



This year, there was a special '70th Anniversary Award' given to none other than Nicole Kidman. We have been seeing her almost all the time in the past five years in Cannes, and while this time was no exception, it was special in a most interesting way. She broke records this year by having a total of 4 films featured in the main selection panel at the same year's festival, a record untouched by anyone else. She really does deserve praise for her noteworthy work on the screen.

The 'Grand Prix' award was given to "120 Beats Per Minute" directed by Robin Campillo. Another film by Campillo, "Eastern Boys", was previously awarded at Berlin International Film Festival a few years back, and the main theme of homosexual relationship was quite similar in both the movies. Campillo truly is no stranger to being acclaimed. I loved "Eastern Boys" but found "120 Beats Per Minute" to be more mature and thoughtful.

The 'Best Director Prize' went to Sofia Coppola for "The Beguiled". This chamber movie (shot in mostly one set) focused on the theme of women and their struggle, and surely was a difficult project to direct. Without a doubt, Coppola deserved this award. Joaquin Phoenix and Diane Kruger received the 'Best Performance by an Actor' and the 'Best Performance by an Actress' for the movies "You Were Never Really Here" and "In The Fade", respectively. Once again, I came across a certain dark vibe in these



movies. "Loveless", the movie I expected to win the 'Palme d'Or', ended up winning the 'Jury Prize', which is certainly a distinction in itself. The 'Best Screenplay' Award was tied this year, between "The Killing of a Sacred Deer" by Yorgos Lanthimos and Efthimis Filippou, and "You Were Never Really Here" by Lynne Ramsay.

The Short Film Competition included a

this year as well. The 'Un Certain Regard Prize' was given to the drama film "A Man of Integrity" by the Iranian director Mohammad Rasoulof. In the same category, the 'Prize for Best Actress' was given to Jasmine Trinca for the Italian movie "Fortunata", and the 'Jury Prize' was given to "April's Daughter" by Michel Franco. Furthermore, the 'Prize for the Best Poetic



Léonor Serraille, and of course, the 'Cinefondation' award. The 'First Prize' of 'Cinefondation' was given to "Paul Is Here" by Valentina Maurel. The 'Second Prize' and 'Third Prize' went to "AniMal" by Bahram & Bahman Ark, and "Two Youths Died" by Tommaso Usberti, respectively.

The theme of darkness and violence prevailed in most of the movies. I don't know if the world will keep moving in this pace. We obviously don't want reality to be like this. Cannes Film Festival is a hub of established directors, actors, journalists and great minds. It is a representation of the whole world through films. Sadly, everyone there shared the same sentiment: We don't want such dark themes in movies. If themes like these keep appearing, will we never get stories about braveries and motivational messages? Of course, directors are expressing their pain and disturbance towards terrorism and the darkness of this world through their movies. We don't want a world of movies which is filled with so much darkness. We want to enjoy movies that make us feel good, and of course, not be hassled by too much security all the time! Movies need to be more inspirational so we can be entertained with lighter moods and more open minds. Let's all strive to achieve a brighter world together.

.....  
By Rafi Hossain  
with Shams Rashid Tonmoy  
From Cannes



'Palme d'Or' Award of its own, which was given to "A Gentle Night" by Qiu Yang. A 'Special Distinction by the Jury' was awarded to "The Ceiling" by Teppo Airaksinen. Furthermore, the Un Certain Regard, the second main category which awards debuting directors and stories that aim unusual themes, received significance

Narrative' and the 'Prize for Best Direction' were awarded to "Barbara" by Mathieu Amalric and Taylor Sheridan for "Wind River", respectively.

Other award categories which are always present in Cannes International Film Festival are 'Caméra d'Or', which was given to the French film "Montparnasse Bienvenue" by

# FOND MEMORIES FORGED AT CANNES

Cannes is a gathering place of world-class actors and genius directors. However, it can get quite tiresome seeing the same celebrities gracing their presence nearly every year. For example, Nicole Kidman has appeared in so many festivals over the recent years that she has basically become a household name in Cannes. As for me, I am personally more interested in people behind the scenes; directors, cinematographers, etc.

Abbas Kiarostami deserves special mention for being an extraordinary mind behind movies. I have had the fortune of meeting him twice before in Cannes and we ended up spending quite some time together. Before his death he was in the main jury of Cannes 'Un Certain Regards' and was even a part of the main jury in short films. When I was writing about him, I felt really bad because I never got to take a picture with him. Even though I have had personal experience with him I just couldn't share

it with others as well as I could have. I don't take pictures and don't like taking pictures. Yet I find myself forgetting to ask for autographs or take a memorable photograph whenever I come across an international celebrity. Such was an



incidence at this year's Cannes. Even though Abbas Kiarostami cannot be in my meeting list anymore, I managed to come across two other brilliant directors: Alfonso Cuarón, in his masterclass session, and Alejandro González Iñárritu, who also

attended the same event. When I attended the masterclass, I realized that all great minds really do think alike. As soon as the masterclass had ended, there was a rush of people wanting to take photographs with Alfonso or get his autographs. When I told



him that I wanted to take a photo with him and that I couldn't get on the stage because of the crowd of people, he asked me, "Are you from Tagore country?" Instantly the love I felt for him increased tenfold. He knows Rabindranath, which

automatically established a connection between us. He told me himself that he would come to me, and after walking off the crowd, he voluntarily took a photo with me. Later on, Iñárritu came up to me and took a photo with me too! I would say that this was one of the most memorable experiences I had in my years of visiting Cannes. Alfonso and Iñárritu are good friends in real life and tend to share their ideas together, which ties in to how their ideas tend to correlate. Iñárritu was hard to recognize at first because he had put on weight. I actually had to ask others to find out if it was him or not! All these wonderful encounters made the 70th Cannes Film Festival more special to me. I truly did not expect to build such fond memories there, but now that I have, I know I will cherish these experiences forever.

.....  
By Rafi Hossain  
From Cannes