



**IAPAR**

**INTERNATIONAL ASSOCIATION FOR  
PERFORMING ARTS AND RESEARCH**



# **IAPAR INTERNATIONAL THEATRE FESTIVAL 2017**

**1st to 12th  
November 2017  
Pune, India**



In association with



Lalit Kala Kendra (Gurukul),  
Savitribai Phule Pune University, Pune

NGO Partner



Urban Rural Management Empowerment Establishment

Venue Partners



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INTERNATIONAL ASSOCIATION FOR  
PERFORMING ARTS AND RESEARCH

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## FESTIVAL NOTE

“How wonderful it is that nobody need wait a single moment before starting to improve the world.” – Anne Frank

While great joy inevitably yields great abundance, rarely does this relationship work in reverse. With this in mind, we hosted the very first IAPAR International Theatre Festival in November 2016. Following this, we are thrilled to host the second IAPAR International Theatre Festival in November 2017, in the heart of Pune, a city brimming with culture, art and intellectual advancement.

The theme of the festival is ‘Actor at the Centre’ and it will feature fifteen innovative performances from Argentina, Bangladesh, Germany, Korea, Sri Lanka, Turkey and of course, India. The IAPAR International Theatre Festival is the official festival of the Indian Centre of International Theatre Institute (ITI). From 1st to 12th November, we welcome remarkable artists, art professionals and practitioners, innovators from artistic disciplines, and senior educators and academicians from Argentina, Bangladesh, Germany, Korea, Sri Lanka, Turkey, Canada, China, Hong Kong, Hungary, Japan, Portugal, Serbia, Switzerland, Taiwan, Czech Republic and USA, and various parts of India. The festival will also have a Student Exchange Program in association with three national universities and a Young Critics' Forum in collaboration with International Association for Theatre Critics (IATC).

The performers themselves come from varied backgrounds, with reference to social, political, individualistic as well as artistic dynamics. This brings in cultural, intellectual and humanistic diversity to the festival and facilitates a healthy exchange of ideas and perspectives. A leap from a five day festival to a solid twelve days, certainly not easier than we thought, but has happened faster than we expected. An attempt to create a festival, building on what we first imagined it to be, wondering would we dream even bigger?





## **FESTIVAL DIRECTOR'S NOTE**

Dear Friends,

I welcome you all to the second IAPAR International Theatre Festival 2017.

Last year, when I was writing this note, I was very excited. I felt that we had taken up a mammoth task. And this year, I realized that we could do a lot more than what we had achieved last year.

So, this year the excitement has increased along with a feeling of surprise! It has been an enormous leap from the last year's festival. We could actually plan and execute a twelve days festival.

Many times people ask me this question, 'why festival'? And every time I think of it I find a new reason for doing it. Since last year, this festival is becoming a common platform for the global community of theatre practitioners to interact and engage. This festival is becoming a place where collaborations emerge. This festival offers an opportunity to young theatre enthusiasts to interact with seasoned artists. This festival creates a possibility of developing strong ties between the young and the not so young theatre practitioners. This festival allows theatre students to embark on their journey of investigating the actor's processes and trying to find a path for their own expression. This festival offers a feeling of cultural enrichment to the audience.

Theatrical performance is a universal cultural phenomenon that exists almost in every society around the world. Theater survives and flourishes even in the age of multiple-choice digital media. What makes theater so attractive and effective? Why does it hold the power to engage people from all age groups and all strata of society? What is it that urges artists from different parts of the world to be a part of a global theatre community, present their performances within such communities and share their experiences? The IAPAR International Theatre Festival is trying to study these fundamental questions and if possible, find some answers. It is only by meeting each other, knowing different ways of expression and understanding each other's art, the artists feel truly accomplished.



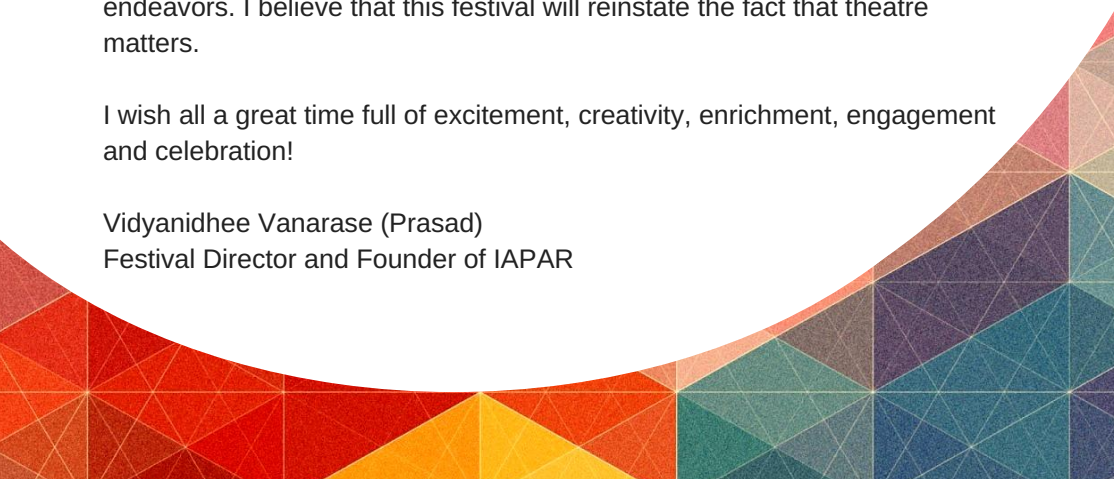
This festival aims at providing a vibrant platform to the artists and theatre community. The sheer number of applications we received this year tells us the curiosity this festival has generated in the minds of theatre practitioners from across the globe. This year we received more than one hundred entries from outside India. The total number of applications was two hundred and forty. These numbers tell us that the artists all over the world are always looking for opportunities to perform. They are always eager to encounter newer audiences. Whichever the country is, an artist is always looking for enrichment and satisfaction.

Last year we were nine people in the core team of the festival. This year we are fifteen. We are growing at a pace that is not easy to cope up with. And I am happy about it! Without this core team, the festival would have been impossible. I don't have enough words to thank Dr. Praveen Bhole of Lalit Kala Kendra (Gurukul), Savitribai Phule Pune University. I have to mention the unequivocal support given by Mrs. Shubhangi Tai Damle, Maharashtra Cultural Centre, Smt. Prabha Tai Marathe, Kalachhaya Cultural Centre and Patheya Trust. The festival wouldn't have been possible without them. Shri. Rahul Shende of URMEE, and the entire team of Wide Wings Media has been a source of immense energy and support.

I am very thankful to all our benefactors, supporters and sponsors for coming forward to make this festival happen and trusting us with their generous support. Theater Festival models for us a kind of public discourse that lies at the heart of democratic life. It helps us build our skills for listening to different sides of a conversation and empathizing with struggles of our fellow human beings. This festival is a celebration of unique heritage of human society, ever prospering, and ever flourishing and yet the most harmless of human endeavors. I believe that this festival will reinstate the fact that theatre matters.

I wish all a great time full of excitement, creativity, enrichment, engagement and celebration!

Vidyanidhee Vanarase (Prasad)  
Festival Director and Founder of IAPAR





## **FESTIVAL CHIEF GUEST**

### **Tobias Biancone**

### **Director General of ITI**

We are thrilled to host Mr Tobias Biancone, the Director-General of International Theatre Institute (ITI) as the chief guest at IAPAR International Theatre Festival 2017.

Tobias Biancone, with a long history of working for the arts, has lent his expertise across various fields, like attaining publication for visual artists and writers, and organizing cultural festivals which celebrate poetry, prose, music, cinema & theatre. He is also a poet and a writer whose works have been published in several languages. He has received numerous awards and recognition for his work and is an Honorary Professor of the Central Academy of Drama. He has been the leader of the General Secretariat of ITI since 2008, and President of the Network for Higher Education in the Performing Arts since 2014.

On the 4th of November 2017, IAPAR International Theatre Festival would host a session on "Poetry in Translation" in association with Patheya Trust. Poetry is, perhaps, the most challenging task in the field of translation, because of its unique expressive power and subtle nuances that defy our effort at touching and holding it. The participants include Dr. Madhavi Vaidya, Shayar Asif Sayyad, Smt. Sushama Shaligram, Dr. Shyamala Vanarase and Dr. Nilima Gundi. Prof. Vandana Bokil will moderate the programme.

Mr. Tobias Biancone - himself a poet - will preside over the session. Translations of poetry across languages is a vast field and Mr. Tobias Biancone has a wide experience in this area - as his own works have been translated in several languages. In this session, we look at the poetry in translation in three languages - Urdu, Gujarati and English.



## **NOTE FROM INDIAN CENTRE OF ITI**

On 17th November 2014 the Executive Council of ITI unanimously accepted a new member – a new Indian Centre of ITI. This centre was initiated by International Association for Performing Arts and Research (IAPAR), a Pune based organization working in the field of performing arts.

Performing artists face several problems today. Some of the primary problems are how do we survive? How do we connect? And how do we reach out? And there is no concrete answer to either of these questions. One keeps struggling to find answers to these questions. One likes to be anchored in a community of like-minded people.

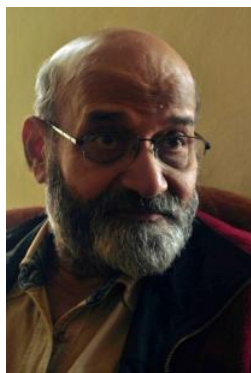
But how does one find those like-minded people? IAPAR is a network that tries to answer some of these questions and fills in for the existing lacuna. IAPAR works in the three inter-related areas of research, practice of applied areas in performing arts and performance. This network tries to bring the academicians, performers as well as professionals in applied areas together on a common platform. Taking a wider perspective, it tries to create a space for all stakeholders in the field of performing arts for interaction, conversation, innovation, collaboration and development. The ideology of IAPAR and the ITI gelled very well and thus the new Indian Centre of ITI came into being. Since its inception, the Indian Centre of ITI has initiated and supported several projects and programmes. Some of the important initiatives include Theatre in Education programme for schools and a research programme focusing on Arts and Entrepreneurship. It has also supported the production of experimental performances like 'The Balancing Act', 'DNA' and 'In Transit'. The most important programme of the Indian Centre of ITI is the "IAPAR International Theatre Festival". Indian Centre of ITI wishes a great success to the second IAPAR International theatre Festival 2017

Sushama Deshpande  
President,  
Indian Centre of ITI



# FESTIVAL WORKSHOPS

**Venue: Kalachhaya Cultural Centre**



## **Acting Workshop**

**By Ram Gopal Bajaj (INDIA)**

**1st to 3rd November 2017 | Time: 10 AM to 1 PM**

This three day workshop will focus on Acting Methodology of an Indian actor. It will help participants to introspect and look at one's own experiences life, reality and imagination. It will look 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.



## **Abhivyakti, Lekhan Ani Natak**

**By Abhiram Bhadkamkar (INDIA)**

**4th November 2017 | Time: 10 AM to 1 PM**

The focus of the workshop is to bring us fresh ideas for performance and finding a unique expression. To understand the process of writing and subsequently designing a theatrical performance that will help one reach the farthest extent of their imagination. It seeks to create conditions in which you can develop your unique voice while freely experimenting with a variety of creative processes and theatrical forms.



## **Physical Theatre**

**By Atsushi Kakumoto (JAPAN)**

**5th November 2017 | Time: 10 AM to 1 PM**

"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 understand communication through physicality, which is foundation of speech communication.



# FESTIVAL WORKSHOPS

Venue: Kalachhaya Cultural Centre



## **Body Balance and Laban Voice Technique**

**By Jo Jeongmin (KOREA)**

**6th November 2017 | Time: 10 AM to 1 PM**

The workshop creates the character and style of drama by conveying the understanding of language life, physical stimulation and language through physical balance and Laban's voice skill training. This course teaches the body balance and Laban voice skills. Through this, it learns the specific physical training method for the actor's role creation by understanding the language according to the life and the physical stimulation of the language through the action.



## **Introduction to Lecoq**

**By Peter Valcz (HUNGARY)**

**7th November 2017 | Time: 10 AM to 1 PM**

Here are 20 words about Jacques Lecoq, one of the biggest theater pedagogues of the XXth century: Paris. 1956. Sport. Geometry. Movement. Body. Space. Analysis. Neutral. Mask. Attitude. Mime. Geste. Action. Reaction. Improvisation. Elements. Material. Transposition. Poetry. This brief introduction to Lecoq Technique will be taught by Mr Peter Valcz, a Hungarian theater director - studied at Lecoq's school in Paris.



## **Introduction to Circus Skills**

**By Mariana Silva and Juan Cruz Bracamonte (ARGENTINA)**

**8th November 2017 | Time: 10 AM to 1 PM**

The workshop will be conducted by Mariana Silva and Juan Cruz Bracamonte, members of the theatre company "Mandragora Circo" from Argentina. During the class will be taught the techniques of acrobatics in circus. Working in training and posture of the body to develop arm balances and partners acrobatics. The workshop is aimed to dancers, actors and performers and also to general audiences. All levels are welcome, it is NOT necessary to have any kind of previous experiences.

# FESTIVAL WORKSHOPS

Venue: Kalachhhaya Cultural Centre



## **Voice of Silence Pantomim Workshop** **By İlker Kılıçer**

**9th November 2017 | Time: 10 AM to 1 PM**

The workshop focuses on expressing meaning through gestures without speech accompanied by music. Exploring the rich history of pantomime, with its many colourful characters and conventions the workshop would be looking at brining stories to life through guided improvisation and characterisation.



## **Acting Workshop** **By Julia Fillipo (ITALY)**

**10th November 2017 | Time: 10 AM to 1 PM**

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.



## **Introduction to Realistic Acting** **By Aniruddha Khutwad (INDIA)**

**11th & 12th November 2017 | Time: 10 AM to 1 PM**

Aniruddha Khutwad is one of the most accomplished theatre practitioners of India who teaches acting based on the Stanislavski system. The two day masterclass at the festival would focus on the basic introduction to realistic acting technique for the stage. It is designed to develop the ability to play dramatic action honestly and believably, based on ones natural instincts. The focus of the workshop would be creating and understanding theatre that is truthful and accessible to audiences from across the social spectrum.

# OUTREACH WORKSHOPS

Venue: Namdev Sabhagruha, Savitribai Phule Pune University

We are happy to announce a series of workshops for the students of Lalit Kala Kendra (Gurukul), as a part of the outreach programme undertaken by IAPAR International Theatre Festival 2017.



## **Stanislavski Method**

**By Anastasia Weinmar and Andrei Diakov  
(GERMANY)**

**6th November 2017 | Time: 10 AM to 1 PM**

Anastasia Weinmar is an actress, singer, director, and a music-theatre pedagogue, and Andrei Diakov is an accomplished pianist, conductor, chorus director and composer.

The laboratory approaches the basics of emotional, physical and vocal training for an actor to be prepared for a role in music-speaking theatre based on the likes of Stanislavsky, Demidov, and Chekhov. The workshop will focus on 'the acting body' in its movement and in its senses, and body and voice warming up in a fluent emotion and in a group dynamic.



## **Thousand Expressions Via Music By Vijaykumar Naik (INDIA)**

**7th November 2017 | Time: 10 AM to 1 PM**

The human body is a treasure of expression. As actors, we love to possess it at the maximum. Naturally, man is more close to rhythm - from early childhood itself, the human body is attracted to rhythm. We can say that rhythm controls every body movement. Similarly, music reflects the mood and many a time moods are created by music. So music is the most attractive art form for the human mind - knowingly or unknowingly. When the rhythm of the music and rhythm of the human body go parallel, a point of concentration starts its journey. It is with this synchronisation that the path is taken ahead. This path mingles the moods of the music with the body movements and creates an abstract expression. The body starts exploring many possibilities, which seem to be untouched for a long period. And then this journey starts making us better actors.

# OUTREACH WORKSHOPS

Venue: Namdev Sabhagruha, Savitribai Phule Pune University



## **Innovative Theatre Directing and Acting By Elmaze Nura (KOSOVO)**

**8th November 2017 | Time: 10AM to 1PM**

Innovative Theatre Directing and Acting' has theoretical and practical character, including relevant information and knowledge of systems, methods, techniques, and forms of theatre performances. During the workshop, in the theoretical aspect, students will be provided with profound knowledge in the field of systems and genres; while in practical terms they will be able to work with scenes from a play, in order to treat it as it is and then to recreate it as a new, innovative form of staging. This workshop, in particular, focuses on movements, trends, methods, techniques, forms, and experimental creations of directors and actors, who through their ideas, concepts, attitudes and creative and artistic experience, break and overcome the stereotypes and conventional ways of reading the script and doing theatre. An integral part of this workshop is exercises and tasks of directing and acting creations with an experimental, innovative character.



## **Movement Theatre By M Safeer (SRI LANKA)**

**9th November 2017 | Time: 10AM to 1PM**

This workshop will deal with recreating a theatrical act without a proper script or a concept by using modern concepts in the field of drama, such as actor, body, rhythm, social expression and music. A distinguishing feature of this form of theatre is communicating with the audience without using dialogues. The objective is to prepare the artist for a social transformation through Social Movement Theatre.





## **Word / Image**

**By Mrinalinee Vanarase and Madhura Pendse  
(INDIA)**

**4th& 5th November | Time: 10 AM to 1 PM**

The workshop is designed for children to help and enrich their understanding of the fascinating worlds of words and images. Word Image is an open ended, process driven platform wherein everybody has something to offer and to learn regarding words, images and the bridges between the two. It aims at resolving the tension between words and visuals by understanding their nature, function and effects. The workshop is open for children between the age of 8 to 14.

## **NATYA WACHAN SPARDHA (Intercollegiate Play-Reading Competition)**

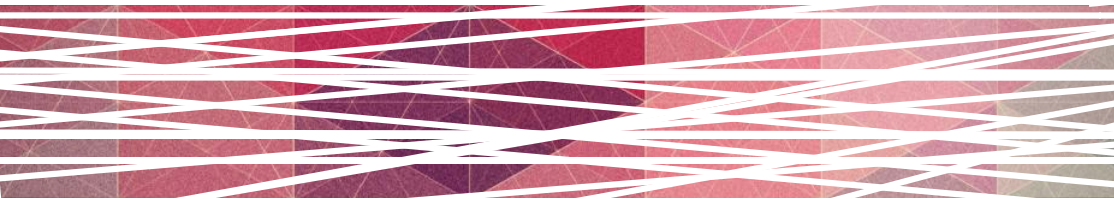


The second IAPAR International Theatre Festival 2017 is proud to introduce 'Natyawachan Spardha' an inter-collegiate play-reading competition for students. The medium of the competition is Marathi, and will be judged by senior theatre practitioners. The competition is a platform provided by IAPAR International Theatre Festival to involve theatre enthusiasts and students from colleges in Pune.

## **IAPAR International Theatre Festival and IATC Indian National Section hosts - IATC Young Critics' Workshop**

IAPAR International Theatre Festival brings together theatre critics from several countries around the world at the IATC Young Critics' workshop in Pune from the 5th to 9th November 2017. The programme seeks to encourage and develop theatre criticism among young and new critics. 8 young critics from countries such as Hong Kong, Taiwan, Portugal, Czech Republic, Serbia and Canada are participating along with participants from India. The young critics will be watching performances at the festival and would be engaging in discussions that revolve around these performances. The foreign participants will have the unique opportunity to acquaint themselves with Pune city and its history and culture as well.

The workshop will be monitored by Dr Ajay Joshi, senior theatre critic and Deepa Punjani, the founder-representative of the Indian National Section of the IATC.



## **Student Exchange Programme**

The "Student Exchange Programme" at the second IAPAR International Theatre Festival is designed to bridge the gap between the academia and the practitioners, both important partners required to take theatre forward.

This year ten students from three national universities in India, which run a theatre department will join the festival from 7th to 12th November 2017.

The students will participate in the workshops that will be conducted by the performers and artists at the festival, interact with their peers, watch performances and participate in formal and informal discussions.

# PLATFORM PERFORMANCES

**Kisse Kahani - Ismat Ki Zubaani :  
Arti Tiwari, Bayka& Co. (INDIA)**

**2nd November 2017, Thursday**

The presentation is a rehearsed reading of a compilation of Ismat Chughtai's written work. It unveils the enlightened, bold, iconoclastic, progressive and feminist writer's temperaments. It also reveals Chughtai's friendship with Saadat Hasan Manto and the rather amusing way in which they dealt with the court trials they faced against 'obscene' content in their respective literary works.

**Sitar Recital :  
Urmila Apte, Bina Joshi & Dr Ajay Joshi  
(INDIA)**

**3rd November 2017, Friday**

In this Sitar recital by Urmila Apte (a disciple of Padmabhooshan Maa Annapoornaa devi of Maihar Gharana) and her students Dr. Ajay & Mrs. Bina Joshi, a composition by Urmila will be presented, based on Raga Tilak Kaamod with Tabla accompaniment by her son Suvrat Apte (a disciple of Pt. Ramdas Palsule)

**As Written in the Stars:  
Easy Wanderlings (INDIA)**

**4th November 2017, Saturday**

Easy Wanderlings – a musical journal of cherished memories - have been creating an amalgamation of ambient pop, soul and folk music since their journey began in 2015. They will perform live music from the debut album, 'As Written in the Stars.' The band includes Pratika Gopinath, Sanyanth Naroth, Malay Vadalkar, Sharad Rao, Abraham Zachariah, Shardul Bapat and Sia Ragade.

**A Recital of Bhojpuri folk songs:  
Satish Kumar & Akhil Tiwari (INDIA)**

**5th November 2017, Sunday**

'Nirgun' are folk compositions based on scriptures written by Kabir, sung by the 'Kabirpanthi' - a community in Bihar. Until recently, the Nirgun were recited only amongst the community members. This performance is dedicated to the projection of Kabir's guidance to the larger, global community.

**Thala Dance:  
Naadeeka Tharangani (SRI LANKA)**

**6th November 2017, Monday**

'Thala' (Melody) is a universal language. From the two characters in this piece, the director tries to create human society and bondage. The performance talks about development taking place during the post-war peace period. It highlights the distorted mental status of human beings and talks about the birth of a child in such a world with unhealed wounds of cruel war-time.

# PLATFORM PERFORMANCES

**Rupchan Sundarir Pala:**

**7th November 2017, Tuesday**

**Sayik Siddiquee (BANGLADESH)**

This is an experimental play in the form of a traditional ballad. The playwright plays nine different characters and is also an onstage storyteller, narrating the tale of a beautiful 16-year-old in this vibrant, organic and interactive performance.

**On the harmful effects of Tobacco:**

**8th November 2017, Wednesday**

**Aniruddha Deodhar (INDIA)**

'On the Harmful Effects of Tobacco' is a play written by Anton Chekhov, performed by Aniruddha Deodhar. The character Ivan Ivanovich Nyukhin is asked by his wife to deliver a lecture about the harmful effects of tobacco, but he hardly says anything relevant about the subject and ends up blurting out his own personal dealings with his wife and so to speak, his life.

**The Sneeze:**

**9th November 2017, Thursday**

**Lalit kala Kendra Gurukul (INDIA)**

Neil Simon's 'The Good Doctor' included short plays based on Anton Chekhov's works. One of these is 'The Sneeze,' the comic tale of a nervous-minded government clerk, his irritable superior, and the simple, involuntary action of sneezing. This rendition is performed by the students of Lalit Kala Kendra (Gurukul), and has been adapted and directed by Vidyanidhee Vanarase (Prasad).

**Main Safdar:**

**10th November 2017, Friday**

**Rishi Manohar & Group (INDIA)**

The performance is based on the brutal incident that happened in 1989 with Safdar Hashmi, a great cultural activist. The play glorifies his work, dedication, ambitions, and personality. The performers are Swapnil Bhawe, Hemangi Patil, Chinmay Deo, Aditya Pawar, Dipti Kachre, Pranav Vadke and Rishi Manohar.

**Bajan Recital:**

**11th November 2017, Saturday**

**Parashuram Mahanta (INDIA)**

'Parshuram Mahanta comes from the lineage of performers called "Varkari" who devote most of their lives to singing Hindu hymns and chants, popularly known as "Bhajan" or "Keertan." He hails from Gadag (Karnataka) and has uniqueness to his soulful and rustic classical music renditions.

**Awakening Soul: Deeksha Kathak Dance Academy by Aabha Wamburkar (INDIA)**

**12th November 2017, Sunday**

Free from the human suit, awakened souls eagerly await entry into the spiritual realm - the ultimate place of love, light and freedom from pain. The performance includes Kabirdasji's philosophy of faith and devotion to God over ritualism and scriptural learning, with Sufi singer Abeeda Parveen's soulful voice. Performed by Anuja Kshirsagar, Aboli Dhayarkar, Ameya Palande, Aditi Riswadkar, Srushti Marathe and Aabha Wamburkar.



The festival has been supported by Lalit Kala Kendra (Gurukul), Savitribai Phule Pune University, Maharashtra Cultural Centre and Kalachhaya Cultural Centre, Pune.

A special mention to Shyamchi Aai Foundation and Patheya Trust for their generous support.

## Our Benefactors

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## Special Thanks

Atul Kulkarni  
Amit Gokhale (Gokhale Caterers)  
Sachin Naik - Audio Vision  
Dheeresh Joshi & Family  
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Video & Photography – DES Institute of Film and Television

Printing – Somnath Shelke (Ashwini Graphics)

Travel – Prasad Tours and Travels



# *Ghazab Teri Adaa*

By National School of Drama Repertory Company (INDIA)

**1st November 2017, Wednesday**

**Language: Hindi**

Script, Music and Direction: Waman Kendre

Cast: Members of National School of Drama Repertory Company

Lights: Suresh Bhardwaj

Choreography: Anil Sutar

Costumes: Sandhya Salve

Set Design: Naved Inamdar

Repertory Chief: Suresh Sharma

'Ghazab Teri Adaa' is a play written by Prof. Waman Kendre, inspired by Aristophanes' 'Leastrata'. The play opens with a king ordering his soldiers to go for a war to expand his kingdom. He calls for the war just to prove that he is the mightiest emperor in the world. Amid this, all the women of the kingdom unite to stop the war which brings an interesting twist to the play and the plot. Kendre says his play is a farcical drama which deals with a very socio-political content. "With humour, music and drama, the play highlights many issues that are the most discussed and talked about. Where war has always been a man's responsibility, the play highlights that women can play an equally important role in bringing peace and serenity in a society," he says.



# *Ghasiram Kotwal*

By National School of Drama Repertory Company (INDIA)

**2nd November 2017, Thursday**

**Language: Hindi**

Playwright: Vijay Tendulkar

Director: Rajinder Nath

Translator: Vasant Dev

Cast: Members of National School of Drama Repertory Company

Set Design: Late Ashok Bhattacharya

Music: Mohan Upreti

Costumes: Late H. V. Sharma

Lights: Govind Singh Yadav

Choreography: Late B. C. Sharma

Repertory Chief: Suresh Sharma

'Ghasiram Kotwal' is among the most iconic of Marathi plays. It is written by Vijay Tendulkar, and translated into Hindi by Vasant Dev. The play is a political satire, written as a historical drama. It is based on the lives of Peshwa Chieftain Nana Phadnavis and the police chief Ghasiram Kotwal. The key theme of the play is the way men in power give rise to ideologies to serve their purposes, and later destroy them when they seem useless.



# ***Taj Mahal Ka Tender***

By National School of Drama Repertory Company (INDIA)

**3rd November 2017, Friday**

**Language: Hindi**

Playwright: Ajay Shukla

Lyrics, Music, Design and Direction:  
Chittaranjan Tripathy

Cast: Members of National School of Drama Repertory Company

Set Design: Pankaj Jha

Costumes: Sunita Chand Rajwar

Choreography: Meghana Malik

Lights: Govind Singh Yadav

Repertory Chief: Suresh Sharma

'Taj Mahal Ka Tender' explores the possibility of the Mughal emperor Shah Jahan coming alive and giving orders to construct the Taj Mahal in today's day and age. The bureaucratic machinery along with its infamous 'Red Tape' comes into action and takes the emperor for a long roller-coaster ride. Whether the Taj Mahal is finally made or not, is a thing to be seen. The play is a satire of contemporary times; full of wit, humour, and sarcasm.





# *Mandragora Circus*

By Mandragora Circo (ARGENTINA)

**4th November 2017, Saturday**

**Language: Nonverbal**

Playwright & Director: Juan Cruz Bracamonte

Cast: Mariana Silva, Juan Cruz Bracamonte

'Madradora Circus,' a wordless theatre performance, is a story of comedy and love told by two clowns. Circus stunts, music and unconventional instruments weave the acts of this performance together, allowing the audience to imagine situations, conflicts and solutions. The show is delicate, with a touch of comedy and an attractive story which can be enjoyed by audiences of all ages.





# Hole

By Theatrical Company ENSEMBLE (KOREA)

**5th November 2017, Sunday**

**Language: Korean**

Director: Kim Jinman

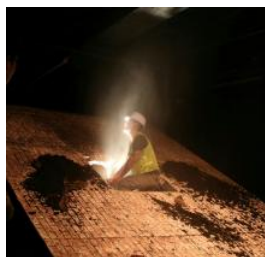
Cast: Kim Hyobae, Lee Dongjun

Lighting Director: Lee Youngmin

Sound Operator: Jo Jeongmin

Translator & Subtitle Operator: Hwang Gun

'Hole' depicts the attempts of local experts in solving the problem of a sink hole that has been created in an unexpected place. One expert thinks that the case has to be studied carefully to identify the cause, as there could be many reasons as to why the sink hole has been created. The other wants to cover it up quickly and withdraw from the site, as he feels that the presence of such a small hole will not be too much of a hindrance. The experts confront each other harshly, trying to convince each other all the while, in what is a comedy revolving around the simple presence of a small sink hole.





## *It's me, Edith Piaf*

By Internationales Berliner Drama Theatre (GERMANY)

**5th November 2017, Sunday**

**Language: German**

Playwright: Nina Mazur

Director: Yevgenia Boginskaya

Translator: Rustam Akhmedshin

Cast: Anastasia Weinmar

Piano and Musical Arrangement: Natalia Smotrinskaya

'It's me, Edith Piaf,' is a subtle, touching and intimate retrospective of the times that have influenced the life and songs of the unforgettable French singer and actress, including her childhood, where she sang in the streets in the outskirts of Paris, and then how she slowly rose to international stardom as a symbol of French tenacity and passion. With her amazing voice, the protagonist of the performance brings back Edith, singing ballads like "La Vie en Rose," "Milord," "Padam Padam," "Mon Dieu," or the anthemic "Rien de Rien." The show takes the spectator into the world of emotions and thoughts behind the persona that was Edith Piaf.



# *Elephant in the Room*

By Dur Se Brothers (INDIA)

**6th November 2017, Monday**

**Language: English**

Concieved, Performed & Directed  
by: Yuki Ellias

Written by: Sneh Sapru  
Executive Producer: Niloufer Sagar

Costumes & Set Designed by: Sumaiya Merchant  
Lights Designed & Operated by: Asmit Pathare  
Sound Design by: Seemingly That  
Sound Operated by: Yael Crishna / Priyanka Babbar

The critically acclaimed tale of magic realism, 'Elephant in the Room', follows the journey of a young beheaded elephant god in search of his human head. It is a comedy rooted in Indian mythology that goes on to become a commentary of the environmental, social and cultural realities of our world. The performance is an hour-long adventure, starring a pachyderm god, a cursed spider, an eccentric old elephant, and a Siberian crane among others, all rolled into one.





# ***Venunad***

By Rangayug Sanskrutik Sansthan (INDIA)

**7th November 2017, Tuesday**

**Language: Hindi**

Conceptualized and Performed by:  
Ashwini Giri

Design and Direction:  
Chittaranjan Giri

Sound Design and Composition: Sameer Dublay  
Light Design and Operation: Raam Saidpure  
Production Manager: Zubin Khetani

We have seen, heard and read about the many forms of Krishna - he has been illustrated as the Lord, the Lover, the Friend, the Politician, etc. However, delving into the depths of Krishna's life reveals that he has been persistently faced with conflict and dilemma at every turn of life. In each of these episodes, he has harmoniously overcome the conflict and his extraordinary understanding and sensibilities have prevailed.

Krishna had relations with many prominent women of his time - most prominently, Radha, Meera, Draupadi, Yashodha, Kunti, Gandhari, etc. These were multi-faceted relationships, and Hindu mythology often doesn't give names to many of them. Albeit, each of these relationships was deep, layered and unique in its nature. This performance explores the identity of Krishna and the nuances of the relationships he shared with various women of the time. It raises questions and looks for new angles with which one can look at these relationships.





# *In Transit*

By IAPAR (INDIA)

**7th November 2017, Tuesday**

**Language: Nonverbal**

Concept and Direction: Aditi Venkateshwaran

Produced by: International Association For Performing Arts and Research, India

Devised and Performed by: Aditi Venkateshwaran, Ankita Shingvi,  
Apeksha Choksi, Radhika Rathod, Tanvi Hegde

Light Design: Vidyanidhee Vanarase (Prasad)

Music: Udayan Dharmadhikari

"So much of the city is in our bodies." - Anne Michaels

How do we understand 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 existential movement?

'In Transit' is a non-verbal dance-theatre performance that examines the representation of systemic and subjective movement in contemporary culture looking at bodies in transit. The performance looks at the intensity of the movements & moments we experience on the streets. It senses the physicality in strong and soft tones, a constant searching and uncovering, everything we see around us that we cannot forget and carry within us.



## *Swing of Love*

By Inter Act Art (SRI LANKA) and Itinera - Arte en Expansión (ITALY)

**8th November 2017, Wednesday**

**Language: English**

Playwright: Manjula Wediwardena

Director: M. Safeer

Cast: Julia Filippo

Translator/ Adaptor:  
Manjula Wediwardena/ Dilini Eriyawala

Production Management: Sujeewa Pathinisekera

Light Design: Sujeewa Pathinisekera, Wasantha Kumara

Music: Vindake Weerasinghe

Stage Management: Jeewanthi Perera

Assistance: Tharushi Kavindi/ A.K. Rojan

Video Visuals: Weerasingha Jayasundara

National and International Propagation: Nirasha Priyawadani

International Coordination: Jayalath S. Gomes

'Swing of Love' is about femininity and love. The work features poems and verses by Omar Khayyam and Osho, which describe and depict with words the spheres of love and desire. The production has a single female performer to reinvent femininity and love using her gestures, rhythm and voice as the medium of communication. Five swings of different colors are used according to the theme and some pre-prepared videos and colored backgrounds appear concurrently with the acts. From the beginning to the end, the performer plays her role only on the swings.



# Party

By Maharashtra Cultural Centre (INDIA)

**9th November 2017, Thursday**

**Language: Marathi**

Playwright: Mahesh Elkunchwar

Director: Aniruddha Khutwad

Cast: Vidyaniidhee Vanarase (Prasad), Prajakta Pandhare, Sachin Joshi, Pallavi Kale, Amruta Patwardhan, Harshad Rajpathak, Nikhil Gadgil, Aditi Venkateshwaran, Deepti Joshi, Amrut Samak, Bhushan Patil

Music: Sameer Dublay

Costumes: Kalyani Kulkarni Gugale

Lights: Apurv Sathe, Yogesh Jadhav

Makeup: Ashish Deshpande

Backstage: Omkar Bhasme

Set: Santosh Jadhav

Stage Management: Harshavardhan Verma, Suraj Kadam, Sudarshan Hake, Niranjan Bhosale

'Party' delves into the diverse lives of the characters attending a party. There is a purpose behind hosting the party and a must for all those invited, to attend. 'Amrit' who has chosen to stay away from this invite to the party, rather crusading for the rights of marginalised tribal people, is the fulcrum around which most conversations take place. As the story progresses, his whereabouts are revealed by a journalist. The hollow pretentiousness of these culture-vultures and city sophisticates' lives is uncovered when the party goes haywire, and tensions between the guests are unveiled. The play has been written by Mahesh Elkunchwar in 1976 and this rendition is produced by Maharashtra Cultural Centre.



# *Chillara Samaram*

By Little Earth Theatre (INDIA)

**10th November 2017, Friday**

**Language: Malayalam**

Script: Rajesh M P

Director: Arun Lal

Cast: Suresh K, Akhil K P, Mithun Lal K, Abid P T, Srijesh K,  
Aneesh Sankar S P, Jishnu K

Stage Management: Subhash C

Set and Properties: Sarath K R

Music: Vivek S

Music and Subtitles: Abdul Majeed P H

Lights: Sajas A

Makeup: Jayachandran M P

‘Chillara Samaram,’ (Strike of the Common Man) is a short play that raises issues of the protest of common people against anti-human town development plans. It depicts the life of people struggling against the local corporation authorities, the retail trader’s life and their dealings with common people. The Malayalam play goes on to present the reinforced strength of the common people.



## *Mimdo's Call*

By Free Birds Puppet and Mim House (TURKEY)

10th November 2017, Friday

Language: Nonverbal

Playwright and Director: İlker Kılıçer Translator/ Adaptor: Güney Coşka

Cast: İlker Kılıçer

Technical: Ezgi Or, Tamer Kılıçer, Tuğba Yıldız

'Mimdo's Call' is a pantomime show from Turkey that is full of little acts and comedy. The pantomime involves the audience at various points during the performance and engages them through his lively and flamboyant presence.







# *Madhyama Vyayoga*

By NINASAM Tirugatta (INDIA)

11th November 2017, Friday

Language: Kannada

Translator: L. Gundappa

Director: Umesh Salian

Cast: Uma Y.G, Chandan M. Achar, Bhimesh, Tejaswini V, Nandakumar G.K., Navin Pratap, Navin Bhoomi Tipatur, Manjunatha A.C, Rajesh R, Vani Reddy Bidar, Vinod Bhandari, Shantamurty, Shriranga Parvatikar

Music: Ravikumar B, Prakash Badiger B

Lights: Bhimesh H.N

'Madhyama Vyayoga' is a Kannada play that attempts to revisit a classic Mahabharata story. It takes place in the same forest in which the Pandava brothers are spending their exile, and is presented with a theatricality informed by both, the traditional theatre forms and contemporary drama.





## ***Su Bitre Banna, Ba Bitra Sunna***

By NINASAM Tirugatta (INDIA)

**12th November 2017, Saturday**

**Language: Kannada**

Playwright: Carlo Goldoni

Director: Iqbal Ahmed

Translator: Jogi

Cast: Uma Y.G, Chandan M.Achar, Tejaswini V, Nandakumar G.K, Navin Prathap, Navin Bhoomi Tipatur, Manjunatha A.C, Rajesh R, Vani Reddy Bidar, Vinod Bhandari, Shantamurty, Shriranga Parvatikar

Music: Ravikumar B, Prakash Badiger B

Lights: Bhimesh H.N

Set in contemporary Karnataka, 'Su Bitre Banna, Ba Bitra Sunna' is the Kannada adaptation of 'Servant of Two Masters,' a popular play by Carlo Goldoni. The story follows a picaro in his comic adventures, against the backdrop of contemporary political turmoil in Karnataka. Developing its theatrical narrative with songs, chorus and stylised movements, this production attempts to capture the spurious game of identity politics that is part of the larger realities in the contemporary world today.

## FESTIVAL TEAM



**Festival Director**  
**Vidyanidhee Vanarase**  
**(Prasad)**



**Associate Director**  
**Dr Ajay Joshi**



**Head -**  
**Festival Development**  
**Dheeresh Joshi**



**Festival Secretary**  
**Aditi Venkateshwaran**



**Allied Activities**  
**Ashwini Giri**



**Design & Publicity**  
**Madhura Pendse**



**Outreach Programme**  
**Amrut Samak**



**Logistics**  
**Nikhil Gadgil**



**Performances**  
**Ashish Vaze**



**Technical**  
**Zubin Khetani**



**Social Media**  
**Tanmayee Ambekar**



**Documentation**  
**Rohan Wekhande**



**Venue**  
**Harshad Rajpathak**



**Technical**  
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