

Contemporary Thai Theatre

Thailand has long been known for its traditional masked, classical, and puppet theatre. It also has an active, diverse, and growing contemporary theatre scene, as **Michael A. Denison** discovered.

The traditional theatre of *khon*, *lakhon*, and others in Thailand have been accompanied by not only the huge commercial theatres offering tourist extravaganzas, local and imported musicals and operas, and cabarets specialising in sex and transgender shows but also, from the seeds planted by Chulalongkorn University and Thammasat University in the 1960s, a vibrant independent alternative social and political theatre scene.

Academic Theatre Programmes

During the late 1960s, Professor Sodsai Pantoomkomol established her Department of Dramatic Arts at the Faculty of Arts of Chulalongkorn University, and offered plays by Shakespeare, Brecht, and other Western playwrights in a non-air-conditioned room with minimal equipment. From that modest beginning, she built a department that now features a modern new theatre, named after her, with the latest technical equipment and a faculty of nine full-time teachers as well as a varying number of part-time instructors. Although somewhat conservative generally in the choice of plays that were usually presented, and focused on the technical skills of acting and directing, the Department of Dramatic Arts has been instrumental, over the years, in establishing the concept of non-traditional or post-traditional theatre in Thailand, theatre that deals with contemporary people and their everyday problems. The department has also provided a steady stream of highly trained and dedicated theatre professionals who have dispersed all over the country, and who have formed some of the academic and independent theatre groups that comprise Thailand's current contemporary theatre scene. These graduates have also filled the needs of local advertising, film and television companies. Notably, the



*Macbeth at Chulalongkorn's Sodsai Theatre
(Photo: Chulalongkorn University,
Faculty of Arts, Dept of Dramatic Arts)*

department is now Thailand's sole member of the UNESCO-sponsored ITI (International Theatre Institute) Asia Pacific Bureau of Theatre Schools. Professor Nopamat Veohong, now retired, served the department for many years as teacher, stage director and translator. She is also a film critic for the Matichon Thai-language newspaper.

Shortly after Professor Sodsai founded her department at Chulalongkorn University, Dr. Matani Rutnin Moj dara established her Department of Drama at the Faculty of Liberal Arts at Thammasat University. That department has, from modest beginnings, also provided a steady stream of trained theatre professionals who have, likewise, spread out over the country, and established academic and independent theatre groups. Thammasat University has always been a traditional rival of Chulalongkorn University – Thailand's oldest – and has usually been more in the forefront of the economic and social issues that have rocked Thai society in the past fifty years. As such, dramatic productions coming out of Thammasat University were more Brechtian, and focused on social issues; many of the Thammasat University graduates have ended up in the small independent theatre groups.

Dr. Rutnin, the author of *Dance, Drama and Theatre in Thailand*, Dr. Chetana Nagavachira, and Dr. Parichat Jungwiwattanaporn are Thailand's pre-eminent academic historians and scholars on contemporary Thai theatre. Current professional theatre critics are Pawit Mahasarinand of *The Nation* newspaper, and Amitha Amranand of the *Bangkok Post*. They and previous *Post* critic Alongkorn Parivudhiphong are all members of the IATC, the International Association of Theatre Critics. Professors Mahasarinand and Pornrat Damrhung, both teaching at Chulalongkorn University, contributed the Thai sections in the *Encyclopedia of Asian Theatre*, the most up-to-date reference book on this subject.

Further support for the early development of contemporary theatre in Thailand, and exposure to Western and Eastern performance forms, was provided by international organisations such as the USIS, the United States Information Service, the British Council, Germany's Goethe Institut, the Alliance Française, and the Japan Foundation who provided varying degrees of financial support and a more-or-less steady stream of Western and Eastern music, theatre, ballet and modern dance performance groups and advisors. Among the advisors were Elizabeth

LeCompte, a MacArthur Genius Award winner and director of the Wooster Group in New York City, and Richard Schechner, Professor of Performance Studies at the Tisch School of the Arts, who presented a workshop at Chulalongkorn University; and Gary Carkin, who introduced the ideas of Grotowski's poor theatre and Artaud's ritual theatre at Thammasat University in the Seventies. The Goethe Institut brought in Wolfram Mehring of the Théâtre de la Mandragore in Paris and Norbert J. Meyer, an expert on Brecht, who directed Brecht's *The Exception and the Rule* in a memorable production with local group, Crescent Moon. The Goethe Institut also provided massive support for the Bangkok Symphony Orchestra while the Thailand Cultural Centre, which serves as Thailand's current national theatre, was built as a gift from Japan.

Today, there are many other universities in Thailand offering non-traditional theatre programmes. Bangkok University, Silpakorn University, and Srinakharinwirot University all offer promising programmes. Chiang Mai University in the North also has a small programme. Bangkok University currently offers over 40 courses in their Department of Performing Arts, and will present the "BU Playfest 2012" (featuring 11 different plays over a period of nine weeks, including productions of *Six Characters in Search of an Author*, *True West*, *Marvin's Room*, *Of Mice and Men* and *The Miracle Worker*). Srinakharinwirot University offers B.F.A. programmes in acting, directing, and theatre design while Silpakorn University's Department of Music and Dramatic Art offers a B.A. in theatre, and Chiang Mai University offers theatre courses within their Mass Communication B.A. programme. The value of acting courses in developing public speaking and rhetorical skills has led to these courses also being offered in various business schools and education faculties throughout the kingdom.

In Thailand's theatre scene, Patravadi Mejudhon occupies a unique niche somewhere between the academic and commercial spheres. Since childhood, she has worked as an actor, dancer, director and producer. Her Patravadi Theatre served as a training school for young Thai theatrical artists, and is one of the prime theatres in Thailand that imported avant-garde artists and theatre groups. Mrs. Mejudhon is perhaps the Thai theatre artist most widely known outside of Thailand, and is featured on many tourist "must see" lists. Her theatre and work have been continually publicised in the West. Germany's Goethe Institut provided her with

guest artists to perform at her Patravadi Theatre in Thonburi, Bangkok. She now also runs the Patravadi High School Hua Hin and the continually growing Vic Hua Hin Arts Complex in Hua Hin, south of Bangkok.

Professional Coaches and Training Schools

Thailand's massive advertising, film and television production industries, have created the need for high-level professional drama coaches. These coaches also serve the needs of Hollywood film companies that shoot in Thailand. Onchuma Yuthavong, a former professor at Chulalongkorn, is one of the top coaches in the country now, and has served as the personal coach of martial arts actor Tony Jaa (*Ong Bak* hit film) as well as many other top film and television personalities. She is also an advisor to the Thai government's Ministry of Culture, and is writing a textbook on acting style, which will be Thailand's only second book on that topic, after the one written by Sodsai Pantoomkomol. Mrs. Yuthavong is an award-winning actress, director, and producer of children's shows; she travels widely as an international spokesperson for Thai fine and performing arts.

Mom Luang Bhandevanop Devakul, a Chulalongkorn University graduate and director of the 1987 film, *I Am a Man*, also runs a private acting school, mostly to develop actors to use in his own films.

Commercial Theatre Programmes

The Chalerm Krung Royal Theatre, the Muangthai Rachadalai Theatre, the Aksra Theatre, the Siam Niramit, and the M Theatre all offer a continually varied programme of locally produced and imported "big" shows. In addition, the Thailand Cultural Centre, Royal Paragon Hall, Impact Arena, and Center Point Playhouse at Central World, are all huge rental houses that feature major events of many different types.

Muangthai Rachadalai Theatre has presented *Four Reigns*, a much-loved Thai historical drama, and *Tawipop*, a typical romantic musical, as well as *Tea Leonga* in a road show production of *Cinderella*. They have also hosted road shows of the international hits, *Chicago* and *Mamma Mia!* The Siam Niramit offers a huge tourist-oriented Thai culture show on its

Guinness World Record (highest proscenium arch) stage complete with dozens of live flying *theptida* (angels).

Takonkiet Viravan, who produces, directs, and serves as Thailand's Andrew Lloyd Webber, often offers his grand romantic musical hits such as *Banlang Mek*, *Fah Jarod Sai* and *Tawipop* at the Muangthai Ratchadalai Theatre.

Dreambox is a major production company which presents original Thai language plays, and Thai versions of international hits such as *Fame* and *Dreamgirls*. It was originally named DASS, an acronym for the names of the three college girls who founded it, and worked out of rented theatres all over Bangkok. Their home now is the M Theatre, which was once called the Bangkok Playhouse. Suwadee Jakravoravudh is the resident director at Dreambox. Daraka Wongsiri, one of the three founders of DASS, and current artistic director at Dreambox, is now one of Thailand's best, and most popular and active translators, playwrights and lyricists.



Student set models at Srinakharinwirot University (Photo: Michael Denison)

Located around Bangkok are several small theatre spaces, which are rented on a rotating basis by the various independent groups that do not have their own home theatres. Some of these are the Democracy Theatre Studio on Soi Sapan Koo, the BlueBox studio at M Theatre, and the Crescent Moon space at the Pridi Banomyong Institute. The Nakarin Theatre at Srinakharinwirot University is also available to outside groups, but is usually used by music ensembles.

In 2009, the Democracy Theatre Studio presented *Love and Money* and Eugene Ionesco's *Chairs*, directed by Adjima na Patalung who attended workshops in London with original production director Matthew Dunster. In 2011, the studio presented *A Thread in the Dark* and Harold Pinter's *Betrayal*, and in 2012, 8x8's *Beauty to Hell*, based on Ibsen's *An Enemy of the People*. The theatre has also hosted an annual International Butoh Festival for several years.

The niche transvestite and transgender "LadyBoy" shows also fall into the commercial theatre category, with the longest-running and most famous being the Calypso Cabaret at the Asia Hotel. The show will soon move to the Asiatique, a new river front shopping and dining promenade.



Sumonta Suanpolrat in 8x8's *Beauty to Hell* (Photo: Michael Denison)

Dance Theatre Groups

The two major forms of Thai traditional theatre are forms of dance. The *khon* traditionally featured masked all-male dancers in stories from the *Ramakian*, the Thai version of the *Ramayana*. The other form is the *lakhon* that features all female dancers, sometimes masked, in a wider range of stories. Although contemporary Thai theatre is typified by the development of various forms of spoken drama, or *lakhon phut samai mai*, Thai dance drama has also shown development along similar lines in the use of subject matter and new expressive techniques. Currently typical of these developments is the work of Pichet Klunchun, whose fusion of Thai *khon* and modern dance forms have dazzled audiences both in Thailand and overseas. His current production, *Black and White*, most recently seen in Singapore, is due to be presented in Switzerland and is a study of the balance in human relationships.



Pichet Klunchun (left) and colleague rehearsing Black and White (Photo: Michael Denison)

Another important contemporary fusion dance act is the **18 Monkeys** dance group. After getting a degree in engineering from Chulalongkorn University, group member Vitti Chompee trained in classical ballet and eventually achieved a full-time scholarship to study at the Alvin Ailey

School in New York. The group travels internationally and has presented a version of Bizet's opera, *Carmen*, with traditional Thai puppets, as well as *Sudsakorn*, a version of Sunthorn Puu's *Phra Apai Mani*. Their other performances included *In Tune*, a work about technology in contemporary life; *A Love Song*, an homage to Jean Genet; and *Demon in Venice*, based on Thomas Mann's novel *Death in Venice*.

Independent Theatre Groups

Perhaps the most exciting area of development in contemporary theatre in Thailand now is the growth of independent theatre groups. The most important of these is the **Crescent Moon Theatre Group**, formed by Kamron Gunatilaka in the 1970s, and originally dedicated to commentary on political and social issues arising out of the student-led protests of the Seventies. It was also dedicated to experimental production techniques based on the ideas of Bertolt Brecht and Antonin Artaud. The group's original production, *The Revolutionist*, was based on the life of former Prime Minister Pridi Banomyong. Crescent Moon is now in the hands of Sineenadh Keitprapai, who also teaches at Chulalongkorn University and Dhurakij Pundit University.

Another significant group is **Makhampom**, one of the very first independent avant-garde groups in Thailand. With its international connections, the group has travelled widely, and hosts international artists and workshops. The group is developing its Living Theatre Centre in Chiang Dao in Northern Thailand, providing community, theatre training and refugee programmes.

Moradokmai, which began as an educational television programme in 1990, has evolved under the leadership of Professor Janaprakal Chandruang (Kru Chang) into the Moradokmai Home School, which is an accredited secondary school, theatre training school and performance group, and self-supporting commune. Kru Chang integrates theatre training with personal



*Kru Chang and wife, Ju, of Moradokmai
(Photo: Michael Denison)*



B-Floor in Flu Fool at the Pridi Banomyong Institute (Photo: Michael Denison)



Babymime performing at the Bangkok Theatre Festival (Photo: Babymime)

self-development, philosophical and religious discourse, and life skills. The group is often invited to travel and perform internationally, and also works with theatre groups appearing on world tours in Thailand. Its home campus and theatre in Pathum Thani, although still active, was recently severely damaged in the floods of 2011. A larger campus and theatre facility are being constructed for future use in Loei Province. Kru Chang and Professor Pornrat Damrhung of Chulalongkorn University were among the first to experiment with the mixing of Thai and western theatre forms, and they continue to do so today (internationally known composer Bruce Gaston has done the same with Thai and western music forms).

B-Floor is an extremely active group that specialises in what they call “physical theatre”, a combination of mostly dance and pantomime integrating ideas from Jerzy Grotowski, Butoh, and Anne Bogart’s Viewpoints. Under the leadership of Teerawat Mulvilai, B-Floor has presented a steady stream of very popular avant-garde performances, and each of their new performances is widely anticipated. They have appeared overseas in the US, France, Denmark, Egypt, India, Korea, Singapore, Taiwan, and Japan.

Babymime has become increasingly popular over the last many years. Its three principal members, Thong-glur Tongta (Glur), Nuttapol Kummata (Ta), and Ratchai Rujiwipatna (Nging) have been entertaining children and adult audiences in Thailand for years. The group appeared at many of the major theatres here, and has been invited to perform at international mime festivals.

Nikorn Saetang’s **8x8 Theatre** has been around since 1998, and has a varying number of members. Like many other small independent groups, they suffer from insufficient financial support, and had to close the 8x8 Corner, which was their own theatre space in Bangkok. Following some other groups, they make use of various venues in the city, particularly the Blue Box Studio, the small experimental theatre space at the commercial M Theatre. The last three productions of 8x8 Theatre were *Desperation of God* in 2010, *Meeting Love* in 2011 and *Beauty to Hell* in 2012, which is based on Henrik Ibsen’s *An Enemy of the People*. The next production of the group will be *Reincarnate*, a reprise of a show that premiered in 2011.

Monthatip Suksopha's **Wandering Moon Performance Group** of Chiang Mai, Thailand's northern metropolis, was founded in 1999, and has developed a modern form of Thailand's traditional *nang yai* and *nang talung* shadow puppet theatres. Khun Monthatip studied at Chiang Mai University and at the Patravadi Theatre in Thonburi. She worked with the Makhampom group, and has travelled with her shows all over Southeast Asia and to Europe.

Obie Award-winning designer Manuel and Orapan Lutgenhorst's **Empty Space – Chiang Mai** is located near the Burmese border; it is an artists' community offering training and creative work opportunities in theatre studies and international performance, film, Thai traditional arts and crafts, Asian puppetry, ceramics, and the visual arts. The group hosted the yearly Dhamma Theatre West workshops, worked with many international artists, and is especially active in related Asian art forms. Orapan has worked with local theatre groups Theatre 28, Makhamporn, Crescent Moon, B-Floor, Wandering Moon, and Patravadi Theatre. The interchange of artists and cooperation between groups is very common in Thailand, and everyone seems to know one another.

Life Theatre is run by Bhanbhassa "Ning" Dhubthien, Sasithorn "Heen" Panichnok, and Shogo "Sho" Tanikawa. Productions by the ensemble – Professor Bhanbhassa also teaches at Chulalongkorn University; Sasithorn studied theatre in New York City – feature a digital translation marquee on the theatre wall that translates the dialogue into Thai or Japanese language as needed. Nikorn Saetang's 8x8 theatre also uses this technique, and added this feature to their production of *Beauty to Hell*, which featured a running English translation on the wall of the theatre. Life Theatre's most recent productions were *Water Time* (2009), *The Story of Footprints* (2009), *The Four Sisters* (2010), *Green Concerto* (2011), and a reprise of *Water Time* (2012). Upcoming in August of 2012 will be a gay version of Neil Simon's *The Odd Couple*.

4Daruma is a small theatre group made up of Malinda Phamornsuwan, Napak Tricharoendej, Pacharakamol Chantri, and Suwalee Wichaiwuttikun, all Chulalongkorn University Drama graduates who shared interest in acting, directing, playwriting and design. Among the plays they have done are *Details Cannot Want a Body*, *Hard Women* and *Rak Tidtor*, a play about a gay Thai man with AIDS, done in collaboration with Shogo

Tanikawa of Life Theatre, and Kabuki-La, another independent group. The most recent production of 4Daruma was called *The Day Before Tomorrow*, performed in 2012. Shogo's participation in this production is an example of the friendly interchange of artists, and the cooperation between groups, that are very common in Thailand.

Damkerng Thitapiyasak's **New Theatre Society** has done Molière's *The Imaginary Invalid* in 1900s Siamese style. It was directed by co-founder director-actress-playwright Parnrut Kritchanhai. The group also performed Amy Tan's *Joy Luck Club* and Michael Christopher's *Shadow Box; Freeze the Dream; Hamlet, the Techno Drama; George Bernard Shaw's Arms and the Man; Samuel Beckett's Waiting for Godot; Push Up; Push Up Returns; and The Blue Room*. Furthermore, New Theatre Society presented *Waiting for Godot* in collaboration with Crescent Moon, *Push-Up 1-3* and *La Ronde* in collaboration with the Goethe Institut, and Damkerng's own *Breaking the Surface*, an "anti-romantic musical" based on a mix of George Bernard Shaw's *Arms and the Man; Hamlet; and Nang Nak the Museum*, a comic version of a much-loved Thai ghost story, and other original works. Ms. Parnrut is also a part-time lecturer at Bangkok University, Rangsit University, and Dhurakij Pandi University, and served as a producer of Bangkok Theatre Festival in 2009.

Saosoong Theatre was founded in 1997 by Nut Nualpang, Damkerng Thitapiyasak and some graduates of Bangkok University. It specialised in satirical comedy, presenting social satires *Tu-ma Mangku, Three Girls Confirmed Bad, The Princess of the Ocean* as well as the innovatively staged hits *Haunted House, Mod Tood, and Same Same*. Other works included the musical *Rak Siam Sathani* and the two-part *Wi-Fi Project Version 2.0* which was presented at the 2009 Bangkok Theatre Festival, where it won an audience popularity award.

Chulalongkorn graduate Pattarasuda Anuman Rajadhon has formed a new group called **NUNI** (Never Underestimate New Ideas), and will be directing imported French singers for a production of Jules Massenet's opera *Cendrillon* in 2013 for the annual French Fête de la Musique in Bangkok. She has worked previously on productions of operas for the Bangkok Opera, *Threepenny Opera* and *Dido and Aeneas* for her own NUNI productions, and Silpakorn University. Pattarasuda also worked on *Cleopatra, the Musical*, for Mahidol, and *The Chairs* at Democracy.

The Naked Masks Theatre supports youth-centered network, youth and development programmes, and has presented a play about the modern generation's search for identity, *Hold on Me (Daite)*, at their Naked Masks Phayathai-Ratchathewi Theatre.

Theatre 28 was formed in 1985 by Rassamee Paoluengthong, film director Yuthana Mukdasanit, advertising producer Buranee Ratchaiboon and several friends. It was a spearhead in experimental non-traditional theatre development in Thailand for several years until they disbanded around 1995. Among their most successful productions were Brecht's *Galileo*, Ionesco's *Rhinoceros*, *Man of La Mancha*, and Ariel Dorfman's *Death and the Maiden*. They also produced a less successful musical version of Shakespeare's *Hamlet*, which was directed by M.L. Bhandevanop Devakul, with a cast of well-known stage and television actors.

The **Bangkok Theatre Network** is a loose amalgam of independent theatre groups (B-Floor, Babymime, Bang Play, Bangkok Theatre Festival, Crescent Moon, Makhampom, Moradokmai, the New Theatre Society, Saosong, 8x8 Theatre and others) that collaborate in expanding and developing the independent theatre scene in Bangkok, as well as organising the annual Bangkok Theatre Festival.

Annual Bangkok Theatre Festival

Each November, Thai theatre artists gather at Santi Chaiprakarn Park to attend the Bangkok Theatre Festival (BTF), which is organised by the Bangkok Theatre Network. The event is held to provide spaces and opportunity for theatre people to create and perform exciting new theatre works.

At several permanent and temporary outdoor stages in the park, the festival presents Thailand's leading traditional and contemporary artists, including national "Silpathorn" award-winning artists, and artists with international reputations. Opportunities are offered for young artists from academic institutions to present works in collaboration with their theatre teachers. Puppet theatre, singing theatre, stories adapted from renowned literary works and plays for children are also presented, along with juggling, games, sports, street and music performance and audience participation activities. The Riverside Stage is reserved for experimental and creative new works.

With the financial support of the Thai government and private organisations, plays are free of charge at the BTF. At various other theatres around Bangkok participating in the festival, admission is charged at reasonable prices. Pornrat Damrhung of Chulalongkorn University has been actively involved with the BTF since its inception, and most of the independent theatre groups in Bangkok try to become involved, one way or another, in the annual event.

National Awards in Theatre

The **Thailand National Artist Award** recognises notable Thai artists in literature, fine arts, visual arts, applied arts and performing arts, and represents the highest level of recognition in these fields – the sole winner in theatre, so far, is Sodsai Pantoomkomol.



*Sodsai Pantoomkomol (centre, wearing glasses) with cast of Macbeth
(Photo: Chulalongkorn University, Faculty of Arts, Dept of Dramatic Arts)*

The **Silpathorn Award** is for mid-career artists and those who have already made notable contributions to Thai fine arts and culture. Artists who have received this award included Janaprakal Chandruang of Moradokmai Theatre, Sineenadh Keitprapai of Crescent Moon Theatre, dancer and choreographer Pichet Klunchuen, Manop Meejamrus, 8x8 Theatre's Nikorn Saetang, Nimit Pipithkul of Crescent Moon Theatre, and Pradit Prasartthong of the Bangkok Theatre Festival and Bangkok Theatre Network.

The **Silpathorn Kitikhun Award** is for artists over 50 who, because of controversy or unconventional works, would likely not be considered for the more conservative Thailand National Artist honour. The sole winner in theatre of this award, and the only non-Thai to ever win the award, is Bruce Gaston.

Epilogue

Thailand's contemporary theatre scene is dynamic and fluid and, that being the case, at any given moment new groups are forming and appearing, and old groups are re-forming, and disappearing. There is also a continual interchange and combining of artists and ideas, and a spirit of shared artistic adventure.

There are websites connected to almost every person and group mentioned in this article, but, the Internet being what it is, many of these websites may become obsolete or out-of date. There are also hundreds of related video clips on YouTube and other sites of varying levels of quality. Several of these websites and clips are in the Thai language because the academic and independent theatre scenes are concerned mostly with the needs of Thailand itself.

What is most exciting about Thailand's contemporary theatre scene is that, rather than just maintaining traditional old art forms, Thailand's new generation of theatre artists are trying to create new forms specific to the needs of contemporary Thai society and culture. If art is a search for meaning in life, then this search is well under way in Thailand in the hands of the latest generation of young Thai theatre artists.

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- Criticism: Thailand, p. 140
- Directors and Directing: Thailand, p. 174
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Lakhon Nai, pp. 370-1.
Lakhon Nok, pp. 371-2.
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Related YouTube Sites:

Korat National Theatre = <http://www.korattheatre.go.th/>
Puppet Theatre = <http://www.youtube.com/watch?v=zlahamxptWg&feature=youtu.be>
B-Floor's Fool Alright = <http://www.youtube.com/watch?v=V36o6-8BdIM>
Dreambox Mae Naak, the Musical = <http://www.youtube.com/watch?v=Y2iYdV9K44U&feature=related>
Mae Naak, the Opera = <http://www.youtube.com/watch?v=vtW0jAGNQ&feature=related>
Joe Lewis Puppet Theatre = <http://www.youtube.com/watch?v=452X58Axifc>
Traditional Thai Puppets = <http://www.youtube.com/watch?v=HaXiWKCulNM&feature=related>
Thai Puppet Show, Aksra theatre = <http://www.youtube.com/watch?v=X5IsunPJQAk&feature=related>
Thai Puppet Festival in France = <http://www.youtube.com/watch?v=ZwQIMJBrGrw&feature=related>
Siam Niramit Big Thai Show = <http://www.youtube.com/watch?v=7IFxP2mHgl&feature=related>
<http://www.youtube.com/watch?v=8wllLeVHD-M&feature=related>
Alcazar Cabaret LadyBoy Show = <http://www.youtube.com/watch?v=tL-4tRLzt5c&feature=related>
Makhampom Chiang Dao = <http://www.youtube.com/watch?v=zHoZmPpBYec&feature=related>
8x8 Beauty to Hell = <http://www.youtube.com/watch?v=XmteHHNuKOO>
River of Death = <http://www.youtube.com/watch?v=y7zCTrOuukQ&feature=related>
The Desperation of God = <http://www.youtube.com/watch?v=IXVSuYiOKBA>
Khon Costumes = <http://www.youtube.com/watch?v=G-UudupfmIY>
Anucha Sumamon = <http://www.youtube.com/watch?v=paawRGpXteo>
Patravadi High School Hua Hin = <http://www.youtube.com/watch?v=aER9AJ-696g>
Butoh at Patravadi Theatre = <http://www.youtube.com/watch?v=2-5fE-gqgC4&feature=related>
Phra Law at Patravadi theatre = <http://www.youtube.com/watch?v=zlqkd2S-0uE>
Pichet Klunchun Interview = <http://www.youtube.com/watch?v=ouJri6xxj7E>
Rachadalai Theatre = <http://www.youtube.com/watch?v=dCJZ8xYdRZU>
Aksra Theatre = <http://www.youtube.com/watch?v=l4gpWVCvtdA>
Nang Naak, the Museum, New Theatre Society = <http://www.youtube.com/watch?v=p2mLaOIkjTo>

Babymime, Ant, Ant, Ant = <http://www.youtube.com/watch?v=w2PXaiOqvIA>
Nontok, Song of Moradokmai Theatre = <http://www.youtube.com/watch?v=FROLxXKeeCY>
Brecht at Empty Space, Chiang Mai = <http://www.youtube.com/watch?v=e7tnHgldZ8w>
4Daruma = <http://www.facebook.com/4daruma>
18 Monkeys = <http://www.christiandevelter.com/18-Monkeys>
<http://www.18monkeysdancetheatre.com/about.php>
18 Monkeys at Patravadi theatre = <http://www.youtube.com/watch?v=eu32weugpww>
Snop Monkeys : <http://vimeo.com/18885454>
Sudsakorn : <http://www.youtube.com/watch?v=3h5dqWeeCkA&feature=related>

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