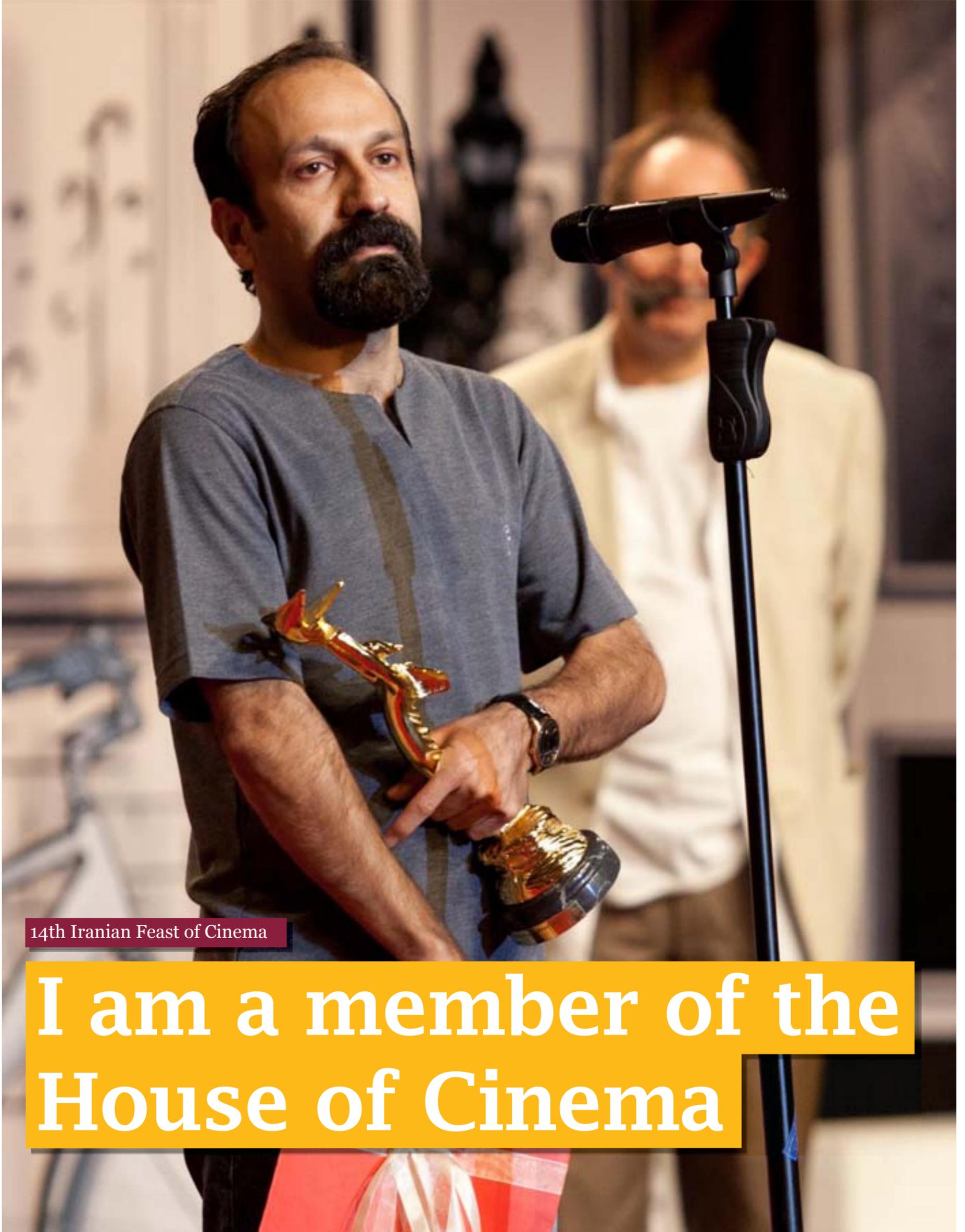




Inside

Reports on the 14th Iranian
Feast of Cinema



14th Iranian Feast of Cinema

**I am a member of the
House of Cinema**

I am Member of the House of Cinema

The 14th Festival of the Iranian Cinema was held at the auditorium of Milad Tower with the participation of prominent filmmakers and film fans. Filmmakers speaking at the ceremony thanked the board of directors of the House of Cinema and the festival secretary Farhad Towhidi for organizing the festival and emphasized the need for strengthening the House of Cinema and the film guilds.

Masters of the ceremony were Farhad Ayish and his wife Maedeh Tahmasbi, who were joined by Mehran Rajabi and talked about the filmmakers' problems, including lack of job security and the illegal sale of CDs.

At the start of the ceremony Houshang Golmakani, editor-in-chief of the Film magazine, accompanied by Hamed

Behdad stepped on the stage to present the prize for best first film. Golmakani asked the directors of the House of Cinema to fight the banal films nowadays appearing on the public screens. He said: "The real Iranian cinema is quite different from what goes on the screens now. I would like to take this opportunity and ask people in the film industry to find ways of solving the problem. About 200 feature films from the past few years have not yet found the chance of going on the screens. And to that should be added short and documentary films that are integral parts of the cinema. It is my urgent request that the prestige of the Iranian be saved for it is a very serious threat."

Hamed Behdad said: "I am glad we are here to celebrate the achievement of the cinema. I am confident filmmakers will find the correct path although they face numerous obstacles."

The diploma of honor for best first film was awarded to "Season of Monsoon Rains" director by Majid Barzagar. The film director was on trip abroad and could not attend, and the prize was handed to the film actor Navid Layeq who, on behalf of the director, thanked the jury and all the people had collaborated on the film, including Manouchehr Shahsavari the producer.

The video clip introducing members of the jury of the film stills was screened and then Aziz Saati and Morteza Razzaq Karimi stepped on the stage and presented the prize for best film still to Mehdi Delkhasteh for the film "A True Report".

Mohammad Reza Delpak and Taraneh Alidousti stepped on the stage to present the prize for best sound mix. Delpak talked about Asghar Shahverdi the famous sound recorder who is now sick in bed and paid tribute to the late film producer Freydoun Khoushabafard. "Friendship among film mak-

present the prize for best make-up. Laleh Eskandari said that she was a make-up artist before she became an actress, and Abdollah Eskandari said he was glad he was presenting the prize to one of his successful colleagues.

The prize was awarded to Soudabeh Khoravi for the film "Day and



ers is stronger in the festival than rivalry," he said. "I am confident this attitude will last."

Alidousti asked the actors society and the board of managers of the House of Cinema to invite to such feasts even actors who are not nominated for any prizes. The prize for best sound mix was awarded to Mohsen Roshan for the film "The Child and the Angel". Roshan could attend the ceremony because of ill disposition and his assistant received the prize.

Nezamoddin Kiai and Naser Mamdouh stepped on the stage to present the prize for best sound recording. The prize for best sound recording was awarded to Mahmoud Samakbashi for the film "When We Are All Asleep". The ceremony continued with the screening of a video clip on filmmakers who had passed away during the previous year.

Then Babak Hamidian presented the prize for best special effects to Mohsen Rouzbehani for the film "The Fateful Night". Rouzbehani thanked the organizers of the feast for arranging such a ceremony and providing an opportunity for filmmakers to get together for one night during the year.

The prize for best visual effects was awarded to Leo Lu for the film "Solomon's Kingdom" and Masoud Behnam and Jahangir Kowsari presented the prize to a member of the film's crew.

Then a video clip on the cinema of the sacred defense was screened.

Laleh Eskandari and Abdollah Eskandari stepped on the stage to

Night". The winner was not present at the ceremony and the film producer Jamal Sadatian received the prize.

Then Farhad Towhidi the festival secretary presented his report. "Good evening ladies and gentlemen!

"I am a writer. I write both film scripts, stories and at times articles and travelogues. I am a very scrupulous writer and I may be considered a perfectionist. But the other side of the coin is that I am frightened. I am frightened of limiting my powers by the presentation of facts. And that is how I feel now. I had to give you facts and statistics which are the best means of hiding the truth. So I won't give you any facts or statistics.

"Maybe some of my friends expected me to present again this year a satirical piece. In fact I had prepared a satire, but then I changed my mind. Instead I will read you a letter. There is a very interesting story related to the letter. Older people probably recall that the House of Cinema is stationed in a building which formerly was used as a film studio. It includes a screening hall and last year we decided to renovate the hall. On a late afternoon when the repair workers had left I went to check the work progress. On a wall I discovered a hole and behind that I found a cardboard box and inside the box I found a letter on the letterhead of an old film company. The letter dated to the year 1977 and it was addressed to the then minister of art and culture. The letter read: "Your excellency the Minister! We

are not asking for economic help. We only want the government to remove the obstacles created by regulations dating to about 20 years ago and are not suitable for the present day conditions. Our film industry is plagued by unhealthy economy while we boast of our great civilization. The outcome of such an economic situation is that people engage in immoral activities to earn their living. I and my colleagues believe that the only remedy for the situation is to desist from supporting lies. You will then see how easily the veils of lies and fraud will be torn aside....

"Unfortunately this is all that has remained of the letter which I plan to turn over to the Museum of Cinema."

Then the Rastak musical ensemble performed pieces of folk music from

different provinces

of the country. In continuation of the ceremony, Parvin Safari and Jamshid Gorgin stepped on the stage to present the prize for best costume design. Gorgin said that the national day of cinema was an important occasion and asked the participants to support Towhidi, Mir Baqeri and the other festival organizers in their effort to arrange the Festival of Cinema.

The prize for best costume design was handed to Abdolhamid Qadirian for the film "Solomon's Kingdom". Qadirian thanked the jury and said: "This prize means a lot to me. I feel like a student who is at the start of his career and I hope to progress to a stage which is deserving of the Iranian cinema."

Amir Esbati and Alireza Khamshah came forward and presented the prize for best artistic design to Abdolhamid Qadirian for the film "Solomon's Kingdom". Qadirian expressed regret for the insult to the Holy Quran and asked the artistic community to reply the insult in an artistic framework.

Mohammad Sarir and Seddiq Tarif stepped on the stage. As a representative of the composers society, Sarir asked the film community to pay more attention to the financial aspects of the composers' work so that talented artists can present better works. He considered music as the blood in the body of the film. Mohammad Reza Aliqoli received the prize for best musical score for the film "Afternoon of the Tenth Day".

► Soroush Sehat and Mohammad Reza Moyini presented the prize for best editing to Hideh Safiyari for the film “About Elly”. Moyini criticized the lack of attention to the film workers’ job security and asked “Who are the people who act

films, as well as the organizing committee and secretary of the festival. Razavian compared the various film guilds to the different ethnic groups that live in the country, said: “The Iranian races unite when they face an enemy, and this goes also for the

the House of Cinema is of particular significance because the jurors do not represent any government official. We respect their decision even if it does not accord with our views.”

Baran Kowsari called Javaherian as her best performing partner while Javaherian said that she was proud of the prize and dedicated it to her parents.

Hossein Torabi and Rasoul Sadr Ameli presented the prize for best script to Jalil Saman. Torabi made a short speech in which he said: “Towhidi had warned me not to make extraordinary remarks. So I all I have to say is that we are screenwriters and the only thing we can take pride in is our writing.”

The 14th Festival will be a turning point in the memory of the Iranian filmmakers.

Rasoul Sadr Ameli thanked the festival organizers and said: “The 14th Festival will be a

turning point in the memory of the Iranian filmmakers. The festival has brought out the significance of solidarity among us, and I am sure we will not be in need of any kind of large-scale support as long as

Elly” and said: “I wish to thank all the people who worked with me on the film. I wish Golshifteh was here. I hope things will change and she can return home soon. I hope Bahram Beizai and the other Iranian filmmakers can return home and work here. I hope things will improve.”

The ceremony continued with the screening of a documentary film on job security in which many filmmakers, including Mohammad Mehdi Asgarpour, Farhad Towhidi, Rakhshan Bani-Etemad, Homayoun Asadian, Amin Tarokh, Sirius Alvand and a number of representatives from film guilds talked about lack of job security in the cinema and the need for the implementation of the law ratified in this connection.

Finally Asgarpour asked Farhad Towhidi to present the prize for best film. Asgarpour said: “Towhidi did a lot for the organization of this feast parts of which is related to the prevailing conditions which prevailed in the past few years. We could not have the seminar on job security and this reveals the conceptions that had been formed on the proposed event. We are neither followers of VOA and BBC and nor are we in any way connected to CIA.



as the sworn enemies of job security for filmmakers?”

Safiyar said: “I am proud of this prize and I am glad I worked with people who created About Elly. I respect the extraordinary work of the people who created a chance for my work to attract attention, and I thank women editors, such as Talat Mirfendereski, Zhila Ipakchi, Shirin Vahid and Masoumeh Shah-Nazari, who opened the way for women enter the editing profession, and I welcome all newcomers to the field.”

Reza Mirkarimi and Mohammad Reza Sokout were invited to present the prize for best cinematography. Mirkarimi thanked Towhidi and Asgarpour, the board of directors and the other people in the House of Cinema for having kept the light of the festival burning in the face of the economic sanctions, and said: “I am glad to present the prize to the person with whom I started filmmaking 24 years ago. He is usually so immersed in his work that he doesn’t find enough time for friends.”

The prize for best cinematography was presented to Hamid Khozouie

film guilds who unite to counter the efforts of those who would like to suffocate the film industry.”

Saber Abr, who was awarded the prize for best supporting actor for the film “About Elly”, thanked Asghar Farhadi for having given him the chance to perform in the film.

The House of Cinema is the result of much hard work and will not be given away so easily.

Fereshteh Taerpour and Negar Javaherian came forward to present the prize for best supporting actress Merila Zarei for her performance in the film “About Elly”. Zarei could not attend the ceremony because of her involvement in a stage performance, and her sister Melika received the prize and read a message from her sister who thanked people for their support of cinema, and as the envoy for Mehrafarin charity institute requested the people to help the poor.

Taerpour emphasized the significance of the House of Cinema and said: “The House of Cinema is the



Abyaneh.

Atila Pasiani, Gholamreza Mousavi, and Amir Shahb Razavian stepped on the stage. Mousavi, referring to Golmakani’s remarks, said: “We face a shortage of 2000 screening halls and unless that is overcome nobody, including the House of Cinema can perform any miracles.” He also thanked the jury who had spent three months viewing the

result of much hard work and will not be given away so easily. The common purpose that binds us will get us through any hardships and obstacles.”

Jamal Sاداتian and Asghar Farhadi presented the prize for best actor to Shahab Hossein for the film “Roaming in the Mist.”

Homayoun Asadian and Baran Kowsari presented the prize for best actress to Negar Javaherian for her performance in the film “Gold and Copper”. Homayoun Asadian said: “The evaluation of the jury of

we can preserve our solidarity, and that the House of Cinema needs nothing other than unity among filmmakers.”

Jalil Saman dedicated his prize to his wife.

In continuation, Rakhshan Bani-Etemad, Sirius Alvand and Azizollah Hamid-Nezhad stepped on the stage to present the prize for best director.

Bani-Etemad said: “I am a member of the House of Cinema, which I consider as my own house. I am grateful for the board of directors for having organized such a happy gathering of the members in this gloomy days. I admire their efforts for standing up to the obstacles on their path and for their unwavering stance on the issue of job security for filmmakers.”

Then Sirius Alvand said: “The late Ali Hatami used to say whenever you see a film which makes you want to create a film, it means the film was very good. That is the impression I had after I saw this film, and I wanted to be part of the prize presentation group.”

Asghar Farhadi received the prize for best director for the film “About



Mr. Towhidi has had to shoulder all the burden of the work because I was engaged in the making of a TV series. Government officials did us a great service through economic sanctions because we were able to learn to work without any support. Also, the sense of unity among the film guilds solidified through the experience. Almost all trade guilds provided good support without which we would have had bad results.”

The ceremony closed with the presentation of the prize for best film to Asghar Farhadi and Mahmoud Razavi for the film “About Elly”.

In the end the Tehran choral ensemble performed a song without instrumental accompaniment.

Among the people attending the ceremony were Ahmad Masjed-Jamei member of Tehran municipality council, Mehdi Masoud-Shahi secretary of Fajr film Festival, Dr. Mehid Hojjat, Goli Emami, Bahram Azimi, Masoud Dehnamaki, Mohammad Reza Sharifinia.

The ceremony was directed by Bizhan Mirbaqeri and the set had been designed by Majid Leylaji.

PHOTOS





A number of filmmakers have staked their lives for progress of the Iranian cinema

The ceremony of the festival of the Iranian cinema was held on Sunday at Aivan Shams Hall with the presence of many filmmakers and people interested in cinema.

The ceremony began with the recitation of the Holy Quran and the national anthem. Then Farhad Towhidi, secretary of the festival delivered a speech in which he said: "In this special time of rare happy occasions, it is almost a national duty for any one to create happiness. I really believe that all constructive activities are motivated by happiness, and it seems to me that our nation values happiness more than sorrows and lamentations. Profound happiness emerges when devoted souls engage in constructive work in solitude and without any expectation of rewards. And tonight we are here to pay tribute to such devoted souls."

Towhidi expressed satisfaction that a number of people from the social and economic spheres were taking part in the ceremony for an artistic activity and said: "The introduction of Seifollah Daad Prize in memory of the late filmmaker has created links between cinema and other sectors especially industry and economy and such links can lead cinema towards higher levels. With the presentation of this award tonight we

said: "It is said that the hero captain is the one who conducts the ship in stormy weather, and Mohammad Reza Firouzfar, who has created



wonderful cinematographic equipment under condition of scarcity of spare parts, is the hero captain who conducts the ship of the Iranian cinema toward the shore in the present stormy weather. The soul of each image derives from people whose name the spectator finds out. But for the fluid movement of camera on cranes and during traveling we are indebted to artist technicians

whose art can turn the camera into an all seeing eye that are used by cinematographers and directors." Amir Badi, director of Badi Studio and Kamran Maleki, secretary



will be honoring such links which I hope will grow deeper so that we won't have to spend indefinite times searching for investors."

Then a flyer introducing the publicity materials section of the festival and the related jurors was screened and Ebrahim Haqiqi stepped on the stage to present the Diploma of Honor of the prize for best poster to Mehdi Roshanai for the poster on the film "The Sounds".

Bahram Dehqani presented the Diploma of Honor of the prize for best trailer to Meysam Mowlai for the trailers of the film "The Invitation" and the Diploma of Honor of the prize for best credits to Reza Shirvani for the credits sequence of the film "Roaming in the Mist."

The ceremony continued with the screening of the video clip related to the tribute program for Mohammad Reza Firouzfar, the creators of cinematographic technical equipment. Alireza Zarrindast stepped on the stage to pay tribute to Firouzfar and

of the board of directors of the House of Cinema joined Zarrindast on the stage to present the Seifollah Daad Prize statuette to Firouzfar who thanked the filmmaking community and said that he hoped to continue his services to filmmakers.

In continuation the Faseleh musical ensemble performed music with the poem "Arash the Archer" by Siavash Kasrai, and a video clip related to the tribute for Hossein Torabi the screenwriter and documentary filmmaker was screened.

Mahmoud Kalari stepped on the stage to present the honorary statuette to Torabi and said: "Mr. Torabi's close friends should have been here to take my place, but unfortunately some of them like Bahram Reypour and Ruhollah Emami are no longer among us. I rarely attend a function when I am engaged in a film project, but tonight will undoubtedly be a very memorable occasion for me. When I started my first indepen-

dent job on the film "Days of Expectation" directed by Asghar Hashemi on a script by Torabi, I spent two months with Torabi in rural areas

outside Kashan City, and his image in my mind is mixed with extraordinary features."

Kalari emphasized the independence of Torabi's artistic personality and said: "Apart from his activities in dramatic literature Torabi is also a story writer and poet. He is an independent artist who has never been swayed by the shifting influences. I learned many things from him and he has provided me with a pattern for imitation."

Hossein Pakdel, the manager of the ceremony, invited Farhad Towhidi and Ahmad Masjed-Jamei, member of Tehran city council to join Kalari in presenting the statuette to Toarabi.

After receiving his prize Torabi said: "I wish to thank the board of directors of the House of Cinema and Mr. Farhad Towhidi for having organized such a ceremony. Relations between the House of cinema and the ministry of culture and Islamic guidance are not very friendly and our plans to have a session on

writers including Mohammad Reza Shajarian, Farhad Fakhreddini, Nezamoddin Kiai, Omid Rohani, Naser Cheshmazar talked about Sarir and paid tribute to him not only as a composer but also an able and successful manager. Farhad Fakhreddini stepped on the stage to present a Diploma of Honor to Sarir and read a text in his honor. Fakhreddini thanked the House of Cinema for arranging the ceremony and said: "At a time when arts and artists are not accorded the attention they deserve, the House of Cinema's initiative is very gratifying. I am glad to participate in a ceremony arranged for paying tribute to artists. One of these artists is my old friend Dr. Sarir who is loved by people working in the artistic field. We all love him because apart from composing music he spends a lot of time working in the House of Cinema and House of Music."

Pakdel asked Sirus Alvand and Nezamoddin Kiai to join Fakhreddini on the stage. Alvand expressed his pleasure in being asked to help in the task of paying tribute to Sarir, and said: "In fact it is a tribute for me to actively participate in the ceremony and join Mr. Fakhreddini in paying tribute to a musician."

Kiai also lauded Sarir as a noble artist.

After receiving the prize, Sarir said that he was overwhelmed by so much kindness. "It will be very hard for me to reciprocate so much love and kindness. In recent years I have learned much more than I could do for cinema and the other arts. Cinema is a noble art and a number of filmmakers have staked their lives for progress of the Iranian cinema. And that is why the Iranian cinema has gained such a prestigious status."

Sarir presented his prize to his wife and thanked her for her thoughtful support of his work. At the end of the ceremony Sarir performed on



job security for artists were turned down. So I suppose we have to think of alternative ways of providing budget for the purpose."

Then a video clip prepared as tribute to the pioneer composer Mohammad Sarir was screened in which prominent composers and

the piano a piece of music he had composed for the late Mohammad Noori and was accompanied by the vocalist Mohammad Sadeqi. Then Negin Sarir performed Mohammad Noori's memorable song "O Iran", accompanied by Mohammad Sadeqi.



Taqvai's admirers are waiting to see a new film by the veteran director

The first of the series of feasts from the 14th Festival of the Iranian Cinema in the short and experimental films was held in Aivan Shams Hall with the participation of short filmmakers and prominent Iranian film personalities.

The ceremony began with the screening of the videoclip Valasr and the national anthem as well as clips related to members of the House of Cinema.

Then Farhad Towhidi, secretary of the festival of the Iranian cinema presented a report on the evaluation process of the short films.

"648 films were viewed by the 13 member of the selection committee and 75 jurors of the Academy for 6 hours every day over a 40-day period," Farhadi said.

"These are eye-catching statistics. But personally I would like to think of the fates of those 648 filmmakers, how they worked until they became filmmakers, and what problems they had to face. I also think of the 40 days during which 75 people argued within the confines of a hall. Life resembles cinema, as cinema resembles life. Life provides the foundation of cinema which is really brief in spite of its apparent length." Then Towhidi congratulated everyone on the feast of Fitr and the national day of cinema.

Then Shahram Mokri and Amir Ali Alai, representatives of the short film society came on the scene and thanked the jury and the selection committee for their effort and presented 60 roses to them.

The ceremony continued with the screening of a videoclip titled "A Minute of Silence" in memory of the short filmmakers Behnam Safari, Mehdi Abasalat and Omidollah Daad who had passed away during the past year.

After the screening of the flyer related to the nominees in the various categories, Shad Mehr Rastin stepped on the scene and presented the Diploma of Honor of the best script to Karim Lakzadeh for the film "Sorrows and Instincts".

Then Mohammad Reza Delpak stepped on the scene and presented the Diploma of Honor for best sound to Mehrshad Malakuti for the film "Radiology of a Portrait". Upon receiving his prize Malakuti thanked all the masters from whom he had learned filmmaking.

Saeed Pouresmail stepped on the stage to present the Diploma of Honor for best cinematography. He thanked Mohammad Mehdi Asgarpour, managing director of the House of Cinema, for his support of the members of the House of Cinema, and then presented the diploma to Mohammad Rasouli for the film "The Snail". Rasouli thanked the jury and Ali Mohammad Qasemi for the things that he had taught him.

In the continuation of the ceremony the message of congratulations from the short film society for Abbas Kiarostami for the creation of the film "The Certified Copy" was read. Kiarostami was appreciated for his dy-

namic and experimental approach and he was honor as the source of pride for the Iranian cinema. Then the medal of the short film society was presented by Abbas Gan-



javi and Abbas Kiarostami for Naser Taqvai.

"It is a great honor for me to pay tribute to my good friend Naser Taqvai," Kiarostami said as he presented the medal to Taqvai. "I was not aware I was coming to a ceremony for short film society. But now that I know it, I feel very close to you for I still consider myself a short film maker. In fact I was editing a short film, and if I had known about the ceremony I would have brought it to show it to you."

For his part Taqvai congratulated Kiarostami for the prize he had won for his latest film. He said that he was glad that the European companies invest on his films and said it was a great opportunity for the Iranian cinema. Concerning the short films he had viewed as a jury member during the latest edition of the short film festival, he said: "I have seen about 20 extraordinary films and 10 highly original works. In the past edition there were sign of care-



lessness in the handling of the digital cameras, but the quality of the films this year are much higher. I advise young film makers to get acquainted with literature and consider short films a kind of poem."

He paid tribute to Kiarostami for his

constant effort in making short films and deplored the fact that Kiarostami's latest feature films can not be screened in Iran.

Taqvai asked Asgarpour to create

opportunities for the public screening of short films and provide opportunities for veteran filmmaker Parviz Kimiavi to make films.

Kiarostami in turn asked Taqvai to plan for the making of feature films, and said: "Taqvai has been an influential filmmaker in Iran especially in documentary area in recent years, and has generously provided his knowledge to newcomers. We are all aware of the problems of film making in the country; nevertheless I hope we can view more films by Taqvai in the future."

The ceremony continued with the musical performance by Babak Mirza Khani.

Then with the presence of Atefeh Khademorreza, Kaveh Qahreman, Nima Abbaspour and Maryam Fakhimi, tribute was paid to the founders of the short film society, including Amir Shahab Razavian, Bizhan Mirbaqeri, Saeed Tarazi, Mahvash Sheikholeslami, Mostafa Al-Ahmad, Mehdi Jafari, Moona Zandi, Mehdi

Karampour, Majid Barzagar, and Mehrdad Oskoui.

Amir Shahab Razavian said: "I am glad to see that the heart of the Iranian cinema throbs through the short and documentary films. Iranian cinema is the sort of films created

nowadays which are full of silly jokes and boy and girl relations. The original Iranian cinema was founded by people like Taqvai, Beizai, Golestan, Kiarostami, and the late Sohrab Shahid-Saless, and that is the kind of cinema which should thrive in the country. There are those who wish to see the House of Cinema and the film trade guilds closed down. But cinema is a living and dynamic art and I am glad to see that the short film society continues its works and keeps the cinema alive."

Saeed Tarazi another member of the founding group of the short film society also said: "As Mr. Taqvai mentioned we can only count on ourselves, and the only way of overcoming the obstacles to strengthen the trade guilds, and I think this is what Mr. Asgarpour has understood."

Al-Ahmad expressed concern about the current situation in the Iranian cinema and Said: "A number of ruthless profiteers have virtually decapitated the Iranian cinema and now there are only a few stars like Kiarostami who shed solitary light. If the officials and people fail to accord due value to their culture they will have to bear the consequences." Moona Zandi drew upon her memories of the queues of people who wanted to see Kiarostami's Homework and said: "We should not lose hope, and we have to continue to work. Cinema is alive and nobody can kill cinema."

Mehrdad Oskoui also talked about the days when the short film society was being formed and said: "We gathered in Amir Shahab Razavian's small room to work for people who would want to make films and for other who would take pride in their films. I am glad to hear that Mr. Taqvai has seen ten extraordinary films and that we are all working together."

Then a videoclip by Aida Panahandeh was screened to introduce the books that had been published with this edition of the festival of short films.

In continuation Oskoui, who had stepped on the stage to present the prize for best editing, announced the arrangement of an editing workshop to be run by Babak Karimi, one of the international editors of the Iranian cinema.

The prize for best editing was presented to Meysam Samadi Bahrami for the film "Radiology of a Portrait. Samadi Bahrami thanked Amir Toudeh Rosta the film director.

Seifollah Samadian, who stepped on the stage to present the prize for best experimental direction, recommended the filmmakers not to be concerned about prizes. He said: "Kiarostami used to say that the best prize is the one you get from yourself during the making of the film."

The prize for best experimental direction went to Kazem Mowlai for the film "Minus". Mowlai thanked all the people who had worked with him on the film. ▶

Tribute to Documentary Films

The 4th independent festival of documentary films from the collection of 14th Festival of Iranian Cinema at Aivan Shams Hall was attended by masters and documentary filmmakers.

Following the performance of the national anthem and recitation of the Holy Quran, Kamran Maleki, secretary of the board of directors and media advisor at the House of Cinema who was the master of ceremony of the gathering, said: "At the onset of 14th Festival of Iranian Cinema we faced numerous financial and logistic problems. But we knew that the wind blows not to shake the branches but to test the roots. We fought for the independence of the House of Cinema and, supported by over 4000 members, we stuck to our principles although we were in great need."

Then Farhad Towhidi, secretary of the 14th Festival of Iranian Cinema, talked of his recollection of the screening of the documentary film "Lady of the Roses" directed by Mojtaba Mirtahmasb, at U.C.L.A. university in the absence of the film director. "Last year we had a trip to the U. S. along with the board of directors of the House of Cinema at the invitation of the director of the Academy of Motion Picture Arts and Sciences. Mirtahmasb's documentary, which I advise every one to see, was screened. You will fall in love with the Iranian people's philosophy when you see this film and you will feel proud of being an Iranian. The Iranian people present in the screening hall wept and the American viewers were deeply touched. It seems that in the absence of serious social problems in fiction cinema, which has been forced on the cinema, the documentary cinema has to shoulder the burden."

Towhidi expressed the hope that favorable circumstances will allow for the public screening of the brilliant documentaries that were presented in the festival this year.

A video clip on the documentaries presented in the festival this year was screened and then Hamid Soheili executive secretary of the documentary festival presented statistics on the documentaries in the festival. He said: "580 films with a total running time of 17,000 minutes were submitted. At a preliminary stage films made by members of the selection committee and jury plus films with technical problems were reserved for the next edition of the festival. In view of the great number of films that are made in the country each year, he asked the festival organizers to arrange for the selection committee to view the films all through the year. He expressed regret that not enough films are created on the Iranian culture and civilization and asked the authorities to create favorable circumstances for the production of this type of documentary films."

Then a short film on the members of the selection committee was screened and Hassan Zahedi

stepped on the stage to present the prize for the best sound recording. He said: "For 25 years we have been accustomed to receiving prizes and now we have to learn to present prizes to other people."

The diploma of honor for best sound recording was presented to



Nezamoddin Kiaee and Hossein Abolsedq for the film "Park Mark". Kiaee thanked the younger generation of the selection committee for having selected him and said: "The future cinema belongs to the documentary filmmakers. At the second Fajr International film Festival Mr. Beheshti authorized me to create a documentary on the managers who will be in charge of administering the cinema. The first person I contacted was the head of the Islamic Assembly committee for culture and guidance and when I asked his opinion on the cinema he replied that he was proud that he had never gone to the movies and would never do so. He thanked the people at the House



of Cinema who are fighting for the survival of the cinema."

In continuation of the ceremony a statement from the House of Cinema condemning the insult to the Holy Quran was read.

Abbas Ganjavi stepped on the stage to present the prize for the best editing of a documentary film, and said: "I started my work with documentary films and when I was invited to this ceremony I realized that I still belong to the group of documentary

filmmakers. We should be grateful for the efforts of the documentary filmmakers for there is a nobility in documentary films which is absent from the other types of film."

The diploma of honor for best editing went to Amir Adibparvar and Fereshteh Joghtai for the film "How

Green Was My Valley".

Shahaboddin Adel came forward to present the prize for best photography. He expressed happiness for being selected to present the prize and said: "On documentary projects cinematographers can capture images of areas that may remain hidden from the view of the filmmakers who are otherwise engaged on the set."

The diploma of honor for this category went to Touraj Aslani for the film "How Green Was My Valley". Aslani appreciated the efforts of Farhad Towhidi and the board of directors of the House of Cinema and said: "I am glad the jury for the documentary section this year were not wearing dark glasses and had clear

visions of the films. Unfortunately in the feature film sections the jury did not have clear visions of the films and some films including 'Adieu Baghdad' were overlooked."

Then a short film on the tribute to Mehrdad Oskoui was screened and Mohammad Reza Moqaddasian deputy director of the society of documentary filmmakers, Morteza Razzaq Karimi, documentary filmmaker and Mohammad Reza Sokout, director of cinematography

stepped on the stage. Moqaddasian said: "I love Oskoui's films. He was very young when I was making 'The Poet of Dandelions'. He asked to be engaged as the still photographers, but he worked with such energy that he gradually assumed the role of the assistant director and finally became a director himself. He created a major part of the film and I think he worked better than I did."

Razzaq Karimi, referring to the fourth edition of the festival of documentary films, said: "The number four represents perfection, and I think we are witnessing the blossoming of documentary cinema. Mehrdad Oskoui is one of the masters of the documentary cinema."

Oskoui was presented medal of the society of documentary filmmakers and medal of the society of documentary film producers.

Upon receiving the medals, Oskoui said: "The general trend this year has been to award young people who are at the stage of learning from past masters. We owe a great deal to masters who are at once exceptional human beings, managers and policy makers. Tonight has been the best time of my life. We should honor masters such as Morteza Poursamadi, Rakhshan Bani-Etemad, Parviz Kalantari, Ebrahim Mokhtari and others." Oskoui asked Poursamadi to step on the stage and present his prize to his wife Mandana Karimi who he said is the hero of his life.

Then Tehran choral group performed a piece conducted by Milad Omranloo without instrumental accompaniment.

Then Seyed Moahammad Beheshti stepped on the stage to present the prize for best research for a documentary film. He referred to the documentary cinema as the noblest part of cinema and said: "Research is obviously an important part in documentary films and often we feel that not enough research has been conducted. Making films without adequate knowledge of the subject is equal to spreading ignorance."

The statuette of best research was presented to Amir Hossein Sanai and Masoud Amiri Tehrani for the film "Clay of Memory". Tirani said that he was proud to receive the prize from Mr. Beheshti and Sanai said that the prize belonged to all people who make documentary films regardless of whether or not they have been nominated.

Hossein Torabi stepped on the stage and presented the statuette for best direction of a documentary film to Mohammad Sadeq Jafari for the film "Beseeching Good". Jafari thanked the jury and dedicated his prize to his wife and his parents. He said that he owed his entry into the documentary cinema to Rakhshan Bani-Etemad.

Jafar Sanei Moqaddam came forward to present the prize for best producer in the documentary cinema. He called for the creation of favorable conditions for the public screening of documentary films. ▶

Short Films' Celebration

Amir Shahab Razavian, who stepped on the stage to present the prize for best direction, asked Omid Rohani to present the prize to the winner, Azad Mohammadi for the film "The Snail".

Mohammadi expressed regret that several very good films had not been in the festival this year, and honored the memory of Behnam Safari and Arsalan Amiri.

Omid Rohani the film critic said: "I have set myself the task of seeing all films that are in Tehran. I have viewed all 50 documentary films and the 70 short films. I feel they were all great and I am glad I am living with such a cinema and can enjoy it."

Mohammad Mehdi Asgarpour, the managing director of the House of Cinema, presented the



prize for best film to Azad Mohammad for the film "The Snail", and

Mohammadi thanked his actors Raya Nasiri and Pouria Rahimi who

had endured difficult conditions during the shooting. The ceremony ended with the screening of a videoclip titled "O Iran" by Saman Moqaddam and the film "The Snail". Majid Jozani, managing director of the Artists House distributed three million worth of commodity purchase cars among the prize winners, and the board of directors of the short film society asked the managing director of the House of Cinema to arrange for the public screening of the selected films of the festival. The guests in the ceremony included the consul and first secretary of the German embassy in Tehran.

Documentary Films' Celebration

He said that there was great demand on the part of people to see this type of films and added that he and a group of documentary film producers were working to arrange for the public screening of documentaries.

The statuette for best producer of a documentary film was presented to Mohsen Ramazanzadeh for the film "Parseh".

Ramazanzadeh said: "This is one of the few films which I made for Sima Film on which I had no problem during the making. But when the film had been finished Sima Film has closed. I hope the national television comes up with a solution for the screening of documentary films."

Rakhshan Bani-Etemad stepped on the stage to present the prize for best direction of a documentary film. She said: "I am glad we have had the chance of gathering together after a long interval. I pray Divine

help for the managers of the House of Cinema so that they can continue their good work and arrange for further gatherings of filmmakers. We rarely hear the truth and have learnt to close our eyes and ears, although the eyes and ears of documentary filmmakers are never closed. They say documentary films are not given any kind of support. In a way that is a blessing in disguise for it teaches filmmakers to preserve their independence and honor."

The statuette for best direction of a

medium-length documentary film was awarded to Fereshteh Joghtai for "How Green Was My Valley".

Qasem Qlipour presented the statuette for best producer of a medium-

length documentary film at the festival, and Rashtian paid tribute to Zahiri as one of the founders of the society of documentary filmmakers who has always preserved the balance between realism and

present government officials face a great task. They have to offer outlet for the flood of creativity."

The statuette for best direction of a full-length documentary film was

awarded to Fima Emami and Reza Daryanoush for the film "Mrs. or Mr. B's Vacant Place".

Emami said: "We received many prizes for this film but the best prize would be to have insurance coverage".

And Daryanoush thanked Mohammad Afarideh and Shaif Agha Mohammadian.

Then Mohammad Mehdi Asgarpour stepped on the stage to present the prize for best full-length documentary film. He said: "At the time we were discussing to add the societies of documentary and short films, there was the concern that these new member guilds would not be on a par with the other film trades. But now it is clear that without these

societies work in the House of Cinema would be tedious."

The statuette for best full-length documentary film was awarded to the center for promotion of documentary and experimental cinema and Fima Emami for the film "Mrs. or Mr. B's Vacant Place".

Saeed Elahi director of the center for promotion of documentary and experimental cinema thanked Mohammad Afarideh and all the people who collaborated for the creation of the film.



length documentary film to Touraj Aslani for "How Green Was My Valley".

Mahboubeh Honarian, Saeed Rashtian and Morteza Poursamadi stepped on the stage to present the medal of the society of documentary filmmakers to Javad Zahiri.

Poursamadi thanked Zahiri for his humane and kind treatment of the crew during the shooting.

Honarian thanked the board of managers of the House of Cinema and Farhad Towhidi for organizing

sober filmmaking and is one of the few producers of documentary films who have learned their trade in an academic and scientific manner.

Then Ebrahim Mokhtari came forward to present the statuette of best direction of a documentary film. He referred to the one hundred year history of documentary filmmaking in the country and said: "Documentary filmmaking in Iran has reached an explosive stage. It presents an overflow of wisdom and creativity that has been blocked by officials. The