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## **Bütün Kapılar Kapalıydı** **(All The Doors Were Closed)** **(TURKISH)**

*Yabancı Evlat*  
**Istanbul** An Ugur Film production exported by Mine Film. Produced and directed by Memduh Ün. Screenplay, Sühelya Acar Kalyoncu; camera (color), Orhan Oguz; editor, Ün; music, Önde Focan. Reviewed at Istanbul Intl. Film Festival, April 11, 1990. Running time: **90 MIN.**

Nil . . . . . Asli Altan  
Ates . . . . . Ugur Polat  
Also with: Nalan Orgut, Matin Belgin,  
Dilek Damlacik, Ali Uyandiran, Sabahat Isik.

■ **A psychological drama, winner of the special jury prize at the Istanbul fest, deals with a young woman's attempt to heal her life and regain stability after spending six years in jail. Plot is handled sensitively but may be too unrelentingly somber to appeal to wide audiences.**

Nil (appealing newcomer Asli Altan), was sentenced to six years in jail while a political activist in college. Scenes from her past life are seen in flashback as she is finally released and re-enters the outside world.

Nil's attempts to re-establish her old lifestyle are thwarted on every side. Her family feels awkward around her, she has to lie about her record in order to get a job and, worst of all, her mental state is delicate and she often becomes disoriented.

A relationship with a kind and patient architect Ates (sympathetic Ugur Polat) presents a ray of hope. He is supportive about her career and artistic pursuits, and tender when her memories of prison sexual abuse prevent her from responding sexually. Nil's overriding obsession is to gain custody of the daughter she thinks she has left with her ex-husband, and Ates vows to help raise her.

The title is apt on many levels from the actual doors that were locked in jail, to those that are symbolically shut because her past cuts her off from the real world.

Acting is good and the poignancy of Nil's dilemma is touching. Lensing of courtship scenes along the Bosphorus provides a welcome relief to heavier interludes. The plot's linear progression, without much doubt as to the ultimate outcome, deprive the script of much suspense. The grating electric guitar and organ score was to be changed on producer's orders.

— Sam.