

## Key Persons & Theaters in Thai Drama No. 1

### Pradit Prasartthong 4/25 @ Saphan Khwai

Pradit Prasartthong (aka Tua) is the top runner in Thai contemporary drama. He is known for appearing in the role of Mizukane in the Thai version of Hideki Noda's "Akaoni", and for directing the Likay (Thai folk theater) version of Akaoni in 2009. He is not only a playwright, director, and actor, but a producer working to develop Thai contemporary drama. On this day, I asked Tua about problems in Thai contemporary drama.

(The picture below is of Tua)



Thai contemporary drama thrived before World War II, but suddenly fell out of fashion after the war. The main reason for this is that famous stage actors were taken by the TV industry.

At present, most Thai people do not know that there is contemporary drama in Thailand. In hopes of doing something about this, Tua organized the Bangkok Theater Network in 2002. The name itself may not conjure a particular image to mind, but it is similar to playwright associations and director associations in Japan.

The core business of BTN is the BTF (Bangkok Theater Festival). It is held with the primary purpose of raising social awareness of drama, but its secondary purpose is to support youth theater in Thailand.

It seems that in Bangkok, drama education is gaining popularity in universities. Many people study drama at university. However, because those people cannot make a living in drama after they graduate from university, many of them stop doing drama.

Even mainstay drama people cannot make a living, so many of them are invited by universities to become instructors in drama departments. Various universities have excellent theaters, so they present their works in the university (Probably the actors are students of the drama department as well). When drama people become full time instructors, they are tired simply because of their jobs as instructors. Therefore they do not often present their works in public. Tua believes that because talented people become school teachers, drama does not spread any further.

Tua has worked to spread drama in both the Mekanpon Theater, and in regions of Thailand outside of Bangkok (the countryside) for the past 30 years (Tua has established his own theater troupe known as “Anatta Theatre Troupe”, which he currently belongs to). Because they cannot make a living off drama, they are not professionals, but a small number of regional drama scenes are also developing. The government rarely gives direct subsidies for culture. Yet it does provide a small amount for dramas that portray people quitting drugs, quitting smoking, or quitting drinking, so they make use of this.

As I spoke with him, I thought that having a national theater along the lines of Japan’s New National Theater might be the dream of drama people in Bangkok. Currently, there is a public art space in Bangkok called the BACC (Bangkok Art & Culture Centre). Dramas are performed here, but it is not a dedicated theater for dramas. As I have mentioned, there is little in the way of subsidies from the government for drama performances, and it seems that various theaters and theater troupes receive support from the Japan Foundation or the British Council.

Tua said that he was rehearsing for a play that would be performed to mark the 100<sup>th</sup> birthday of Puey Ungphakorn (a famous leader who as bureaucrat worked to improve higher education in Thailand, and who also served as the governor of the Bank of Thailand, and rector of Thammasat University, and who wrote a famous book on social security). He also allowed me to see the rehearsals a few weeks after the interview. It is a musical with a large cast, and I saw the faces of many young Thai drama people whom I am familiar with among the ensemble cast as Thai instrument section of the orchestra. It is not only a massive project, but also a place for developing human resources, so I was deeply interested. This work was performed from May 29<sup>th</sup> to 31<sup>st</sup> at the main hall of the Thai Culture Center (in a large hall with a capacity of about 2,000 people).



## Key Persons and Theaters in Thai Drama No. 2

### Narumol Thammapruxsa 4/30 @ Chiang Mai

Like Tua, Narumol Thammapruxsa (aka Kop) appeared in the Thai version of Hideki Noda's "Akaoni". She has also appeared in Setagaya Public Theater's "Hotel Grand Asia", and has come to Japan many times. Last year (2014), she played the lead role in the Thai version of my work "Nioi: The Blind And The Dog", and that work was also performed in Bangkok. (The picture below is of Kop)



Kop was born in Bangkok, but found that the noise of the city did not suit her, and after graduating from junior high school, she moved and attended a high school in Chiang Mai. The calmer mood of Chiang Mai suited her, so she went on to attend Chiang Mai University, and continued to live in Chiang Mai after graduation.

At Chiang Mai University she was very active at the university Drama Club. Kage and Jaa, two current representatives of B-Floor, were also members of the club. In 1996, Kop founded the International WOW Company theater troupe, while Kage graduated but Jaa continued participating in this troupe. After graduating university, Kage and Jaa changed their base of operations to Bangkok and established B-Floor.

In keeping with its name, International WOW Company has performed internationally and has produced several works with artists from Taiwan, America, Japan, and Indonesia. Its co-founder Josh Fox went on the field of documentary film and to be nominated for the American Academy Award for Best Documentary Feature. Currently, Kop has already dissolved her own troupe and is working freelance, but I believe the foundation for her international connections and the breadth of her work were built during her time with her troupe.

Kop's philosophy for artistic activities is "How can art bring about peace?" (or so I believe). However, peace cannot be brought about by one factor alone. All manner of

elements are related, including poverty and education problems. Once, she encountered Japanese aikido due to her interest in self-defense against sexual harassment and other violence against women. Aikido entranced her both for its realistic technical aspect in achieving self-defense, and its philosophical aspect as a martial art that does not favor competition or fighting. I thought that her philosophy and practice of artistic activities must have been strengthened by her daily training in aikido.

Now Kop has property and a house on the outskirts of Chiang Mai which would be considered very large by Japanese standards, and owns a few guest houses and an aikido dojo. In the dojo, several teachers take turns teaching morning lessons and evening lessons every day.

Although they are irregular, she also holds fieldwork workshops aimed at local children. An example of the content of these workshops is for children to hear the myths of a local village from people who have long lived in that village, then compile and present those myths afterwards.



(The picture on the left is of the aikido dojo called "REN SHIN KAN" in Kop's house)

(The picture on the bottom right is of children participating in a workshop interviewing people in a village)



Kop's activities in Chiang Mai span a wide range, including making mini libraries by having village shops (similar to candy stores in Japan) place children's books in their stores. She was truly practicing drama not to make dramatic works, but drama to make places of learning and communities.

## Key Persons and Theaters in Thai Drama No. 3

**Thong Lor Art Space** Thong Lor 5/19 @ Thong Lor

**Chrisada Chiaravanond and Wasurachata Unaprom**

There are only about 10 main small theaters (including places that hold 200 people or more) in Bangkok. Of these, Thong Lor Art Space has produced a great number of productions since it opened in May of last year (2014). Per its name, it is in the Thong Lor district (a Japanese community hosting many Japanese fine dining establishments).



\*The picture on the left is of the café on the second floor, while the picture on the right is of the small theater on the third floor. The small theater on the third floor is also used as a rehearsal space.

The theater plans and produces 18 productions per year. Of the works planned and produced, 8 were dramatic productions. Other productions include concerts, dance, and art. They do not have any resident directors or writers, so they invite these people from elsewhere every time, and hold auditions to get actors who will perform in the works. I watched “The Lady of Siam” here on April 8<sup>th</sup>. It is a musical based on “My Fair Lady”, and I thought the songs for correcting pronunciation the five tones in the Thai language. Tickets were priced at 600 Thai baht.



\*On the right is a poster for “The Lady of Siam”

When I asked “Why do you continue to make so many events and dramatic works?”, they answered that “The rent is very high, so if we don’t keep churning them out we don’t break even.” Rent for the theater was 200,000 Thai baht per month (About ¥700,000 - ¥800,000). However, there is a theater that fits over 100 people on the first floor, a café on the second floor, and another small theater that fits about 50 people on the third floor, with a gallery space on the fourth floor. 200,000 Thai baht per month is the rent for the entire building, so it may not be that expensive after all.

Although it was not a corporation, the troupe appeared to have its act together as much as any corporate organization. They basically have 10 members, as well as a managing director, a curator (producer), a marketing manager, a public relations manager, and so on. This time I spoke with the managing director Chrisada Chiaravanond, and the curator



Wasurachata Unaprom (aka Leon) who participated somewhat late. Chris has studied in America, and Leon has studied in the UK for 3 years, so they were both very competent in English. \*Chris is on the left, and Leon is on the right.

From what I had seen of other small theaters in Bangkok, there were many experimental works being performed. For that reason I got the impression that there weren’t many people in the audience, and many people who did attend were involved in drama. However, at this theater I got the impression they had relatively large audiences, including many stylish young people, so I asked them about this.

My choice of words was poor but I asked,

“Other small theaters in Bangkok have a somewhat domestic image, while yours appears to be more open. What do you think about that?”

And they answered, as if I had hurt their feelings,

“They aren’t domestic. And besides, Thong Lor Art Space and other theater troupes aren’t competing, but rather cooperating with each other. Our steps are different.



The first step is for them to make a dramatic work. The second step is for us to provide a venue. For example, B-floor has its own space, but depending on their plan, we invite them, and have them participate in the plan. We are the same as other troupes in that we participate in the Bangkok Theater Network (Which holds the Bangkok Theater Festival), albeit unofficially. In Bangkok, there are still very few small theaters, so theater troupes and theaters must help each other to foster new audiences,” Leon told me passionately. While I realized that I must be more careful with my words, it was quite fortunate that my slip of the tongue gave me a peek into their high aspirations and strong determination.

It was an interview amidst busy preparations, as they would premier a new work just two days later (May 21<sup>st</sup>). Their future plans included staging an artistic dramatic work based on the works of Marguerite Duras, a shadow picture Theatre IN Education version of “The Little Prince” for children, a drama festival to support youth drama known as “Take Off Festival”, as well as an international festival in which they will invite artists from overseas for collaborations.

## Key Persons & Theaters in Thai Drama No. 4

### Crescent Moon Theatre 5/21 @ Thong Lor

Sineenadh Keitprapai

The Pridi Banomyong Institute building is less than 10 minutes walk from BTS Thong Lor Station. Pridi Banomyong was a former prime minister of Thailand, and a central figure in the constitutional revolution, as well as being the first rector of Thammasat University, meaning he cannot be ignored when discussing modern Thai history. This building operated by a foundation that carries on the beliefs of Pridi (Pridi Banomyong Institute is name of both the foundation and the building).



The building was completed in 1988. There are one medium theater and two small theaters inside. One of these small theaters is the Crescent Moon Theatre Space, operated by the Crescent Moon Theatre Group. Incidentally, the other small theater in this building is that of B-Floor.

The Crescent Moon Theatre Group is one of the oldest contemporary theater groups in Bangkok. Originally the Crescent Moon Club was formed like a university drama club in 1968, and in 1975 it started activities with a new name as the Crescent Moon Theatre Group. 1975 is also very important as the year that parliamentary democracy started in Thailand, and in the time of Kamron Gunatilaka, one of the founding members in 1975, drama activities were performed in close collaboration with student movements in Bangkok (In terms of Japan, I suppose there was a similar mood in the time of Yukio Ninagawa and Kunio Shimizu). In 1985, the group performed “Khuephu Apiwat” (The Revolutionist), a work that is certain to remain in their history and that of Thai contemporary drama as well. This work was based on the life of Pridi Banomyong whom I mentioned earlier.



The current art director of the Crescent Moon Theatre Group is Sineenadh Keitprapai.

(The picture above is of Sineenadh Keitprapai, aka “Nad”)

Nad studied at the Chiang Mai University Faculty of Humanities, Department of English, where she encountered a work by the name of “Rites” from the English playwright Maureen Duffy, and went on to start drama activities in the Bangkok theater troupe Theatre28. There she met Kamron Gunatilaka who had come to offer advice on performance and production, and later became a member of the Crescent Moon Theatre Group.

Nad has taken interest in “women’s issues” and is an active director and actress, and I felt that there is a strong flame forever burning in her eyes. I asked her “When do you feel most happy?”, and she spoke of a work she directed that was performed last year while discussing a very private experience.

“Last year, my right breast was removed by mastectomy. There was a tumor, and fortunately it was not cancer, but I did become sick. I struggled for 3 months after the surgery. The right side of my body did not move as it had before. I went to the hospital day after day. Amidst all this I directed a dance performance titled “Shade Borders”. It’s a work that discusses women’s bodies and breasts. I often felt as though I would cry, but through this work, I was able to “speak”. So I was truly happy.”

“Many drama people in Thailand continue dramas while doing other jobs. Some of them quit doing drama for such economic reasons. But I will not quit theatre. Without theatre, I couldn’t even breathe.”



In 2007 the Crescent Moon Theatre started activities as a theater space in 2007 (The building had been an office, warehouse, and workplace for theater troupes from the time it was built, but was not a performance space until then). About 10 dramatic works are

presented each year, and of these, four are performed by the Crescent Moon Theatre Company. The rest are done using the building as a rental space. With the support of the foundation, rent is kept very low. Therefore, rental fees for the rental space are kept very low.

Primary examples of projects performed by the group include...

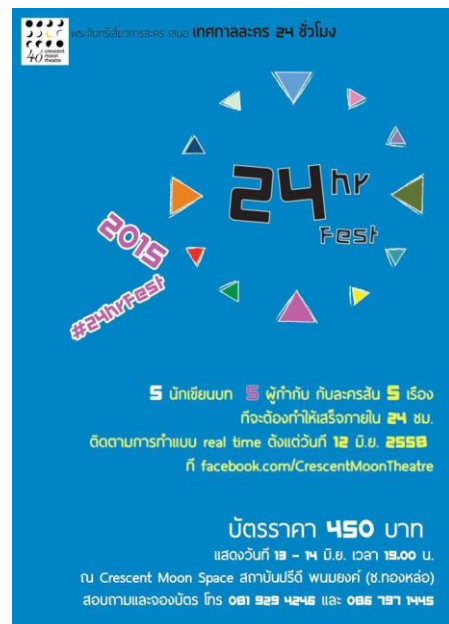
### 1. 10 minute Play Competition & Play Reading “Queer Reading”



### 2. 24 hour Festival

A drama festival in which participants make short dramas in just 24 hours. Directors and props are assigned to 5 writers by lottery, and they write the plays. The directors and actors then rehearse and present the play. Last year, 5 writers, 5 directors, and 24 actors participated. This year, there are plans for 5 writers, 5 directors, and 16 actors to participate. There are no real limits on the works, but they tend to be 15 to 20 minutes long.

They also seem to be implementing several plans to support the youth.



## Key Persons & Theaters in Thai Drama No. 5

### B-Floor, Teerawat Mulvilai

5/24 @ Srinakharinwirot University

#### Kage (Teerawat Mulvilai)

B-Floor could be called the leading company in Bangkok as of the time of this report in 2015. Its representative Kage has been invited to Japan many times. B-Floor refers to itself as an avant-garde physical troupe.



When Kage entered the Chiang Mai University Faculty of Fine Arts, he was interested in a wide variety of arts. In particular, he had interest in painting and sculpture, but over time he discovered that he could not only do one art but combine all of them, and that by combining them he could be free from expression trapped in a single form. This was the same for places as well, so he felt

something was missing when presenting works in designated places such as theaters, and started to think of presenting works in public places.

(In the picture, Kage is on the left and Jaa is on the right)

He also came to have a strong interest in the relationship that art has with society. Especially during his second year of university, Kage participated in the **Kang Sue Tan Dam construction opposition movement**, and this could even be called the starting point for his activities as an artist. In the opposition movement against the dam, they resisted with some people singing and some people dancing. Though these activities in college life, Kage developed the elements of pantomime and contemporary dance, and incorporated other arts, while also holding ambitions to create his own unique physical theater.

After graduating from university, Kage moved his base of operations to Bangkok, and after meeting with Kamron Gunatilaka, spent one year with the Crescent Moon Theatre Company. In that year, he learned how to interact with society and how to use his body from the group (during which time he also met the Japanese dancer Katsura Kan), and

finally in 1999, along with his partner Jaa, he started his own theater troupe B-Floor in order to create works more specialized to the body.

I think that not only are the works of the theater troupe B-Floor peculiar, but so is the organization itself. Currently there are 10 members, and all of the members work as directors. They change their roles depending on the work or the project, sometimes with one person acting as a producer, and another time acting as the director, so they can always have their say about works from the same position.

“B-Fest Showcase + TALK by B-Floor directors!” Which I saw on April 6<sup>th</sup> was a small drama festival held by B-Floor once every two years. At the festival four B-Floor directors screened each of their flash mob video works and made presentations, which I found very impressive. There was also active discussion after the showings, making for a very exciting event.



(The picture on the left is of the video screening)



B-Floor started working in this director collective system around 2008, and at the same time, they also secured their own space in the Pridi Banomyong Institute.

(The picture above and to the right is of a B-Floor performance held in a lobby-like space inside the Pridi Banomyong Institute)

Currently, Kage says that he is interested in presenting his works in public spaces or other spaces outside of theaters. However, it must be noted here that the context is completely different from outdoor dramas, tent plays, flash mobs, and other outdoor performances in Japan (even if the work appears to be in the same vein). It is difficult for foreigners such as ourselves to notice this, but Thailand is currently ruled by a military regime, and the influence of the military is very strong. The military even stages coups frequently. This doesn't come across strongly because the climate is mild and the people are laid back, but there are limitations on freedom in the true sense (particularly freedom of speech). Fear of the military makes it hard for people to express resistance (to restrictions on freedom), and they remain silent on certain (political) topics or only discuss them on their computers. That, says Kage, is why he wants to present his works in public spaces.

With only the interview, I could not tell how far he has gone to challenge taboos, and what meaning presenting dramatic works in public spaces has in Bangkok and in Thailand. I felt that his aspirations are turned to a much more distant horizon (to gain true freedom through expression) than anything I could imagine.

## Key Persons & Theaters in Thai Drama No. 6

**Nikorn Sae Tang** @5/26 @ Lat Phrao



Nikorn Sae Tang of 8x8 Theatre is known in Japan as the director of the (Thai contemporary theater version of the) 2009 work “Nogyo Shojo”, a joint production of the Bangkok Theater Network and the Tokyo Metropolitan Theatre, but in Bangkok he has earned great acclaim as a playwright. He is one of the few playwrights in Thailand to have his plays published, and his name was the first one given when I told a certain Thai theater critic “I’m planning a reading of Thai plays in Japan. Could you recommend a playwright?”

His grades on the entrance examination to Thammasat University were so good (according to Nikorn himself) that he entered the Journalism & Mass Communication Department instead of the Drama Department which he had originally hoped for, and only audited drama classes. All of the 8 or 10 students in the Drama Department were female, so they need a male actor, and he succeeded in infiltrating the department, participating in the creation of five works in a single year. Sometimes he participated as an actor, and sometimes as a director.

After graduation, he went to work for the Bangkok Play House (a large theater with a capacity of 800. Ownership has changed hands, and it is now called the M-Theatre). After a six month internship, Nikorn worked there for nearly three years as a stage manager, during which time he encountered various forms of performing arts. At the time, there was no distinction between commercial and artistic works at Bangkok Play House, and it was apparently a base for cultural transmission, where they brought in and performed excellent works from around the world. Nikorn was free to see rehearsals of many foreign works, including Russian ballet, Italian modern dance, British dramas, and Australian classical music concerts, as well as Japanese kabuki plays. This theater even gave Nikorn the chance to write scripts for some children’s comedies including masks and puppets, and the television program Sam Kon Onla Weng.



Following a performance of Peter Shafer's *Amadeus* at the Bangkok Play House, Nikorn quitted this theater to participate in a contemporary theater project to perform a new interpretation of the *Ramakien* (classic Thai literature inspired by the epic poem *Ramayana* from India) by International WOW Company, which was presided over by Kop (Narumol Thammapruxsa) in Chiang Mai. With this new experience of turning classic literature into contemporary theater, Nikorn went back to study drama for one year at Chulalongkorn University. While studying Theatre In Education, he directed "Mrs Warren's Profession" by Bernard Shaw.

Finally, Nikorn started his own theater troupe "8x8 Theatre" in 1998. This started at the Bangkok Play House, as the theater started to support budgets and venues for new theater troupes under the brand of alternative theater. In 1999, he decided to study abroad at Ecole Jacques Lecoq in Paris for one year to learn how to create works without languages. Nikorn's drama activities seemed to be off to a smooth start, but two years later ownership of the Bangkok Play House changed due to issues with rights to the property, and Nikorn lost his rehearsal space.

From 2005 to 2006, Nikorn started his own small theater in Bangkok, known as 8x8 Corner. However, he let go of the space due to the economic challenge of earning operating funds with a coffee shop and foot massage in order to manage a space with just thirty seats, and the artistic challenge of not being able to freely use the space because it was a rental. Now in 2015, Nikorn continues his own drama activities while working as a part time instructor in the drama departments of Chulalongkorn University, Burapha (MUPA) University, and Silapakorn University.



I asked him which job he liked most, actor, writer, or director, to which he replied actor. His reason was "You can live someone else's life. There is a response from the audience, and sometimes you can even control the audience. And besides, you have no responsibility compared with the director or writer."

\*The picture on the left is of "Between", which was written, directed, and performed by Nikorn.

So I asked why he continues writing and directing, and he replied as follows.  
“I want to express my own words. As an actor, you express the words of the director or the writer, but you cannot express your own words.”

Finally, I asked him what the message common to his works was, and while his expression suggested he didn't want to answer, he reluctantly had this to say.

“People can connect.”

When I saw his latest work “Between”, I felt the message “People cannot connect,” so his words were truly unexpected. Yet, the “connection” he is hoping for is surely much deeper down. The connection between people who appear to have no connection on the surface. That is not something you can see, but might be something you can feel.



\*This picture is of “Between”.

“Between” is an experimental two person play that simultaneously uses both small theaters (The Crescent Moon Theatre and the B-Floor Theater) in the Pridi Banomyong

Institute. The audience can choose one of the two episodes which occurs at each of the neighboring theaters. Lines were spoken in Thai, but English subtitles were provided.

## Key Persons & Theaters in Thai Drama No. 8

### BABYMIME (BABYMIME) 5月29日@Thong Lor

BABYMIME is a three member pantomime group, and they have been incredibly popular on the Bangkok drama scene in recent years. The BABYMIME Show performed recently at the Pridi Banomyong Institute was in Poonsuk Auditorium, the largest of the three theaters in the building. It was shown 14 times at this 200 seat venue (and apparently 10 stages 2 years ago), so even if they did not sell out every time, they can boast of having quite an audience.



The members in the picture from left to right are Thong Glur Thong Thae (aka Glur), Nuttapol Kummata (aka Ta), and Ratchai Rujiwipatna (aka Nging).

Nging and Ta, who studied in the Advertising Department while in university, learned about workshops held by Kon Na Khao (The White Face Theatre Group) a pioneer in Bangkok pantomime, and decided to join. Glur also joined. Glur is 2 years older than the others, and graduated from an Art Department. For his senior project, for some reason he did a performance in which he poured white paint on himself and pretended to be a sculpture, so his advising professor recommended that he **try** pantomime and he joined the workshop.

Through ten 30 minute workshops held every Saturday, they became pantomimists, and were later given jobs at events and festivals by senior students of Kon Na Khao, and started their work as solo performers. This effectively became a training period for them, as they sometimes acted as clowns, sometimes as robot dancers, and sometimes doing street performances using balloons. In 2005, they formed the mime group BABYMIME.

They say that the reason they formed the group was that as they gave each other

advice about each other's art during their solo activities, they came to realize that they could make something funnier and more interesting if they worked as a trio instead. Since then, they have worked in a cycle every year in which they make one major and one minor new work and present them in Bangkok, then perform their old works at drama festivals overseas. Starting in 2008, they have made their new major works with directors of physical theaters in Bangkok. Nikorn of 8x8 Theatre directed BABYMIME Shows No. 1, 2, and 4, while Jaa of B-Floor directed No. 3 and Kage of B-Floor directed No. 5, all of which are major new works by BABYMIME.

In 2015, the year of their 10<sup>th</sup> anniversary, they invited a writer in addition to a director, to create a work with the idea "What would happen if pantomimists like us could speak?" The writer interviewed them about their jobs, they and their friends shortcomings, when they feel happy, and when they feel unhappy, and wrote a brilliant backstage play. This story in which they are the main characters is composed of dialogue about their shows, their complaints in the green room, quarrels between



members, and when they grow old many decades from now. There were no subtitles, so I could not understand the details, but it portrayed the true concerns and lives of drama people in Bangkok, which I found fascinating.

Currently, Ta has a family and children. Glur will return to the military when BABYMIME is over. So

although the time for BABYMIME is closely followed by real life, they say they are holding on to this time dearly.

Nging: "At first I was not at all interested in pantomime. But it started from a random coincidence and as I continued to practice, mime changed me. Observation. Sensing small things delicately. That is the true charm of mime."

Nging: "My objective was to continue doing this, but this year I found a new goal. It is to participate in the Edinburgh International Festival (for drama)."

Ta: "We will fuse mime which was created in Europe with Asian culture and perform it in Europe. We want to show mime that is not European."

Glur: My dream is to make a permanent venue for mime in Bangkok. There is no theater where they perform mime every single day.”

## Key Persons & Theaters in Thai Drama No. 9

### Creative Industries

5/31 @ Thong Lor

**Panisa Puvapiromquan**



Creative Industries is the theater where I performed a work for the BTF (Bangkok Theater Festival) last year (2014).

Like other small theaters in Bangkok it is in the Thong Lor district, but it is almost 30 minutes walk from BTS Thong Lor Station, so one would normally take a taxi from the station. If not a regular taxi, then a water taxi is also convenient. The theater is one minute walk from Thong Lor Pier on the Khlong Saen Saep canal. If you ride a water taxi from Asoke Pier near MRT Phetchaburi Station, it is about 10 minutes.

(Locals often use the water taxis, but foreigners do not, so I also recommend it as a sightseeing experience.)

On that day, I spoke with Panisa Puvapiromquan (aka Peach), who is the manager of the theater. At Chulalongkorn University, Peach entered the Faculty of Arts, Department of Thai Literature for her major, and studied dramatic arts as her minor. After graduation, she worked for several years as a freelance television script writer, then went to Melbourne University in Australia for her master's degree, where she studied arts management. She then returned to Bangkok and worked at the Patravadi Theatre.

Peach's job at the Patravadi Theatre was to look after artists from abroad as the AIR (artist in residence) program director. 2 or 3 years later she went independent and started Sea Studio with her husband.

SEA STUDIO's business is the production of television programs such as situation comedies and documentaries, but Peach never forgot her love for drama and continued to watch plays from the audience. One time, she saw a space that was open (the second

floor of a building at the large M Theater), and decided to operate it as a theater after negotiation with the owner. This is how Creative Industries was created. It opened in May 2014.

Peach: “One of the purposes I had for getting a theater was that most theaters in Thailand are operated with the ideas of the people go on the stage themselves, including artists such as the director and actors. I had a different idea, and decided to establish a theater with the ideas of an art manager. A place for everyone, that everyone would like, and a place for all sorts of art. I also have the know-how for how to support artists.”



\*This picture is inside the Creative Industries theater. It has a capacity of 80 to 100 people.

Just as Peach said, the atmosphere of this theater is more stylish than that of the Crescent Moon Theatre, the B-Floor Theater, or Democrazy Studio, and I could tell that they want to bring in a lot of regular people.

Creative Industries is mainly used for the following three things:

1. A rental space (not just for drama, but events and mini concerts as well)
2. Co-sponsored projects (This was us last year)
3. Sole sponsored events

Rental fees vary depending on the user, and is rented at only half price for artists.



\*On the day of the interview, there was still photography for Sea Studio's television program advertising business.

Peach now has a child, and she always



brings her baby with her to work. On that day as well, she responded to my interview while cradling her baby. She may only be able to do this because she is the manager of the theater, but you just can't see this sort of situation where the head of a theater brings their child with them to keep working in Japan, so that alone made me happy.

Finally, I asked Peach about her plans for the future.

Peach: "My plan for the future is to establish Creative Industries as a professional art management organization. For example, when there are artists who don't know what to do, I want us to be there as a starting point for them. We can recommend that if they want to do this sort of thing, they can go to this artist."

Peach: "Conversely, if we have a chance, I also hope that we can collaborate with international artists. We do Pichet Klunchun's jobs here, but also with Thai artists and of course Japanese artists."