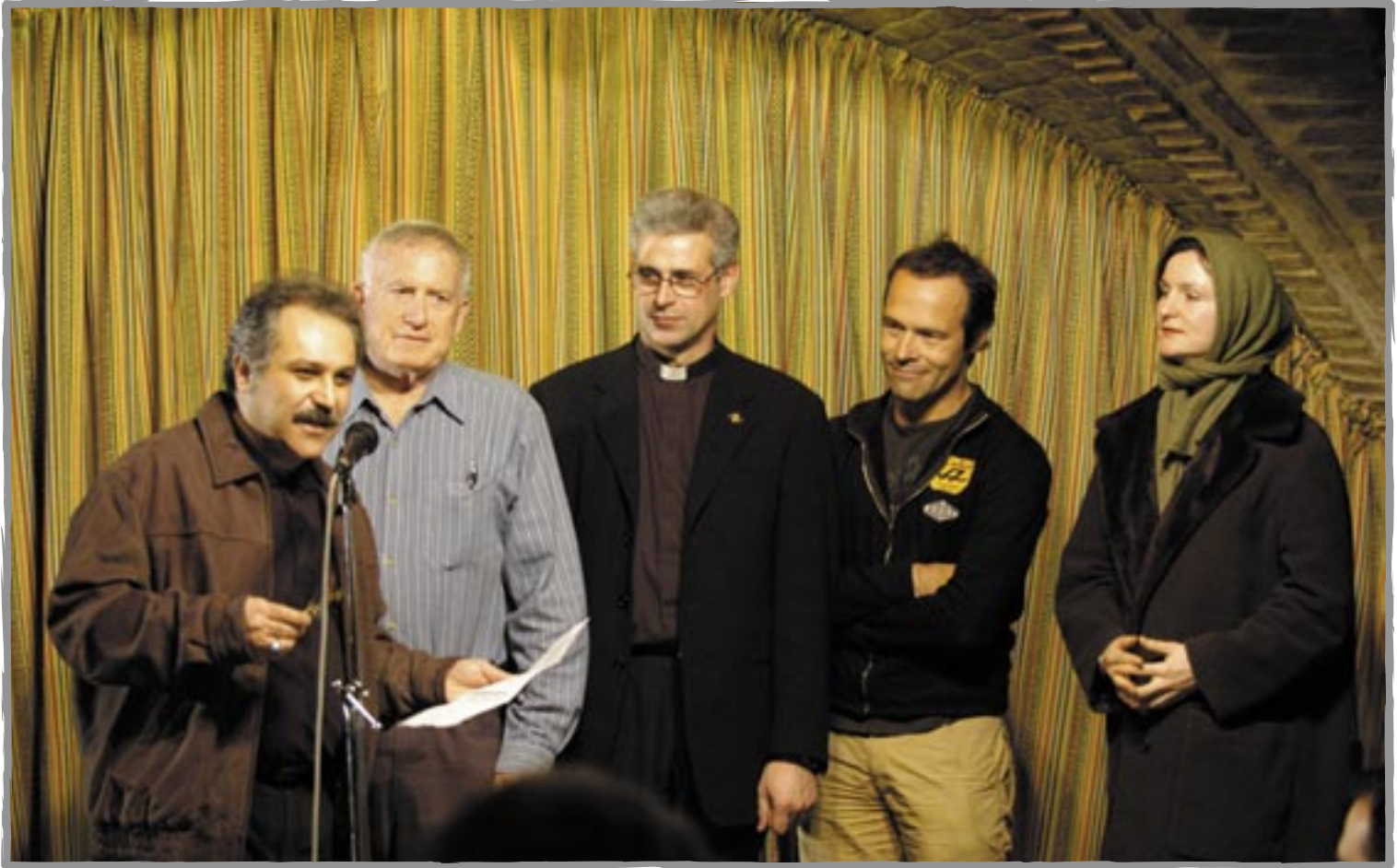


FORMAL BANQUET IN 24TH FIFF



In the 3rd day of the 9th edition of the Iranian Film Market, the guests and members of the juries in the 24th edition of Fajr International Film Festival were received in a banquet organized by FCF international affairs office.

In this banquet that took place in a traditional restaurant, all the foreign guests and jurors in all sections of the film festival had lunch along with Alireza Rezadad, festival director,

and some of the Iranian cinema personalities. Parviz Parastooiyi, Fatemeh Motamed Aria, Rakhshan Bani-etemad, Kamal Tabrizi, Homayoon As'adian, Gholam-reza Moosavi, Ali Mo'alem, Siroos Taslimi, Tahmineh Milani, and Pooran Derakhshandeh were among the Iranian cinema personalities present in this banquet. At the beginning of the ceremony, Amir Esfandiari introduced the members of the juries in different sections

of the 24th edition of Fajr film festival and asked them to say a few words.

After the introduction of the jurors in the international competition section, Kamal Tabrizi, himself a member in this jury, talked about Volker Schlöndorff and mentioned that he has learnt much from him in the few days he has seen films beside him.

The formal banquet came to an end at 4 in the afternoon. ■

SHAJARIAN SINGS IN 24TH FIFF

Mohammad-reza Shajarian, one of the greatest Iranian traditional singers, is present in the 24th Fajr International Film Festival with Rafi Pitz's feature film, *It Is Winter*, based on *Zemestaneh* (Winter) poem by Mehdi Akhavan Sales, the late great Iranian poet, and the story *Journey* by Mahmood Dolatabadi, a great Iranian writer and novelist.

It Is Winter is accompanied with pieces from Shajarian's album, *It Is Winter*, with Hossein Alizadeh's music.

This is the second time an Iranian film has

Shajarian's voice on it. *Delsbodegan* (Lovers) by Ali Hatami is considered an exception in the history of the Iranian cinema, in that it is the first film with Shajarian's traditional songs.

Mohammad-reza Shajarian was lately nominated for Grammy Awards.

Rafi Pitz has taken part in the 24th Fajr film festival with his 3rd feature, *It Is Winter*, present in the Iranian cinema competition section. *5th Season* (screened in the 15th FIFF) and *Sanam* (screened in the 18th FIFF) are his first 2 films. ■

جشنواره

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IFM SHOULD BE SEPARATE FROM FIFF

Interview with FIFF Director on the 9th IFM



Alireza Rezadad, Farabi Cinema Foundation president and festival director, visited the 9th Iranian Film Market 2 days ago. What follows is an excerpt of his interview with the *Daily Bulletin* of the 24th Fajr International Film Festival about the Iranian film market:

“At first glance, the Iranian film market 2006 has a better quality compared to its previous editions. The change in the location of the market helped us get closer to more standard conditions for presenting films. The quality of this market in part portrays the commercial condition of the Iranian cinema. We have exclusive buyers in Iran, and the major buyer of foreign productions in Iran is the Iranian TV. Next comes the FCF and companies working on video, so the capacity for professional transaction of films is not considerable. One of the ways for modifying this situation is making the private sector in the Iranian cinema professional. “In the first 6 years that the Iranian film market kicked off, the Iranian companies aimed at selling their productions, and foreign companies came to Iran to buy Iranian films. But in the last 3 years a mutual relation has been created. On the whole, we have to specify targets for the market. Our main target in this film market is the Asian countries and the Middle East region. I think narrowing down the target can bring us better results.

“Now there is talk of a 5-year plan for the Iranian Film Market. If we still need subsidies after these 5 years have passed, it means we haven’t been

successful and Iran has not reached the status of a good market in the region. Now the distribution of films is monopolized by FCF, whereas it should be in the hands of the private sector in Iran because it can attract better buyers and sellers to the Iranian film market. Now our main aim is to turn Farabi Cinema Foundation into an intermediary between film production companies and buyers with a tendency toward introducing and marketing Iranian works.

“In the last 2 years, I have come to the conclusion that the international section of the Fajr film festival and the Iranian film market should

be separated from the Iranian cinema. Because FIFF coincides with Berlin Film Festival, Iranian filmmakers and cinema officials cannot focus on any of these 2 parts. In my opinion, it could have a good effect on the international section if we could find a suitable time for the separation of the 2 sections.

“A plan I had in mind was to define a cultural event for each season of the year: children film festival for the autumn, Fajr film festival for the winter, an international festival for the spring, and a festival for the Asian countries in the summer.” ■

HATAMI-KIA ATTRACTED CROWDS OF PEOPLE AGAIN

In the history of Fajr International Film Festival, there have always been some films that turned out to be controversial and sensational.

In the 24th FIFF, the latest film of Ebrahim Hatami-kia, *In the Name of the Father*, has turned out to be such a film in some cinemas.

Ebrahim Hatami-kia is present in this edition

of Fajr film festival after a 3 or 4-year absence, so from the beginning of the festival, he has attracted crowds of people to the cinemas screening his film.

In the Name of the Father with Parviz Parastooyi and Golshifteh Farahani in the major roles tells the story of a veteran Iranian soldier and his troubled relationship with his daughter. ■

MK2 HAS A LIVELY RELATION TO IFM

Interview with Mathilde Henrot, Sales and Marketing Manager

Mathilde Henrot, the sales and marketing manager in the world-renowned French company MK2, has taken part in the 9th Iranian Film Market for the first time. In this edition of the IFM, She is quite busy promoting one of her company's newest films, *13*, that has won the best director award in the Venice Film Festival.

● **Is this the 1st time you've travelled to Iran for Fajr film festival and IFM?**

Yes, but MK2 has had a stand in the IFM in previous years. This year, our company decided to send me to the market for introducing and selling our productions.

● **Has there been any change in MK2's plans for buying the Iranian productions?**

We believe that the Iranian cinema and Iranian productions deserve much attention, so we have always tried to keep our relationship with the Iranian film market lively and dynamic. The presence of the Iranian films in Berlin film festival is a sign of their value.

● **Is there any film in this edition of Fajr film festival that has attracted your attention?**

So far, I haven't had time to see many films, but we saw *One Night* by Niki Karimi last year



and are going to distribute it.

● **Does MK2 sell its productions for screening in cinema or on TV?**

We aim at making a relationship with both media and even video stores.

● **What do you have for presenting in this market?**

The film *13* that won the best director award

in Venice and will be screened in Sundance in the next few years.

● **What do you think of the Iranian films that you have seen so far in the 24th FIFF?**

I liked *In the Name of the Father*, and I also think *Offside* by Jafar Panahi is a good film. We may think about its distribution. ■

IRAQI CINEMA IS REVIVED

Interview with Ammar Saad, Iraqi Film Distributor in 9th IFM



Ammar Saad, the director of the Iraqi company Yekoon for Production and Distribution, has taken part in the Iranian Film Market for the first time. And this is the 1st time an Iraqi company has taken part in the IFM.

● **Would you talk about the film-making industry in Iraq?**

In Saddam's regime, the Iraqi cinema received severe blows. The Iraqi cinema was developed in 1942, but it was never supported by the regime. If there was ever a good film made in our country, it was made with private investment, mainly from the filmmakers themselves. Meanwhile after the war between Iran and Iraq started, the Iraqi regime tried to push the industry toward making war movies. From 1942 to 1990, only 99 films were produced in Iraq, and after a 15-year delay, we got the opportunity in 2005 to produce the 100th film in the history of the Iraqi cinema. After Saddam regime was toppled, many graduates from the cinema college in Iraq went toward making documentaries and TV programs, because there was no professional equipments in our country.

● **Is there any film festival in Iraq?**

An Iraqi NGO with the aid of UN recently held a film festival in Iraq. Some films from around the world took part in this festival and a special section was allocated to the Iraqi productions. The awards that these films received was a great help to the Iraqi producers and filmmakers.

● **What are you aiming at by taking part in the Iranian film market?**

We have come here to know the Iranian cinema better and to introduce the Iraqi cinema and documentary makers to the Iranian cinema people.

● **How much do you know about the Iranian cinema?**

I have always followed the news on the Iranian cinema, and I like the works of Abbas Kiarostami and Majid Majidi most. I have seen Makhmalbaf and Panahi's works too.

● **Could you see any films in this market?**

I saw 2 films today: *Ferdows Park* and *Offside*, and I liked the latter more. ■

A MASTER FOR ALL ADAPTATIONS

About Volker Schlöndorff



Always regarded as a unique cineaste in the new German cinema for his stylized works due to his education and early works in France, Volker Schlöndorff has proved that he is a master for all adaptations. In fact, while new German cinema dealt with different ideas of the film factory, pop culture and incoherent narratives, Schlöndorff was working on the adaptation of some of the most difficult novels of our times.

He made the filming of impossible novels- Gunter Grass's *Tin Drum* to Marcel Proust's *Remembrance of Things Past*- possible, but there is an important feature underlined in his major adaptations: a Kafkaesque nightmare for the suppressed people—it seems that the central character in each work opens his eyes to see some strangers surrounding him as if he was the unfortunate K in *The Trial*. Of course it is not eccentric in filming Heinrich Boll's *The*

Lost Honor of Katarina Blum, but coming to Margaret Atwood's *The Handmaid's Tale* (his fabulous collaboration with Nobel Prize winner, Harold Pinter) and Michel Tournier's *The Ogre*, director's sympathy for the people who are attacked by the crusaders in different eras- from past to future- is obvious. Born in 1939, just before the outbreak of WW2, Schlöndorff has been always preoccupied with the reversal of fortune for all who bear the unbearable lightness of time and being. Whether it is Oskar Matzerath in *Tin Drum* who decides not to grow anymore or Kate in *The Handmaid's Tale* who is destined to be a victim of the ideology of pure generation, in every character you can find the injuries of the horrible war. And as Boll said, "Until the bleeding of the injuries is not stopped, the war will go on." Watching Maestro's works, you believe that the bleeding has not stopped yet. ■

LORD OF THE RINGS

About Robert Chartoff

Fighting in the ring for a better life, *Raging Bull*'s Jake LaMotta and Rocky were the archetypes of a more realistic approach in the late seventies and early eighties when everyone was fed up with talking about a better world. However these characters were to be easily corrupted due to their fame and wealth (the former in his real life and the latter in the patriotic games planned for him), the challenging characters in Robert Chartoff's productions were keen observers of life and the unfortunate seekers for its meaning when they were totally broken and disappointed.

Most notably in Sidney Pollack's unforgettable adaptation of Horace McCoy's *They Shoot the Horses, Don't They?*, Gloria Beatty's answer to one of the most important philosophical questions of our times enlightens the existentialist approach in Chartoff's works. Running,

clinging, and challenging in circles in a ring, Gloria and her opponents are modern children of Sisyphus who must decide if this living is worthy to live.

The same approach is evident in his first production, John Boorman's *Point Blank*, where the characters in a film noir are looking for an answer to the old question of "To Be or Not To Be" instead of looking for a clue to solve a murder mystery. In *Point Blank*, film noir comes to a tragedy of betrayal, love and revenge. More literally, all these characters feel the absurdity of life, when they are distracted from the other people and their surroundings. And that comes from the best tradition in existentialist storytelling. However, back from his long silence, this time Chartoff is talking about hope and rebellion against discrimination in his latest collaboration with Boorman, *In My Country*. ■

1ST & 2ND FILMS NOMINEES

The nominees for the crystal Simorgh in the 2 sections of the 24th edition of Fajr International Film Festival are announced. The festival office announced last night the nominees in the 2 sections of 1st Film and 2nd Film Competition. The nominees in the 1st film competition section are *From Afar* by Ramin Mohseni, *Nightly* by Omid Bonakdar and Keivan Alimohammadi, and *Friday Evening* by Mona Zandi. And the nominees in the 2nd film competition section are *Slowly* by Maziar Miri, *Dates For the Funeral* by Saman Saloor, and *Iranian Prince* by Mohammad Noorizad. ■

UNDER SPECTATORS' EYES

According to the poll conducted by Iran's Khaneh Cinema, the best 5 films

in the 2 sections of Iranian and international cinema in the 7th day of the 24th edition of

Fajr film festival from the point of view of the spectators are as follows:

INTERNATIONAL CINEMA COMPETITION

1	Hidden (Michael Haneke)	76.86
2	Downfall (Oliver Hirschbiegel)	68.38
3	My Mother (Klaus Haro)	41.14
4	Merry Christmas (Christian Carion)	39.53
5	Frozen (Juliet McKoen)	34.07

IRANIAN CINEMA COMPETITION

1	Chahar Shanbeh Suri (Asghar Farhadi)	82.37
2	In the Name of the Father (Ebrahim Hatami-kia)	78.58
3	Crossroads (Abolhasan Davoodi)	61.03
4	Cafe Setareh (Saman Moghadam)	59.41
5	Zagross (Mohammad-Ali Najafi)	48.60