

For advance booking: theatremakinglab@gmail.com

This show can only accomodate 100 people at a time seating on first come first served basis

**MONDAY**  
FEBRUARY 14<sup>th</sup>  
2011

# Homosapiens

**TUESDAY**  
FEBRUARY 15<sup>th</sup>  
2011



VENUE ROOF TOP THEATRE, SCHOOL OF PERFORMING ARTS

Supported by

Time: 7.00 p.m (auditorium will open 15 mints before show, please be on time)

• DEPARTMENT OF PERFORMING ARTS • PONDICHERRY UNIVERSITY • KALAPET • PONDICHERRY • 605014



## THEATRE MAKING LAB

Starting a theatre making lab - with the focus on its organic possibilities and creative difficulties- was my dream. Pondicherry University and India Foundation for the Arts let me for the fulfillment of that dream. By constant training career, an actor should always be able to accept new challenges harmonized to successive stages in his life that provides him a positive image of a long life in the theatre. The first task of an actor in our lab is to learn and understand the existing form and structure of his own art. If what we said, that the gracefulness is economy of motion, is true, then the constant practice of it must bring with it a reserve of motion. The spirit always be the master of the flesh. Culturing an actor's body, voice and imagination occupied main role in the foremost episode of practice in our theater making lab.

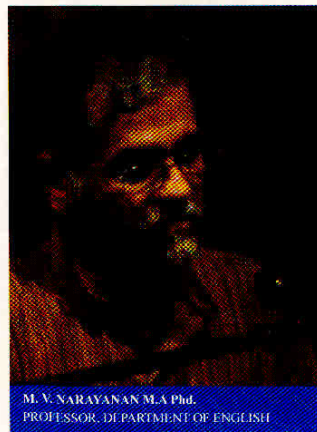
Here we the theatre is about experiencing the life in the "here and now" and removing the dualistic distinction between I and you, between subject and object, between the actor and the audience. Here the

# ACTOR TRAINING AS A CREATIVE PROCESS

Write up by M V Narayanan

Prabhat Bhasker's project revolves around the twin aims of creating a new performance production, and evolving a composite, reproducible system for actor training that draws upon the creative energies of the actor. Probably the most important facet of the project is that the twin aims are so interconnected that they constantly contribute to each other and sometimes are mutually indistinguishable.

As I see it, the importance of the project lies in the fact that a system of actor training that takes into account the specificities of the actor - his locale, his experience, his attitudes, his previous training, his bodily and mental capabilities and limitations - and targets his overall psycho-physical development is still largely an unrealized aspiration for modern theatre practitioners. Indeed many traditional theatre forms have comprehensive training systems, but they invariably reduce the actors into a de-individuated class of performers, capable of (re)producing certain specified movements, gestures, expressive actions, etc, all of which are part of a larger bodily/performative culture. Most often the pos-

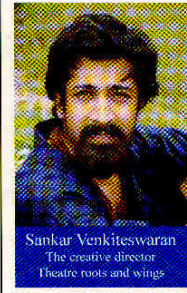


M.V. NARAYANAN MA PhD.  
PROFESSOR, DEPARTMENT OF ENGLISH

the 'training' addresses only the specific, limited requirements of the particular production; and in the few instances where there have been attempts to evolve comprehensive training practices, irre-

As for good theatre which talks about the truth in a universal level, the truth that we are running.....running away.....running towards.....

What makes us run is the urge to evolve and urge to survive.



Sankar Venkiteswaran  
The creative director  
Theatre roots and wings

I wrote this play as a gesture of gratitude towards Prabhat Bhaskaran and his wonderful students at Pondicherry University. And this metaphor of running bring us back to reflect upon the species level of existence where we lose our language, culture, race etc and become human and run.

**HOMELESS PEOPLE :  
VOICE IN THE CHORUS**

him a positive image of a long life in the theatre. The first task of an actor in our lab is to learn and understand the existing form and structure of his own art. If what we said, that the gracefulness is economy of motion, is true, then the constant practice of it must bring with it a reserve of motion. The spirit always be the master of the flesh. Culturing an actor's body, voice and imagination occupied main role in the foremost episode of practice in our theater making lab.

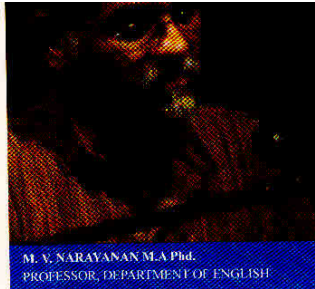
Here we the theatre is about experiencing the life in the "here and now" and removing the dualistic distinction between I and you, between subject and object, between the actor and the audience. Here the mind and body function as one; intellectual understanding is fused with instinctive knowledge. It is about seeing into directly experiencing and expressing one's true nature. Our actors play the essence of the role instead of playing the externals of the character. "Substance" and never the "effect". If you are not familiar with the word metaphysics, Meta means "more or beyond" and physics has to do with the physical world. It is part of our attempt as a human to reach beyond what we see, touch, taste, smell and hear to feel what is beyond the nature as we perceive it. Through metaphysics we discover the true nature of things, their ultimate essence and reasons for being. This is not the end just a beginning. Thanks to all.



Prabhath bhaskaran  
Assistant professor  
Department of performing arts

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the 'training' addresses only the specific, limited requirements of the particular production; and in the few instances where there have been attempts to evolve comprehensive training practices, irrespective of whether they have drawn from traditional theatre practices or not, they have habitually settled into 'methods' that are seldom capable of being fully appreciative of the particularities of individual actors. That Prabhat's attempt is to develop a training practice that lays store equally for method as well as the conscious creativity of the actor is probably what makes it crucially significant.

## Significance of the work undertaken



The crucial significance of the work at this stage, is that there has been a conscious attempt to explore the internal processes of the actor as he goes through the training/preparatory exercises and through it an endeavour at fostering self-consciousness about the training processes. This emphasis on the process of actions and training, and the psycho-physical states of the actor would, I believe, be a first step in the actor becoming aware and in control of both his body and mind in the performative state, make it possible for him to

overcome mechanical repetition and enable him to bring energy and life to successive performances. It was also very interesting to note that instead of the training leading to the enactment of the playtext, here it was the playtext that was being used as a generative source for the training actions – 'making a training method through play making' as Prabhat puts it – opening the possibility that the training, even while maintaining certain general features, could be linked to particular scripts and actors, thus becoming actor/site/play/character specific. Needless to say, this is an endeavour that is very valuable in the current context of Indian theatre, precisely because such a training system would make it possible to develop actors who can creatively engage with different plays/theatrical situations and create performative adaptations that do justice to the texts and to themselves and their cultural contexts.



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## HOMELESS PEOPLE : VOICE IN THE CHORUS

C. RAVEENDRAN

The Play Quick Death directed by Sankar Venkateswaran, which I have seen at 12th Bharat Rang Mahatsav held at Delhi in 2010, still haunts me for its pigmented pieces of 31 scenes in 55 minutes. The main character of the Play or rather one man in the performance is Prabhat Bhaskaran, whose acting is meticulous with timings and consistent in execution of his body in quick and body movements in frozen. Again I have a chance to see this Play as the opening performance of the 3rd International Theatre Festival of Kerala held at Thrissur in 22 – 31 Dec. 2010. I was so happy when he joined in the Department of Performing Arts and I have seen him with lot of potentialities not only in theatre arts but also in teaching or better to say creating a rapport with students by way of extracting their talents through the process of self realization of body and mind in totality.

As a course work of department he took initiation in undertaking a production consists of first year M.P.A. students as actors and second M.P.A. students as well as M.Phil. and Ph.D. Research Scholars as in charge for sets and props, costumes, music lights and stage managements.



*Theatre, which have unique language of expression and medium.*

Relationships in human life have become theatrical, interestingly actions in theatre is more natural.

Where is the play...?..drama....?....theatre...?....performance....? and real life.....?????

Unless and until your undergo an experience of real theatrical production, you may not be in a position to sense the theatre. For me production process is most important than the outcome of the production. So one should enjoy and immerse oneself in the process of production to taste real theatre.

Theatre is for all, including me and you and you...you...you...you...!..?



vemana  
New Media Artist

Theatre liberates the human society. It helps to interact with people to be peaceful and innocent. Social consciousness is the basic factor for a theatre person. Theatre is not for mere entertainment. Theatre arena is not for merry making but for enjoying within it. Theatre reveals the human truth that is why theatre and theatre persons are not respected as so called bureaucrats. Even Shakespeare has to perform in the outskirts of the city. In the history of theatre, actors are treated as untouchables. The reason is that they questioned the society. This attitude is prevailing still in the society as well as in our university. Bureaucrats cannot understand theatre, whereas we the theatre people could understand the inner face of the bureaucrats. In the theatre departments we create the students to be aware of the present society. We are not here to exhibit human bodies but to bring out the spirit of the human energy.

The character of the modern theatre is not static, it keeps on changing its modes and approaches which affects the society now and then. Only classical and traditional theatre have a sticked frame structure. In modern theatre it breaks the conventional methods and boundaries. In short we are producing warriors, not holding guns in their hands, but raising queries against the atrocities of the society. Theatre is not an individual art, it is a collective art.

Prof.R. Raju  
Dean  
school of performing arts



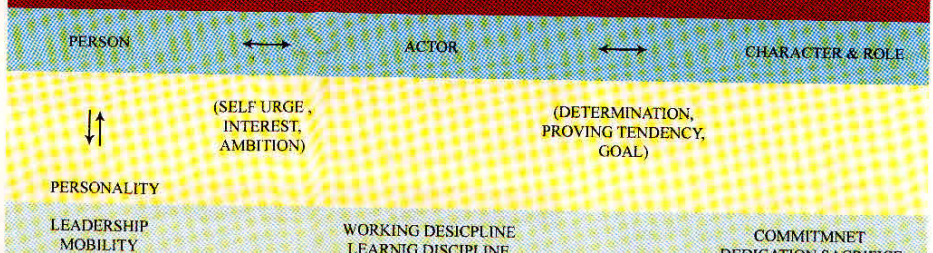
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▼ DR. R. RAJARAVIVARMA, ASSISTANT PROFESSOR, DEPARTMENT OF PERFORMING ARTS, PONDICHERRY UNIVERSITY, PUDUCHERRY

Actor is not only meant for playing a role in performance, he is an independent artist mutually responsible person in art of theatre as it is a collective and integrative art. An actor has an important responsible role in theatre and society. Theatre actor must be a good person because he/she living for and by the society. Here the expectation from the society is not only the art is pure but also the artist.

My way of training for an actor is not for becoming an excellent actor but good human being and beyond that a complete theatre person. A complete theatre person is apart from knowing all parts of theatre production (acting, play writing, writing, scenic design, lighting, make up,

METHOD OF APPROACH

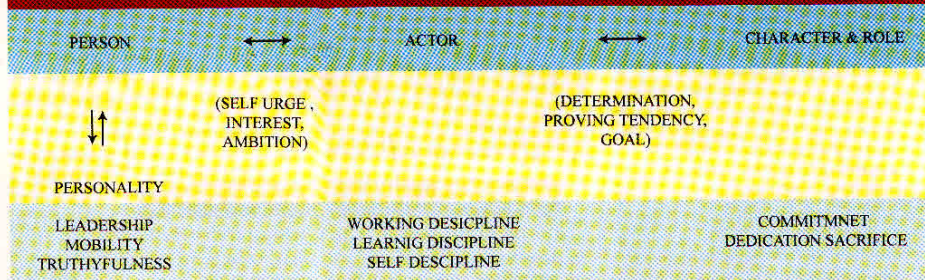


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### METHOD OF APPROACH



The practice of acting is a journey towards refining ones self understanding in relation with the world of human beings . so , ultimately it will end with personality wholeness.



Mr. Velusarayanan, Assistant professor,  
Department of performing arts, Pondicherry university

Theatre is a social aesthetic phenomenon. It is an inevitable part of human life and growth. This is a kind of artistic human journey. The essence and power of theatre makes one to develop in all levels of life. Theatre is an educational treasure. It should not be a museum . it is meant for future ,that is the reason theatre is popular among people. I spealize in children theatre, and i have been working in children theatre since last twenty years, i learnt that we need a device for everything in our life. Best way of education for me is theatre education because it makes the class rooms dynamic and scientific. I think theatre should be placed just in the primary education. Indian educational system doesnot make use of theatre properly. Every indian school must need a theatre teacher. I wish our eduational system should produce teachers who can be creative and dynamic. Nothing makes you happy than a child's smlie. Their second home is school and it must be joyful and creative. Twentieth century education makes students life harder and complicated to compete in this world. Our vice chancellor has announced of opening a library exclusively for children, we all waiting for that wonder to happen. I wish atleast twenty five percent of the world population should come up as people who live for children to make this world a better place to live.



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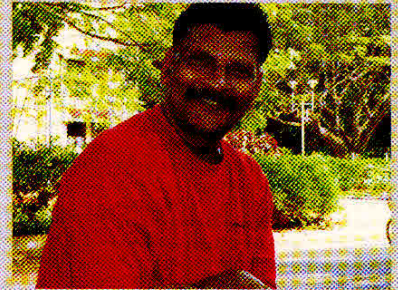


Vemana  
New Media Artist

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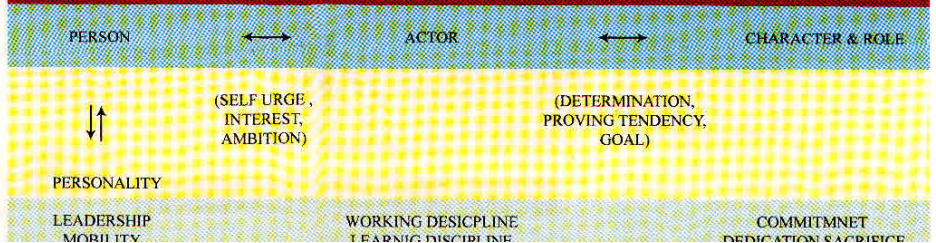
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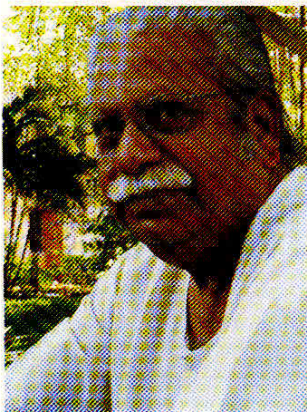
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**METHOD OF APPROACH**



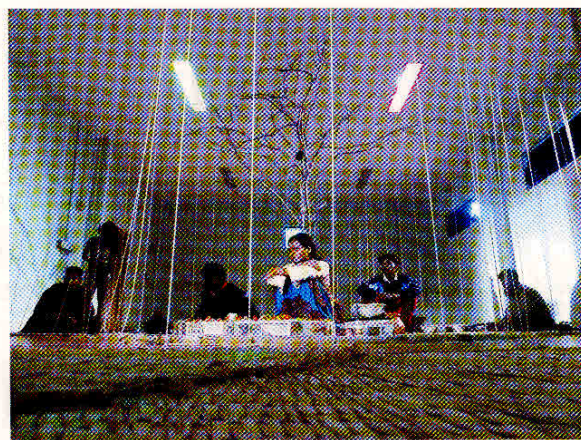
The Play "Homeless People" was staged with an intense Workshop and rehearsals and actors were freely allowed to find their own character through continuous practices of what they are doing as characters like washer man, flower girl, cycle-shop boy and so on.



On the day of performance of the Play "Homeless People" on 16th December 2010 at Studio Theatre III, as soon I entered I was thrilled with functional beauty of the sceneography and the execution was so neat and impressive to the eyes of audiences. There are nine circles encircling each in the acting space. In the middle circle, there is a leafless dried solitary tree surrounded by fire pits. The remaining eight circles indicating the space of cycle boy, flower - girl, the washer man, rag picker, stone - cutter, shoe - polish man, cook and a modern man. Each circle space mentioned aforesaid characters is filled with props of their profession strewn on the space. The Play is an outcome of the inspiration from a song in performance in 1961. The song titled "where have all the flower gone?" is a voice of protest against the power mongering hegemony of America indulged into Vietnam War.

The flower girl tells her suffering in Hindi. The hello tone and cell phone ring tons with back ground music of Gazals creates an ambience of multi lingual production. In the agony of frenzy way establishing through a trance, the poverty riddle workers trapped in the living space again goes into sleep. The performance ends here with the fading voice where have all the flowers gone?

This is the best Play production in the Department of Performing Arts, Pondicherry University in the span of last five years. And happy to say that the total involvements of students with their total dedication and enjoyment in their works as well as roles played in their performances are the binding factors for the success of the performance. It is a sign of collective venture under the direction of Prabhat Bhaskaran which unfolds the agony and suffering of the "wretched of earth". For this sincere attempt of unfolding the untold narrations of the downtrodden people with a simple and elegant sceneography with light and shade with haunting melody "where have all flowers gone" deserves our special appreciation and congratulations. It also gives hope to expect more Play production under his direction in collaboration with students participation. And Prabhat Bhaskaran also fulfills our expectation. To him, theatre is also a space for learning and self realization. Trained in Japanese traditional acting system, the performance of an actor is just like a flower in full blossom. It is also an act of flowering every day with full of fragrance and fresh beauty of new born feeling. Like Peter Brooke, Prabhat Bhaskaran also behaves in theatre representing three capital R: Representation, Repetition and Recreation.



The Department of Performing Arts is the foremost Department that have been conducted the course of M.A., Drama and Theatre Arts in the Southern States. Our Department has contributed significantly for the growth of the intellectual capital of global community through its meaningful and dedicated service over a period of 23 years by producing more than 250 of Graduates, Post Graduates, M.Phils. and Ph.Ds.. Today our Alumni are serving the world community in many ways as Theatre Activist, Planners, Policy Makers, Teachers, Scholars, Technocrats, Creative Writers, Cine and Tele Actors, Cine and Tele Directors, Media Writers, Play Wrights, Communication Officers, Dramatists, Set Designers, Event Managers, Lighting Designers, Theatre Trainers, Actor's Trainers etc.. A good number of our Alumni as National and International level professional players with world class quality and ability have made outstanding achievements in bringing name and fame to our nation.

In this backdrop, now we are planning to do the activities of our Department with collaboration of the Media Partners STAR VIJAY TV, Film and Television Institute of Tamil Nadu and some of the Film, Television Production Companies. In this new initiative, now we are conducting the Actor's Training Workshop for the Tele Serial Actors of Star Vijay TV at Chennai for the Mega Serial, 'Kana Kaanum Kaalangal - Kallooriyin Kadhai'. And the next step of this Initiative, we are going to conduct the Actor's Training for the Tamil Feature Film Actors of 'Sundaattam' in this month. And we have been creating the full-fledged network with the Media Production Agencies /Media Personalities/Satellite Television Networks to create the space for our DPA Grooming personalities.

In the same path, we are also organising lectures, interactive programmes and useful trainings to our DPA Grooming Personalities, on latest Media development like Multimedia, Film Animation, Satellite, Television Productions, Writing for Media, Film and E - Media with the highly technical professionals of Media. And we have produced Five Short Films, with the Creativity of our DPA Grooming Personalities.

## STEPPING TOWARDS...

M.SUBBIAH



On the day of performance of the Play "Homeless People" on 16th December 2010 at Studio Theatre III, as soon I entered I was thrilled with functional beauty of the sceneography and the execution was so neat and impressive to the eyes of audiences. There are nine circles encircling each in the acting space. In the middle circle, there is a leafless dried solitary tree surrounded by fire pits. The remaining eight circles indicating the space of cycle boy, flower – girl, the washer man, rag picker, stone – cutter, shoe – polish man, cook and a modern man. Each circle space mentioned aforesaid characters is filled with props of their profession strewn on the space. The Play is an outcome of the inspiration from a song in performance in 1961. The song titled "where have all the flower gone?" is a voice of protest against the power mongering hegemony of America indulged into Vietnam War. It is an anti war poem written and created music by Pete Seeger and performed by Pete Seeger and Tao Rodriguez – Seeger. The poem consists of five stanzas and each stanza begins with the title of the song: Where have all the flowers gone? Each stanzas ends with the line when will they ever learn? in repetition. In an age of global violence and devastation of nature and environmental hazards, the question remains as a protest when will they ever learn? is still posing a challenge against the creating the world as killing field. Above all each circle space is tied up with white strings up to roof top of the circling space as it giving the impression of prison cells or dwelling spaces of marginalized human beings.

As soon as the hall light goes off, the Play begins with the song where have all flowers gone? followed by mundane noises of day to day activities first like a cramped place of market place or crowded and busy floated bazaar. The outbreak of the dawns of light, the daily wagers or workers of the marginalized community get up from their rags and start doing their work like making garlanding, cutting vegetables, repairing the cycle, doing shoe – polish, collects rags and emptying bottles, etc. The works of these daily wagers slowly gets speed and finally in frenzy moods they try to establish their identity through their menial works. The man in a middle class attire tries frantically through his cell phone get in touch with nearest and dearest one. Each of people of circle narrates their agony and suffering through a piece of song in Tamil.

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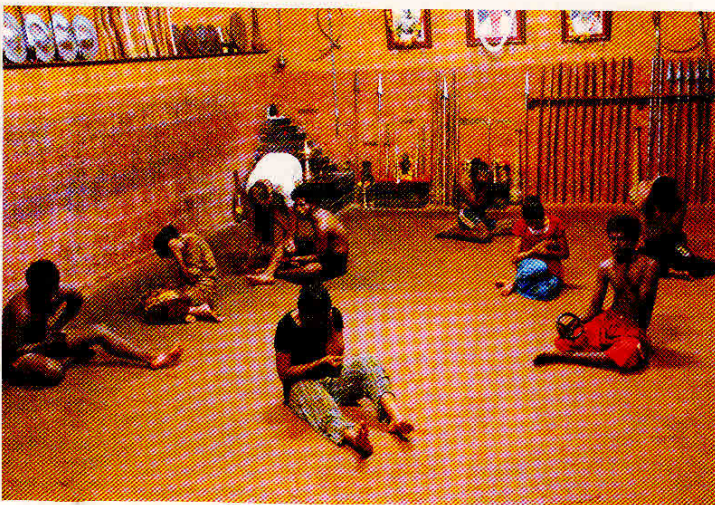


ASSISTANT PROFESSOR  
DEPARTMENT OF PERFORMING ARTS

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CHINNU KURUVILLA  
M.P.A 2ND YEAR, SCHOOL OF PERFORMING ARTS

Theatre is a space where you can express your views and thoughts without any hesitations. Theatre allows you to think, speak, act and live differently. Theatre is very close to human beings and that is the reason why it prevails and prospers and still has the same significance, even after the introduction and expansion of other technological media, over the years.

In theatre, one tries to find out one's inner self rather than exhibiting mere stage activities. For a person who leads a normal life, it's difficult to find his/her inner self. Through continual meditation and theatre exercises we find out our limitations and transform it to positive actions. In theatre, only a person with a good heart can be a good artist. The way of life an artist leads is an entirely different experience, where he/she confronts many issues in the society and it highlights one's own problem. Theatre is not meant for mere entertainment. It makes you to think and work wisely. It tries to be an eye-opener for the society.

#### A. Arivazhagan.

அந்நியப்பட்டு அறிந்தது பல.  
அவசரப்பட்டு அடிபட்டது சில.  
பட்டறைப் பயிற்சிகள் பல;  
அதில் எடுத்தது சில.

"கனாமி" பெயரில் வந்தது அ(ல)லை.  
ஆழி அழிப்பினை உணர்ந்தேன்.  
அதன் வ(லி)ழி நடிப்பேன்.

#### T. Vivanantharasa

காத்தாயான படைபாக்கங்களை நிகழ்த்த  
விளையும் கலைஞர் ஒருவர்க்கு,  
கலைப்படைப்புகளை பார்த்து சசிப்பது.  
பின் பங்குபற்றல்கள் மூலம் அனுபவ  
நிலையில் புரிந்துகொள்வது. தொடர்ந்து  
பயிற்சிகளில் கருபடுவது ஆகிய  
படிநிலை அவசியமாகின்றது. இதற்கான  
அடித்தளத்தை இவ்வாங்குப் பயிற்சி  
முறைமை ஆரம்பம் முதல் வழங்கி  
வருகின்றது.

கலந்துரையாடல் நிலையில் தொடங்கிய  
கனப்பயிற்சி ITFOK 2010 இல்  
பங்குபற்றியமை மகிழ்ச்சி கொள்கிறேன்

#### Revathy . V

"தாயும் பிள்ளையும் மானாலும்  
வாயும் வயிறும் வேறு "  
என்று கூறுவார்கள்.  
அதனால்தான் நங்கள் தாயாக நினைத்த,  
நினைத்துகொண்டிருக்கும்  
எங்கள் கடலன்னை ( கடல் அன்னை )  
அவளுக்கு பசித்த போது  
" கனாமியாய் "  
வந்து எனது உறவுகளை விழுங்கிவிட்டாள் போலும்"  
மறக்க முடியாத ஒரு அனுபவத்தை "கோளா அரங்க  
விழா" எனக்கு அளித்தது லண்டன் நாடகம் ஒன்றில்  
நடித்து பதக்கம் பெற்றது மறக்க முடியாத ஒரு  
அனுபவம்.

#### Ramassamy. S

மனித வாழ்வில் வெற்றி என்னவென்றால் அவளவள்  
மனத்திருப்தியோடு வாழ்வதுதான் என்று  
நினைக்கிறேன். அந்த மனத்திருப்தியை நாடக  
கலைஞனாக நின்று பெறமுடியும் என்பதையும்  
நம்புகிறேன்.  
இதனை நான் நாடகம் படிப்பதாலயோ அல்லது  
நடிப்பதாலயோ மட்டும் சொல்ல முன்வரவில்லை.  
நான் கடைசி இரு மாதங்களாக பிரபாத் என்ற  
கலைஞர் கொடுக்கும் பயிற்சியால் பலதரப்பட்ட  
வாழ்க்கைச் சூழல்களைச் சென்று வாழ்ந்து மீண்டும்  
இயல்பு நிலைக்கு திரும்புகிறேன்; இவை என்னை  
முழுமனிதனாக மாற்றும் என்ற நம்பிக்கையில்  
சொல்லுகிறேன்.

#### Thara. N. S

லுமிக்கோ, ஸாழிமுடிவிலை  
லுக்கொண்டிளும், ஸெலெண்டிமுடிவிலை  
லு எளும்  
லு விழிபீர்  
லு வளமும், லு விருமமாளர்  
லு அழிப்பினை உணர்வு  
லு அழிப்பினை  
லு விரு  
லு ருமும்

#### Ranga Raj. P

கனாமி வருது கரை கட்டணும் என்னு என்னையும்  
வலணையும் (கக்கியல்) கூப்பிட் பாக்க (டுக்க

#### S.Suthan

வாழ்கை என்பது வெள்ளைக் காகிதம்  
உறவுகள் எல்லாம் நிரப்பப்பட்ட பக்கங்கள்  
என்று கூறுவார்கள் .....அப்படி  
வெள்ளை காகிதமாய் சென்ற நான்  
சில அனுபவத்தால் நிரவப்பட்டு  
பெற்றுக் கொண்டவை  
எழுத்துக்களால் சொல்ல முடியாதவை - ஆகையால்  
செயல்களால் செய்யத்துடிக்கும்  
இந்த சின்ன மனசு.....



#### T. Vadivel

இந்த நாடக சோதனை முயற்சி நாடக உருவாக்கம்  
மற்றும் நடிகர் உருவாக்கத்திற்கான முறைமைகள்  
பயிற்சியின் மூலம் ( through theatrical training )  
உருவாகும்விதமாக அமைந்தன.  
நடிகர் பாத்திரத்தை பிரதிபலிக்க மக்களின்  
வாழ்வியல், தன் உடல் பற்றி அறிதல், குழுவுடன்  
சேர்ந்து இயங்குதல் . நாடக குறியீட்டு மொழி  
போன்றவற்றின் முக்கியத்துவத்தையும் அதனை  
அடைவதற்கான பயிற்சிகள் அளிக்கப்பட்டன.  
மேலும் நடிகராக எனக்கு உடல் பற்றிய அறிதலையும்  
பாத்திர உருவாக்கத்திற்கான பல்வேறு  
அம்சங்களையும் என்னுடைய சாதகமான பாதகமான  
பண்புகளை உணர்வதற்கு இந்த நாடக பயிற்சி  
உதவியாகவும் தொடர் பயிற்சியாகவும் இருக்கின்றது.





பட்டறை பயிற்சிகள் பல; அதில் எடுத்தது சில.  
"சுனாமி" பெயரில் வந்தது அ(ல)லை;  
ஆழி அழிப்பினை உணர்ந்தேன்;  
அதன் வ(லி)ழி நடிப்பேன்.

#### T.Vivanantharasa

காதலாயான படைபாக்கங்களை நிகழ்த்த  
வினையும் கலைஞர் ஒருவர்க்கு,  
கலைப்படைப்புகளை பார்த்து ரசிப்பது;  
பின் பங்குபற்றல்கள் மூலம் அனுபவ  
நிலையில் புரிந்துகொள்வது; தொடர்ந்து  
பயிற்சிகளில் ஈடுபடுவது ஆகிய  
படிநிலை அவசியமாகின்றது. இதற்கான  
அடித்தளத்தை இவ் ஆங்கப் பயிற்சி  
முறையை ஆரம்பம் முதல் வழங்கி  
வருகின்றது.

கலந்துரையாடல் நிலையில் தொடங்கிய  
கலப்பயிற்சி ITFOK 2010 இல்  
பங்குபற்றியமை மற்றும் கோளாவில்  
நடைபெற்ற பாண்டிச்சேரியில்  
தொடர்ந்துள்ள புதிதளிப்புப் பயிற்சிகள்  
ஆங்கியல் மானவள் எனும் நிலையில்  
ஆங்கு சார்ந்த அடிப்படை  
எண்ணக்கருக்களை மியோக நிலையில்  
விளங்கி கொள்ளவும் உலகம் தழுவி  
புரிந்துகொள்ளவும் தொடர்ந்து ஈடுபடத்  
தூண்டிவைத்தாலும் எதுவாய்  
அமைந்துள்ளது.

வாழ்க்கைச் சூழல்களை மனையு வாழ்ந்து மனமும்  
இயல்பு நிலைக்கு திரும்புகிறேன்; இவை என்னை  
முழுமனிதனாக மாற்றும் என்ற நம்பிக்கையில்  
சொல்லுகிறேன்.

#### Thara. N. S

சுழல்கூடும், எழுமிருமிடமில்லீ  
ஆகாமலிளும், ஸிணமிருமிடமில்லீ  
செழு ளுமும்  
நிர்வீர்ப்பு  
நிளாவுமும், நிமிருவுமொள்  
கள்ளுப்பிளகைகெழு  
முணியெழு  
செழு விரு  
நுமும்

#### Ranga Raj. P

சுனாமி வருது கரை கட்டினும் என்னு என்னையும்  
அவனையும் ( சுத்தியல் ) கூப்பிட்டாங்க இந்த  
சுனாமியை தடுகிறாளுக்கு என்னால கரைகட்ட  
முடியல்ல ஆனா சின்னதா ஒரு மட்டுந்தான்  
கட்டினன் ஆனா இப்ப இரண்டு பேருமே ஓரளவு  
தெரிஞ்சிகிட்டம்  
அடிப்படாம ஆணி தைக்கிறது எப்படின்னு.  
ஆசானுக்கும் நண்பர்களுக்கும் நன்றி.  
என்றும் சுத்தி அன்புடன்

நடிகர் பாத்திரத்தை பிரதிபலிக்க மக்களின்  
வாழ்வியல், தன் உடல் பற்றி அறிதல், குழுவுடன்  
சேர்ந்து இயங்குதல், நாடக குறியீட்டு மொழி  
போன்றவற்றின் முக்கியத்துவத்தையும் அதனை  
அடைவதற்கான பயிற்சிகள் அளிக்கப்பட்டன.  
மேலும் நடிகராக எனக்கு உடல் பற்றிய அறிதலையும்  
பாத்திர உருவாக்கத்திற்கான பல்வேறு  
அம்சங்களையும் என்னுடைய சாதகமான பாதகமான  
பண்புகளை உணர்வதற்கு இந்த நாடக பயிற்சி  
உதவியாகவும் தொடர் பயிற்சியாகவும் இருக்கின்றது.



Dr. V. ARUMUGHAM  
Head  
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Students and faculty of Pondicherry university.

## Cast

ARIVAZHAGAN .A  
RAMASSAMY .S  
RANI .MANIKRAO DONGRE  
REVATHY .V  
SUTHAN .S  
THARA .N.S  
VIVANANTHARASA .T  
VADIVEL .T

DRAMATURGY  
SCRIPT

DIRECTION

## Credit

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RENGARAJ .P  
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REJIN ROSE  
RENJU CHANDREN  
CHINNU KURUVILLA

SANKAR VENKATESWARAN  
DEvised BY THE CAST WITH PRABHATH AND SANKAR

PRABHATHI BILASKARAN  
Assitant professor Department of performing arts