



7th to 12th November
Pune, India

IAPAR **INTERNATIONAL THEATRE** **ACTOR AT THE CENTRE** **2019**

PLAYS
SOLO PERFORMANCE
NON-VERBAL STORY
POETRY
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Lalit Kala Kendra (Gurukul)
Savitribai Phule Pune University



INTERNATIONAL ASSOCIATION FOR
PERFORMING ARTS AND RESEARCH

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Festival note

Ten thousand times a day, for ten thousand different reasons, we share our stories to inspire, comfort, and reassure the world's most able dreamers, thinkers, and doers. The International Association for Performing Arts and Research (IAPAR), with your support, has brought to you three unique festivals in the last three years. This year, we bring to you the fourth IAPAR International Theatre Festival in Pune from the 7th to 12th November 2019.

Just like the past three years, we strive to provide artists and enthusiasts a platform to share, explore and celebrate their own art, while learning the nuances and similarities of the artists coming from culturally distinct backgrounds that encourage development through cultural and intellectual exchange between artists, students, enthusiasts and the audiences. The festival brings together the opportunity to attend various workshops, master classes facilitated by eminent theatre practitioners from across the globe along with various performances from countries Georgia, USA, Germany and of course India. The festival as always also brings to you a series of platform performances by various budding artists in the city of Pune, along with a play reading competition and film screening.

This coming together of such strong forces reassures our faith is knowing that there's always more than one right answer, path, nuance or flavor and that possibilities exist in abundance. We are grateful to all those involved in the making of the festival as well as the wonderful audience of Pune who have always been a crucial part of making this festival a success. We are humbled by the response we have received during the past years and we invite you to join us in this celebration once more.



Festival Director's Note

Why festival?

After hosting this festival for three consecutive years, I am asking this question to myself, once again. Why do we feel the need to organise this festival? What is the purpose? What makes us do this? The only answer to this is, probably, 'because we have to'. We, as artists, love to come together and celebrate the instinct called art. We love celebration of creativity. And this journey continues...

It takes a community to host a festival. It is only because of the community efforts that this festival has sustained for four years. This festival becomes a reality because of the people who work round the year, round the clock. This festival becomes a reality because of the unequivocal support offered by our benefactors and supporters, who have continued to have faith in this artistic endeavour. And I must mention - our tribe is increasing!

This festival is an opportunity for young aspiring theatre makers to interact and engage with the global community of theatre makers. I hope that maximum young people will take advantage of this opportunity to interact and engage with the global community of artists. I hope that this fourth edition of the festival this year, like every other year, will be equally engaging and intriguing for all. Let's celebrate, once again!

Vidyanidhee Vanarase (Prasad)
Festival Director,
IAPAR International Theatre Festival



Festival Chief Guest *Padmashri Shekhar Sen*

We are delighted to share that Padmashri Shekhar Sen is the Chief Guest of the fourth IAPAR International Theatre Festival 2019! The composer-singer-lyricist is the Chairman of the Sangeet Natak Akademi. Sen is known for his devotional albums as well as mono-act musical plays, such as Tulsi, Kabir, Vivekananda, Sanmanti, Saahab, and Soordas. He has also undertaken research-oriented musical programmes, such as 'Dushyant Ne Kaha Tha,' 'Madhya Yugeen Kavya,' 'Pakistan Ka Hindi Kavya,' and 'Meera Se Mahadevi Tak.'

He was also awarded the Safdar Hashmi Puraskar in 2001 by the Sangeet Natak Akademi of Uttar Pradesh for his contribution to the field of theatre, and the V. Shantaram Samman by the Maharashtra Rajya Hindi Sahitya Academy in 2008. We are happy that Mr Sen is joining us as the chief guest at the festival this year.



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. IAPAR encourages independence and openness for inter-disciplinary thinking and action. It works as the Indian Centre of International Theatre Institute. IAPAR was established in 2013 and since then

it has initiated several projects and has been a part of a lot of international festivals and networks. Along with its several productions, workshops, collaborative projects, IAPAR has also initiated a research project called 'Arts and Entrepreneurship'. IAPAR initiated the first IAPAR International Theatre Festival in November 2016.

Workshops



Acting Workshop - By Ram Gopal Bajaj (INDIA)
Friday, 8th November 2019 | 10 am to 1 pm

This workshop will focus on Acting Methodology of an Indian actor. It will help participants to introspect and look at one's own experiences in 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 the metaphysics of acting.



चित्रलिपी / Hieroglyph Workshop - By Dr Praveen Bhole (INDIA)
Friday, 8th November 2019 | 2 pm to 5 pm

'Hieroglyph' is an ancient Egyptian writing system, which is a stylised picture of an object representing a word, syllable or a sound. This workshop introduces a way of constructing a score that might be used as the basis for a scene or a performance. The session seeks to create an uninterrupted flow in which the actor interacts with space, rhythm, intensity, and with his companions. It also deals with the actor's physical and vocal training with an emphasis on the composition of ways of walking, physical and vocal improvisation, and working with the how of fixing physical scores.



Folk Art for the Modern Actor - By Gauri Dewal (DELHI, INDIA)
Saturday, 9th November 2019 | 10 am to 1 pm

Indian folk theatre is rooted deep in traditions. Usually, folk forms across the world are community-based. Indian folk theatre is not only community based, but steeped deep in discipline, practise, and tradition. Often dismissed as a cheap form of entertainment, it generates copious amounts of social wisdom. Modern actors often lack the informality, ease and abandon with which folk actors perform. In a country as colossal and diverse as India, huge amounts of tiny subcultures and specific ways of life exist. Familiarity with their attrition and the wisdom they bring forth can help the modern actor grow manifold, both as an artist and a human being.



Abhiviyakti, Lekhan ani Natak - By Abhiram Bhadkamkar (INDIA)
Saturday, 9th November 2019 | 2 pm to 5 pm

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



The Human Drive of Performing- A search for artistic creation in our inner self By Carolin Sanders (GERMANY)
Sunday, 10th November 2019 | 10 am to 1 pm

In the three hours of the workshop, actor and performer Carolin Sanders would like to shortly introduce her approach to personal work as a self-determined performer in our present society. How can we stay connected with our honest inner being on stage at the same moment as we get in touch with the outside world? How can we make a true and sincere encounter happen in this? The workshop will explore these questions and more along these lines.



Introduction to Breath and Emotion
By Vinay Kumar (ADISHAKTI, INDIA)
Monday, 11th November 2019 | 10 am to 1 pm

Adishakti has evolved a purely physical craft for the stimulation of emotion and psychological expression. As breath is the physical expression of thought and emotion, it implies that a particular emotion has a particular pattern of breath. In this session, participants would be taught the 8 patterns of breath for the 8 emotions of Koodiyattam and exploring the various degrees of emotions to communicate even the subtleties of heightened emotions.



The Physical Text: Movement and Meaning-Making in Performance - By Dr Jimmy Noriega (USA)
Monday, 11th November 2019 | 2 pm to 5 pm

This workshop engages participants in the practice of movement as a primary text necessary for developing the art and craft of performance. Participants will be introduced to a diversity of physical tools that shape collective practice, movement of the performative body, and meaning-making through the basic elements of motion: space, time, and energy.



Physical Foundations of Performing

By Atsushi Kakumoto (JAPAN)

Tuesday, 12th November 2019 | 10 am to 1 pm

As long as we are performing live on stage, we are always exposing our bodies to the people sitting in front of us. Speeches, movements, impressions, all come out from our bodies. This is a workshop about precise control of our bodies and also about taking distance from the cultural backgrounds we each have, which greatly limit our use of bodies.



Language (Space of Creativity)

By Boloroo Nayanbaatar (MONGOLIA)

Tuesday, 12th November 2019 | 2 pm to 5 pm

Language is what distinguishes us as humans from all the other creations on the earth. It is not just a tool for communication, it is a space of creativity – it's free and there is no limit to it. To explore oneself and learn to freely use language in any situation unleashes hidden or deprived potentials. In today's world where technology plays an important role and time seems not enough, people tend to communicate with fewer words and through texts. Nurturing the birth potentials of creativity provided through language has become a challenge of any person who thirsts for it. This workshop employs a self-discovery approach to the use of language and through interactive discussions leads to the conclusion of inner potentials of the creative nature of a human being. The workshop incorporates methods of self-reflection and writing exercises.

Outreach Workshops

We are happy to host a series of workshops for the students of Lalit Kala Kendra (Gurukul) Savitribai Phule Pune University, as a part of the outreach program undertaken by IAPAR International Theatre Festival. Senior theatre practitioners and remarkable national and international artists conduct these series of workshops and master classes during their stay at the festival.

Platform Performances



MH 12

By Virendra Nishad

8th November, Friday

Real story of the real man; real struggle of dreams that become reality. A solo life on a crowded street; struggle to survive in a race everyday. A race of survival, and a zeal of never giving up in the mind where the solo life forgets about his happiness in order to look upon the family. Presenting 'MH 12' - a real story from Pune, Maharashtra.

Ukulele Circle

By Strum Away Collective

9th November, Saturday

Strum Away Collective is an ensemble of ukulele players and budding performers in Pune, jamming on pop/rock classics and spreading the joy of playing music together. The collective will play a few of their favourite songs.



Akadami Samor Ahawal

By Suresh Kumbhar

10th November, Sunday

This performance is based on a story by the German writer Franz Kafka, translated into Marathi by Dr. Neetee Badwe. In life, the cages we feel locked in are created out of the pressure and influence of certain social elements, and constant development in society. They weaken personal and social freedom. This performance is an attempt to entertainingly and perceptively present the state between the channeling of one's might to escape from these cages, and man's evolution from primates until now.





Emem und Ich
By Talking Owlets
11th November, Monday

'Emem und Ich' is a story of a little child named Mia and her adventure with a man who claims to have an out-of-this-world job, quite literally. Executed using a blend of traditional and contemporary storytelling formats, the performance aims at depicting a wonderful story in a foreign language. It involves foreign language pedagogy methods using theatre as the medium.

Music Gig
By New Breed
12th November, Tuesday

New Breed is a young, versatile band from Pune that plays all genres of music, from Jazz and Classic Rock to Pop Rock and Progressive Rock. With brilliant female/male vocals and multi-talented musicians, the band promises a mixed bag of all genres of music. New Breed includes the artists Sanjeev Pandkar, Omisha Gandhi, Dhruv Trikannad, and Kalpesh Mendadkar.



कै. कुमार जोशी स्मृतिप्रीत्यर्थ नाट्य वाचन स्पर्धा २०१९

Play-Reading Competition

The fourth IAPAR International Theatre Festival 2019 is proud to organize "Late Shri. Kumar Joshi Natyawachan Spardha," a play reading competition during the festival. The initiation of this competition happened in 2017 with more than 5 colleges participating in the competition. Since last year the competition is held in an "Open Category." 23 groups from all across Maharashtra and Goa took part in the preliminary round held in September 2019. The participants were from different walks of life including college students, working professionals, and amateur theatre performers.

This competition is supported by Shri. Dheeresh Joshi and family. Marathi Theatre has always been playwright-centric. Words have always played an important role; hence we cannot forget the significance text has in dramatic performances. This play-reading competition is created as a platform to explore the literary worlds of theatre-making and experimenting with the possibilities of performances. We're thankful to Shri Pradeep Vaiddya of Expression Lab for his kind support to this competition.



EXPRESSION LAB





IAPAR INTERNATIONAL THEATRE FESTIVAL 2019

Schedule

TIME	VENUE	7th Nov, Thursday	8th Nov, Friday
10 AM to 1 PM	Kalachhaya Cultural Centre (DARSHAN HALL)		Acting Workshop - Ram Gopal Bajaj (INDIA)
2 PM to 5 PM	Kalachhaya Cultural Centre (DARSHAN HALL)		चित्रलिपी / Hieroglyph - Dr Praveen Bhole (INDIA)
6:15 PM	Jyotsna Bhole Sabhagruha, Ground Floor, MCC Tilak Rd	FESTIVAL INAUGURATION	MH 12 - Virendra Nishad
7 PM	Jyotsna Bhole Sabhagruha, MCC Tilak Rd	Nirupan - RangPandhari (Pune, India)	Roop Aroop - Unicorn Actors Studio (Delhi, India)

Every day post-performance discussion will be moderated by Dr Ajay Joshi

9th Nov, Saturday	10th Nov, Sunday	11th Nov, Monday	12th Nov, Tuesday
Folk Art for the Modern Actor - Gauri Dewal & Happy Ranjeet (Delhi, INDIA)	The Human Drive of Performance - Carolin Sanders (GERMANY)	Introduction to Breath and Emotion - Vinay Kumar (Adishakti, INDIA)	Physical Foundations of Performing - Atsushi Kakumoto (JAPAN)
Abhivyakti, Lekhan Ani Natak – Abhiram Bhadkamkar (INDIA)	PANEL DISCUSSION - Artist Mobility around the globe	The Physical Text:- Dr Jimmy Noriega (USA)	Language (Space of Creativity) - Boloroo Nayanbaatar (MONGOLIA)
Ukulele Circle - Strum Away Collective	Akadami Samor Ahawal - Suresh Kumbhar	Emem und Ich - Talking Owlets	Music Gig - New Breed
Patra Nimittamatra - Rangabhasha (Pune, India)	Bali - Adishakti Laboratory for Theatre Arts Research (Pondicherry, India)	Pirosmani - Poti Valerian Gunia Professional State Theatre (Georgia) Miss Mertens Refuses to Grow Bigger - Carolin Sanders (Germany)	Women of Ciudad Juárez - Teatro Travieso/Troublemaker Theatre (USA)



Nirupan

By RangPandhari (Pune, India)

7th November, Thursday | Marathi | 1 Hour 40 Minutes

Director: Ishwar Andhare

Playright: Ishwar Andhare

Music: Harsh Raut, Vijay Kapse

Set Design: Sunil Donger,
Gajanan Kamble

Light Design: Nikhil Marne

Musicians: Shubham Salve, Pravin Sathe,
Chinmay Waikar, Vaishnavi Adode,
Apurva Kate

Cast: Mayur Borse, Arti Birajdar, Unnati
Kamble, Ishwar Andhare, Sunil Donger,
Harsh Raut, Dyanesh Vidhate, Mahesh
Gawade, Sandesh Veer, Gajanan
Kamble, Suraj Kale, Akshay Pawar,
Diksha Ujagare, Shubham Bhadkas

Backstage Artists: Prem Lakhe, Samir
Shikalgar, Chaitanya Pawar, Eknath
Linge, Pallavi Patil, Datta Shake, Aditya
Mungde.

This performance, set in a Maharashtrian village, depicts a variety of self-born and nurtured situations which occur at the holy sanctum (the monastery) with the prime deity, 'Vitthala' and his devotees (the Varkaris). The play revolves around the lives of people who have had generations of their families vested in the art of Kirtana (narration) and devotion. The play ends on a note where the protagonists live by a bitter-sweet compromise on the journey to seeing what they couldn't. The play includes various symbolic references to present-day socio-politico-cultural events, and tries its best to deliver the truth and the evils which prevail among us till date.



RoopAroop

By Unicorn Actors Studio (Delhi, India)

8th November, Friday | Hindi | 1 Hour 20 Minutes

Playwright and Director: Tripurari Sharma

Cast: Happy Ranajit, Gauri Dewal

Set Designer: H.V. Sharma

Additional Set Designer: Happy Ranajit

Light Designer: Shaurya Shanker

Costume Designer: Amba Sanyal

Music by: Rajesh Singh

Sound Designer: Sandy

Sound Operator: Praveen Parashar

Choreographer: Malti Shyam

Photographer: Deepak Kumar and Vicky

Opening Video Clip from the play:

‘Rangdhuli’ (courtesy National School of Drama) Actors: Durgesh Kumar, Toqueer, Manas, Durgesh, Tushar, Dushyant

Acknowledgements: Ram Gopal Bajaj, Waman Kendre, Shalini Mathur, Theatre Department - University of Mumbai, Subhanjan, Deepak Bhai, Rajesh, Gagan, C.D.Tiwary, Sudesh Sayal, Banwari Taneja.

Roop Aroop is about that moment that shifts a fleeting span of creative glimpse that nevertheless leaves its mark on times that ensue. The tussle between the male accomplished actor and the aspiring woman entrails could not have been an easy one. This is an attempt by two young actors to explore some human dimensions of this phenomenon. The struggle to perpetuate its creative span weaves a yarn of many shades. Transience prevails and each one of us must yield almost as if to the compulsion of death as that which overtakes life in the ultimate chain of recycle. Yet undeniably, the pain of displacement is real.



Patra, Nimittamatra

"PATRA, NIMITTAMATRA" - By Rangabhasha (Pune, India)

9th November, Sunday | Marathi | 1:15 Hours

Director: Amrut Samak

Concept: Vaishali Kanaskar

Set: Shrikant Prabhakar

Light Design: Nikhil Gadgil

Performers: Dheeresh Joshi,

Shubhangi Damle

Publicity Design: Gauri Damle

Patra, Nimittamatra is a series of 12 episodes, that started in July 2019 and would go on till December 2019. This series of performances, is a dramatic reading of "the conversation through letters" between two literary genius G. A. Kulkarni and Sunitabai Deshpande. This interaction between them through letters spanned for about 8 long years, started in the year 1978, that was spread across 66 letters approximately. These letters speak of the literature they've read, people they know in common, their own childhood memories, their personal lives up to a certain extent, their own philosophy based on their own experiences, also the philosophy by the philosophers they like, incidences, experiences and many many more. Its significant to note that even in today's day and age, this conversation holds valid and feels extremely relevant. Their differences of opinions did not stop them from writing to each other and both of them made an unwritten pact of agreeing to disagree. "Patra, Nimittamatra" is an exploration of looking at the journeys of these like minded individuals with voices of their own, their friendship with each other and their respect for one another.



Bali

By Adishakti Laboratory for Theatre Arts Research (Pondicherry, India)

10th November, Sunday | English | 70 Minutes

Writer and Director: Nimmy Raphel

Music Arranger and Composer: Vinay Kumar & played by Meedhu Miriyam

Tara Bali Music Composer: Vinay Kumar & Kirtana Krishna

Light Designer: Vinay Kumar

Light Operator: Anand Satheendran

Cast: Vinay Kumar, Arvind Rane, Ashika Salvan, Kiyomi Mehta, Rijul Ray

Creative Guidance by: Anmol Vellani & Vinay Kumar

Production Manager: Dhavamani Arumugam

Stage Manager: Apoorva Arthur

Costume Designer: Viji Joy

One of the unsung heroes of the Indian epic 'Ramayana' is the army of monkeys from the land of Kishkindha that helped King Ram win his war against the demon king, Ravana. But before these simian soldiers followed him into war, the ruler of Kishkindha, King Bali commanded them all. A meditation on justice, ethics and morality, Adishakti's 'Bali' is a retelling of the crucial events surrounding the murder of King Bali, which helped Rama to ally himself with the army. Through a seamless transition from the epic to the everyday, Bali explores the notion of right and wrong in this tale of brotherhood and revenge. Adishakti's brand of contemporary theatre is known for its visual spectacle and moments of intense emotions. Its hallmark style has evolved over years of research to include traditional performance forms and the martial art practice of 'Kalaripayattu.'



Pirosmani

By Poti Valerian Gunia Professional State Theatre (Georgia)

11th November, 2019 | Georgian, English | 35 Minutes

Director: Elene Matskhonashvili

Theater Artistic Director: Ramaz Ioseliani

Theater Director: Tengiz Khukhia

Scenography by: Guram Matskhonashvili

Puppet Painter: Vakho Koridze

Cast: Ani Andguladze, Alik

Tsekvashvili, Irakli Kvergeli, Nika
Kvaratskhelia

Music by: Sisters of Ishkhnelebi
Hamatsuki

The tragic life story of the great Georgian artist Niko Pirosmani, who passed away in a basement, is brought to life in this one-act puppet show. Information about Niko Pirosmani was collected after his death. This means that in myth-loving Tbilisi, no one can say "I know" about Niko Pirosmani anymore. That is why when Georgians talk about Niko Pirosmani, we begin with "According to the legend." According to the legend, in 1905, Pirosmani, who was in love at that time, placed several carts filled with red roses in front of Margarita de Sevres hotel, who was on theatrical tours at the time. According to legend, Pirosmani painted a lot, but people more often bought advertising banners from him. Three puppets and four actors tell us about Niko Pirosmani's life and work. They tell us with minimal text, using music and by illustrating the artist's paintings. The puppets, which were created for the play are innovative and their expressive abilities are as close as possible to humans. The play 'Pirosmani,' while evolving the puppet genre, aims to popularize a specific artist and Georgian culture. The play was devoted to the 100 year anniversary of Pirosmani's death.



Miss Mertens Refuses to Grow Bigger

Carolin Sanders (Germany)

11th November, 2019 | German, English | 40 Minutes

Director and Performer: Carolin Sanders

'Fräulein Mertens Refuses To Grow Bigger' deals with the awareness to recourses and nature, as well as the responsibility of each individual person for our future on this common planet. The performer's inner motor for fighting for the fragility of our current environment, drives her through different roles and attitudes, finding positions in society to question and investigate it. Fräulein Mertens, as a fictive "human being of many possibilities," seeks to find her very own trails and answers to the existing norms and social conventions; a lonely single person who tries to take the world and what is happening around her seriously even before the inevitable emergency comes about; who rubs against the existing foundation of reality and fails because of her own inner resistances.



Performance supported by - Goethe Institut, Pune



Women of Ciudad Juárez

By Teatro Travieso (Troublemaker Theatre) (USA)

12th November, 2019 | English | 60 Minutes

Director and Translator: Jimmy A. Noriega **Cast:** Stephanie Castrejon, Janna Haywood, Aviva Neff, Summit J. Starr
Playwright: Cristina Michaus
Stage Manager: Helen Rooker

Women of Ciudad Juárez uses the theatre as a space to examine, reflect on, and speak about the femicides (murder of women) taking place in Juárez, Mexico. Since 1993, hundreds of girls and women have been brutally raped, tortured, and murdered in the border city. Showing multiple female perspectives of life in Juárez, from mothers and daughters to factory workers and prostitutes, the production speaks out against all forms of violence against the female body and psyche. Based on ethnographic interviews, four actresses take on the roles of the women, their families, and the investigating officers. This production is the English world-premiere of the text and has been seen by more than twelve thousand people in twenty locations (with over thirty performances) in the USA, Canada, Belgium, and Colombia. The production was honored by the Kennedy Center with an award for 'Making Theatre an Important Catalyst for Sociopolitical Change,' and has been included in several scholarly books and journals.

Festival Team



Festival Director
Vidyanidhee Vanarase
(Prasad)



Associate Director
Dr Ajay Joshi



Festival Development
Dheeresh Joshi



Festival Secretary
Aditi Venkateshwaran



Allied Activities
Ashwini Giri



Design & Publicity
Madhura Pendse



Outreach Programme
Amrut Samak



Logistics
Nikhil Gadgil



Performances
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Technical
Vikrant Thakar



Venue
Harshad Rajpathak

The festival has been supported by the Sangeet Natak Akademi,
Lalit Kala Kendra Gurukul (Savitribai Phule Pune University),
Maharashtra Cultural Centre and Kalachhaya Cultural Centre Pune.
A special mention to Patheya Trust, Alliance Française Pune and
Goethe Institut, Pune for their generous contributions.

Benefactors

Suhas Kolhatkar

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Shirisha & Vineet Sathe

Devendra Saralkar

Priya Joshi

Nilesh Phal

Special Thanks

E-Lab Studio

Satish Jakatdar

PC Smile Technologies

Dheeresh Joshi & Family

Audio Vision: Sachin Naik

Atharva Decoraters: Rahul Apte

Video and Photography:

Eil Universe

Music: Udayan Dharmadhikari

Printing: Somnath Shelke
(Ashwini Graphics)

Travel: Prasad Tours and Travel

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