



**Dariush Mo'addabian:
Our play reading Performance
is different from Europeans**

**Hamed Nasrabadian:
The new generation has no
patience for long dialogues**

Iran Theater-Hamed Nasrabadian, a mime artist and directs “Jump Cut”, stated that the audience of this pantomime show is women and children. He said that the audience of the new generation no longer has the patience to listen to heavy and long dialogues, especially when you can communicate with them through body language and images. He continued: “Presenting this world art is certainly the duty of all pantomime artists. Therefore, we decided to produce the show “Jump Cut” in the “Soldiers of Peace” theater group. The show was previously called “Puzzle” and participated in the 11th edition of Edremit Festival in Turkey. We will change the name of the show and part of its content to prepare it for performance in Nofel Loshato Theater. This Iranian artist and pantomime teacher added: “This show is a combination of memes, media, audio and visual effects. I think the audience of the new generation is tired of listening to heavy and long dialogues, and it is easy to communicate with them through body language and images.

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Iran's Culture minister: Iran and China are two strategic partners



Iran Theater-The Minister of Culture and Islamic Guidance had a meeting with the Chinese vice minister of culture and tourism in Tehran and said that we hope that this trip will provide the basis for cooperation between the two countries; Iran and China are two strategic partners.

Mohammad Mahdi Esmaeili pointed out the expansion of cultural relations between the two countries: "We intend to deep joint cultural activities along with the political activities."

He said: "We believe that Iran's membership in Shanghai Cooperation Organization and BRICS and using the cultural capacities of the member countries can be the basis

for holding cultural and artistic festivals".

Inviting the China's Minister of Culture and Tourism to visit Tehran, Esmaeili said: "We hope the trip will help deepen joint cultural and artistic activities."

Lu Yingchuan, Chinese vice minister of culture and tourism said: I really wanted to see Iran up close; I thank you for your hospi-

tality and kindness, and we hope that this trip will expand bilateral tourism and cultural cooperation.

He added: "China and Iran are two ancient civilizations with a long history of friendship, and cultural exchange is always important to both sides".

Referring to the three consecutive Chinese Film Weeks in Iran in 2019, all well received by the Iranians, Lu Yingchuan said: "Holding such cultural and artistic events shows the depth of cultural relations between the two countries".

Mohammad Khazaei, the head of the cinema organization, said: "We have friendly relations with China, and many films from China have always been screened in our festivals." The head of the National Film Administration of China also said: "The field of film and filmmaking is an important part of the cultural cooperation between the two countries, and we are ready to interact in this field."

Iranian Deputy Culture Minister Farshad Mehdipour also said in the meeting: "We are grateful for China's humane stance on the Gaza conflict and we hope to deepen these activities in these areas."

Lu Yingchuan also invited the Iranian minister to visit China and said: "Iran's joining the BRICS and Shanghai agreements will be effective in expanding the relations between the two sides."

As the head of a delegation ,Yingchuan has traveled to Iran for participating in the second joint Iran-China Culture Committee.

Nasim Adabi returns to stage

Iran Theater-Nasim Adabi, a well-known stage, cinema and television actress will star in the show souvenir by Mehrdad Kuroushnia.

This show is a monologue and is performed in the style of shows without mise-en-scène. An actor is a storyteller. Production design is formed with the use of video projection images, Dolby sound, laser designed lights to induce the con-

cept.

Nasim Adabi is an Iranian actress. She is best known for her roles in series Shahrzad and Golshifteh. She has received various accolades, including a Fajr International Theater Festival Award, in addition to nomination for a Hafez awards. Mehrdad kouroushnia is Iranians scriptwriter, playwright and stage director. He won some awards as playwright.



Mahmoud Salari:

The reconstruction of the City Theater building will begin soon

Iran Theater- Mahmoud Salari, art affair deputy of the Ministry of Culture and Islamic Guidance, explained about the construction priorities of this department and he announced the beginning of the renovation of the city theater building and also Sangelaj Theater complex and Honar halls.



Mahmoud Salari, the art affairs deputy of the Ministry of Culture and Islamic Guidance, talked with Mehr News Agency on the reconstruction of Tehran Museum of Contemporary Arts. He revealed that the construction plan of City Theater Complex, Sangelaj Theater Complex and Honar Hall are the priority of the restoration activities of his department.

He explained about the construction priorities of his department: "In the art department, there are

many buildings that are over 50 years old, from City Theater Complex and Sangelaj Theater Complex to the music museum and The maintenance of all these buildings is expensive and on the other hand, these buildings are also considered cultural heritage. The conditions of the Tehran Museum of Contemporary Art are better than other buildings in this respect. Therefore, our priority is other buildings now and urgent work should be done."

In the end, Salari explained: "Repairs of the City Theater building will begin soon, and the Sangelaj building and Art halls are also in the next priorities for restoration, which we will repair according to our duties."

Tehran City Theater (opened ca. 1972) or Teatr-e Shahr is a performing arts complex in Tehran, Iran. Architect Amir Ali Sardar Afkhami designed the main building in the 1960s, later expanded.

Kazem Nazari on Zionist regime's crimes in Gaza

Iran Theater- The director general of dramatic arts emphasized the need to address the oppression of the Palestinian people and wrote that it is up to the theater artists to reveal the crimes of the Zionists by artistically creating suitable works.



Kazem Nazari (the Director General of Dramatic Arts Center and ITI President of Iran) published a note in mourning for the oppressed martyrs of Gaza as well as the oppressed women, children and suffering people of Palestine.

Kazem Nazari wrote: "what concerned person is calm in the face of oppression that is done to others? Which person is awake and wise who sees the killing of women and children and remains silent? And do artists tolerate being silent in the face of the vast crimes of criminals?"

He added: "Now the women and children, the hard-working and suffering people of Gaza, are in the heart of history, the targets of brutal attacks that make people's hearts ache. Theater, as a mirror in front

of history, cannot see the lineup of Zionist criminals and war-making enterprises of the West and remain silent and not react. It is tragic that the names of some of the bombs that fall on the mothers of this region are Mother of Bombs. In a time when mothers carry the killed child in their arms and then die."

Kazem Nazari described the role of art and artist in such conditions: In this situation, art in all fields, including in the theater, has not failed to expose the oppressors and the lords of power in all eras. From the ancient Greek theater to the contemporary

playwrights who, with their perspective, thought and belief, have dealt with the issue and tragedy of Palestine and the oppression that Israel, global Zionism and Western governments have done to the Palestinians. This responsibility weighs heavily on the shoulders of every person and will worry and disturb every artist. We believe that this responsibility and annoyance is double for Middle Eastern countries, especially for Iranian theater artists. The disaster is so extensive and painful that it has crossed the border of geography and local and national beliefs and has forced the intellectuals and artists of the Western and Arab world to take action in these years."

At the end of his statement, he emphasized: "The General Department of Dramatic Arts Center and various theater departments, not as theater administrative centers, but as cultural centers, expect theaters on a wide and artistic level to reveal the corners of ongoing tragedies in the region by creating suitable plays."

A webinar on dramaturgy was held online with Michael Mark Chemers

Iran Theater- Education, Research and Namayesh Publications Office held a webinar on dramaturgy with support of City Theater Complex on Wednesday, November 22, 2023.

Michael Mark Chemers, Mansour Brahimi, Hamidreza Afshar, Dawood Daneshvar, Behzad Sedighi, Ramtin Shahbazi and Narges Yazdi discussed the topics on dramaturgy.

Michael Mark Chemers is a professor at the Santa Cruz university. He was the founding Director of the Bachelor in Fine Arts Dramaturgy program at Carnegie Mellon University. He is the author of the 'Ghost Light' model of dramaturgy, a muscular, creatively engaged, artistically vibrant approach to dramaturgy that requires thorough historical understanding, theoretical training broad and deep, and a passionate dedication to creating powerful, relevant performances of all types.

He spoke considering the new developments in theater and performance, especially the developments related to digital technology.



Emphasizing the concept of presence and expanding its meaning in the new era, Chemers clarified that presence is not limited to physical performance. He also talked about the concern of some American some artists about technology in performance and the agreement of some others and companies to use technology in performance and innovations in performances and emphasized the importance of dramaturgy in these works.

Jabbar Baghcheban academic Conference was held in Marand



Iran Theater- Jabbar Baghcheban academic conference was held in the Faculty of Medical Sciences of Marand, Azad University with the presence of the Director General of Dramatic Arts, the CEO of the dramatic Arts Association of Iran and the professors of the scientific and artistic fields of the country on the sidelines of the Second Baghcheban Children and Youth Theater Festival.

The conference started with the speeches of the scientific director of the conference, Nader Borhani Marand. This artist first introduced the speakers and then presented information about the activities of the late Jabbar Baghcheban in the field of children's theater.

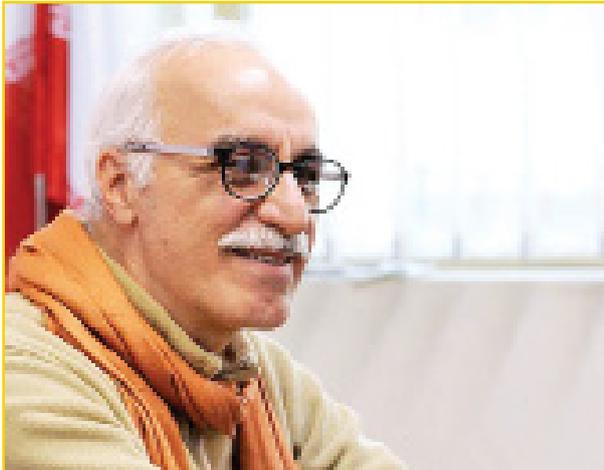
Then Manouchehr Akbarlou, a writer and researcher in the field of children's and adolescent theater, described the life of Baghcheban, and discussed the most important activities of this great teacher since his migration from Yerevan to Marand and Tabriz. Akbarlou considered Baghcheban to be one of the first people concerned about children and teenagers and said: "During his time as a teacher, he was very dedicated to the learning of skills by children and considered theater as a tool for children's education and knowledge enhancement."

Samira Baghtcheban's audio message was played and she explained a brief background about her father's activities, which was welcomed and encouraged by the students present in the hall.

Kazem Nazari and Esrafil Farajollahi with a group of professors from the scientific and artistic fields of the country, unveiled three books of the Baghcheban Children's and Adolescent Theater Festival.

Dariush Mo'addabian:

Our play reading Performance is different from Europeans



Iran Theater- Dariush Mo'addabian believes that play reading in Iran is more of a radio drama, while in European countries, the play is read in such a way that the audience wants to see and hear at the same time.

Dariush Mo'addabian is a stage actor, director and translator who directed nearly 25 play reading performances before pandemic and from 2014 to 2019. He is busy reading his translated plays from Anton Chekhov's plays during Chekhov reading sessions nowadays.

He said about the history of play reading in the world: "The history of this art goes back to the 18th century. At that time, some theater groups wanted to attract audi-

ences in France, England, etc. and they did play reading which they were going to stage a few months later. It was not just rehearsal for the cast and they should have performed it for the audience.

He continued: "In the 19th century, play reading was proposed as a performance theory in Europe. So writers who had just written a play also stepped forward and they did play readings to introduce their work to other artists and audiences.

Modebian explained about his method of reading plays: "For reading the plays that I have translated, I first read the play to the cast in order to offer the intended tone, analysis and rhythm to them, and in this way I interpret my own interpretation. In fact, reading a play means reading and interpreting, and this is beyond ordinary reading, and that's why I call it the performance reading."

This veteran theater director and actor added: "In other countries, the play should be read in such a way that it is also a stage reading. So, for this reason, attention is paid to the minimal stage accessories. The cast have papers, Even if the play has been memorized by continuous rehearsals. The cast move around the stage rather than sitting at a table, there's even a minimal set. In fact, it is read in such a way that the audience wants to see and hear at the same time. In play reading, the cast change their tone after getting to know the character and the situation and read the roles based on their thoughts. Reading the play in a machine-like manner does not form a conceptual and emotional connection with the audience. In reading, attention should be paid to the aesthetics of the play, propositions, expression of content and theme, the connection between the mind and thoughts of the cast and the audience."

Iranian children and youth theater artists condemned the genocide in Gaza

Iran Theater- The Secretariat of the 28th International Children and Youth Theater Festival and the Children and Youth Theater Association published a statement in support of the children of Gaza, calling for an end to the war and child killing.

It is written in this statement: Resolutions are not decisive; Where only the missile attack on the land of children's life. Contracts are broken; where in the sky of children's lives, missile fly instead of colorful kites. Slogans are useless as the candles of the birthday party are extinguished by the collapse of the roofs of the houses. United Nations

are invalid because time stops when children die and tomorrow never comes. The Children's and youth Theater Association is the house of Iranian children's peace messenger to the whole world and demands an end to the false show of philanthropy of the powers. This is the moment for the end of war, the end of extravagance, the end of infanticide.



The conflict began after an October 7 attack on Israeli communities by the armed group Hamas. In response, Israel has incessantly shelled Gaza, targeting hospitals, schools and refugee camps and killing more than 13,000 people, many of them children, in violation of

international laws.

Since then, millions of people across the world have marched for a "Free Palestine" and called for a ceasefire. Experts have accused the United States, United Kingdom and European Union of hypocrisy for claiming to be bastions of democracy and human rights.

Reza Saberi:

The weakness of playwriting is the Achilles heel of Iranian provincial theater

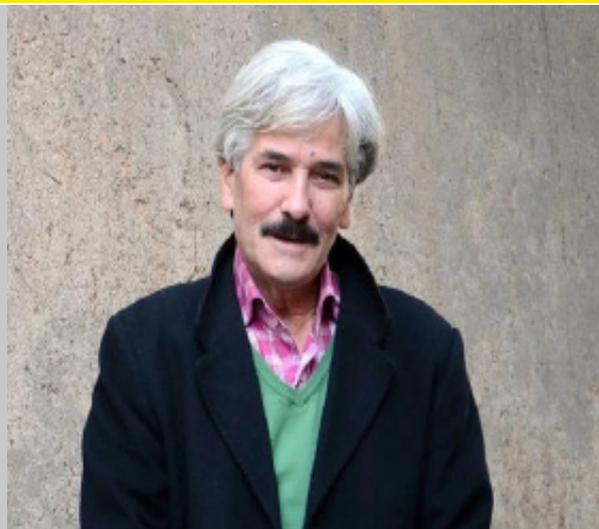
Iran Theater- Reza Saberi, veteran stage director and writer believes that the weakness of playwriting in cities to be the Achilles heel of Iranian theater.

The effect of provincial theater productions in improving the quantity and quality of Iranian theater, introducing young talents to the artistic community and attracting audiences are things to think about, which lead theater managers to pay more attention to discover artists in the provinces. Holding provincial theater festivals is one of the ways to recognize and introduce stage artists to the artistic community.

Reza Saberi, stage actor, writer and director of Khorasan province, is one of the most well-known artists active . Iran Theater had a conversation with him about the importance of holding provincial festivals to strengthen the mainstream theaters in cities across the country. He said about the theater conditions in the cities and outside

of Tehran: "City theaters have shortcomings and problems, and the biggest reason for this is the lack of good plays. The lack of a good play has caused weakness in directing, acting, stage and costume designs, etc."

He added: "Unfortunately, our theater has been dealing with the weakness in playwriting for about a hundred years. We should try to propound playwriting among the youth. Cultural institutions and organizations should provide platforms to attract people interested in this art. These organizations should specify what plan they have to expand playwriting as an important and fundamental element of theater. We have ancient and rich fiction literature that can be used in the field of dramatic literature, but unfortunately, they are ne-



glected." Saberi explained about the using of foreign plays: "Using foreign play is not a bad experience. But social media and internet have become a disaster for theater artists. Instead of coming up with ideas, they are busy copying of other performances." He added: "new generation should pay more attention to Iranian plays and cultural concerns of their country. We have prominent and well-known playwrights and if it is possible to perform their works, will definitely be effective in improving the theaters

of provinces across Iran. Many of their works are suitable for today's theater. And getting inspiration from these plays not only helps the young generation to know about prominent playwrights of the country, but also establishes a connection between the theater of today and the theater of our past. Young generation does not know Iranian theater and does not know about Iran theater in the past. Using these plays for public performance or participation in festivals will definitely increase the quality of the works."

Mona Farjad to direct A room in the Hotel

Iran Theater-Mona Farjad, a well-known actress and director will direct A room in the hotel which is adopted from one of Niel Simon's plays.

Adopted by Sharam Zargar and Majid Mostafavi, The show A room in the Hotel opens on November 8, 2023 in Iranshahr Theater Complex.

It's adopted California Suite , a 1976 play by Neil Simon. Similar in structure to his earlier Plaza Suite, the comedy is composed of four playlets set in Suite 203-04, which consists of a living room and an adjoining bedroom with an ensuite bath, in The Beverly Hills Hotel. Marvin Neil Simon was an American playwright, screenwriter and author. He wrote more than 30 plays and nearly the same number of movie screenplays, mostly film adaptations of his plays. The show is featuring Mona Farjad, Massoud Mirzad and Rozhano Arjmand.



Manouchehr Akbarlou on the lack of native themes in plays

Iran Theater-Manouchehr Akbarlou is an Iranian writer, researcher and university lecturer, who believes that lack of self-confidence and illusion of knowledge and lack of folklore theater are the most important things that reduce the quality of Iranian plays.



Provincial Theater festivals are holding all over Iran these days. But there is the lack of shows with native themes. So Iran Theater talks with Manouchehr Akbarlou, a researcher, playwright and university lecturer about the lack of native themes in the shows.

National identity and indigenous subcultures are important in dramas, especially the dramas that are performed in different provinces of the country, but there is a lack of dramas with indigenous and folklore themes. What is your opinion?

In all the festivals, there have always been writers who have created their works based on the

native and local customs of their region and ecosystem, but unfortunately, there are not many of them, and it seems that this self-deprecation and lack of confidence in one's own abilities is one of the problems of theaters in different provinces.

The exaggeration of not using the potential of indigenous culture against the exaggeration of the illusion of knowing hurts the theater. Some artists think that with little experience, they don't need to learn new knowledge, experience, and update themselves. This lack of self-confidence and lack of knowledge is one of the most important factors that reduce the quality of works and lack of na-

tive theater. In addition to these reasons, because the plays written based on the ritual, tradition and native culture of provincial writers are not performed in their region; writers have no motivation to produce plays in this field and hope that their works will be performed in other provinces and subcultures.

How can this weakness be solved?

It seems that this weakness will be solved to some level by creating self-confidence and paying more attention to theatrical productions with indigenous content in various festivals. Also, in all festivals, special attention can be paid to writers who write based on

their native customs. Paying attention to native plays should be considered in a principled way by avoiding harming the essence and quality of theater in all kinds of provincial, national festivals.

You have many years of experience in the field of children's theater. How successful do you think writers in the provinces have been?

Fortunately, children theater playwrights have been very successful in different cities such as Isfahan, Ahvaz, etc. With their activity, children's drama is not only limited to Tehran, and this playwriting ability is spread throughout the country.

The national theater document should be compiled as soon as possible

Iran Theater- Abdol Hossein Khosrow Panah, the secretary of the Supreme Council of Cultural Revolution, had a meeting with the head of the City Theater complex and he watched the play "Father" directed by Arvand Dashtaray.

In this meeting, he demanded more attention from the cultural officials to the theater and said: "The dramatic art needs more attention from managers and cultural officials to develop."

He added, "With the cooperation of theater artists, the theater document should be compiled as soon as possible so that, various issues of dramatic arts can be realized, including the transformation of the General Department of Dramatic Arts into a theater organization and the allocation of appropriate funds for the production and performance in Tehran and other cities."



Mehrdad Qorankish on theater shows for Teenagers



Mehrdad Qorankish is the writer and director of children's theater and also the head of Tak art group, which started its activity in the field of children's theater in 1999.

Since the beginning of November, this artist has directed two children's shows, "Little Red Riding Hood" at Farhang Noor House and "Goldone and Pumpkin" at Ibn Sina cultural center.

Regarding the simultaneous performance of two shows, Qoran Kish said: "Each of the performances was prepared and produced by two completely separate and professional groups, and their simultaneity in terms of rehearsal and performance did not have a negative effect on the quality of the works. Goldone and Pumpkin also has a completely Iranian story and deals with the issue of avoiding laziness"

Qorankish stated that he started his professional career as a puppeteer of children's shows: "Since the late 90's I began my career as a puppeteer and with discovery and intuitions of children's work, I learnt how to communicate with the audience and the world of this kind of show. From the beginning, I considered Children Theater like a specialized doctorate, and I did not look at this kind of show as a way to enter the adult theater."

He explained: "The only thing my group and I didn't think about at first was the economy. We slowly got to know the working environment and its diverse styles, and this made us make good progress in the preparation and production of children's shows."

City Theater Complex to Home the puppet show "Mom"



Iran Theater-The puppet show "Mom" was opened with the presence of Kazem Nazari, Hadi Hejazifar and Seyed Mohammad Javad Taheri in the cafeteria of Chaharso Hall ,City Theater Complex.

The puppet show "Mom", an award-winning show from the 19th Tehran-Mubarak International Puppet Show Festival, was opened with the presence of Kazem Nazari (Director General of Dramatic Arts Center), Hadi Hejazifar (artistic director of the 19th Tehran Puppet Festival) and Seyed Mohammad Javad Taheri (Head of the City Theater Complex).

The show "Mom" written and directed by Elham Salj -Mahmoudi is one of the winners of the adult section of the Tehran Puppet Festival, which won the awards for best play, best director, best music, best puppet making and best puppeteer.

Marjan Namvarazad, Rouya Naseri, Ali Barouti, Saba Gadimi and Masoumeh Arvaz are the puppeteers of

this show.

The writer and director of the show stated that family relationships are one of the issues and concerns of the human race today: "Choosing the scope of responsibility towards family members is a problem that can be risky. The dramatic art is a suitable medium that can lead people to think better about this."

This artist, who studied puppetry, pointed out that the puppet show "Mom" has a non-linear narrative: "This show is a combined puppet show using small and big puppet in an abstract way but with a simple language and It narrates the story clearly."

Emphasizing that the "Mom" is for adults, she added: "Recently, puppet shows are performed less often and I tried to reconcile the adult audience with puppet shows by choosing a simple form for storytelling and by using light and trying to tell excerpts."

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