



IAPAR INTERNATIONAL THEATRE FESTIVAL 2016

18th to 22nd November
Pune, India



ABOUT THE FESTIVAL

International Association for Performing Arts and Research is a network of Artists and Arts Professionals seeking to exchange ideas, increase opportunity within the arts community and connect all within it. Many people have contributed in inventing, developing, producing and promoting the work of IAPAR since we took our first steps in 2013. We felt it necessary to host a celebration to bring together friends and artists from across the globe.

It is with this thought that we present the very first IAPAR International Theatre festival 2016! The focus of the festival is to keep the 'Actor at the Centre', a showcase for original & stimulating theatre brought into the heart of Pune.

From 18th to 22nd of November, artists from Austria, China, Germany, Italy, Japan, Korea, Russia, Sri Lanka, Switzerland and of course India come together to celebrate theatre. This is an official festival of the Indian Centre of International Theatre Institute. The festival is recognised by the UNESCO-UNITWIN Network for Higher Education in performing Arts.

Community members in Pune will have the opportunity to participate in workshops and master classes, as well as watch wonderful performances. Over these five days, audiences and actors alike will be able to explore the idea of what it means to have the actor at the center, whether through watching solo or ensemble performances, attending physical theatre workshops, or participating in thought-provoking conversations after every performance. An exclusive exhibition of paintings titled 'Lighting the stage: magic of theatre' by veteran artist Shri Shyam Bhutkar will be showcased at the festival.

We present to you the first IAPAR International Theatre Festival 2016 with the intention that what we bring to the audience is the best that there could be. We look forward to exploring these ideas and celebrating theatre together!





FESTIVAL DIRECTOR'S NOTE

Dear Friends,

I welcome you all to the first IAPAR International Theatre Festival 2016.

When I was a student at the National School of Drama, I was surprised to know that the first known theatre festival was founded in the years 540 – 527 BC, known as Festival of Greater Dionysia. I never knew that theatre festivals were that ancient! It was also comforting to know that people had been doing it for so many years. In the years 1999 to 2002, we had initiated Ranga Vardhan, a networking project for theatre groups working in Maharashtra and Goa. This was the time when we hosted twenty five theatre festivals across the two states and the Prithvi International Theatre Festival in November 2000. The experience of these festivals was enriching and satisfying. They also created an opportunity for everyone involved, to look at the works of multiple theatre practitioners from the different parts of Goa and Maharashtra.

This year while revisiting the idea, I realised that the concept of theatre festival still fascinates me. In the last fifteen years I have traveled a lot outside India, participated in several theatre festivals, saw plays, interacted with actors, directors, playwrights, and continued to enrich my life. So the next question that popped into my head was, why not an International Ranga Vardhan?

The drive I felt within was supported by our core team members. Just five months ago, we started working on turning this dream into reality. And it has been an amazing journey. The amount of work put in by Nikhil Gadgil to make sure that all guests, visitors, artists and audience members will have a great time during the festival was amazing. Amrut Samak took care of the outreach programme that brought about an innovative contribution to the festival. The entire design of the festival creatives was taken care of by Madhura Pendse and she has done a fantastic job. Aditi Venkateshwaran was more like a backbone for the entire festival work. She was single handedly organizing the festival administration, office and communication. Harshad Rajpathak and Vikrant Thakar made me absolutely comfortable about the venue management and technical work. Dr. Ajay Joshi was constantly coming up with new ideas, initiating conversations, discussions and debates. My old friend, Shri. Dheeresh Joshi was one strong pillar for the festival. And finally, we have an amazing team of volunteers and interns who worked with us day and night to make the festival happen. I feel blessed to have such an amazing team to work with.

I have to mention the unequivocal support given by Mrs. Shubhangi Tai Damle and Maharashtra Cultural Centre. The festival wouldn't have been possible without their support. Forbes Marshall came forward to make sure that the festival takes off. I don't have words to thank Shri. Rahul Shende of URMEE and Dr. Praveen Bhole of Lalit Kala Kendra (Gurukul), Savitribai Phule Pune University.

I am grateful to all our benefactors, supporters and sponsors for coming forward to make this festival happen and trusting us with their generous support.

I am very excited about the first edition of International Theatre Festival 2016. The success of any such festival depends upon active participation of theater lovers and supporters. I hope this festival offers all of us a lot of excitement, artistic conversations, interactions, creative engagements and most importantly, a lot of fun! Let's make it a memorable and exciting event!

Vidyanidhee Vanarase (Prasad)
Festival Director and Founder of IAPAR





KNOTS- RULES TO BE HAPPILY UNHAPPY

By: Itinera- Arte en Expansion (Italy / Columbia)

18th November 2016 Friday

Language: English

Duration: 55 Minutes

Playwright: Julia Filippo

Director: Else Marie Laukvik

Cast:
Julia Filippo

Credits:
Artistic Counselor - Valentina buldrini
Sound - White Lions
Video Editor - Mauro Baratti
Video Maker - Claudio Coloberti
Music - Joan Savinetsusanna Filippo
Odin Teatret

According to the "United Nation Commition of Human Rights" there are around 100 million people who live in street in the world. Unhappiness prevails. But what is unhappiness? Can we be sure of the happiness or unhappiness of someone else? In the performance KNOTS – RULES TO BE HAPPILY UNHAPPY" we compare our lives with Nina's, an Italian woman who spent more than half her life living on the road. Through the deep knowledge of herself in insane irony, Nina will reach the mediation among two opposite feelings. Sat all alone on the beach, listening to the song of the sea Nina waits for the return of the past. She doesn't ask herself if she is happy or not. It doesn't matter.

The performance presents questions to which every spectator can give his/her own personal answers.



MAA MUJHE TAGORE BANA DE

By: Rangaloke Theatre (Jammu, India)

18th November 2016 Friday

Language: Hindi

Duration: 60 Minutes

Playwright: Lucky Gupta (Inspired from the Punjabi story of Sh. Mohan Bandhari "Maa Mujhe Tagore Bana De")

Director/ Actor: Lucky Gupta



The festival is proud to host 1000th show of Maa Mujhe Tagore Bana de

Rangaloke is a theatre group from Jammu FOUNDED IN YEAR 2010. The group has been started with an objective of taking theatre to the masses. 'Maa Mujhe Tagore Bana de' is a paramount production of the group. It is an improvised theatre piece inspired from the Punjabi story of Sh. Mohan Bhandari, play designed n being enacted by Mr. Lucky Gupta. Lucky, fondly known as Luckyji, a gipsy actor from Jammu has traveled across the length and breadth of the country since last six years with this single production.

Maa Mujhe Tagore Bana De, in a nutshell, is saga of a poor boy who wants to be a poet like Tagore. It is about his realization that Tagore is not just a person but a thought! What happens then is a matter of exploration with the performer and the play. The most beautiful part of the production is it's simplicity in performance. Without any elaborate sets, lights, music Luckyji performs even in streets, classrooms, living rooms and offices, in train and also in bus!



IS GOD A TAOIST

By: Hauns Sangeet Natya Mandal (Goa, India)

19th November 2016 – Saturday

Language: English

Duration: 60 Minutes

Playwright: Raymond Merrill Smullyan

Director: Vidyanidhee Vanarase (Prasad)

Cast:

Chatura Raikar

Somnath Naik

Saulo Phadte

Govind Badgkar

Vijaykumar Naik

Sudesh Naik

Mandar Jog

Santosh Naik

Rohan Naik

Shri Sudesh Amonkar

Hauns Sangeet Natya Mandal, established in 1950, is an institution based in Goa, actively working in the field of theatre for the last 65 years. Experimentation is constantly encouraged at HAUNS culminating into new productions. Right from classic musical plays to experimental theatre, Hauns has always been on the forefront to take Goan Theatre on a national horizon.

"Is God a Taoist" is a dialogue between 'a God' and 'a Mortal'. It is a series of ideas that treats a wide variety of subjects about life in general. A healthy discussion to shake our pre-conceived ideas about God and almost all other things or aspects or ideas that follow. The dialogue is from a book 'The Tao is Silent' in which Smullyan introduces the eastern philosophy to westerners. Smullyan sees the Taoist as "one who is not so much in search of something he hasn't, but who is enjoying what he has."



LEAVING ZILLER VALLEY

By: Diva Arts Collective (Austria)

19th November 2016 – Saturday

Language: English

Duration: 50 Minutes

Playwright:

Julia Rosa Stöckl

Reinhard Göber

Director:

Reinhard Göber

Cast:

Julia Rosa Stöckl

Credits:

Video Art - Lauren Jenkins

Costume Design - Margret Schiestl

Leaving Ziller Valley tells the story of the young Tyrolean manager Elizabeth. Alienated and lost from jet-setting between high-end hotels from Paris to Shanghai, she decides to stay in New York. Maybe in this city full of dreamers, she can find what she is looking for: a place that she can call home and where she can ultimately find herself. She gets lost in the sound of the homeless in the midst of an urban jungle. Leaving Ziller Valley is a reflection about modern society and the struggle for the individual to create a HOME in a globalized, modern world.

The Play, has been translated into 3 languages and Julia Rosa Stöckl is performing it at various festivals worldwide including the USA, Argentina, Estonia, Spain and Austria.

Performance Supported By:





KHAIRLANJI: EPISODE TWO

By: Expression Lab (Pune, India)

19th November 2016 -Saturday

Language: Marathi/English

Duration: 45 Minutes

Playwright: Sumedh Kumar Ingle

Director: Sumedh Kumar Ingle

Cast:

Sumedh Kumar Ingle

Credits:

Music - Rupesh Ahire & Soumil Rane

Backstage - Adesh Tajane and Amitabh Bhawar

Light Design - Akshay Harsule, Parth Jaiswal

Publicity - Rupesh Ahire, Vedang Charhate

The Expression Lab, Pune is one of few prime theatre groups in Pune which basically works on exposing theatre to masses. It also produces number of theatre productions. It mainly helps amateur and professionals to work on the same workbench.

"Khairlanji: Episode Two" is devised in the form of audio-video docu drama. It is based on a true incident known as Khairlanji massacre. 29th September 2006 is a day marked by the brutal massacre of the entire family in Khairlanji. The villagers killed five amongst their own, after heartlessly putting them through torture. The play is based on the same incident. The play narrates the story of a member of the family who escaped and survived. He is now leading a free life, supported by the government job he got after the incident. As the time passed by the initial dust raised by the incident sank but people started calling him an escapist. He did not take it to the heart and eventually moved on. And then one day similar incident occurs in another man's life. He can't bear to live with it. It hurts him and he gets a pull towards the gray side. He goes on thinking "Am I genuine or fake?" He loses contact with the world and disappears. He comes back after two years, but he is not the same person as he was two years back. He is a vastly changed man.



TULSI KI MALA

By: Theatre Space (Pune, India)

20th November 2016 -Sunday

Language: Hindi

Duration: 70 Minutes

Playwright: Vidyadhar Pundalik

Director: Aniruddha Khutwad

Cast:

Ashwini Giri
Chhataranjan Giri
Shrikant Badag
Harsha Autade
Keshav Kudale
Ram Saidpure
Pradnya Dandawate

Credits:

Set Design - Aniruddha Khutwad
Costume Design & Make up - Ashish
Deshpande
Music - Keshav Kudale
Light Design - Apurv Sathe
Photography and Slide Credits - Sandesh
Bhandare
Projection Design and Operation &
Production Manager - Zubin Khetani
Backstage - Omkar Bhasme, Krutarth
Shevgaokar

The annual Warkari pilgrimage to Pandharpur has been a tradition of Maharashtra since 400 years. The Warkaris are a community whose principles and beliefs guide them towards a highly simplistic lifestyle. They wear a thread (maala) of 'Tulsi' around their neck to mark their absolute devotion to Lord Vitthal- Pandurang and the Warkari way of life. It is in the context of this pilgrimage that 'Tulsi ki Maala' is set. It takes us on the journey from Alandi to Pandharpur chasing the lives and relationships of the Warkari pilgrims. Through this journey we find Mastar and Kashitai, both coming from two different worlds of personal problems and lifestyles; yet find themselves sharing a part of their lives with one another, through the pilgrimages. 'Tulsi ki Maala' is a window into this fragile, yet beautiful, relationship of Mastar and Kashitai; set in the context of the Warkari pilgrimage and in an environment moulded by the Warkari principles.



CONFESSIONS OF A MASK

By: Theatre Russian Stage (Germany)

21st November 2016 – Monday

Language: Russian

Duration: 80 Minutes

Playwright: Yukio Mishima

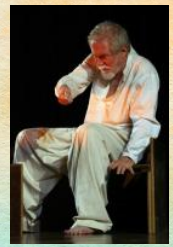
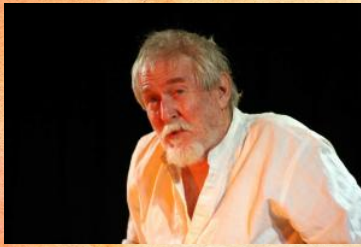
Director: Inna Sokolova-Gordon

Cast:

Andrè Moschoi

Theatre Russian Stage was founded 2006 in Berlin by Russian director Inna Sokolova-Gordon. It is the only Russian professional repertory with its own stage outside the former USSR.

The play is based on the first novel by Yukio Mishima written at the age of 24. This novel brought him great fame. An adult man returns from a business travel: successful, respectable, and dressed like a European, unpacks his baggage. He is dominated by reminiscence. Since his childhood he has tried to understand, what's wrong with him. What was the beginning of formation of him as an unusual, odd, peculiar person? Can he change his destiny? In the play he lives his life once more, remembering its main episodes and passages. It runs as a duelling between his backward and his present. As a confession of the sin he has not done. It exhausts him so deep that he commits harakiri.



THE OLD MAN AND THE SEA: A WHISPERED FABLE

By: No License Yet (Mumbai, India)

22nd November 2016 – Tuesday

Language: English

Duration: 75 Minutes

Playwright: Shivani Tibrewala (Adapted from Ernest Hemingway's Novella "The old man and the sea" and Jalaluddin Rumi's poetry)

Director: Shivani Tibrewala

Cast:

Tom Alter

Zia Nath

Credits:

Sound and Light Design - Shivani Tibrewala

'Abide with Me' Sung and Recorded -

Afshaan Alter and Kevin Burtram

Set and Costume Design - Tom Alter

Set Construction - Shahid

Voice Recording Courtesy - Ameen Sayani

Studio

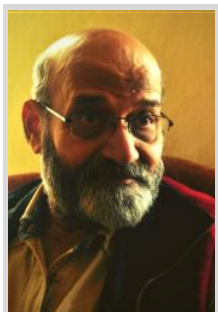
No License Yet is a performing arts company based in Mumbai, India, founded in 2002 by writer-director Ms Shivani Tibrewala. The company believes in socially relevant theatre and performance, and art that also beautifies the world that it seeks to entertain.

"Love is an alchemy, it is the heartbeat of the absolute. When we open to love, the transformation it brings us is like the grace that is bestowed by God. Wait and see. Be silent and know... One day we will conquer all fears, even that of death."

These were the words of the 13th century scholar, mystic and poet - Jalaluddin Rumi.

Words that are extremely relevant even today, in the 21st century, when many of us strive to conquer the world – sometimes forgetting that the conquest begins and ends within. The old fisherman in Hemingway's fable *The Old Man and the Sea* sees the fish as his brother rather than as his enemy or his prey. In their quest for life, the fisherman and the fish are united – silent witnesses to each other's quiet struggle. This is a journey that explores the silence within, the eternal search for that elusive self, and the power of surrender.

WORKSHOPS



Acting Workshop **By Ram Gopal Bajaj (India)**

The focus of the workshop is on the Acting Methodology of an Indian actor. It helps the participants to introspect and look at one's own experiences life, reality and imagination. It also looks at the internal process of an actor, which is beyond the skill of acting. The workshop may open a window to the ideas of metaphysics of acting.



Dramaturge Workshop **By Changhwa Jim (Korea)**

The concept of 'Dramaturge' is the main focus of the workshop. Looking at a profession within a theatre company that deals mainly with research and development of plays or performances. It also explores several aspects of being a dramaturge like a literary adviser on the staff of a theatre, selection and editing of texts, and public relations work related to the performance.



Theatre Workshop **By Julia Rosa Stockl (Austria)**

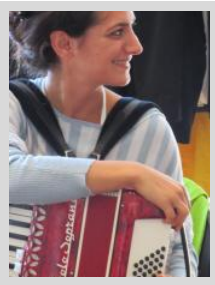
The German word "Heimat" has very special meaning in our culture and is not fully translatable into another language. This unique relationship to the place we call home is different in every country. In this workshop we are going to explore this meaning, we'll try to find your individual way of defining what home means to you, your relationship to your country, your identity within this culture and what that means in relation to other cultures. We are trying to create a space of encounter and to explore an universal theme that matters to all of us. Not just in a global sense, but even more so in the multicultural society most countries have developed into. The workshop is open to both, non - professional actors as well as any performers who are interested in an exploration of the theme or development of solo performances.

WORKSHOPS



Movement Theatre **M Safeer (Sri Lanka)**

This workshop deals about how to re-create a theatrical act without a proper script or a concept by using modern concepts in the drama field such as the actor, body, rhythm, social expression and music. Main difference in this form of theater is how to communicate with the audience without using dialogues. Objective is to prepare the artist for a social transformation through Social Movement Theater.



Acting Workshop **By Julia Fillipo (Italy)**

The Laboratory approaches the physical vocal training in order to arrange the "instruments" of work of the performer, the actor, or the dancer. It combines elements such as rhythm, energy, weight, the voice in the space, and variations of voice in relation to the physical actions. This will stimulates the imagination and the creativity of the body. Some exercises of the Italian "commedia dell'arte" will be used as a pretext for improvisations and to develop material with which the performing participants - with the help of the other participants - will contribute to the creation of scenes, songs, images and actions.



Physical Theatre **By Kakomoto Atsushi (Japan)**

"Creating small society or agreements without using speech."

The focus of the workshop is physical theatre, not text-based. Exploring the very first steps of new creation. Introductions about movements focused on walking and focusing on how to realize a communication through physicality, which is foundation of speech communication.

PLATFORM PERFORMANCES

19th November 2016, Saturday 6:15 PM

MONEY ORDER & PORTER

Performed by Rashmi, Kamakshi & Makarand

The performance is a movement exploration of the poems written by Narayan Surve. Looking at the poem, as a quarry from which to draw images and letting the sequence of images grow, dissolve & re-combine.

20th November 2016, Sunday 6:15 PM

BHAJAN RECITAL

Performed by Parshuram Mahant

Parshuram Mahant comes from the lineage of performers called "Varkari" who have devoted most of their lives singing Hindu hymns & chants and has made a name for him & his group performing his, music popularly known as "Bhajan" or "Keertan". Most often, found performing in neighbourhoods & nearby vicinity, Parshuram Mahant's voice and his style of singing has enchanted people for many years. He hails from Gadag, in the state of Karnataka and has a unique expression to his soulful and rustic classical music renditions.

21st November 2016, Monday 6:15 PM

IN TRANSIT

Performed by Aditi, Tanvi, Radhika & Ankita

In Transit is a Contemporary dance performance that looks at understanding the life of our own bodies. How are we able to re-see movement and the ideas contained in the body? How does one see more deeply into our mundane day-to-day movement as a form of intelligence, rediscovering its capacity for ideas, understanding fully what the body knows. It is a work in progress conceptualized by Aditi Venkateshwaran and devised & performed by Ankita Shingvi, Radhika Rathod, Tanvi, Hegde and Aditi Venkateshwaran.

22nd November 2016, Tuesday 6:15 PM

VIOLIN CONCERT

Performed by Suzuki School of Violin

The students of Suzuki School of Violin, Pune will present a western classical violin concert consisting of compositions of famous composers like JS Bach, Vivaldi, Beethoven & Paganini. The young violinists are aged 5-15. The students of this school have performed at various places including at the "World Suzuki Conference" at Melbourne and very recently at "Royal Albert Hall, London"

'ADHIPATI' - PLAY READING

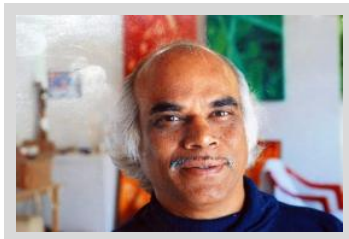
BY ABHIRAM BHADKAMKAR



Abhiram Bhadkamkar is a film actor, director, and writer. His dramatic works have been performed all over the world by reputed theatre groups. IAPAR International Theatre Festival 2016 is excited to host a play reading session of Mr. Bhadkamkar's new play, "Adhipati". The language of the play is Hindi.

EXHIBITION

BY SHYAM BHUTKAR



Mr. Shyam Bhutkar is one of Pune's senior painters, trained & specialized as a Fine Artist. (Academic Qualifications: G.D. Arts - Fine Arts 1979) His career observations associated with stage are the many fantasy forms of backstage structures against the light as well as forestage magic of structures space and angled spotlights.

LIGHTING THE STAGE: MAGIC OF THEATRE

Shyam Bhutkar's abstract paintings are inspired by his work as a set designer for theatre & cinema the traces of which show in his handling of space and perspective, light and shadow, colour and tone. Shyam Bhutkar transforms his impressions into pure paintings and creates a theatre of coloured masses floating in liquid, transparent lights." Says, Dilip Chitre.

FESTIVAL CORE TEAM



**VIDYANIDHEE VANARASE
(PRASAD)
FESTIVAL DIRECTOR**



**DR AJAY JOSHI
ASSOCIATE DIRECTOR**



**DHEERESH JOSHI
HEAD
FESTIVAL DEVELOPMENT**



**ADITI VENKATESHWARAN
HEAD
ADMINISTRATION**



**NIKHIL GADGIL
HEAD
LOGISTICS & OPERATIONS**



**AMRUT SAMAK
HEAD
OUTREACH PROGRAMME**



**MADHURA PENDSE
HEAD
DESIGN & PUBLICITY**



**HARSHAD RAJPATHAK
HEAD
VENUE & PERFORMANCES**



**VIKRANT THAKAR
HEAD
TECHNICAL**

The festival is supported by Maharashtra Cultural Centre, Lalit Kala Kendra (Gurukul), Savitribai Phule Pune University, Pune. It wouldn't have been possible without the generous contributions of Forbes Marshall group, IRA Spaces, Bank Of Maharashtra and support by URMEE, Radio Mirchi and Insider.in

LIST OF BENEFACTORS

Dr Shailesh Deshmukh	Sachin Naik	Shamad Construction
Suhas Kolhatkar	Harshawardhan Pathak	M/S Lagoo - Apte
Sujata Bhide	Nishant Shah	P N Gadgil Jewellers Pvt Ltd
Chadrashekhar Yardi	Rujuta Soman	M/S P.S Athawle and Co.
Mancher Irani	Niranjan Deshpande	Chartered Accountants
Shirisha Sathe	Devendra Saralkar	
Shekhar Joshi	Snehal Baokar	
Akshay Pujare	Major CS Joshi	
Nikhil Gadgil	Sameer Dublay	

SPECIAL THANKS

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