



# THERE IS NO EVIL

A FILM BY **MOHAMMAD RASOULOF**

EH SAN MIRHOSSEINI SHAGHAYEGH SHOURIAN KAVEH AHANGAR ALIREZA ZAREPARAST SALAR KHAMSE  
MOHAMMAD VALIZADEGAN MAHTAB SERVATI MOHAMMAD SEDIGHI MEHR JILA SHAHI BARAN RASOULOF  
DIRECTOR OF PHOTOGRAPHY ASHKAN VASHKANI EDITED BY MOHAMMADREZA MUINI MEYSAM MUINI MUSIC BY AMIR MOLOOK POUR  
PRODUCTION DESIGNER SAEED ASADI PRODUCED BY KAVEH FARNAM FARZAD PAK & MOHAMMAD RASOULOF  
WRITTEN AND DIRECTED BY MOHAMMAD RASOULOF

COSMOPOL FILM

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# 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

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**CINETIC MARKETING**

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Written, directed & produced by

**MOHAMMAD RASOULOF**

## **CAST**

Heshmat

Razieh

Pouya

Hasan

Salar

Tahmineh

Nana

Javad

Bahram

Zaman

Darya

**EHSAN MIRHOSSEINI**

**SHAGHAYEGH SHOURIAN**

**KAVEH AHANGAR**

**ALIREZA ZAREPARAST**

**SALAR KHAMSEH**

**DARYA MOGHBELI**

**MAHTAB SERVATI**

**MOHAMMAD VALIZADEGAN**

**MOHAMMAD SEDDIGHIMEHR**

**JILA SHAHI**

**BARAN RASOULOF**

## **CREW**

Cinematography

Editing

Music

Sound Design

Sound

Production Design

Costumes

Make-up

Assistant Directors

Production Managers

Producers

Executive Producer

**ASHKAN ASHKANI**

**MOHAMMADREZA MUINI, MEYSAM MUINI**

**AMIR MOLOOKPOUR**

**PHILIPP KEMPTNER, HASAN MAHDAVI**

**HASAN SHABANKAREH**

**SAEED ASADI**

**AFSANEH SARFEJO**

**MAHMOUD DEGHANI**

**SAMRAND MAROOFI, MEYSAM MUINI**

**ALI HEMMATI, MARYAM YAVARI**

**MOHAMMAD RASOULOF,**

**KAVEH FARNAM, FARZAD PAK**

**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?

Mohammad Rasulo









## 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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