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Mohammad Mehdi Asgarpour, The House of Cinema's Managing Director:

# Our Activities in 1389 will Focus on Welfare



The first news session of the board of directors of the House of Cinema in 1389 (March 21, 2010 – March 20, 2011) was held on Monday, April 12 in the presence of Mohammad Mahdi Asgarpour (chairman of the board and managing director), Amin Tarokh (speaker of the board of directors of the House of Cinema) and Farhad Towhidi (vice-chairman of the board of directors).

Asgarpour began by wishing a happy New Year for all Iranians, especially the film community, and said: "In going over the report of activities of the House of Cinema in 1388, published a few days ago, we have to remember that we had a very tumultuous year. Many areas of activities came almost to a standstill; nevertheless we had very fruitful activities."

Citing the trip of a group from the Academy of Motion Picture Arts and Sciences to Iran, and the visit of an Iranian delegation to the Academy, as well as the presence of representatives of the exhibition guild council in France, he said: "In spite of such programs it seems that the predominant aspect of the activities

of the House of Cinema in 1388, was related to the social welfare.

"Unfortunately sometimes our criterion for the evaluation of the activities of a guild society is restricted to the arrangement of a festival. It is true of course that the organizing of the festival is part of our job, but that does not mean the festival should be the sole basis for the evaluation of our activities. As you are aware the 13th festival's most eye-catching programs were the tributes paid to several prominent filmmakers."

**Most of the activities in 1389 will also be focused on social welfare**

The managing director of the House of Cinema continued by enumerating the activities of the House in 1389, and said: "For the current year a major portion of our activities will revolve around the welfare issue. As you are well aware there are different view points on the issue and most of them are related to the government's attitude toward the guild societies.

"I suppose you all agree that we are not confronted with a single and well-formulated attitude, and this is not restricted to recent years and has prevailed for many years."

Government's outlook on the guild system is not well defined. Asgarpour emphasized that the government's outlook on the guild system is not well defined, especially in the sphere of arts and culture, and said: "We are not sure whether the government considers trade guilds as the means of its contact with the people or believes that such societies only perform ornamental roles. If we were to survey the past 20 years we would discover that there have been many ups and downs in this connection and that as a result we have suffered many losses."

Referring to the damages caused by this attitude and the ups and downs, he discussed the issue of the welfare and said: "Government officials mostly disclaim any responsibility and consider it as one of the responsibilities of the

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# Our Activities in 1389 will Focus on Welfare

guild system. They certainly can claim this is one of the responsibilities of the House of Cinema, while the House of Cinema can in turn claim this is beyond its means and that it is not among its duties.

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“As it is the parcel of activities that were formed in the previous year, it has to be followed up in earnest. For the current year also we will follow up the insurance for joblessness, and the social welfare for the members. And as we believed we would need consultative assistance, we have even broached the issue at international gatherings, and interestingly at the international level, it seems like a joke that 30 years after the triumph of the Revolution, which we claim is a cultural revolution, we have not yet settled issues like insurance and welfare.”

Asgarpour expressed regret and continued by talking about the living conditions of some artists: “When we find out about their lives, we can only deplore that they are totally neglected, while we know that the government cabinet accompany the President in his trips to the provinces, as if they were only intended to provide decorative companionship.”

Emphasizing the issue of job security, he talked of several projected workshops in cinematography, screenwriting and production planning, and said that probably one of the workshops will be on cinematography and will be held abroad.

Farhad Tohidi Selected as Secretary of the Fourteenth Festival of Cinema

In another part of the session, Asgarpour introduced Farhad Tohidi as secretary of the 14th Festival of Cinema.

In another part he referred to the International Standard Audiovisual Number (ISAN) and said: “It is important to note that ISAN has accepted the House of Cinema as its representative in Iran, and thus we can hope that part of the vacuum regarding the registration of copyrights of art works will be filled. As I pointed out earlier the institute registers copyrights for all types of audio-visual works and thus even those who work outside the field of cinema can have their works registered.”

Asgarpour also said that efforts were being made to obtain ISAN representation in the entire Middle East.

The session continued with a press conference in which the managing director of the House of Cinema answered the reporters' questions. In response to the question about the absence of a representative from the House of Cinema in meetings for the issuance of film production licenses, Asgarpour said: “The totality of activities of a guild institution and its relationship with the government has a long history which we all know. And as I pointed out there has always been an uncertainty in this regard. The uncertainty concerns not only the issuance of license but also in issues related to the budget and many other points. I do not wish to blame any specific official. What is important for me is the necessity of correcting the situation.”

Government strategies require legislative approaches

Asgarpour continued: “If we had been told from the beginning that the presence of a House of Cinema representative is not necessary for the issuance of the license, everything would have been clear and we would know that the new directors wish to control everything themselves. But we have to realize that

any government method or policy requires legislative approaches, and that for the execution of any method the legal aspects have to be considered too. They could have at least altered the charter which had been approved by the board of ministers appointed by the President who has been elected by people's votes.

“They can alter the charter at any time, but that would not be an acceptable approach and would create a wrong historical precedent.” He continued by saying: “There are other issues about which you may not be quite informed. But it is true that at times the issues are partly corrected by people of good taste, while at other times, the issues take a more undesirable turn by people of not very good tastes.”

In response to questions about arrested filmmakers, Asgarpour said: “Maybe they have committed crimes. But I wish we were told about what they have done so that filmmakers, including myself know how to answer questions on the topic when we are asked about them in our trips abroad.” He also referred to a number of releases and said that the House of Cinema had made efforts for the realization of the releases.

I know nothing about the high council of cinema other than what I have read in the press.

Concerning the high council of cinema he said: “About this I know as much as you do and perhaps less. I have read about it in the press, and I know that the deputy minister for cinema has announced it, but I have no idea about the composition of the council, and we have had no contact in this connection. For the moment we can only wait to find out about the composition of the council and then perhaps we can talk about it.”

We have not yet received 38 percent of our budget for the previous year

In another part of the session the managing director of the House of Cinema referred to the issue of the budget of the House of Cinema and said: “We did not received 38 percent of the budget for the past year and I have been told that there have been similar cuts in other sections. I really don't know whether or not that has really happened. But I do know that our entire budget is equal to the production of one film or perhaps a little more. And I would really like to know how much any government organ would need if they were to carry out all of the functions of the House of Cinema.”

In continuation, Asgarpour said in response to questions about banned films or projects that are not carried out even though they have received production license, and also about why the House of Cinema makes no protest, “We have to consider the House of Cinema as a common assumption, and ask what the House of Cinema is. For the moment we have 29 trade guilds each of which has to be active in their specific sphere. If there is any problem regarding the actors then their trade guild

has to take action. And as regards the banned films I suppose this falls within the responsibility of the producers or directors guilds. If we were to take any action in this connection, then we might create problems for the other guilds as well, and I suppose this would be to the liking of those who wish to see us fight among ourselves.”

In response to a question by ISNA news agency concerning the outcome of the agreements concluded with the Academy of Motion Picture Arts and Sciences, Asgarpour said: “The workshops that have been planned are the outcome of the agreement. But you know very

well that arranging workshops, especially in the sphere of cinema in which everybody would like to discover problems could create difficulties.

“To arrange the workshops we have to bring undesirable foreigners among ourselves or we have to go to the foreigners. There is also a third alternative. In other words we could travel together with the undesirable foreigners to a third country. And that is probably what we will have to do for the workshop for cinematographers.”

As regards the restoration of the films, which had been arranged to be done by the delegation from the Academy,

the Managing director of the House of Cinema said: “The House of Cinema is not authorized to take any action in this regard, because the films are not in our hands. The films are in the custody of the National Film Archive, and besides we do not have the necessary means for dispatching the films or returning them. But we are prepared to act as a mediator between the two parties. When the Academy delegation proposed the task we felt it would be rather complicated to explain the situation to them so we said that we accept the proposition. And that is what has been reported by the media.”

Preparations are underway for the trip to India

In continuation Asgarpour said in response to questions regarding the trip of members of the House of Cinema to India, “I do not mean to connect everything to the budget, but preparations for the trip to India are underway. When we talk about the Indian cinema we have to keep in mind that we are talking about a national cinema that has acquired different aspects in the world and that its facilities are approaching the extent of what is at the disposal of Hollywood. And this can afford a great lesson for us if we wish to create an industrialized cinema.”

The managing director of the House of Cinema continued by saying: “In spite of our criticism, I wish to express my appreciation for a number of policies adopted by Farabi Cinema Foundation. One of these policies is presence of the Iranian film market at international festivals.



Farhad Tohidi

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Some people ask whether it is really necessary to be present in all world festivals and some people ask if any results are obtained from participation in these markets. Personally I believe it is essential that we participate in these markets and present our films. And I suppose it is a legitimate question to ask about the benefits of the markets.

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“Another positive point is the fact that we have been able to launch an interaction with Farabi, and thus some of our members have been able to attend Cannes and Berlin festivals last year, and I hope the trend will continue in the coming Cannes festival.”

### No Interaction Among Organs

In response another question regarding the House of Cinema’s silence on the issue of raising cinema ticket prices, Asgarpour said: “I attended several meetings of the exhibition guild council and I know that many factors are involved. Raising ticket prices is not a new issue, and we only witness the outcome, namely, the higher ticket prices. At any rate there seems to be no other alternative and the council, which includes representatives from various guilds, does not wish to create circumstances that would dissuade people from going to the movies, which ultimately hurt all of them.

“We do not have good impressions from government sponsorship for the film screenings, but it could be effective.”

On the issue of low quality films that are distributed from home viewings and the House of Cinema’s reaction to the trend, Asgarpour said: “There is now no interaction between organs. As a matter of fact even films that go on the public screens are mostly of very low quality. At any rate it is up to the producers to do something.

“Producers should also be concerned about the skyrocketing of the actors’ salaries, or about films that never get a chance to go on the screens although they have been given exhibition license. This is the usual practice all over the world.”

In another part of the session and in response to a question concerning the TV channels, Asgarpour said: “Our TV channels’ insistence in attracting film actors is unprecedented in the world. Apparently they now cancel TV projects that fail to attract popular stars. And I feel that the situation can not be changed unless there are understanding relationships among concerned parties.”

### Conflicts are the salt of the business

In response to questions about his conflicts with government officials and if there will be an end to the conflicts, he said: “The conflicts are really the salt of the business. I feel that some of the interest of the affairs would be lost if any proposal is accepted on the spot. So don’t be waiting for the end of the conflicts; they help to enliven the atmosphere and would serve as a lesson for the next generation.” To the question of why he had accompanied the government officials at the closing ceremony of Fajr International Film Festival, Asgarpour said: “I used to be the managing director of Farabi Cinema Foundation which

sponsors the festival, and besides I felt that the House of Cinema should be present at the ceremony. But I wish that presence had led to the resolution of some problems which it did not. Besides difference of opinion does not mean gunfight and ultimately all differences should be resolved by negotiations.”

In response to the question about the complaint lodged against the film director Farajollah Salahshour, he also said: “That case is taking its legal course and we sometimes attend the court proceedings, and if the matter is followed up then we will take back our complaint.”



### The root of the problems at the guilds council is economic

To the question about the problems of the guild council, Asgarpour said: “The root of the problems at the guilds council is economic and not cultural. With the increase in the number of screening halls the problems



could aggravate. I believe the differences are based on a simple formula and as long as the economics of art are controlled by the government, such differences are to be expected.

“There are now 29 trade guilds in the House of Cinema, and usually there are no differences unless the interests of some of the members are at risk. As regards the differences at the producers’ guild we often organize sessions and reach agreements, but then after the session one producer changes his mind and the differences continue. But if the relationship between the private and the public sector is founded on firmer grounds then individual members can not create problems, relying on their connections with the government sector or the House of Cinema.”

Asgarpour also pointed out: “As long as the government has not reached the conclusion that it needs the assistance of a guild institution as an intermediary with the people, such arguments will go on, and they will hurt both the guilds and perhaps the Ministry of Culture and Islamic Guidance.”

Amin Tarokh also talked about the long-standing differences among the producers and said: “Some of the problems are at times brought up at the meetings of the board of directors with some concern, and sometimes they are real problems.”

A lot of efforts have been made in this connection, some of which were carried out by the previous board of directors of the House of Cinema. In my view because of the lack of a clear policy the problems are worsening day by day.”

Tarokh continued by presenting a historical survey of the efforts done by the House of Cinema in this connection; “Our efforts for the resolution of the problem led to the creation of a fourth institution under the title of Society of Independent Producers, and there have been more meetings. So I believe the problem can be resolved only when the producers adopt a co-operative attitude.”

Farhad Tohidi, vice-chairman of the board of directors of the House of Cinema also talked during the session: “I hope this will be the last session in which we wish for the release of Jafar Panahi.”

The director of the screenwriters guild continued: “The House of Cinema has done a lot for the release of all arrested filmmakers and has written to many government authorities, but so far there has been no result. So I hereby request the President of the Islamic Republic of Iran, who said Iran is the freest country in the world, to accord top priority to the fate of the imprisoned filmmakers.”

Referring to the fact that he had been appointed as secretary of the 14th Feast of the House of Cinema, Farhadi said: “After I closed down the 13th feast without arousing too much attention it was assumed by my friends that I could do the same in case any problem arose for the 14th edition. But I hope that will not happen and that we will organize the 14th edition satisfactorily.”

Regarding the regulations of the feast he explained: “Representatives from the guilds

have already been selected from various guilds, so that an independent organ would be responsible for the organization of the feast from now on. There has been some progress, but there will be need for more meetings and hopefully the charter will be prepared so that as of next year the feasts will be arranged on the basis of that charter.”

Concerning the exhibition of the capabilities of the Iranian cinema he said: “The exhibition is to be set up alongside of the feast of the House of Cinema. We have already discussed the matter with our sponsors and we hope to face fewer financial problems this year.”

Towhidi concluded by talking about the transformation of the script bank to the bank of cinematic works, and said: “After the scheme has been finalized the bank will register not only film scripts, but other works such as set and costume designs, and even audio-visual works produced by radio and TV channels. He said that further details would be announced at the coming session.

# Report on Box Office Receipt of Films in March 21, 2009 - March 20, 2010

In one of the exceptional events in the Iranian cinema in the year 1388 (March 21, 2009 – March 20, 2010), box office receipts for 12 films exceeded \$1,000,000, while the record sale of the film “The Expelled II” ushered in a new era in the exhibition field in the country. It should also be noted that many films are still waiting to go on the screen, and many of the screened films had box office receipts of less than \$50,000. A total of 58 films went on the screen during the year.

The number of the screening halls and the conditions for film screenings have always had close relationships with one another in the country, and many people attribute the high box office receipts of films in the past year to three factors, namely, the creation of movie screening complexes, the

are discovered by the two women. Qodratollah Solh Mirzai’s “The Sweet Life” ran for 62 days and had box office receipts of \$880,000 in Tehran and \$1,275,000 in the provinces, a total box office receipt of \$2,625,000. As in his films of the past few years Mirzai cast Javad Razavian in the main role to tell the story of a singer whose twin brother’s arrival in Iran creates problems for him.

“About Elly” by Asghar Farhadi was originally scheduled to be screened during the New Year holidays. But a number of unexpected circumstances postponed its screening until two months later and some people believe that is why the film could not earn more than \$2,000,000. After a run of 99 days “About Elly” received \$1,200,000 at Tehran box offices,

who get along very well. However, new circumstances usher in a new phase in their friendship.

The box office receipt of over \$1,000,000 in the Iranian cinema has been recorded for a film by Tahmineh Milani. “Ceasefire” was the first Iranian film which had a box office receipt of over \$1,000,000. Milani had a new film “Superstar” on the public screens during the New Year holidays, and after running for 79 days in 25 cinemas her film earned \$900,000 in Tehran and \$700,000 in the provinces, thus achieving a total sale of \$1,600,000.

With the well-known actor Shahab Hosseini in the main role, the film focuses on a movie star who life takes a new turn when a teenager girl enters his life.

“Penniless”, the second feature by Hamid Nematollah after running for 79 days in 25 cinemas the film earned \$800,000 in Tehran and \$750,000 in the provinces, thus achieving a total sale of \$1,550,000. With Leyla Hatami and Bahram Radan in the principal roles, the comedy film recounts the adventures of a young couple who are driven to destitution at the beginning of their life.

“The Book of Law”, the first banned film that received screening license under the new cultural management, recouped \$950,000 in Tehran and \$450,000 in the provinces, a total of \$1,500,000. Directed by Maziar Miri, the film presents a critical view of piety of some people. It is the story of a Christian woman who embraces Islam and marries an Iranian man.



fact that the complexes are scattered in various parts of the capital city, and finally the support of the City Cinema Institute in providing sufficient numbers of film prints.

According to statistics published by City Cinema there are now 212 operating cinemas with a total capacity of 131044 seats. There are also 6 semi-operative cinemas with 3200 seats. Ticket prices range from 17000 to 30000 rials.

The beginning of the year 1388 was the busiest period for the cinemas. The screening of “The Expelled II” started during the New Year holidays with extensive promotional programs. After a screening period of 79 days in the capital city the film earned \$38,000,000 in Tehran and \$47,000,000 in the province, thus achieving a total sale of \$85,000,000.

A sequel to “The Expelled”, the film presents a humorous account of the captivity of a number of the Iranian combatants by the Iraqis during the Iran-Iraq war.

“Two Sisters” directed by Mohammad Banki received \$1,350,000 after running for 90 days at 22 cinemas in Tehran, and \$1,275,000 in the provinces, a total of \$2,625,000. Banki cast the popular star Mohammad Reza Golzar in the film which tells the story of a man who has relations with two sisters and finally his schemes

with an additional receipt of \$800,000. Farhadi’s acclaimed film recounts the story of an eventful trip of a few friends to the northern part of the country.

After 78 days of screening in 25 theaters “Tehrani Boy” by Kazem Rastgoftar received \$950,000 in Tehran and \$900,000 in the provinces thus achieving a total sale of \$1,850,000.

The film plot relates the story of Soroush who has just returned home from the U.S. His father wants him to get married, but Soroush, who has five failed romantic experiences, does not comply.

“The fighting Cock” directed by Masoud Atebbai is another film with over a million dollar sale. The film earned \$920,000 in Tehran after a run of 95 days in 21 cinemas, and \$850,000 in the provinces, a total of \$1,780,000.

Atebbai cast Merila Zarei and Reza Aftabian in the roles of a couple who decide to trade places with one another, and as a result both of them face a variety of adventures.

“Bee Sting” by Hamid Reza Salahmand was on the public screens for 72 days in 25 halls and recouped \$950,000 in Tehran and \$800,000 in the provinces, a total of \$1,750,000.

The film depicts the relations of two friends from two different social strata

After 72 days of screening in 22 theaters “Trial in the Street”, the latest picture by Masoud Kimiai, received \$600,000 in Tehran and \$400,000 in the provinces thus achieving a total sale of \$1,000,000. The figure represents the highest sale for a Kimiai film in recent years. As with many other films, “Trial in the Street” is in praise of friendship and tells the story of a young man who finds out about the act of betrayal by his fiancée just hours before their scheduled marriage.

“Wedding Rings” by Shahin Babapour after a screening period of 47 days at 19 cinemas in the capital city earned \$550,000 in Tehran and \$240,000 in the provinces. The film recounts the story of a young man who works in a large company. Certain events in the company endanger his professional position and his family life. The million dollar sales ends with the above 12 films; and none of the other screened films reached that figure.

The comedy film “Checkmate” directed by Jamshid Heidar received \$530,000 after running for 46 days at 21 cinemas in Tehran, and \$980,000 in the provinces, a total of \$980,000. The film tells the story of a young man called Behrouz who fails in all of his efforts and finally attempts suicide. But he is saved and this is the beginning of a new life for him.

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“Mr. Chameleon” by Shahram Shah-Hosseini did not achieve the multimillion dollar sale its producers had counted on, and only received \$390,000 after running for 49 days at 23 cinemas in Tehran, and \$375,000 in the provinces, a total of \$765,000. The film tells the story of a man who breaks into a house with the intention of stealing, and accidentally finds out about the second marriage of one of the local officials.

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“Millionaire Girl” directed by Akbar Khamin ran for 54 days in 14 cinemas and sold only \$385,000 in Tehran, and \$250,000 in the provinces, a total of \$635,000.

“Bleeding Heart” by Mohammad Reza Rahmani after running for 46 days in 16 cinemas earned \$300,000 in Tehran and \$290,000 in the provinces, thus achieving a total sale of \$590,000. “Bleeding Heart” synopsis: Emad is awaiting execution for the murder of his wife. With the arrival of the attorney and his unexpected proposal the story takes a new turn.

Rasoul Sadr-Ameli’s “Loneliness Every Night” had similar box office receipts. After running for 48 days in 10 cinemas the film earned \$400,000 in Tehran and \$190,000 in the provinces. The film tells the story of a couple’s trip to Mashad and is part of Sadr-Ameli’s trilogy on pilgrimage to the shrine of Imam Reza (A.S.)

“The Postman Does Not Ring Three Times” by Hassan Fat’hi received \$800,000 after running for 45 days at 20 cinemas in Tehran, and \$180,000 in the provinces, a total of \$580,000. The film depicts a macabre atmosphere of three historical periods and deals with the relationship among people in those periods.

“The Wink” directed by Jahangir Jahangiri after running for 39 days at 21 cinemas earned \$300,000 in Tehran, and \$250,000 in the provinces, a total of \$550,000. The film tells the story of Hasti (Afsaneh Bayegan) a rich woman who has been separated from her husband because of family problems and faces a hazardous course in her new life.

“When We Are All Asleep” directed by Baharm Beizai was screened during the New Year holidays and received \$330,000 after running for 80 days at 18 cinemas in Tehran, and \$170,000 in the provinces, a total of \$500,000. The film takes a film-within-film form, as in several other of his scripts and reveals problems in the private lives of filmmakers by focusing on the life of one of the main actors.

“Twenty”, Abdolreza Kahani’s third feature film, which was also on the public screens during the New Year holidays, was in fact the first film by the young director to have had public release. After running for 61 days in 17 cinemas the film earned \$260,000 in Tehran and \$150,000 in the provinces, thus achieving a total sale of \$410,000. With a large cast, the film depicts the efforts of workers in a restaurant who have only 20 days to prevent its closure.

“It Is a Moonlit Night” by Mohammad Hadi Karimi earned \$250,000 in Tehran and \$170,000 in the provinces, thus

achieving a total sale of \$420,000 after running for 61 days in 17 cinemas. Featuring Mahnaz Afshar, the film tells the story of a young woman whose husband is afflicted with cancer and has little time to live and takes a trip to his homeland to review his past life.

“Don’t Step on the Ground” by Iraj Qaderi earned \$135,000 in Tehran and \$150,000 in the provinces, thus achieving a total sale of \$285,000 after running for 42 days in 14 cinemas. The film tells the story of a man in an enviable financial position whose life takes a new turn after an unexpected incident.

“The Sanctuary” by Reza Khatibi ran for 38 days in 14 halls and earned \$170,000 in Tehran and \$100,000 in the provinces, thus achieving a total sale of \$270,000. The film, classified as a horror picture, features the well-known actor Hamid Farrokhezad and is set in a village haunted by ghosts that apparently intend to save the rural heritage.

“Hesitation” is Varuzh Karim-Masihi’s second feature after a hiatus of 20 years. The film ran for 55 days in 13 halls and earned \$225,000 in Tehran and \$40,000 in the provinces, thus achieving a total sale of \$265,000. Karim-Masihi has based the film the Shakespeare play “Hamlet”.

“The Familiar Soil” by Bahman Farmanara, which had aroused a lot of controversy, finally went on the public screen after several scenes had been cut out from it. The film ran for 46 days in 8 halls and earned \$150,000 in Tehran and \$30,000 in the provinces, thus achieving a total sale of \$180,000. Farmanara’s film tells the life of a writer who leads a secluded life.

“By Night”, the joint work of Keyvan Alimohammadi and Omid Bonakdar, had been waiting to go on screens since 2005, and because it was presenting the famous star Hedyeh Tehran after a long time it just managed to earn, after running for 26 days in 21 cinemas, \$100,000 in Tehran and \$70,000 in the provinces, thus achieving a total sale of \$170,000. “By Night” is the story of several friends during a party and the events that take shape in the minds of the characters of the film.

“The Hut” by Javad Afshar earned a total sale of \$120,000 in Tehran and the provinces. Afshar’s film tells the story of several friends who take a trip to the northern part of the country and depicts the events they face during their trip.

“Dexterous” by Mohammad Ali Sajjadi ran for 28 days in 20 halls and earned \$65,000 in Tehran and \$45,000 in the provinces, thus achieving a total sale of \$110,000. The film, which managed to go on the screens after being banned for a long time, recounts the story of a young man who faces new circumstances in his life after his mother’s ghost returns to his life.

“The Orange Taxi” by Ebrahim Vahidzadeh, after running for 28 days in 19 cinemas, earned \$75,000 in Tehran and \$35,000 in the provinces, thus achieving a total sale of \$110,000. The film features Azita Hajian in the role of a woman taxi driver, working in the Kish Island.

“Whatever You Like” by Mohammad

Motavasellani ran for 49 days in 14 cinemas and earned \$70,000 in Tehran and \$35,000 in the provinces, thus achieving a total sale of \$105,000.

“Leyla’s Dream”, another film that found the chance of going on the screens after a long time, ran for 23 days in 15 halls and earned \$70,000 in Tehran and \$30,000 in the provinces, thus achieving a total sale of \$100,000. Classified as a horror film, “Leyla’s Dream” features Leyla Zareh and recounts the encounter of a girl with an imaginary being.

“Fox Hunt” by Majid Javanmard ran for 23 days in 10 cinemas and earned \$45,000 in Tehran and \$50,000 in the provinces, thus achieving a total sale of \$95,000.

Farzad Motamen’s “The Sounds”, which aroused some controversy during its screening, ran for 27 days in 4 cinemas and earned \$65,000 in Tehran and \$25,000 in the provinces, thus achieving a total sale of \$90,000. The film focuses on a murder which occurs in a three-storey building and involves each of the inhabitants in various ways.

“-18” ran for 23 days in 8 cinemas and earned \$40,000 in Tehran and \$50,000 in the provinces, thus achieving a total sale of \$90,000.

“The Bodyguard” by Mohammad Javad Kasesaz earned a total sale of \$25,000 in Tehran and \$40,000 in the provinces, thus achieving a total sale of \$65,000 after running for 10 days in 11 cinemas.

“The Fifth Rider” by Saeed Motallebi went on the screens after having been banned for thirty years. It earned \$20,000 in Tehran and \$40,000 in the provinces, thus achieving a total sale of \$60,000.

“We Only Live Twice” by Behnam Behzadi, which had a chance of being screened after two or three years, ran for 36 days in 6 cinemas and earned \$45,000 in Tehran and \$15,000 in the provinces, thus achieving a total sale of \$60,000. The film tells the story of a man who tries to settle some accounts before committing suicide and whose life is totally changed when a girl enters his life.

“Internet Adventures” by Hossein Qana’at earned \$30,000 in Tehran and \$20,000 in the provinces, thus achieving a total sale of \$50,000. Featuring Bahareh Rahnama, the film tells the story of the arrival of a teacher in a village in the northern part of the country and his relationships with the students.

“Frenzied” by Mohammad Ali Sajjadi ran for 20 days in 9 cinemas and earned \$25,000 in Tehran and \$25,000 in the provinces, thus achieving a total sale of \$50,000.

“Tehran Has No Pomegranate” by Masoud Bakhshi went on the screens only in Tehran and earned \$35,000. The screening of the documentary film, which presents a historical review of the capital city in the past hundred years, is an unprecedented event in the country.

“Heiran” by Shalizeh Arefpour ran for 18 days in 2 cinemas and earned \$25,000

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## Gold & Copper - 2009

**Director:** Homayoun Asadian  
**Writers:** Hamed Mohammadi  
**Producer:** Manouchehr Mohammadi  
**Cinematographer:** Hossein Jafarian  
**Editor:** Bahram Dehghani  
**Make up:** Mehrdad Mirkiani  
**Sound engineer:** Sasan Nakhai, Masoud Behnam  
**Music:** Aria Aziminejad

**Cast:**  
 Behrouz Shaibi  
 Negar Javaherian  
 Javad Ezzati  
 Sahar Dolatshahi

**Runtime:** 97 Minuntes

**Plot:**

Seyed Reza is a young clergyman who travels to Tehran in order to complete his education and attend a master of morals' classes. His wife's MS, changes his life and as he loves his wife, he's forced to quit his theological courses and take after his wife and his two babies.

## Conclusion of Letter of Understanding Between the House of Cinema and the Iranian Society of International Affairs

According to a press release from the public relations office of the House of Cinema, the letter of understanding for scientific and artistic cooperation in production and distribution of scientific and artistic information has been signed between the House of Cinema and the Iranian Society of International Relations. The letter of understanding aims at promoting and expanding cooperation among civil institutions, and has been drawn up for the exploitation of scientific and artistic capabilities in the following three areas:

Cooperation in organizing specialized meetings or various seminars with themes such as: Islam - Fear in the Western Media, Iran – Fear in the Region, Belief in the Freedom of Expression and Boundaries for Respect for the Beliefs of the Faithful in Various Religions, Persian Gulf and Sources of its Nomenclature, World Peace and Reconciliation and Its Relations with Justice and Mutual Respect, Personal Justice, Terrorism and Security of People. The cooperation will be organized in the form of artistic-

training courses and workshops in screenwriting, documentary filmmaking, film direction, film reviews, and short-term workshops on the fundamentals of international relations, international law and fundamentals of politics. The letter of understanding, which has been signed by Mohammad Mahdi Asgarpour, managing director of the House of Cinema and Dr. Mahdi Zakerian, president of the Iranian Society of International Relations, will be valid for a three-year period.

in Tehran and \$10,000 in the provinces, thus achieving a total sale of \$35,000.

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“The Last Queen on the Earth” by Mohammad Reza Arab, which had

a chance of being screened after three years, ran for 40 days in 5 cinemas and earned \$20,000 in Tehran and \$10000 in the provinces, thus achieving a total sale of \$30,000.

“Face to Face” by Ali Zhekan earned \$10,000 in Tehran and \$20,000 in the provinces, thus achieving a total sale of \$30,000. The film presents the double life of a man in two different social positions. “Testimony for God” by Alireza Amini, ran for 35 days in 6 cinemas and earned \$18,000 in Tehran and \$12000 in the provinces, thus achieving a total sale of \$30,000. A railway switchman, who is facing imminent death, returns to his village of birth to make sure no one bears him any grudge, but he faces problem finding his old wife.

“Mahvash” directed by Mohammad Dormanesh received \$22,000 after running for 27 days at 15 cinemas in Tehran,

and \$8,000 in the provinces, a total of \$30,000. The return of an old singer to Iran after the Islamic Revolution and the subsequent changes in the country form the central plot of the film.

“The Penalty” by Ensiyeh Shah-Hosseini ran for 25 days in 6 cinemas and earned \$15,000 in Tehran and \$15,000 in the provinces, thus achieving a total sale of \$30,000. The film recounts the efforts of a group of people who form a football team in order to receive homes from the oil company.

“The Spite II” was among the foreign films to have been screened only in Tehran and earned \$27,000.

“The Poet of the Wastes” by Mohammad Ahmadi ran up to the last day of the year and earned \$20,000 in Tehran and \$5,000 in the provinces, thus achieving a total sale of \$25,000.

“Among the Clouds” by Ruhollah Hejazi earned \$13,000 in Tehran and \$7,000 in the provinces, thus achieving a total sale of \$20,000.

“Lilac Blue” by Javad Ardakani ran for 14 days in 5 cinemas and earned \$8,000 in

Tehran and \$7,000 in the provinces, thus achieving a total sale of \$15,000.

“The Night of Hurrah” by Shahab Melatkhah earned \$8,000 in Tehran and \$7,000 in the provinces, thus achieving a total sale of \$15,000.

“The Bright House” by Vahid Musaiyan was screened only in Tehran and earned \$12,000.

“The Other Bank of the River” by Abbas Ahmadi Motlaq was screened only in Tehran and earned \$3,500.

“The Valley of Allah” earned \$2,500 in Tehran, “Redbreast” by Parviz Sheikh-Tadi earned \$1,500 in Tehran and “Guantanamo” sold \$400.

**Note: Ticket prices in Iran range from 2 to 3 dollars and each dollar is equivalent to 10,000 rials.**

**The House of Cinema Newsletter**

www.khanehcinema.ir  
 info@khanehcinema.ir  
 #29, Semnan St., South Bahar Ave., Tehran  
 1561737511, Iran.  
 Telefax: (98 21) 77 52 12 65