

The Role of the Rashidian Brothers in the Development of Iranian Cinema (1945-1979)

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Abstract: The events of September 1931 had a profound effect on the political and social sphere of Iran, the relatively open political atmosphere led to the re-emergence of liberal and opportunistic individuals and political forces. The Rashidian brothers, including Saifullah, Qudratullah, and Asadullah, were among the opportunists who, to gain economic benefits in addition to cooperating with the British Embassy, began their activities in the field of cinema. The establishment of Rex and Hoday Cinema, their management, and the import of foreign films were among the activities that the Rashidian brothers engaged in for more than three decades. After the coup of 28 August, they expanded their activities in the field of cinema. Therefore, this study seeks to clarify the nature of their activities, nature, and goals in this field, while using the historical research method based on data analysis. It will also reveal how these people benefited from cinema to gain power, wealth, and social status. The main question is what activities the Rashidian brothers did in the field of cinema to gain power, wealth, and especially social status, and what goals they pursued in this regard. Among the findings of this study, we can point to the use of cinema by Rashidians as a factor of influence and soft power.

Keywords: Rashidian Brothers, Iranian Cinema, Social Status, Importation of Videos Cinema Rex Theater, and Hoday.

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Introduction

After the fall of Reza Shah in September 1941, many important parties, communities and associations were created in Iran's society. Tudeh Party commenced its activities in the next month based on the Marxist-Leninist ideology and with the support of the Soviet Union as the defender of the interests of this government (Khamei, 1983: p. 21). When Seyyed Zia returned to Iran on September 30, 1943 and formed the National Will Party, a group was formed by Rashidian brothers in order to achieve the economic and political goals of Britain, which maintained its cohesion until the August 19 coup and played a very important role in the victory of the coup (Fardoust, 1991: p.182/1). The activities of some nationalist parties, devotees of Islam, and influential people such as Ahmad Ghavam, Dr. Mosaddeq and Ashraf Pahlavi at this critical period in Iran's history (1951-1953) were very influential, but the activities of the Rashidian brothers were very important, for following reasons:

- 1- They performed political and economic activities in Iranian society for more than three decades and attempted to maintain their relationship with different social classes (tradesmen, marketers, mobsters, athletes, employees, journalists, workers and students) and have a good relationship with the second Pahlavi king.
- 2- Rashidian brothers, especially Saifullah and Ghodrattullah, worked in the field of cinema, film import and cinema hall management for more than three decades.

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- 3- With their efforts based on the political and economic goals of Britain, the United States and the second Pahlavi king, the government of Dr. Mosaddegh was overthrown on August 19, 1953 and Dr. Amini in the 1960s, and for these services, they were honored and also received a license to establish a bank (Agheli, 2000: p. 2/723).

With respect to the importance and extent of Rashidian's activities, it should be noted that the present research is only focused on their performance in the field of cinema. The present study tries to clarify that in order to gain more social status among different classes of Iranian society, this family took a different approach in the field of cinema and screened "new wave"¹ movies that were completely different from the current of "Farsi Film"² and appreciated those kinds of movies. What was their target for such a tendency?

An article has investigated Rashidian brothers and their role in Iran's politics after the fall of Reza Shah in 1940s, their role in politics and power (1941-1953) and their performance, and briefly mentioned their activities in the field of cinema (Kalhor *et al.*, 2016: p. 172). Also, two other articles have been published regarding their role in the coup of August 19, 1953. The first article titled "The role of internal factors in the coup of August 19, 1953", briefly deals with the activities of the Rashidian brothers during the coup (Safaei, 2020: pp. 115-114). The second article has elaborated the dimensions of their activities during the coup (Hamidi *et al.*, 2014: pp. 13-14). However, the position of the Rashidian brothers has not been analyzed based on their position in the cinema as a new effective social phenomenon to gain power, wealth and dignity, and it is necessary to evaluate their performance in this field from the perspective of historical sociology. One of the important topics in the field of historical sociology of cinema is the presence of different sections of the society as movie viewers and their separation according to social class, gender and age. By examining this issue, important issues such as tendency for Farsi films, the expansion of cinema halls in Tehran and other cities, and the public interests have been discussed. Heydari in the book "Iranian Cinema: An Unfinished Perception", and Ejlali in his article on the historical sociology of Iranian cinema have discussed these issues (Tahami, 1991: pp. 21-20; Ejlali, 1994; pp. 59-58). However, no research has been done in this field about the Rashidian brothers, and this article attempts to analyze and evaluate the purpose of their change of approach.

Methodological Framework

Historical sociology, as one of the sub-branches of sociology, analyzes and evaluates the evolutions and changes of social phenomena, their causes and consequences at the micro and macro level in a historical period. The historical approach and explanation of the changes formed in societies is the main basis of historical sociology (Smith, 1991: p. 16). It should be noted that change in the meaning of transformation in general includes a wide area that is impossible to investigate and therefore, it is not a subject of sociology. Social change and transformation is actually "a visible change over time which has permanent or long lasting effects on the structure or social functions of an organization and changes the course of its history" (Roshe, 1970: p. 30).

¹ New wave cinema refers to a trend in Iranian cinema that, unlike the Persian film trend, the subject and story of the film were based on social realities without the aim of entertaining the audience. This filmmaking trend started in 1964, with the theater "Shab Qouzi" directed by Farrokh Ghaffari, and in 1969, with the movies such as "Cow" and "Keisar", which opened a new and creative window in Iranian cinema, and was continued with directors such as Beizayi, Kiarostami, Naderi and Taghvayi, and was very effective on Iranian cinema (Mehrabi, 1997: pp 156-155).

² This term was used for the first time by Houshang Kavousi for countless Iranian films in the 1950s and 1960s, which had special characteristics. Love and hate, marriage and betrayal, revenge and getting rich, without paying attention to social realities, which had one important feature in common, and that was exaggeration. Exaggeration in many of these fake relationships, attracted the audience to watch the movies and caused the prosperity of this type of cinema, while it was far away from social realities. In addition to the fact that there were many exaggerations in these types of films, the frequency of their production was a disadvantage for Iranian cinema and had led it to vulgarity. Undoubtedly, this type of cinema was influenced by Indian cinema, and its main goal was economical gain, without considering the growth and awareness of the audience (Mehrabi, 1997: 60).

Weber (1864-1920), as a famous sociologist discussed about society and social developments on the analysis of social action (Weber, 1962: p. 33). He distinguished four types of goal-oriented rational action, traditional, value, and emotional action, and paid attention to their differences (Weber, 1962: pp. 72-71). In a traditional (pre-modern) society, a person behaves based on the long-standing traditions and habits of his community, but in a modern society, people act prudently and with respect to their gains and losses to achieve their goals. This transformation (from traditional action to rational and calculated action) was considered one of Weber's intellectual challenges (Coser, 1971: p. 312). Another challenge was inequality and social stratification. In Marxist analysis, the class structure of a society its evolution is very important. From Marx's point of view (1818-1883), class refers to a group of people who have a certain role and position in the production process. The class that owns the ownership position in the production process also has the political power directly or indirectly in its possession (Coser, 1971: p. 315). The culture and ideology of the society dominates the culture and ideology of that class (Ritzer, 2006: pp. 48-49; Rafipour, 1996: p. 46). Which ultimately leads to maintaining the status quo in favor of the dominant class.

Weber, with the influences of Marx, paid attention to the class structure, and emphasized the dignity (status), as an important factor in society that can act against the principles of the market (Weber, 2009: p. 221). Therefore, from Weber's point of view, "class-economic system and status system are two distinct hierarchies to determine the relative powers of individuals and groups" (Greb, 1984: p. 78). From his point of view, the driving engine of history is this social inequality existing in the class structure and social hierarchy, because "the rich try to be powerful and educated, the powerful people use their influence to get wealth and be adorned culture, and the cultural elites try who use their means to acquire wealth and power" (Sheikhavandi, 2013: pp. 42-43).

Based on Weber's theory, the present study deals with performance of the Rashidian brothers in the field of Iranian cinema. At the beginning of their activity in this field, they were thinking of getting rich, and for this purpose, considered importing foreign films and establishing two movie theaters. After the August 19 coup, Shah payed more attention to them, and they tried to play a prominent role in Iran's political arena, and the peak of their activity in the early 1960s was the disruption of the Amini government. In the late 1960s, the approach of the Rashidian brothers in the field of cinema changed, and with the audience's acceptance of the so-called new wave films, they also paid attention to the production of such movies by establishing Rex Cinema Theater Company and started investing. The main question is, what activities did the Rashidian brothers do in the field of cinema to gain wealth, power, and what activities did they do to gain social status? And what was their main goal?

Rashidian Brothers in Iran's Policy

Habibullah Rashidian, who was initially a coachman in the British Embassy, gradually became one of their main pillars inside Iran. He had a close relationship with Seyyed Ziauddin Tabatabai and during the third coup of March 1921, they cooperated closely with each other, but during Reza Shah Period, he was imprisoned (Abrahamian, 2013: p. 203). After the fall of Reza Shah in September 1941, he was released from prison, and together with his children, continued their activities as agents of Britain in Iran (Fardoust, 1991: p. 172/1).

Among the most important actions of the Rashidian brothers in the political arena was playing a role in the August 19 coup, which were effective in the collapse of Mossadegh's government (Fardoust , 1991: p. 182/1; Woodhouse, 1982: pp. 81-80). In the coup, the Rashidians deceived a crowd of about 5-6 thousand people from the south of Tehran, associations, marketers and mobs, led by a woman named Etzadi, Shaaban Jafari and Tayeb Hajrezaei, who crowded in the streets and chanted slogans against Mossadegh and in the Shah's favor, they were directed to Dr. Mosadegh's house (Fardoust, 1991: p. 182; Abrahamian, 2013: p. 205; Woodhouse, 1982: p. 80). The successful implementation of the coup made the Shah well aware of the power and influence of informal individuals and groups that were very effective in politically sensitive times, and he tried to strengthen them. The Rashidian brothers gang was one of these groups, which was secretly considered a tool for exerting influence and power of the government. The second Pahlavi gave importance to the existence of these channels and informal groups

in the country's politics. SAVAK's reports of the weekly meetings at Asadollah Rashidian's house in the 1960s are also a good proof of this claim (Rashidian, 2010: p. 89/1). And this was also pointed out by Shah in a conversation with Asadullah Alam in 1373 (Alam, 1992: p. 461/2).

They continued their political activities even after the coup. Asadullah had relationships with the court, Ashraf Pahlavi, and the Shah, and had more interventions in political affairs (Rashidian, 2010: p. 420/3; Fardoust, 1991: p.181/1; Alam, 1992: p.461). He was in contact with a group of athletes, associations and marketers, workers, journalists and politicians, and in the weekly meetings held at his home, he would solve people's problems as much as he could, and these actions were towards a big goal. It was planned and organized. These meetings, which took place in his house after the coup, continued until 1966, and at that time, they were more effective than the parties in the political arena. Supporting the Shah, preventing the influence of the Tudeh party among the working class and communist ideology among the associations and marketers, constant communication with the court to solve some problems or providing recommendations regarding certain people were among the actions that were taken with the formation of this Meetings. In the framework of these goals, by creating a powerful influential group with a series of wide connections, the Rashidian brothers worked for the interests of Britain to prevent Iran from being among the communist countries (Rashidian, 2010: p. 2/12).

One of their main activities was opposition to Dr. Amini's government. However, Amini's government was formed in order to create a political open space to reduce the pressure and bottlenecks in the social and political arena of the post-coup period and was approved by the United States (Amini, 2009: p. 409; Abrahamian, 1982: p. 386). But some influential groups inside Iran, especially those who were connected with the Rashidian brothers, expressed their opposition to this government (Amini, 2009: p. 410), and they started to disrupt the actions of this government through the journalists who were supported by them. In one of these meetings held at the house of Asadollah Rashidian, he expressed his opinion about the Amini government: "My political friends will not sit quietly and will not let the Tudeh party and Mossadegh supporters use the freedom of activity that the current government has at their disposal. They decided to renew the situation before August 19" (Rashidian, 2010: p. 33/3). In 1962, the Rashidian brothers formed the People's Party under the leadership of Fathullah Foroud (Rashidian, 2010: p. 3/417). And in 1964, they were granted permission to establish a cooperative credit and distribution bank. In 1971, as a special activity, this bank offered scholarships to students in both elementary and high school levels, and this bank became famous as the innovator of cultural awards (Ettelaat, Q46, No.13744, 12/19/1971, p. 7).

Rashidian's Cinema Activities from 1945 to 1961

In the 1940s, the Rashidian brothers, in addition to being active in the field of politics based on the interests of Britain in Iran, were also involved in trade and commerce. In 1943, they made a huge profit by selling 900,000 meters of fabric, which was needed by the society at that time (Khamei, 1983: p. 156). With this amount of income, they were able to work in the cinema. Although they did not have much education in the field of cinema, they started their activities in this field from 1945. Cinema Rex was opened on September 23, 1945 with the screening of the movie "I Will Find You Somewhere". This movie theater belonged to Ghodratullah Rashidian and from this date until 1948, foreign films were shown in it. In 1948, "Storm of Life" was screened with the presence of Ashraf Pahlavi, which was directed by Ali Daryabeigi, (Mehrabi, 1997: p. 51). Even though this movies had a low quality level technically (Mehrabi, 1997: 51), sold 800/000 rials in one year (Javedani, 2001: p. 41). Until 1951, when Seifullah Rashidian, Qodratullah Rashidian and Bukhalski started the production of "Golden Dreams" movie, two films by Ismail Koushan¹ titled "Amir's Prisoner" (1948) and "Sharmsar" (1950) were also

¹ Esmail Koushan, who has been called the father of Iranian cinema (Baharlu, 2001: p 27), studied economics and spent the 1940s in Germany and Turkey. He got acquainted with cinema in Germany, and after leaving Berlin, he dubbed for the movie "Dokhtarfarari" in Turkey for some time. After arriving in Iran, he continued his work in dubbing foreign films until he decided to establish a film studio in 1945. Due to the efforts of some familiar people in this field, Mitra Studio launched the film (Javedani, 2002: p 39) and the first film of this studio called "Storm of Life", which had a romantic theme (Omid, 2010: p 11/1), it was failed. And caused the bankruptcy of Mitra

shown in this cinema. Among other movie theaters that were opened in Tehran by Qodratullah Rashidian was Homay Cinema. In general, in these two theaters, foreign films were shown on the cinema screen, which continued after the August 19 coup.

It should be noted that the Rashidians' activity in the field of cinema was primarily aimed at gaining wealth, and at the same time, they had a special attention to the court. Seifullah and Qodratullah Rashidian were among those who convinced Koushan to make a documentary about the opening of the hospital of the imperial organization by Ashraf Pahlavi (Keshani, 2007: p. 74). And it was decided that this documentary will be shown before the release of "Storm of Life" in the presence of Ashraf Pahlavi. The Rashidian brothers believed that the secret of their success in the field of cinema depended on their close relationship with the court (Keshani, 2007: p. 75). And the films "Amir Prisoner" and "Golden Dreams" in the historical genre were somehow connected with court relations.

When the coup was successfully implemented and the political conflicts were subsided, with producing more films, the prosperity of cinema increased and the Rashidian brothers also took advantage of this opportunity. Getting more income and their effective role in the coup brought them closer to the Shah and the court, and they made the best use of this opportunity. The political development caused by the nationalization of the oil industry and Dr. Mossadegh's government added to the importance of cinema as an effective factor in political thinking. In the year 1951, the production of the film faced a six-fold growth compared to the year 1950, and the effective presence of Qodratullah and Seifullah Rashidian as producers in the film "Golden Dreams" is considered as an inflection point in their career of film production.

Based on the statistics presented in 1952, a total of 432 foreign films were screened in eleven cinemas in Tehran, of which 247 films were screened for the first time (Javedani 2002: p. 46). Of course, in 1953 and in the second six months of this year, Homay cinema had income of 426000 tomans for Farsi films (Javedani 2002: p. 48). In October 1955, the first movie titled "Crime in the Circus" was shown at Rex Cinema. In 1956, Rashidian brothers reached an agreement with the Warner Brothers¹ film company and were able to obtain the agency of this prestigious film company in Iran. The contract with this film production company for a decade brought many material benefits for them (Ejlali, 2016: p.98). Regarding the production of Farsi films and the increase of this type of works in the post-coup period, two theories have been proposed. Mehrabi considers this process as the result of the activities of traders and producers of these works (Mehrabi, 1997: p. 60). While Keshani considers the mass production of these works to be the result of the government's policy to entertain the public in the process of interaction between Iranian cinema and the Pahlavi government (Keshani, 2007: p. 80). Keshani has extended his analysis beyond this area and believed that the government in the post-coup period, in general, distorted the category of culture in such a way as to use it as a tool to affect the public (Keshani, 2007: pp 81-80). It must be acknowledged that the Rashidians were among these businessmen active in the field of cinema who at the same time paid attention to the policies of the government.

Rashidians Cinema Activities in 1960s

From the early 1960s to 1966, the films "Burning Plain", "Champion Helen", "From Midnight to Dawn" and "Trumpet from Far Away", all of which were produced by Warner Company, were shown in Tehran cinemas. In May 1964, the movie "Cleopatra" produced by the 20th Century Fox Company was screened in Homay cinema (Ettelaat, Q39, No. 11549, 26/11/1964, p. 13). One month after that, Siamak Yasmi's "Waiting Beach", produced by "Misaghieh Studio", was shown on the cinema screen in Rex Hall. In

Film. After not attracting an audience, Koushan was not disappointed and opened the Parsfilm studio at his own expense in 1948 (Javedani, 2002: p 40). All three films, "Amir's Prisoner", "Spring Variety" and "Sharmsar", were produced by Parsfilm Studio, and in all three films, romantic themes were considered to attract the audience. In this way, with the continuous efforts and activities of Koushan, he started movie production in Iran (Mehrabi, 1997: p 51).

¹ This company was founded by four Jewish brothers in the United States in 1918 and became one of the most important film production companies in this country (for more information, refer to Cook, 1980: 1-364-365).

August of this year, Cinema Rex presented a special program to the audience. A film titled "Night Beautifuls", a product of Warner Company, which featured dancing and stomping of different groups from all over the world and invited the audience to watch this program with noisy advertising (Information, Q38, No.11146, 22/07/1963, p.3). This movies was shown on Tuesday, July 30, in Rex Cinema and some other cinemas in Tehran. It should be noted that choosing this month to entertain people was not unreasonable. A decade had passed since the August 28 coup, and in order to erase the memory of that era from the people's minds, the regime did not neglect to hold celebrations among the public, in addition to offering side and fun programs in cinemas.

Rashidian brothers were the representative of the Warner Company for ten years, until in 1966, due to the non-compliance of this American company with some of its obligations and the increase in prices, they terminated their cooperation with this company (Javedani, 2002: p. 81). For this reason, the screening of Farsi films and Indian works in Rex and Hodaya cinemas got a special boost from this year onwards (Javedani, 2002: p. 105). In these two cinemas in 1966, a number of entertainment Farsi films without artistic value were screened for the audience, such as: "Three Smarties in Japan" (Mohammed Motevasselani), "Never Without Love" (Samuel Khachikian), "Three Heroes" (Amin Amini), "The Station" (Marduk al-Khas), "A Man from Tehran" (Farooq Ajarmeh) and Lilaj (Iraj Qaderi). Two films, "Three Smarties in Japan" and "Never without Love", were produced by Misaghiyeh Studio (Omid, 2010: p. 167/1). The first film was a joint production of Iran and Japan and was made in the same vein as Persian films, with the presence of Sepehrnia, Garsha and Motevaselani. In March 1967, "Nouh Storm" was released in these cinemas, directed by Siamak Yasemi, and Fardin and Malek Motiee were the main actors (Omid 2010: p.187/1). In 1968, Rex Theater Company announced its existence with the production of the movie "Road of Criminals" (Mohammed Zarindast). This film dealt with the issue of drug trafficking, but did not go beyond of individual challenges and problems (the relationship between father and son, son and wife of a trafficker). Even the leader of the smugglers was not introduced properly and only in the final sequence, the way he was arrested was shown.

Rashidians Cinema Activities in 1970s

The year 1971 was announced by the Shah of Iran as the year of Cyrus the Great (Ettelaat, Q45, No. 13449, 04/01/1971, p.1). Based on the plans, two thousand and five hundred years celebrations were supposed to be held in Persepolis. The government, organizations and cultural institutions set up special activities to achieve the predetermined goals in a favorable way. In April of this year, in Rex and Hodaya cinemas showd movie "Fatehin Sahra" by Mohammad Zarindast (Ettelaat, Q45, No. 13462, 19/01/1971, p.3). In May 1971, "Coachman" by Nosrat Karimi was screened in Rex and Hodaya Cinemas, which was a very different work compared to the Farsi films. Mehrabi stated that: "With this film, Karimi portrayed the life of the poor people and focused on the relationships of a family. The attention he showed to details and subtleties made this movies unconventional" (Mehrabi, 1997: p. 139). Among other unconventional films that were screened at Rex Cinema was "Ragbar" by Bahram Beizai. This film was screened in this cinema in May 1972 and, like Karimi's film, it depicted the life of the lower classes of the society (Mehrabi, 1997: p. 146).

In addition to the screening of such works, the Rashidian brothers have been active in the field of film production since 1970. From 1971 to 1977, for six years, 35 films were produced and shown publicly by the Rex Cinema Theater Company, which was founded by them. Some of these works were made with the participation of other filmmaking groups. Amir Shervan, Mehdi Raees Firoz and Iraj Qaderi had a good cooperation with this company by producing 11 works in total, and the best-selling film produced by this company was "Distance", directed by Morteza Aghili, which sold 14 million Rials in 1354 (Javedani, 2002: p. 125). Among the prominent and new directors, Kimiaei, Hatami, Taqvai, Beizai and Shirdel directed different movies for this company. Out of the total of 35 films of this company, 14 films are among the Farsi Films. The triangle of love, marriage and wealth was one of the

main pillars of this type of films, and Amir Shervan¹ and Mehdi Raisfirouz² had a significant performance in making such works. Of course, it must be acknowledged that Amir Sharvan gives variety to his work in choosing roles. A rich girl, a captain, a police officer, a Turkman and an army sergeant are the main roles in his works, but there is no special distinction in the story's content and it is a continuation of the Farsi film flow.

In some of these works, social issues and problems such as fraud, murder, rape, injustice and addiction are raised. In the movie "Wrongful Father" (1972), directed by Mohammad Karim Rokni, the issue of the father's addiction and the collapse of this family is raised (Omid, 1998: p. 381/2; Ejlali, 2016: p. 156). The films "Passing of Akbar" (Mohammed Ali Zarandi, 1972), "Sun City" (Mohammed Zarindast, 1972) deal with the subject of suspicion and murder. Murder and crime may happen as a result of a personal conflict (Passing of Akbar), or a company may take this action to gain material benefits (Sun City). The films "Motreb" (Ismail Nouri Alaa, 1972) and "Rape" (Hamid Masadeghi, 1972) raised the issue of sexual assault and some of its consequences. The first film is about raped girls, and the second film is about illegitimate child; but among these social works, "The Fourth Morning (Kamran Shirdel, 1972) was a different movie (Mehrabi, 1997: p. 148). "Sattar Khan" (Ali Hatami, 1972) is another work that Rex Cinema Theater produced with the participation of Azad Film Group, and is about the life of Sattar Khan, one of the most important fighters of the constitutional era.

Nine films were produced by Rex Cinema Theater Company in 1973. Generally, "rebellion" became an important feature in these films (Mehrabi, 1997: p. 154). |Haris| (Shokrullah Rafiei, 1973) is about a rich man (played by Beik Imanverdi) who assaults and rapes village girls one after another. In this work, he is killed by one of the villagers and the murderer is imprisoned. The interesting point in this work, in addition to the excessive distortion regarding the lives of the villagers, is the strange inability of the villagers against the actions of this criterion. In "Hatred Wolf" (Maziar Perto, 1973), unlike "Haris", it is the village people who oppress a blacksmith and his wife, and finally the blacksmith turns to revenge. "Kakasih", "Nakhoda" and "Tigh Aftab" made by Amir Shervan, along with "Qorboun Zan Irooni" (Reza Safai), "Mard-o Namardha" (Abbas Kasai) and "Haris", are considered commercial cinema. In 1974, 3 films were produced by this company and these works with the titles of "Turkman" (Amir Shervan), Mousorkhe (Abdullah Ghiyabi) and "Wild Adventurers" (Mehdi Raisfirouz) sold a total of 20 million Rials (Javedani, 2002: pp. 120-121). Turkman was a copy of the "Balouch" film made by Kimiaei (Mehrabi 1997: p. 160). In Kimiyai's film, the issue of rape was raised, and in Turkmen's, robbery (Omid, 1998: p. 2/432). Two other films of this year were produced and released with the same components of Farsi Film.

65 films were produced in 1975, of which 7 were related to Rex Cinema Theater Company. Among these 7 films, only "Stranger and Fog" (Bahram Beizai) was noticed (Mehrabi, *ibid.*: p. 164). The last 3 films made by this company are among the works of commercial cinema. "Antar-o Mantar" (Amir Shervan, 1976) and "Pride and Prejudice" (Abbas Kasai, 1355) with repetitive themes, had no sign of a changing society and depicted how a woman can acquire wealth and return to an honorable life. The movie "Johnny and Topol (Davoud Esmaili, 1977), which is the last work produced by this film company, was about a robbery and the identity of the thief with another person (Omid, 1998 : p. 2/545).

In the final analysis, it should be noted that this film production company made its efforts until 1977 to gain more profit. In 1972, Iranian cinema faced a serious financial crisis (Mehrabi, 1997: p. 143). And most of the films sold less than 200000-300000 Tomans, but this company managed to earn 2 million Tomans from only 3 commercial films in 1974.

¹ Amir Shervan was born in Tehran in 1931 and completed his studies in directing at Pasadena Theater College (Los Angeles). His first film titled "Whisper of Love" was released in 1964, and until 1978, he directed more than 25 films and recorded extraordinary statistics in this regard in his career (for more information, refer to Seyed Mohammadi, 1997 , pp. 194 and 195).

² Mehdi Raisfirouz was born in Tehran in 1927 and graduated from Tehran Academy of Arts. He started his career as an actor in cinema. From 1952, he entered the field of directing with the film "Velgard", and until 1978, he directed more than 25 films (for more information, refer to the film report, p. 6, p. 76, April 1996, p. 38).

Conclusion

The activities of the Rashidian brothers in the field of cinema were with the purpose of gaining more wealth and income. After the coup, they benefited from royal favors and added to their wealth by importing films to Iran and signing a contract with Warner Company. From this time until the mid-1960s, they gained significant political influence. From that time until the early 1970s, they continued their activities in Iranian cinema, but they took a new approach and in order to gain more wealth, they synchronized with the new wave of Iranian cinema and produced some important works such as “Sattar Khan” and “The Forth Morning”. Based on Weber's point of view, individuals and groups that are in the lower hierarchy try to compensate for this deficiency in any way, and at first glance, it seems that the Rashidians had in mind the acquisition of social status, but it must be acknowledged that their priority in the field of cinema was gaining more income.

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