



STEPARC



PUTHALIKA PATRIKA

May 2025



PUTHALIKA PATRIKA

Editors

Padmini Rangarajan
Subhasis Neogi
S K Rangarajan
Puneet Arora
Anirudh Srinivasan
Arun Bansal

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puthalikapatrika@gmail.com

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We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

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Editorial Column

Padmini Rangarajan

Narratives articulate the complexities of our varied existences and our interactions with the surrounding environment. They serve as a crucial framework for children to comprehend the dynamics of their interactions with others and the myriad of responses available to them. Children frequently reenact narratives they have encountered in their domestic environments or observed in visual media, striving to comprehend intricate circumstances, much like adults who reflect on or articulate recent experiences. Various components of storytelling serve as potential catalysts for children's imaginative expression, alongside their social, emotional, cognitive, and physical development. Additionally, various methods exist to refine and elevate storytelling abilities. Firstly, this involves determining the location in which the action occurs. Could it be classified as a castle? Is it a cavernous space or a distant celestial body? It is a possibility. It is worth noting that one need



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not always pose these enquiries through verbal means. The evidence may manifest in the objects and materials employed by the children, as well as in the furniture they have utilised to construct their environment. The setting is likely to evolve throughout the narrative, just as children may find inspiration along the way. Furthermore, the aspect of characters. Whom or what could we encounter in that realm? Beyond merely considering human characters, one must also contemplate the myriads of beings such as animals,

extraterrestrials, mythical creatures, champions, sentient clouds, and other imaginative constructs. Once more, young minds may find inspiration in an object or prop that captivates their interest, or in a drawing or painting they have previously created. By the way, one might enquire about their name. It may pose a challenge for a young mind to respond adequately. Frequently, a character may be characterised more by their mannerisms or distinctive sound effects than by a precise name, which can tend to be overly limiting. Moreover, it is not uncommon for



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characters to evolve as the narrative unfolds, so one should not be taken aback if the child does not possess complete knowledge of them at the onset of their play. Thirdly, consider the intricacies of the plot or the narrative.

What is transpiring in this context? This may not be immediately apparent, particularly if the narrative is being crafted spontaneously in the moment. Children often construct narratives, whether straightforward, such as a trip to the park where they encounter ice cream, or more fantastical, like strangers embarking on a journey to a distant planet and uncovering a petrol station that replenishes them with enchanting flying dust. When a child finds themselves uncertain about the direction of their characters, it may be beneficial to explore a dilemma that necessitates resolution, such as the quest for a misplaced key or the challenge of extricating oneself from a substantial mud pit. This technique is frequently employed in literature to immerse the central characters in

experiences that are both intriguing and significant. Frequently, the child will subsequently conceive a myriad of challenges to address. In essence, the act of play in children invariably serves a purpose, regardless of its imaginative nature. Therefore, it is essential to engage with narratives, immerse oneself in them, and bring them to life through role-playing games.



Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



This art form fundamentally involves the exhibition of vividly coloured images rendered on leather, positioned on a curtain that allows the illumination from a lamp to permeate, facilitating a dialogue among observers. This represents a synthesis of various artistic forms, including music, painting, polyphony, dance, and drama. Tholpa represents a universal form of artistic expression. In India, one can find Tholpa artists across the states of Tamil Nadu, Kerala, Andhra Pradesh, and Odisha. The earliest indications of this artistic expression can be traced back to the Mahabharata. The Bharata Shashtra designates it as Chaya Natak. The Puranas employ this technique as a means to elucidate various theories.

In Tamil Nadu, this art form is engaged in by the Mandigars, a subgroup of the Kanikars. This art is exclusively reserved for practitioners of this particular caste. Their native language is Marathi. In the final phase of Maratha governance in Thanjavur (1676-1855), artists relocated to the southern districts, embracing the

Indian Puppetry:

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Padmini Rangarajan



Tholpa tradition. Tholpaavai Koothu represents a cherished artistic tradition within the familial sphere. This art group comprises between five and nine artists. The ensemble comprises a principal artist, a harmonium performer, a player of the mridangam or kanjira, and an individual responsible for ticketing. In the Tholpaavai Koothu program, the actress will take the helm, engaging the audience through her

Indian Puppetry:

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Padmini Rangarajan



eloquent speech, melodic singing, and the skilful performance of various musical instruments. The practice of women engaging in Tholpaavai is not widely recognised in Tamil Nadu.

The Tamil community has commemorated their heritage through three distinct avenues: literature, music, and drama. Tamil drama, an art form that intricately weaves together literature and music, holds a unique significance among its peers. Evidence of Tamil drama can be found in texts such as *Tolkappiyam* and *Silappadhikaram*. Adiyarkku Nallar, the author of the text for *Silappadhikaram*, notes the existence of dramatic literature such as *Gunanul*, *Koothanul*, *Sayantham*, and *Muruval* during the Sangam period. The most distinguished of all the ancient Tamil dramas is the puppet play known as *Pavaikkoothu*.

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



This form of puppetry serves as a foundational element for contemporary cinema. This art is executed through two distinct forms, known as Thol Paavai koothu and Mara Paavai koothu, as well as Thol Paavai koothu and Mara Paavaik Koothu. This particular art form is referred to as Pommallattam (Bommallattam) in Tamil Nadu, while in Andhra Pradesh it retains the same name. In Karnataka, it is known as Bommallattam and Gombeyata, and in Orissa, it is called Kopalila. West Bengal refers to it as Danger Putul, whereas in Assam, it is identified as Putala Nach. In Rajasthan, it is termed Kathputli, and in Maharashtra, it is recognised as Kalasutri Bahulya. This artistic expression is present not solely in India but also across various nations globally. This artistic expression is referenced in the literature of ancient Greece dating back to the fifth century BC. In a comparable manner, the rope utilised in puppetry is referenced as an example in the Thirukkural, which dates to a similar period. Consequently, it is evident that this art form is profoundly ancient.

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



In contemporary practice, the musical instruments employed in this art form include the harmonium, mridangam, jalra, kattai, paura, and kakkar. In antiquity, the instruments employed were thundanam and dvaatkottu. (Kakkar is an instrument characterised by its bell-like shape.) The Paura, a musical instrument, serves the purpose of altering the voices of characters and accompanies the scene when Hanuman ascends into the sky. The paavai is constructed from sheepskin. The artisan responsible for crafting the paavai also engages in the meticulous process of treating the skin and applying the artistic depiction. Ornamental designs of the paavai are intentionally perforated to allow the passage of light. Typically, a troupe comprises between 150 and 200 paavais. The primary tool utilised in this artistic endeavour is the lamp. In the dimness, the lamp illuminates the leather cloth draped over the

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



curtain, casting its shadow upon the screen and imbuing the cloth with a sense of vitality. In the initial period, oil lamps were employed, followed subsequently by Petramax lamps. Currently, the utilisation of electric lamps is prevalent. The significance of the song of the leather cloth: narratives from the Ramayana, the tale of Arichandran. The composition is segmented into twelve distinct sections. The narrative surrounding Nallathangal is profound.

The Thirukkural affirms that the 'Puppet show' has been an enduring tradition among the Tamils. This puppet show, characterised by its intricate puppet design, unfolds in two distinct stages. The Marapaavai Koothu engages in the dramatization of narratives using wooden puppets, while the Tholapaavai Koothu emphasises the interplay of shadows cast by leather puppets. Originally an expression intended for adults, it has now predominantly transformed into a medium for children, facilitating the creation of whimsical and amusing scenarios.

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



The puppets utilised in the marapaavai Koothu are predominantly crafted from the lightweight Kalyana Murungai wood. The puppets are adorned with hues, garments, embellishments, and other elements that reflect the personas within the narrative. The dimensions of the puppets typically range from 1.5 feet to 3 feet in height, with a weight varying between three and ten kilogrammes. The cord affixed to the head, arms, legs, and back of the puppet is referred to as the 'sunduk kayru'. One end is affixed to bamboo sticks measuring half a foot in length, while the puppeteers, the individuals responsible for manipulating the puppets, grasp these sticks and induce movement by shaking the ropes, thereby animating the puppets.

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan

In the realm of leather puppetry, the character figures are adorned with exquisite makeup, meticulously painted on the treated hides of goats or deer. These varieties of puppets are designed to permit the passage of light. The puppets, affixed to a stick, create intricate shadow patterns on the screen, responding to the nuanced movements of the puppeteer.

The platform designated for the Paavai Koothu is referred to as the 'Kootharanga stage'. The narration unfolds in three distinct phases: the celestial salutation, the comedic segment, and the narrative portion. This artistic expression typically involves a collective of nine individuals, comprising four who manage the Paavai Koothu, four who engage with the musical instruments, and one who is responsible for handling the puppets. Grand narratives, legendary occurrences, and significant historical accounts are conveyed through the Paavai Koothu.

This art form, recognised since the Sangam period, reached its zenith until approximately fifty years ago. Particularly during the Indian independence movement, it functioned as a tool of persuasion to galvanise the populace in their resistance against British rule. Since that time, it has diminished in strength with the emergence of films. The most commendable approach to culture is to preserve ancient arts while simultaneously embracing the advancements of civilisation. Today, the ancient Tamil theatrical art form of Pavai Koothu is being presented through shadow puppetry, serving as a medium for environmental and social awareness. We shall extend our support to this artistic endeavour.

Papathiamma - Paternal Grandmother to Kalaimamani Mithuchandran reminisces about the profound words of his grandmother, who lived in the Mandithope area near Koilpatti: *'Wherever we go, Rama accompanies us. He serves as our esteemed companion. At this moment, we find ourselves in a state of vulnerability, devoid of any resources for sustenance. It is our belief that he provided us with that as well. We*

Indian Puppetry:

Paavai Koothu- Thol Paavai Koothu and Marapaavai Koothu of Tamil Nadu

Padmini Rangarajan



possess a singular concern... We traversed from one village to another, extolling the virtues of Rama. Have we committed any further errors? What has led us to this predicament, and why do we find ourselves grappling with such significant challenges in securing a livelihood? Please, share your thoughts'--the inquiry posed by grandmother Papathiamma, the Tholpaavai koothu artist, has reverberated through the community, as currently only four to five troupes are actively performing, despite the existence of over 40 troupes of Thol Paavai koothu artists in Kanyakumari, Tirunelveli, and other regions of Tamil Nadu State. We also share that sentiment.

World Puppetry:

The Ramayana Project

Dr Anirudh Srinivasan



My mother was perpetually captivated by the esteemed epic: "The Ramayana." She engages in listening to narratives, pravachans, and discourses, and also performs parayanam. My maternal grandpa, Shri U.Ve. Komandur Elayavalli T Rangarajan, serves as her mentor, instructor, and the familial raconteur, in whom I take great pride. I occasionally perceive him as the incarnation of the Ramayana, given his extensive knowledge of the epic's intricacies. Whenever my mother intends to perform a puppet play based on the Ramayana, some obstacle invariably prevents her from proceeding. She has been planning and implementing incremental actions towards the goal for the past 8 to 10 years. Nonetheless, I am pleased that she has persisted and initiated this initiative this year with resolute commitment. She has engaged in storytelling through the use of a few puppets from the Ramayana and has executed a solo role play for a duration of time. Nevertheless, there was a consistent invitation extended by the "Our Community" group, and each year my mother simply

World Puppetry:

The Ramayana Project

Dr Anirudh Srinivasan

concocted various excuses. This year, an invitation was extended by Shri Kotamraju Subramanya Sai Garu, a member of "Our Community" group, from Yapral, Secunderabad. After considerable deliberation, my mother acquiesced, yet she harboured intentions of retracting her agreement owing to various familial concerns and circumstances. Upon the communication of her decision to my grandfather, he simply requested that she commence the recitation of the "Shri Sundarkandam" parayanam and urged her to relinquish all to the lotus feet of Shri Hanuman, assuring her that he would provide the necessary guidance and support. As a devoted follower, my mother mirrored this approach, and what ensued was the enchanting artistry of puppet theatre.

The task of selecting the most fitting episode from the Ramayana is notably complex, as she invariably feels an inclination towards the Jatayu Moksham and Shabari Moksham. Consequently, she devised a strategy



World Puppetry:

The Ramayana Project

Dr Anirudh Srinivasan

to integrate the Kerala-style Thol Paavai koothu stage construction, utilising natural oil lamps as the illumination source for the shadow play, while employing puppets crafted from animal hides, inspired by the puppet designs of Tamil Nadu and Andhra Pradesh. Concerning the stage design, Shri Vipin Pulavar from the Thol Paavai Koothu Academy in Kerala provided assistance, and she crafted several leather puppets. Additionally, Kalaimamani Muthuchandran and his brother Muthu Murugan traditional shadow puppeteers from Tamil Nadu contributed to the design process.

Consequently, I initiated the script for the Jatayu Mokasham and proceeded to have it recorded. She

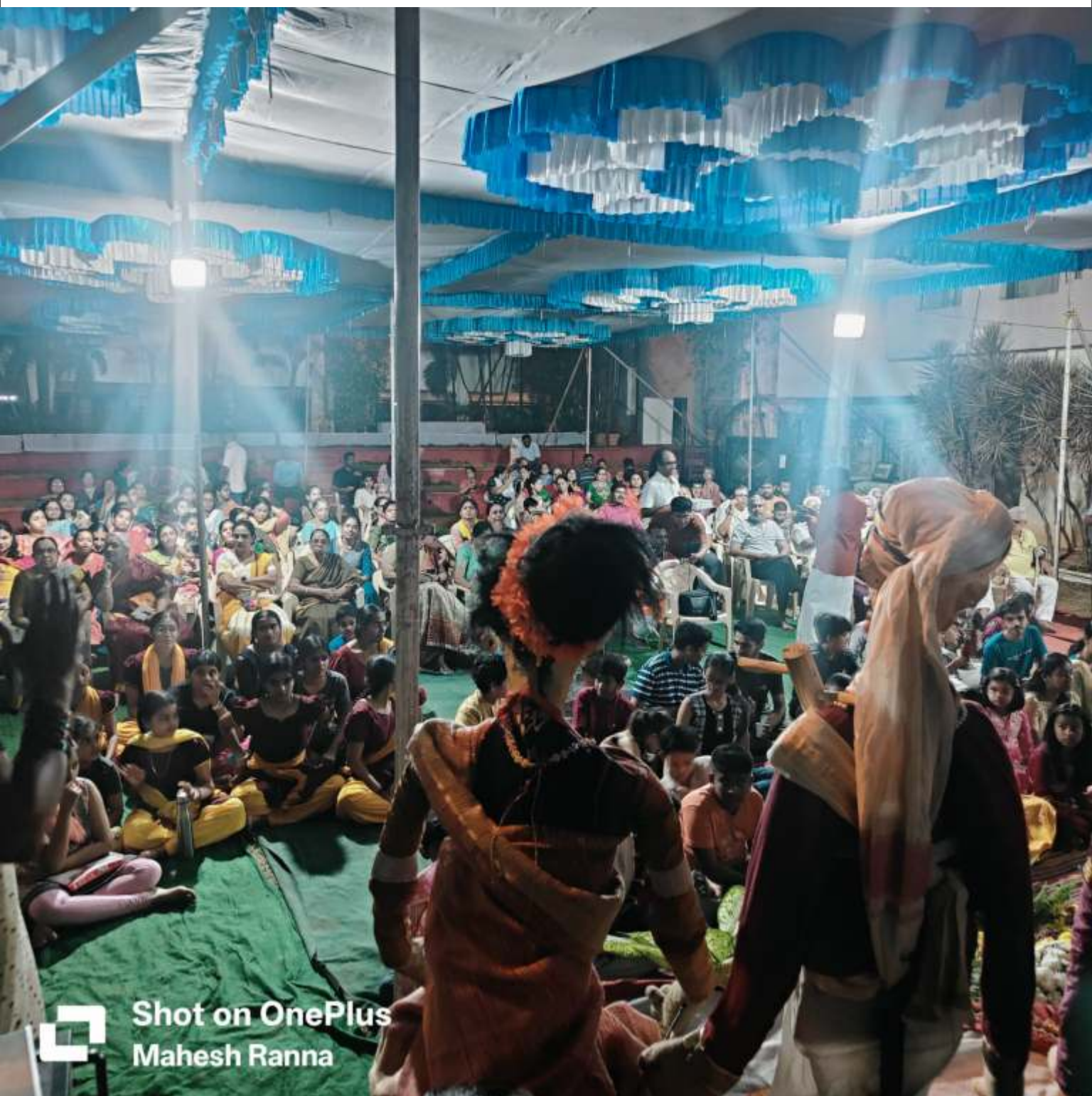
typically instructs school students in the art of voiceover, guiding them to the recording studio where their voices are captured. Subsequently, she engages in a productive collaboration with the sound engineer, meticulously overseeing the editing process. Ultimately, the addition of special effects and background music culminates in the final output. Nevertheless, during this period, while the students were preoccupied with their final examinations and I was engaged in preparations for my medical exams, she adeptly accomplished everything on her own within a span of two



World Puppetry:

The Ramayana Project

Dr Anirudh Srinivasan



Shot on OnePlus
Mahesh Ranna

days. She reached out to our youth team leader, Shri Mahesha Anna, inviting him to participate in the event, and he promptly made his way to Hyderabad within a week.

World Puppetry: The Ramayana Project

Dr Anirudh Srinivasan



Upon returning to the stage of creation, she enlisted the expertise of the blacksmith Shri Ramulu Anna, who meticulously crafted iron rack blocks measuring 14 feet in length, 6.5 feet in height, and 4 feet in width, complete with nuts and bolts. We encountered considerable challenges in repairing the stage at the venue, yet it was ultimately through the grace of Hanuman that we were able to resolve the issue.



World Puppetry:

The Ramayana Project

Dr Anirudh Srinivasan

In the training phase, about six pupils from the CBSE streams of Oxford Grammar School were quickly chosen and given instruction on how to use shadow puppets. Since many students were not aware with the bridging occurrences from the Ramayana, we began by narrating the Jatayu narrative. For the students and all of us, it was once more a first-hand experience. They had to perform in front of the hot boiling oil lamp, which, despite its wonderful illumination, produced a large amount of heat backstage. This reminded the students of the days before electricity, when everyone used oil lamps at night. The audience feedback was illuminating; witnessing the shadow puppet play live was a captivating experience, leaving attendees entranced by the remarkable performance delivered by the young participants. This inspires us to undertake numerous additional episodes from the Ramayana this year. Remain attentive for forthcoming updates. Stay tune to get more updates.



About Puppets:

Puppetry in higher education

Dr. Arun Bansal

While puppetry is traditionally associated with early childhood education and entertainment, it also has a place in higher education, particularly within theater and arts programs. Here are several ways in which puppetry is incorporated into higher education:

- 1. Puppetry Programs:** Some universities and colleges offer specialized programs or courses in puppetry, where students can study the art form in depth. These programs may cover various aspects of puppetry, including puppet design and construction, puppet manipulation techniques, puppet theater history, and performance skills. Students may have the opportunity to create their own puppets, develop puppetry performances, and collaborate with other artists.
- 2. Theater Arts:** Puppetry is often integrated into theater arts programs as a specialized area of study or as part of courses in acting, directing, design, and production. Students may learn about the history and techniques of puppetry, as well as how to incorporate puppets into theatrical productions. They may also have the opportunity to work with professional puppeteers, attend puppetry workshops and festivals, and participate in puppetry performances.
- 3. Interdisciplinary Studies:** Puppetry can be explored as part of interdisciplinary studies, where it intersects with other fields such as visual arts, literature, anthropology, education, and psychology. Students may examine the cultural, social, and psychological dimensions of puppetry, as well as its role in storytelling, communication, and cultural expression. Interdisciplinary approaches to puppetry can enrich students' understanding of the art form and its significance in diverse contexts.
- 4. Research and Scholarship:** Puppetry is a subject of academic research and scholarship, with scholars exploring various aspects of puppetry history, theory, practice, and cultural significance. Students pursuing degrees in theater, performance studies, or related fields may have the opportunity to conduct research projects, write papers, and contribute to scholarly discourse on puppetry topics.
- 5. Community Engagement and Outreach:** Universities and colleges may use puppetry as a tool for community engagement, outreach, and educational

About Puppets:

Puppetry in higher education

Dr. Arun Bansal

programming. Students studying puppetry may collaborate with local schools, community organizations, and cultural institutions to create puppetry workshops, performances, and educational initiatives that promote creativity, cultural exchange, and social inclusion.

6. Professional Development:

For students interested in pursuing careers in puppetry or related fields, higher education can provide opportunities for professional development and networking. Students may have access to mentorship programs, internships, and apprenticeships with professional puppeteers, theater companies, and arts organizations, helping them gain practical experience and build connections in the field.

Overall, puppetry in higher education offers students a unique opportunity to explore an interdisciplinary art form, develop creative and technical skills, engage with cultural and historical perspectives, and contribute to the broader academic and artistic discourse. By incorporating puppetry into higher education curricula, universities and colleges can enrich students' educational experiences and prepare them for careers in the arts and beyond.



Initiative of the Month:

Cubs Club Chandigarh

Meenu Prashar

Cubs Club is a registered NGO working for the education and overall growth of children. The club consists of 11 active members who run the functioning of the NGO as well as numerous volunteers, students from schools of the Tricity, who engage in the monthly activities conducted by it. The idea of the Club has been to build a bridge between two sections of society, so that both sides can learn from each other. During the event, children from private schools learn humility and understand their role towards society. On the other hand, the Club helps needy children by giving them good exposure and opportunities.

Children are born with creative potential, endless energy, and enthusiasm. We at Cubs Club wish to channelize their energies into constructive activities and help them develop a wholesome, helpful, and pleasant personality.

Another major objective of the Cubs Club is to encourage the kids to help others and bond with We feel that fraternal activities at the club will build for them a strong foundation to face life's challenges. We aim to build confidence and teach them that each is unique and special.

“The child must know that he is a miracle, that since the beginning of the world there hasn't been, and until the end of the world there will not be, another child like him.”



Mother's Love



Art Teacher in School

Art in School Education



Ms. Puneet Madan

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi

Students explored the shots, angles, perspectives through 3rd Eye

How shoot a play..

Get an essence of Difference between stage-play & short film

Students tried to the understand about.

Over shoulder shots, close-ups, extreme close ups, long shots, etc..



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi

Young actors
getting ready to recording of their dialogues. .





Mentor: Subhasis Neogi

PNA theatre events

Preparing an unconventional play

Mentor: Nandita Neogi

PNA theatre events

Creativity



Candid shots of Back-stage of Jaatra Directed be Shared Dalim Chatterjee
Organised be Bangiya Sanskritik Sammilani Iani Chandigarh



Mentor: Subhasis Neogi

PNA theatre events

Events of the Month

Candid shots of Back-stage of Jaatra Directed be Shared Dalim Chatterjee
Organised be Bangiya Sanskritik Sammilani Iani Chandigarh

Social Substance Events

Events of the Month



Social Substance Events

Events of the Month



Events of the Month

Prof. Ahluwalia Taking Session on Earth Day





Upcoming Events of the Month

Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE

Session Suitable for all age groups

Magic and Ventriloquism

Uncle Reddy with Raju Chacha

Sunday, May 4, 2025, 11 AM

Google Meet Session

meet.google.com/vgy-asht-rxx

Mrs. Neelam Bansal, Library Incharge

Dr Neeza Singh, Librarian



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Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: May 24, 2025



Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



Social Substance

WASTE TO WEALTH INITIATIVE

49300 kg so far



WASTE TO WEALTH TIPS



Name : Aadishree Thakur
School : Stepping Stone, Sec-38
Class : 1

Material Required

2 Art Sheets 6' x 6'
Pencil, Eraser, Sharpener & a marker
Glue
Bindi or Stickers
Colors or paint/Brush

Step 1:

Need to Draw 1 Big & 1 little small CIRCLE with Compass or 2 Bowls
(Different sizes)
Draw 2 Branches of Tree & 1 triangular shape

Step 2:

Cut 2 pieces of the design you have made with 1 Big & 1 Medium
Circles TOGETHER

Step 3:

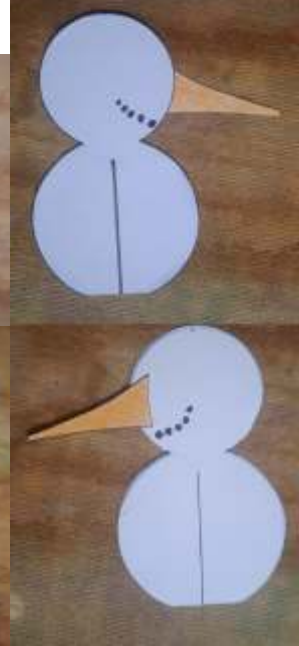
You can color the design according to your choice

Step 4:

Draw a line till the centre of your design & cut.
2 pcs of Branches to be color & Paste.
Draw a pair of Eyes.

Step 5:

Draw lips each sides & paste the triangular shaped pieces.
Nose: Color it according to your chose..
Now our 3-D snow-man is ready
Snow Man Is ready to ROCK
All well that's end well



We are changing the nomenclature for edition's month. From hereon Month of Publishing
Date would be Month of Edition of Puthalika Patrika

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Artists, Art lovers, Parents, Teachers and Anyone Passionate
towards traditional arts, vishual arts and folk arts are welcome to
contribute articles for Puthalika Patrika Puppetry
News Magazine

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