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IN ASSOCIATION WITH WESTEND FILMS

A FILM BY ERAN RIKLIS

READING LOLITA IN TEHRAN

BASED ON THE BOOK BY AZAR NAFISI



ROME
FILM FEST 2024
COMPETITION
PROGRESSIVE CINEMA

INTERNATIONAL SALES



SOFIA NEVES – HEAD OF SALES

sofia@westendfilms.com

+44 0 207 494 8300

www.westendfilms.com

PRESS

Studio PUNTOeVIRGOLA

Olivia Alighiero & Flavia Schiavi

Tel. + 39.06.45763506

Olivia +39.335.6303795 | Flavia +39.335.6793144

info@studiopuntoevirgola.com

www.studiopuntoevirgola.com

PRODUCTION

lolitaintehran2022@gmail.com

info@rosamont.com



**GOLSHIFTEH FARAHANI ZAR AMIR MINA KAVANI
BAHAR BEIHAGHI ISABELLA NEFAR RAHA RAHBARI LARA WOLF SHAHBAZ NOSHIR
ARASH MARANDI CATAYOUNE AHMADI REZA DIAKO ASH GOLDEH SINA PARVANEH AND RITA JAHAN FORUZ**

CASTING MICHAL KOREN ERAN RIKLIS LINE PRODUCER JACOPO CINO EXECUTIVE PRODUCERS SHARON HAREL MAYA AMSELLEM
Yael & Rami Ungar Ishai Mor Schaul Scherzer Marcello Mustilli Dana Lustig Marjorie David SOUND RECORDIST GIANLUCA COSTAMAGNA
SOUND DESIGNERS AVIV ALDEMA NIN HAZAN RE-RECORDING MIXER NADIA PAONE COSTUME DESIGNER MARY MONTALTO PRODUCTION DESIGNER TONINO ZERA
ORIGINAL SCORE YONATAN RIKLIS EDITOR ARIK LAHAV-LEIBOVICH DIRECTOR OF PHOTOGRAPHY HÉLÈNE LOUVART AFC
PRODUCERS MARICA STOCCHI GIANLUCA CURTI MOSHE EDERY SANTO VERSACE ERAN RIKLIS MICHAEL SHARFSHTEIN
SCREENPLAY BY MARJORIE DAVID BASED ON THE BOOK BY AZAR NAFISI DIRECTED BY ERAN RIKLIS



CREW

Directed by **ERAN RIKLIS**

Screenplay by **MARJORIE DAVID**

Based on the book by **AZAR NAFISI**

Producers **MARICA STOCCHI – GIANLUCA CURTI**
MOSHE EDERY – SANTO VERSACE
MICHAEL SHARFSHTEIN – ERAN RIKLIS

Production Companies **MINERVA PICTURES – UNITED KING FILMS**
ROSAMONT WITH RAI CINEMA
TOPIA COMMUNICATIONS – ERAN RIKLIS PRODUCTIONS

Executive Producers **SHARON HAREL – MAYA AMSELLEM - YAEL & RAMI UNGAR**
ISHAI MOR – SCHAUL SCHERZER – MARCELLO MUSTILLI
DANA LUSTIG - MARJORIE DAVID

Line Producer **JACOPO CINO**

Director of Photography **HÉLÈNE LOUVART AFC**

Editor **ARIK LAHAV-LEIBOVICH**

Original Score **YONATAN RIKLIS**

Production Designer **TONINO ZERA**

Costume Designer **MARY MONTALTO**

Make up Designer **ILARIA ZAMPRIOLI**

Hair Designer **VIRNA VENTO**

Sound Recordist **GIANLUCA COSTAMAGNA**

Sound Designers **AVIV ALDEMA – NIN HAZAN**

Re-Recording Mixer **NADIA PAONE**

Casting **MICHAL KOREN ERAN RIKLIS**

1ST Assistant Director **FRANCESCA POLIC GRECO**

Production Manager **ALESSANDRO FILIPPO PAPA**

TECHNICAL INFORMATION

Month / Year of Completion: **September, 2024**

Country of Production: **Italy, Israel**

Country of Origin: **Italy, Israel**

Aspect Ratio: **Scope 1:2.39**

Run Time: **108 mins**

Images: **24 fps**

Format: **DCP 4K**

Language: **Persian, English**

Subtitles: **English, Italian**

CAST

GOLSHIFTEH FARAHANI as Azar Nafisi
ZAR AMIR as Sanaz
MINA KAVANI as Nassrin
BAHAR BEIHAGHI as Mahshid
ISABELLA NEFAR as Yassi
RAHA RAHBARI as Manna
LARA WOLF as Azin
ARASH MARANDI as Bijan
SHAHBAZ NOSHIR as The Magician
CATAYOUNE AHMADI as Mahtab
REZA DIAKO as Mr. Bahri
ASH GOLDEH as Nima
SINA PARVANEH as Nyazi
ARASH ASHTIANI as The guard
HAMID KARIMI as Ghomi
ZANYAR MOHAMMADI as Farzan
ABBASS FASAEI as Customs officer
MOHSEN KASSIROSSAFAR as Nassrin's father
ARSALAN SALEK as Reza
and RITA JAHAN FORUZ as Nezhat



LOGLINE

A fearless teacher secretly gathers seven of her female students to read forbidden Western classics in Tehran.

SYNOPSIS

Azar Nafisi, a former professor at Tehran University, secretly gathers seven of her most committed female students to read forbidden western classics. As fundamentalists seize control, the women remove their veils, speak about their intimate hopes, loves and disappointments, their femininity and their search for a place in an increasingly oppressive society. By reading *Lolita* in Tehran, they celebrate the liberating power of literature in revolutionary Iran and form their own future.



I was born in Jerusalem (1954), raised in Montreal, New York, New Haven, Rio de Janeiro and Beer Sheba (Google it...). In the film world since the age of 13 and more seriously after at 21 I went to study cinema at Tel Aviv U and then at the National Film School in Beaconsfield, England. Randle McMurphy (One flew over the cuckoo's nest) was always my moral compass, enhanced by Jean Renoir, Kurosawa, Antonioni, Tarkovsky and many other fine people. My first film – ON A CLEAR DAY YOU CAN SEE DAMASCUS – was a declaration, followed by CUP FINAL (Venice 1991 and Berlin 1992) which took my attempt to say something meaningful a step further. ZOHAR (1993) was a major domestic hit and after some years in the world of television drama series I made VULCAN JUNCTION (1999), my tribute to my sort of lost generation. 2001 brought TEMPTATION – a made for TV film and in 2002 I created THE TRUCK, a 13 part drama series I was very passionate about. 2004 brought about another international breakthrough – THE SYRIAN BRIDE – winning numerous awards including Locarno's audience award. In 2008 LEMON TREE was loved around the world (and won the audience award in Berlin) and I followed with my Ophir Awards winner (and Locarno again) THE HUMAN RESOURCES MANAGER (2010).

Busy years with PLAYOFF (2011) – an emotional look at Germany, ZAYTOUN (2012) – an emotional look at war and friendship (Toronto, London), and DANCING ARABS (2014) touching yet again sensitive issues in a fragile world (Telluride, Locarno). 2017 brought SHELTER, my first encounter with Golshifteh Farahani and 2019 was the year of Spider in the Web, starring Ben Kingsley. The Covid years were spent developing the series (soon to go into production) THE ABDUCTION OF YOSSELE SCHUMACHER and putting together READING LOLITA IN TEHRAN – a task that took dedication, passion and a strong and inspiring vision. Married to Dina (a film director too) and proud father of Tammy (a devoted journalist) and Yonatan (jazz pianist and film composer). I believe in honesty, truth, respect, I believe in love. I hope my films convey that to people around the world and will continue to do so as long as possible.

-ERAN RIKLIS



1977 - EASY LISTENING BLUES (short)

1978 - SORE THROAT (short)

- MUCK & MOONSHINE (short)

1984 - ON A CLEAR DAY YOU CAN SEE DAMASCUS First feature film.

- CURDANIA (short, DOP, producer)

1983-1990: COMMERCIALS (AROUND 250) AND TV SPECIALS

1991 - CUP FINAL Venice Film Festival, Berlin Film festival and dozens more.

1993 - ZOHAR The biggest Israeli box office success of the 90's.

1994 – 1998: STRAIGHT FORWARD (series), ME AND MY FAMILY (series), LETHAL MONEY (series), LUCKY (drama), CAUSE OF DEATH: MURDER (mini- series), THE POETICS OF THE MASSES (documentary 20-part series), BORDERS (documentary)

1999 - VULCAN JUNCTION Best Film – Haifa Int. FF

2001 - THE TRUCK (miniseries)

2002 - TEMPTATION

2004 - THE TRUCK (series)

2004 - THE SYRIAN BRIDE Locarno: People's Choice Award. Montreal: Best Film, FIPRESCI, Ecumenical, People's Choice Award. Ghent: Best Screenplay.

2005 - UNTIL TOMORROW COMES (producer)

2006 - THREE MOTHERS (producer)

2008 - LEMON TREE Berlin: People's Choice Award. San Sebastien: People's Choice Award. European Film Academy nominations: Best Screenplay, Best Actress.

- BURNING MOOKY (producer)

2009 - ROOM SERVICE (series, creator, producer)

2010 - THE HUMAN RESOURCES MANAGER Five Israeli Academy Awards including best Picture and best Director. Locarno: People's Choice Award. Toronto.

2011 - PLAYOFF Montreal: Best Actor Award

2012 - ZAYTOUN Toronto: Runner up People's Choice Award. London.

2014 - DANCING ARABS Toronto. Locarno.

2017 - SHELTER Sao Paulo. Warsaw.

2019 - SPIDER IN THE WEB

DIRECTOR'S STATEMENT

In all my films, I try to explore the hearts and minds of people at moments of extreme pressure, at moments of decision-making, moments of crisis, of inspiration – all within the framework of social and political turning points. Personal moments we can all recognize and appreciate, hopefully identify with are mixed with local, regional and global events that people remember. And so I followed a young bride torn between borders in *The Syrian Bride*; a widow protecting her trees in *Lemon Tree*; a young Palestinian questioning his identity in *Dancing Arabs*; a man searching for his lost soul in *The Human Resources Manager*; two damaged women trapped in a safehouse in *Shelter*; two men seeking salvation, redemption, and recognition in *Spider in the Web*. Azar Nafisi's *Reading Lolita in Tehran* with its depiction of both human relationships and political and global matters, struck a deep emotional chord in me. I was totally aware of the complexity of telling such an intimate story of women in Iran, and yet I knew that it's a wonderful, emotional challenge, based on a universal view of human struggle. Whenever. Wherever. The film is a rollercoaster ride through a microcosm of anxiety and fear but above all of hope and love, highlighting the search for certainty in an uncertain world. The women in our story are fighting solitude as they face priorities, decisions, and consequences that are critical on every level. It is a story about intimacy, friendship, and emotional bonds, mirroring global politics and questions of loyalty and betrayal. As storytellers, filmmakers always walk a thin line between truth and deception, between life and death. As an Israeli or an Iranian, you are never far from the kind of stories that once glorified their subjects' valor and heroism, but now are scrutinized daily with doubt and skepticism. You see the cracks in the wall. You see the greyness in the tired, hollowed eyes of men and women who gave their lives to and for their people and nations—only to be later left out in the cold, or worse, unless they somehow found strength to fight back, refusing to compromise their integrity and their hope for change.

-ERAN RIKLIS





Photo: Arash Ashtiani

HOW DID YOU COME ABOUT THIS PROJECT?

I fell in love with Azar Nafisi's book straight away and felt that it would make a wonderful movie. This was back in 2009... I was actually too busy to follow up and slowly forgot about the book and the film until one day in 2016 when my eyes came across the book in my library, and I felt that I must check where things stand in terms of rights. I found Azar on Facebook, we talked, I asked her if I can come to talk to her in Washington DC and if she's ok with an Israeli director. She said yes to both questions and a week later we met in DC, talked about the book, about Iran, about Israel, about movies (she knew *The Syrian Bride* and *Lemon Tree*) and about life. I returned home with an option. I found a writer in LA – Marjorie David – who did wonders with the adaptation. And I spoke to Golshifteh Farahani, whom I've worked with already in *Shelter* (2017). She said yes, pending... Pending everything. It became a long journey to find the finance. My producer, Michael Sharfshtein, who sadly passed away in 2022, and I knocked on many doors. The only door that always remained open was Moshe Eder's door. The CEO and owner of Israel's largest entertainment group – United King Films – believed in the film from the moment I did my elevator pitch (seriously!) and maintained his belief and support throughout our journey. In 2021, I attended a film festival in Rome, and I was lucky to meet my would be Italian producer - Marica Stocchi - who introduced me to Gianluca Curti of Minerva Pictures. They had an immediate passion for the story, the project, I guess also for me... As I did for them. Raising the finance was not easy (is it ever easy?) and finally, in mid 2022, we knew the film was going to happen.

TELL US ABOUT YOUR CAST

I can talk about them for hours... My actors are always my most important task as I always say – if the actor does not convince you, nothing else will. I love them all, I adore them, they are very different – which was great for the various roles – and they all needed my upmost attention to detail, which is my pleasure when directing a film. And they are all Iranian (exiles of course) and I'm very proud of that. I made no compromises on the authenticity of the cast. Golshifteh comes with a lot of history, a lot of pain, a lot of things to explore and lean on. She has amazing intuition and yet she is also a bit naïve (or is she?) – which felt to me a perfect fit for her role as AZAR. She was an instant, obvious choice for me.

For all the other roles I embarked on a casting session that took almost 18 months... Zoom calls with half the world, travels to casting sessions in Paris, London, New York and Los Angeles with actors based in all these cities as well as in Berlin, Oslo, Rotterdam and more. When I finally made my (difficult) choices, I found them all very committed, all very precise and finally very convincing and more importantly – moving and emotional.

WHY ITALY?

The simple answer is that the Italians I met supported this film from the word go. The complex answer is that it's not easy to make a film about Tehran in the 80's and 90's (wherever you shoot it), and of course very difficult to shoot in Europe. In Italy. In Rome. But in fact, I said to myself, films are on one hand about authenticity but also about creativity, about inspiration, about opening your mind. And that was my approach. I surrounded myself with Iranian experts to make sure everything looks perfect – the locations, the costumes, the extras. Everything that was in front of the lens. I also made sure that everything we hear – dialogue, sounds on the street, music – is totally realistic. And I think that today I can say that we succeeded in creating Tehran in Rome.

AND HOW DID YOU WORK IN FARSI?

I can't tell you that, as then I'll have to admit that I speak Farsi. Perhaps I'm in Iranian secret agent. Who knows... But seriously, I had the best translators, dialogue coaches and CAST that I could trust in terms of language and all its nuances. Farsi is not easy but at some point it became like music for me, and as a music lover, I know if sounds are off tune... Also, over the years I've made so many films with Arabic dialogue, so my ear, my heart, my brain is used to working with languages other than English and Hebrew.

TELL US A BIT ABOUT YOUR CREW

Simply the best. From my devoted, amazing line producer Jacopo (“I’m Sicilian, always remember that...”) to my fantastic DoP H el ene Louvart, who is a master of light and composition, my costume designer Mary, who matched precision with creativity, my fantastic make-up artist Ilaria Zamprioli, who had, with her crew, to handle so many women on the set (and bearded men...) and in fact the whole crew – assistant directors, art department, technical wizards, attentive sound crew, production crew on all levels – they were all really great and passionate.

AND POST PRODUCTION?

It was my first time with Arik, one of the most talented editors around, humble, perceptive and gentle. My fourth time with my talented son, Yonatan, who composed, arranged and produced such an amazing score that is both a tribute to Iranian culture and to western sound. My sound designers, mixer, color correction guys, special effects (changing Rome...) – all were part of a dedicated team that I believe really liked working on this movie with me.

THOUGHTS BEFORE THE FILM IS EXPOSED TO THE WORLD?

This is my 14th feature film and I’m still excited and emotional as I was when I made my first one. I think that’s a good sign. And I think that this film has the potential to attract a big female audience on one hand while also taking care of the male audience. This film, like the book, is meant for a global audience and in today’s troubled world it hits on many issues everywhere. I think we struck the right balance. It’s a film that looks deeply into the minds and hearts of women who are totally different but also complete each other, it’s a film that looks at Iran in the 80’s but with an up to date, current point of view. For me this film is not just about Iran. It’s about, sadly, the state of things, or the state of things to come in so many countries and regions in the world. It’s about my own country, Israel. It’s about the Middle East. It’s about so many places in Europe. And it’s about the United States. So in fact it’s about the world we live in today. I’m waiting for our audience with lots of expectations and confidence mixed with the usual anxiety we filmmakers have when letting our baby go into the world on its own feet.



A NOTE FROM THE PRODUCERS

Acclaimed director Eran Riklis (Lemon Tree, The Syrian Bride, Dancing Arabs, The Human Resources Manager and many more award winning, critically acclaimed films) unfolds the complex, charged and emotional story of Azar Nafisi as told in the world famous international best seller Reading Lolita in Tehran. Set in the 80's and 90's in Tehran, the film is a very personal and intimate story but at the same time it mirrors eternal global politics that reflect burning, current issues in the entire world. Riklis combines his hallmark motifs of self-discovery and identity questions as well as his ability to reflect universal values through powerful, local stories. The exploration of these themes makes READING LOLITA IN TEHRAN a cinematic narrative about trust, rich and complex in its depiction of both human relationships and social-political global matters.

Due to the book and its subject, the director and the cast – led by the wonderful Golshifteh Farahani, we strongly believe that our film can become an international success on a very wide level. The earlier films of Riklis have had their artistic acclaim at international festivals, and received audiences support (see Berlin audience award for Lemon Tree, Locarno for The Syrian Bride and The Human Resources Manager and many other audience awards globally) and we believe that this film can attract his 'usual' international audience but also go outside the festival markets and art house circuits. The fact that Riklis is an Israeli dealing with a very personal Iranian story, adds an edge, a fresh look, an exciting and sensitive challenge which Riklis is happy to tackle, as we, the producers, are.

Eran enjoyed widespread international success already with his first film - Cup Final - which premiered in Venice in 1991. It was also the first time he came to the attention of Italian audiences and media, an attention that grew to critical and commercial success with The Syrian Bride, Lemon Tree, The HR Manager, Zaytoun, Dancing Arabs and others.

His films are routinely supported by ARTE Germany and France, CANAL+, German regional and national funds, Eurimages, and of course she enjoys strong support from public funds and private investors in Israel. Reading Lolita was the first time he shot an entire film in Italy, using cities and landscapes that work like Tehran and joining forces with Italian creative and technical crew members, Italian finance and of course Italian producers who hope to provide him and the film with the best support at all levels.

READING LOLITA IN TEHRAN brings together a group of experienced producers. Michael Sharfshtein of Topia Communications, has been working with Eran since the 80's and was involved as a producer in several of his films, starting with Cup Final and most recently Spider in the Web, starring Ben Kingsley and Monica Bellucci. Executive producer and financier Moshe Edery of United King Films has been involved in all of Eran's films since Lemon Tree in 2008 and is a devoted fan of his work. Marica Stocchi of Rosamont met Eran in late 2019 while he was serving on the jury of the Torino Film Festival and it was there that they decided to collaborate on Lolita, believing this Italian-Israeli collaboration can be a success, a belief that was strongly supported when Gianluca Curti of Minerva Pictures joined forces with them.

We are excited and look forward to bringing this story to the screen with the talent and partners we have on board. READING LOLITA IN TEHRAN marks a unique collaboration with an extraordinary story, an outstanding cast, and a strong belief that this film will reach a wide audience and capture their hearts.

-MARICA STOCCHI, GIANLUCA CURTI



From L to R: Marica Stocchi, Azar Nafisi, Gianluca Curti, Golshifteh Farahani, Eran Riklis, Shahbaz Noshir in Rome a day before wrapping Reading Lolita in Tehran



Azar Nafisi is best known as the author of the national bestseller *Reading Lolita in Tehran: A Memoir in Books*, which electrified its readers with a compassionate and often harrowing portrait of the Islamic revolution in Iran and how it affected one university professor and her students. She was born and raised in Iran and came to the United States to earn her Ph.D. at the University of Oklahoma during the 1970s. Afterwards, Nafisi returned to Iran and taught English at the University of Tehran. In 1981, she was expelled for refusing to wear the mandatory Islamic veil and did not resume teaching until 1987. She taught at the Free Islamic University and Allameh Tabatabai, and then held a fellowship at Oxford University, teaching and conducting a series of lectures on culture and the important role of Western literature and culture in Iran after the Revolution in 1979. Dr. Nafisi returned to the United States in 1997 — earning national respect and international recognition for advocating on behalf of Iran's intellectuals, youth, and especially young women.

Between 1997 and 2017, Azar Nafisi was a Fellow at the Foreign Policy Institute of Johns Hopkins University's School of Advanced International Studies (SAIS) in Washington, DC, where she was a professor of aesthetics, culture, and literature, and taught courses on the relation between culture and politics, she was also Director of The Dialogue Project & Cultural Conversations. In 2003, she released her highly acclaimed book, *Reading Lolita in Tehran*, as an incisive exploration of the transformative powers of fiction in a world of tyranny. The book has spent over 117 weeks on The New York Times bestseller list and has been translated in 32 languages, having won diverse literary awards, including the Prix du Meilleur Livre Étranger, Non-fiction Book of the Year Award from Booksense, the Frederic W. Ness Book Award, the Latifeh Yarsheter Book Award, the Grand Prix des Lectrices de Elle, and an achievement award from the American Immigration Law Foundation, as well as being a finalist for the PEN/Martha Albrand Award for Memoir. In 2006 she won a Persian Golden Lioness Award for literature, presented by the World Academy of Arts, Literature, and Media. In 2009 *Reading Lolita in Tehran* was named as one of the “100 Best Books of the Decade” by The Times (London).

She has lectured and written extensively in English and Persian on the political implications of literature and culture, as well as the human rights of the Iranian women and girls and the important role they play in the process of change for pluralism and an open society in Iran. She has been consulted on issues related to Iran and human rights both by the policy makers and various human rights organizations in the U.S. and elsewhere. She is also involved in the promotion of not just literacy, but of reading books with universal literary value. In 2011, she was awarded the Cristóbal Gabarrón Foundation International Thought and Humanities Award for her “determined and courageous defense of human values in Iran and her efforts to create awareness through literature about the situation women face in Islamic society.” She also received the 2015 Benjamin Franklin Creativity Laureate Award. She has been awarded honorary doctorates from Susquehanna University (2019), Pomona College (2015), Mt. Holyoke College (2012), Seton Hill University (2010), Goucher College (2009), Bard College (2007), Rochester University (2005) and Nazareth College. In 2018, she was named a Georgetown University/Walsh School of Foreign Service Centennial Fellow.

Azar Nafisi has written for The New York Times, Washington Post, and The Wall Street Journal. Her cover story, “The Veiled Threat: The Iranian Revolution's Woman Problem” published in The New Republic (February 22, 1999) has been reprinted into several languages. She also wrote the new introduction to the Modern Library Classics edition of Tolstoy's *Hadji Murad*, as well as the introduction to Iraj Pezeshkzad's *My Uncle Napoleon*, published by Modern Library (April 2006). She has published a children's book (with illustrator Sophie Benini Pietromarchi) *BiBi* and the *Green Voice* (translated into Italian, as *BiBi e la voce verde*, and Hebrew). She is also the author of a memoir about her mother titled *Things I've Been Silent About: Memories of a Prodigal Daughter*, and *The Republic of Imagination: America in Three Books*, a powerful and passionate case for the vital role of fiction in America today. Azar Nafisi's book on Vladimir Nabokov, *That Other World*, was published by Yale University Press in June 2019. She lives in Washington, D.C.



Marjorie David started her career as a novelist and an academic, but fell in love with film and television, fled graduate school and ended up writing the film *Maria's Lovers* for Andrei Konchalovsky in the early '80s. She had absolutely no idea what she was doing, but this seemed to turn out all right, and her career took off in fits and starts from there. In television, she has worked in a number of genres, from her first job, a freelance teleplay in the last year of *Hill Street Blues* to, most recently, as an Executive Producer on the Sci Fi/Fantasy show *Shadow hunters* and a co-Executive producer of NBC's *Taken*. In between, she has run the gamut of staff positions on such shows as *Chicago Hope*, *Millennium*, *90210*, *Wildfire* and *Life*. She is currently writing a screenplay of Azar Nafisi's best-selling memoir, *Reading Lolita In Tehran*, for director Eran Riklis. She is Vice President of Writers Guild of America West and a member of the WGAW PAC board. She also teaches a seminar on writing the TV pilot at the AFI.



GOLSHIFTEH FARAHANI**In the role of Azar Nafisi**

Golshifteh Farahani began her career at the age of 14, when she was cast as the lead actress in Dariush Mehrjui's film *THE PEAR TREE*. She won the Best Actress award at the 16th Fajr International Film Festival. This film launched her career. She went on to star in a number of award-winning films, including *HALF MOON* (2006) by Bahman Ghobadi, which won the Golden Shell at the 2006 San Sebastian Film Festival. In 2006 she starred in *MIM MESLE MADAR* by Rasool Mollagholi Poor, which, after huge success in Iran, was chosen to represent Iran in the Best Foreign Film category at the 2008 Academy Awards. In 2008, she starred in Ridley Scott's *BODY OF LIES* alongside Leonardo DiCaprio and Russell Crowe. With this role, she became the first Iranian actress to star in a major Hollywood production. But this marked a turning point in her career, as she was forced into exile by the Iranian government. Her last film in Iran was *ABOUT ELLY*, directed by Asghar Farhadi. In 2009, this film won a Silver Bear at the Berlin Film Festival and Best Narrative Film at the Tribeca Film Festival. In 2010, Golshifteh Farahani shot her first French-language film: *I'LL KILL YOU IF YOU DIE* by Hiner Saleem. In 2011, she worked alongside Mathieu Amalric in *POULET AUX PLUMES* by Vincent Paronnaud and Marjane Satrapi. The same year, she starred in Rachid Bouchareb's *JUST LIKE A WOMAN* alongside Sienna Miller. For this role, she received the Best Actress award at the 2012 La Rochelle TV Drama Festival. Her career goes from strength to strength, and international recognition begins. In 2012, Atiq Rahimi chose her to play the lead role in the adaptation of his best-selling novel *SYNGUE SABOUR*, for which she was nominated in 2014 in the revelation category at the César Awards. Hiner Saleem offered her the lead role in *MY SWEET PEPPERLAND*. In 2014, Golshifteh Farahani enjoyed traveling through projects from different universes. She films for Mia Hansen-Løve, Jihane Chouaib, Ridley Scott again, Louis Garrel, Jon Stewart. In 2016, she starred in *LES MÉSAVENTURES DE SOPHIE* by Christophe Honoré and *PATERSON* by Jim Jarmusch alongside Adam Driver. This film was selected for the official competition at the Cannes Film

In 2017, she was chosen to star alongside Johnny Deep in *PIRATES OF THE CARIBBEAN DEAD MAN TELL NO TALES* directed by Joachim Rønning and Espen Sandberg. In 2017 Golshifteh played one of literature's greatest female roles, *ANNA KARENINE*, directed by Gaëtan Vassart at the Théâtre de la Tempête and then on tour. She starred in Eran Riklis's *SHELTER*. In 2020, Golshifteh stars in Joe Russo's *EXTRACTION* alongside Chris Hemsworth for Netflix. The same year, she appears in the Canal + TV mini-series *VTC*, directed by Julien Bittner. In 2021, she plays a leading role in the Apple series *INVASION*, created by Simon Kinberg and David Weil. In 2022, she stars in Arnaud Desplechin's *FRÈRE ET SOEUR* with Marion Cotillard and Melvil Poupaud. The film is in Official Competition at Cannes. In 2023 she reunited with Chris Hemsworth in Sam Hargrave's *Tyler Rake 2*. Golshifteh Farahani has acted in 7 languages and in over 60 projects (films and series combined).



ZAR AMIR**In the role of Sanaz**

Zar Amir is an Iranian-French actress, producer, director and casting director. Born in Tehran, Iran, Zar graduated from Azad University, majoring in dramatic arts. Her career took off acting in the feature film *WAITING* by Mohammed Nourizad and gained national attention with series such as *HELP ME, LIKE A STRANGER* and *NARGESS*. She also appeared in other films such as *JOURNEY TO HIDALOU* by Mojtaba Raei, *HAFEZ* by Abolfazl Jalili and *SHIRIN* by Abbas Kiarostami. In 2008, Zar moved to Paris. After appearing in films including *Tehran Taboo*, *Deteriorating World of Natia*, *Adopt a Daddy*, *Bride Price vs Democracy* and *Tomorrow We Are Free*, she rose to international prominence for her performance as journalist Arezoo Rahimi in the crime thriller *HOLY SPIDER* (Ali Abbasi, 2022), for which she won the Cannes Film Festival Award for Best Actress and Robert Award for Best Actress among other nominations.

She made her feature directorial debut on *TATAMI*, along with Oscar-winning director Guy Nattiv. She stars in the film, as well as serving as casting director and associate producer. The film made its world premiere at the 2023 Venice Film Festival and then played at the Tokyo Film Festival, where the film won a Special Jury Prize, as well as Zar winning Best Actress. Zar can currently be seen in *SHAYDA* (Noora Niasari), which made its world premiere at the 2023 Sundance Film Festival, where it won the Audience Award in the world cinema dramatic competition. In 2019, Zar Amir founded her production “Alambic Production”. She is also a producer and director for the BBC and oversees a cultural program for the Persian branch of BBC World. In 2022, she appeared on BBC’s 100 Women list as one of the world’s inspiring and influential women of the year.

**MINA KAVANI****In the role of Nassrin**

Mina Kavani was born in Tehran Brought up into an artistic family, and is niece of the well-known film and theatre director Ali Raffi. She has graduated from Tehran’s University of Dramatic Arts as well as Conservatoire Supérieur National d’Art dramatique of Paris (CNSAD). Fascinated by acting from an early age, she started participating regularly at her uncle’s rehearsals at the age of twelve. At sixteen she made her debut under the direction of Ali Raffi and on the stage of Tehran’s City Theatre, inaugurating her career in Iran as an actress. She was soon collaborating with some of most crucial film and theatre directors.

At the age of twenty-two she moved to Paris and entered the prestigious Conservatoire National Supérieur. In 2013 she played the protagonist, Sara, in Spideh Farsi’s film *Red Rose*. The film was presented in international festivals such as TIFF, the Chicago film festival, Festival de Marrakech, in which she was nominated for the best actress award and her performance was praised by Isabelle Huppert and Bertrand Bonello. Due to the film containing some nudity, Kavani became the center of threats made from the Iranian media, resulting in her exile. In the same year she was chosen as one of the jury members next to Marisa Berenson at the Rencontre Cinemathographique de Cannes.

She continued her career in France in theatre and cinema. In 2022 she appeared in the film *NO BEARS* by the well-known Iranian director Jafar Panahi, arrested and currently imprisoned in Iran. The film received the Special Jury Prize at the Venice film festival 2022. She also played in *Embassy 87*, a series by British director Colin Teague.



BAHAR BEIHAGHI

In the role of Mahshid

Bahar Beihaghi is a New York City-based actress, originally from Tehran, Iran. She holds an MFA in Acting from the Actors Studio Drama School, specializing in Strasberg's Method. Her recent film credits include "Mahshid" in Reading Lolita in Tehran, "Zora" in Stockade, "Yelena" in Blue Bloods, "Yalda" in Kisses & Bullets and "Leila" in Taste of Pomegranate. She recently performed on stage as "Salme" in Wish You Were Here at Yale Repertory Theatre.

Before moving to the US, Bahar trained in Le Coq at L'ECOLE POINT FIXE as a full-time member of Fanous Theater Company, and performed internationally as "Ismene" in the Theater Festival in Dion, Greece, and "Medea" at Anis Gras, Paris.



RAHA RAHBARI

In the role of Manna

Raha Rahbari is a British-Iranian actress and writer whose passion for storytelling ignited after training at the Royal School of Speech and Drama. She has appeared in notable film and television projects, including Black Bird, Hounds of War, and Murder at the Embassy, as well as being a series regular in London Class. Also have roles in high-profile projects like Paris Has Fallen, produced by Gerard Butler, and the upcoming Dark Wolf: Terminal List, where she acts alongside Chris Pratt and Taylor Kitsch. In addition to her acting career, Raha has been writing since 2018 and is currently working on her feature film debut script.



LARA WOLF

In the role of Azin

Lara Wolf is a Persian-Swiss actress, writer, and singer. She is fluent in English, German, and Farsi and speaks some Italian and French. She holds a bachelor's degree in Psychology from the University of Zurich and graduated from the Lee Strasberg Theater & Film Institute in NYC. She is an original member of the Primitive Grace Theatre Ensemble, co-founded by David Zayas and Paul Calderon in NYC, where she has developed and workshopped her writing and continues honing her skills as an actress. Lara has received international recognition for her recent portrayal of Queen Berenice in Roland Emmerich's TV show THOSE ABOUT TO DIE (Peacock, Amazon), starring Anthony Hopkins. Before that, she was best known for her guest-starring appearance on ABC's Quantico as Princess Nour opposite Priyanka Chopra. On the big screen, Lara will appear in Shira Piven's film THE PERFORMANCE in a supporting role as a cabaret singer from Nazi-occupied Berlin in the 1930s. In the fall of 2024, she will embark on her next acting journey in an action/spy thriller.



ISABELLA NEFAR

In the role of Yassi

Isabella Nefar is a half Italian half Iranian actor based in London. She trained at LAMDA before landing the title role in Yael Farber's SALOME for the National Theatre. Recent work includes HOME SWEET ROME for HBO Max, Neil Forsyth's BBC series THE GOLD directed by Aneil Karia and Alessio Cremonini's feature film PROFETI. She plays the lead in action/thriller SMALL CITY on Showtime, stars alongside Mark Rylance, Johnny Depp and Robert Pattinson in WAITING FOR THE BARBARIANS which premiered at Venice Film Festival and can also be seen as Parissa in Apple TV's TEHRAN. Isabella is currently on stage with "My English Persian Kitchen", a one woman show with live cooking for Soho Theatre which will premiere worldwide at the Edinburgh Fringe Festival and then transfer to London in the fall.



SHAHBAZ NOSHIR

In the role of The Magician

Shahbaz Noshir was born in Iran in 1959. He is a filmmaker and actor. Noshir has lived in Germany since 1986. He is trying to get his second feature film off the ground next year.



ARASH MARANDI

In the role of Bijan

Arash Marandi (born 1984, Tehran, Iran) is an internationally-acclaimed Germany-based actor trained at the University of Music and Theater Hamburg (2007-2011). After early stage roles at Schauspielhaus Hamburg and other prominent theaters, he transitioned to film and television, gaining international recognition with his role in *A Girl Walks Home Alone at Night*. Marandi has starred in *Teheran Taboo* and *Luciernagas*. His television work includes a recurring role in the Emmy-winning series *Tehran* (Apple TV, 2020) and the groundbreaking German TV series *All You Need*.



CATAYOUNE AHMADI

In the role of Mahtab

Catayoune Ahmadi began her artistic journey as a dancer, receiving ballet and modern dance training in Paris. Her passion for the performing arts led her to New York, where she studied at the prestigious Martha Graham Dance School and discovered a love for acting. Driven to deepen her craft, she pursued acting for three years at the Peyran Lacroix School in Paris, focusing on the Meisner technique, all while continuing her professional dance career.



REZA DIAKO

In the role of Mr. Bahri

Reza Diako is an English/Persian actor of Austrian nationality and Iranian origin. He was born in Geneva, Switzerland, and lived in Tehran and Austria, before settling in London for the last fifteen years. His diverse personal and educational experiences exposed Diako to a myriad of cultures and backgrounds from an early age, shaping the foundation for his acting and project choices. In 2014, he began formally training in a myriad of acting techniques across London and the US, graduating from Mountview Drama School in London in 2019 and from New York's Stella Adler Studios in 2020.



ASH GOLDEH

In the role of Nima

Ash Goldeh was born and raised in the suburbs of Paris, France, to Iranian parents. An alumnus of the Lee Strasberg Theatre Institute (NYC), Goldeh began his career performing in various Off-Broadway shows, most notably in *'Waiting for Godot'* directed by Mathilde Schennen at the Kraine Theatre. He then toured across France with Ahmed Madani's social drama *'Illumination(s)'*. In 2015, Goldeh made his TV debut in the spy series *The Bureau* which was soon followed by Katell Quillévéré's 2016 film, *Heal the Living*. His credits include guest roles on Season 8 of *Homeland* on Showtime, *No Man's Land* on Hulu, and a recurring role in the Apple TV+ hit series, *Tehran* (season 1). In 2023, Ash Goldeh appeared alongside Jake Gyllenhaal in Guy Ritchie's *The Covenant* and in Maryam Keshavarz's Sundance-winning film *The Persian Version*. Goldeh has also played one of the main roles in the feature film *Tatami* co-directed by Guy Nattiv & Zar Amir, which received multiple awards in prestigious film festivals such as Venice, Tokyo and Munich.



SINA PARVANEH

In the role of Mr. Nyazi

Sina Parvaneh is a France-based actor originally from Iran. His film credits include "Nyazi" in Reading Lolita in Tehran, "Rostami" in Holy Spider, "Zaman" in The Covenant, "Azizi" in Tatami, "Nima" in Seven Days, and "General Sediqi" in 13 Jours 13 Nuits, as well as roles in various short films. Before relocating to France, Sina pursued a law and IT project management degree and continued his education in France. His deep passion for cinema led him to act in several short films. His breakthrough role came with Holy Spider, which earned him a spot in the competition section of the 2022 Cannes Film Festival.



ZANYAR MOHAMMADI

In the role of Mr. Farzan

Zanyar Mohammadi is a Kurdish Iranian-Dutch actor and writer residing in Rotterdam. He began acting in 2004 with a short film and subsequently attended theater classes. He moved to the Netherlands in 2017. Since then, he has appeared in a variety of films, including "Mitra," "Reading Lolita in Tehran," "Cap Farewell," and "7 Days," as well as TV series such as "The Golden Hour" and "Zina." He holds a university degree in civil engineering and has been working for the Dutch government as an adviser.



HAMID KARIMI

In the role of Ghomi

Hamid Karimi is a 34-year-old Norwegian actor and writer of Afghan origin, whose life journey is as compelling as the roles he portrays on screen. Born in Afghanistan, Hamid fled the war with his family at the age of five, living in Iran before finding refuge in Norway. From a young age, Hamid was drawn to the performing arts, starting with hip-hop dance, where he quickly made a name for himself in Norway. His passion for dance eventually led him to acting, debuting on stage as Bernardo in West Side Story. This role sparked his love for acting, prompting him to move to Oslo at 18 to pursue his dream. Hamid trained at the Norwegian Actor Institute (NSKI) in Oslo and further polished his skills under the renowned acting coach Ivana Chubbuck in Los Angeles. His career includes notable roles in Norwegian TV series such as Lilyhammer, Nobel, Aber Bergen, Spesialenheten, and Livstid, as well as the feature film Benjamin Falck & the Ghost Dagger. Internationally, he has appeared in films like Cinema Jazireh and Embassy 87.



RITA JAHAN FORUZ

In the role of Nezhat

Iranian born Rita, is the most successful singer in Israel since the 80's. With numerous hit songs, albums, nationwide and international tours, Rita was voted by the public as Israel's queen of pop. She starred in several films, stage plays and musicals including Chicago, A Cat on a Hot Tin Roof, My Fair Lady and many more. In 2010 Rita released her first Farsi album – "My Joys", where she returned to her roots, singing in her mother's tongue and including her family in the album. The album generated international interest, especially in Rita's native country, Iran and the album soon reached gold record status. In 2018, Rita starred in her first television series, the hugely successful crime drama Malkot, in which she played the troubled but charmingly melodramatic widow of a crime family boss. Rita is currently working on a new album. She is the proud mother of Meshi and Noam, both are successful actresses and singers.







GIANLUCA CURTI - PRODUCER

Gianluca Curti, the son of actress Leonora Ruffo and film producer Ermanno Curti, has been active in the Italian film industry from a young age. He joined the family business, Minerva Pictures, in the late 1980s, significantly contributing to the international expansion of the brand, which has been present in all major international audiovisual markets for over thirty-five years. He implemented a strategy focused on commercial expansion, film production, and the acquisition of a vast film library. Today, Minerva Pictures' library boasts over 3,500 titles, 1,500 of which have worldwide rights. Curti has produced over 80 films, documentaries, and TV series. Since 2014, he has positioned Minerva Pictures as a leading independent European company in the digital exploitation of audiovisual content. This includes launching the first and only Italian channel on AppleTV, seven FAST channels on all major Connected TVs in Italy and abroad, creating one of the most significant ecosystems for legal cinema on YouTube—with over 10 million subscribers and billions of views—, the Movieitaly+ platform for promoting Italian cinema abroad, and seven SVOD channels on Amazon Prime Video, including the Rarovideo Channel, the digital transition of the cult distribution label founded in 1999. Since 2019, he has been the National President of CNA Cinema and Audiovisual.

MINERVA PICTURES is an independent production, distribution, and digital publishing company, based in Rome, active in the film, audiovisual and multimedia market, nationally and internationally, since 1953.

Gianluca Curti is the Chairman and C.E.O. The company has produced over 110 films and more than 40 documentaries, many of which have obtained prestigious awards in Italy and abroad.

Minerva Pictures also controls **one of the largest libraries in the independent panorama**, with over 2,500 owned and licensed films and a further 1,500 films being distributed by third party partners and associates.

Minerva Pictures is among the most advanced European companies in the **digital exploitation of audiovisual content** and boasts a world sales department with over thirty years of activity at all the main international markets.



MARICA STOCCHI – PRODUCER

Marica Stocchi graduated in 2002 in Philosophy and Ethics at the University “La Sapienza” of Rome. She starts her career in 2003 working with major Italian theaters such as Teatro Argentina and India, Teatro Eliseo in Rome and Teatro Franco Parenti in Milan. Later on she collaborates as a journalist with “Il Messaggero”, one of the main newspapers in Italy. From 2013 she is working as cinema producer. In 2018 she started her own Italian independent production company, Rosamont, where she has the role as CEO and main producer. EAVE and ACE graduated, Marica in these 6 years was mainly focused on the international arena and she produced for Rosamont 11 features, of which 9 International co-productions. She has just wrapped up her first TV series for Rai Fiction.

ROSAMONT – THE COMPANY

Rosamont since 2020 has been releasing several features, premiered at some of the most prestigious festivals worldwide. "The Macaluso Sisters" directed by Emma Dante, in competition at the 77th Venice International FF and winner of 5 Nastri d'Argento (Best Film among the others); "Here we are" by Nir Bergman, Cannes FF Official Selection and "Honeymoon" directed by Talya Lavie: both co-produced with Spiro Films (Israel); "Ordinary failures" a psychological drama by Cristina Grosan, co-produced with the Czech Xova Film (in competition at The Venice Days 2022; Winner of the Best Director Under 40 Award - Valentina Pedicini 2022); "Orlando" directed by Daniele Vicari with Michele Placido, co-produced with Tarantula Belgique, premiered at Turin FF; "Io vivo altrove!", the directorial debut of Giuseppe Battiston, co-produced with Staragara (Slovenia); "Oceans are the real continents," Tommaso Santambrogio's first feature, in co-production with the Cuban Cacha Film, in competition at Venice Days of the 80th Venice International FF; "Misericordia" directed by Emma Dante, Grand Prix in Competition in 27th Tallinn Black Nights FF; "Reading Lolita in Tehran", based on Azar Nafisi's best-seller, directed by Eran Riklis, an associated production with Minerva Pictures in co-production with the Israeli companies Topia Communications, United King and Eran Riklis Productions. In the next weeks Rosamont's first TV Series will be aired on Rai Due: "Stucky" starring Giuseppe Battiston as Detective Stucky, in co-production with RAI Fiction.

United King Films, owned by **Moshe Edery** and **Leon Edery**, is the largest entertainment content enterprise in Israel today.

The company stands at the forefront of every aspect of the local entertainment industry from production, distribution and marketing of feature films, television, home entertainment/DVD and a wide range of music productions and stage performances. In the 1970's the brothers Edery began to distribute films and formed United King Films.

Moshe Edery and Leon Edery are the largest private investors in Israel cinema, and produce approximately 15 films annually. In recent years, this included the Oscar nominee and winner of the best director at the Berlin Film Festival "Beaufort" by Joseph Cedar, Oscar nominee and winner of the best screenplay at the Cannes Film Festival "Footnote" also directed by Joseph Cedar, winner of the Golden Lion for the best film at the Venice film festival "Lebanon" by Shmulik Maoz, "Aviva My Love" by Shemi Zarchin, "Lost Islands" and "Hunting Elephants" by Reshef Levy "Walk on Water" by Eytan Fox, "This is Sodom" by Muli Segev and Adam Sanderson "The last band in Lebanon" by Ben Bachar and Itzik Kricheli "Maktub" and "Forgiveness" by Guy Amir and Hanan Savyon, "Shelter", "Zaytoun", "Spider in the Web", "Lemon Tree", "Dancing Arabs" – all by director Eran Riklis. In the past years United King Films has become a major player in the film distribution of art house and mainstream cinema with an impressive catalog of American, European and Asian films to its name.



Based in Tel Aviv – Working with the World, the company is owned and managed by director Eran Riklis and has produced a variety of successful films, including The Syrian Bride, Lemon Tree, Cup Final, Zaytoun, Shelter, Three Mothers, Burning Muki, Vulcan Junction, Until Tomorrow Comes and more. Focused on co-productions with European partners, the company aims to bring local stories that have a universal appeal.



Topia Communications was headed by the late Michael Sharfshtein, who sadly passed away in 2022. He worked in the film industry since 1970 and produced many award winning films including Marriage of Convenience, Passover Fever, Cup Final, Zohar, Spider in the Web, Rock the Casbah, Playoff and more. Michael is sadly missed.



WestEnd Films is a dynamic London-based production, financing and international sales company for feature films and TV. It offers filmmakers finance, production and sales expertise as well as an extensive network of contacts across all sectors of the industry.

The company was founded in 2008 by veteran producer Sharon Harel Cohen, Maya Amsellem and Eve Schoukroun, and their credits include Stephen Frears' TAMARA DREWE, Ralph Fiennes' THE INVISIBLE WOMAN, Oscar-nominated ALBERT NOBBS, Benedict Andrews debut Film UNA, Hideo Nakata's CHATROOM, and the acclaimed television series VALLEY OF TEARS.

HÉLÈNE LOUVART, AFC - Director of Photography
 helenelouvard.free.fr

Selected filmography:

Eleanor The Great - Scarlett Johansson, Motel
 Destino - Karim Aïnouz, The Salt Path - Marianne
 Elliot, Reading Lolita in Tehran - Eran Riklis, Le
 Pupille – Short by Alice Rohrwacher Firebrand -
 Karim Aïnouz , La Chimera - Alice Rohrwacher, Disco
 Boy - Giacomo Abbruzzese, Mother And Son - Léonor
 Serraille, Blue Monday - Sandra da Fonseca, The Lost
 Daughter -Maggie Gyllenhaal, Viens Je T'Emmène
 - Alain Guiraudie, Never, Rarely, Sometimes Always
 -Eliza Hittman, Skies Of Lebanon - Chloe Mazlo,
 Invisible Life - Karim Aïnouz, Rocks - Sarah Gavron,
 Maya - Mia Hansen-Løve, Happy as Lazzaro - Alice
 Rohrwacher, Beach Rats - Eliza Hittman, Pina - Wim
 Wenders Neue, Les Plages D'agnes - Agnès Varda,
 and many more... Louvard's films were shown in all
 major film festivals globally and she was awarded with
 numerous awards for her outstanding, unique work.



YONATAN RIKLIS - Original Score

Yonatan Riklis - pianist, organist & composer Born:
 1986, Tel Aviv, Israel. A 2011 BFA honorable graduate
 of the New School for Jazz & Contemporary Music
 in New York City. Studied under the instruction
 of jazz giants such as Junior Mance, Billy Harper,
 Reggie Workman, the late great Charli Persip, David
 Schnitter, Jeremy Manasia, Aaron Goldberg, Tardo
 Hammer, George Cables, Hal Galper & many more.
 Yonatan has had the honor and privilege of playing
 with many of the top players and jazz legends in
 NYC such as John Mosca, Don Hahn, Ned Goold, Ari
 Roland and many others at the various venues around
 the city such as Dizzy's Coca Cola Club, Symphony
 Space, The Iridium, Fat Cat, Smoke, Smalls, Garage
 & more. In 2010 he won the 1st prize scholarship from
 the 'Eubie Blake Foundation'. Since 2012, Yonatan is
 based in Tel-Aviv and is one of the most in-demand
 pianists/organists in the Israeli jazz scene. He toured
 Israel with international jazz figures such as Victor
 Lewis, Jesse Davis, Vincent Herring, Jim Rotondi, Joe
 Farnsworth and more. Yonatan plays and records with
 top musicians at the finest jazz clubs in Israel and
 prestigious jazz programs and festivals.

Yonatan is a faculty member of the prestigious jazz
 program founded by the late great jazz master Amit
 Golan (Yonatan was his long time student) at the Tel
 Aviv Conservatory, CJS which is a partner of the New
 School in New York. Yonatan composed the music for
 the films: 'Café Europe' (Doc. 2012) 'Dancing Arabs'
 aka 'A Borrowed Identity' (2014) 'Shelter' (2017) – for
 which Yonatan received his first Israeli Film Academy
 Nomination for Best Original Score 'All-In' (2018)
 'Spider in the Web' (2019) – for which Yonatan received
 his second Israeli Film Academy Nomination for Best
 Original Score. 'A Mind Like Still Water' (Doc. 2020)
 'Take the 'A' Train' (2021) 'Reading Lolita in Tehran'
 (2024)

ARIK LAHAV-LEIBOVICH - Editor

Arik Lahav-Leibovitch is a renowned, award-winning
 film editor and a pillar of Israeli cinema; he is a rare
 breed, with years of professionalism, a varied body
 of work and proven successes under his belt. From
 his military service as a helicopter navigator in the
 Israeli Air Force, Arik converted the skills of aviation -
 teamwork, problem solving, and understanding the big
 picture - into filmmaking skills. During his decades as
 an editor, Arik has collaborated on 30 feature films and
 about 50 documentary projects, which have provided
 Israeli cinema with significant breakthroughs and
 unprecedented achievements worldwide. In 2022 Lahav
 wrote his book "From Footage to Film" that became
 a big success at film schools worldwide. Among his
 works: Golda, starring Helen Mirren, Lebanon, winner
 of the Golden Lion at the Venice Film Festival, Foxtrot,
 winner of the Silver Lion at the Venice Film Festival
 The Band's Visit, the most successful international
 release of all time for an Israeli film, with prizes at
 the Cannes Film Festival and dozens of other festivals
 around the world, It is now performed as a musical
 in London. Zero Motivation, the largest Blockbuster
 within Israel in the past thirty years, Eva Stories, a first
 of its kind far-reaching Instagram project that sent
 massive shockwaves through Israel and the world on
 the Holocaust Memorial Day, reaching over one billion
 people worldwide, Night will Fall, B.F.I production,
 winner of The Emmy Award for Outstanding Historical
 Programming - Long Form. Awards and nominees:
 Four-time winner of the Ophir (Israeli Academy
 Award) for Best Editing in a Feature Film, Two-time
 winner of the Ophir (Israeli Academy Award) for Best
 Editing in a Television Series, Three-time winner of the
 Best Editing Award at the Doc-Aviv International Film
 Festival, Nomination for Best Editing Award of Europe
 Film Academy, Nomination for Best Editing Emmy
 Award of Outstanding Historical Programming - Long
 Form.

AVIV ALDEMA - Sound Designer

Aviv is working as a Supervising Sound Editor, Sound Designer and Re-Recording Mixer since 1991. Till the end of the 20th century he was a co-owner of Q-Tone Studios in Tel-Aviv, where he worked mainly on commercials and TV promos. In 2000 he became a freelancer and started working on feature films, TV series and documentaries at DB Studios in Tel-Aviv. In 2020 Aviv became the owner and manager of DB Studios, but still spends most of his days, designing sound, and mixing for film and television. Aviv is married, has three amazing daughters, and lives in Tel-Aviv.

Some of the projects Aviv has worked on: Made in Israel – Ari Folman. 2001 To Take a Wife - Shlomi Elkabetz & Ronit Elkabetz. 2004 Close to Home – Dalia Hager & Vidi Bilu. 2005 (won the Israeli Academy Award for best sound) Aviva My Love – Shemi Zarhin. 2006 Waltz With Bashir – Ari Folman. 2008 (won the Israeli Academy Award for best sound) Seven Days - Shlomi Elkabetz & Ronit Elkabetz. 2008 The Policeman – Nadav Lapid. 2011 Fill the Void – Rama Burshtein. 2012 The Congress – Ari Folman. 2013 The Farewell Party – Tal Granit & Sharon Maymon. 2014 (won the Israeli Academy Award for best sound) Princess – Tali Shalom-Ezer. 2014 The Kindergarden Teacher – Nadav Lapid. 2014 After Thought – Elad Keidan. 2015 (won the Israeli Academy Award for best sound) Tikkun– Avishai Sivan. 2015 Love Trilogy (Stripped, Chained, Reborn) – Yaron Shani. 2018 Peaches and Cream – Gur Bentwich. 2019 Ahed's Knee - Nadav Lapid. 2020 Where is Anne Frank - Ari Folman. 2020 7 Blessings - Ayelet Menahemi. 2023 (won the Israeli Academy Award for best sound) Reading Lolita in Tehran - Eran Riklis. 2024

NIN HAZAN - Sound Designer

Nin Hazan is a sound designer, re-recording mixer and foley artist working in DB Studios, Tel Aviv. In the past 16 years he worked on Israel's most prominent film, documentary, and TV productions such as: Reading Lolita in Tehran, dir: Eran Riklis, 2024 Bros, dir: Guy Amir & Hanan Savyon, 2023 Running on Sand, dir: Adar Shafran, 2023 Shake Your Cares Away, dir: Tom Shoval, 2021 Ahed's Knee, dir: Nadav Lapid, 2021 Where Is Anne Frank, dir Ari Folman, 2021 White Eye, dir: Tomer Shushan, 2019

MARY MONTALTO - Costume Designer

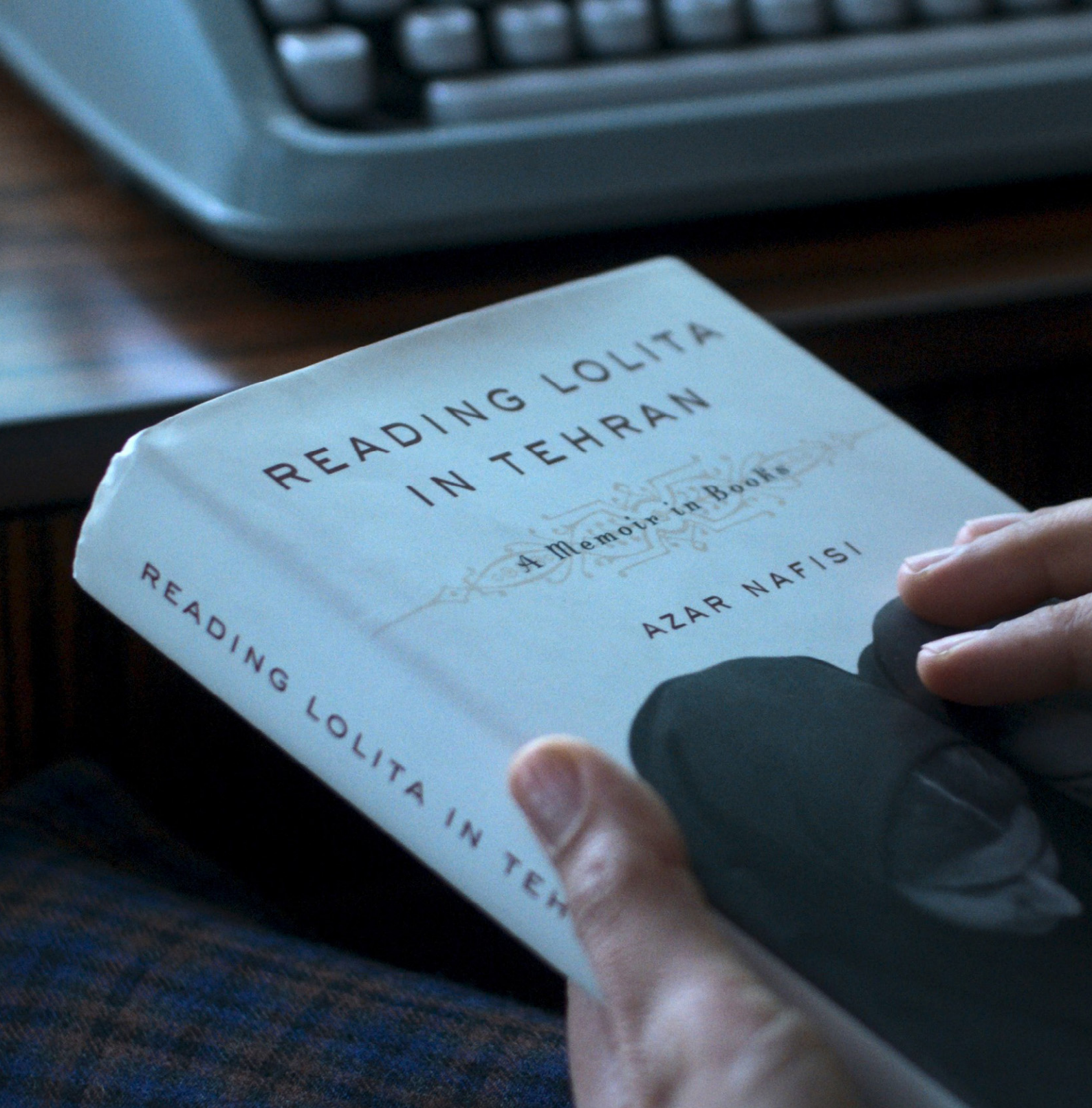
Dual nationality (Italian/British) I grew up and studied in Rome and in 1987, still a student at the Fashion and Costume Academy, I started working, first as trainee and then as assistant costume designer, in important Italian movies, working with actors such as Alberto Sordi, Vittorio Gassman and directors such as F. Brusati, G. Battiato. After twelve years' experience as an assistant and a Degree in Costume Design, I continued in 1999 as Head of Department and Costume Designer for both period and contemporary Feature Films, TV Movies and TV Series ranging from Action/War to Comedy/Musical. I also had the privilege to collaborate with international and Italian directors such as Giuseppe Tornatore on many commercials and short films and Larry Weinstein as stylist to Andrea Bocelli for the international project of twelve musical videos. Since 2019 I am a resident teacher for the Costume Department at “ Scuola d’Arte Cinematografica Gian Maria Volontè” in Rome. Awards: 2022 : Nastro d’Argento Best Costumes “Freaks Out” 2016 : Chioma di Berenice Best Costumes “.

TONINO ZERA - Production Designer

One of Italy's leading production designers, Zera has worked with the likes of Roman Polanski, Spike Lee, Giuseppe Tornatore, Lilian Cavani, Michele Placido, Gianluca Jodice, Sydney Sibilia, Nick Hamm, Paolo Virzi and many more. He received numerous awards for his work, including several David Di Donatello Awards.







WATCH THE TRAILER:

<https://tinyurl.com/LolitaTrailer>

LISTEN TO THE MUSIC:

<https://tinyurl.com/ReadingLolitaInTehran>

SELECTED STILLS:

<https://tinyurl.com/Lolita-Stills>

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