

A First Generation Films / Sweet Delight Pictures production

# SUMMER WITH HOPE

Written and Directed by Sadaf Foroughi

## Starring

Leili Rashidi  
Mehdi Ghorbani  
Alireza Kamali  
Benyamin Peyrovani

Amin Jafari, Director of Photography

Sadaf Foroughi, Production Designer

Golfam Saidi, Costume Designer

Kiarash Anvari, Editor

Saman Majd Vafaei, Colorist and Visual Designer

Emily Kulasa, Executive Producer

Jennifer Shin, Co-Producer

Music by Soheil Peyghambari

## Produced by

Christina Piovesan, Kiarash Anvari, Sadaf Foroughi

Executive Producer Justine Whyte

*Produced with the participation of the Canadian Film Centre.*

*Developed with the assistance of The Harold Greenberg Fund.*

*With the support of Conseil des arts et des lettres du Québec.*

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## **SUMMER WITH HOPE**

*...the sea is filled with irretrievable consequences*

*A prestigious competition sets the stage for a conspiracy of collusion between two young swimmers, family members and their communities.*

### **SUMMER WITH HOPE**      Synopsis

Young swimmer, Omid (“Hope” in Persian), along with his mother, Leili, and uncle, Saadi, have each placed their individual fates on one vital upcoming swimming competition. In the days and hours before the meet, however, the consequences of failure become clear for each – all of which falls heavily on Omid’s shoulders as a responsibility he refuses to bear.

As their community jealously and steadily erode the family’s façade, layer by layer, to find whatever weakness they can, the family itself also begins to crumble like sand under the weight of the encroaching tide.

The second film in Sadaf Foroughi’s planned trilogy, **SUMMER WITH HOPE** examines the pressure-filled expectations of a new generation, for both themselves and their families, as they explore beckoning horizons and newly discovered freedoms. Set against the backdrop of a traditional patriarchal society where tendencies that contradict accepted norms are met with fierce-yet-cloaked resistance, **SUMMER WITH HOPE** is a classic tragedy of real-world proportions.

### **SUMMER WITH HOPE** Technical details

Country of Production:	Canada, Iran
Runtime:	100 minutes, Color
Screening formats:	4K 24fps DCI scope DCP
Aspect Ratio:	2.39:1
Camera:	ARRI Alexa
Sound Mix:	5.1
Spoken language:	Persian
Subtitles:	French and English
Closed Captions:	English
Lens used:	Cooke Anamorphic
Principle Location:	Iran

## ***SUMMER WITH HOPE***

Writer/Director's Note, Sadaf Foroughi

Loosely inspired by Anton Chekhov's play, 'The Seagull', and with a nod to Bergman's *Summer with Monika*, from which the name of my film is also adapted, **SUMMER WITH HOPE** (*In Persian, the name of my main character in the film, Omid, means 'Hope'*) is the second part of a trilogy that started with my previous film *Ava* (2017): A trilogy on the theme of the Mother/Child relationship.

**SUMMER WITH HOPE** is a drama set against the backdrop of a traditional patriarchal society that depicts the interdependence of a single mother and her teenage son who struggles for his voice, but his sexual inclinations go against socially accepted norms.

The mother must constantly prove to the community around her that she fulfills her duties as a parent to her son. Otherwise, she must return to a life she did not want to pursue. Additionally, her son, Omid, is a teenage swimmer with big dreams that Society's institutions, including his family, try to stifle and suppress. The film investigates how our internal driving forces can lose weight in a society where external determinants have become so overwhelming. The film examines the behaviors of a family as a miniature of a larger community.

Children and women have always been my concerns. I want to study them and the effects that family and society have on their growth and life because I think both of these groups have a significant impact on building the future of society.

Examining the place of women within society is also crucial for me, perhaps due to my experience living in the environment in which I grew up. I was also raised by a mother who always made her decisions based on what made me and my sister happiest within the limits of that environment.

On the other hand, I tend to study the phenomenon of motherhood. Does a mother have the right and the possibility to live for herself? And if so, what effect will it have on her children?

I consider **SUMMER WITH HOPE** a classic drama in that it explores the issue of jealousy. Jealousy is the basis of many historical tragedies, from Abel and Cain in the biblical Book of

Genesis to Sophocles' 'Oedipus Rex', in which the titular character is jealous of his father's love for his mother, and Shakespeare's 'King Lear', in which jealousy between two brothers of different parenting occurs.

However, in this film, I raised this issue in the relationship between a teenager and his young uncle (his mother's brother). The son does not have his father's love and does everything to maintain his mother's love, and the uncle does everything to be able to arouse his sister's admiration. Eventually, the game of showing the "winning cards" to the "mother/sister" reaches a point where it forms a catastrophe.

My interest is to put my characters in the most difficult and complex existential conditions, within the framework of a simple story of a life to which we can all more or less feel close. Within this simple framework, I challenge myself to create a dramatic situation and at the same time portray my characters in the most layered way possible, so that I can have a behavioral approach to them.

As I believe that the spectators complete the film, I try to leave room for their interpretations. Rather than trying to over-dramatize the situations in the film, I design the film interactively in terms of visual structure and story, so viewers can decipher the codes and stay active throughout the film.

In my previous film, *Ava*, I wrote the script in the form of a musical variation. Since I do not believe in degrading the characters of my story from their human status to their social function, I equally chose an aesthetic that is compatible with the idea of musical variation to add an artistic layer to the film and to go beyond the social situations presented in the story.

I see my films in different layers and only one of those different layers is the story. From the moment the idea for **SUMMER WITH HOPE** began to form in my mind, I envisioned a haiku-like structure. That's why I think Roland Barthes' description of the haiku may well express my feelings about **SUMMER WITH HOPE**: "Undevelopable: everything is given, without provoking the desire for or even the possibility of a rhetorical expansion... we may (we must) speak of an intense immobility."

Yet, in **SUMMER WITH HOPE**, unlike the haiku, there is no such immobility in appearance. Also, unlike the haiku, which hides movement within itself, like an oyster having a pearl inside, the film, despite its vibrant appearance -- striving to achieve a dream, a goal, win a contest -- has a frightening and Kafkaesque stillness at its core, which is rooted in prejudice, tradition, human wickedness, and suppressed desires.

I build my characters and design the story based on their existential complexities, without imposing anything from the outside. I take a lot of time to work with my actors to add human layers to the characters they are going to play. Also to form the right connection between them. I conceive the characters as people full of hidden secrets so that something in them can be discovered and the viewers can share this discovery. And as the film progresses, the characters' existential layers and personality complexes are gradually uncovered, in the hopes that the characters will linger in the viewer's mind for a bit longer than the film's roughly 100 minutes.

The atmosphere is another layer that must have its specific language. That's why I prefer to spend time in pre-production to make sure that I get everything I have in mind. I find the filming locations myself, places that are defined both in the natural space and in the artificial and decorative space, all in the structure and the singular language of the film that I make. The choice of colors in the frames is done in the same way and all the shots and staging are pre-designed and storyboarded.

Each scene in the script is visually expressed within the meaning of the film's story and atmosphere, and there is no repetitive shot in the film. Because everything changes every moment, so a repetitive shot is a setback that disrupts the flow of the film time.

The script is divided into visual paragraphs. When necessary, and this interests me more often, I conceive the scenes in the form of long takes so that with the help of the mise-en-scene the shifts of both feeling and mood can be effectively conveyed to the audience: Not with quick cuts that take away the viewer's ability to think and be present.

I think it's only at the end of a dramatic sentence that I have to change the camera angle. In this case, long takes maintain events' thematic, emotional, psychological, and temporal continuity. It creates a sort of suffocating sensation. And the camera movement, scene

selection, staging, and composition are all designed with the story in mind. Placing the camera in front of the actors creates a sense of immediacy. All this is in the hope that the spectator, without knowing what and how will only receive a sensation.

The family depicted in the film alone has no identity. In this regard, when designing the close-ups, we used a lens that helps us depict each of the characters separately and on a lonely island. Blurred background views are softer and foreground-focused views are sharper than usual. It was an attempt to translate what each character experiences into the story world. This type of lens also captures the vastness of nature with great depth of field. The burden of existence against virgin nature which, despite all human troubles, remains mysterious in its infinity and never ceases to be reborn.

Besides cinema, poetry, literature, and theatrical literature, the source of inspiration in the structure of my films are my artistic experiences in dance, music and classical painting, some of which took shape during my childhood and my adolescence, then took on a more serious form during my university years, when I studied plastic arts and then film.

I have a great interest in painting and photography, and in cases where the atmosphere of my favorite works of art is in line with the atmosphere of my film, I draw inspiration from them. In my opinion, it is a living and current work composed of elements that refer to other works of art and other films. This approach gives a sense of heredity to the film and makes it a living phenomenon.

## ***SUMMER WITH HOPE***

### **Notes on Production, Producer/Editor Kiarash Anvari**

Sadaf and I have worked together for almost 20 years, since we were both film students at the University of Provence, France. We each helped the other prepare our thesis and collaborated on short films and documentaries that we made during those years.

In 2009, we moved to Montreal. Despite all the difficulties of migrating to a new country, we tried our best to stay in our true lineage and find our voice in our new surroundings. We founded our company, Sweet Delight Pictures, and continued our efforts to make short films and documentaries, producing and collaborating on each other's films under our sweet and delightful cooperation, intending to create our feature films.

In 2016, we were finally able to produce our first feature film, *The Pot and The Oak*. The film premiered in the Bright Future Competition section of the International Film Festival Rotterdam (IFFR) in 2017 and thus gave us the confidence to produce our next feature film, *Ava*.

With *Ava*'s success at the 2017 Toronto International Film Festival (*Best Canadian First Feature Film - Honorable Mention & International Critics' Award (FIPRESCI) - Discovery*) and subsequently at the Canadian Screen Awards (*Nominated in 9 categories, awarded John Dunning Best First Feature Film Award & Best Performance by an Actress in a Supporting Role; also named one of the top 5 emerging production companies in Canada at the 2017 Canadian Media Producers Association (CMPA) Awards (Indiescreen Awards)*), we embarked with great confidence on producing our third film, **SUMMER WITH HOPE**. But this time, it seemed there was to be a harder path in our destiny than the previous two times.

In the summer of 2018 and after the success of *Ava*, the Canadian Film Center approaches Sadaf with an offer to participate in the production of her next film, **SUMMER WITH HOPE**. In November 2019, we were on our way to Iran with the support of the Canadian Film Center to begin pre-production there, after the necessary coordination with our Toronto-based production partner, Christina Piovesan of First Generation Films.

Our pre-production in Iran took longer than usual due to obtaining the necessary licenses to shoot and produce the film. One of the benefits of this lengthy pre-production was that it allowed Sadaf to have detailed and quality communication with her cast and crew so that she could convey her ideas to them in a highly developed way.

As in her previous film, she had this chance to carefully select her entire cast, then spent days and months rehearsing with them, analyzing the script in detail, and shaping their characters in long rehearsal sessions.

In this film, Sadaf had Leili Rashidi in mind for the role of the mother from the very beginning of the scriptwriting process. Leili Rashidi had previously collaborated with Sadaf in *Ava* and appeared in the role of the school principal. Therefore, the casting and audition took place based on the selection of actors who could create a harmonious and attractive combination in the film next to Leili. Also, similar to *Ava*, for which we were looking for a teenage actress who could play the violin, in *Summer With Hope* we were seeking a teenage actor who could swim skillfully. And that made finding our main actor challenging.

Additionally, as in her previous film, Sadaf had a detailed shot list and storyboard, as well as many references to paintings and photographs, showing her ideas of how to tell her story in a visually effective way, which she has discussed carefully and in detail with his cinematographer during their long and fruitful meetings. This accuracy is found in the shot-by-shot of the film, as well as in the type of lighting and the choice of lenses. I must point out that for aesthetic reasons, the film was shot with Cooke Anamorphic lenses, which made for a nice and elegant combination with the ARRI Alexa camera used for filming.

The film was shot in northern Iran. Another advantage of this pre-production expansion was that Sadaf was able to travel to different parts of northern Iran multiple times and carefully choose each of the filming locations herself. Therefore, when you see the film, you will encounter a collection of the most pristine and beautiful landscapes which, in addition to their outward beauty, are embedded in the heart of the film and are in harmony with its atmosphere and content.



Unlike pre-production, the production of **SUMMER WITH HOPE** went quickly due to the preparations mentioned above. In addition, I, as the film editor, worked very closely with Sadaf on the film to bring her ideas of storytelling and cinematic rhythm to fruition. Sadaf has her sensibilities when it comes to film editing. She pays particular attention to each frame, and nothing, even the smallest things, escapes her precise eye, which makes this collaboration with her both difficult and pleasant. I must say that as the editor of this film and her previous film, *Ava*, I learned a lot working with her.

Now, while Sadaf fleshes out the idea for the third part of her trilogy, we have two more projects in development, one of which is a children-and-war-themed drama written and directed by Sadaf. And the other is a Romeo and Juliet-like tragedy about an Iranian priest and his love for a Muslim woman, written and directed by me, for which this time Sadaf will help me as a creative producer.

## ***SUMMER WITH HOPE***

About the Filmmakers

### **Sadaf Foroughi, writer/director**

Sadaf Foroughi began her career in 2003, creating and producing short films, documentaries, and video arts. As an alumnus of the Berlinale Talent Campus, class of 2005, she was selected to participate in the short film project "Why Democracy?", and the documentary film she made for this purpose, *Féminin, Masculin* (2007), was nominated for Best Non-European Film at the Grand Off-European Off Film Awards in Warsaw and won Best Short Film at the annual Oxford Brooks University Film and Music Festival. She co-wrote, produced, and starred in Kiarash Anvari's debut feature film *The Pot and the Oak* (2017), which had its world premiere in the Bright Future Competition section of the 2017 Rotterdam International Film Festival. Foroughi's *AVA* (2017) premiered at the 2017 Toronto International Film Festival and received an honorable mention as the best Canadian first feature film and the Discovery section FIPRESCI prize. With 9 nominations at the 2018 Canadian Screen Awards, *AVA* was awarded as the best first film of the year, and also the best actress in a supporting role. Sadaf holds a master's degree in film studies from the University of Provence and a degree in film production from the New York Film Academy. She is the co-founder of Montreal production company Sweet Delight Pictures and was nominated for the Emerging Producer Award as part of the 2017 Canadian Media Producers Association Indie Screen Award. **SUMMER WITH HOPE** is her second feature film.

### **Kiarash Anvari, producer/editor**

Kiarash Anvari began his career as a filmmaker in 1998, creating and producing short films, documentaries, and experimental films and videos. He is the co-founder of Montreal production company Sweet Delight Pictures and was nominated for the Emerging Producer Award as part of the 2017 Canadian Media Producers Association Indie Screen Awards. He directed his first feature film *The Pot and The Oak* in 2017. The film premiered in the Bright Future Competition section of the Rotterdam International Film Festival the same year and was nominated for the Bright Future Award, the FIPRESCI Award, and the Netpac Award. In addition to other nominations the film received at other festivals, it won the ReelWorld Award for Outstanding Feature Film at the 2019 Toronto ReelWorld Film Festival. He

produced and edited the 2017 TIFF Award-winning film, *AVA*, written and directed by Sadaf Foroughi. *AVA* was nominated for 9 major awards at the 2018 Canadian Screen Awards, including two nominations for Kiarash for Best Achievement in Editing and Best Picture. With *AVA*, he was also nominated for Best Youth Feature at the 2018 Asia Pacific Screen Awards. He is an alumnus of the Berlinale Talent Campus, class of 2004, and the Young Artist in Residency program at the Berlin Akademie der Künste. He holds a bachelor's degree in film and television production from Sooreh University in Tehran and a master's degree in film studies from the University of Provence, France.

### **Leili Rashidi** (*Mother*)

Leili Rashidi (born July 22, 1973) is an Iranian actress. She has a long career as an actress and theater director and has been active in this field since 1991. Recent works include *King Lear* (2016) - Directed by Mohamad Aghebati, *Summerless* (2018) (World Premiere at Kunstenfestivaldesarts ( KVS Box), and *Waiting for Godot* (2021), both directed by Amir-Reza Koohestani. In cinema, she is best known for *Shirin* (2008) by Abbas Kiarostami, *AVA* (2017) by Sadaf Foroughi, *The Pig* (2017) by Mani Haghighi, and *Soheil Beiraghi's Permission* (2018). **SUMMER WITH HOPE** is her second collaboration with director Sadaf Foroughi.

### **Mehdi Ghorbani** (*Omid*)

Mehdi Ghorbani was born on October 25, 2002 in Kerman, Iran. He began his acting career by playing in Saeed Roustayi's first feature film "Life and a Day". Ghorbani's next appearance was in Mohamad Reza Kheradmandan's "21 Days Later" and for this film he won the Best Young Actor Award from Iran Children and Youth Film Festival. In his third film appearance, he starred in "The Lost Strait" directed by Bahram Tavakoli.

### **Alireza Kamali** (*Saadi*)

Alireza Kamali (born May 17, 1980, in Tehran) is an Iranian actor. He graduated in theater from the Faculty of Fine Arts of the University of Tehran.

### **Benyamin Peyrovani (*Mani*)**

Born September 13, 1989, in Bandar Abbas, Iran, Benyamin Peyrovani is an actor, model, choreographer, and filmmaker. He began his acting career in August 2010 by appearing in a public performance of King Lear.

### **Amin Jafari, Director of Photography**

Amin Jafari (born in 1973 in Hamedan, Iran) is an Iranian cinematographer. He graduated from Sooreh University in Tehran with a degree in Cinematography. He started his film career in 1999. Some of his recent works include Hit the Road (2021) by Panah Panahi, Ballad of a White Cow (2020) by Maryam Moghadam/Behtash Sanaeeha, and Three Faces (2018) by Jafar Panahi.

### **Saman Majd Vafaei, Colorist and Visual Designer**

Saman Majd Vafaei was born in 1987. He graduated in electronics and then in cinema. His breakthrough in the industry started as an assistant film editor in some major TV productions in Iran. In 2008, he joined Aria Cinema Service Complex, the only digital post-production support group in Iran at the time, where he started his career as a colorist, visual designer, and CG artist. In 2013, he founded his own post-production house with the aim of supporting independent Iranian cinema in line with his personal interest in auteur films. The films Summer with Hope (Sadaf Foroughi) will be presented in the main section of the Karlovy Vary Film Festival 2022, The Apple Day (Mahmoud Ghaffari) and Until Tomorrow (Ali Asgari) premiered at the Berlinale 2022, The Wasteland (Ahmad Bahrami) winner of the Venice Horizons Awards 2020, Dressage (Pouya Badkobeh) premiered at the 2018 Berlinale, Valderama (Abbas Amini) premiered at the 2016 Berlinale, Immortal (Hadi Mohaghegh) winner of the Busan International Film Festival's New Currents Award, Ava (Sadaf Foroughi), honorable mention for Best Canadian First Feature and FIPRESCI Discovery Award at the 2017 Toronto International Film Festival, Disappearance (Ali Asgari), premiered at Venice 2017 (The Orizzonti section), Atomic Heart (Ali Ahmadzadeh), which premiered at the 2014 Berlinale, and more than a hundred other films are among the features he worked on from start to finish.

## **Soheil Peyghambari, Music**

Soheil Peyghambari (1985, Iran) studied clarinet and musical composition at the Tehran Conservatory of Music and has been working as a sound engineer since 2008. "Assumption", his very first album, was widely represented in the program "Les Contes de Jour et de la Nuit" by Radio France. He is a member of the Iranian Progressive Jazz group "Quartet Diminished" since 2016. In 2019, he was invited to participate in the International Improvisation Festival "Show of Hands" alongside several honorable names from the jazz world such as Yuri Honing, Markus Stockhausen, and Adam Pieroncyk. During his continuous and still ongoing collaboration with international musicians from all over the world; with French jazz musician Franck Dadure, he recorded an improvisation show on Radio France "Tapage Nocturne" in 2018, "Småland project - scapes" is the result of an improvised collaboration with Swedish musicians Stefan Levin and Hans Nyma recorded in Stockholm, released in November 2020, also, a Modern Jazz album (Möhit) recorded in Barcelona in 2020 with Vasco Trilla on drums and Alex Reviriego on double bass was also released in 2020. His great honor is to play in an album for the prestigious American progressive jazz label "Moonjune Records" with famous jazz musicians Tony Levin and Bele Beledo and to release his first collaborative project with the great Kevin Kastning in 2021.

## ***SUMMER WITH HOPE***

### Credits

#### CAST

Leili	LEILI RASHIDI
Omid	MEHDI GHORBANI
Saadi	ALIREZA KAMALI
Mani	BENYAMIN PEYROVANI
Kamran	MILAD MIRZAEI
Mani's wife	SANAZ NAJAFI
Arash	KIARASH ANVARI
Mina	FAHIMEH MOMENI
Farbod	SHAHAB DAST AMOOZ
Mani's daughter	ANIL BAKHSHI
Club security guard	ROUZBEH RAOUFUI
Mechanic	GHOLAMREZA HAGHIGHI
Heydar	SADRA SEYDGHASEMI
Sports club employee	HOSSEIN DAMIRCHI
Electrician	ASGHAR EMAMI
Swimmer	SAJADFARSHCHI
Children	KIARA KAZHAGHAN
	BARAN NOZHATI
	KIAN TAROMI
	TAHOORA MUSAZADEH
Cyclists	ALI BIGDELI

	ARYAN ALIPOOR
Porter	MUSA POORKAZEM
Assistant Mechanics	OMID KHOSH MARAM
	PEDRAM FEYZI
Paramedics	MOHARRAM AGHABEYGI
	KAZEM FARAHNAK
	ARMIN GHIAMJOO
	MOSTAFA JAVAN PARAST
	SAEED SOLTANI
	MEYSAM ASGARPOOR
	JAMSHASB BEYGI
Road Guard	SAHAND SOGHAT
	BEHZAD PANAHI
Office Guard	ALI ABDOLLAHI
Registration Officer	AMIN
	POURSAEED
Young Boy	REZA ESMAILI
Police Officers	MASOUD SHARAFIKIA
	AMIR MARAI
Aggressors	MEHDI MOUSAVI
	SAEED RAFIIAN
Police Recruits	ARSAM ZAMANI
	MANI RAJABPOUR
	SINA ALOOSHE
Shopkeeper	EMAD SABER

Fisherman SADEGH POURYOUSEF  
Dog (as Lucky) LUCKY  
Cat MAKHMALI

Production Manager  
MASOUD SHARAFI KIA

1st Assistant Director  
FOROUZAN JALALI

2nd Assistant Director  
HAMID BAB-AL-HAVAEJI

3rd Assistant Director  
MEHDI MAHAI

Script Supervisor  
AREZOO GHORBANI

Camera Operator  
MEHDI MALEKI

1st Assistant Camera  
REZA SEPEHRI

Assistant Camera  
SAJAD BARATI  
HAMED GHAVAM  
ARSAM ZAMANI  
NAVID HOMAYOUNI  
ALI AFZALI



Underwater Cinematography  
BEHZAD TORKIZADEH

Stills Photographer  
HABIB MAJIDI

Stills Photographer's Assistant  
PAYAM NASIRI

Behind-the-Scenes Camera  
VAHID HATAMIKIA

Art Director  
SADAF FOROUGHI

Set Decorator  
ALI AKBARI

Assistant Decorators  
MEHDI MOUSAVI  
VAHID AGHAI  
SAIID RAFIIAN

Dressmaker  
MARZIEH FARZIN

Make-Up  
TAHERE MAHDAVI

Assistant Make-Up  
REZA BABAPOUR

Sound Recordist  
RASHID DANESHMAND

Sound Assistants  
FARZIN ZAND  
NIMA KHODADADI

Special Effects Coordinator  
HAMID RASOULIAN

Special Effects Assistants  
MORTEZA FALLAHI  
HEYDAR JAMSHIDI

Animal Trainers  
MOJTABA ALIKHANI  
FARZAD HABIBZADEH

Procurement Manager  
AMIR MARAI

Procurement Assistants  
KAZEM KARIMI  
SAEED GHOLAMI  
EMAD SABER

Cinemobile  
REZA LOTFI  
MOHSEN SABER

Transportation  
HOSSEIN DAMIRCHI

Catering  
REZA ASADI  
SOHEIL MAZAHARI  
MEHDI RANJBAR

Assistant Editors  
MOJTABA ISFAHANI  
AMINREZA NAZARI

Special Thanks to MAJID SHATI

Adaptation  
MASSOUMEH LAHIDJI

Production Accountant  
DANIA KANNAN

Technical Coordinator (Sweet Delight Pictures)  
TITANIA MARKOVIC

Music Supervisor  
SCOTTY TAYLOR, GMSC

Music Supervision Services  
KISS THE SUN MUSIC

Production Legal  
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NATALIE IGELFELD

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SAMAN MAJD VAF AEI

Post-Production Assistants  
ARASH KAZEM ZADE  
PEG AH HAMED  
SABA KARIMIAN

Mastering  
MEHDI FARHANG

Technical support  
HAMOON ALI AKBARI  
MOHAMMAD MAJD VAF AEI

ROLLING PICTURE COMPANY

Post Producer

JOE SERAFINI

Post Coordinator  
ALISON MACDONALD

Post Sound by  
MELODIKA SOUND PRODUCTION

Sound Supervisor  
TAYLAN OGUZ

Sound Designer & Re-Recording Mixer  
SERKAN KÖSEOGLU

Visual Effects by WILDFX

VFX Producer  
JAMES MILLIGAN

VFX Supervisor  
JEFF BRUNEEL

VFX Coordinator  
BRENDAN MURPHY

VFX Compositors  
NICK WINGER  
APRIL SUEN  
PERUNIKA YORGOVA

Digital Artists  
DOMINIC CHEUNG  
ADAM MARSETT

Original Soundtrack

Recorded, Mixed and Mastered at MÖHIT STUDIO  
by  
SOHEIL PEYGHAMBARI

Soprano Saxophone and Electronics  
SOHEIL PEYGHAMBARI

Additional Soundtracks

OCEAN DRIVE

Performed by  
DUKE DUMONT

Written by  
ADAM DYMENT, HENRY RITSON  
TIMUCIN LAM, JAMES NORTON

Courtesy of  
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MASS NO.18 IN C MINOR K427  
'GREAT': I KYRIE

Performed by  
WILLIAM CHRISTIE

Written by  
WOLFGANG AMADEUS MOZART

Courtesy of  
ERATO DISQUES

By arrangement with Warner Music Group Film & TV Licensing

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GOSIA KAMELA  
SUZANNE MARSHAL  
AZITA YEKTA  
FERESHTEH YEKTA  
SIMIN TABRIZI  
MASOUD TABRIZI  
SUSAN TABRIZI  
MARJAN FOROUGH  
MARMAR HOSSEINZADEH  
SIMA TABRIZI  
MICHEAL TABRIZI  
KAMI TABRIZI  
SAMIRA TABRIZI  
FARZANEH TABRIZI  
ALI TAGHIZAD  
SINA TAGHIZAD  
SOGOL TAGHIZAD  
LADAN ASLANI  
FARZANEH SABETKASAEI  
MOSTAFA ANVARI  
BABAK ANVARI  
JILA ESTEKANCHI  
MARIE MAÇON  
NADIR ÖPERLI  
IREM AKBAL  
YANICK LÉTOURNEAU  
MOHAMMAD SALEHI

BABAK DARYAEI  
MOHAMMAD RAMEZANI  
&  
RIO

Produced with the Participation of Crave, a division of Bell Media Inc.



Development, Production, and Marketing of this film through CFC  
Features are made possible by:



Developed with the Assistance of the HAROLD GREENBERG FUND

**THE HAROLD  
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With the support of  
**Conseil des arts et lettres du Québec**





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