

A FILM BY AMIR ALI SISIPOUR

# S H A L A L

AMIR REZA SISIPOUR

MASOUMEH EMAMI

FATANE IMANI

JAVAD ANSARI

DIRECTOR OF PHOTOGRAPHY HAMED EZZATKHAH EDIT POOYAN SHOLEVAR COSTUME AND SET DESIGNER SAHAR KADIVAR  
SPECIAL EFFECTS ALI ROOZKHASH, MORTEZA MAZOOUMI SOUND DESIGN SAMAN SHAHAMAT SOUND ALI TORABI  
PRODUCER ROSTAM SISIPOUR, AMIR ALI SISIPOUR



# Shalal Fiction Short Film

2023 | 14:30min | English subtitles | Black and White | 1.33 : 1 | DCP | Dolby Surround 5.1

## • CAST & CREW

- **Director** Amir Ali Sisipour
- **Screenwriter** Amir Ali Sisipour
- **Cast** Amir Reza Sisipour, Masoomeh Emami, Fatane Imani, Javad Ansari
- **Director of Photography** Hmed Ezzatkah
- **Edit** Pooyan Sholevar
- **Sound Design** Saman Shahamat
- **Costume Designer** Sahar Kadivar
- **Sound** Ali Torabi
- **Visual Effects** Ali Roozkhah, Morteza Mazloui
- **Colorist** Iman Salehi
- **Assistant Director** Nima Mahmoudi
- **Script Supervisor** Mahtab Habibi
- **Still Photographer** Hamid Basereh
- **Producer** Rostam Sisipour, Amir Ali Sisipour

# Synopsis

- Mehran and his mother have no shadows. To regain their own shadow. Mehran can hear people's shadows and knows when they'll die. He offers them a way to escape death with his black fur. If they accept, Mehran and his mother get the shadow.



# Director's Note



- Due to my fear of looking at people, I used to look at their feet and shadows most of the time in my teenage period. And unintentionally, I found inner ways to communicate with them. That would cause me to visualize them in my mind, instead of directly communicating. For example, what is their voice like? Or if I have a conversation or a relationship with them, what will it look like? These situations lasted for years. And my relationship with most of the people I didn't know was based neither on their appearance nor their voice, but on the construction I had of their shadow. To understand its roots and the roots of sounds, I returned to the place where I was born. And I put the character where I had experienced it myself. There were two methods of traditional treatment in Hormozgan. One is hot skin, which is by heating and throwing the skin of a black goat on the person. And the zar ceremony, which is for the treatment of those who have incurable physical and mental illnesses, or are generally believed to be possessed by demons or wind. I used it as an entrance to the mind of someone who cannot see his shadow or have a direct relationship with social reality. And to connect these situations, what happens if the character wants to have a real connection with the shadow? And it becomes in The idea of taking and drinking the shadow.

# Director's Biography



- Born in Iran, Bandar Abbas, 1994
- Bachelor of Puppet Theater from Tehran University of Arts
- MA in dramatic literature from Tarbiat Modares University

# Contact

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