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Through the Olive Trees

By Abbas Kiarostami

I'm Mohamed Ali Keshavarz,
the actor who plays the director.
The other actors
were hired on location.
We're in Koker,
about 400 kilometers
no, 350 kilometers
north of Teheran,
where an earthquake
destroyed everything last year
The girls are hungry,
they've still got a long way to go.
Can we speed it up a bit?
We have come to this rebuilt school
to choose a young actress.
I'm sorry, I'm late.

What's your name?

Mehri Ziai

- What's your name?
- Sima Ali Mohammadi
- What?
- Sima Ali Mohammadi
- And you?
- Lela Naghipour.
- You, what's your name?
- Tahereh Ladanian.

Mrs. Shiva,
note down this girl's address.

- Your address?
- Near the Lakeh bazaar.
- Your name?
- Tahereh Ladanian
- Your address

Near the Lakeh bazaar.

- You, what's your name?
- Fariba Jafari
- What class?
- Mrs. Shiva, note down her name too.
- And you?
- Nazila Khadem

Mrs. Shiva, note her name.

- Your address?
 - I haven't got a real address
- But where do you live?

Rostam-Abbad, in Jalalye.

It's cold.

What's your name?

Zinat Hassanpour

You're all out of line!

Where will you show it?

You're filming us...

Oh, what does it matter?

You won't show it.

- You mean, on TV?

- Yes

You're right.

But is that any reason

not to film?

Aren't you going to show it to us?

Your last film went out on Channel 2,
which we can't get here. Why bother?

What do you say?

Do we film or not?

We film!

We film!

But you'll have to show it!

Yes, you'll have to show it!

- What's your name again?

- Tahereh.

Tahereh what?

Poursadeghi

Mrs. Shiva, note her name too.

Say your name again.

Your address?

You, what's your name?

Zahra Djenab.

- From where?

- Rostam-Abbad.

- How old are you?

- 15.

Mrs. Shiva, note down her name.

- Your name?

- Zahra Dejnab.

- Your address?

- Rostam-Abbad, in Koker.

Through the Olive Trees

a film directed by

Abbas Kiarostami

Starring Mohammad-Ali Keshavarz
Farhad Kheradmand Zanifah Shefd
Hossein Rezai Tahereh
Ladanian and Mahhanon Darabi

Title design:

Photographer:

Assistant Director: Djafar Panahi

Script:

Mixer:

Sound engineers:

Yadollah Najafi and Hossein Moradi

Director of photography:

Hossein Djafarian

Written, produced and directed by:

ABBAS KIAROSTAMI

Historical calendar:

Today is Sunday

year 1372 in the solar Hegira

or the 8th in the month of Zihadjeh,

year 1413 in the lunar Hegira

or also May 30, 1993.

on a day like this,

in year 60...

- Hello

- Hello

- Are you well?

- Yes, thank you.

Were you going on foot?

I'd given up waiting for you,

so I started walking

to catch up with the minibus.

We worked late last night

and it was hard getting up.

This is what you asked for.

Chalk?

Yes, but not the chalk you wanted.

This was made by the students.

They didn't sift it very well.

There may be small stones in it.

If it doesn't write well,
break it in two
and you will find it will work better.
You will find some at the school,
perhaps better quality too.
We're not going to school.
Why do you need chalk then?
For the clapboard.
What's that?
It's used to identify shots.
We write on it
like on a blackboard.
I see,
a board for the shooting.
I remember I saw one on the set
of "Where is My Friend's House?"
I remember,
you were very good in that film.
That's kind of you!
I played the part of the teacher.
You were perfect in the part.
Oh, it's a part I play every day,
I am a teacher!
I have a favour to ask of you...
Excuse me, ma'am,
could you catch up with the minibus?
The school system
provides you with a minibus?
No, it belongs
to the Gandjeh shoe factory.
It drops us at the factory
and we cover the last kilometer
on foot to get to Saramarz.
As I was saying...
I don't really like
films, cinema
and art in general.
But...
with this earthquake...
and all our problems...
Well, if you could possibly
find me a small part
in your film...
- Of course.

- Thank you very much.

Take the short-cut.

- This way?

- Yes yes, that way.

- You won't forget...

- Don't worry.

- Good-bye.

- Good-bye.

Tahereh...

Tahereh...

Miss Tahereh...

- Grandmother...

- Yes?

Hello, grandmother.

- Are you well?

- Yes, thank God.

- Where has Tahereh gone?

- I don't know.

We were meeting at 7:30.

She left at dawn,

to borrow a dress from a friend.

I don't know where she is now.

- So what do I do?

- Make yourself comfortable.

- How are you grandmother?

- Come up here.

Come and sit down.

Come up here and sit down near me.

- I'll wait for her here.

- She's gone to school.

She told me

she was going to borrow a dress.

I'm not quite sure,

I don't know everything she does

It's hard to understand...

What did she say exactly?

Do I wait for her or not?

- What do I do?

- I don't know

At her age, she can't keep still.

She can't keep her word.

You were wrong to arrange

to meet her.

This morning

I sent her to the well
but she left the water
down in the yard.
With my bad legs,
I can't go down there.
The time it takes to get down there,
my food's burned...
Besides, she's forgotten her book.
- Thank you for the water
- That's okay. Do you want some?
Yes, please.
You're back at last, are you?
What time do you call this?
I went to see my friend.

It's 6:

and you're not ready yet!
I went to borrow a dress.
- Well? Did you find one?
- Yes.
Let me see.
You're supposed to wear
a peasant dress, not one like that.
My friend said it suited me.
It just needs taking in.
I tell her to change the dress,
and she says she'll take it in!
- You will wear a peasant dress!
- Just let me try it on.
You can't just do as you please.
You'll wear a peasant dress,
I won't say it again.
- She said it just needs taking in.
- I said no!
I'll try it on and you'll see.
It's hopeless,
she's so stubborn!
You have to wear a peasant dress.
Understand? A peasant dress!
No one wears them nowadays.
- Pour, please.
- Is that enough?
Yes, thank you very much.
What did you say?

No one
wears dresses like that any more.
What about your grandmother?
She wears one, a very pretty one.
They're for old people, not me.
I've seen young people wear them.
They suited them too.
But they wear peasants,
illiterate peasants!
Students don't wear them.
You saw that.
At school, of course not,
since those are the rules.
But you have to wear one for us.
How on earth did you bring her up?
She won't stop arguing!
I didn't bring her up, ma'am.
Her mother did, God bless her.
Is something wrong?
Tahereh, that's a pretty dress,
it suits you perfectly...
but it's not right for us.
It's the only one I've got.
It's all right, I'll sort it out.
- It's the only one I'll wear.
- She's looking for an excuse!
She can have her mother's dress,
from the chest.
Can I borrow a flower-pot?
- I will bring it back.
- Take that one.
No, I prefer this one.
The stem's too long on that one.
- Thank you. Good-bye.
- God go with you!
I'll fetch you at one o'clock.
All right, one o'clock.
Mrs. Shiva!
Hello, how are you?
You've only got one pot?
Yes. But Babak is bringing
two others.
- What's your name?
- Ahmad.

Ahmad what?

- Ahmadpour

Ahmand Ahmadpour.

Put it in the back.

Careful you don't break the stem.

- Mind the stem!

- All right.

And the flower too.

Hello

- They're all dry!

- This is all they had.

Put them in the back

with the others.

Thanks, boys.

Where are you going?

We're going to school.

We've got exams.

- I'll give you a lift.

- Thanks but it's just over there.

In the tents.

Oh, okay. Good-bye then.

Do you want to come to the set,
after your exams?

Yes...

- Do you know where?

- Koker.

- That's right. Come when you want...

- Okay. Good-bye.

Scene 4, shot 1, take 1.

Action!

Very good... Stay where you are.

- Hello

- Hello

- Hello

- God be with you

Cut!

Why don't you reply?

She says:

and then you say: "Take care."

Then you ask her for water

and that's all.

Take the sack of plaster

and go down.

Do you understand?
Let's go.
Ready?
Shot 1, take 2.
Very good... Stay where you are.
- Hello
- Hello
God be with you...
Cut!
Speak! Answer her!
When she greets you,
you say your lines!
Take the sack and go down.
Fardhad...
When he greets you,
look at him for a second.
And then answer him.
Let's go.
- Sound?
- Ready.
Camera?
Shot 1, take 3.
Very good, stay where you are!
- Hello
- Hello
- Hello
- Hello
God be with you...
Why don't you say anything?
Don't you want to say it?
Have you forgotten?
Come down.
Take down the sack.
Take it and go down!
No sir, I can't do it.
- What?
- I can't do it.
What's that supposed to mean?
Can you come here a minute?
- What?
- Will you come here a minute?
What's wrong?
I stammer.
What?

You were speaking fine earlier!
Yes... but...
When I speak to a girl...
I start stammering.
Right.
You can go.
Azim, wait,
we'll give you a lift.
- Mrs. Shiva...
- Yes?
Drive him back
and bring me Hossein.
Hossein? Who's that?
- Our Hossein, at the camp.
- All right.
Get in the car, I'll take you back.
- Mrs. Shiva
- Yes?
Rehearse with Hossein in the car,
and hurry!
- Time's short!
- All right.
Shall we put the camera away?
No, leave it,
they're coming back.
Children, you can't come over
to this side of the rope,
but can I cross it?
Yes!... No!... Yes!... No!...
- Well, can I or can't I?
- Come on!
- Haven't you got exams?
- No... Yes, we have!
What are you doing here then?
We came to see the shoot.
- You came all this way?
- Yes!
- How many kilometers is that?
- 9 kilometers!
I'd like to ask you a question.
Ask me!
Wait...
Children, can you tell me
what co-operation is?

I know! Can I answer?

- Calm down! You, answer me.

- Working with one another.

Working with one another.

Can I answer?

Helping one another.

It's my turn.

Yes, you now.

Now let's see if you can tell me...

the capital of Guilan.

- I know! I know!

- Rasht! Rasht! Rasht!

- Where's Rostam-Abbad?

- At Poshteh, in Guilan.

Near Roudbar

- And what's the specialty of Roudbar?

- Olives! Olives!

- Repeat your lines to me.

- But I know them.

- Don't worry.

- Say them, to put my mind at rest.

I put the sack of plaster there,

and go up the stairs.

Does it have to be plaster?

Remember you have to do

what we tell you!

Okay, fine...

I take the plaster and go upstairs.

Up there, a woman says:

"Good luck."

No, she says

"God be with you."

She says:

And I answer:

"Give me water, I'm thirsty."

Is that right?

Does that suit you?

What's going on?

You're blocking the road!

We'll move.

With that car and your bricks,

how do I get past?

We'll have it moved soon.
I've got to get through!
You'll get through, Inch' Allah,
in half an hour.
You're joking!
I've got tons of things to do!
So have we! We come from the provinces,
we slave here for others,
all that just to feed our families.
That's no answer.
How do I get past?
We'll ask a worker
to clear the road.
But just one!
That's not my problem.
I'm in a hurry!
If you're in a hurry,
your worker can help us.
Move the bricks
and clear the road!
- We'll all finish faster.
- It's not his job to do that!
- It's your job.
- It is not our problem!
- You're blocking the road!
You should clear it.
You move them.
Ma'am, I'm really sorry.
I'll gladly do anything you ask,
but not masonry...
I'm not in building any more.
I came to appear in your film.
I'll work as an actor,
but not as a mason!
- Yes?
- The road to Koker, please?
- Koker? It's behind you.
- The road's blocked.
Carry on a bit,
there's a track after the bridge.
Hey! Hossein!
Don't get too big-headed!
Ma'am...
Why ask someone else

for directions
when I'm from around here?
Since you no longer
touch plaster or masonry,
I thought you didn't
give directions either!
You only want only to be an actor...
so I asked someone else.

- Whose turn?

- Mine, sir!

You? No, you're too clever.

Too clever by half.

Right, children,

we'll see about the rest later.

- Mr. Panahi, are you ready?

- Yes.

Hossein, hurry up!

- Mr. Jafarian?

- Yes?

Mrs. Shiva, hurry up.

We're rehearsing.

Mr. Kheradmand, hurry.

Ready when you are.

Shot 1, take 1.

Very good... Stay where you are!

- Hello!

- Hello

Hello...

Cut!

Hossein,

why don't you say anything?

Pick up the sack

and go back down.

Farhad, don't look at him too much

as he goes up!

- Understand?

- Yes.

Shot 1, take 2

Very good... Stay where you are!

- Hello

- Hello

Hello...

Cut!

Mrs. Shiva,

didn't you rehearse with him?
Of course I did,
he was fine in the car.
Take the sack back down.
When I say hello to her,
she doesn't reply.
She refuses to greet me.
What am I supposed to do?
- She doesn't say hello?
- No.
Right, we've stopped
because of you.
So tell me, what' s going on
between you and that girl.
Tell me.
Well, it was at Eynollah's,
God bless him,
where I used to work.
This young girl used to live
in the house just opposite.
She was sitting on the stairs,
studying
She was there, just opposite me,
and to my eyes,
she looked so gentle,
the kind I could see myself marrying.
I conceived the notion
of marrying her.
Then I went back to work
until the end of the day.
When I went to wash
my hands and feet,
I saw her mother coming over
to the spring to fetch water.
I spoke to her about her daughter.
She got annoyed.
Why?
I don't know.
Perhaps she thought
I wasn't serious enough,
that I wanted to spread rumors,
that I didn't want her really,
that I didn't deserve her.
Fine and then?

That evening I went to change my clothes
and Eynollah told me not to bother
coming to work the next day.

I think she asked Eynollah
to fire me
and then offered him a good worker
to replace me.

That was the night
the earthquake struck.

Eynollah's family

- God bless them...

and the family of this girl,
Tahereh, were killed

- Tahereh's parents?

- Yes.

- And then?

- They all perished.

On the third day of mourning,
I went to the cemetery.

There were so many people there
that I wasn't able to see her.

On the 7th day of mourning,
I saw her at her parents' grave.

I wanted to speak to her,
but her grandmother
asked me to pray for the dead.

Before I was able
to finish my prayer.

They had disappeared.

You haven't seen her since?

- Never?

- No.

Only once,
on the 40th day of mourning.

And what did you do?

On the 40th day, I went back
to the cemetery.

Her grandmother was there.

I said to myself
that these poor people
knew now that the world is cruel,
and that life is short,
that they wouldn't disappoint me.
If these people

had treated me better earlier
perhaps all this
wouldn't have happened to them.
The earthquake may not have happened.
I thought
that the sighing in my heart
had destroyed all these houses.
Could I buy myself a house
just like that?
Besides, as my heart was heavy.
I wanted to relieve my sorrow
and pour it out on them.

I said to them:

"Now that nobody
has a house any more,
here we are all
on an equal footing.
I haven't got a house,
but neither have you!"
I see.
Since I was 11 years old
I had worked in other people's houses.
It was your trade?
My trade?
I worked with a mason.
What exactly did you do?
I laid bricks,
earth bricks or cement bricks.
I did that sort of work.
People have always said to me:
"No house, no woman."
Since I didn't have a house,
no one would give me a woman
to marry.
It takes time to build a house.
And you haven't seen her since?
I have.
Not this Thursday,
but the one before,
the day I saw you on the set.
And?
I asked
for her hand in marriage again.

I didn't want to see them again,
but I decided to go anyway.

Where?

To the cemetery. I saw them there.

Is he here again?

He never leaves us alone!

He won't leave us in peace!

- The key?

- Go on, I'm coming.

- Hello

- Are you well?

- Yes, thank God!

- Can I have your answer?

- The answer's no.

Apparently your granddaughter
is willing. So why not?

You want my answer?

Well, it's no!

What does that mean?

Try to think of me too!

Everyone says

she wants to get married

and you stubbornly keep on saying:

"The answer's no."

The answer's no!

Give me at least two reasons.

Explain it to me.

You're illiterate,
you've got no home!

The important thing is manners,
intelligence and understanding.

You may be kind and understanding,
but you need a house!

She chose me.

You're stopping us living together.

The answer's no.

You've got no house, you're illiterate,
you're empty-headed.

Mind your own business!

You won't have her!

Stop thinking about her!

Otherwise,

I'll make your life hell!

If her parents were still alive,

I'd at least have a little hope...
But with you, nothing!
If they were alive,
they wouldn't give her to you.
Even them!
Are you sure that's also the way
your granddaughter feels?
My answer's no!
Cut!
Wait a minute!
What are you doing there?
Run fast, come over here...
A little faster!
Come quickly over here.
Back here...
We're filming
Sound.
Camera.
Scene 7, shot 2, take 2
Action!
After I take Tahereh back,
can I go and fetch the one...
That...
Who?
After I take Tahereh back
can I go and fetch Poursadeghi?
- Who's Poursadeghi?
- The girl with green eyes.
Ask Tahereh, not me.
She's better for the part.
But I can't do anything
if she won't talk.
She doesn't listen,
she doesn't act...
It's obvious. He's the problem!
With Azim,
there wasn't any problem.
Let's avoid the problems.
- How?
- Do what you can.
- I'm not sure I'll be able to.
- Try anyway.
- All right.
Hossein, fetch my cigarettes

from the car.

- What?

- Fetch my cigarettes.

All right.

- Hello Bagheri.

- Hello.

- How are you?

- Very well, thanks.

I'm delighted.

That smells good.

What are you cooking up for us?

Mirza ghassemi.

The crew asked for it for dinner.

Bagheri?

Yes?

What was the dish

with the sharp taste?

That was torshi tareh.

How do you make that?

- Torshi Tareh?

- No. In fact...

- I'd rather you told me...

- What?

Isn't your wife jealous
of your cooking skills?

She used to be once, yes.

Now she isn't here any more.

- Really?

- Yes. She's dead.

She was killed in the earthquake.

God bless her.

- You're alone now?

- Alone, yes.

- Cigarette?

- No, I just had one.

Bagheri?

Yes...?

I mean, now...

you're not thinking

of finding a companion?

I don't want to remarry.

Why? You're all alone.

I lived with her for fifty years.

She gave me six children.

It wouldn't be right.
But your children
have left home now.
It would be nice for you
to have a companion.
My life's coming to an end...
You're joking,
you're in your prime!
A lot of women here have
lost their husbands,
and a lot of husbands,
their wives.
Maybe,
but I don't want to get married.
After fifty years with someone,
it's not right to remarry
for me at 60 or 65.

- Hossein!
- Yes?
- Bring me a clean dish!
- Right away.

Are you coming, Hossein?
We didn't look after our parents,
why should our children
look after us?
With their problems in Teheran.
Who do they do?
- They live in Teheran.
One works in an oil company,
Falate Gharreh.
Yes, I see...
He goes to the island of Lavan...
to the port of Guenaveh.
- That's a hot area.
- Hot?
Your other son who works
at the automobile association.
Does he have children?
Yes, three.
And your two sons who are here,
what do they do?
They're drivers.
One drives a truck and
the other works at the town hall.

How did it go?
She refuses to listen.
She said
we hired her for one day.
And that she has to review
for exams.

I said:

your book and study on the set."
Apparently, she doesn't want
to be with that boy.
She doesn't want to.
You have to change one or the other.
Either the girl or Hossein.
Hossein,
go and water those flowers!
- They've been parched for 2 days!
- You never said
- Who was it I told then?
- Mohammadi.
Mohammadi says that I asked you
and you tell me
I asked it Mohammadi.
What do I have to do?
I'd have done it
if you'd asked.
- You forgot.
- I didn't!
I was a bit crafty.
I told her to hurry up
and decide.
Or I'd go and fetch Poursadeghi.
She reacted immediately

and said:

"I'll see, come back tomorrow."
In any case, I think we have to
change either one or the other.
The girl could cause problems later.
We'll find a solution.
What you were saying, Bagheri?
Hossein, get up.
Hossein, that's enough.
Wake up!

It's late,
you've got to wake up.
Hello, ma'am.
- Hello.
- Hello to you.
Hossein, it is very late.
Wake up!
You got up late too.
We want some tea.
- Hossein didn't let me sleep.
- Why not?

He was raving:

where are my white socks?"
With the wind, I couldn't sleep.
I had to put the bed outside.
Go and make some tea.
I'll wake the others.
Mr. Karimi?
- Hello.
- Hello.
- Hello, Mrs. Shiva.
- Hello.
- Is Mr. Rhafari up?
- Yes, he's going jogging.
Mr. Samak Bachi?
It's very late.
- Hello, ma'am.
- Hello.
Mr. Jafarian?
I am awake.
- Mr. Jafarian?
- Hello.
Hello.
Mr. Kheradmand?
Yes, I'm here.
- Hello, Farhad.
- Hello, Mrs. Shiva.
If you don't need Hossein,
let him sleep a little.
He didn't sleep well, he's tired.
I don't understand.
I am awake!
Clear away the cups, wash them

and get our breakfast!
I am awake
and you say I'm sleeping!
Was I asleep?
Rectification...
Hossein was up early!
Okay!
Poor thing, he's worried.
Me too, I found it hard getting up.
Didn't you have a good night?
No, I had a sprung mattress.
My back hurt,
it was damp on the ground.
I spent the night as best I could.
But the pure morning air
makes it all worthwhile!
Here, breathing is a real pleasure.
I think they've all left
this place, haven't they?
Most of them were killed
in the earthquake
and the survivors moved away
to live along the side
of the highway in tiny houses.
They preferred the highway
to the pure air here?
I guess so...
They were right, poor things.
After the quake,
help couldn't reach them.
The roads were blocked
and many of them died.
The survivors left.
Besides... you can't live
on nothing but fresh air!
You need other things too and
you find them along the highway
And from there,
they can always move elsewhere.
That's why
Let's stop churning out cliches.
I'd like to tell you something
about this place.
If you greet the souls

of the inhabitants of this place,
they answer you.

- Their souls?

- Yes.

Hello.

If you say it that way,
only I can answer.

Say it a lot louder,
so they can hear.

Hello!

Did you hear?

- You're having me on.

- Why?

It's obvious, it's an echo.

If you think it's an echo,
say something else.

Then you'll see if they reply.

What can I say?

Pouya! Pouya!

Yes, dad?

Nothing,

I wasn't talking to you!

One other thing:

to hello and good-bye.

Listen...

Good-bye!

And if you say good-bye
and then don't leave
they won't answer
your hello any more!

Don't forget:

Just hello and good-bye.

I'm going.

Farhad,

give this to Mr. Panahi.

I will catch up with you.

Good-bye.

Sit here in front.

I'll sit next to Hossein.

Everything okay, Hossein?

Yes, thank you.

- You don't look too happy.

- No, I am.
Maybe you're tired?
I hear you didn't sleep well
last night.
I did, but I fell asleep late.
You don't look like someone
who slept badly
but like someone who's upset.
Isn't that right?
No, I'm not upset.
Oh yes, you are.
You know, sir,
I don't like to speak ill
of others,
but inhabitants of dead Poshteh
are a lot friendlier
than little Miss Tahereh.
What do you mean?
When you greeted them
this morning at least they replied!
That's true.
I greeted her three times yesterday.
She never replied once.
Usually, you only say hello once.
If there's no reply,
you never say hello again.
- It's your fault.
- You're the one who asked me!
I told you to say it...
just once!
I thought
that by greeting her...
maybe she would reply...
She didn't reply.
I won't say hello
to her again either.
Why about today?
Will she be there?
I don't know. Maybe...
Mrs. Shiva?
Yes?
Stop for these people.
Hosseini, let them in.
Where were you coming from?

I don't speak your dialect.
We were at the public baths.
Where are the baths?
Beyond Chima.
There's another over there.
Why go so far?
There are shops there,
there's the bazaar...
There's a baker's
and our daughters come with us.
Isn't it hard for you
going all that way?
Maybe, but it's quieter
and it's better.
Won't you catch cold up here?
We are cold
but we have to get home.
The cold, the heat
don't bother us.
We can't change it,
even if it's hard.
Over there it's quieter,
that's why...
- Is she your daughter?
- Yes.
She doesn't look like you.
She looks like her brother.
Her brother
looks like his father, doesn't he?
So she must look like her father.
- Where's her father now?
- He's dead.
- During the earthquake?
- That's right.
God bless him...
Do you think
she'd like to be in our film?
- Do you want to be in our film?
- No.
- Why?
- She can't act.
It's not difficult...
She just has to wash dishes
near a spring!

Surely she can do that?
Couldn't you do that?
What's your name?
Look at me.
Excuse me, sir,
but here people don't give
the names of women or girls
to a stranger.
It's not our custom.
Tell me, are there still people
who live here?
Very few. Only those
who still have cattle and sheep.
The others have moved down
to the highway.
- Do you have cattle too?
- We've got nothing any more.
Why stay then?
The edge of the highway
is no place to live.
It's not quiet.
Where do you come from?
We all come
from Taleche-Tolab.
- Taleche-Tolab?
- Yes.
Back there, we had flies,
tea plantations,
trees, rice fields, silk!
- Flies?
- Honey flies, yes.
We had to abandon everything
to come here.
But giving up this place
to live by the road on tarmac...
we couldn't do that.
Have you ever been
to Taleche-Tolab?
Taleche? No.
If you had, you wouldn't ask
why we won't move to the road!
It's no place to live.
All that smoke and asphalt
and people passing!

Indeed.

Thanks a lot,
this is where we get off.

Mrs. Shiva,
let them off here.

Grandmother,
give me your address.

We haven't got one!
Give it to me anyway,
we may need it later.

We haven't got an address.

Why do you want it?

- You'll see why.

- We haven't got an address any more.

- Good-bye, sir.

- Good-bye.

Grandmother, come here.

Mrs. Shiva...

take down her address.

- Yes?

- Where do you live?

Nowhere! Over there...

behind the tree...

We haven't got a phone.

We're near the road.

- I don't want your phone number.

- I haven't got an address.

We live behind the tree.

Our tent is over there.

We've got no address, nothing.

- What's your name?

- Zahra Norouzi.

- If I need you, will you be there?

- Yes, yes.

- My house is over there.

- I'll come and fetch you.

- Good-bye.

- Good-bye.

What did you want that woman?

Her...

No, she doesn't interest me...

I was thinking of her daughter
for the scene at the spring.

If it doesn't work,

I've also got an idea about Hossein.

What do you think, Hossein?

Her? I'm not interested.

Why?

She's a charming girl.

Yes, she may be pretty,

but she's illiterate.

- How do you know that?

- These people are peasants.

They've had no education.

When I get married

and have children,

if my wife is illiterate like me,

who'll help the children

with their homework?

I see.

Maybe she'd get on better with you,

seeing as you're illiterate.

I don't know how to read,

so I have to

find someone who's educated,

and sociable too,

who can read and write,

so that one of us

can help the children

with their homework

and all their exams.

If we're both illiterate,

life will be impossible!

So you don't want her

because she's illiterate, is that it?

But Tahereh doesn't want you

for the same reason.

Why are you annoyed then?

I'm not annoyed!

Yes you are,

just a bit annoyed.

I think...

if land-owners married land-owners,

rich people married rich people...

and illiterates married illiterates,

nothing would work.

It's much better

if people who read

marry illiterates,
rich people marry poor people,
homeless people
marry land-owners.
So that everyone...
can help each other out.
I think that's better.
If two people marry
and end up with two houses,
they can't have their head in one
and their feet in the other!
Am I right or wrong?
They can't do that!
Indeed, they can't do that,
but they can live in one
and rent out the other, can't they?
Can't they?
That's possible.
Tahereh?
Miss Tahereh?
Grandmother?
Scene 14, shot 1, take 1
Action!
Tahereh...
Tahereh, where did you put
my white socks?
Look in your clothes,
I already looked,
they're not there.
Maybe near the fireplace.
They're not there either.
I don't know what you do
with my things!
I know!
You put them in your shoes!
I'll gladly go and look
but I know they're not there!
But since you say so, fine,
I'll go and look in my shoes...
Ah, the white socks are here!
You look
as if you just got married.
That's right!
- How long ago?

- Five days.
Five days or five months?
Five days!
- The night of the tremor?
- No...
One day later.
Hossein...
Why lower your head?
Stand up straight when you talk.
Let's do it again.
- Sound?
- Yes?
- Recording?
- Ready.
Camera!
Scene 14, shot 1, take 2.
Action!
Tahereh, where did you put
my white socks?
Look in your clothes.
I already looked,
they're not there.
- Maybe near the fireplace.
- I already looked.
I don't know what you do
with my things!
You must have put them
in your shoes!
I'm sure they're not there.
But since you say so, fine.
I'll go and look in my shoes...
But I know they're not there.
Ah, the white socks are here!
You look
as if you just got married.
Yes.
How long ago?
Five days.
- Five days or five months?
- Five days!
- The night of the tremor?
- No, one day later.
All right...
What's going on?

Hey, don't pour any water?
- I was watering the flowers.
- The flowers?
Look to see
if there's anyone below!
I'm not saying
not to water them!
- But look below first!
- Sorry!
So many people were buried
under the rubble,
a few drops of water on my head
won't harm me...
Don't yell at her!
There can't have been
many victims in your family...
for you to go and get married
the day after the quake.
There were. Cousins,
aunts, uncles...
All told,
there must be 25 dead...
Cut!
It's 65!
No, sir. I lost 25 people.
No, it's 65! Start again.
Hossein, get ready.
Ahmad, wait a second.
Go on, Ahmad,
go and sit over there.
Quick... Ready to go?
Ready?
Faster!
They're rolling.
Hossein, ready?
Wait a minute,
the sun's gone behind the clouds.
We'll have to wait five minutes.
Maybe less.
Excuse me, while we wait,
could you listen to this tape?
There's a noise.
Does it bother you?
Let me listen first.

Do you want a close shot?
Wait, I'm listening to the sound.
Tahereh...
When I ask about the socks,
don't go thinking it's me.
It's not.
It's what the director wants.
I am not the kind
who keeps asking:
"Where are my socks?"
If I get married,
I'll have enough tact...
to put away my socks,
my clothes and all my things!
I want to get married
simply to be happy,
not to have you cook for me
or look after my clothes
I'd like you to carry on studying
if you want to,
while I work
and go to eat at the bazaar.
The only thing I want...
is your happiness.
I want to make you happy.
Okay? We're ready.
Is your heart with me?
Tell me.
Scene 14, shot 1, scene 3
Action!
Why doesn't he start?
- Why don't you start?
- Tahereh!
Where did you put my socks?
Look in your clothes.
I already looked!
No, they're not there.
Maybe near the fireplace.
The fireplace?
No, they're not there either!
I don't know what you do
with my things!
Look in your shoes.
They're not in the shoes either,

but I'll check.
I know they're not there...
I'll gladly have a look,
but I'm sure they're not there.
Since you say so, fine.
Ah, they are here,
in the shoes.
You look
as if you just got married!
Yes.
How long ago?
Five days.
- Five days or five months?
- Five days!
The night of the tremor?
No, one day later.
Hey, don't pour any water!
I was watering the flowers, sorry!
You can water them but check to see
if there's anyone below first!
- Sorry!
- It doesn't matter!
So many people were buried
under the rubble,
a few drops of water on my head
won't harm me...
Tell me...
There can't have been
many victims
in your family
if you got married the day after.
There were. Cousins,
aunts, uncles...
All told,
there must be 25 dead...
Not! Not 25! 65!
- You have to say 65 people.
- 65?
But I swear I only lost 25!
Well say 65 anyway.
- We need new film.
- Hossein, ready?
Go back up.
Esmail, untie the ropes.

We'll put the canvas away.
The shadow has to be there.
Mrs. Shiva,
some paper, please. Thank you.
Whose pen is this?
We haven't yet had
the chance to laugh
or talk together.
I've only spoken to your mother
and your grandmother.
But old people don't understand
what young people feel.
They've forgotten their youth.
I want to know... if your heart...
is with me or not.
That's right.
Read your book and
don't pay any attention to them.
They're busy directing.
They're not bothered about us.
If you dare not say yes
turn the page of your book,
that will be my reply
The problem, I think, is the house.
So I'll go and I see the owner
and talk to him
so that he'll give me this house.
It won't cost a lot.
We'll be able to live here
because it brings us luck.
Ever since we got here,
flowers have bloomed inside,
flowers to wish us welcome.
We don't need
this sack of plaster any more.
We've done that shot.
I'll ask them for that plaster
and buy two other sacks.
I can turn this house
into a very beautiful place.
I'll put a window over there.
When you wake in the morning,
and the mountains
you'll see opposite

and mountains of opposite
will make your heart joyful.
I swore that I'd never do
any more masonry again.
If I have to do it,
it will be only for you.
But I want to know
if your heart is with me.
Don't worry about the others.
If you turn a page,
I'll have my reply.
Mr. Jafarian, we're shooting.
Ready?
Sound.
Camera.
Scene 14, shot 1, take 4
Action!
- Hossein! Hossein!
- Yes.
Why don't you say anything?
Are you asleep? Go on, speak.
Tahereh!
Where are my white socks?
Look in your clothes.
I already looked.
They're not there.
Maybe near the fireplace.
They're not there.
I don't know what you do
with my things!
You must have put them
in your shoes.
In my shoes?
I don't think so.
But since you say so, fine.
I'll go and look in my shoes.
Okay.
Oh! They are in my shoes!
You look
as if you just got married.
Yes.
How long ago?
Five days.
Five days or five months?

Five days!
You mean the night of the tremor?
One day later.
Hey, stop pouring water!
Sorry, I was watering the flowers.
You can water them,
but check if there's anyone below!
All right. Sorry.
Don't yell at her. So many people
were buried under the rubble,
a few drop of water on my head
won't harm me...
There can't have been
many victims
in your family for you
to get married the day after.
There were.
Cousins,
aunts, uncles...
All told,
they must be 65 dead...
I thought,
if I wait for the elders' approval,
one will say to wait
until the third day of mourning,
another the seventh day,
another the fortieth,
or even the whole year!
If we'd listened to them,
we'd have had to wait a long time.
So we decided to marry,
to come here.
And get it over with.
- You brought her here?
- Yes...
No, not here...
We've been her three days.
At first, we lived under
a sheet of plastic.
What? A sheet of plastic?
You mean plastic?
I had bought 20 yards
of plastic for the rice fields.
I used it for something else.

I stuck four feet in the ground
and, with the plastic,
made a roof to protect us
from the rain.

And we moved in beneath it.

- It was your wedding room?

- Yes.

- What did you do after?

- What did you do after?

- For food?

- For food?

Well, we didn't have
any plates or things left.

I thought we'd go and look
at the place where we used to live
to see if I could find any.

I looked through the rubble
and I found a pot,
a plate and a couple of spoons.

We washed them...

and brought them back
to our plastic shelter.

Then I went to the bazaar,
to see if I could find
something to eat.

I saw two trucks
from the emergency services
parked alongside the highway.

One was giving out tents
and the other tomatoes.

We got there too late for the tents,
but we managed to get
a few tomatoes.

We washed them.

I made myself a wooden skewer
and I put the tomatoes on it.
I grilled them and we ate them.

- As your wedding banquet?

- Yes...

Cut!

That was good. We've finished.

Thank you, everybody.

Hossein, do us a favour
and bring us some tea.

- Have some.

- No thank you.

Reza, bring that box over.

This is how it'll be.

Sometimes, I'll serve the tea,
sometimes you.

That's the way...

I see married life.

That's what life is!

- Hossein!

- Yes?

Mr. Nazari?

Put one of the flower-pots here.

These are too dry.

Hossein, come and give us a hand.

Hossein is tired, let him rest.

Mr. Hossein won't dirty his hands
with shovels and bricks.

We shouldn't either.

He's decided not to be

Mrs. Shiva is right.

I swore I'd never
do that work again.

If I ever do it again,
it will be only for you.

It's not a bad job these days.

I could easily make 1,500 tomans
a day more than a doctor.

that's 45,000 tomans a month.

We can put by 10,000 tomans

for your study fees

and transport and we can keep...

- Hossein?

- Yes.

- Where are you?

- Here.

- Where's your jacket?

- It's downstairs.

- Go and put it on.

- All right.

- Faster than that.

- All right.

Are you ready?

- Start the sound.

- Recording.

Camera.

- Scene 14, shot 2, take 1.

- Action!

Did they know,

the people who died?

Well, as long as we're living,

we have to start a family.

Perhaps the next quake

will kill us all too.

- Am I wrong, sir?

- No.

Look, you forgot this.

Cut!

Why "look"?

He's got a name, hasn't he?

"Mr. Hossein."

Say:

That's all.

Do it again.

Scene 14, shot 2, take 2.

Action!

Did they know,

the people who died?

Well, as long as we're living,

we have to start a family.

Perhaps the next quake

will kill us all too.

- Am I wrong, sir?

- No, you're right.

Hossein, you forgot this.

He hasn't held his hand out yet,

so why are you doing it?

Miss Tahereh,

not "Hossein", but "Mr. Hossein".

Do it again.

- Ready?

- Sound.

- Recording.

- Camera.

Shot 2, take 3

Action!

Did they know,

the people who died?

Well, as long as we're living,
we have to start a family.

Perhaps the next quake
will kill us all too.

- Am I wrong, sir?

- No, you're right.

Hossein, you forgot this.

Cut!

Why "Hossein"?

You have to say "Mr.Hossein"!

How many times
do I have to tell you?

Shot 2, take 4

Did they know,
the people who died?

Well, as long as we're living,
we have to start a family.

Perhaps the next quake
will kill us all too.

- An I wrong, sir?

- No, you're right.

Hossein, you forgot this.

Cut!

Tahereh,

you said "Hossein" again!

I already told you.

You have to say "Mr. Hossein".

Shot 2, take 5.

Did they know,
those which died?

Well, as long as we're living,
we have to start a family.

Perhaps the next quake
will kill us all too.

- Am I wrong, sir?

- No, you're right.

Hossein, you forgot this.

Cut!

She still didn't say it!

Excuse me, sir,

do you know

some women here

no longer call

their husbands "Mr."?
Miss Tahereh
cannot manage to say it either.
I don't think it will seem
implausible in the film.
No, it won't seem implausible.
- One more time?
- No.
- Is that a wrap?
- Yes.
Thanks, guys.
Let's clear everything away
Thank you, Mr. Jafarian.
Hossein, put the glasses in the car.
It's getting late.
Tahereh, pick up your book.
It's over.
- For me?
- Yes.
You won't say
your lines properly.
Where are the Ahmadpour boys?
Put your flower pots in the car.
Tahereh, take your flower-pot too.
Do you know which one it is?
Don't take somebody's ease.
Hurry...
Pick up your flower-pots.
Wait, let Tahereh come down first.
Put them in the back.
We're leaving now.
Run, children, hurry.
Can't you find your flower-pots?
How many did you have, Babak?
- I had two.
- Don't dawdle, come on.
It had two red flowers.
It's not here!
Look for it then, but hurry.
Isn't it the one on the corner?
There. Take it,
there on the corner.
Careful you don't break the stem.
Put it in the back somewhere.

Where's Mr. Nazari?

- Is the minibus here yet?

- It's on its way.

Tahereh, put it in the back
and then sit down, I'm coming.

Hossein, change your shoes
and put the flower-pots away.

All right.

Let's take down the canvas.

Hossein, do me a favour,
untie the ropes.

We're putting the canvas away.

All right, sir.

Can you serve us some tea?

I just did!

Yes, but Reza drank my cup.

Guys, Hossein's tired,
leave him alone.

Put the glasses in the car
and get in.

Mr. Karimi,

don't put that in the car.

Wait for the minibus.

But there won't be room
in the minibus.

What do we do, Mr. Panahi?

Let the children go first,
the minibus will soon be here.

Let the children go first,
the minibus will soon be here.

We have to be organized
and professional.

Three people can take the minibus,
with the flower-pots on their knees
and still be comfortable.

Your things weren't that heavy!

Why didn't you sort something out
with Jafarian?

Let's be professional!

Why all this gear?

In case it rains.

We have to consider
every possibility.

The children have got exams,

take them back quickly.

Mrs. Shiva?

Mr. Panahi...

The girl has gone!

- Who has gone?

- Tahereh.

Tahereh, wait, we'll drive you back.

It's a long way.

I know a short-cut.

The minibus will be here

in 5 minutes.

Hosseini, can't you see

we're arguing over transport?

You're young, you can walk.

Go on!

Tahereh!

Miss Tahereh...

I might not see you again.

If you want to give me a reply,

give it to me now.

No, don't listen

to your grandmother.

Old women only ever think

of rich men,

who own houses and factories.

They only think of them.

But intelligence and understanding

are important too.

You haven't got a father or mother.

You need a good husband.

Not just any old crook

or any old fool.

I really want to live with you.

I'm not trying to trick you.

God is my witness,

it's not your beauty.

Nor anything else,

I just want you to have...

a place in life,

so that you don't have to worry.

Come on, let's live together,

hand in hand.

Answer me

You've got a tongue!

The good Lord gave you
a tongue to give an answer
to someone like me.
If you don't want to answer,
then I want an explanation
about that look you gave me
at the cemetery.
That look that drew me to you
and made me follow you
all this time
to get an answer from you.
I want your reply,
not your grandmother's.
I don't want to speak to her again,
I don't want to see her.
When she got married,
or when your parents
- God bless them...
got married,
did they have a house? No!
We're going to work too,
we're going to build our house too.
Your grandmother says
without a house, I won't find a wife.
I'll work and, little by little,
I'll have a house too.
I'm just as capable as anyone else.
I'm no worse than anyone else
and I say
we can live together,
and people will envy us!
We're just as good as anyone else!
Who had a house around here?
Ask anyone!
Did they have a house
when they got married?
Even rich people,
when they get married,
don't have a house.
They move in with their parents
for a while and find a house.
You have to work hard.
You have to be brave.
The director said it.

The people who died,
did they know?
He must know
He studied in the city.
In Teheran.
That's a big city.
He studied.
He knows what he's talking about.
Listen to him.
It's logical.
You have to admit it.
And even if you don't agree,
say something!
React!
Give me an answer today
The shoot is over
and I won't see you again.
If you don't answer today,
I won't bother you any more.
Give me your answer.
If you love me, say:
"Yes, I love you"!
If you don't,
explain that look,
that look you gave me
in the cemetery.
Since that look,
I've been following you.
I've been saying to myself
that you want me,
but that you're scared
of your grandmother!
Some girls
are more beautiful than you!
Better than you!
I could marry one, but I won't!
I want to marry you,
you who have
neither father nor mother.
What are you thinking?
You're not speaking.
At least give me
the flower-pot to carry.
If I'd known it was yours,

I'd have watered it.
I wouldn't have let
Mohammad touch it.
Have you got
a heart of stone or what?
Your heart's made of stone!
Do you only think
of the way you look?
I'm just doing it for you,
to give you a future.
Hossein can have plenty of women...
I can find one anywhere.
Tahereh, please, answer me.
If someone saw us together,
he'd think we were betrothed.
He'd never guess
that you won't reply
or that you haven't got a tongue!