

Name film: **M Like Mobius**
Director: **Faranak Moradi**
Writer: **Franak Moradi**
Starring: **Franak Moradi**
Producer: **Franak Moradi**
Cinematographer: **Pietro Barba**
Editor: **Franak Moradi, Benjamin Sidney**
Asistent Director: **Scott Carlson**
Country: **Iran**
Time: **8 minutes**

BEAUTY IN SIMPLICITY

Film from the director Faranak Moradi is about the uncertainty of a young and fragile woman. The story begins in a pub, in which she works. During the shift, she “secretly” calls on the toilet with her boyfriend, who claims to be travelling. She tries to cope with this (un)truthful information and she seeks an entertainment as a replacement for her boyfriend.

The actress was the writer/director. We don't know for sure, but this story is maybe one of her. And even if not, her performance was very efficient.

The protagonist has a conflict with her inner self. She tries to persuade herself, that she doesn't need to be cautious of unfaithfulness in her relationship. This film perfectly shows this situation when the lead, Lili, tries to find a plan for the evening on how to forget.

The director succeeded in keeping the same tone throughout this film. She doesn't meander too much and is wise with the usage of words. All the shots are presented in a clear and comprehensible way thanks to this, the film moves easily forward.

If we have to look for a reason why this film should be successful - it's definitely the performance of the lead, who with the slightest of nuance can bring the atmosphere to the viewer.

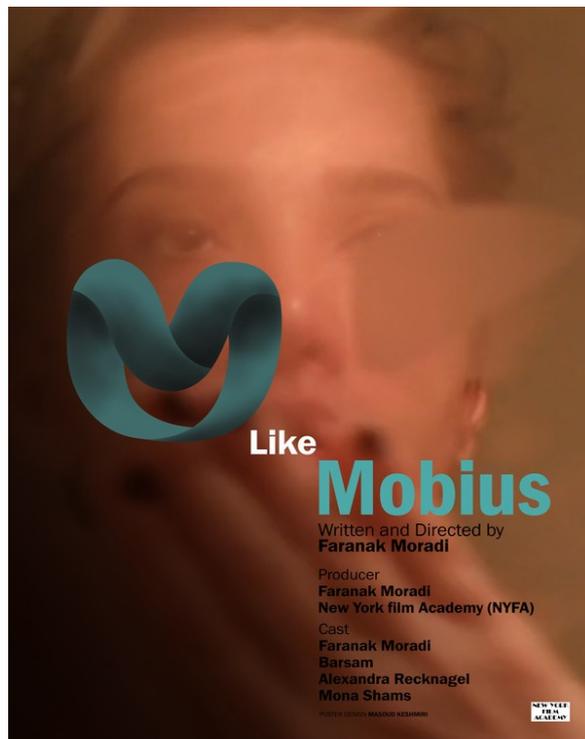
Camera and lighting perfectly created the tension equated with the release in the long scene, in which Lili checks on her partner. I like the light play! After Lili leaves, the lighting gives a viewer a sense of uncertainty. Later, the light goes out and the viewer feels like the “control” of Lili is ended. But, at that moment, Lili runs up the stairs again and faces her partner head-on.

With a perfect 3rd act, the director points the story. We see a lot of steam in the bathroom, indicating she had a warm bath. Hot water as a symbol of hot love was really easy to read.

Only thing I would point out is improbable doing of her partner, who opened the door, without checking who is knocking outside. In this case, the story would have continued to an even stronger confrontation. On the other hand, this confrontation wasn't as important for the story as much as the director needed to make a punchline. So I don't take this as an expostulation, moreover a reason for the director to think about.

The film lets us see into the inner world of the doubtful woman. Usage of realistic and surreal shots keeps the viewer's tension. This film isn't for everyone, but it has a nice tempo. I definitely recommend seeing this film.

Rating: 75%



23th January 2020
Košice International Monthly Film Festival
Erik Jasaň, Artistic Director