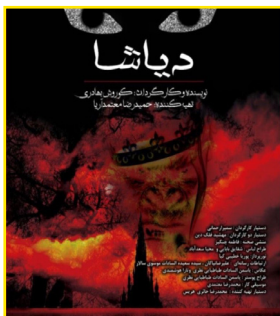




Interview with Ebrahim Poshtkuhi, director of Macbeth Zar

**The tragic fate of Macbeth on the edge of the Persian Gulf**

Arghavan Hall to home “Diasha”



Iran Theater-The play Diasha written and directed by Kourosh Bahadori is about a bloodthirsty emperor who loses his rule. This show has been staged since April 24 in the Arghavan Hall.

The play “Diasha” written and directed by Kourosh Bahadori and produced by

Hamidreza Motamedarya has been staged since April 24 in Hall No.1 of the Arghavan theater building.

The story is about bloodthirsty emperor who loses his government due to excessive religious beliefs and the country is dragged into a coup and anarchy.

The cast: Maryam Mohammadvand, Farzan Broumand, Hamidreza Mohammadhosseini, Ali Asghari, Sohail Qassem, Farhan Azizi, Ahmad Khan-Mohammadzadeh, Faran Javadi, Mojtaba Torkamaan, Parnia Askari, Asghar Najafpour, Asal Hamidian, Mostafa Amani -Garmi, Rihaneh Tagavi, Yeganeh Tagvi, Fardin Salarvand, Hamed Sam Khanyani, Fatemeh Motiei, Shahla Hossein-Qolizadeh, Ami Hossein Ahmadi, Ali Zanoorzadeh, Amir Ali Nowrozi and Amir Hossein Qajar Damghani.

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## Application Form of the 21st International Ritual & Traditional Theatre Festival



**Iran Theater- The call for 21st International Ritual & Traditional Theatre Festival, which is scheduled to be held this fall, was released. The festival will welcome the works of artists in 9 sections.**

The headquarters of Festival published the call for this artistic event at the same time as the National Theater Day and World Theater Day on March 17. The 21st International Ritual & Traditional Theatre Festival will be held in the fall of 2023 and presided over by Ahmad Joulaie.

The sections of the festival are as follows:

\*Iranian shows: Special section, Section of free subjects, Student section

\*Shabih'khani shows: Majales-no section, Majales-Qarib section

\*Traditional puppet shows: New look / old pattern, The professors' performance section

\*Individual performing arts, Naghali and national narratives and operas section: Old pattern/new look section, Professors' performances

\*Mareke, rituals and dramatic performances

\*Ritual and traditional shows of nations

\*The 9th International Seminar of Ritual and Traditional Shows

\*The fifth playwriting competition

\*Iranian performing arts exhibition

<https://theater.ir/en/attach/415414>

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## The call for 2nd Pantomime International Theater Festival

**Iran Theater- The call for submission to the second Zanjan International pantomime festival was published.**

The call for registration in the second International pantomime Festival, under the direction of Sasan Qajar, was published with the aim of expanding the various and new methods of pantomime in the world, hosted by Zanjan province.

This artistic event will be held in different sections, stage performances, outdoor performances, the best shows of Iran Pantomime House training courses, nations section and research section from July 2 to 6, 2023.

Based on the necessary needs assessments, workshops and specialized meetings in this field will be held in person during the festival.

The subject is free, but example of subjects that would be of interest to PITF include:

\*A new and creative look at native, traditional, ritual and religious themes.

\*The concept of sacrifice

\*Social themes, duties, assignments and mutual rights of the individual and the society in order to correct social anomalies and improve dynamic and living conditions in the society.

\*Mutual rights and duties of citizens and urban management, the role and function of active participation of citizens in urban management.

\*The environment; Challenges, opportunities and solutions, especially in the field of environmental crises (water-soil-air-energy).

\* Supporting the foundations of the family and the youth of the population

\*Children and adolescents (indicative characteristics of education and successful presence in society)

\*Economics (with a special approach to the economics of art)

**DATES & DEADLINES**

Late deadline: 7 June, 2023

Notification Date: 15 June, 2023

Event Date: July 2-July 6, 2023.

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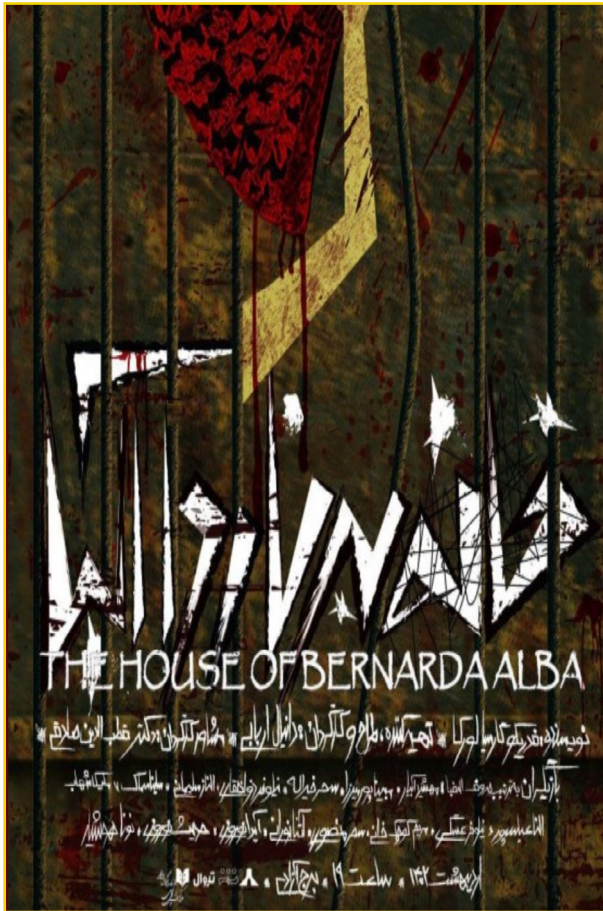
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Iran Theater- The show “The House of Bernarda Alba” directed by Danial Arbabi had been on staged in the main hall of Azadi Tower in Tehran from April 27th. Federico García Lorca’s

“The House of Bernarda Alba” by rewritten, dramaturgy, produced and directed by Danial Arbabi, went on staged from April 27th at 19:00 in the main hall of Azadi Tower in Tehran. Bernarda Alba is a widow

## AZADI TOWER HOSTED THE SHOW THE HOUSE OF BERNARDA ALBA

whose five daughters have been captured by the endless sadness of her life. Each of them is trying to somehow gain their freedom, but tragic consequences await them.

Ghotbedin Sadeghi had a consultant in this project, which is the sixth directorial experience of Danial Arbabi. He has previously directed some shows like “Dead 1 and 2”, “Wild Animal Crossing”, “Across the Bridge” and “First Flight”. Mahshid Abiyar, Mobina Pourmirza, Sahar Khairollah, Nilofar Zulfaghari, Elnaz Soleimani, Saina Samak, Melika Shahab, Elnaz Abbaspour, Nilofar Asgari, Maryam Kochak-khani, Sahar Mansouri, Atena Noorani, Aida Nowruzi, Hadis Nowruzi, Nona Hoshyar were the players of the latest work of the artistic group Pixel Bit.

The crew: Narges Rahmani, Melika Amiri- Shad, Goli Barkh (Performance), Pouria Jafarpour (Artis-

tic Director), Mohammad Arbabi (Production Director), Mehdi Malek (Programmer), Nona Hoshiar (Assistant Motion Designer), Maryam Hemati (play supervisor), Sina Salmanpour (stage manager), Danial Arbabi (lighting, scene designer and choreographer), Maryam Ahmadi (costume designer), Roza Fasihi (makeup designer), Mohades Khajeh (graphic designer), Peyman Baharloo (composer), Aida Azimi (photographer) Kasra Hedayatnia (teaser production), Mohammad Reza Golpour (cinematographer), Farzad Jamshid-Danaei (media consultant), Mehdi Azarkaf, Mojtaba Abdullahi (decoration), Fatemeh Azarkaf, Narges Haddadpour (dress making), Hasti Heydari, Dorsa Qashghai (make-up unit). “The House of Bernarda Alba” had been on stage until May 14, 2023, at 19:00 in the main hall of Azadi Tower in Tehran.

## Salman Sameni on the show Neorealism

Iran Theater-Salman Sameni, the playwright and director of the show Neorealism, said that the history of dramatic literature has always placed women at the heart of the story. He believed that woman is the world itself, an order of existence, an open window to the existence that depicts its landscape. The show “Neorealism” is in the last stages of rehearsal these days to be performed in Daa Hall from April 14. This play was supposed to be performed in De-

cember of last year, but it was postponed due to the delay in issuing the license.

Rasool Ahmadi, Sahar Akhan, Hamid Bahoush, Sepehr Javidian, Leila Shahi, Faegheh Shalavand and Lida Vaidi will act in the show.

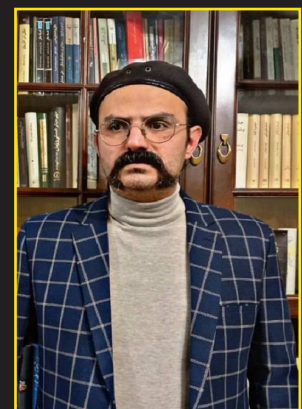
### About the theme of the show

Salman Sameni said: I don’t know if this show can be reduced to one issue or not, because different issues are raised in the “Neorealism” play, all of which move the story forward together.

The different issues are not the underlying layers of the text, because it is up to the audience to recognize them, but the different issues refer to a kind of metaphysics that the play is based on. This means that we don’t have the focus of the narrative.

### A special look at women

Femininity and the feminine world is one of the themes of the neorealism, it is correct. but let’s start the discussion on this topic from here; The women. In fact, the woman is not the sub-



ject, but it’s the creator. “Neorealism” tries to follow the classic patterns of dramatic literature and narrate its story according to the spirit of the times.

## The tragic fate of Macbeth on the edge of the Persian Gulf



Iran Theater- Ebrahim Poshtkuhi, in the play “Macbeth Zar”, brought the tragic character of Macbeth to the edge of the Persian Gulf and used the “Zar” ritual in the narration of his fate.

Ebrahim Poshtkuhi started his career in the theater when he was a teenager. He directed many shows such as “Like Water for Chocolate”, “The Last Pomegranate in the World”, “The Only House Crab Makes a Home in the Sheets, Othello”, “Barges without sails”, and “The Treatise on Blood Circulation”.

Many audiences know Poshtkuhi through his free interpretations and adaptations of great works such as “Dante’s Divine Comedy”, “The Blind Owl and Farhad’s Corpse”, “Othello” and “Macbeth”, Adaptations that are combined with Iranian culture, rituals and customs.

The play “Macbeth Zar” written and directed by Ebrahim Poshtkuhi is a combination of Shakespeare’s “Macbeth” with “Zar” ritual and with a look at the performance methods of Kabuki (Japan), Kathakali (India), Butoh (Japan) and Commedia dell’arte (Italy). The show is on stage these days in the main hall of

Tehran City Theater Complex.

Zar is a legacy from slavery as it was performed by African slaves who were brought to southern Iran. They performed it on weekends in order to gain energy to Many audiences know Poshtkuhi through his free interpretations and adaptations of great works such as “Dante’s Divine Comedy”, “The Blind Owl and Farhad’s Corpse”, “Othello” and “Macbeth”, Adaptations that are combined with

I tried to classify the behavior and life of the characters on the stage in the performance of “Macbeth Zar” from several methods from other countries. I brought the movements of Macbeth and Lady Macbeth closer to kabuki to show the aristocracy.

Iranian culture, rituals and customs. enable them to bear the burden of bondage for the rest of the week. Over time, ordinary people also joined in their musical rite comprising rhythmic movements.

Although there are differences in the way this ceremony is held in Iran and Africa, the purpose of holding it is the same and they have similar musical rhythms.

Some people of the southern regions of Iran believe that “Zar” is actually a kind of extraterrestrial wind or genie that enters the country riding the waves of the sea

and through the monsoons and permeates people’s bodies in different ways.

With the penetration of “Zar” in the body, a person suffers from pain and becomes ill that cannot be cured by usual treatments, and the only way to cure it is to hold a Zar ritual.

Poshtkuhi explains about the performance of the play “Macbeth” with a combination of “Zar” ritual: So far, the play “Macbeth” has been staged many times in the world, so our initial idea was that if we are going to stage this play; How to make it work so that it is not repetitive. Japan is one of the leading countries in the field of adaptation and dramaturgy in the world, especially on Shakespeare’s works. Maybe Kurosawa’s “Throne of Blood” was in my mind from years ago. This adaptation has become so Japanese, as if Shakespeare wrote this work from the beginning for Japan and in the cultural and social atmosphere of this country. He continues: “My family are from southern of Iran and I have lived my youth

factor for creating a world that is consistent with Zar. I thought that it would not be strange if all these things happened in Zar, and this is where the spark of adaptation of “Macbeth” and “Zar” was formed.

This director explains about the use of theatrical methods from India, Japan and Italy in the performance of “Macbeth Zar”: “I tried to classify the behavior and life of the characters on the stage in the performance of “Macbeth Zar” from several methods from other countries. I brought the movements of Macbeth and Lady Macbeth closer to kabuki to show the aristocracy. I used Kathakali for Zar sisters. I considered Commedia dell’arte for the lower class and the common people and I ended up with a collage of different shows that includes Butoh. It was difficult to practice and perform all these movements and adapt them to the bodies of the actors.

In response to the question of whether “Macbeth Zar” can be called a formalist play, he answers: “The word formalist in Persian does not give us the breadth of meaning. Some forms only pay attention to some movements, which is not the correct meaning. “Macbeth Zar” is a pictorial and poetic theater because theater is not only an art to see and hear. Theater is for all our senses and we tried to pay attention to all these things. Although achieving physical expression is even more important than dialogues. It should be noted that in international performances, the audience does not understand our language, but despite the fact that subtitles are not used; They completely understand the work and relate to it; Therefore, if we look at “Macbeth zar” from this point of view; Yes, this show is a formalism.”

# Performance of the show life in Hagen, Germany

Iran Theater-Life, designed, written and co- directed by Mohammad -Reza Qolipour and Fereshteh Farshad, was performed in the city of Hagen, Germany, with an emphasis on striving for peaceful coexistence together and reaching the true meaning of life.

The show "Zendagi/Life" directed by Mohammad- Reza Qolipour and Fereshteh Farshad, which is defined as an international project in collaboration with Hagen City Culture House, was performed yesterday, April 22, 2023, in this city.

A group of Iranian-German actors and crew members have accompanied this project. The show will have other performances in Hagen and other German cities in the future.

According to Qolipour, the show "Life" deals with the struggle of humans for life and tells about the times when mankind has made life difficult for himself and his fellows in self-made straits. The story of people who try to make others think like them, and this is a suffering that a large part of the world's people are dealing with, and another part is indifferent and just watching. This show talks about the need for people to respect each other's beliefs, try to live peacefully together and reach the true meaning of life.

Fereshteh Farshad also explained about the structure and performance form of this show: Life has live music and no dialogue. In fact, this show is movement-oriented and sound-oriented; That is, we have considered a special form for the show and a special voice provided by the actors has replaced the dialogues. So every audience can relate to it, and language is no longer discussed in the show. In this show, the performers have made special use of accessories and stage tools such as gas masks, cameras and stairs, which made the work attractive.



**Iran Theater-The book "Avant-Garde Theatre" by Christopher Innes examines the progress of the avant-garde theater since its formation, which was published by Nimaj.**

Christopher Innes was a Canadian historian of English Arts, a Canada Research Chair and Distinguished Research

## About criticism and theory of theater and dramatic literature

### THE BOOK "AVANT-GARDE THEATER" WAS PUBLISHED

Professor at York University. He was a Fellow of the Royal Society of Canada. He was born in 1941 and he died in 2017. He was one of the most prominent researchers of modern drama. The Cambridge Introduction to Theatre Directing is one of his famous books. Azadeh Mardani-Zenouz has translated "Avant-Garde Theater" into Farsi. Examining the development of Avant-Garde theatre from its inception in the 1890s right up to the present day, Christopher Innes exposes a central paradox of modern theatre;

that the motivating force of theatrical experimentation is primitivism. What links the work of Strindberg, Artaud, Brook and Menouchkin is an idealization of the elemental and a desire to find ritual in archaic traditions. This widespread primitivism is the key to understanding both the political and aesthetic aspects of modern theatre and provides fresh insights into contemporary social trends. The original text, first published in 1981 as Holy Theatre, has been fully revised and up-dated to take account of the most recent

theoretical developments in anthropology, critical theory and psychotherapy. New sections on Heiner Muller, Robert Wilson, Eugenio Barba, Ariane Menouchkin and Sam Shepard have been added. As a result, the book now deals with all the major Avant-Garde theatre practitioners, in Europe and North America.

Avant-Garde Theatre will be essential reading for anyone attempting to understand contemporary drama. The book "Avant-Garde Theatre" has been published in 398 pages by Nimaj.

## The importance of co-productions and the interaction of artists from ECO

Iran Theater- The General Director of Dramatic Arts Center and ITI President of Iran met with the executive director of ECO Cultural Institute (ECOCI) and emphasized the importance of holding festivals or rituals of the Economic Cooperation Organization (ECO) member countries and cooperation in the field of co-productions with artists from these countries.

Kazem Nazari, General Director of Dramatic Arts Center had a meeting with Mohsen Esmaeeli- Fard, Executive Director of Eco Cultural Institute on April 16th, 2023.

Mozhgan Vakili, Director of International Relation Department of Dramatic Arts Center of Iran and Fatemeh Mirbagheri, Director of International Affairs of ECO Cultural Institute were also present in this meeting.

In this meeting, various topics were discussed, such as holding festivals or rituals of ECO member countries, co-productions with the theme of the Shahnameh with the presence of artists from the member countries as artistic ambassadors, production and publication of famous literary plays in cooperation with ECO member countries, and also Collaboration for the distribution of printed items by Eco Cultural Institute.

Other artistic events were discussed, such as holding literary meetings in the field of drama and poetry with the presence of members and artists of ECO, holding scientific and cultural webinars in the field of performing arts, as well as educational workshops focusing on cultural confrontation and improvement of the scientific-artistic level of ECO member artists, production of films based on Nowruz traditions and national traditions of member countries, cooperation in performing shows with literary themes and commemoration of famous Iranian poets.

The Economic Cooperation Organization or ECO is an Asian po-



litical and economic intergovernmental organization that was founded in 1985 in Tehran by the leaders of Iran, Pakistan, and Turkey. It provides a platform to discuss ways to improve development and promote trade and investment opportunities. ECO is the successor organization of Regional Cooperation for Development (RCD) which remained in existence from 1964 up to 1979. In 1992, the Organization was expanded to include seven new members, namely: the Islamic Republic of Afghanistan, Republic of Azerbaijan, Republic of Kazakhstan, Kyrgyz Republic, Republic of Tajikistan, Turkmenistan and Republic of Uzbekistan. The date of the Organization's expansion to its present strength, 28th November, is being observed as the ECO Day. The ECO region is full of bright trading prospects. Despite its young age, ECO has developed into a thriving regional organization and its international stature is growing. Over the past 12 years, the ECO Member States have been collaborating to accelerate the pace of regional development through their common endeavours. Besides shared cultural and historical affinities, they have been able to use the existing infrastructural and business links to further fortify their resolve to transfer their hopes and aspirations into a tangible reality

### Kazem Nazari:

## Young talents are the future of the country

Iran Theater- Kazem Nazari, General Director of Dramatic Arts Center, made a speech in the closing ceremony of Mazani local youth festival. He said that young are future of Iran and asked the provincial organizations and institutions to use these brilliant talents in the best way.

The closing ceremony of the first Mazani native youth festival was held on the evening of Wednesday April 26th with the presence of Kazem Nazari and national officials and provincial managers in Mahmoudabad city, north of Iran.

This festival was held with the aim of introducing the culture and language of Mazandaran in the lifestyle of the people and recognizing new talents in the form of poetry, Naghali (Narrating), song, acting, presenting and declamation in the age group of teenagers of Mazandaran province.

Kazem Nazari, General Director of Dramatic Arts Center, who traveled to Mahmu-dabad to participate in the closing ceremony of this event, said: I am grateful to all the officials and those

involved who organized the first Mazani native youth festival in the country in the local language and dialect.”

He added: “Holding such programs will create a platform for these good and brilliant talents of our country to be introduced to the cultural and artistic society.” In the end, the General Director of Dramatic Arts Center said: “I hope that the organization and provincial institutions will make the best use of these bright and young talents who are the future of this country.”

The first Mazani native youth festival started at the end of January and was receiving works until the end of March. More than 700 students participated in the first festival, and finally 150 works was accepted.

The judging was done in two stages, virtual and in-person, and the in-person stage was hosted by five cities. The public Jury section was also considered for the participation and interaction of the audience and those interested in this artistic event.

## A conversation with Ali Fathali about Saadi Afshar

### He's a great actor who was a pleasure to work with

Iran Theater- Ali Fathali, an actor, writer and veteran director of traditional and ritual shows, points out that the late Saadi Afshar was unique. He said that living with Saadi Afshar was difficult and working with him was a pleasure.

Siah-bazi is a joyful, ritual and folk show whose roots go back to the Qajar dynasty, but its main character has a long history in ancient Iranian culture and rituals. The blackened face of the performer is indicative of his return from the world of the dead and his red dress is indicative of the flow of blood and new life in him. Therefore, the blackening of this character's face should not be seen from a racist point of view.

In fact, this character is closely related to the celebration of the spring season (Nowruz) and the Iranian New Year, which promises the re-bloom of nature and the freshness of people's bodies and minds.

Siah-Bazi is a comedy and critical show in which the rulers, the powerful, the wealthy, etc., are criticized by a character from the lower classes.

Saadi Afshar, who died on the 19th of April 2013 at the age of 79, is considered one of the greatest actors in the history of the Siah-Bazi show in Iran.

For the first time at the age of seventeen, he played the role of Siah in 1951, and due to his creativity, communi-



cation skills and his artistic taste in dealing with current issues and improvisation, he soon became one of the famous Siah-Bazi actors in Lalehzar Halls.

After him, many artists staged their plays with his name and memory, wrote for him and shared their memories about Saadi Afshar.

**Afshar was unique. I don't know how to work with other Siah-Bazi artists. He did not have an academic education, but he understood as much as a professor.**

Ali Fathali is an actor, writer and director of traditional and ritual shows and among the artists who have a long history of cooperation with the late Saadi Afshar.

He talks about his first encounter with Saadi Afshar: My debut as stage actor was to collaborate with the late Hadi Eslami in City Theater Complex. Then Hadi Eslami offered us to perform the play "Overnight ruler" in Nasr

Theater. At that time, most of the group members, who were artists of the theater administration, did not like to go to Lalehzar Halls at all. So some of us got ready for the performance and went on stage at Nasr Theater in Lalehzar Street. It was there that I met Saadi Afshar.

This artist continues: At that time, Lalehzar halls hosted

audiences from 10:30 in the morning until around 20:00 in the evening, and artists continued their activities either in halls or at weddings after the shows. People really wanted Saadi Afshar to be present in their ceremonies and believed that his presence is good and blessed for them.

He thinks that working with Saadi Afshar was enjoyable for him: Saadi who was on

stage was very different from Saadi in real life. He and his wife had a hard life and he died when his condition was getting better. Afshar was unique. I don't know how to work with other Siah-Bazi artists. He did not have an academic education, but he understood as much as a professor. He knew the comic moment of the show and he knew that comedy has a special moment, but now no one understands this. Afshar believed that a glass has a capacity, if you pour more water into it, it will overflow. Ali Fathali explains about the situation of the Siah-Bazi shows these days: Unfortunately, there has been no support for Siah-Bazi shows for years. All over the world, government institutions and municipalities support the artists of ritual and traditional shows, but there is no support here. For this reason, artists no longer feel the desire to work.

### Saeed Poursamimi to star in "Khoshdelan"

Iran Theater-The play *Khushdelan* written and acted by Saeed Poursamimi and directed by Parizad Saif will be staged in Iranshahr Theater Complex from June ,2024.

The comedy show "Khoshdelan" is the latest play of Saeed Poursamimi, one of the prominent figures of Iranian theater.

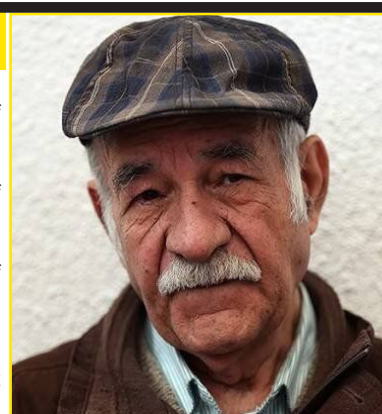
Saeed Poursamimi is an Iranian actor. He has received various accolades, including three Crystal Simorgh for Best Supporting Actor, making him the only actor to have three wins in that category and two Hafez Awards. He is best known as the master of supporting roles in Iran.

This veteran actor will play in this show directed by Parizad Saif in Nazarzadeh Kermani Hall of Iranshahr Theater Complex.

"Khoshdelan" is the latest collaboration between Poursamimi and Saif after the performance of "swan song" which was staged in 2018 at Iranshahr Theater Complex.

Saeed Khani, a cinema producer and CEO of "Khane Film" company, is producing the show "Khushdalan" and Nuruddin Heydari Maher is production manager of this show.

The additional information will be broadcast soon.



Javad Farahani, a director who works with autistic children:

## When theater is a method of treatment

Iran Theater- Javad Farahani, the director of the theater, pointed out that working with children and teenagers with special needs requires a lot of patience. He said that he is waiting for a green light to direct the new performance with the presence of these little artists.

In recent years attention has been paid to theater and drama for children with special needs (autism, épidermolyse bulleuse, Down syndrome, CP, etc.) in Iran, and drama and theater programs have been organized for these children in several educational and psychological centers. These programs are designed with the aim of improving the communication, imaging and social skills of this group of children and teenagers.

Javad Farahani, a young stage director and actor, has been doing drama and expressive theater exercises for free with children and teenagers with special needs in training classes. These classes have led to the performance of "Wedding Dinner", "Khale Souseke's Wedding", "Bench", "Upper Village" with the efforts of students with special needs.

Referring to the challenges of working with children and teenagers with special needs, this director says: Basically, working with children and teenagers with special needs requires a lot of patience, and if you don't have that patience, children will quickly understand and receive the feelings. I can boldly say that I can teach children this way and this type as long as I have the ability and I see that patience in myself; I'll keep going because I like this work very much. For several years I have been organizing courses and theater acting classes for this group of children and teenagers, which makes me feel good.

Dear Artist,

Thank you very much for taking the time to read the "Voice of Iran Theater" newsletter.

I will be happy if you can reflect your comments and suggestions on the contents of this newsletter through the link below.

<https://theater.ir/en/page/6806>

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<https://theater.ir/en>



Interview with Kaveh Mohammadzadeh, the acclaimed director of the Syrian International Theater Festival

## Provincial artists have the ability to shine internationally

Iran Theater- Kaveh Mohammadzadeh is the writer and director of the play "Khe Vani Ra sh", which won the special prize from 6th Syrian International Theater Festival. He believes that more attention and support for theater troupe in the various cities will undoubtedly lead to the unique and valuable works that shine in Iran and internationally.

Kaveh Mohammadzadeh started his artistic activity in 1988 by acting in the show "The Story of a Tomb on the Platform" directed by Khaled Heydari. He has acted in the shows "21st Night", "Everybody's Hustle", "Mayabo", "Medea", "Christ Weeps", "Prisoner No. 3", "Menali He Tau". He created a group called "Bazi" in 2002, with other artists, and started directing by making a children's show.

He performed shows such as "Rabbit House", "Hey Children, Help Me", "Two Sisters", "Shilan", "Taghaneh Agha One, Two, Three", "Shari Shove Karden", "Teatle and Beable" with Bazi group. He has directed "Ke Jhal and Shah Mal" and "Cinderella". The play "Khe Vani Ra sh" written and directed by Kaveh Mohammadzadeh was performed at the Syrian International Theater Festival and won a special prize in the last week of March.

Kaveh Mohammadzadeh said about the story of the show: "it's about the crime against humanity and Chemical bombing of Sardasht and Halabja by the criminal Ba'athist Iraq."

This director pointed out



the most important motivation that inspired him to write this play: The tragedy of Halabja and Sardasht had always been in my mind, and because I had met the chemical veterans of Sardasht and was a witness of their problems and conditions, I wrote

**The story's about the crime against humanity and Chemical bombing of Sardasht and Halabja by the criminal Ba'athist Iraq.**

two plays named "Avat" and "Khe Vani Re sh" with the same theme, so that I could show the world the oppression of the people and Saddam's cruelty and crimes through the language of drama.

Regarding his participation in the 6th Syrian International Theater Festival, mohammadzadeh added: In order to participate in the festival, according to the call, we sent the film to the festival by email, and after a two-stage evalu-

ation, we were invited to participate in the festival. The press coverage of this festival and various interviews were done on different Syrian networks, something we see in domestic festivals as well.

He continued: The subject for festival has no limit. Of course, the anti-war shows had priority. I also had rehearsal for this play for six months, then I recorded the show to present to the festival.

Mohammadzadeh also talked about the quality level of this theatrical event: I had previously been invited and attended as a special guest and workshop organizer from Iraq and Tunisia, so I must say that the quality level of shows was very great and the important feature of this festival was that for foreign groups, they prepared the decor with the guidance of the director and stage designer, and the secretariat of this festival assumed the travel expenses for foreign groups.

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