



A report on the 12-month performance of the Department of Dramatic Arts Center

Iranian Theater Draws in 3 million spectators

Kazem Nazari opened the black box hall in Arak city

Iran Theater- Kazem Nazari, the Director General of Dramatic Arts Center and ITI President of Iran, on the occasion of the government week, traveled to the central province and opened the Black Box Arak hall and went to Zarandiyeh city and watched the works of the participants in the 7th Ta'zieh Festival of this city.

Arak Black Box Hall was opened on Thursday, 24 August 2023, with the presence of Kazem Nazari and officials of Central Province.

This black box Hall with an area of 1500 square meters is located in the central park of Arak city and is equipped with appropriate halls and technical facilities.

More than 700 artists are organized and working in 33 theater groups in the central province, which suffer from the lack of

suitable halls. Kazem Nazari said about the launch of this black box hall: Having a suitable hall has always been one of the rightful demands of the theater artists of Central Province, and Arak Black Box Hall was built with the efforts of Arak City Council and Municipality to provide a suitable space for performances and training of artists.

He added: I hope that this hall can help the productions of the central province with good management and strengthen the atmosphere of dramatic arts in this province.

The general director of Dramatic Arts Center emphasized: Dramatic arts association and Arak artists should activate and promote this hall. We are also trying to organize good theatrical events for the central province and hold good quality festivals in it.

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Siavash Sattari presided over UNIMA IRAN



Iran Theater- Siavash Sattari became the president of UNIMA Iran. He replaced Ardashir Salehpour.

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The farewell ceremony of Ardashir Salehpour, the former head of UNIMA Iran, and the introduction of Siavash Sattari, the new head of UNIMA Iran, were held at Tehran's City Theater Complex. Hamidreza Ardalan (former head of Unima Iran), Abbas Shahmohammadzadeh (Head of Puppet Theater Center) and some members of Unima Iran were present at this meeting. Hamidreza Ardalan, the for-

mer head of UNIMA Iran, said: The national centers of UNIMA must produce ideas, shows, relationships and motivation to feed the global system. If the national centers can't do this, UNIMA will be in trouble internationally." He pointed out the state of Puppet Theater in Iran, We have not been able to strengthen the theoretical foundations of theater, especially puppet theater during the last few decades, and our art has been fed more by the artistic currents of the West and sometimes from East Asia in the performances. Abbas Shahmohammadzadeh,

head of the Puppet Theater Center, considered the launch of the Puppet Theater website, the attempt to launch a virtual puppet museum, the launch of the Puppet Theater Museum building and the publication of plays and books about puppet shows among the things planned by this center. Ardashir Salehpour pointed out that the puppet is the oldest human common point, "Despite our cultural and historical background, we as Iranians have not yet been able to bring our ancient foundation to the world of puppet to show it to the world.

He continued: Although we should pay attention to the modern puppet genre, at the same time we should not forget our roots and backgrounds because our identity depends on them. Siavash Sattari, the president of UNIMA Iran, also emphasized the need to pay attention to puppet theater training and said: The main duty of UNIMA is to spread the culture of puppet show. Puppet show is not only for children, but children will be a serious audience of the show in the future, that should definitely be considered.

Yazd to host the Children and Young Adult Theater Festival



Iran Theater-Yazd province will host the 28th International Children and Young Adult Theater Festival under presidency of Amir Mashhadi -Abbas as artistic director. Hamedan Governorate failed to fulfill its commitments for hold-

ing the 28th Children and Young Adult Theater Festival, Therefore festival will be held in Yazd province due to the need for quick planning for the holding of this artistic event as best as possible and with the follow-ups and consultations of the deputy of artistic affairs and the General Director of Dramatic Arts Center of Iran and based on the initial understanding with the governor of Yazd.

Omid Sedigh to Head Vahdat Hall



Iran Theater-Omid Sedigh, who was previously the director of public relations and international affairs of Roudaki Artistic Cultural Foundation, became the Director of Vahdat Hall. Mehdi Salem, CEO of Roudaki Artistic Cultural Foundation, appointed Omid Sedigh as the head of Vahdat Hall. He wrote in part of his decree: "According to the approval of the new organizational structure of Roudaki Artistic Cul-

tural Foundation by the Board of Trustees on July ,2023 and the approval of its detailed structure by the Board of Directors on February 25, 2020, based on your commitment, expertise and valuable experience, you are appointed as the Director of Vahdat Hall.

The Artistic Director of the 42nd Fajr International Theater Festival was appointed



Kazem Nazari (the Director General of Dramatic Arts Center and ITI President of Iran) issued a decree and appointed Mehdi Hamed Saghayan as the artistic director of the 42nd Fajr International Theater Festival.

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Iran Theater- Kazem Nazari issued a decree and appointed Mehdi Hamedsagayan as the artistic director of the 42nd Fajr International Theater Festival.

He wrote in part of the decree:

Fajr International Theater Festival, as the most important and broadest theater event that branched out from the glorious Islamic revolution of Iran, has always been noted in the world of dramatic arts. Undoubtedly, this special position requires artistic monitoring and protection, so that by introducing the power and capabilities of the country's theater groups, it will take appropriate measures in order to have a lasting and fruitful impact on the path of theater production for the au-

dience. Therefore, a real and expert perspective, special attention to the modernity, efficiency and reliability of creative ideas, a serious look at the productions of the provinces and also international theatre groups from all over the world and the use of expert advice can promise a magnificent and successful festival.

He got BA in Directing from the Fine Arts Faculty of Tehran University, MA in Directing from Tarbiat Modares University, and a PhD in theater from the Russian Theater

Academy. He had participated in several national and international festivals. He was a jury member of experimental and student section of Fajr International Theater Festival. He has been a member of the selection committee of the street section of the Fajr International Theater Festival, a jury member of the street theater section of the Women Theater Festival and director of the department and assistant professor of acting and directing department of Tarbiat Modares University.

Sham-e Ghariban to Hold in Istanbul

5 street shows lasting 15 minutes were performed with the presence of Turkish non-professional actors and in Turkish on the theme of Imam Hussain (a.s.), Abbas ibn Ali ibn Abi Talib, Abd-Allah ibn al-Husayn, Muslim bin Aqil and Al-Hurr ibn Yazid from the beginning of Muharram in two places in the Esenyurt region, Istanbul.

Iran Theater- Five street shows with the theme of martyrs of Karbala directed by Morteza Aghighi and the presence of non-professional actors from Turkey were held in two places in Istanbul.

These plays were written and directed by Morteza Aghighi, one of the artists of Qom city. Mohammad Amini as assistant director and Elham Kazemnejad and Shabnam Qamari accompanied the group as costume and stage designers.

As the audience increased, 20 performances were held during these days, and it ended with the performance of Sham-e Ghariban in Cumhuriyet Square.

Shām-e Gharībān (The Evening of Strangers) refers to the evening (time of sunset) of the Muharram 10 (i.e., the Day of 'Ashura) in Farsi literature



and poetry. On this night, Shi'as mourn and lament the martyrdom of Imam al-Husayn (a) and the tribulations and tragedies that befell the Ahl al-Bayt (a). This commemoration takes place in every corner of Iran and the world and is commemorated with special and unique rituals. Some of the rituals that take place on the evening of 'Ashura include setting fire to symbolic tents (that represent the tents of the camp of Imam al-Husayn (a) which were burned by the enemies on that night in 61/680), lighting candles, and reciting eulogies (Rawda Khani) in memory of the events that took place.



A report on the 12-month performance of the Department of Dramatic Arts Center Iranian Theater Draws in 3 million spectators

Iran Theater- The General Directorate of Dramatic Arts Center published the statistics of its one-year activities in various fields on the eve of the government week. 4,480 shows were performed across the country, which attracted more than three million spectators in the past year (from 23 August, 2022 to 22 August, 2023).

The statistics of one-year activities of the General Directorate of Dramatic Arts were announced in the fields of theater performance, publishing, training, insurance and support services, informing and organizing national and international theater events. In total, 4480 plays were produced in Tehran and the provinces of the country between 23 August, 2022 to

22 August, 2023 and 39289 performances were performed. The theater staged in Iran have attracted 3,034,125 spectators.

Financial assistance for 311 theatrical troupes

186 groups in Tehran and 125 groups in other provinces have benefited from the support system for artists. More than 60 provincial and thematic festivals, 4 international festivals and 4 regional festivals have been held with the direct and indirect support of the General Directorate of Dramatic Arts Center in the last twelve months.

The presence of Iranian theater companies in the international arena

The International Relation Department of Dramatic Arts Center of Iran has announced its one-year activities, which include sending a theater group

abroad, accepting 16 foreign theater groups with 186 guests in international festivals such as Fajr International Theater Festival, the Mystics (Sahebdelan) Theatre Festival and, Tehran Puppet Festival and...

Publishing special magazines and books

Namayesh Publications of the General Directorate of Dramatic Arts has published two magazine and three quarterly magazines in the past twelve months and 10 books about theater.

Holding courses and workshops

After a 15-year educational hiatus, the General Department of Dramatic Arts put the free theater education plan (Experience with veterans) on its agenda and restarted theater education in the provinces by sending 15 prominent, capable and veteran teachers. 683 artists and students

participated in these courses.

More than 400 teachers from Tehran province were trained in the training and empowerment courses for educational coaches of Tehran province, with the teaching of 8 professors in the field of dramatic arts.

Information and media support

The public relations of the Center Dramatic Arts and the Iran Theater website, which have the largest network of theatrical portals in the country, played an effective role in informing and supporting in the past twelve months by producing and publishing 960 video reports, 7232 news, reviews, interviews and reports. 43 weekly issues in Persian and 9 monthly issues in English have also been published by the Public Relation of DAC.

Mehdi Rezaei:

The issue of children theater is the lack of good plays

Iran Theater-Mehdi Rezaei, the director of the play “Six Crows and a Fox”, considered the main problem of theater production for children and teenagers to be the lack of good Iranian play.

The play “Six Crows and a Fox” written by Behrouz Gharibpour and directed by Mehdi Rezaei finished its second round of performances last night (Friday, August 11th) and it will be on stage on Thursdays and Fridays every week from September at Daa Theater Hall.

Mehdi Rezaei concerned about human emotions: My concern was to produce a show for children that take



a more serious look at different human emotions. Most of the shows that are produced for the age group of children and teenagers, have an atmosphere like a happy party, but in “Six Crows and a Fox”, an attempt is made to make them

familiar with serious theater and they can understand deep concepts such as altruism, wisdom, solidarity and the avoidance of naivety.

He continued: Literature is something that has been neglected due to wrong methods in the new generation of children and teenagers, and literature is becoming superficial and sloppy, but Behrouz Gharibpour’s play is written based on patterns and correct choice of words. The rhythm and dramatic tone are also very good. Rezaei added: If children see theater continuously, it can help develop theater audience in adulthood. In fact, this is effective as long as watching theater continues during adolescence and youth.

A special budget was allocated for Iran’s street theater

Iran Theater- In the first special meeting of street theater centers of the provinces and free regions in Mashhad city, it was announced that a special budget has been allocated for street theater.

The first special meeting of street theater centers of provinces and free regions of the was held on Thursday August 10 with the presence of Kazem Nazari (Director General of Dramatic Arts Center), Esrafil Farajollahi (CEO of Iran Dramatic Arts Association), Mohammad Hosseinzadeh (Director General of Culture and Islamic Guidance of Khorasan Razavi) and Karim Jashani (President of Dramatic Arts Association) Razavi Khorasan. Kazem Nazari, Director General of Dramatic Arts center, said about the characteristics of street theater: This type of performance is apparently simple, but it is actually very difficult and complicated. The importance of this art is very great. Street show artists perform free of charge for the people



and are always noble, lovable and unassuming, and have remained loyal to this system and revolution in any situation.

He continued: Artists and street theater groups are recognized all over the world, they have their own companies and they get help from municipalities to solve social problems through performing arts.

Regarding how the Ministry of Culture and Islamic Guidance supports street theater, he explained: The General Administra-

tion of Dramatic Arts has a specific and targeted budget for street theater and through the formation of street theater centers in the provinces, this kind of show will be supported.

The director general of Dramatic Arts Center added: In order to be able to organize street theater festivals nationally, we have included the competitive part of street theater in provincial, regional and Fajr Festivals.

Then Esrafil Farajollahi, CEO of Iran Dra-

matic Arts Association, said: Street Theater Center has representatives in 34 provinces, and representatives of 25 provinces are present in this special meeting.

He announced the consideration of a budget for street shows in 2023 and said: “Finding the budget will lead to the development of this kind of show. Municipalities and non-governmental centers should also support the street theater, and their main role is support.

Mohammad Charmshir organizes a training workshop in Sangelaj Theater Complex

Iran Theater-The second educational workshop of Sangelaj School is organized by Mohammad Charmshir.

The educational workshop of Mohammad Charmshir, the well-known teacher and playwright, will be held on the 17th and 18th of August in the form of training courses of Sangelaj School. This workshop will be held at 9:30 am for three hours. 17 students will attend this course.

Sangelaj School organizes special educational workshops in order to promote suitable fields of Iranian theater education and with the aim of preserving and recording the ancient theatrical heritage of Iran and benefiting

from these achievements.

Sangelaj School aims to recognize the national theater and train young people by using the experiences of veterans.

Training courses in the three sections of playwriting, role playing and character, as well as rehearsing and singing in Iranian plays are planned.

Role-playing workshops also deal with Naqqali or narration, funny or joyful shows, as well as shabih khani.

The topics of Bahr tavil Khani, pardeh Khani, Oshtolam Khani, Zarbe Khani and ballad will be taught in the workshops of rehearsing and singing in Iranian plays.



Follow the news and events of Sangelaj Theater through the Sangelaj website at <https://sangelaj.theater.ir>.

Samaneh Partovi: performance with no spoken words shows the emotions of the actor

Iran Theater- Samaneh Partovi, the actress of "Circle", said that the cast pulls out their feelings from the depths of their being in performance with no spoken words.

The show "Circle" which is directed by Reza Erfani, was staged from the 1st to 20th of August, starring Sahar Kahani, in the Hossein Nouri theater in Mashhad city.

This show was also performed in Tehran and seven cities of Razavi Khorasan.

"Circle" is a one man show, parts of which were performed interactively by the performer, and still was the



main material used in the theater.

Samaneh Partovi, the actress of "Circle" in Mashhad, said about her performance in this show: The first reason I accepted to act in this show was to work with Reza Erfani and use his experience and knowledge. The second

reason for accepting the role in this show was its different type of performance and its lack of words.

This actor explained: performance with no spoken words was a completely new experience for me. At first, I found it very difficult, but during the training, I realized that the fact that

there is no dialogue makes it enjoyable for me as an actress.

She added that actually, the words help the performer, and for this reason, she makes less effort to pull out her feelings from the depths of her being; but in the performance without spoken word, she could express and revive her inner feelings more.

In the end, Samaneh Partovi said: "Circle" was a historical show without words, which was presented by a performer with the help of symbols and signs, and she forced the audience to participate in the presentation of this event.

An English Play reading of Rhinoceros at Teater Artists Forum

Iran Theater- In the first program of Play Readings "Rhinoceros" directed by Kaivan Kasirian, the famous work of Eugène Ionesco, was read in English at the Theater Artists Forum.

The first section of the "Rhinoceros Reading" event, which was dedicated to the English reading of the play "Rhinoceros" by Eugène Ionesco, a famous Romanian playwright, was performed on Thursday evening, August 10, in the hall of Ostad Shahnaz, Theater Artists Forum.

This performance was part of the "Rhinoceros Reading" event directed by Kaivan Kasirian, in which the play "Rhinoceros" with four Farsi translations by Jalal Al-e-Ahmad, Pari Saberi, Media Kashigar and Sahar Davari will be performed. Rhinoceros is a play by Eugène Ionesco, written in 1959. The play was included in Martin Esslin's study of post-war avant-garde drama The Theatre of the Absurd, although scholars have also rejected this label as too interpretatively narrow. Rhinoceros is a three act play.

The cast of Persian stage reading include Mohsen Bahrami, Parisa Moghtadi, Bahram Sarvarinejad, Afsoon Afshar, Nazanin Mahimani, Naser Mardani, Asad Zarei, Neda Kohi and ...

The crew: Asieh Mazinani (project manager), Nasser Mardani (director's consultant), Morteza Akochehian (graphic and motion graphic designer), Azadeh Behpour (music), Farshad Azarnia (sound designer), Abbas Shiravand and Romina Mahdavi (director's assistants), Setareh Najafabadi (public relations).

Keivan Kasirian:

I got away from everything that overshadowed listening to Rhinoceros

Keivan Kasirian, journalist, film critic and theater director, recently has directed "Rhinoceros Reading", in which the play "Rhinoceros" with four Farsi translations by Jalal Ale-Ahmad, Pari Saberi, Media Kashigar and Sahar Davari has been performed.

Many believe that stage reading is mostly done for works that have been recently translated, so the audience can be familiar with the play or as an option for future performances; But you chose the popular play.

The play "Rhinoceros" is one of the most famous contemporary modern plays, and the simple reason for this choice is our current situation, which is similar to the play "Rhinoceros". Of course, I also had a memory with some of the cast of this stage reading from the per-



formance of this play at Shiraz University, which had influence in choosing it.

You used four different translations instead of one. Was there a particular difference between them?

Yes, these translations had strange linguistic differences. Differences that sometimes made us refer to the original text. On the other

hand, I preferred the play to have more variety. Therefore, the role of the actors changed every night, and each actor experienced different roles on stage, which was considered a new challenge and experience.

Wasn't it difficult to use this number of texts and actors and change their roles every night of the play

reading?

Directing this play is difficult in any form. We performed this show as a play reading performance, but a lot of rehearsals were done to reach the required standards. The play is hard and difficult to understand. For this reason, at the beginning, we spent a lot of time analyzing the play and the characters.

Ata Omrani:

I act as a catharsis in the show "Hidden"

Iran Theater- **Ata Omrani, the actor of "Hidden" said that his role in this show is like a catharsis that is performed at the intersection of the first part and the second part.**

"Hidden" is written by Reyhane Razi and Korosh Shahoneh, directed by Korosh Shahoneh and produced by Sajad Afsharian and it's been performed in City Theater Complex.

Ata Omrani, a young

cinema and television and stage actor said: We have been rehearsing the show for almost a year and a half or two years and we have acted with our whole heart. He continues: Korosh Shahoneh and Reyhaneh Razi have detailed plans for rehearsing their shows and know what they want to direct on stage in the future.

"Monster", "Hidden" and another show that will be performed in the near future is a trilogy of



this artistic couple who, in my opinion, amaze their audience.

This actor explains about his role in the show: My role in this show is like a ca-

tharsis; The intersection of the first part and the second part, which gives energy and continues again. I feel that this is my main role in the show.

FITF held a meeting with Islamic culture and Relations Organization

Iran Theater-The 42nd Fajr International Theater Festival and Islamic Culture and Communication Organization held a meeting in the office of the Director General of Dramatic Arts Center.

The meeting was held on Wednesday, August 16, with the presence of Kazem Nazari (Director General of Dramatic Arts Center and ITI President of Iran), Mehdi Hamed sa-ghaian (Artistic Director of the FITF), Abdul Reza Seifi (General Director of Cultural Export Regulatory Cooperation of the Islamic Culture and Communications Organization), Hadi Nekonood (Head of the Department of International Exhibitions and Festivals of the Islamic Culture and Communications Organization) and Mozghan Vakili (Director of International Relation Department, Dramatic Arts Center of Iran).

There were discussions about the goals of the festival and the fields of necessary cooperation of Islamic Culture and Communication organization in the worthy holding and presence of leading international groups in this important international Festival.

It was also decided that the cultural department of the embassies of the Islamic Republic of Iran should negotiate and invite active and well-known theater troupes and be effective in introducing these groups to the 42nd Fajr International Theater Festival.

A video conference was held in this meeting with the supervisor of Cultural attachés in order to explain the goals and plans of this international festival.

Editor : Mehdi Yavarmanesh

Page design : Hossein Sayanjali

Editorial secretary: Hossein Mohamadiyani

State: Mitra Rezaei

Reporters: Negar Amiri, Ali Keyhani

Photo: Milad Mirza ali

Translator : Arghavan Ashtari

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“Cultural structure” was added to the playwriting competition

Iran Theater-The special section of the playwriting competition called “Cultural Structure” was added to the other sections of the 21st International Ritual and Traditional Festival.

Kazem Nazari (Director General of Dramatic Arts) and Ahmed Joulai (Secretary of the 21st International Ritual and Traditional Festival Gholamreza Nemati (Deputy Director of the General Department of Dramatic Arts and Executive Director of the Festival) held a meeting with Saidimjid Emami (Secretary of the Council of Public Culture) and Reza Yaghoubi (Director General of the Secretariat of the Council of Public Culture) and a special sec-

tion of the playwriting competition called “Cultural Structure” was added to the other sections of this artistic event.

The approaches and priorities of this special playwriting section are as follows:

Social cohesion and related systems (national social cohesion, avoiding polarization of society, culture of tolerance, culture of forgiveness and spirit of sacrifice). Creating hope (futurism, social vitality and cultural innovation).

Self-confidence (attention to the consumption of Iranian products). Extravagance and luxury (lack of consumerism and consumption patterns of citizenship culture,

traffic and use of public transportation, environment and water resources).

Culture economy (cultural requirements, growth, production and inflation control and facing economic

challenges, the contribution of cultural affairs in the economic cycle).

All playwrights, artists are invited until the end of August 2023 in order to participate in the special section of “stage, puppet, street, radio, etc” playwriting by go-

to the website of the 21st International Festival of Ritual and Traditional Performances to register a request. and upload their works at <https://irtf.theater.ir/register/fa>.

Hessam Manzoor plays the role of “Macbeth”

Iran Theater-Hessam Manzoor plays in “Macbeth” directed by Arash Dadgar, which is a modern version of this classic work. He will play the title role.

Arash Dadgar is a university lecturer, writer and theater director who has the experience of directing many works of Shakespeare.

In his latest directing the famous English playwright.

Shahram Ahmadzadeh's rewrite this classic Macbeth.

After the performance of “Hamlet”, “Macbeth” will be the second col-

laboration between Arash Dadgar and Hessam Manzoor in performing a work by William Shakespeare,



President of ITI Center of Iran & General Director of Dramatic Arts Center of Iran: Kazem Nazari (Ph.D.)

Director of International Affairs of DAC: Mozghan Vakili

Director of Public Relations of DAC: Mehdi Yousefikia

Contact us:

dac.internationalaffairs@theater.ir

dramatic.artcenter.iran@gmail.com

Tel: +98 21 66708861

Fax: +98 21 66725316