Veiled*, who was the unfortunate lover of Nobar, is now married to her in "*Tales*", and they have two children. He still struggles with a tight financial situation though.

*Blue-Veiled* (1994)



**Abbas**

Taxi Driver

### Mohammadreza Forootan (1968)

He has starred in about 50 films & received various award nominations since 1994. He has won the Best Actor awards for his roles in Fereidoon Jeirani's *Red* (1998), Maziar Miri's *Slowly* (2005) & Kioomars Poorahmad's *Yalda Night* (2001). In Rakhshan Banietemad's *Under the Skin of the City* (2000), Forootan played the role of a young man trying to get rich overnight in the face of his family's financial problems, but he gets dragged into illegal activities.

He is now married with a young daughter in *Tales*, and he earns his living as a taxi driver.

*Under the Skin of the City* (2000)



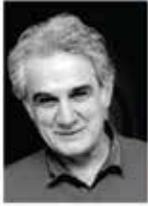
**Tooba**

Labourer & Abbas' Mother

### Golab Adineh (1953)

She has appeared in many films & TV series over the past 35 years. She is the wife of the well-known actor, Mehdi Hashemi, and has an even longer history in acting and directing in theatre plays. Her first role in a Rakhshan Banietemad's film was in *Canary Yellow* (1988). She then appeared *The Blue-Veiled* (1994) and won the Crystal Simorgh for Best Actress in a Supporting Role for her role in it. She played two short scenes in *May Lady* (1997) as Tooba, a mother and a labourer. In *Under the Skin of the City* (1994), the same character is struggling with problems her family, and particularly her son, Abbas, (Mohammadreza Forootan) is facing. In *Tales*, Tooba is still worried about another son of hers, who is behind bars for student political activities. On the other hand, she is actively involved in labourers' protests.

*Blue-Veiled* (1994)



### Mr. Halimi

Retired Employee

### Mehdi Hashemi (1946)

One of the most successful drama actors & directors in his university years, he appeared in his first film in 1979. Since then, aside from his roles in plays & TV series, Mehdi Hashemi, has appeared in more than 30 films, including Bahram Beizaei's Yazdgerd's Death (1982), Mohsen Makhmalbaf's Nassereddin Shah and Drama Actor (1991), Darioosh Farhang's The Spouse (1990), Abdolreza Kahani's Nothing (2009), etc. He won the Crystal Simorgh for Best Actor for his roles in Darioosh Farhang's Two Films for One Ticket (1990), Ahmadreza Motamedi's Alzheimer (2010) & Ali Rafiei's Yoosef (2010).

Mehdi Hashemi played the role of Mr. Halimi in Rakhshan Banietemad's first film, Off Limits (1987), and then worked with her on Canary Yellow (1988). In Tales, Mr. Halimi, the low-key employee of Off-Limits is still troubled with the cruel bureaucracy of governmental offices, and cannot take it anymore.

Off Limits (1987)



### Narges

### Atefeh Razavi (1968)

She first appeared in Kianoosh Ayari's Beyond Fire in 1987. She has starred in 13 films, and also pursued a career as a make-up artist. She has received several nominations for Best Actress awards, and won the House of Cinema's Statuette for Best Actress for her role in Rassool Mollagholipoor's Survivors (1995). Her first role in a Rakhshan Banietemad's film was in Narges (1991). She revived the same role in a brief scene in Banietemad's May Lady (1997), and we are now following the fate of this miserable yet resistant woman for the third time in Tales. She is now remarried to a poor violent addict, following her doomed marriage in Narges. Her husband is also a victim of poverty & social inequality.

Narges (1991)



### Documentary Maker

### Habib Rezaei (1969)

He began his career in cinema with a role in Ebrahim Hatamikia's Glass Agency in 1997, and won Fajr Int'l Film Festival's Diploma of Honour for Best Actor for it. He then went on to win Fajr's Crystal Simorgh for Best Actor for his role in Reza Mirkarimi's Here a Shining Light (2002).

Habib Rezaei has so far appeared in 13 films, two TV series & many plays. Aside from directing drama plays, he has done the casting for several films.

In Tales, he plays the role of documentary maker whose social concerns lead to all sorts of governmental restrictions & bans for his work. However, he never surrenders and keeps going on with his work.



### Employee

#### Hassan Majooni (1968)

He is a drama actor & director, and has spent half his life on the stage of modern drama plays. His first role in cinema was in Kamal Tabrizi's *It's Always Down to a Woman* in 2007. He has also appeared in many TV series & telefilms. He has also starred in Mania Akbari's *One, Two, One*. In the Office sequence of *Tales*, he plays the role of a careless, two-faced & abusive employee with a sarcastic tone dealing with Mr. Halimi (Mehdi Hashemi).



### Massoomeh

Taxi Passenger with a baby in her arms

#### Mehraveh Sharifinia (1981)

She began her acting career at a very young age in Mohammadreza Honarmand's *Dolls' Thief* in 1989. Aside from appearing in 9 films so far, she has become a real hit in TV series. Mehraveh has received the Statuette for Best Actress from the Guild of Film Critics & Writers.

Mehraveh Sharifinia played the role of Massoomeh in *Rakhshan Banietemad's Under the Skin of the City* (2000). Under a lot of pressure from her family, and her brother in particular, Massoomeh had to run away from home & never look back. In *Tales*, we see her sad situation as a prostitute looking for a client despite holding her sick baby in her arms.

Under the Skin of the City(2000)



### Ms. Monshizadeh

Head of the House of Sun, an NGO that helps female addicts,

#### Rima Raminfar (1970)

She is a drama writer, director, and actress, and has won numerous awards as a drama director.

She began her film career with a role in Abolhasan Davoodi's *Bread, Love & the 1000 cc Bike* in 2001. Since then, she has appeared in 4 more films, and is now considered one of the most well-known TV series actresses.

In *Tales*, she plays the role of Ms. Monshizadeh, the head of the House of Sun, a true personage who is currently active helping addicted women together with Ms. Arshad. The previous administration did not support this NGO at all, and even obstructed its work on several occasions. Banietemad made a documentary about the activities of this NGO in...



### Mr. Dabiri

The Doctor who has lost an arm at war

### Shahrokh Forootanian (1956)

Originally a painter, he has also appeared in 31 films since 1999. His works include the role of a doctor who, despite having lost an arm in the Iran-Iraq war, had devoted his profession to serve injured soldiers in Rakhshan Banietamad's *Gilaneh* (2004). In *Tales*, he is a volunteer physician working with the House of Sun NGO to help addicted women.

*Gilaneh* (2004)



The Young Man in *Metro*

### Babak Hamidian (1980)

He began his film career with a role in Mehdi Asgarpour's *Stepping Stand* in 2003. Aside from stage drama & TV Series, he has so far appeared in 22 films, and has received Best Actor & Best Supporting Actor awards. In *Tales*, being under a huge pile of debts, he & his sister are busy plotting to hold their rich father to ransom while on a metro ride.



Young Girl in the *Metro*

### Negar Javaherian (1982)

She began her cinematic career with a role in Rassool Sadr Ameli's *I am Taraneh, 15* in 2001, and has gone on to star in 19 more films ever since. She also appears in stage dramas & TV series. For her role in Homayoon Assadian's *Gold & Copper* (2008), she won Fajr Int'l Film Festival's Crystal Simorgh, and also House of Cinema's Statuette for Best Actress.

In *Tales*, she has the role of a young girl who has deep differences with her traditional & rich father. Together with her brother, and in order to help him, they plot to hold their father to ransom.



Script Writer  
**Farid Mostafavi**  
(1954)

He began his career in 1987 with the film *Off Limits*. Aside from *Off Limits*, he has so far written the script for four more of Banietemad's films, *Under the Skin of the City*, *Gilaneh*, *Mainline & Tales*. In total, he has written the script for 17 feature films. He has won the Statuette of the House of Cinema for Best Script Writer twice, for his work in Manijeh Hekmat's *Women's Prison & Abolhassan Davoodi's Crossroads*. He has also won two Fajr Int'l Film Festival Crystal Simorghs for Best Script for his work in Rakhshan Banietemad's *Mainline & Abolhassan Davoodi's Homeland*.



Production &  
Costume Designer  
**Amir Esbati**  
(1956)

He began his career in cinema as the costume & set designer of Mohammadali Sajadi's *Treasure* in 1984, and since then, he has gone on to designing costumes & sets of more than 30 films.

He has worked with Rakhshan Banietemad in *Off Limits*, *Narges*, *The May Lady & Tales*. Esbati has won 4 Crystal Simorghs from Fajr Int'l Film Festival for his work in Ahmadreza Darvish's *Land of Sun*, Rakhshan Banietemad's *The May Lady*, Ahmadreza Darvish's *Duel*, and Reza Mirkarimi's *So Far So Close*, as well as 4 Statuettes from the House of Cinema for his work in Ahmadreza Darvish's *Land of Sun*, Davood Mirbagheri's *Traveler of Rey*, Ahmadreza Darvish's *Duel & Abolhassan Davoodi's Crossroads*.



Director of  
Photography  
**Koohyar Kalari**  
(1981)

The son of the highly acclaimed Iranian cinematographer Mahmood Kalari, he has worked with his father on many films. He has previously worked as behind-the-scene photographer, assistant photographer, light technician & cinematographer, and has been the director of photography in Mani Haghighi's *Men at Work*, Mania Akbari's *10+4*, Mehrdad Mirfallah's *Sleep*, & Rakhshan Banietemad's *Tales*.



Make-up Artist  
**Mehrdad Mirkiani**  
(1963)

The film "First Lawyer" in 1986 was his first professional experience as a make-up artist. He has worked on 86 more films since then including Rakhshan Banietemad's Baran, the Local, Mainline, Gilaneh, & Tales. Mirkiani has won Fajr Int'l Film Festival's Crystal Simorghs for Rakhshan Banietemad's Gilaneh & Mainline, Mohammadmehd Asgarpoor's Stepping Stand, and Hatamikia's In the Name of Father. He has also won the Statuette of the House of Cinema for his work in Gilaneh, Bahman Farmanara's A Little Kiss & Familiar Soil, and also Ahmadreza Motamedi's Game Rule, and Roohollah Hejazi's Amongst the Clouds.



Editor  
**Sepideh Abdolvahab**  
(1983)

She began her career as an editing assistant in Ali Mosaffa's Portrait of A Lady From Afar in 2003. Ever since she has edited 19 films including Rakhshan Banietemad's Tales & Mainline. Abdolvahab has won Fajr Int'l Film Festival's Crystal Simorgh for her work in Mainline & Bahram Beizaei's When We Are All Asleep.



Composer  
**Siamak Kalantari**  
(1961)

He began his career in music in 1989. He has composed the original score for Rakhshan Banietemad's documentaries We're Half of Iran's Population(2009), and See You Tomorrow, Elina (2009). Tales is his first feature film experience.



Sound Recordist  
**Yadollah Najafi**  
(1955)

He began his sound recording career with the film For Everything, and has so far been the sound recordist in 40 films including Rakhshan Banietemad's Gilaneh, Mainline & Tales. Najafi has won 4 Crystal Simorghs from Fajr Int'l Film Festival for his work in Nasser Refaei's Test, Majid Majidi's Willow, Rafi Pitz' It's Winter, and Behnam Behzadi's The Rule of Accident. He has also won a Statuette from the House of Cinema for his work in Mainline.



Production  
Manager  
**Nava Roohani**  
(1971)

The production manager, executive producer, script girl & assistant director, she has been Rakhshan Banietemad's assistant in Under the Skin of the City & Gilaneh, and her programmer in Mainline.



**Maryam Shafiee**  
President

Iran Novin Film, a subsidiary of the well-known Kanoon Iran Novin Advertising Agency, and run by Maryam Shafiee, began its activities in the field of cinema in 2010 with the goal of producing films that would appeal to a wide range of audience, as well as supporting new experiments in cinema.

The most prominent film produced by INF has been Shahram Mokri's Fish & Cat –produced by Sepehr Seifi- which won an award in 2013 Venice Int'l Film Festival and a few more in Lisbon, Dubai, Istanbul, Freiburg, Slovenia, etc.

Iran Novin Film presents Tales, the latest film by the Iranian internationally-acclaimed director, Rakhshan Banietemad, on the int'l stage.



**iran novin film**  

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