

newsletter

April 2013



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As ever the newsletter is packed with information. Thanks to Nel for once again putting it together. Do check out the report on **Puppetry in Scotland** from **Simon Hart** and news of a new UK puppet theatre from **Upfront**. We have also had a request from **UNIMA Greece** for items for their new puppet library so look out those books, DVDs etc.

Looking forward to working with you all.
Jeremy

<http://pangolinsteatime.com/>

BrUNIMA News

Message from our new Chair!

Hello BrUNIMA members, and greetings from Japan, where I am currently studying with the *Awaji ningyō jōruri* theatre.

I'm really excited to be the new Chair of BrUNIMA and looking forward to helping drive us forwards. A huge thanks to Meg for all her hard work over the last twelve years.

For those of you who don't know me, I run **Pangolin's Teatime**. You may have seen our show *The Great Puppet Horn* at some point. I'm also currently doing a practice-led PhD at **Royal Holloway, University of London**, looking at interactions between *ningyō jōruri* and European theatre (email me if you want to know more).

2013 is BrUNIMA's 50th anniversary and we want to mark this with suitable celebrations. The committee is devising some concrete plans and we will let you know as soon as we do - expect a party.

Revamping the BrUNIMA website is topmost of our to-do list at the moment and we are forging ahead with both resurrecting the current site and developing a new, improved site. So, if any of you have thoughts on how our website could best serve you then do let me know. My email is chair@unima.org.uk.



Above: *Jeremy in Japan, pictured recently with Yoshida Kotaro and the puppet Ebisu.*

Report from the British UNIMA AGM

The BrUNIMA **Annual General Meeting** was held on **24th January 2013** and was hosted by the **Little Angel Theatre** in London. Twenty-one members and visitors were in attendance. The highlight of the occasion was Meg finding last-minute success in her long quest to find someone to replace her as Chair, just as she came to the end of her legal tenure of the

post. In her report to the meeting, Meg recalled her time at the helm.

The out-going Chair's report to the AGM

I think I'm expected to give some kind of overview of my time as Chair. It has been an extraordinary period of change. I couldn't even open my Chair's reports for 2000 – 2003 as the technology has moved on so fast.

When I became Chair the membership average age was 50, so one of my briefs was to get more younger people involved before we all died off. The members now are much more widely spread in age and include many students of puppetry – it might be interesting to see what the average is now.

Another brief was to spend some of the money that the industrious former Chair and Committee had accumulated. We have done that too and spent it fruitfully on a website and the founding of **Puppet Notebook** magazine, though the former is now outdated and in need of revamping.

I have tried to keep members all over the country involved by moving the AGM and **Puppeteers Days** around geographically. We have held them in Norwich, Glasgow, the **Theatre Museum London**, Clapham in Yorkshire, the **Puppet Centre** in London, **Charter Theatre Preston**, and **MAC** in Birmingham.

But latterly they have all been in London, at **Little Angel** on several occasions, the **Horniman Museum**, and **Riverside Studios** – the sad truth being that you can guarantee a bigger accumulation of members in London. **Little Angel** has become in effect our home and we are very grateful to Peter and his staff for being such genial hosts.

During my time as Chair, **Puppeteers UK** appeared, of which we are a founding member, and we all benefit from the online newsletter originally set up by our former Chair **Ray Da Silva** and now brilliantly produced by **Peter MacDonald**.

Another healthy development has been the flowering of puppet courses in art and drama colleges and universities, and strong links have developed between BrUNIMA and the **Central School of Speech & Drama**, **Royal Holloway**, and the **Puppet Centre**, with whom we have co-presented events.

We have been granted some money by our kindly anonymous donor, which has helped us to be financially stable for the past few years. More later about what we have spent it on. We have also given some grants - to puppeteers in trouble in Prague after the floods, and in Sri Lanka after the tsunami – and in 2012 to **Cariad Astles** so she could represent us at the **UNIMA Chengdu Congress**.

Over the 12 years I have made some wonderful friends on the Committee and really enjoyed working with you, and I'd like to thank you for supporting me. I have also made more friends in the puppet community here and internationally, so it has mostly been a pleasure – I shan't dwell on the difficult bits we have been through and survived!

And now the Future! For the past 5 years I have been increasingly bleating a request for someone to come forward and take on the role of Chair. I delivered an

ultimatum – “*I am leaving at the AGM!*” - and at the 11th hour the cavalry has arrived in the form of **Jeremy Bidgood** of **Pangolin's Teatime** fame.

He says he is excited at the prospect!



New BrUNIMA Chair, Jeremy Bidgood, with Meg at the AGM

So now I can officially retire as Chair (though I shall stay on the Committee in the meantime to assist the change-over) and hand you over to Jeremy. Welcome to the BrUNIMA Committee!

Penny Francis proposed a vote of thanks for Meg to recognise all her hard work as Chair – this was enthusiastically agreed by the meeting with a warm round of applause. Thank you, Meg!

Membership Secretary's report to the AGM

Our Membership Secretary **Esther Ferry-Kerrington** introduced **Helen Hughes**, who works at **Horse + Bamboo**, and shares the UNIMA-related work with Esther (and will do so increasingly). We currently have 155 members and 14 student members. Helen sends out a welcome pack to new members. Nel suggested that new members could introduce themselves in a small item in the newsletter (which they now do). Esther plans to contact lapsed members to remind them what UNIMA offers and invite them to consider rejoining.

Report from the Publications Committee

Eleanor Margolies reported on recent and forthcoming issues of **Puppet Notebook** including the **Punch Special** guest-edited by **Martin Reeve**, marking the 350th anniversary of Mr Punch. It was launched at the busy, sunny **May Fayre** in Covent Garden and many copies were sold to international visitors and professors.

In June 2012, **Puppet Notebook** was handed over to two new editors, **Shaun May** and **Tim Butler-Garrett**. Issue 22, on **Object Theatre**, has been edited by Shaun May. Somewhat delayed by the search for a new layout person, it should be out shortly. Issue 23, on **Puppets and Altered Mental States**, will be edited by Tim Butler-Garrett.

Eleanor also reported that **Puppet Notebook** was seeking to recruit a layout person/graphic designer and was looking at using an open access journal website to archive back issues and upload new ones,

and seeking volunteers to index back issues.

The AGM was reminded that In September 2011, British UNIMA published *Puppets Abroad*, a collaboration with the **Puppet Centre Trust**. This has previously been reported in the newsletter. The directory can be downloaded online at: http://issuu.com/puppetnotebook/docs/puppets_abroad_web

It was reported that in 2011, **Nel Akroyd** became *newsletter* editor and has produced jam-packed and well-illustrated newsletters which are sent out to most members by email and to some email-free members by post (thanks to the **Horse + Bamboo** office). The latest has also been uploaded to the international UNIMA website at: <http://www.unima.org/uniE13.htm> **Meg Amsden** continues to send out informative email newsflashes for time-sensitive news.

In November 2012, British UNIMA and *Puppet Notebook* joined **Twitter @BritishUNIMA** and **@PuppetNotebook**, each gaining 50+ followers fairly quickly. If you are a British UNIMA member and on Twitter/Facebook, we'd like to follow you, so please say hello! You don't have to join/sign up to browse tweets. Go to www.twitter.com and put **@BritishUNIMA** or **@PuppetNotebook** in the search box and you'll be able to scan everything posted so far. Guest tweeters also wanted!

The AGM was told that in 2012 it was agreed to put some of our donated money towards revamping the **website**. Discussions are on-going.

A vote of thanks to Nel for her splendid newsletters was proposed by Meg, seconded by Penny and passed by the meeting.

The latest newsletter was uploaded to the international UNIMA site. **UNIMA President Dadi Pudumjee** emailed Meg to commend it:

Dear Friends, I just saw your newsletter on the UNIMA site. Congratulations!! It's really good information and news. Wish many other national centres would also take this as an example.

Reports from the BrUNIMA members who serve on international UNIMA Commissions

Cariad Astles presented reports on the work of the **UNIMA Commission for Cooperation** and the **UNIMA Research Commission**.

Commission for Cooperation: Two projects are ongoing. Firstly an emergency relief project directed at puppeteers in the **Sahel**, particularly in **Niger**, many of whom have lost their houses and possessions in recent flooding. A meeting of the Commission has been arranged for June in **Niamey, Niger**, and various of the African UNIMA representatives invited; there will be a festival and conference alongside the Commission meeting. It is unlikely that I will be able to go (cost) and there are uncertainties about the international situation in this area which borders both **Mali** and **Algeria**.

Secondly, the Commission is setting up a **Puppeteers without borders** project which will enlist puppeteers interested in travelling to refugee camps etc to offer workshops and shows to people. This will be a four-

year project and more details will be sent out in due course. In the meantime could you email me if you are interested. (cariadastles@gmail.com)

The Research Commission is a co-sponsor of **The Big Grin Conference** which takes place at the **Centre for Creative Collaboration** in London on 1st and 2nd March 2013. This is an exploration of heritage in popular puppetry internationally. Several members of the Research Commission are attending.

Various other conferences and events have been proposed but not confirmed yet. The Commission will next meet in **Slovakia** in June this year to discuss budget and to layout details of the plans for the coming term. One of the proposals is to have a conference at the next **UNIMA Congress** in Tolosa in 2016, and to create a publication of research papers.

Meg Amsden then reported on the **UNIMA Education Development & Therapy Commission**. She had worked as language editor on the Commission's book *The Power of the Puppet*. It is in English and is being translated into other languages including Danish and German. It includes articles by **Cariad Astles**, **Matt Smith** and **Meg** on applied puppetry, and others on puppetry in education and therapy. Meg is now a corresponding member of the Commission.

 **Barbara Scheel** has since contacted Meg to let her know that she has produced the German-language version of the UNIMA book *Power of the Puppet*, and that articles from the book will be published in German puppetry magazines. babuschka-theater@web.de

Report on the Kok Thlok project, Cambodia

In April 2012 we agreed, there being no UNIMA Centre in **Cambodia**, to receive funds from the UNIMA **Cooperation Commission** for the Cambodian company **Kok Thlok**, towards the creation of a series of large leather puppets. **Robert Fowler**, who suggested the project, has strong contacts in Cambodia, is very knowledgeable about the subject (some of you may remember his **JPM Lecture** at the **Horniman Museum** in 2009) and knows the company.

Robert is going to be the intermediary for the funds and reports, which will be sent to UNIMA via us. BrUNIMA has merely acted as a bank for the grant, but unlike a bank has not received commission (or any other cut in the fund), and indeed paid the charges. While the Khmer Rouge period is recognized as a high point of horror, the civil war that lasted for 25 years signified the quasi-disappearance of Cambodian theatre in its various forms and its articulated wooden puppet theatre. Today, these forms have not yet recovered their former status.

The **Kok Thlok** troupe is the only one in Cambodia today capable of presenting the four forms of puppet theatre, keeping presentations in the villages and pagodas as priorities. Without outside help (currently extremely low) it has been very difficult for the troupe to continue and develop its **Sbaek Thom** activity. From this point of view it is urgent. Sooner or later the shadow puppet theatre [especially **Sbaek Thom** and **Sbaek Poa** (painted leather shadow puppets)] is threatened with extinction.

For more information about the project, in French,



Leng Hoeung drawing out a marionette design on a cow hide. Photo ©Pierre Collet

please look at: <http://www.lepetitjournal.com/culture-cambodge/130520-arts-kok-thlok-la-tradition-se-bat-en-cuir-et-en-musique.html>

Eleanor will be translating the piece for a forthcoming **Puppet Notebook**. I feel we should be proud of our part in this project.

Other Reports

Reports were delivered on behalf of the Treasurer and Secretary. **Penny Francis** reported on the progress of the English-language version of the **World Encyclopedia of Puppetry Arts** and gave a reminder that copies of the French-language version can be consulted at **Norwich Puppet Theatre** and at **Central School of Speech and Drama**, and **Royal Holloway**, both in London.

Any Other Business included a proposal to honour **George Speaight** which will be discussed by the Committee, notice of an invitation to contribute to the **World Stage Design** event that will take place in Cardiff September 2013, and a report of the death of **Violet Philpott**, best known for her work with children.

John Phillips Memorial Lecture

The **John Phillips Memorial Lecture** followed the AGM. Entitled **The Drama for Fools**, it was delivered by **Didier Plassard** (right, at the AGM). The lecture will be published in the next issue of **Puppet Notebook** (issue 23, Spring 2013).

The book Plassard discussed, **The Theatre of Fools**, a collection of plays for puppets by **Edward Gordon Craig**, is available for online order from the French publisher L'Entremps.

<http://www.web183018.clarahost.fr/collections/143-le-theatre-des-fous.html>

 **Eleanor** adds that the book is bilingual French and English. Although the website is only in French, it is fairly easy to navigate. The book, including postage, costs around £30, depending on exchange rates.



More BrUNIMA news

BrUNIMA is 50!

Put the pop on ice and get your puppets in their party gear. BrUNIMA turns fifty this year! The Committee has already got its communal thinking cap on and there'll be lots more news soon about just how we're going to celebrate. In the meantime, contact Jeremy as soon as possible if you're just brimming with good ideas: chair@unima.org.uk

New UNIMA Commission needs your help

At the **UNIMA Congress** in Chengdu last May, councillors agreed to create a new commission: the **Commission for Contemporary Writing and Texts for Puppet Performance**. This Commission is coordinated by **Greta Bruggeman** of **Arketal Theatre** in France.

Matthew Cohen and **Cariad Astles** have agreed to work on the UK contributions. They would like to know of any texts written for puppet theatre since 1950 in the UK that are either published or already held in a public archive, i.e. are accessible to others.

Matthew and Cariad will collect the information about these texts to send to the Commission so that these can be considered for inclusion in a planned international public archive. This is an exciting project to celebrate and make public new writing.

Please contact Matthew and Cariad with information about texts that you are aware of or have worked with yourself including, where possible, publication data or information on where those texts are held.
matthew.cohen@rhul.ac.uk cariadastles@gmail.com

Puppet Notebook

Volunteers wanted!

Eleanor writes: We had a great time at the **Covent Garden May Fayre** last year. We would like to run a British UNIMA stall again this year on **Sunday 12th May 2013**. Could you help?

We need people to sit behind the stall, chat, give out leaflets and take fivers for back issues of **Puppet Notebook**. If you're thinking of coming anyway, maybe you could help out for an hour? Email me on emargolies@gmail.com

During this handover period, back issues of **Puppet Notebook** can most easily be obtained through the **Mask and Puppet** website:
www.maskandpuppetbooks.co.uk

A reminder that the new editors of **Puppet Notebook** are **Shaun May** and **Tim Butler-Garrett** who can be contacted by email.
shaunmay@me.com or tbutlgergarrett@hotmail.com

And don't forget, **Puppet Notebook** is now on Twitter @PuppetNotebook

 A very last minute development and it's too soon to make further comment but **Puppet Notebook** now has its own website!
<http://puppetnotebook.wordpress.com/>

More new members!

Clydebuilt Puppet Theatre

They've been in the puppet business for a very long time and now we can welcome Clydebuilt into the BrUNIMA family.

Established as one of Scotland's leading touring companies **Clydebuilt Puppet Theatre** are always very busy on the road with a variety of shows throughout the year and are already known to many BrUNIMA members but now we can make it official.

Clydebuilt is a partnership between **Leigh McCalister** and **Steve Smart** who established the company in 1987. They have gone from strength to strength with their masterly storytelling and puppetry skills and always go that extra mile to make every show memorable for each audience member. The company performs around 200 shows per year throughout the UK and abroad.

The company has had three very successful tours of China. As many of you here know, taking shows



abroad requires a lot of thought and organisation to fit in with all weight requirements, but happily the venues have been very appreciative of their efforts and enjoyed the accompanying education programme.

Clydebuilt would love to do more international touring and looks forward to exploring the opportunities that can open up through UNIMA.

In 2012 the company received funding from **Puppet Animation Scotland** to undertake a development project to find new direction and new ideas. This ongoing project is very exciting for both puppeteers and the company's new director **Tim Licata**. More recently, the company has been awarded an equipment grant from the **National Lottery** to purchase a new van and lighting equipment.

Peter and the Wolf has been a very successful and popular show for us and we are delighted to be touring it again. For more information on all shows and workshops see: www.clydebuiltpuppet.co.uk

... and there's more

My name is **Emma Nicholson** and I trained with the **London School of Puppetry**, I am a creative practitioner and have included puppetry in my work for several years now. My company is **Mizuchi Theatre** through which I work in partnership with other artists, music groups, theatre companies and schools to

deliver combined arts projects which include a large amount of puppet work! I have worked with marionettes, shadow puppetry, rod puppetry and bunraku puppetry as well as Black Light Theatre touring. I have a small amount of experience in glove puppetry. ningyozukai@outlook.com
www.mizuchitheatre.com

We send a warm welcome to Clydebuilt and to Emma and hope they have a long and fruitful time with BrUNIMA. Please make them feel at home.

 **If you have recently joined BrUNIMA please introduce yourself to other members through this newsletter.**

UNIMA News

UNIMA World Puppetry Day 2013

UNIMA Secretary General, **Jacques Trudeau**, invites you to share the international greeting marking 21st March, World Puppetry Day 2013. He writes:

UNIMA is happy to present the Message for **UNIMA World Puppetry Day 2013**. We invited this year a famous Italian musician, **Maestro Roberto De Simone**, who is also an author, director and eminent specialist of the Neapolitan tradition of **Guarratelle** and **Pulcinella**.

This choice follows the visit that **Dadi Pudumjee** and I made to Rome and Naples at the invitation of the directors of **UNIMA-Italy**, that also brought us to Acerra, birthplace of the character **Pulcinella**, where we were bestowed with the title **Ambasciatore del Museo di Pulcinella**.

We thank the director and the team of the prestigious **Museo Pulcinella** for the honour they conferred on us. We invite all of you to visit this wonderful museum. We all know the enormous influence Pulcinella's character has on the puppetry world, its gradual evolution under different forms and appearances, through the cultures of many countries.

The message from the Maestro will allow you to enter into the heart of his own Neapolitan culture and will awaken you to the great musical and rhythmical dimension that every good puppet-master must possess.

Our art is unique and ever growing. On 21st March 2013, let's celebrate puppetry! Be conscious, however, that certain traditional forms are in danger of disappearing and demand increasing protection.

In this respect, Naples and its surroundings give us a good example to follow: transmission of the tradition there has operated in a respectful and invigorating manner between masters and pupils for more than 500 years.

International Message from Roberto De Simone

My first encounter with Pulcinella goes back into the mists of my memory; to the early days of my childhood, when Pulcinella was part of the imagery of all Neapolitan children.

You could meet him in the street in the wondrous baskets of the toy-peddlers or on the stalls in the Fairs

of Saint Joseph, of the Epiphany, of the Piedigrotta Festival, where small traditional toys were exhibited. Among those a small Pulcinella stood out who, placed on a miniature trolley and pushed by a stick, would mechanically clap his hands fitted with minuscule brass cymbals.

Another plaything was also extremely popular: a small red cone made of cardboard in which you could insert a toy trumpet equipped with a *pivetta* to play the tune of a traditional *tarantella*.

A small wire puller was also part of the game: when it was inserted in the cone and gently pushed by the child it made a tiny Pulcinella manikin go up and down, his white vest glued to the circular brim of the cone itself.

Obviously the game, suggestive of a mischievous sexual movement, lent to our character a phallic meaning, which was reaffirmed also in other traditional performances.

Lastly, Pulcinella could be found in rigmaroles, nursery rhymes and fairy tales: in short, he belonged to the dreamlike fabric of tradition, so that little by little you would access his initiatory purpose, and then his deeper mysterious and emblematic significance.

To all this the itinerant *Guarattelle* puppet theatre also contributed, in which the fanciful puppets of Pulcinella, Teresina (his sweetheart), the Dog, Death, the Hangman and others would perform in the Piazza del Gesù, San Domenico Maggiore, and Porta Capuana, mesmerizing our childish faces, as we stood there, open mouthed, to receive the Creed of our oneiric Bible.

VOCE DI PULCINELLA

*Puè puè puè puè puè
puere puè puè.*

*Affacciate Teresi',
affacciate al balcone
ca te voglio fa' senti' na bella canzone.*

*[Look out Teresa,
look out from your balcony
for I want you to hear a beautiful song]*

Finally, I would like to recall that even in the traditional repertory of the *Guarattelle*, you can find characters and scenes which appear to be connected to the Jewish tradition, the Spanish tradition, the tradition of the Latin and even the Greek theatre.

The term *guarattella* is the vernacular rendition of *bagattella*, a “trifling matter”, and comes from the word *Bagatto* which is one of the major trumps of the tarot cards, of cabalistic origin and a vehicle of tales and features that we often find in the repertoires and outlines of the *Guarattella* theatre.

I would like to conclude with a touching declaration that I recorded from the last Neapolitan *guarattellaro* of the old tradition, a certain **Nunzio Zampella**, prematurely passed away, who had in his DNA all the chromosomes of an ancient Pulcinella-style art.

Asked how important the use of the *pivetta* (Italian swizzle) was to a puppeteer, he gave me this answer:

Zampella: “It is essential. The art of the puppeteer is not easy; the handling can be simple, but the mimicry is musical, the movement is music. The most difficult thing is the double voice, that is, to

alter the natural voice with the artificial one by the use of the pivetta. The puppeteer must be able to do all the voices: the Woman, the Carabineer, the Monk, Pulcinella, the Dog and even the voice of Death. But whatever tomfoolery you say in the show it must become rhythm: words are music, movement is rhythm; in this only lies the true strength of the guarattelle.” (21st June 1975)

The puppet Pulcinella, created in the 1620s, inspired ten other characters of European popular theatre that everyone knew to entertain their audience and give him a place of liberty.

I wish you all, on the five continents, a fabulous World Puppetry Day!

Roberto De Simone is an acclaimed Italian director and musicologist. He was the artistic director of Teatro San Carlo in Naples (1981-87) and has directed many operas. Nominated in 1998 to become an Académicien de Santa Cecilia, he later received the title of Chevalier des Arts et des Lettres from the President of the France. In 2003, he was awarded the Roberto Sanseverino prize.

UNIMA website is getting a makeover

The international UNIMA website is being redeveloped. The new site will have up-to-date information about member nations and lots of useful resources for members. It is being developed by **Lothaire Claudel** who has worked with the **International Festival** at Charleville Mézières. Each member nation has been asked to submit current information and each nation will have its own page. The new and improved version of the website should be ready this autumn but, in the meantime, service continues as usual on <http://www.unima.org/>.

Puppetring

Recent articles include **Christian Carrignon's** “conference-show” on Object Theatre. Christian is Artistic Director of **Théâtre de Cuisine** in Marseilles.

<http://www.puppetring.com/2013/02/21/how-to-use-object-theatre-by-christian-carrignon/>

You can follow *Puppetring* on **YouTube** and **Facebook**.

News from the UNIMA Commissions

The **UNIMA Asia-Pacific Commission (APAC)** has launched its own website: <http://www.apac-unima.com> Although this website is still a work in progress, beautiful illustrations and informative profiles from some of the member nations have already been uploaded. Text is in both Chinese and English.

At the UNIMA Congress in 2012, the **Commission for International Festivals** presented a printed version of its Repertory of International Festivals, the online version of which can be viewed here:

http://www.unima.org/uni144_Repertory2012.pdf

In order to keep the online version up-to-date, Festival directors are asked to use the form (link below) to notify the list managers at Topic Tolosa (email maria@cittolosa.com) of any changes

http://www.unima.org/uni144_FormFesti2012.pdf

The **UNIMA Commission for International Festivals** has announced that the **Third International Meeting of Festival Directors** will meet in May 2014 to discuss *The next generation - International Festivals in times of Globalisation*. The meeting will consider professional training in different parts of the world, look at the opportunities available for young/new talents to perform at festivals, and discuss completely new ideas of cultural education and transmission. The *International Meeting of Festival Directors* is a project of the **FIDENA Festival** in cooperation with the UNIMA International Festival Commission.

The **Commission for Latin America (CAL UNIMA)**, in association with *Caixa do Elefante teatro de bonecos* and *Cia Lumbra*, has announced that **Lia Celeste Maldonado** (Chile), **Victor Navarro** (Mexico) and **Leandro Silva** (Brazil) have been awarded grants to attend *Vivencia de Teatro de Sombras* at *Cia Lumbra* and that **Guillermo Rodriguez Chavez** (Uruguay) and **Teresa Orelle** (Argentina) have been awarded grants to attend *Desdoblamiento del Cuerpo* at *Caixa do Elefante*.

The **Commission for Professional Training** has announced that the **2013 Professional Training Grants** have been awarded to:
Marjan Poorgholamhossein from the **Universidad of Teheran** (Iran) who will attend the **National Puppetry Conference - Intensive Puppetry Workshop** at the Eugene O'Neill Center, Waterford, Connecticut (USA) in June 2013; and to **Oana Plosceanu** from the **Universitatea Națională de Artă Teatrală și Cinematografică** of Bucharest (Romania) who will participate in the workshop *Puppets and animated movie* lead by **Mina Trapp**, **Greta Bruggeman**, and **Blai Tomas Bracquart** at the **Atelier Arketal**, Cannes, in March/April 2013.

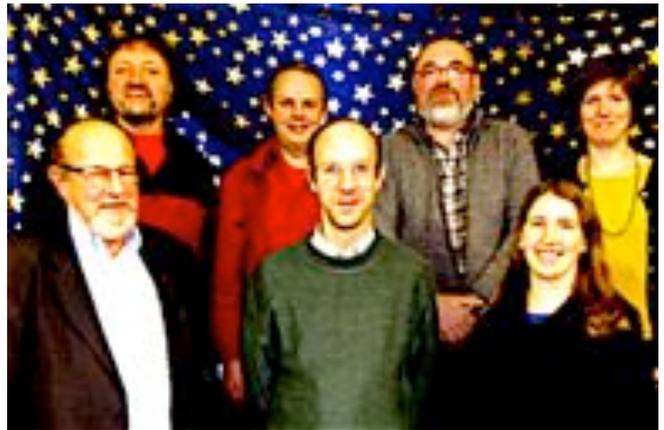
 **Cariad Astles** has sent this piece of last-minute news: The **Commission for Cultural Cooperation** is in the process of setting up a blog to collect images (photos or drawings etc) of puppets and invites UNIMA members to send in stories about puppets, real or imagined. The stories should be a max of 300 words. There will be a prize each year of 100€ for the story that receives the most blog votes. The idea is to generate more writing about puppets, and collect images, to increase awareness of puppetry etc. It's a fun project designed to celebrate. It hasn't been launched yet, but you can see the provisional site at <http://www.wordswithshadow.com>

News from other UNIMA National Centres

Belgium

Following its General Assembly in January 2013, Belgian UNIMA is glad to announce the new composition of the Executive Committee:
President: **Ronny Aelbrecht**
Vice-President: **Philippe Sax**
National Secretary and Treasurer: **Edmond Debouny**.
Ronny Aelbrecht, Edmond Debouny, Philippe Sax and

Veerle Wallebroeck were confirmed in their positions as International Councillors.



Top, from left to right: Ronny Aelbrecht, Geert van Doorselaere, Philippe Sax, Veerle Wallebroeck.
Below, from left to right: Edmond Debouny, Carlo Trovato and Lot Van Uffel.

Belarus

The **Belarusian State Puppet Theatre** will mark its 75th anniversary in July and has renovated its museum in anticipation by refreshing its display of puppets and props from some of its most popular productions. This three-minute film includes views from inside the museum and comments from Director **Yevgeny Klimakov**. There are captions in English. <https://www.youtube.com/watch?v=TwdPA9ywr2o>

Thanks to Peter MacDonald for this link.

Czech Republic

February 2013 saw the publication of an edition of *Loutkář/Puppeteer Magazine* entirely in English for the very first time. This will be an annual event from now on - one issue in English each year, with the very best articles of the year.

Editor-in-Chief, **Nina Malikova**, writes: People all around the world can now read the *Loutkář/Puppeteer Magazine* without

language barriers for the first time in its long history! *Loutkář/Puppeteer* is the oldest theatre magazine in the world (first issued in 1912!) specialising in the art of puppetry and alternative theatre.

With 6 (non-English language) issues a year, the magazine regularly brings news, reviews and interviews with some of the world's leading puppeteers, information and articles about puppetry festivals around the world, theoretical and historical studies, puppet plays, as well as news from **UNIMA**, with a brief summary in English in each issue.



In addition, we are proud to announce that our new web page: <http://www.loutkar.eu> is now partly in English. Enjoy reading *Loutkář* and stay with us for our next one hundred years!"

The very first issue of *Loutkář* in English includes: a *Century with Loutkář*, mapping the changes in Czech puppetry and its role in the European and global context as described on the pages of *Loutkář/Puppeteer*; articles commemorating the 100th birthday of **Jiří Trnka**; a study of the 60th anniversary of the establishment of the very first Puppetry Department at the **Academy of Performing Arts** in Prague, and a selection of reviews of the most important projects and performances of 2012.

Details of subscriptions or individual copies can be found here: <http://loutkarmagazine.webnode.sk/>
This year's single issue in English costs \$20 or €15.

<http://www.facebook.com/Loutkar>
<http://twitter.com/#!/LoutkarMagazine>

Cuba

The January/February 2013 edition of UNIMA Cuba's online magazine *Pelusin El Mensajero* can be read here: http://www.unima.org/uni131_Pelusin30.pdf

France

News is starting to come out about what's in store at this year's **Festival Mondial des Théâtres Marionnettes** in Charville-Mezieres, **20th - 29th September 2013.**

Expect companies from Argentina, Australia, India, Israel and all points between plus exhibitions and special events including **Stéphane Georis** presenting traditional Italian marionettes... in the pasta aisle of the supermarket!

A sneak preview of this year's festival poster and more about what's in store can be seen here:
http://www.festival-marionnette.com/images/avant-programme_BD.pdf

The full programme will be published in June.

Greece

Stathis Markopoulos, President of UNIMA-HELLAS writes: UNIMA-HELLAS, the Greek Centre of UNIMA, opened its new **Puppet Library** on 2nd December 2012. The library is located in the **Michalis Cacoyannis Foundation** building (<http://www.mcf.gr>), Peiraios 206, Athens, which also kindly houses the UNIMA office.

The library will be open to the public twice a week and visitors will be able to read or borrow the books, magazines and videos included in our catalogues. The whole project was brought about by the puppeteer members of UNIMA and it is of great importance for the evolution of puppetry arts in Greece since the native bibliography is still rather poor!

We ask the international family of puppetry colleagues, friends, UNIMA Centres and other institutions to help us any way they can in our effort to gather more material. Any kind of puppet-

related books, magazines, DVDs, CD-ROMs or other visual or printed item will be highly appreciated.

If you have something to share with us, please contact me by email: ayusayapup@gmail.com or send it directly by mail to our postal address: UNIMA-HELLAS, Palamidiou 41, 10441 ATHENS.
Thank you!

Pakistan

Death of Faizaan Peerzada



With deepest regret, UNIMA Pakistan has announced the death of the country's leading puppeteer **Faizaan Peerzada** following a heart attack. His funeral (*Namaz-e-Janaza*) was held on 21st December 2012 at Raiwind. Faizaan was the son of Pakistan's leading playwright, **Rafi Peer** and he was associated

with the **Rafi Peer Theatre Workshop** all his career. As well as performing, directing and producing plays, Faizaan was also the Project Director of the **Museum of Puppetry** in Lahore. He was a founding member of **UNIMA-Pakistan** and had been its President. An article about Faizaan's very significant contribution to puppetry both at home and abroad can be read here: http://www.unima.org/uniPEERZADA_Obit.jpg
<http://www.facebook.com/themuseumofpuppetry>

Switzerland



Death of Yves Baudin
Pierre-Alain Rolle of UNIMA Switzerland writes: I have the painful duty to inform you of the death of Yves Baudin - puppeteer, stage director, and director of the **Théâtre de la Poudrière** and co-director of the **Weeks of the Marionette of Neuchâtel**. Since the 1980s, Baudin had been a leading figure

in European puppet theater. He died overnight on 1st February 2013 following a heart attack. I am very shocked at the passing of this dear friend. May he rest in peace and may his dreams long live in us! <http://www.theatre-poudriere.ch/>

Further detail has come in from Penny Francis: With his childhood friends growing up in le rue de la Poudrière in Neuchâtel, Yves Baudin created the

Théâtre de la Poudrière which, over the next forty years, became a venue and company known in international circles for its puppetry. In 1985, Yves Baudin founded the first international puppetry week in the region and the 15th such festival is planned to take place this autumn when companies known around the world will play in the theatres in Yves' home canton.

More about Yves' life can be read, in French, in the Swiss online paper, [Le Temps](#). The headline is "Yves Baudin, une vie pour la marionnette."

USA

Puppetry International #32 (Fall/Winter 2012), the magazine of UNIMA-USA, is a Sci-Fi Special and is still on sale through UNIMA-USA's website.

Contents include items of particular interest for BrUNIMA members:

An interview with **Stephen Mottram** by **Alexander Winfield**;

Quincy Thomas on **Gerry Anderson** and **Thunderbirds**;

Puppetry, Science Fiction and Fantasy by **John Bell**;

and Book Reviews including

Godzilla, Mr. Punch in Scotland, Handpuppets in Mexico, Puppets of Mali, and Karakuri Ningyo.

This would be a considered purchase including shipping charges to the UK but a bonus article can be read online free of charge:

David Valentine: The Man Behind The Puppets Behind the Vampire Cowboys by **Meron Langsner**.

Calling notices

38th Covent Garden May Fayre & Puppet Festival

12th May 2013

St Paul's Church Garden, Bedford Street, Covent Garden, London WC2

The **May Fayre Committee** has great pleasure in inviting you to attend the **38th Annual Covent Garden May Fayre and Puppet Festival** to celebrate **Mr Punch's 351st birthday** near the very spot that **Samuel Pepys** first saw Mr Punch in England in May 1662. The day will start with a Grand Procession at 11am led by the **Superior Brass Band**, followed by the **Special Church Service** at 12 noon, and performances until 5.30pm.

Pitches will be allocated on a first come first served basis and you may give as many performances as you wish during the day - bring a bottler! *All kinds of puppeteers and performers are welcome.*

Please write to us as soon as possible and let us know if you can come so that we know how many Puppeteers and Professors to cater for. The Festival is to celebrate the Art of Puppetry. It is entirely run by volunteers and is not a commercial enterprise.

With best wishes from **Maggie Pinhorn, Amy Dyke-Coomes** and the **May Fayre Committee**.

Expressions of interest, as soon as possible please, to:

The May Fayre Committee
c/o Alternative Arts, Top Studio, Montefiore Centre,
Hanbury St, London E1 5HZ
Tel 020 7375 0441 / Fax 020 7375 0484
info@alternativearts.co.uk.

 See also *Eleanor's call for volunteers to man a BrUNIMA stall again this year, on page 4.*

UK/ 2013 Suspense Festival

The dates for **Little Angel's 2013 Suspense London Puppetry Festival** have been announced. It will take place at various venues, to be announced, from **25th October - 3rd November 2013**. **Suspense** explodes the myths that currently surround puppetry in this country, proving that puppets aren't just for kids. It showcases a diverse range of contemporary work from UK and international practitioners, bringing puppetry to new adult audiences. If you are interested in taking part please contact Peter: peter@littleangeltheatre.com

<http://www.suspensefestival.com/content/about>

ITALY/ Sicilian Puli in Palermo

17th - 21st April 2013

Mimmo Cuticchio will be running a course about the construction and manipulation of Sicilian Puli between 17th and 21st April in Palermo as part of the annual festival **La Macchina dei Sogni**.

Anyone is welcome to apply regardless of experience. To find out more, telephone +39 (0) 91 323400 or email pupi@figlidartecuticchio.com

Apply before 3rd April 2013.

UK/ Mark Makin on How to Book a Tour

10th April 2013, 10am – 6pm

Zion Arts, Manchester and the **North West Puppet Network** present a one-day session on how to book a tour, led by **Mark Makin** who is co-director of tour bookers and producers **makin projects**, and is programme manager for Arts Council-funded initiative **house**. The key to a successful tour is a focused strategic assessment of the potential of your production. This consultancy will give your company a confident start in the process of getting your show on the road and is perfect for emerging companies just starting out and for any artists/companies wanting to become more confident with tour booking.

This event will take place in the Rylands Room, Z-arts, 335 Stretford Road, Hulme, Manchester M15 5ZA

£45 per person. Limited to 15 places only.

For a booking form email

louise.alexander@puppetcentre.org.uk

Booking closes at noon on 4th April 2013

Immediately following this workshop, **NW Puppet Network** invites you to attend its third meeting which will take place in the **Z-Arts Cafe**, from 18.15 - 19.45.

This event is free and refreshments will be provided. This will be a great opportunity to network, share your practice and support fellow artists. New members always welcome.
RSVP by 12pm on Monday 8th April 2013:
nonensetheatre@hotmail.co.uk

FRANCE/ Scène des Chercheurs
Politically Incorrect: The puppet as a tool for propaganda

15th April 2013
Musée Gadagne, World Puppet Museum, Lyon.

Contrary to the popular view that the puppet is essentially dissident and subversive, during the course of history, the puppet has very often been a fantastic tool for propaganda, an object manipulated in order in turn to manipulate minds, spreading education, values and ideologies.

During this day, academics and artists will exchange ideas around the emblematic scenarios of this little-known history: puppets used for evangelization, puppets taking sides during times of war (for example the Spanish Civil War), puppets serving the state (Soviet propaganda tool in Poland), puppets as mouthpieces for assertions of identity (colonialism for example).

Continuing the discussions from the last edition of **Scène des Chercheurs**, an analysis will be made as to what has made the puppet, as object and in performance, a particularly fertile medium for use in propaganda.

After the professional encounters in Clichy on the theme *Orders, communication, propaganda*, this day will mark a new landmark in the cycle of research - **Puppets/Censure, Propaganda, Resistance** - which will terminate with the organization at the end of November 2014 of an international colloquium devoted to the relationship between puppets and religious, political and economic power.

Entrance free.

To reserve a place call: 04 37 23 60 46
<http://www.marionnette.com/en/News/61>

This day has been organized by the Musée des Marionnettes du Monde, in association with THEMAA, the Bibliothèque Nationale de France and the IIM.

UK/ Hands On 2!

19th and 20th of April 2013

Places are still available on this two-day conference and training event on Applied Puppetry, presented by **Little Angel Theatre** and **CROPP (Central School of Speech & Drama)**. **Hands On 2** is perfect for people who are curious about using puppetry in community and education settings; puppetry practitioners; academics interested in applied puppetry.

DAY 1 at Little Angel Theatre - Presentations and discussions, including keynote speaker **Professor Tim Prentki, University of Winchester**, specialist in Theatre for Development, and guest presenters. The day culminates in networking and seeing **Little Angel Youth Theatre's** production of **Metamorphosis**.

Day 2 at CSSD - 5 day-long workshops for you to explore applied puppetry in more depth.

Bookings: 020 7226 1787
www.littleangeltheatre.com
Supported by **University of Portsmouth**.

£95 full price
£55 concessions (limited number)
Refreshments, lunch and performance ticket included.
Tickets are for both days. No single-day tickets available.

KUNSTPIEP 2013
European competition for media art

FIDENA is aiming to promote the mutual inspiration of puppet theatre and media art by means of a competition called **Kunstpiep**. The 2013 competition is open to applicants from all over Europe and is addressed to all those active in the world of figure, object and material theatre, performance, film and media art. Students at art, film and theatre colleges, as well as puppetry colleges are expressly invited to apply. **FIDENA** is looking for digital works with a maximum duration of 5 minutes, which were not created before 2010. The entries should be animated or have an affinity to figures or objects as their visual or philosophical centre. A selection committee will nominate a maximum of 80 submissions to be made public on our portal: <http://www.fidena.de>.

An international jury will decide on the winner. The Kunstpiep prize is €2,000.
http://www.fidena.de/home/kunstpiep-2013/mn_45410

Annette Dabs, Managing and Artistic Director
Deutsches Forum für Figurentheater
Festival FIDENA
Hattinger Str. 467, 44795 Bochum, Germany

Participants should send their submissions on DVD (PAL) plus completed application form to arrive no later than 30th April 2013.

FRANCE/ International Summer Workshops
International Institute of Puppetry
Charleville-Mézières

15th - 31st July 2013
The appearance: creation of a life-sized puppet
Directed by **Natacha Belova** (Belgium)

20th August - 6th September 2013
Material of paper: at the crossroads of theater, storytelling and puppetry
Directed by **Alain Lecucq** and **Narguess Majd**
PapierThéâtre Company (France)

More details can be found here:
<http://www.marionnette.com>

Deadline for applications: 26th April 2013

ITALY and AUSTRIA/
International Physical Theatre Lab

13th - 17th May 2013 Tuscany, Italy
17th - 31st May 2013 Styria, Austria

The Lab is open to experienced dancers, actors of physical theatre, contemporary circus performers,

choreographers and directors with professional stage experience working in various genres, techniques and styles. There are two different groups in Italy and Austria. Participants may choose one of the Labs. There are several Scholarships available supported by **ArtUniverse**. Each scholarship amounts up to €300 and covers part of the participation fee.

Programme and registration details:
Italy: <http://www.iugte.com/projects/physicaltheatre>
Austria: <http://www.iugte.com/projects/physicaltheatre/lab>
<http://www.facebook.com/iugte>

UK/ Smoking Puppet Cabaret at the Shambala Festival

22nd - 25th August 2013

The **Smoking Puppet Cabaret** is looking for short (20-40 minutes) puppetry performances suitable for a cabaret-style Puppet Tent at **Shambala Festival 2013**. Performances can be aimed at family audiences and/or adults. We are also interested in running workshops/talks on puppetry for families and/or adults so if you are also a facilitator, please let us know what skills you may want to teach.

Please send us details about your company and the performance you would like to bring to the festival, being sure to include websites and any supporting videos or photographs of your show.

Email: Coribona@gmail.com
<http://www.shambalafestival.org/whats-on/PuppetTent@ShambalaFestival2013>

Deadline for submissions is 31st May 2013.

UK/ Bristol Festival of Puppetry

30th August - 8th September 2013

Puppet Place is now busy planning and fundraising for the biennial **Bristol Festival of Puppetry 2013**.

If you would like to be part of the Festival please send your information to info@puppetplace.org We have been unable to get a closing date for applications but suggest making contact as soon as possible.

Based at the Tobacco Factory, for 10 days at the end of the summer we welcome artists from all over the world, run workshops in everything from stop-frame animation to object theatre and process giant puppets through the street in our Community Carnival. We are dedicated to bringing the best of puppetry from around the world to Bristol and showcasing the wealth of talent in the South West.

Progress with the programme as it develops can be followed on **Facebook** and **Twitter** and on the website: <http://www.puppetplace.org/>

Masterclass

DENMARK/ Festival of Wonder

Festival of Wonder in collaboration with **Figuretheater Tübingen** (Germany) presents:

Giacometti meets Music and Figure Theatre
7th and 8th November 2013

The project is in three parts, all or some of which can be seen by our audiences.

The Masterclass is for professionals and will run from 10:00am - 6pm on both days. The instructors are puppeteer **Frank Soehnle** from **Figuretheater Tübingen** and actor **Patrick Michaelis**. Frank teaches at the puppetry school in Stuttgart and both instructors will take part in a performance of **Hotel de Rive**, the second section of this event.

Part three is an open workshop where the focus will be on the practical use of the elements learned in the Masterclass.

The price for the Masterclass is 1200Dkk (160€) which includes lunch and coffee for both days.

12 applicants will be accepted and the course will be taught in English.

Applications should be submitted by email to: festivalofwonder@silkeborgbib.dk

Workshops, Summer Schools & Courses

UK/ School of Workshop, Devon

Two residential courses are coming up at the **School of Workshop** in Newton Abott.

25th - 27th April 2013 *The Guests of Chance*, explores the "art and arc of workshop and how to engage the imagination through collective and creative processes".

23rd - 25th May 2013 - *Sparks of Inspiration* explores the use of puppetry in workshops. During the course, participants will look at various ways of creating effective puppets and animating them in a workshop environment.
info@schoolofworkshop.co.uk

CANADA/ Puppetry Intensive Humber College, Toronto

3rd - 15th June 2013

The **Humber College Puppetry Intensive** is an exciting, rigorous, hands-on, 12-day training programme in the art of puppet theatre, taught by some of the best professional puppet artists in North America.

If you are passionate about the art of puppetry and wish to develop and sharpen your intuitive sense of the dynamic relationship between body and object, grow in leaps and bounds in the creation practices of this expressive art form, and work with some of the top professional puppet artists in North America, the Humber Puppetry Intensive is for you.

The Intensive is open to artists and teachers who have previous experience in one or more of the following: theatre performance, theatre production, visual arts, dance, design, and writing. It is also open to anyone who is keenly interested and prepared to invest themselves to their wits end!

Participants will be selected based on related experience and interest. Enrolment is limited to ensure small classes, so please book early.

<http://www.humber.ca/scapa/programs/theatre-production/puppetry-intensive#who-should-attend>

UK/ Puppet Centre workshop series

Puppet Centre in collaboration with the **Centre for Research in Opera and Music Theatre (CROMT)** and the **Attenborough Centre for the Creative Arts** at the **University of Sussex** presents the **Listening to the Material Series of Weekend Workshops with Rene Baker**, exploring different aspects of creating visual theatre in which objects become co-collaborators in the creative process.

<http://www.puppetcentre.org.uk/develop/listening-material-rene-baker/>

The workshops will take place at the **Attenborough Creativity Zone, University of Sussex**, Brighton, over the weekends of **1st - 2nd June 2013**, **26th - 27th October 2013**, and **18th - 19th January 2014**.

Participants will learn techniques for devising theatre with objects, draw on the object's cultural and symbolic associations to transform its meaning and relationship to the human performer, and explore ways of integrating objects and sound so that neither music nor image is in service to the other.

It is possible to take individual weekend workshops or sign up for all three to gain 30 hours of in-depth training in using objects in performance.

£100 for 2 days

£250 if all 3 weekends are booked in advance

Numbers are limited to 12 places per workshop so early booking is advisable.

Please contact louise.alexander@puppetcentre.org.uk for a booking form

USA/ 2013 National Puppetry Conference

The 2013 National Puppetry Conference will take place from **8th - 16th June 2013** at the **Eugene O'Neill Theater Center** in Waterford, Connecticut.

The deadline for applications has passed but it's worth visiting the Conference website to see just what we're missing. Leaders of pre-Conference Intensives include **Eric Bass** and **Ines Zeller Bass** of **Sandglass Theater**, and Director of the **Ballard Institute, John Bell**. Guest artists at the full Conference include **Sandy Spieler** and **Larry Siegel** exploring the *dialectics of wonder*, and **James Godwin** on *Puppets, Performance, and the Archetype of the Trickster*; and **Phillip Huber** and **Jim Rose** will give a marionette masterclass. <http://www.theoneill.org/summer-conferences/puppetry/>

UK/ Forkbeard Fantasy's 17th International Summer School

12th - 18th July 2013

The **Forkbeard Summer School** returns **12th - 18th July 2013**. Participants will explore and learn innovative multi-media mixes of performance, film, animation, puppetry, and living exhibits – many of them pioneered by *Forkbeard!* Discover new ways of making props, costumes, puppets, automata, scenic design, casting, and construction. Following three days of practical demonstrations, participants will be able to create their own work, mentored by *Forkbeard*

artists and with access to *Forkbeard's* tools, equipment and technology.

The £1100 fee includes delicious home-cooked meals, delightful accommodation. The course is limited to 17 participants. http://forkbeardfantasy.co.uk/new_summer_schools_2013.html

Forkbeard Summer Schools, Waterslade Studios, Hockworthy, Wellington, Devon TA21 0NS

TURKEY/ Ten Days on the Island Puppetry Intensive Workshop

12th - 21st August 2013

Ten Days on the Island will be a ten-day intensive puppetry workshop, presented by Turkish puppeteer **Çağlayan Sevinç** from Istanbul and **Gary Friedman** from Melbourne Australia, held on the island of **Gökçeada**, off the coast of Turkey. More details will be announced very shortly. <http://www.puppetrynews.com/ten-days-on-the-island.html>

CZECH REPUBLIC/ Workshops in Prague

We have been running workshops in the Czech Republic on constructing marionettes for the past ten years. We also do workshops on Stop Motion, Manipulation, and Speciality Marionettes (acrobats, skeletons, dragons, etc).

Working under the guidance of expert woodcarver and puppet artist **Mirek Trejtnar** and his team of teachers, you will learn the traditional way of creating puppets and will become an artisan yourself, learning the secrets of designing, carving, performing and filming.

We have the following workshops coming up:
Puppets for Stop Motion in April and October 2013
Marionette Carving in June and July 2013
Puppetry Carving and Performing in August 2013

<http://www.puppetsinprague.eu/> Facebook

Festivals

UK/ Greenwich Children's Theatre Festival

running until 14th April 2013

The **6th Greenwich Children's Theatre Festival** is underway in south London, presented as part of the **Royal Greenwich Festivals**. **Norwich Puppet Theatre** and **Folded Feather** are among the players. To see a full listing visit the website: <http://www.greenwichtheatre.org.uk/>

UK/ Puppet Animation Festival, Scotland

"the UK's largest annual performing arts event for children!" will be running until 20th April 2013

various dates and venues across Scotland

This festival offers children and their families opportunities to be transported to magical worlds of make-believe. This year's programme of performances and workshops from home and abroad include **Puppet Theatre Maribor's *When Shlemiel Went To Warsaw*** (Slovenia), **Clydebuilt Theatre's *Rapunzel*** (Scotland), **Round String Theatre's *Fairie Stories*** (Scotland), **Yugen Puppet Company's *The Magic Horse***

(Scotland), [Thalias Kompagnons](#) *The Steadfast Tin Soldier* (Germany) and much more!

<http://www.puppetanimationfestival.org/>

UK/ Brighton Fringe Festival 2013

4th May - 2nd June 2013, various venues

The festival programme has been announced and tickets are now on sale. Puppetry seems a key ingredient in many of the shows listed, including [Stickback Theatre's](#) comedy *A Puppet Named Desire*, [Touched Theatre's](#) *Blue*, and [Vamos Theatre's](#) *Finding Joy*.

The newsletter has been contacted by [Savvy Theatre Company](#) whose show *Coke Floats & Chemo* will be at the Festival on **18th May 2013**. Based on [Yvonne Newbold's](#) blog, the show captures the insanity that surrounds a cancer diagnosis. Telling Yvonne's story through larger-than-life (yet fully real and experienced) people, beautiful puppetry and an assortment of props, it is a quirky show for all the family, the opposite of sad and gloomy!

Box Office 01273 917272
<http://www.brightonfringe.org/>

Fringe City!

Get a taste of Brighton Fringe at Brighton's free outdoor event, *Fringe City!* This year, *Fringe City!* will take place every Saturday throughout May and on to 1st June, to include half term.

<http://www.brightonfringe.org/fringe-city>

UK/ Accidental Festival

9th - 12th May 2013
Roundhouse, London

This platform for emerging artists to showcase their work is first and foremost a learning experience for all those involved. Now in its eighth year, the **Accidental Festival** is produced with passion by second-year students on the BA (Hons) Theatre Practice: Performance Arts course at the **Royal Central School of Speech and Drama**.

The Accidental Festival is an annual opportunity for artists to share work, take risks, and present fresh ideas to a diverse audience. It includes the **International Student Puppet Festival**.

Unfortunately, as we went to press, no details of the Festival programme were available but please return to the festival website and see what's on offer. This is a festival we should all support.

<http://www.accidentalfestival.co.uk/>

SERBIA/ 20th International Festival of Children's Theatres. Subotica

19th - 25th May 2013

Puppet companies from fifty countries applied to perform at this year's festival and the official selection process is now over. The 21 successful companies include **La Rous Teatro** (Spain), **Karin Schäfer Figuren Theater** (Austria), the **Bulgarian State Puppet Theatre**, **Rijeka City Puppet Theatre**

(Croatia), **Yuki Puppet Works** (Japan), **Vologda Puppet Theatre** (Russia), **The Lutin Théâtre d'Images Company** (France), and **Mediatheque Theatre** (Israel).

Festival programme details will be announced shortly. Check the website for more information and to see the full list of participants:

<http://www.lutfestsbotica.net/Joomla/index.php>

SLOVAKIA/ Bratislava Puppet Festival

13th - 16th June 2013

In lieu of further details about this year's festival which aren't yet available, here is a lovely but unattributed bit of prose from the festival organisers as it appears on the [kadmusarts](#) website, explaining this year's festival title, "**A great world of small heroes.**"

"All adults were children at first ... We call them "small" though we should call them "super" heroes. A super hero is the one of unlimited possibilities. Being able to transpose in a second or change the surrounding world according to any wishes.

Being small and tiny, day after day, without any difficulty, they are winning over the gravitation. They think in super sizes and nothing is impossible or inconceivable for them. These super heroes are everywhere around us.

In the morning we take them to kindergardens and schools, in the evening our house is filled with their adventures. From time to time they come to the theatre to watch how the grown-ups are imitating them.

Exactly as the children desire to become adults, so the adults desire to return to their childhood - at least for a while. And that is why we are again and again building up our childrens' room on the stage, we are learning how to fly and the younger we become in our imagination, the greater our world becomes for us.

That is why we have decided to dedicate the Fifth Festival of the Bratislava Puppet Theatre to the topic current in any time. The great world of small heroes, as we can see it, has become not only the motto of our festival, but also a tribute to all children — that inexhaustible source of inspiration for every artist."

The application form is still on the website and it doesn't carry a closing date so, for more information please contact: prevadzka@babkovedivadlo.sk

<http://www.babkove-divadlo.sk/>

This website has an English-language option.

INDONESIA/ Third Annual Wayang World Puppet Carnival

1st - 8th September 2013

Carnival Artistic Director **Rod Petrovic** and Wayang Carnival President **Ekotjipto Moekarni** invite you to join them at the **Wayang World Puppet Carnival** in Jakarta and Bali, Indonesia. Theatre, Film, Video, Workshops, Seminars, Puppet Parades, Roundtable, Music, Dance & More

The closing date to take part has already passed but it's not too late to plan an autumn break. For details of past festivals including photos see http://www.worldpuppetcarnival.com/Home_Page.php

UK/ 5th Skipton International Puppet Festival

27th - 29th September 2013

Preparations for the 5th edition of the festival are underway. Almost 30 companies have been booked so far to perform at this year's festival. We will have performers from Czech Republic, Denmark, France, Germany, Italy and Switzerland amongst the many UK artists. A full programme will be put on the website at the beginning of July. To become a Friend of the Festival or to request a brochure through the post in July please visit the website:

<http://www.skiptonpuppetfestival.co.uk/>

DENMARK/ Festival of Wonder

7th - 10th November 2013

Silkeborg, Jutland

Festival organisers are now finalising this year's programme and are expecting companies from Denmark, England, Israel, Germany, Portugal, Belgium, France, Canada, Taiwan, and Holland to attend. The full programme will be announced in August.

The organisers have also announced that a collaboration with **Art Centre Silkeborg Bad** has made it possible to have a large exhibition which will open on **21st September 2013** and go on to run alongside the festival. **Matej Forman** from Prague and his crew of designers will exhibit works from **Theatre Forman Brothers'** many spectacular shows which, in recent years have been performed at the **National Theatre's** main stage in Prague. Parts of these sets will be on show. During the Festival itself, there will be several backstage tours with Matej Forman as guide.

During the Festival a **Masterclass** will be held in association with **Figuretheater Tübingen**, Germany (see page 11)

You can follow the festival on **Facebook** and sign up for the Festival newsletter by sending an email to: festivalofwonder@silkeborgbib.dk

www.festivalofwonder.dk

This website has an English-language option.

Members' and Other News

Scotland round-up!

Simon Hart, Artistic Director of **Puppet Animation Scotland** and committee member here at **BrUNIMA**, shares an overview of puppetry north of the border.

Spring is a busy time for **Puppet Animation Scotland**. We have just successfully completed our sixth **manipulate Visual Theatre Festival** and our **29th Puppet Animation Festival** is underway. In the midst of all this vibrant creativity taking place, this is a good time to reflect on the on-going resilience and robustness of the Scottish puppetry community.

As I write, **Puppet State Theatre** is touring Australia and New Zealand with **The Man Who Planted Trees**. **Shona Reppe** is preparing to take her work to New York again for a short season of performances in April. Following the success of an initial research and development process funded by our **Creative Fund**,

Ailie Cohen is about to develop a new show for children with the **Unicorn Theatre**, London.

The popularity of **Vision Mechanics'** 2012 **Giants in the Forest** project – in which beautiful large organic masks made of withies were seeded and suspended in selected forest sites across Scotland and then became the focus of a wide-ranging series of arts events and creative activities initiated and enjoyed by local communities – ensured the company recently received further significant funding to repeat these successful happenings in new sites across Scotland and the rest of the UK over the next two years.

Puppet Animation Scotland has just received additional funds from **Creative Scotland** to present a showcase of Scottish work – **Celeste's Circus**, **Freefall's** elegant and delightful show for under 5s, and **Shona Reppe's** perennially popular production of **Cinderella**, as well as two programmes of prize-winning short films from recent graduates of the **Edinburgh College of Art's Animation Department** – at the forthcoming **Tallinn Treff Festival** in Estonia.

Clydebuilt Puppet Theatre has recently completed a very successful week of creative play and development, working with **Tim Licata** of **Plutot La Vie**. With financial support from our **Creative Fund** Steve and Leigh set out, with Tim's guidance, to challenge their artistic well-springs and working practices and we look forward to the potential outcomes of this period of reflection and exploration, some of which may involve an intriguing use of vegetables...

In 2012 **Ailie Finlay's** work with her company **Flotsam & Jetsam**, developing one-to-one performances for children with profound disabilities and learning needs, also received an award from our **Creative Fund**. The success of this very specialised type of engagement with children has received overwhelmingly positive responses from the therapeutic organisations **Ailie** has been collaborating with, and together we are exploring ways in which these very valuable interventions can be developed and increased further.

Puppet Animation Scotland has also been very pleased to support **Shane Connolly** and his company **Sokobauno** and the development and promotion of his customised caravan, "The Little Faun", within which he now presents shows and workshops. Having bought the caravan in something of a neglected state **Shane** has spent much of the past three years refurbishing it as a fully functioning theatre space for puppetry and shadow theatre. He is now beginning to develop a vibrant touring profile for "The Little Faun" at outdoor festivals in Scotland including **Puppet Animation Festival 2013**, and around the UK.

Over the past four years we have also been fortunate to be able to assist in the nurturing of the **Tortoise in a Nutshell Company**. At the **Edinburgh Festival Fringe** last year its production **Grit** was nominated for a **Total Theatre Award** and an **Arches Brick Award** and the company is looking forward to presenting its new show, **Feral**, at this year's **Fringe**. This new piece also received support from the **National Theatre of Scotland's Reveal** scheme for its development.

Complementing her work with **Vision Mechanics**, **Kim Bergsagel** is also creating a new piece,

Embrace, which will premiere at next year's **manipulate Visual Theatre Festival**. Incorporating a wide variety of creative elements including shadow theatre, aerial work, and a contemporary re-interpretation of traditional Indian dance, **Embrace** will tell the powerful true story of the struggle of the women of a small community in rural India in the early 1700s to prevent the local ruler destroying the ecology of their village by felling the trees around it. This event, and its tragic consequences, still has significant resonance in present day Indian politics and its example of the empowerment of women, and of small communities campaigning for their rights in the face of overwhelming power, can speak with immediacy and relevance to all of us.

As well as the practical support **Puppet Animation Scotland** provides for established Scottish artists through its *Creative Fund*, we are also developing ways to nurture would-be and young professional puppeteers seeking to consolidate themselves and their work in the sector. Leading visual theatre director and teacher **Rene Baker** will be leading three discrete training weekends through the rest of the year focusing on the practice of puppetry techniques and skills (see page 12). This is an initiative we plan to build on in 2014.

Following the success of the seminar we presented last November, in partnership with the **Federation of Scottish Theatre**, at which the American artist and educator **Liz Lerman** articulated and explored with delegates her **Critical Response Process**, we have invited Liz to return this September, to lead a further intensive training opportunity in the use of this dynamic method. The Critical Response Process provides a supportive and flexible framework within which artists can present work-in-progress to their peers and then, in a positive and mutually respectful environment, discuss in detail all elements of the work's evolution and potential further development.

Puppet Animation Scotland's primary role has always been to champion visual theatre, puppetry and animation in Scotland. At the time of writing, we are greatly looking forward to this year's **Puppet Animation Festival**, on-going as you read this, the largest and most important annual showcase for the art form of puppetry in Scotland, and an important source of employment and opportunities for the artists in the professional sector.

The **Puppet Animation Festival** is the oldest and largest annual performing arts event for children in the UK. Next year's festival will be our 30th and, to celebrate, we will be presenting a significant programme of work in the new, custom-built, 140-seat studio theatre space at **Edinburgh's Festival Theatre**. Thus, in an important sense, we will have travelled full circle from the very first week-long Puppet Animation Festival at the Netherbow in the early 1980s and re-established the core of this great event at an important city centre venue in Scotland's capital city. The **Puppet Animation Festival 2014** will run from 29th March to 19th April 2014.

Scotland's puppetry community is a strong, mutually supportive and respectful one. We at **Puppet Animation Scotland** greatly enjoy working with this talented and committed group of artistic people and are already looking for ways and means over the

years ahead to provide as much practical help and encouragement as we can to help them do what they do best – be puppeteers.

Horse + Bamboo

Esther Ferry-Kerrington writes:

Horse + Bamboo are making various mad-cap plans at the moment which may result in us touring *five* shows this year! We are on tour with **The Nightingale** at the moment which is going down really well and finishes its national tour at the **Greenwich Theatre Festival** in April.

We are then taking out our old favourite **Storm in a Teacup** to local schools and venues in the run-up to our **H+B Puppet Festival** on **6th - 7th July**.

Angus: Weaver of Grass will tour again later in the year starting out at the **Edinburgh Fringe Festival** and finishing its tour at the **Suspense Festival**.

We are also working on a, not very secret but not ready to be in print yet, project for Christmas. We are so excited about that one and more news will follow soon. Finally we will take out **Red Riding Hood** for a Christmas run and a tour through to February 2014! Phew, just writing about it is exhausting!

Keep up-to-date with everything at H+B by visiting our website: <http://www.horseandbamboo.org/>

HORSE + BAMBOO, The Boo, Bacup Road, Waterfoot, Rossendale, Lancashire BB4 7HB 01706 220241

 **Alison Duddle**, H+B's renowned Joint Artistic Director, oversees the Boo's **Family Programme**. To read her journal about creating shows for young people and their families, and the thrills and spills of looking after the Boo programme, go to: <http://alisonduddle.blogspot.co.uk/>

Little Angel Theatre

LAT General Manager **Lynette Shanbury** writes: This May is particularly busy for **Little Angel Theatre**. **Peter Glanville**, our Artistic Director, will be directing our new production of **Michael Rosen's** magical children's book **We're Going on a Bear Hunt**. The singer/songwriter **Barb Jung**, who last collaborated with us on **The Fabulous Flutterbys**, co-adapts with Peter and also writes music and lyrics. With puppets designed and made by **Lyndie Wright** and set by **Simon Plumridge** this is going to be a stunning production. The production runs until 21st July 2013.

In May, we also begin rehearsals for a new collaboration with **Scarabeus Aerial Theatre**, developing an outdoor production combining puppetry and aerial performance. The production, called **La Tempesta**, will be designed for children age 3-7 and their families. Performed in woodlands, gardens and other outdoor spaces, this immersive production tours festivals and venues from June to September 2013. A bed suspended above the audience's heads, a gothic house full of puppets, puppets magically transforming into aerialists... this will be an exciting new collaboration between two companies, both experts in their field.

Date for your diary! On **6th July 2013** our annual free **community summer party**, will kick start with a parade by our **Saturday Puppet Club**. Now in its fifth year, there will be puppet making, theatre tours, craft activities and lots of home-made cake. Entrance is free and all are welcome to come along.

Box Office: 020 7226 1787

Little Angel Theatre

14 Dagmar Passage, London N1 2DN

www.littleangeltheatre.com

Norwich Puppet Theatre

Libby Waite writes: Norwich Puppet Theatre hosted **manipulate Visual Theatre Festival** for the second consecutive year at the beginning of February. The festival saw leading international puppetry acts come to perform at our purpose-built theatre in Norwich, and it was wonderful to play host to a diverse range of international companies.

Our **Puppetry Provocation: What is a Puppeteer?** was led by **Rene Baker**, in collaboration with **Little Angel Theatre** and **Puppet Centre**, was a challenging and thought-provoking discussion on the nature of professionalism in puppeteering.

The festival saw us screen animated films as part of the programme for the first time, and with **Chris Sullivan's Consuming Spirits** selling out, it's certainly something we will be looking to do more of in the future.

Anna Ivanova-Brashinskaya from **TIP-Connection** ran **Show Me a Story**, a Masterclass which explored possibilities with silent narratives; the course got a lot of really excellent feedback. We continued our programme of professional development opportunities with two more Masterclasses in March, **Shifting Focus** and **Puppet and Object: Medium and Mediator**, both led by **Rene Baker**.

In other news, our new production **The Tinderbox** has been on tour since the beginning of February. The show has been selling out across the country, and some great feedback has been coming in from venues and audiences everywhere. **The Tinderbox** returns to us this Easter. The Easter holidays also bring **Ailie Cohen Puppet Maker's Cloud Man** and **Little Angel Theatre's Dogs Don't Do Ballet**. Our spring season is rounded off with **String Theatre's The Red Balloon**.

Our summer season will be announced soon, but we can already confirm that we have two events coming to us as part of the **Norfolk and Norwich Festival**. We have **Aurora Orchestra's** and **Little Angel Theatre's Mozart with Puppets** on 18th May and the **London Sinfonietta's At the World's Edge** on 19th May 2013.

Norwich Puppet Theatre,

St James, Whitefriars, Norwich, Norfolk NR3 1TN

(01603) 615564 <http://www.puppettheatre.co.uk/>

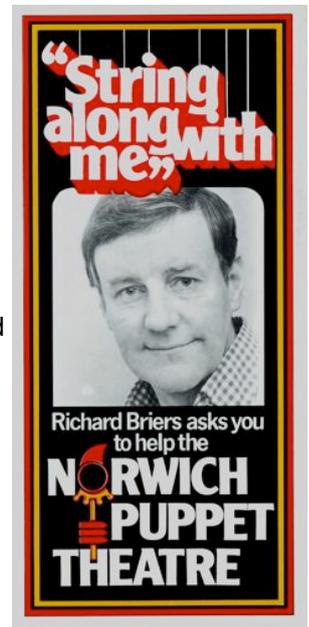
 **Ray DaSilva** recalls how one of television's most familiar faces in the 1970s stepped up to support a fledgling NPT:

It was in 1979 when actor **Richard Briers** was performing in the **Norwich Theatre Royal's** pantomime that the Steering Committee headed by

Tony Ede hit on the idea of inviting him to be the patron of an extended fund-raising campaign for the conversion of St James' redundant church to **Norwich Puppet Theatre**.

We had already received support from the City and County councils and some local charities but we needed to reach a wider audience especially to the many people who were to become audiences of the theatre. **Richard Briers** recognised straight away that the addition of the Puppet Theatre (there were only two others in the country at the time) would enhance the city's reputation as an important centre for the performing arts. So we had some brochures printed with a photo of **Richard Briers** on the front. It is sad to hear of his passing, the city will be forever grateful for his support in what was a very successful campaign.

Richard Briers (1934-2013), actor and friend of puppetry,



Puppet Centre

Louise Alexander and **Linda Lewis** write: **Puppet Centre** started 2013 with some very exciting workshops and opportunities. **Hand Shadows** was presented at the end of January by **Finger and Thumb Theatre's Drew Colby**. This one-day



workshop focused on specific hand shadow techniques which were transferable to a number of other areas of puppetry. In 2011 Drew was awarded **Puppet Centre's professional development bursary** to travel to Azerbaijan and work with Georgian hand shadow theatre **Budrugana Gagra**.

'Wonderful workshop with welcoming, freeing atmosphere. I enjoyed the encouragement of play'

Show me a Story with **Anna Ivanova-Brashinskaya** was a 3-day Masterclass held at the beginning of February. It focused on the development of purely visual narrative, introducing participants to the basic elements of dramatic art as applied to the telling of stories without words. This workshop was also part of

manipulate 2013 and sold out in both Edinburgh and Norwich.

'This was the best, most challenging, inspiring and directly useful workshop I have ever attended'

Puppet Centre had two research and development opportunities on offer. One at the **V&A** and the other at **artsdepot** (deadlines for both have now passed). At the V&A the artists will identify different types of puppets within the V&A collection which can be reproduced and used in a creative and imaginative way in a later Shakespeare project. And at **artsdepot** the research and development phase will explore an idea on the creation of a puppetry show for the 3+ age group.

Animations Online, Puppet Centre's online magazine, is currently bursting with a fine array of articles and reviews. Why read the interview with **London International Mime Festival** directors **Helen Lannaghan** and **Joseph Seelig**, or take a look at the numerous reviews and exciting blogs at www.puppetcentre.org.uk/animations-online/

Coming up we have **Mark Makin's How to Book a Tour** one day workshop on Wednesday 10th April at **Z-arts** in Manchester (see page 9).

For further information on all Puppet Centre events please sign up for the regular newsletter by visiting their website at www.puppetcentre.org.uk or follow us on Facebook and Twitter.

Puppet Centre, Battersea Arts Centre, Lavender Hill, London SW11 5TN 020 7228 5335

Beady Eye Theatre

Kristin Fredricksson writes:

Beady Eye's **Cooking Ghosts** will be on at **Mayfest, Bristol 21st - 23rd May**. It's the story of a woman who has no choice but to leave her children - a tale of tenderness and laughter turns to sadness and confusion, and the children abruptly lose their innocence. In this surreal and raucous show, an attempt to understand the past becomes a daring journey through the veils of memory that yields surprises and awakens ghosts. The show features cinefilm projection, live video feed, shadows, hand puppets, bunraku and object puppetry. **Cooking Ghosts** began life thanks to a **Puppet Centre Trust** bursary and a **Little Angel Incubate** residency, and is funded by **The Arts Council**. It's on at Tobacco Factory, Bristol.

<http://mayfestbristol.co.uk/>

<http://kristinfredricksson.mfbiz.com>

Beady Eye Theatre is on Facebook and Twitter.

Finger and Thumb Theatre

Drew Colby writes: **Finger and Thumb** recently performed **Circus Bear** - our large-scale hand shadow and multimedia show - at the **Solstice de la Marionette Festival** at **Le Theatre de Marionnettes de Belfort**, France. The festival was founded in 1984 as a biennial event but has since grown into an annual festival with both French and international companies invited to attend. The festival runs for 3 weeks, with 2 performances in their 100-seat theatre most days. As our show is non-verbal, it was perfect for an overseas performance - but we picked up a few new

French phrases while in Belfort. A phrase we heard often from the box office was "*il est complet!*" - the show is fully booked! Both our shows were sold out, and most shows during the festival played to very full and very appreciative audiences.

www.fingerandthumbtheatre.com

07898 840 053 Twitter: @FingerNthumb

Hand-to-Mouth Theatre

Martin Bridle writes: This year we have been performing **Jack at the Beanstalk Cafe** in theatres. One never knows in rehearsal how a show will go down with audiences, and we're happy to report a heart-warming success story in this instance! Theatres we've performed at so far include the **Lyric Hammersmith**, **Polka Theatre**, and **Nuffield Theatre** Southampton.

On 6th April 2013 we have a show at our local art centre: **Hanger Farm**, Totton, Southampton SO40 8FT tel 02380667274

<http://www.handtomouth.co.uk/?portfolio=jack-at-the-beanstalk-cafe>

Later in April we will be returning to Taiwan for our second visit in two years, this time to the **Kauhsiung International Puppet Festival**. We will be taking our ever-faithful **Piggery Jokery** show, mainly because I made it to fold into a suitcase, with our other piece of luggage being Su's hurdy-gurdy. Just within the baggage allowance, and hardly any room for any clothes! Piggy page: <http://www.handtomouth.co.uk/?portfolio=piggery-jokery>

Oily Cart - new production

Oily Cart returns to the **Unicorn Theatre**, London, from **12th to 22nd June 2013** with **TUBE**, a brand new kinesthetic adventure for children aged **3 - 11** with complex disabilities.

TUBE, has been written and directed by **Tim Webb**, designed by **Claire de Loon**, music composed by **Max Reinhardt**. There will be two tailored versions of **TUBE**: one for children with profound and multiple learning disabilities and the other for those on the autistic spectrum.

TUBE is a highly interactive experience, with performers adapting to the specific requirements of each individual in the audience. Each child must be accompanied by a carer. It should be no surprise that there is limited ticket availability for this production. **Unicorn Theatre** box office: 020 7645 0560

<http://www.oilycart.org.uk/>

*Unfortunately, our most favourable review of **Oily Cart's** anniversary book has been delayed. In its place we remind you that **Oily Cart: All Sorts of Theatre for All Sorts of Kids** can be bought from the Oily Cart website for £22.99. This acclaimed company has a very special story to tell.*

Ripstop Theatre

Zannie Fraser writes:

Ripstop Theatre's new show for children, **Sally and the Sunflower**, has had a cracking spring tour with

sell out shows at the **Half Moon, Salisbury Arts Centre, Courtyard Theatre, Hereford** and **The Ropetackle** in Shoreham-by-Sea with some lovely feedback.

Sally and the Sunflower is the delightful story of a very small girl, a very tall sunflower and a magical adventure. Puppetry, everyday objects and colourful projections are used in this enchanting and inventive retelling of Jack and the Beanstalk.

You can still catch shows at the following venues:
3rd April 2013 - [The Lighthouse, Poole](#)
7th April 2013 - [The Arts Depot, London](#)
And bookings have already been made for the autumn 2013 and spring 2014.

<http://www.ripstoptheatre.com/>

Theatre-Rites

Bank on it!

22nd June 2013 - 14th July 2013, various times
The Rose Lipman Building,
43 De Beauvoir Rd, London N1 5SQ



Theatre-Rites invite you to come and explore the secrets of our bank. Step inside and you'll discover that something's not quite right in this kingdom of money. Discover whether money really does grow on trees, or if it makes the world go round. Age 5+ **Theatre-Rites** is excited to be collaborating with the **Barbican** and **Create London**, in association with

Warwick Arts Centre. (Image: **Lizzie Oxy**
Money building made by **Simon Anthony Wells**)

Tickets now on sale: 020 7638 8891
<https://www.barbican.org.uk/eticketing/performancelist.asp?shoid=35212>

Linda McCarthy & Tiny Elephants

Linda McCarthy writes: I am delighted to report that *Hinterland*, my fourth film, adapted from **Steven Appleby's** cartoon strip *Small Birds Singing*, was screened at **Calgary Festival of Animated Objects** in March. http://animatedobjects.ca/index.php/events/?event_id=85.

I have been an amateur puppeteer since the age of 12, sometime back in the late '60s, but in the past ten years have moved into animation. As my passion is Stop Motion animation, I still think of myself as a puppeteer, just with a different process.

Hinterland can be seen on my website:
<http://www.tinyelephants.co.uk/>

The World Through Wooden Eyes

Stephen Foster writes: As part of the ongoing process of cataloguing the collection amassed by **John Blundall**, we have, over the last number of months been sorting and organising the works on paper such as prints, engravings and original works. We decided that it would be worthwhile photographing all the work as we progressed, as much for our own use as reference than anything else. So far we have worked our way through about 400 items. These vary greatly in subject and date and include posters, playbills, original designs, prints and engravings, with artists such as **Cruikshank, Pinelli** and **Hokosai** being represented. It was a slow task but an enjoyable one.

After the bulk of the cataloguing was done we decided that it would be worth putting all the images online for anyone to view. This allows them to be used to aid research as well as for the casual viewer. The images online are of a smaller size than the originals to keep things running quickly, and are roughly ordered by subject, the main subjects being **Punch**-related and Japanese works. Out of the 400 or so items over 150 of them are related to **Punch** and his "cousins" and nearly 80 are Japanese woodblock prints and scrolls. Not everything is puppet related, many are theatre orientated while others are just interesting work. The prints can be found on our website:
www.theworldthroughwoodeneyes.co.uk/prints.html

International puppetry and scholarship

Matthew Isaac Cohen was in Indonesia in December 2012 supported by a small grant from the **UK-ASEAN Knowledge Partnership** fund investigating possible future collaborations. He also performed a six-hour *wayang golek cepak* play in the village of Pekandangan, Indramayu about the village's founder, in the local dialect of Javanese. This was his first time performing a so-called 'all night' *wayang golek* performance.

He convened a panel on transnationalism and globalization in Southeast Asian performance at **Bangkok University** on 1st - 3rd February 2013 and co-organised with **Cariad Astles** the **Big Grin Symposium: International Perspectives on Puppets, Popular Culture and Heritage** at the Centre for Creative Collaboration in London on 1st - 2nd March 2013.

 *Matthew is Professor of International Theatre at Royal Holloway, University of London, and is a BrUNIMA committee member.*

British Puppet & Model Theatre Guild

2nd April 2013 from 7pm
An Evening on the Puppet Theatre Barge (moored in Little Venice, near Blomfield Road, London W9). Snacks, Gossip and a performance by the **Movingstage Marionettes**. Pay by donation. Nearest tube: Warwick Avenue, ten minute walk from Paddington Station along the canal path.
BrUNIMA members welcome!

4th June 2013 from 7pm
Also at the **Puppet Theatre Barge** (details above)
Lighting for the Puppet Stage

a talk/demonstration by **Gren Middleton**, lighting designer for [Movingstage Marionettes](#).
£10 (bookings at peter@puppet.co.uk or 07931 550 365.

Grand Puppet Auction 2013

An auction of puppets and puppetry ephemera will take place as part of this year's **Skipton Puppet Festival** which runs **27th – 29th September 2013**. Anyone wanting to put an item into the auction should send a photograph of the puppet/item plus full description and reserve price to **Peter Charlton** on peter@puppet.co.uk for inclusion in the online auction catalogue.

Puppet Place membership

Puppet Place in Bristol is piloting a membership scheme for puppeteers, model makers, animators etc. Benefits include: 2 free days in Puppet Place's tooled workshop; discounted rates for short-term workshop hires; discounted fees for Puppet Place workshops & events (where applicable); dedicated quarterly newsletter; a link to your website from ours; and priority booking for **Bristol Festival of Puppetry**.

If you are interested in membership please visit the website for more information

<http://www.puppetplace.org/membership.html>

or email anna@puppetplace.org

Please note membership is by approval

*Puppet Place, Unit 18, Albion Dockside Estate,
Hanover Place, Bristol BS1 6UT
anna@puppetplace.org*

Can you help the Horniman Museum?

Fiona Kerlogue from the [Horniman Museum](#), Forest Hill, London, has been in touch with **PuppeteersUK**. She mentioned that they are currently working on cataloguing their collection and could use some help. Fiona says, "We are looking for experts to help in interpreting our Sri Lankan and Chinese puppets for us. Our Czech, Belgian and Polish puppets are also currently unidentified in terms of being characters in any particular story. If anyone feels they may be able to help, contact me. There may be a fee available!"

If you think you can help, contact Fiona on ferlogue@horniman.ac.uk.

International companies seek UK Festivals!

MEXICO/ Maria Teresa Adalid writes:

We are **Astillero Theatre** a company from Mexico City. Since 2005 we have been dedicated to performing theatre with puppets. We want to know if *between November of 2013 and March 2014* there will be a festival dedicated to puppetry in England, because we would like to do a tour. In Mexico we are members of UNIMA and last year we went to China.
astillero.teatro@gmail.com
<http://astilleroateatro.com>

PORTUGAL/ Clara Ribeiro e Filipa Mesquita of the Portuguese puppet company **Teatro e Marionetas de Mandrágora** would like to take advantage of a Portuguese government funding initiative supporting performances by Portuguese companies in the

international context by meeting travel expenses. Their show, **Adormecida** was created in 2012 to mark Guimarães being **European Capital of Culture**. The show was taken to the USA in 2012 and in 2013 it is already booked to go to China and Bulgaria. This story is based on legends, myths and tales, involving wool and spinners. 45 minutes. ages 6+. <http://www.puppeteersuk.com/nl/mandragora.pdf>
<http://www.marionetasdemandragora.blogspot.pt/p/adormecida-estrela.html>
<http://www.youtube.com/watch?v=Wp3w4MN3NJ4&feature=relmfu>

Exhibitions

USA/ Strings Attached: The Living Tradition of Czech Puppets

**Columbus Museum of Art, Ohio
until 4th August 2013**

With more than 140 puppets and related set designs, masks, and costumes, dating from the 1850s to the present, *Strings Attached* explores the rich history of puppetry in the Czech Republic and its influence throughout the world. Through touch-screen monitors, exhibition visitors can view a sampling of productions and watch puppet-makers at work. This exhibition is organized by the **Columbus Museum of Art**, the College of Arts & Sciences of **Ohio State University**, and the **Arts & Theatre Institute, Prague**.

*Columbus Museum of Art, 480 East Broad Street,
Columbus, OH, USA
<http://www.columbusmuseum.org/exhibitions/>*

AUSTRIA/ The theatre of Richard Teschner

OPENING SOON!!!

25th April 2013 - 10th February 2014

**"Mit diesen mein en zwei Händen"
Die Bühnen des Richard Teschner**

Austrian Theatre Museum, Vienna.
Österreichisches Theatrumuseum
Lobkowitzplatz 2, 1010 Wien
<http://www.theatrumuseum.at/>

Few other details are available so far so BrUNIMA members are warmly invited to submit a review of this exhibition for the next newsletter.

Comment

Upfront Puppet Theatre

Upfront founder **John Parkinson** writes:

The new Upfront Puppet Theatre opened its doors at Christmas for its first shows. A production of **The Pied Piper of Hamelin** based on a version by **Micheal Morpurgo** was due to premier, however this was postponed until this summer to allow more work on it in the new theatre space.

Stan Parker's Stanelli's Super Circus saved the day and it played to packed houses. Schoolchildren who had seen the show the Christmas before voted to

return to see it again this Christmas. A great vote of confidence.

The Easter show will be **Jack and the Beanstalk** from our repertoire of previous productions. For this the theatre will reduce in capacity so as not to swamp a show created for our original smaller venue.

The new building has a flexible theatre space with a retractable seating "rake" to take numbers up to 144. We have a variable height puppeteers pit to a depth of



two meters and virtually the width of our theatre. The stage, which is totally demountable, has a large revolve and the facility for a front and back bridge 1.7m above the stage.

We have raised £13,000 towards the building cost so far and have achieved grant aid of £90,000 from **Arts Council England** and £191,000 from the **Rural Development Programme for England**. The whole project has cost £340,000.



We worked on the build all last year, putting in the foundations ourselves with a digger, putting on the roof, cladding the outside and making all the window frames in-house to keep the costs down. The building has recycled 25% of its steel from the building we demolished. The walls are made from timber and energy saving "I" beams and the huge amount of insulation in the walls is created from recycled treated fluffed-up newspaper. Water will recycle from the roof to flush the toilets.

We are still looking for **seat or plank sponsors** and details can be found [here](#). We have been a "not for profit" company to date but will soon become a charity.

We have a large area of the new building dedicated to become an exhibition celebrating the history and ongoing culture of puppetry in Great Britain and its links to other puppet culture elsewhere. We also have an interpretation area, small education space and, on site, we have separate wardrobe, puppet making and scenery workshops.

We are looking for help in putting together our puppet exhibition. The project will be based on an application to the **Heritage Lottery Fund** to make an exhibition with supporting activity and workshops.

We need the offer of **loan items**, maybe up to a period of three years to launch the project, and we would be glad to hear from you if you have anything that might be of interest. We have a volunteer museum curator to look after any loans. Entry to the exhibition will probably be free with the benefit to our company of a staff member to facilitate and organise school and community workshops.

We hope to promote our proud history of puppetry and at the same time to celebrate the ongoing work which we all are involved with. If you are or have been a part of the story of the development of this amazing artform, please contact us. (Photos: John Parkinson)

*Upfront Gallery & Puppet Theatre
Nr Hutton in the Forest, Penrith CA11 9TG
01768 484538
http://www.up-front.com/puppet_theatre.html*

*John Parkinson trained as a theatre designer at the Design School of **English National Opera** in London. His first job was as assistant designer for **Leeds Playhouse**. He then worked as a free lance designer for many northern theatres.*

Please support and encourage Upfront in any way you can. This venture is worth making a special effort to visit even when there are no performances. The gallery, gift shop and cafe are open all year.

John Blundall recalls the reluctant icon of British puppetry, filmmaker Gerry Anderson

Most puppeteers will know that during the Christmas season **Gerry Anderson** passed away at the age of 83. Gerry created one of the most important puppet and television film studios in the world and many of the iconic programmes that were made are still being shown.

The early programmes such as **Torchy the Battery Boy**, **Twizzle** and **Four Feather Falls** were typically puppet-style figures, with scale and movements as puppets do best.

Later on, the series became major works based on international rescue pursuits, featuring outstanding special effects and monster size flying craft containing all of the essential equipment and other flying vehicles.

The puppets were made more human, and all of the unusual creatures seen in previous series disappeared. The puppet characters, often based on well known film stars, taken from *Spotlight*, the actors casting book, something I continually refused to do.

It is interesting to know that Gerry finally admitted that human style puppets were a great mistake. Despite

the programmes being made with puppet characters, he really hated them.

I tried to create a more characteristic walk for these puppets but the technique was never used. The only puppet that Gerry liked, and kept, was **Parker** from **Thunderbirds**, the last puppet character that I created for him, and the time that I left the studios.

Gerry's Parker was sold in Japan for £38,000, the highest price for a puppet in an auction at the time, more recently, another Parker was sold for £50,000.

In the early years many well-known skilled and creative puppeteers from puppet organisations worked in the workshops, created the puppets and manipulated them; later, sculptors created them.

Two years ago, at the last **Fanderson** Bristol event for fans of Gerry's puppet films, Gerry was already quite ill and found it difficult to remember people who had worked with him. We all tried to make him laugh.

The event was extraordinary, with writers, actors and other personalities related to the creation of the programmes all signing books and other items, and giving talks to packed audiences. People of all ages, young and old, travelled from different parts of the world to be there.

At the event, I looked around to find Gerry. Finally I found him between two doors, and said hello. "Who are you?" he asked. "Are you **Barry Gray**?" (Barry Gray was our musical director who passed away many years ago). I said, "John." "Oh, John." "Yes." "We can have a drink together later – but you can buy it."

We never had the drink. The brief time that he was with us, most of us realised then that we may not see him again.

The **Fanderson** organisation produced a wonderful event, and it is certain that they will ensure that the legacy of Anderson will continue for generations.

Gerry Anderson MBE (1929 - 2012)

<http://www.fanderson.org.uk/>

INDIA/ *Magic in our Hands*

BrUNIMA member **Vicky Hart** is working on a new film, ***Magic in our Hands***. She is collaborating with **Claudia Orenstein**, Associate Professor of Theatre at **Hunter College** in New York who brings with her scholarly and practical knowledge of puppetry and Asian performance.

This travelogue-style documentary will demonstrate the social value of puppetry by exploring the lives of inspired women puppeteers in one of the fastest growing economies in the world. The project has recently received endorsement from **UNIMA-USA** along with a small research grant from **City University New York**.

Vicky writes: Filmed on location in India, ***Magic In Our Hands*** will follow the journey of inspired puppeteer, **Padmini Rangarajan**, as she tackles local and global issues through the medium of puppetry arts. India celebrates long historical traditions of rod, shadow, glove and string puppets and these puppet traditions are repositories of culture and history. Padmini uses different types of puppets to encourage adults and children to use their imaginations to

understand and empathise with a variety of often sensitive situations, beliefs and views.

The film engages with Padmini as she mentors successful candidates to engage youth on topics such as sustainable consumption. It is an out-of-the-box challenge for youngsters to create ownership on judicious consumption, and the management of transport and waste, using creative arts that initiate fun and exciting conversations.



The film will show puppet making and manipulation, storytelling, music and design, and the various themes Padmini addresses in her shows. It will also reflect the diversity of India's culture as she protects and promotes India's intangible cultural heritage and develops ways of sharing creativity and knowledge.

The film will demonstrate that active participation by young people is essential to bring about bold social change. Through the puppetry arts, Padmini hopes to redefine how society thinks, raising awareness to build safer and more resourceful environments, particularly for women and children in the wider community.

This is a multi-layered project and an on-going campaign for creative arts to be more widely available in India, giving children the means to express themselves. We believe the power of creative imagination is understated and can really serve to improve the development of a new generation."

Magic In Our Hands already has over 3500 followers on **Facebook** and **Vicky** is actively seeking further financial support. She writes: The film offers a unique look at culture and a new approach to demonstrating the power of puppetry and for puppeteers to reach a wider audience. Puppetry crosses boundaries; it reflects the human spirit and can unite the world.

Please get in touch if you can help make this happen! You can join the magic at www.facebook.com/magicinourhands and follow the filmmaking journey at www.hartinmedia.com/latest

Book Recommendations

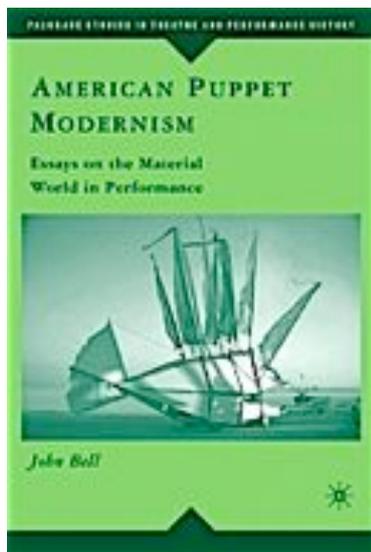
John Bell, *American Puppet Modernism*

Penny Francis writes:

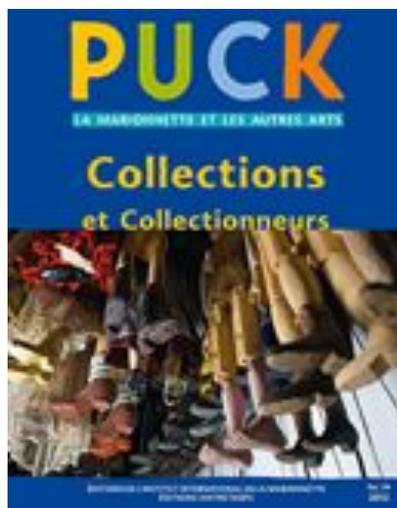
John Bell's excellent and very readable book, ***American Puppet Modernism: Essays on the Material World in Performance***, is about the history of puppetry in America, from the mid-19th to the beginning of the 21st century. It has now been re-issued in paperback for £17.50 by Palgrave

Macmillan. Warmly recommended to anyone who's ever wondered such things as who coined the word *puppeteer*. At the moment this re-issue is only available through the Palgrave Macmillan website <http://www.palgrave.com/products/title.aspx?pid=280362>

Copies of the hardback 1st edition (2008) are available from other suppliers but are expensive!



PUCK 19: Collections et Collectionneurs



Nel Akroyd writes: **Brunella Eruli** died last year, shortly before what was to be her final edition of PUCK as Editor-in-Chief was published. That volume, **PUCK 19, Collections et Collectionneurs**, is as fitting a tribute as one could imagine, an elegaic but anthemic swan-song on the subject of obsession with puppets. In French,

it is dedicated to her. It reminds us of that particular kind of obsession, not with performance, not with the show, but with acquisition and display, to the collector's great personal satisfaction and for our erudition and real pleasure. Is collecting a madness? Probably. If so, it is a madness in which we are complicit. As we seek out such collections - for surely we do - this volume can guide our way. It is a deft and articulate study of the significant puppet collections in Europe with chapters written by international specialists including **Nina Malikova**, **Juraj Hamar**, and **Raphaelle Fleury**. Brunella's introductory essay - hopefully an English translation will follow - is beautifully written and seems an almost definitive reflection. Beautiful photographs, the distinctive PUCK house style, compelling texts. Brunella was a soul immersed in the puppetry arts. Anyone who feels anything of that spirit and who has ever sought out other peoples' collections and wondered and admired, should welcome this volume. Highly recommended.

Copies can be bought from the IMM website here: <http://www.marionette.com/fr/Edition/Catalogue/51> Editions l'Étrepemps, 2012. 24€ + shipping.

For more information about significant collections in the UK follow the links on: <http://www.nationalpuppetryarchive.co.uk/links.html>

Obituaries

UK/ Violet Philpott (1922 - 2012)

My husband Derek and I met Violet in the early 1960s when, for a time, we often went to the meetings of the **British Puppet and Model Theatre Guild** where the other lady members provided tea and biscuits, but Violet and I did not. I found her funny, generous and dedicated to puppetry, and I soon realised that she was prodigiously



Violet Philpott as Boo the Clown from an early edition of Animations
Source: PuppeteersUK

talented. She could design and make delightful puppet characters with their settings and props in a variety of materials; she could operate hand or rod puppets with skill; she could produce a wide range of voices; she was a gifted storyteller; she was a trained photographer; she could draw; - but, most brilliantly, she could write.

She wrote wonderful stories, and plays (scenarios) which were perfect for puppets - she conceived them in terms of puppetry - and the plays were entirely hers, not adaptations. They were full of gentle humour and incident and, unlike most puppet plays for children, were entirely original.

One of the few talents she lacked was for any kind of self-promotion: in spite of the moral and tangible support of her work by many admiring friends and colleagues, she remained almost unrecognised in the wider arts world up to her retirement from performing several years ago, when arthritis got its hold on her, making the arduous life of a touring puppeteer more and more impractical. But it didn't stop her from writing, and one day I hope we'll be able to produce a volume of her poems and stories.

I think Violet's most successful and enduring plays for puppets must include *The King Who Lost His Crown*, developed in workshops at the Stanhope Institute in London with a quartet of brilliant student-puppeteers. There is a nice picture on the [Telegoons](http://www.telegoons.com) website including a teenage **Ronnie Le Drew**, and a 20-year old **Glyn Edwards**, both grandfathers now and masters of the puppet world!

Other perennial joys were her Bandicoot plays, notably *The Egg*. Bandicoot will remain one of the most memorable characters in the world of puppetry, and his creation by Violet was inspired. He is here today (at Violet's funeral) and most people present will remember his constant search for friends with the breathy plea "*Will you play wiv me?*"

For forty years she was contentedly keeping the wolf from the door with her teaching and the creation and performance of her solo and company shows (in the

late 1960s she christened her company **Cap and Bells**) which she presented in a great number of contrasting venues. Hers was the first company invited to play at the **Little Angel Theatre**.

She liked to tell the story of her early travels in Spain, unpacking her solo shows to play in fractured Spanish on the beaches, collecting small amounts of money to pay for her keep. Money was never part of her agenda, although she was the most generous person I ever met. She shared herself, her belongings and her home with everyone who needed her, taking in stray animals, and sometimes stray people too.

Her myriad friends tried to help her towards the professional success we all felt she deserved, but it seems that the only income she managed to receive of any substance was from the television series **The Telegoons**, where her talent for producing a range of voices made her invaluable. In 1963 and 1964 there were two series of 13 episodes, and she manipulated and voiced the puppet versions of such as **Neddy Seagoon, Major Bloodnok** and **Bluebottle**.

The promise of longer lasting reward came with the offer to take a leading part in the new Thames TV series for under-fives, **Rainbow**, put out in 1972 and lasting 20 years. But Violet's luck didn't hold, and after the first series she was confined to bed with a damaged back for several months.

She had been obliged to manipulate (among others) the character of Zippy, a large soft hand and arm creature with a big zipped-up mouth, through a window some two and a half feet from the floor. This entailed crouching parallel to the window, her body and head hidden, and twisting her shoulders and arms to perform the puppet in the window frame.

A tangible memorial to Violet is **The KnowHow Book of Puppets**, an inspirational guide for children wishing to produce their own puppet show.

Violet helped enormously to confirm puppetry as a performing art with its own aesthetic and language and skills, distinct from those of the human theatre. We who knew her owe her a lot. We'll always remember her.

Penny Francis MBE

This is a slightly abridged version of Penny's tribute, given at Violet's funeral in January, reproduced here with thanks.

BRAZIL/ Rachel Ribas (1948-2012)



Rachel Ribas, remembered for her precise, delicate performance and her exquisite puppets, was the co-founder of the Brazilian company **Contadores de Estorias**. Together with her husband and artistic collaborator, **Marcos Ribas**, she created some of the most beautiful pieces of puppet theater, as well as raucous and

joyful mask and movement performances that filled the streets and parks of New York, the Netherlands, and many Brazilian towns and cities.

The Contadores toured world wide throughout the 1980s, until they settled in their native Brazil to open their own theater space, **Teatro Espaco**, in the 1990s, in the historic town of Paraty, half way between Rio de Janeiro and Sao Paulo.

They are best known in the US and Europe for their trilogy of intimate pieces about love: **Mansamente** (Softly), **Pas de Deux**, and **Maturando** (Maturing), for which Rachel designed and made the expressive soft-sculpture puppets that became a trademark of the company's aesthetic.

Her puppets were indigenous Brazilian Indians, elderly peasant lovers, young women experiencing their first sexual fantasies. The expressive figures always evoked Brazilian culture and often a strong portrayal of women.

The Contadores' work took them to many of the world's most prestigious theater venues and festivals, including the **Brooklyn Academy of Music's Next Wave Festival** in 1991. A **New York Times** review of the Next Wave performance (**Stephen Holden**): The work... is a luminous moonlight-drenched evocation of a woman's life-cycle... By the end of the wordless piece one is left with the eerie sense that the miniature figures are more real than the humans.

The Contadores celebrated their 40 year anniversary in 2011. Rachel had just finished designing their newest work, **Flutuacoes**, a lyrical dance and puppet piece based on Japanese painting and again delving into the realm of love, sensuality, and longing.

This piece brought the Contadores back on the road, touring throughout Brazil. Again Rachel was a key performer in this delicate and complex piece. She last performed in the US at the **Puppets in the Green Mountains Festival** in Vermont in 2008.

Rachel is also remembered for her gentle humour, her dedication to her work, her family, and her friends. She is survived by her husband and artistic collaborator, Marcos Ribas, by her two sons, Ian and Boris and their children, and by the many devoted fans of her work. She lives on in the continued presence of the art of her hands and heart. **Eric Bass**

Reproduced from UNIMA-USA's Puppeteers International no. 32 with the permission of Eric Bass, and Rachel's family.

<http://www.ecparaty.org.br/historicos.htm>

UK & NETHERLANDS/ Meta Paterson

Simon Buckley contacted **PuppeteersUK** to report the death of **Meta Paterson**. Simon writes: "Meta was the driving force behind the highly successful **Kirkcudbright Puppet Festivals** in Scotland in the 1980s and a keen maker and performer of delightful soft hand puppets. Always ready to greet you with a ready smile, a big hug and her warm Dutch accent, she helped draw together a fellowship of both professional and amateur puppeteers that included **Stan and Dorothy Parker, Steve and Chris Clarke, Pat Brennan, Don and Ivy Smart** (Black Box Puppets), **Tom Herbert, Rev'd Bill Haslett, Geoff Felix** and **Ian Thom**. Meta had a love

of puppets and puppeteers and I am amongst those who will always be grateful for her support, encouragement and friendship.”

<http://www.kirkcudbrightcrafts.co.uk/>

(source: *PuppeteersUK*)

Some highlights in April

Upfront Puppet Theatre

Jack and the Beanstalk

until 14th April 2013, various times

Jack and the Beanstalk will introduce children to Daisy the cow, a strange violin playing elf, a magic transformation scene as the beanstalk grows, a very scary giant and many other special effects. Combined with a musical score based on traditional English folk tunes. Ages 3+

http://www.up-front.com/puppet_theatre.html

Advance booking is recommended.

Upfront Gallery, Nr Hutton-in-the-Forest,

Unthank, Penrith, Cumbria

CA11 9TG Telephone: 01768 484538

Bristol Old Vic & Handspring

A Midsummer Night's Dream

Bristol Old Vic until 4th May 2013

The [Bristol Old Vic](#) and [Handspring Puppet Company](#)'s production of **A Midsummer Nights Dream** is on now and runs for a limited time only. The production marks the first time that Bristol Old Vic Artistic Director **Tom Morris** has worked with *Handspring* since their collaboration on **War Horse**.

<http://www.bristololdvic.org.uk/dream.html>

<http://www.handspringpuppet.co.za/>

See also: <http://www.bbc.co.uk/news/entertainment-arts-21711784>

Bristol Old Vic, King Street, Bristol BS1 4ED

0117 987 7877

(source: *Ken Haines and PuppeteersUK*)

Punched 4

11th - 13th April 2013, 8pm

The Nightingale, Brighton

A 3-night extravaganza of the best new puppetry in Brighton and beyond, featuring award-winning performance, stunning original creations and brave new worlds to dazzle your imaginations and pull your strings. Book early, as our previous shows sold out. Suitable for ages 12+ Tickets: £8.50/£6.50

<http://www.nightingaletheatre.co.uk/>

Little Angel Theatre

Puppets On Film Festival

12th April – 14th April 2013

The second biennial **Puppets on Film Festival** will transform **Little Angel Theatre** into a cinema for one weekend, with films for all ages. **Cheryl Henson, Brian Froud, Dan Hurlin, Stephen Mottram** and **Geoff Felix** will be making appearances.

Other featured filmmakers and puppeteers include **Igor Fokin** (Russia), **Ramdas & Aparna Padhye**

(India), **Jan Svankmajer** (Czech Republic), Kevin McTurk (USA) and **Jan Sverak** (Czech Republic).

There will be a **Puppet Shorts Night**, Little Angel's own selection of shorts submitted to the festival and awards will be given for *Best Puppet Short* and *Audience Award* given at the end of the evening.

The festival will close with an evening of puppet films from **Heather Henson's Handmade Puppet Dreams** which supports filmmakers and puppeteers in their quest to explore puppetry on film. Highlights will include **Genevieve Anderson's** film **Too Loud a Solitude** and **Lyon Hill's Junk Palace**.

£6.50 to £12 with 20% off if you book 4 events or more at Little Angel Theatre.

Little Angel Theatre, 14 Dagmar Passage,

London N1 2DN 020 7226 1787

info@littleangeltheatre.com

and finally...

*Thanks to everyone who's sent in news, photos and articles for this issue. The next issue of the BrUNIMA newsletter will come out on **1st August 2013** and the copy deadline will be 1st July 2013.*

All news items for BrUNIMA in general should now be sent to the website news account news@unima.co.uk. News items specifically for the newsletter and any hard-copy articles should be sent to Nel by email or by post. nel.akroyd@btinternet.com 23 Church Close, Poringland, Norwich NR14 7LB.

*The newsletter's debut on the international UNIMA website was well received in December so we will again upload the newsletter after a short delay for the benefit of local members. Our intention is to upload over the weekend of 13th/14th April so please notify Nel of any **errors of fact** that may have slipped through asap so she make any necessary corrections and so avoid spreading misinformation.*

Nel welcomes your news, comments and suggestions so do get in touch. Meanwhile, wherever you are, please keep making those puppet connections that make the BrUNIMA news.



UNIMA (Union Internationale de la Marionnette) is an international Non-Governmental Organisation bringing together people from around the world who contribute to the

development of the art of puppetry, with the objective of using this art in the pursuit of human values such as peace and mutual understanding between peoples, regardless of race, political or religious convictions and differences in culture, in accordance with the respect of fundamental human rights, such as defined in the Universal Declaration of Human Rights of the United Nations of 10th December 1948.