

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.



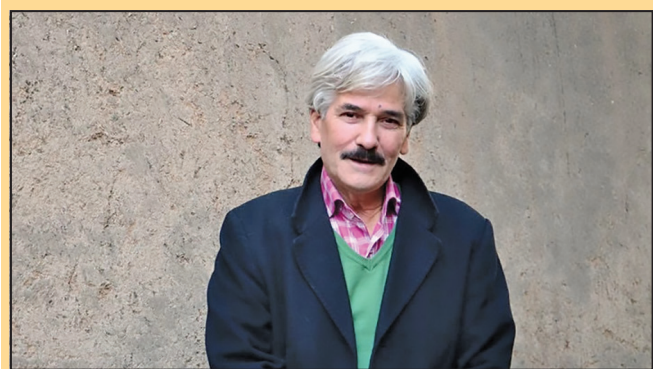
Dariush Mo'addabian: Our play reading Performance is different from Europeans

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 audiences 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."



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 neglected." Saberi explained about the using of foreign plays: "Using foreign play is not a bad experience. But social media and internet have become a disas-

ter 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."



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.



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.

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