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1994

TOP TEN GROSSING FILMS IN IRAN: 1990

	Rentals (\$U.S.)
Courtship	597,000
Dolls' Thief	583,000
Mother	434,000
Hamoon	224,500
Patal	307,000
Savalan	290,000
Last Flight	225,500
Fifth of June Flight	224,000
Death of the Leopard	213,000
Kakoli	210,000

young provincial writer trying to find a place among the Capital's intellectuals. Contrasting the world of imagination with the exigencies of daily life, the film runs the gamut of love, mysticism and sociology, and could actually have been a much more successful work, if it had managed to effect a smooth passage through such a very complex synthesis.

Time of Love. Script and Dir: Mohsen Makhmalbaf. Phot: Mahmud Kalari. Editing: M. Makhmalbaf. Players: Shiva Gerde, Abdorahman Yalmai, Aken Tunc, Khosroshahi. Prod: Khaneh Film Sabz.

Mohsen Makhmalbaf's last picture created a great controversy among those critics who liked the film and those who didn't. Makhmalbaf, who is much more prolific as a writer than as a director, has very personal views on philosophy and social psychology, and the new outlook he presents in each of his films always provoke conflicting responses. With this fresh look at the subject of love, he has once again set off a seemingly interminable chain of arguments.

Apartment No. 13. Script and Dir: Yadollah Samadi. Phot: Hassan Gholizadeh. Editing: Hossein Zandbaf. Music: Farhad Fakharddini. Players: Alireza Khamseh, Jamshid Esmakhani, Naser Laghai, Sirus Ghorjestani. Prod: Y. Samadi.

With his special gift for situation comedy, and his unique satiric approach, Yadollah Samadi presents here an interesting collection of social types, inhabitants in an apartment complex which serves as a metaphor for the larger community. His critical examination of the idiosyncracies and behaviour pat-

terns of the lodgers highlights some hilariously absurd situations.

The Sergeant. Dir: Masud Kimia'ie. Script: Kambuzia Partovi, M. Kimia'ie. Phot: Mahmud Kalari. Editing: M. Kimia'ie. Music: Giti Pashai. Players: Ahmad Najafi, Golchehreh Sajjadih, Saeed Pirdoost. Prod: A. Najafi (Cadre Film).

Masud Kimia'ie, whose previous film *The Snake Fang* aroused great public and critical interest as a competition entry at 1991 Berlin Festival, has always been telling tales of human loneliness, and of people suffering in forgotten corners of life. In his latest picture Kimia'ie is engrossed with the struggles of a former army sergeant to retrieve his piece of land from a local tyrant. The other dominating figure in the film is the sergeant's wife who is preparing to send her ailing mother (a Russian émigré) back to the Soviet Union after the opening of the frontiers. The film's bitter and despairing tone is relieved only by the presence of the sergeant's son, a ray of hope for the future.

Two Features with One Ticket. Script and Dir: Dariush Farhang. Phot: Alireza Zarrindast. Editing: Abbas Ganjavi. Music: Babak Bavat. Players: Mehdi Hashemi, D. Farhang, Afsaneh Bayegan, Atila Yasayai, Shahla Riahi. Prod: Farhang, Moayeri and Iranian Centre for Film Industry Services.

In his second feature (after *The Spell*) Dariush Farhang exhibits, in the overall structure and the content, his fascination and preoccupation with the medium of film. While *The Spell* was partly inspired by Edgar Allan Poe and Roger Corman, *Two*



Still from Dariyoush Farhang's *Two Features with One Ticket*

Features with one Ticket (which focusses on the problems of a director making his debut film) is an overt tribute to François Truffaut's *Day for Night*, and is on the whole a successful experiment.

In the Alleys of Love. Dir: Khosro Sinai. Script: group work. Phot: Ali Loghmani. Editing: K. Sinai, A. Loghmani. Music: K. Sinai. Players: Mehdi Ahmadi, Behnaz Rudani, Ali Galehdari, Reza Pezhuhi. Prod: Centre for Development of Experimental Film-Making.

The Iranian "official selection" at the 1991 Cannes Film Festival is an unusual blend of narrative and documentary cinema. A young Abadani returns to his home town after the war, and wanders through the deserted streets reminiscing about his childhood days and friends. The film presents a charming and beautiful synthesis of the reality of the present day with dreams and fantasies of the past in a harmonious and unified overall structure.

Glass Eye. Script and Dir: Hossien Ghasemi Jami. Phot: Mohsen Zolanvar. Players: Alireza Es'haghi, Javad Hashemi, Asghar Nagizadeh.

Love and Death. Script and Dir: Mohammad

Reza Alami. Phot: Ahmad Reza Panahi, Hassan Etemadi. Players: Jamshid Hashempoor, Changiz Vosughi, Soraya Gol-Mohammadi.

Lucifer. Script and Dir: Ahmad-Reza Darvish. Phot: Turaj Mansuri. Players: Khosro Shakibai, Esmail Soltanian, Hadi Marzban.

On the Altar of Love. Script and Dir: Kamal Tabrizi. Photo: Mohammad Reza Sharifi. Players: Mahmud Bigham, Amir Yazdani, Hossein Yari.

The Bride of Halabcheh. Dir: Hassan Karbakhsh. Script: Mehdi Calhor. Phot: Alireza Zarrindast. Players: Parivash Nazari, Valiollah Momeni, Atash Taghipoor.

Nights on Zayandeh Rud. Script and Dir: Mohsen Makhmalbaf. Phot: Alireza Zarrindast. Players: Manuchehr Esmaili, Mozghan Naderi, Mehrdad Farid.

Chasing the Shadows. Dir: Ali Shah-Hatami. Script: Reza Mottaghian. Phot: Mohammad Darmanesh. Players: Jafar Dehghan, Gholamreza Akbari, Javad Hashemi.

The Dream of Marriage. Script: A. Hashemi,