

Entezar

("Waiting")

Iran : 1974 : dir. Amir Naderi

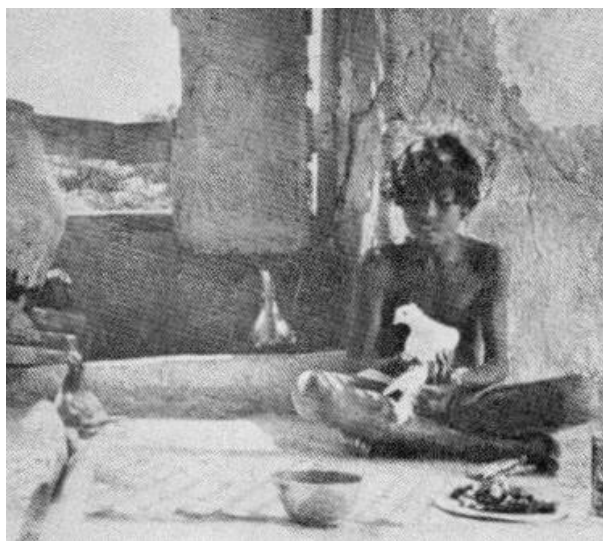
: 55 min

prod: : scr: Amir Naderi : dir.ph.:

[Hassan Haydari Ahromi](#)

Cast unknown

Ref:	Pages	Sources	Stills	Words	Ω □ € Z ♀	Copy on VHS	Last Viewed
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Source: NFT Bulletin April-June 76

NFT bulletin – April/June 1976 – review:

"**ENTEZAR**", a 55-minute 1974 film written and directed by Naderi, is a strange tale about a 14-year old boy who goes each day to fetch a bowl of ice for his aunt and uncle. The bowl is always presented to him through a door by two beautiful young hands but he is never able to see the girl behind the hands and this eventually becomes his obsessive desire."

The Moving Picture Boy entry on Majid Nirumand, who starred in Naderi's later film "**DAWANDEH**" ("The Runner"):

"Amir Naderi's exhausting, exhilarating "**DAWANDEH**" celebrates a boy's life on the waterfront of a Persian Gulf port¹. Survival money is earned by water-selling, shoe-shining,

carrying blocks of ice, or retrieving bottles from the sea. In stifling heat, the kids' favourite pastime is running, manically, after vehicles (even trains), or against each other, or simply solo. At least it expresses their desperation. One young boy, Amiro, finds relief in yelling at ships out at sea. Finally he decides he can only get out of his rut through education, and throws himself into it with characteristic fury, bellowing out the alphabet against the crashing waves of the seashore. And still, amid extraordinary images of ice and fire, Majid Nirumand runs.

He kept on running in Naderi's "**AAB, BAAD, KHAK**", a drama of drought set in the parched land of the Iranian-Afghan border. But the Iranian authorities, who had already castigated "**DAWANDEH**" as a slur on their country, and had failed to get Naderi to apologise for it, now banned the showing of both films. Naderi was granted political asylum in the USA, and Majid

¹ "celebrates" is hardly the word I would have chosen

and his elder brother Mansur Nirumand fled into Pakistan."

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 1996", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "International Film Guide 1975", "International Film Guide 1976", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. This was shown in 1976 by the NFT as a double bill with "**TADJEROBETH**" ("Experience", 1973), also scripted by Naderi, which concerned the infatuation of a young man employed in a photographic studio with a schoolgirl he sees pass by every day. He then tries to get himself employed by her family.

I would disagree with Holmstrom's appraisal of "**DAWANDEH**" as a "celebration" of anything but the tenacity of survival. It depicts the life of marginalised streetkids eking out a subsistence any way they may and seeking some sort of release and social approval in their nocturnal games of beach football. But unlike comparable films such as Brazil's "**PIXOTE**", the boys and youths in Naderi's film are not shown to drift inescapably into drug-dealing and violent crime. They are merely discarded people with very modest expectations of life.

Nothing else is known of Ahromi.

See also "**AAB, BAAD, KHAK**", "**BADKONAK-E SEFID**", "**BASHU**" and "**DAWANDEH**" - all recent Iranian films, and subject index under **ARAB WORLD / MIDDLE EAST**.