

Crimson Gold (Talaye Sorkh)

Iran 2003

Director

Jafar Panahi

Writing Credits

Abbas Kiarostami

Cinematography

Hossein Djafarian

Original Music

Peyman Yazdanian

Cast*Hussein*

Hossain Emadeddin

Ali

Kamyar Sheisi

The Bride

Azita Rayeji

The Jeweller

Shahram Vaziri

The Rich Man

Pourang Nakhael

95 minutes Subtitles

I have received some pleasant and positive feedback about the back page of the last film notes - I am glad that it raised a smile. Many thanks to everyone who has responded with their own personal Top 10, and I look forward to sharing them with you all next time. It has obviously given rise to some great debate around the breakfast table and the work coffee machine!

Dawn

The gritty urban drama *Crimson Gold* couldn't look more foreign or feel more familiar. Set in Tehran, this tough, bristling story about a working-class man pushed over the edge vividly brings to mind the great Hollywood social dramas of the 1930s, films that acknowledged it didn't take much for the desperate to cross the line. Poor people and social injustice may have all but disappeared from our movies, but in Iran the tradition of film as a means to express the most essential human struggles — for love, for safety, for dignity — continues unabated.

Manohla Dargis, LA Times

The success of "Crimson Gold" depends to an intriguing degree on the performance of its leading actor, a large, phlegmatic man who embodies the rule that an object at rest will stay at rest until some other force sets it into motion.

Roger Ebert, Chicago Sun-Times

Crimson Gold is more cyclical, socially conscious cinema from the world of Panahi and Kiarostami. The genius of Kiarostami's deceptively simple screenplay is how it quietly evokes America's post-9/11 immigration policy in the repeated embarrassments of the film's lead. But because *Crimson Gold* is also about the oppression of one Iranian man by his own people, it's impossible to write off the film as some knee-jerk anti-American provocation.

Ed Gonzalez, Slant Magazine

What the filmmakers of *Crimson Gold* offer is cinema in a strictly observational mode. In this way, Panahi's style is not unlike that of Yasujiro Ozu. Both filmmakers eschew the intimacy of the close-up in favor of detached, watchful wide compositions. For Panahi, as for Ozu, the camera can only usefully capture a surface reality. The observational mode of the storytelling is exemplified by the prolonged, static shots that mark the work of both Panahi and Kiarostami. Patient and unobtrusive, these shots tend to be long takes that sit at a dispassionate distance, rarely panning or zooming to follow the action on- or off-screen.

*notcomingtothetrearearyou.com**Our next screening...***Silent Light** (Mexico)

16 February 2010

Dir: Carlos Reygadas

Striking, slow-burning drama set in Mexico's Mennonite community.



Voting for 8½ : A-13 B-27 C-21 D-9 E-6 Attendance 88 Rating: 60.5%