



NO END

Director: Nader Saeivar

Producer: Said Nur Akkus

Screenwriter: Nader Saeivar

Starring: Vahid Mobasseri; Fahime Jahani; Shahin Kazemnejad; Narjes Delaram

Countries: Germany, Iran, Turkey

Year: 2022

Running Time: 111 Min.

Language: Turkish

World Premiere

27th BUSAN
International Film Festival
5–14 October 2022



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LOGLINE

Wishing to postpone the return of his brother-in-law from exile, which would spoil his life plans, Ayaz stages a search in his house to scare him off. When the word reaches the actual secret service, Ayaz finds himself in their tightening grip, forced down a path to damnation.

SYNOPSIS

Ayaz is an honest, hardworking man fixated on the dream of having a house of his own. In the meantime, Ayaz and his wife stay with his mother-in-law, investing all their money in the construction of their future home while comfortably living off the money sent to the mother by her son, who has been living abroad for many years in exile.

When the son is suddenly allowed to return, Ayaz sees his dream melting in front of his eyes and in a moment of desperation decides to stage a search in his house, hoping to postpone the return of the brother-in-law by scaring him off. His plan works a bit too well and the word reaches the actual secret service. Shortly, Ayaz finds himself in the constantly tightening grip of an institution bent on turning him against everything and everyone he cares for.

FILM INFO

Film Title:	NO END
Original Film Title:	BI PAYAN
Language:	Turkish
Subtitles:	English
Category:	Feature
Genre:	Drama
Country of Production:	DE, IR, TR
Year of Production:	2022

TECHNICAL INFORMATION

Running Time: 111 min.
Picture: Color
Aspect Ratio: 16:9 (1:77:1)
Sound Format: 5.1
Frame Rate: 25 fps

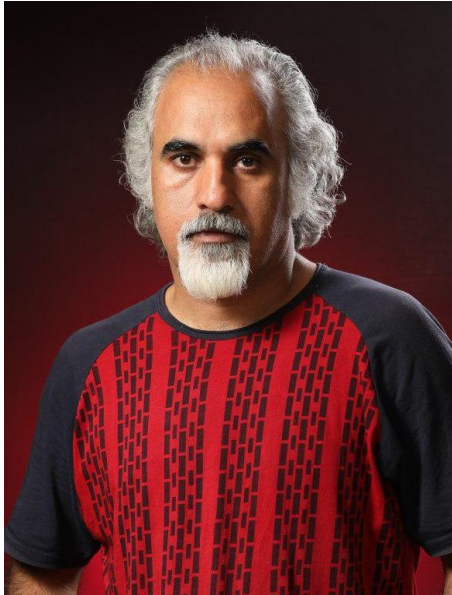
CREW

Director: Nader Saeivar
Producer: Said Nur Akkus (ArtHood Films)
Co-Producer: Bilal Bagci (G11 Prodüksiyon)
Screenwriter: Jafar Panahi, Nader Saeivar
Cinematographer: Vahid Biouteh
Editor: Jafar Panahi
Art Director: Babak Jajaei
Original Music: Mortaza Mirza
Costume Designer: Fahime Jahani

CAST

Vahid Mobasseri as Ayaz
Fahime Jahani as Negar
Shahin Kazemnejad as Abbas
Narjes Delaram as Tayebbeh

[IMDB](#)



ABOUT THE DIRECTOR

Nader Saeivar (Born in 1974 in Tabriz) is an Iranian writer and director who started his career in 1992 with short films. He won the best screenplay award in Cannes 2018 for 3 Faces (2018) alongside Jafar Panahi. He also has a master's degree from University of Tehran and is a teacher in the field of Cinema in various institutes and universities.

FILMOGRAPHY (Selection)

NAMO (2020)

3 FACES (2018, writer)

DIRECTOR'S STATEMENT

This is a feature film. The story did not happen and it is fictional. But the way to portray this issue is completely realistic so that the story remains believable. Given the current security situation in Iran, this story could happen. The perspective on political issues and security is a key point. Today in Iran, the political system uses its own people to control its society. It operates in a situation in which the people in society think of themselves as criminals, and in a restitution of their crime, they cooperate with the system, or in the most optimistic way, affirm to be silent in front of the cruelty the system is compelling. In this situation, the thing that gets affected the most, is the self-respect of the individuals. They gradually lose their identities and begin to loathe themselves. Occasionally they are not able to accept this role and end up committing suicide. In such conditions citizens harm and weaken one another. This situation is beneficial to the system. The government is able to weaken its citizens and increase its governance and supervision. The story of the movie is similar to Iranian people's life. The movie orates an incident that could happen to any ordinary citizen! But even speaking of that can be dangerous. This film cannot be produced within the framework of domestic cinema rules because its topic is not accepted by the Iranian government. For this reason, it is an independent film that has nothing to do with Iranian cinema institutions! The atmosphere of this film is reminiscent of the communist countries of Eastern Europe in the

1960s and 1970s. That's why technical and light filming in the right landscape and season is important.

ABOUT THE PRODUCER

Said Nur Akkus has made a number of internationally acclaimed, award-winning films in the roles of producer, production accountant and line producer. He is equipped with broad expertise, hands-on experience and an extensive network in the field of production and entrepreneurship. This network extends not just to the German-speaking territories, but also to the rest of Europe and the Middle East.

FILMOGRAPHY (Selection)

NO END (2021, Producer)

BLACK NIGHT (2020, Co-Producer)

WANDERING WINTER (2020, Co-Producer)

DAS MILAN-PROTOKOLL (2018, Line-Producer)

ÇIRKIN SANSI / UGLY DUCKLING (2017, Co-Producer)

DIE LEGENDE VOM HÄSSLICHEN KÖNIG (2017, Line-Producer)

ÖTEKILER (2016, Producer)

HAUS OHNE DACH (2016, Line-Producer)

SONG OF MY MOTHER (2014, Line-Producer)

PRODUCER'S STATEMENT

After the success of NAMO, the film NO END continues Nader and Jafar's risky work to expose through fictional narratives the very real dystopian existence of Iranian society.

We believe this work is highly relevant to our times and for audiences worldwide. It shines a light on Iranian society, and although the country is constantly in the news due to its belligerent policies, the film shows that the lives of ordinary Iranian citizens are equally held hostage by the regime. It is also a cautionary tale for all societies living with rapidly advancing technologies that provide easy methods for surveillance, and which are easily accessible to every citizen. Such rapid progress also entails a rising demand for security at the risk of losing personal privacy almost everywhere around the world.

NO END reveals that those methods and tactics are not just a distant memory or an imaginary future, but rather a very real current event which can easily become a reality in any other place in the world. Indeed, perhaps it is already a reality in places where no one would even imagine it to be the case.

We produced this important film with virtually no funding because the common attitude is that Iranian projects, and especially projects that criticize the political system, are too difficult and problematic. Still, Nader's passionate and imaginative filmmaking made the production of NO END an extraordinary experience and helped build a relationship which we look forward to further nurturing in the future.

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