

Reifezeit

(= "Time of Ripening")

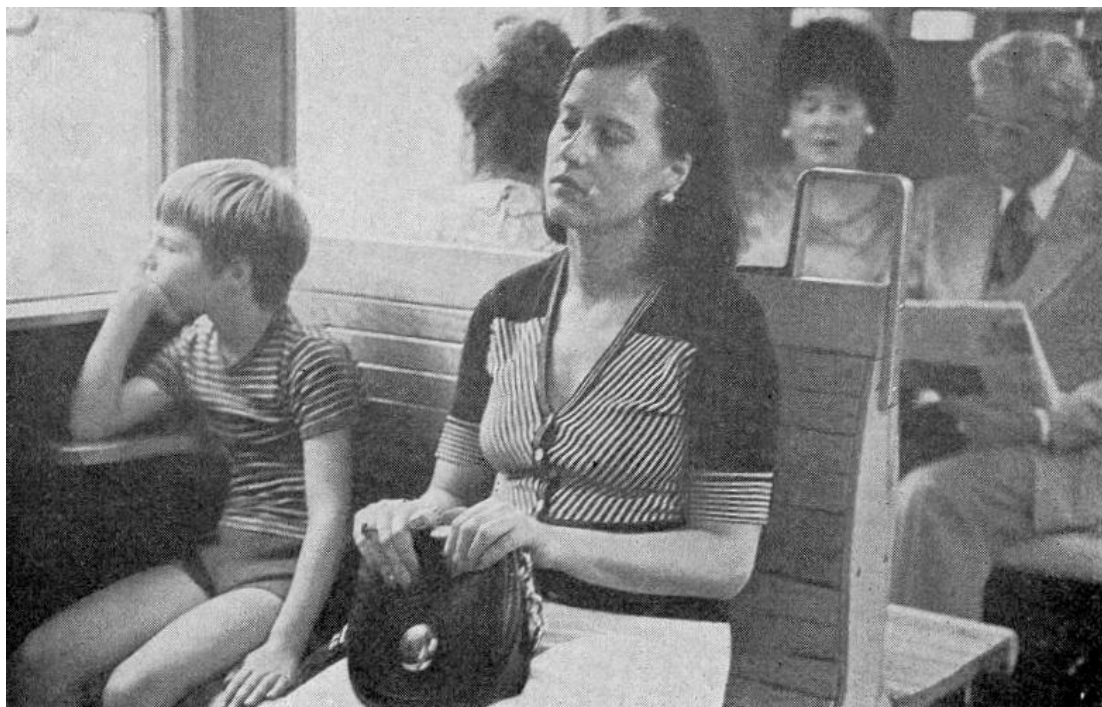
W Germany : 1976 : dir. Sohrab Shahid Saless : Provobis : 111 min

prod: O.E. Kress : scr: Sohrab Shahid Saless & Helga Houzer : dir.ph.: Ramin L Molai

[Mike Hennig](#)

Eva Manhardt; Eva Lissa; Heinz Lieven; Lothar Koester; Charles-Hans Vogt

Ref:	Pages	Sources	Stills	KBytes	Ω	□	≠	Z	⚡	Copy on VHS	Last Viewed
3210a	1½	2	1		3	-	-	-	-	No	unseen



Source: 20th London Film Festival programme

Speelfilm Encyclopedie review:

"A small boy discovers that his mother earns her living by prostitution. Long takes by Iranian director Sales in a noteworthy film. **"

20th London Film Festival (1976) programme review:

"Sohrab Shahid Saless, the brilliant Iranian director now working in Germany and exploring with Chekavian sensitivity the emotions of everyday life, has made what some critics consider his best film yet in "TIME OF MATURING". It is the bittersweet story of a

ten-year old Berlin boy's awakening to maturity as he discovers that the mother he loves earns her living as a prostitute.

David Wilson, writing in "Sight and Sound", describes the film as "minute observation of the simple events of everyday life. A boy lives with his mother, goes to school, shops for a blind neighbour. The mother works nights in a bar; the boy takes himself to and from school. There is very little dialogue since the two of them have very little to say to each other, existing from day to day within the enclosing walls of their little routines.

As in his previous film, Saless simply fixes his camera in very long takes on his settings and characters, never interposing himself between what happens and why. It is a style so refined that it runs the risk of seeming pointless, but its uncompromising simplicity finally achieves an almost hypnotic effect; and in the process speaks volumes about the way people actually live."

Ron Holloway, writing in "Variety", notes that "Saless's major gift as a director is the ability to tell a story with little or no words, relying primarily on powerful images to carry a many sided dimension of depth and psychological feeling... he relates the emotions of his chief characters with unassuming ease and clarity of vision, as though the greatest tragedies of life occur in the everyday world of home, school and work. " "

- Ken Wlaschin

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 1996", "The Critics' Film Guide", "The Good Film and Video Guide", "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. Previously exhibited at the 1976 Berlin, Locarno and Ottawa Film Festivals. "A many sided dimension of depth and psychological feeling" eh? Well, be that as it may. I'm not altogether persuaded about the absenteeist style of directing described above, which generally equates to audience longueurs. When done effectively, as in "**TYSTNADEN**" (63), the result can be hypnotic, but static shots coupled with minimalist dialogue can alienate the viewer as quickly as engaging them. Nothing else is known of Mike Hennig, who plays the boy.

In the French film "**LE GARÇON SAUVAGE**" (51), a boy brought up on the land returns to stay with his mother, discovers that she's a prostitute, kills her pimp, and runs away to sea. In "**LA VIE DEVANT SOI**" (77, aka "**MADAME ROSA**"), Simone Signoret plays an ailing ex-madam who raises the by-blows of the local prostitutes, notably an Arab boy (Samy Ben Youb), who pledges to stay by her to the end and keep her (an ex-concentration camp victim) from the clutches of the hospital she so dreads.

See subject index under **SEX & SEXUALITY** for a sub-section on prostitution, including latterly boy prostitutes.