



STEPARC

PUTHALIKA PATRIKA

Dec 2022

Bronia Evers
Artist and Puppeteer
Source: The Crankie Factory



PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

We all got ready to ring in the New Year with greater fervour and tranquilly as the year came to a close. Another year promises to be one of great effort and artistic achievement. A digital magazine called Puthalika Patrika was founded with the intention of preserving the knowledge amassed in the field of puppetry in a book that could be accessible by anyone passionate about the art form anywhere in the globe. To begin, in November 2019, I wrote a few pieces and disseminated them within the Puppeteers group's closed circular. The paper was four pages long. I turned it into an eight-page word document after receiving such wonderful feedback and support. Thank you to my close friend Dr. Arun Bansal, Founder of Social Substance Group and Swatchhta Saarathi Fellow 2021–2022, who offered to serve on the board and provided unwavering support for the magazine's design. Today, UNIMA International's website contains numerous puppetry periodicals, journals, and newsletters, with Puthalika Patrika being one of

them. <https://www.unima.org/en/projects-and-achievements/publications-directory/>



I am grateful that I was able to connect electronically and communicate with my puppeteer friends, mentors, and well-wishers throughout the COVID-19 Pandemic. This strengthened the bondage and increased connectedness. The Puthalika Patrika sheds light on how traditional puppetry is viewed in relation to modernity. As puppetry is a form of theatre that makes use of the artistic expressions of all forms of arts, the adaptation of new technology, space, and power, it also provides opportunities for artists, storytellers, theatre personalities, teachers, and art lovers to share in their experiences and expressions. It offers a forum for theatrical dialogue and talks about "Puppet Philosophy" in relation to sociology and politics.



Puppetry in Education

The Arts and Crafts in Regular Curriculum initiative has been adopted by the Central Board of Secondary Education as a regular teaching technique for all subjects from Grades 1 through 11. The National Curriculum Framework (NCF) has advocated incorporating associate proposals, so that action is being conducted in that direction.

In this process, Oxford Grammar School in Hymayathanagar, Hyderabad, has initiated the inclusion of "Storytelling," "Storytelling with Puppets," at Primary school and "Teaching Puppetry" to High School Students" in the teaching curriculum.

Using puppets to teach pupils and aid in their retention of material is an excellent idea. The usage of puppets by students, aids in their ability to recall and recount knowledge. To assist kids, improve their language skills, teachers can employ puppets to show how to pronounce words correctly.

In the beginning of the academic year 2022–2023, I started off by doing "Storytelling with Puppets" with the Primary School pupils. This allowed kids the chance to observe, touch, play with, and create tales with puppet characters. In this procedure, eight Grade VIII students were chosen (the interested ones), four from SSC and four from CBSE inclusive of boy and girl students) and imparted training.

The selected students are Nakshatra Badami , K. Charithkumar, J.Ridhima Reddy, Jainam Jain from CBSE stream and Bagavath Balaji Naik,Y.Bhoomika, Suggala N V H Sai Manvith and Chiluvera Mahika from State Board stream. These students have been receiving training in script writing, voice modulation, singing, painting, dressing, stage staging and puppetry for the past two months. These students also performed the narration and provided the voices. We did enlist the assistance of the music instructor Ms. Samhita, who taught them how to sing two songs—one in Telugu and one in English.



Puppetry in Education



The Ananaya Media Studio, a recording studio, was a blast for these kids. They learned the difficulties of proper pronunciation, breath control, time, takes, retakes,

Puppetry in Education



and speaking clearly and loudly.

In the meanwhile, we received an invitation to perform at the Telangana Kala Bharathi (NTR Stadium) on December 24, 2022, at the 35th Hyderabad Book Fair. "31 DOSAS" is the name of the puppet play by Rod and Shadow. A folktale with multiple versions. The puppet play emphasizes the humour found in daily living. The show started off with a puppet-led prayer to Lord Ganesha called "Ganesh Vandana." The beginning of traditional puppet shows in India includes prayer. The **"Moving Panorama"** Theatre and a Dosa Agadi or shop with a song about kinds of Dosas made in English are among the shadow play's highlights.

In order to add comparing and make the evening lively, I took the assistance of Ms. Jyothi Telugu Teacher to train students in comparing about the event and importance of the book s in one's life. She excelled in her training five students –Kadari Akshitha, Sripanga Gurutej, Meenuga Prem Sandesh, Nadigopa Sahasra and Amanaganti Priya Reddy these students did fabulous comparing of the show.

Children enthusiastically performed in front of a large audience as a kind of practice.

Puppetry in Education



The performance earned favourable reviews and received much praise.

We are delighted to participate in the Dhaatu International Puppet Festival-DIPF –from January 6-8, 2023 in Bengaluru, Karnataka State, India. Participation in the festival is continuing. This is the second time participation at the festival with students and representing **Telangana State**.

We look forward for many more such opportunities to participate in the festival to represent our Telangana State.

Padmini Rangarajan

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World Puppetry

Carol Sterling from New York

Dear Family and Friends,

As we welcome 2023, I wish you a healthy New Year filled with joy, laughter, new adventures, peace and robust health and many more years to come.

The Sterling and Burke Families are thriving and I am happy to report that the grandkids continue to advance in their academic and professional journeys.

It’s been a busy and productive year despite the challenges of the pandemic. And I am thrilled to report that I have just been informed that I am able to rejoin the Fulbright Program Specialist Roster and can do two more Fulbrights in educational puppetry in the next three years. Stay tuned!

A highlight this year was participating and documenting the visit of the 12’ giant puppet of Little Amal, a 10-year-old Syrian child who is seeking refuge from persecution and who visited NYC for three weeks in September. In the picture on the left below, I am honored to be leading the parade with Little Amal in Washington Square Park in Manhattan. I am wearing blue makeup and a costume representing “Water.” The photo on the right is Little Amal greeting neighbors at the Society for Educational Arts at Dr. Manuel Moran’s puppet theater in the Lower East Side.



World Puppetry

Carol Sterling from New York



And what a rewarding experience I had in April teaching educational puppetry in Ho Chi Minh City and six villages in Vietnam as an educational puppeteer with the Reggio Emilia Storytelling Festival. On the left I am working with elementary age teachers and students and on the right with high schoolers who created and performed with a giant puppet character made from recycled materials in an hour!

In October I was honored to be a presenter at the in-person Fulbright Association Conference in Bethesda, Maryland where I shared my work in educational puppetry in Uganda and India. During the past year I have continued taking in-person as well as Zoom courses at the City University of New York Graduate Center as a participant in the LP2 program (formerly known as the Institute for Retired Professionals). And I enjoy continuing my work as a Board member of the School Art League where I documented the Zoom Career Art Workshops that we offered for 40 NYC high school students who are gifted in the visual arts.



My involvement with UNIMA-USA (International organization of American puppeteers) continues as does my participation in the annual Purimspiel at Stephen Wise Free Synagogue where this past year we Zoomed the show and I channeled "Hello Dolly" wearing my late Mom's wedding dress with a vest hand made by my art educator pal, Jean Morman

World Puppetry

Carol Sterling from New York



Unsworth. (Here I am rehearsing in my living room!)

Warmly,
Carol

PS- This year's Purimspiel will be in person and also available at www.swfs.org and will spotlight the story of Purim to the music and lyrics of Stephen Sondheim. If you are in town, join us at 30 West 68th Street, NYC . We are performing on Monday, March 6th in person at 6:00 pm.

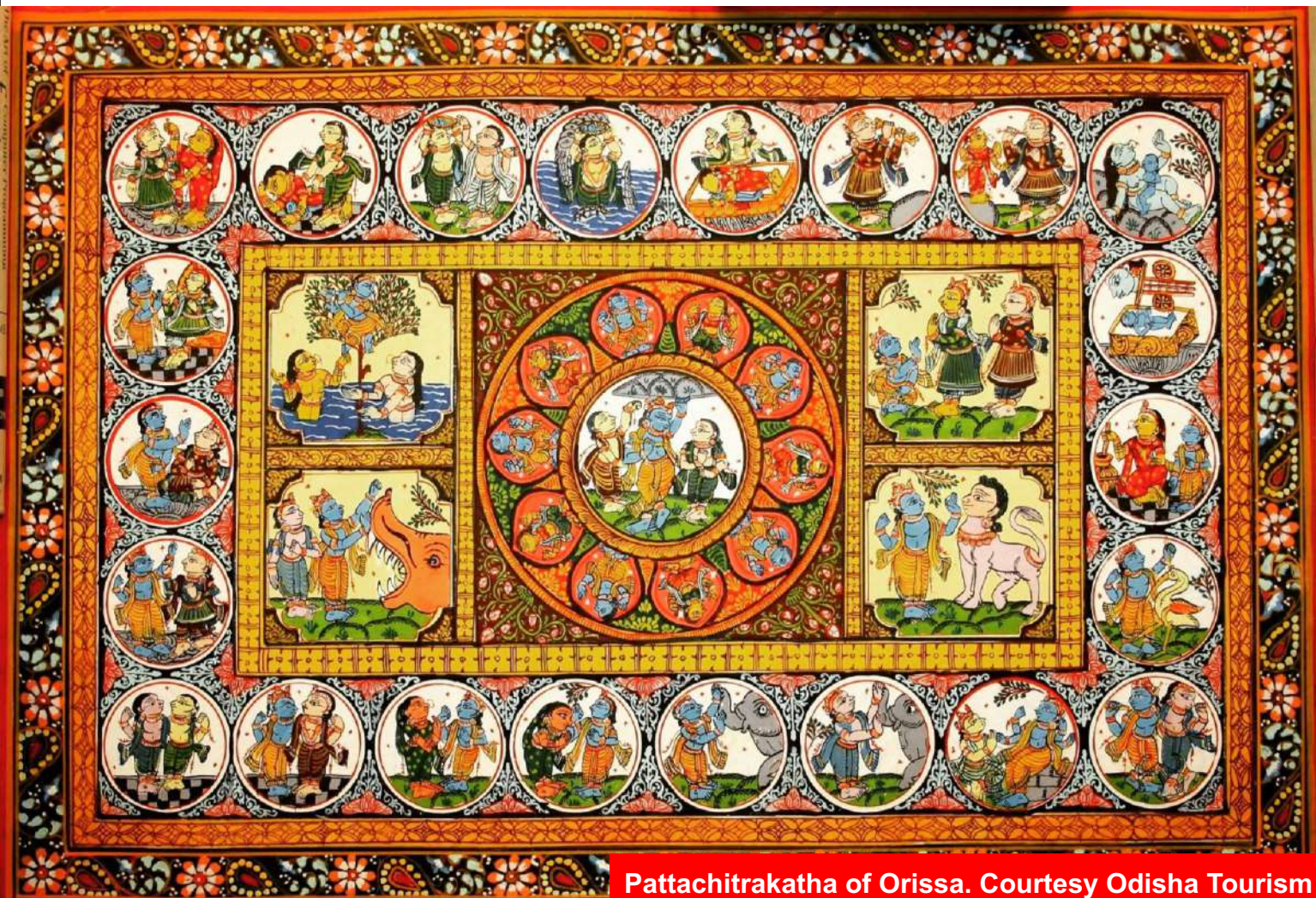
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Indian Puppetry

Living Traditions

Padmini Rangarajan



Pattachitrakatha of Orissa. Courtesy Odisha Tourism

Living Traditions: Pats, Pattachitrakatha, Chitrakathi, Scrolls , Moving Panorama and Crankies and shadow play

India is a hugely diverse country that is home to many different cultural groups. Through a vast and diverse collection of artworks, people from various socioeconomic groups and geographical locations have communicated their views and objectives in an uncomplicated and straightforward way. In the art, it is possible to see the effect of the local history, topography, flora, animals, cultural moorings, and rituals. Every state, agricultural community and tribal group in India has at least one distinctive painting style. Even when moving between villages, there are differences. The art and the art forms have been influenced by the strong sense of connection to the

Indian Puppetry

Living Traditions

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environment and the spiritual affinity for all forms of nature. The stories and traditions connected to these paintings define the one's identity. All of these characteristics speak to the numerous and distinct traditions that exist in our nation. An attempt is made to briefly examine a handful of the existing customs in this article in order to persuade the readers and the research scholars to research into and find any such similar customs prevails in their town, neighbourhood or country that can be correlated.

Traditions, rituals, customs, beliefs, and a vast universe of gods and goddesses characterize the Indian way of life. It has produced an abundance of tribal and folk paintings. The origin of a painting may be religious or rooted in ancient folklore. These art forms not only reflect the people's religious-aesthetic goals, but also their intrinsic concern for their environment. Each artwork reflects the regional aesthetic, cultural, and spiritual sensitivity. Each region and district of India has a vast array of cultural manifestations, traditions, raw materials, techniques, and applications. The topics of these paintings continue to revolve around nature, spirituality, regional folklore, and legends.

One common theme in the works of artists that employ "CHITRA" painting as a means of expression is "Expression via art form." This includes Orissa's *Pattachitra*,



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Talapatra Chitra, and Jhoti-Chita, West Bengal's Medinipur and Kalighat Patachitra with Hooghly, Birbhum Bankura, and Burdwan variants, Bihar's Manjusa and Madhubani, Jharkhand's Jadu Patiya artists, and the traditional harvest Sohrai art practised by Santhala, Munda, Oraon, and Prajapati; Pithora and Mirua art from Chhattisgarh; Chitrakathi of Maharashtra, and art from Andhra Pradesh, carrying on Machilipatnam traditions, and south India.

The greatest paintings and carvings on rock walls were made by what are known as the Magdalenians, a people that thrived in Europe from 18,000 to 10,000 B.C.E., during the Upper Palaeolithic period (40,000 to 10,000 B.C.E.). Other examples include the pre-Hispanic rock art found in the Sierra de San Francisco region of the Baja California Peninsula, the Bhimbetka Rock Shelters in India (Figure 1.7), the Kondoa Rock Art Sites in the United Republic of Tanzania, etc. Numerous cave paintings created by Tadrart Acacus in Libya, dated from 12,000 BCE to 100 CE, depict hunting or daily life scenes, ritual dances, and animals.

Such customs were very widespread across the nation, serving as both a means of instruction and amusement for the people who lived there by bringing numerous stories to life in a more enjoyable way.

According to Paleolithic cave paintings, the tradition of narrating tales about mammals, insects, reptiles, and fish may have started during the Stone Age (40,000–10,000 B.C.E.). One of the most exquisitely decorated and currently most well-known prehistoric caverns is Lascaux in France. Animals were adored in many

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ancient civilizations, either as sacred beings in and of themselves or as representations of gods and goddesses in animal forms.

Pattachitra Katha or *Kathis* or *Pats* or *Phads* which are scroll paintings, are the result of the eventual progression over time. The popular religious themes or regional tales were portrayed in the scroll paintings. Dev Narayan and Pabuji, two well-known local heroes, are told in the Rajasthani tradition of phad, as are the pata paintings of Bengal.



Pattachitrakatha of Orissa

Since they are created especially for the caste that commissions them, Telangana's scroll paintings are unique in this regard. They are well-known as *Cheriyal Scroll Paintings*. They show the history of that particular caste's ancestry side by side with a well-known local hero or deity narrative. The request for a performance is where the entire process begins for the picture showmen, who are also members of a patron caste sub caste. They will next contact experienced professional artist/s in painting, who will paint these scrolls in accordance with a rigid structure and set of rules outlined by the performer. The artist is typically given an ancient scroll to follow and approximately replicate. These scrolls remained largely the same from year to year, which is not in any way a restriction on the artists' ability to display their unique creative expression or changes to the theme. Cheriyal Scroll Painting is a stylised form of Nakkashi art rich in the local motifs peculiar to the Telangana.

A caste's specific Puranas served as the foundation for the scrolls, and the genesis narrative and regional legends will be interwoven with or added to the existing narrative. For example, the Mudiraj/Mutrasi (fruit gatherer caste) perform the Pandavula Katha or the Markandeya Purana, whereas the Padmasalis (weavers'

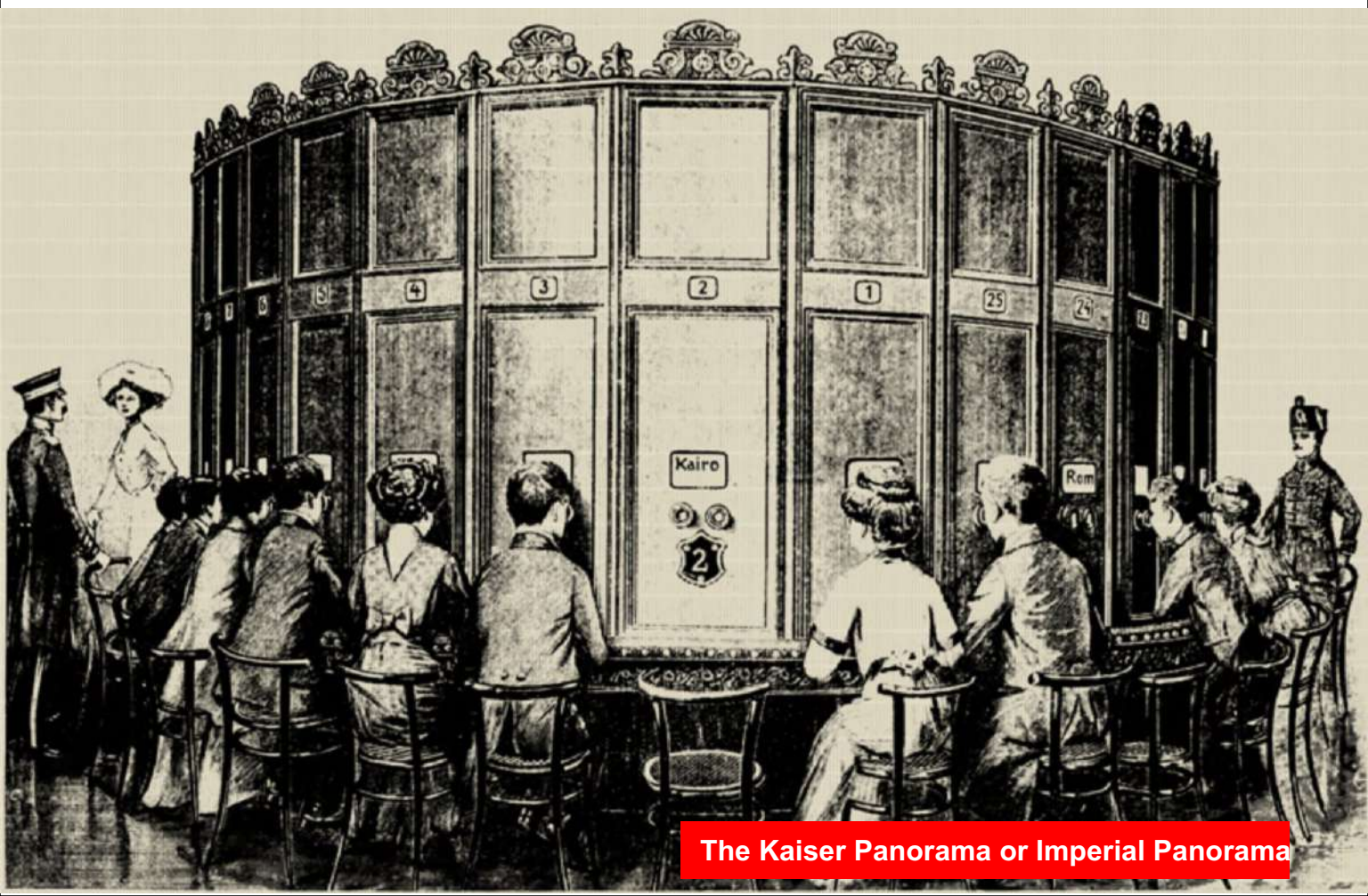
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caste) perform the Bhavana Rishi Purana or the Markandeya Purana.

Getting to Moving Panorama, a mid-nineteenth-century innovation on panoramic painting. With hundreds of panoramas touring continuously throughout the United Kingdom, the United States, and several European nations, it was one of the most well-liked kinds of entertainment in the entire world. Melodramatic plays sometimes featured moving panoramas. It helped add a more realistic quality and a fresh aesthetic aspect to theatre. It was not simply a stage special effect, but it also gave rise to early film and served as its model. The Greek words for "to see" and "all" are where the word "panorama" comes from. The phrase was first used by Irish-born scene painter Robert Barker in 1791 when he exhibited his first panorama of Edinburgh in a specially constructed rotunda in Leicester Square. Due to its ability to give the viewer the impression that they are being transported to an entirely different region that they have almost certainly never visited, this attraction was particularly well-liked by the middle and lower classes. There is evidence that Robert Fulton patented the moving panorama for the first time in 1799.



The Kaiser Panorama or Imperial Panorama

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A moving panorama involves a scroll or reel of canvas attached to a rotating device which allows the images on the scroll or to travel across the stage as the device is cranked. Moving panoramas or historiscopes as the game designer Milton Bradley later called them, evolved from the stationary panorama or panoramic painting which had become common attraction in cities across the world.

The Kaiser Panorama or Imperial Panorama also involves a circular canvas that rotates. Invented by German physicist August Fuhrmannin(1880). A drawing of a Kaiserpanorama with 25 viewing stations.

A canvas scroll or reel is coupled to a rotating device to create a moving panorama. As the device is turned, the images on the scroll or reel move across the stage. The stationary panorama or panoramic painting, which had become a popular attraction in towns all over the world, gave way to moving panoramas, or historiscopes as game designer Milton Bradley subsequently dubbed them.

Moving Panoramas existed in all shapes and sizes. Large scale, mid size and smaller interpretations. Milton Bradley adapted the large scale moving panorama into a portable children's toy in 1868

Even now, storytellers and artists continuously create and reinvent the moving panorama. Crankies have been a part of Bread and Puppet performances since the 1960s, when John Schuman, the company's founder, originally



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created the term. I eventually connected with Sue Trueman, an artist, storyteller, puppeteer, and the creator of the Cranky Factory, and I learned about cranky and its connection to pattachitrakatha, scroll paintings, and other storytelling techniques.

Crankies are moving panoramas on a more compact scale; the dimensions of a typical example are around twenty feet long by eighteen inches high. A crankie is frequently shown with live music or commentary, similar to the bigger moving panorama.

Today, crankies are used along with shadow puppet which would help to perform the shadow play along with moving panorama.

Pictures by Sue Trueman
Artists and Puppeteer
Founder of The Cranky Factory



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Puppet Therapy – Andrea Markovits

PUPPET THERAPY

6th English version

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The therapeutic dimension of puppets and animated forms



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Puppetry is a common technique used by educators, counselors, and therapists to help kids, teens, and even adults express their emotions, act out stressful situations,

Puppet Therapy – Andrea Markovits

and practice survival skills. Puppets offer a variety of therapeutic options when working with kids because they are simple to use and can stand in for many different things.

The use of puppetry as a diagnostic and therapeutic tool for children who are emotionally disturbed has a long history and is extensively documented in the literature. There has been little study on using puppets in art therapy or creating them for therapy, The methods for employing puppetry as a group art therapy strategy for emotionally disturbed kids are described in this thesis.



Puppetry is employed in the technique for both therapeutic and diagnostic purposes. Review on the psychological basis behind puppetry Puppetry was used to treat two art therapy groups of emotionally troubled kids for ten weeks. Material from these sessions is explored in terms of psychodynamics in connection to individual case histories. The children produced a variety of puppets and encouraged free-form puppet play. This thesis suggests that puppetry is an effective art therapy method for children who are emotionally distressed.

Under the Union Internationale De La Marionnette –UNIMA A Non –Governmental Organization affiliated to UNESCO –Education, Development and Therapy Commission, Muñecoterapia Chile is calling all the applicants for the **6th version** of its International Online Diploma in Puppet Therapy.

Puppet Therapy – Andrea Markovits

INTERNATIONAL ONLINE DIPLOMA IN PUPPET THERAPY 2023- 6th English version

Call and organize: Muñecoterapia Chile & Puppets in Transit

Sponsored: UNIMA Education, Development and

This Online Diploma is designed and focused on their expressive and therapeutic dimension; to learn hopelessness. The Puppet Therapy Diploma is a journey where creativity, research, study and experiences among students and professors around the globe are combined.



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- Theory, practice and research on the therapeutic potentials of puppets and animated forms.
- Extensive and actualized bibliography.
- 5 international seminars with experts.
- Accompaniment in 8 creative explorations.
- Puppet construction workshop.
- Guidance and mentoring for the design and writing of a puppet therapy group intervention model.
- Advising for the creation of a therapeutic micro theater piece with puppets and objects.

GENERAL INFORMATION

12 Online sessions conducted via Zoom

Classes are on Thursday

Class Schedule

February 2nd, 9th, 16th

March 2nd, 9th, 16th, 30th

Puppet Therapy – Andrea Markovits

April 6th, 13th, 20th

May 4th, 11th

From 10 AM to 2 PM hour Spain.

SEMINARS: In addition to the classes, this version of the program includes the following seminars.

- Pamela Aedo (Chile)
"From the Transitional Object to the Intermediary Object: concept, history and application".

- Matthew Bernier (United States).
The psychological functions of puppets and puppetry.

- Cariad Astles (United Kingdom).
Puppetry within applied theatre

- Raven Kaliana (United Kingdom). Puppetry as Public Testimony for Social Change.
- Noemí Grinspun (Israel). Dialogues between Puppets and Neuroscience.

Applicants form link

<https://docs.google.com/forms/d/1Qelay2RY9Eaek7VWTSOEr4qKlIK7p588nuB7eOLukdQ/edit>

PAYMENT INFORMATION

Program Fee \$ 1.100 USD



Puppet Therapy – Andrea Markovits

(Divided upto 3 instalments)

- 2 payments of 600 USD total 1.200 USD
- 3 payments of 430 USD total 1.290 USD

DISCOUNTS WHEN PAYING IN ONE INSTALLMENT

Between December 1 and 31, pay: 800 USD

Between January 1 and 13, pay: 900 USD

Method of payment: transfers via PayPal or Swift.

Andrea Markovits

Directora Académica Diplomado Muñecoterapia

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Article of the Month

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

The month of Bhakti and music is called Margazhi in Tamil, also known as Dhanur Masa or Margasheersha. Margazhi month in 2022 starts on December 16 and finishes on January 14 of the following year. In the Bhagavad Gita, none other than Lord Krishna declared the significance of Margazhi Masam when he said, "Among the twelve months, I am Margazhi or Margasheesha." Every year, on the occasion of the beginning of the month of Margazhi, Hindu temples across the world celebrate Margazhi Utsavam. Despite the chilly winter, people take a morning bath and adore the Lord at their favourite temples while singing Tirupavai or Thiruvembavai songs during the entire month of Margazhi. The most significant occasion of the month is the chanting of the Tiruppavai of Sri Andal. There are 30 verses in Tiruppavai, and one is repeated every day of Margazhi. During the month of Margazhi, Tiruppavai is chanted at the Tirumala Tirupati Temple in place of the customary morning prayer. The daily creation of kolams (rangolis) in front of dwellings is another noteworthy event of the month. Numerous streets are lined with enormous kolams of all different sizes and shapes. The aesthetics are stunning. The month holds a special place in the Sri Ranganatha Temple in Srirangam. In addition to Vaikunta Ekadasi, Thiruvaimozhi is chanted in Rapathu and Pagal pathu at the Srirangam temple during the month. The winter solstice, when the days are shorter and the nights are longer, occurs during Margali Masam. Margazhi Month is regarded as the dawn of the Devas. Mid-January, or the day of the Devas, is when Uttarayana Punyakalam starts. For the Devas, a year like ours is a single day. During Dakshinayana Punyakalam, the Devas' night begins. This year, my mother and I came up with the original idea of celebrating Thiruppavai through doodles. It's fascinating, isn't it? Winter mornings have their own special beauty. Cold weather, wearing a cosy sweater over my head, face, and body, and then making doodles based on a Pasuram written in adoration of Sri Krishna by Sri Andal, also known as Kodhai, the female Alwar. Margazhi utsavam December 16, 2022-January 14, 2023

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

Theme: Thiruppavai Doodles. This year I am including the meaning video done by my Mama Shri [Raghu Srinivasan](#) and his friend in my posts as it has done it very professionally. All Pasurams are composed in Tamil Language.

Marghazhi : Day: 1 - Yasodhai ilam Singham.



We are trying to depict - As young Kothai is singing Krishna is wearing a lion mask and is trying to playfully scare her.

The link for First Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=ceN0mGfUy1A>

Marghazhi Utsavam Day 2

Today Kothai and her friends are staging a protest saying they won't have milk or ghee. They won't wear eyeliner or wear flowers. They won't do anything inappropriate or say harsh words also. Their protest will go on until they see Krishna. As



Margazhi-Dhanur Masam Tiruppavai Utsavam-1

they go about, Krishna playfully watches them by hiding behind a rock.

The link for Second Day Thiruppavai and its meaning:

https://www.youtube.com/watch?v=MKaF_d6XsS8

Marghazhi Utsavum 2022-23. Day 3



Today, as our Kothai is praying to Lord Vamana, saying Ulagam Alanda Uttaman (Literal translation: one who measured the world) our Krishna playfully takes a globe and tries to measure it with a growth chart

The link for Third Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=Q-5TQgBPs7g>

Marghazhi utsavum 2022-23 Day 4

Today Kothai was caught in rain and had to take shelter under a tree. As the rain was



Article of the Month

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

receeding, Our Krishna playfully poured more water from a tree as though the rain was continuing. 2 birds saw his mischief and 1 parrot flew to her to tell her that the Rain was because of Krishna. Kothai who then realized it says "Aazhi Mazhai Kanna.." (Literal translation: Creator of the great rain)

The link for Fourth Day Thiruppavai and its meaning

<https://www.youtube.com/watch?v=hhCqY7dOOYs>

Marghazhi utsavum 2022-23 Day 5



Today, our Kothai was collecting flowers for the Lord when she happened to see Krishna bathing in Yamuna River. Just like he does with other gopis, she teases him calling "Yamunai Thuraiva" (Literal translation: Lord of the River Yamuna) and asks him if she can steal his clothes, to which Krishna responds by splashing water on her.

The link for Fifth Day Thiruppavai and its meaning

<https://www.youtube.com/watch?v=Qh6vEWdrEnI>

Marghazhi utsavum 2022-23 Day 6

Today, Kothai is on a mission to wake people in deep slumber. Our Krishna decides to

Margazhi-Dhanur Masam Tiruppavai Utsavam-1



help her and blows his Conch by leaning over the compound wall of his temple and is amplifying it with a help of a Mike. And therefore she goes about saying "Vellai Vilisanghin Peraravum" (Literal translation: Huge sound made by the Conch) The link for Sixth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=5rdK9hLrXWI>

Marghazhi utsavam 2022-23 Day 7

Today, Kothai was missing her friend Krishna and to lure him to visit her she started churning curd and says "Mathinal osai padutha thayiraravum ketilaiyoh!" (Literal



Article of the Month

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

meaning: Don't you hear the sound of curd being churned?) . A sureshot move that it was, Krishna did come, not to visit her, but to take his share of the buttermilk that her mother had stored on the hanging urn.

The link for Seventh Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=Hp1xxvzh86Y>

Marghazhi utsavum 2022-23 Day 8



Today our Kothai was a referee to a match between 2 bullies and our Krishna. She declares him a winner by saying "Mallarai maatiya Devathidevan" (Literal translation: Lord of Lord's who defeated wrestlers)

The link for Eighth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=5WQbvSVBQ70>

Marghazhi utsavum 2022-23 Day 9

Today our Kothai went visiting her cousin quiet early in the morning. Despite her repeated knocks her cousin did not wake up. Krishna had to come to help her with his



Article of the Month

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

musical instruments. At last only her aunt (who had just come after her bath) peeped out of the window. Kothai then asked her about her cousin who is still sleeping, saying "Mameer avalai yezhupeero" (Literal translation: Aunt! Can't you wake her up). The link for Ninth Day Thiruppavai and its meaning:

https://www.youtube.com/watch?v=-Gq_oFxYOB4

Marghazhi utsavam 2022-23 Day 10

Today Kothai held a Sleeping contest between her friend and Kumbakarna (the giant



who could sleep 6 months at a stretch), preceded by our Krishna. Unfortunately even Kumbakarna had to admit defeat to Kothai's friend. Kothai then declared "Thottrum Kumbakarnan unakke Perunthuyil thanthano" (Literal translation: Even Kumbakarna got declared his defeat and handed over his gift of deep sleep to you)

The link for Tenth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=usS2qJUN5bc>

Marghazhi utsavam 2022-23 Day 11

Today One of Kothai's friends whom both Krishna and Kothai had woken up quiet earlier than usual, started crying. She was upset over being woken up on a cold winter holiday morning. So Krishna and Kothai had to pacify her saying "Sitrathey Pesathey

Margazhi-Dhanur Masam Tiruppavai Utsavam-1



Selva Pendatti" (Literal translation: Please don't be angry or upset my dear)

The link for Eleventh Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=e9Xy7zACGkw&t=32s>

Marghazhi utsavam 2022-23 Day 12

Today our Kothai's friend discovered that our Krishna was at his favorite job of gobbling Butter from her house. She also saw that He had accidentally spilt the milk and made the whole place a mess. So she started crying. Our Kothai who was passing through their cowshed had to calm her saying " Nanaithillam serakkum Narselvan thangaaai" (Literal translation: You are like his sister. He just spilt the milk by accident. If not you who else will love him so much). What all our Kothai has to do.. whew!

The link for Twelfth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=KwCURdxWgRw>



Margazhi-Dhanur Masam Tiruppavai Utsavam-1

Margazhi utsavam 2022-23 Day 13

Today Kothai was at her 8th friend's house trying to call her when she was informed



that her friend was having a bath. Just then Kothai also noticed that Krishna was fighting a stork demon which was playing truant. She was really angry that her friend is taking such a long time to have a bath that she said "Kulla Kulira Kudainthu Neeradathey" (Literal translation: Are you digging a well, drawing a water out of it and then taking a bath?). Kothai was anxious for Krishna's safety and also that her friend was missing out on a miracle.

The link for Thirteenth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=XpIxZS-HN7E>

Margazhi utsavam 2022-23 Day 14



Article of the Month

Margazhi-Dhanur Masam Tiruppavai Utsavam-1

This is the 9th friend that Kothai had to wake up. Krishna literally had to roll her and yet she was in deep slumber. Kothai had to plead "Nangaai yezhunthirai" (Literal translation: Oh pretty maiden! Please wake up).

The link for Fourteenth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=r13K1OJAmps>

Margazhi utsavam 2022-23 Day 15



This is the 10th friend of Kothai who has a habit of fibbing quiet convincingly. Infact Krishna made a huge list of her tall claims. Kothai who found her sleeping, also went through the list and found it quite astonishing "Vallai un katturaigal pande unvaaiyaridhum" (Literal translation: Your creative essays that you kept narrating were all nothing but lies). The amused Krishna lay down as Kothai kept reading one after the other.

The link for Fifteenth Day Thiruppavai and its meaning:

<https://www.youtube.com/watch?v=KlKnsOKzeBE>

To be Continued....

Ananya Sri Ram

Class VI,

Bharatiya Vidya Bhavan Public School
Coimbatore, Tamil Nadu

ಧಾತು ಅಂತಾರಾಷ್ಟ್ರೀಯ ಬೊಂಬೆಯಾಟ ಉತ್ಸವ

DHAATU INTERNATIONAL PUPPET FESTIVAL 2023

BENGALURU, INDIA

IN ASSOCIATION WITH
THE MYTHIC SOCIETY



JAN 6, 7 & 8

MANDALA CULTURAL CENTRE
Kanakapura Road, Next to Silk Institute Metro
Station (Metro Pillar 303), Opp. Shell Petrol Bunk,

Upcoming Events



100 ARTISTS, 2 COUNTRIES,
MONTH LONG FESTIVITIES!



Please be seated 15 minutes before show time. Seating is on first come first basis. Entry free. All are welcome!

Fri, JAN 6th

CONFERENCE Puppet Traditions & Innovations

10:00 - 12:00

At: Glasshouse

CHIEF GUEST

Sri. P. Praveen Kumar

Renowned Bharatanatyam Exponent, Director - Chithkala School of Dance

Understanding Movement in Rod Puppetry

Dr. Subho Joardar, Kolkata

Revisting Traditions through Innovative Puppetry - Virtual Visual Theatre

Smt. Padmini Rangarajan, Hyderabad

Upcoming Events

Devilal Samar and Puppet Art

Dr. Laique Hussain, Udaipur

Innovations in Tholpavakoothu

Sri Rajeev Pulavar, Kerala

*Puppetry in Austria**

Lisa Zingerle, Vienna, Austria

Approach to Emotions in Puppetry

Smt. Anupama Hoskere, Bengaluru

Fri, JAN 6th

18:00 | INAUGURATION | At Vasantavana

CHIEF GUEST

Sri Vasudev Sunil Kumar

Hon'ble Minister of Energy & Culture, GoK

GUESTS OF HONOUR

Sri P.V. Krishna Bhat

Former nominated MLC, Karnataka

Sri Prakash G.T. Nittali

Director, Kannada & Culture

Mr. Michael PAL

Director, Austrian Cultural Forum

Upcoming Events

STRING PUPPET SHOW | Recommended for ages 5+

RAMAYANA SAPTA SWARA

Dhaatu Puppet Theater, Bengaluru



Director: Anupama Hoskere

Puppeteers: Anupama Hoskere, Mythily Shikaripur, Chitra Rao, Prakruti Hoskere, Divya Hoskere, Harshita N, Aniruddh

Ramayana Sapta Swara is based on Maharshi Valmiki's Ramayana. All along the path where Rama walked from Ayodhya to Lanka, we have exquisite works of Saint poets of India describing Rama in that area. Ramayana Sapta Swara has incorporated the lyrics of Saint poet in seven languages of India. The gaps in lyrics has been filled by Dr. Shatavadhani. R. Ganesh. The show has about 80 puppets performing.

Sat, JAN 7th

10:30 | At Glasshouse | Rod & Shadow Puppet Show

31 DOSAS

Sphoorthi Theatre STEPARC, Telangana

Direction: Padmini Rangarajan

Recommended for: All ages

The play is based on popular folk narrative on the popular morning breakfast food "Dosa. A dosa, also called dosai is a thin pancake in South Indian cuisine made from a fermented batter of ground black lentils popular in South Asia as well as around the world. Dosas are served hot, often with chutney and sambar. In the play the female character KAMALA eats 31 dosas sparing none for her husband Kanthaiah. It is a kind of situational humour-comedy of errors.



Upcoming Events

12:00 | At Vasantavana | Yakshagana Puppet Show

NARAKASURA VADHE

*Gopalakrishna Yakshagana
Bombeyata Sangha, Kasarod*

Direction: Ramesh Kasargod

Recommended for: Ages 5+



14:00 | At Glasshouse | Tholpavakoothu (Shadow) Puppet

RAMAYANA

Penpavakoothu, Kerala

Direction: Rajitha Ramachandra Pulavar

Recommended for: Ages 5+



Sat, JAN 7th

CHIEF GUESTS

Prof. Sadagopan

Former director, IIITB

Sri Sunil Kumar Singh

Zonal Director (South), ICCR

GUEST OF HONOUR

Sri Raveendra Thumbarmane

Managing director, Indus Herbs Pvt. Ltd.

Upcoming Events

18:30 | At Vasantavana | Katputhli Show | Recommended for: Ages 5+

KABULIWALA

Bharatiya Lok Kala Mandal, Udaipur

Direction: Dr. Laique Hussain

Coordinator: Rohit Kumar Menaria

Puppeteers: Bhagwati Lal Mali, Mohan Lal Dangi, Gopal Meghwal, Jagdish Lal Paliwal, Lubma Ram, Bhanwar Singh, Rakesh Devra.

Back Stage: Khuman Singh, Durga Shanker, Hari Singh, Kuka

Light: Raj Kumar Mongia



This is the story of a Pathan from Kabul and little Mini. Every year The Pathan brings dry fruits to sell in Calcutta. Here he gets acquainted to a Bengali family. Little Mini of this family reminds him of his own daughter since they are of the same age. Mini's mother does not approve of their friendship. One day the pathan gets into an argument with a customer who refuse to pay his money that has been long overdue and unintentionally murders him. The Pathan is imprisoned. After 10 Years he gets released and comes to meet Mini. It happens to be Mini's wedding that day. When he tells the parents that he always saw his daughter in Mini, the family is touched and gives half of the money that was to be spent on the wedding, to go him. Kabuliwala and Mini weep over the memories of the beautiful moments spent together.

Sun, JAN 8th

09:00 | At Glasshouse

SAMSMARANA KARYAKRAMA of GURU LATE SRI MR RANGANATHA RAO

CHIEF GUESTS

Smt Vijayalakshmi Vijaykumar
Founder, Heritage Parampara

Mr. Michael PAL
Director, Austrian Cultural Forum

GUEST OF HONOUR

Smt Gayatri Rao
Theatre practitioner & wife of
Sri M.R.Ranganatha Rao

Upcoming Events | Glasshouse | STRING PUPPET SHOW

GAJENDRA MOKSHA Recommended for: All ages

Dhaatu Puppet Paathashaala, Bengaluru

Director: Anupama Hoskere

The evergreen story from the Bhagavata - Bhagavan always protects his seekers.



14:30 | At Vasantavana | ROD PUPPET SHOW

SURER TOROWAL (THE SWORD OF MUSIC)

BANGO POOTOOL, Kolkata

Director: Pradeep Sardar

Recommended for: All ages

Kusumpur, a very peaceful tiny town was disturbed by a jailbird DHINIKESTO kidnapping 3 no kids from the town. It was an administrative problem for MUKHIA and he ordered his drummer to announce an amount as a prize for those who will catch the culprit for legal punishment. A gentleman KANAI, of enlightened eyes, heard that announcement in the local market and decided to arrest DHINIKESTO by blowing his magic flute. He came to MUKHIA'S house and started to play his flute with a vigorous uncanny sound which made the culprit present on the spot with unstoping dancing. Thus, the culprit was punished and the kids of kusumpur were saved.



16:00 | At Glasshouse | ROD PUPPET SHOW

SWAMI VIVEKANANDA

Rangaputhali Puppeteers, Bengaluru

Direction: M R Srinivas

Recommended for: Ages 5+

The show is consisting of life story of Swami Vivekananda known as Hindu Monk / Patriotic Saint who travels to Chicago Religious meet to create the awareness of Indian spirituality, importance of Hindu religion, and Nationalism to western countries.



Sun, JAN 8th

18:00 | VALEDICTORY | At Vasantavana

CHIEF GUESTS

Her Excellency Ms. Katharina Weiser

Ambassador of Austria

GUESTS OF HONOUR

Smt. N. Manjula, IAS

Secretary of Culture, karnataka

Sri. Mahendra. D

Regional Director, IGNCA

Upcoming Events

MARIONETTE SHOW (Recommended for: Ages 18+)

THE FACES OF HEDY LAMARR

Schubert Theater, Vienna, Austria

Direction: Kai Anne Schuhmacher

Puppeteers: Soffi Povo &

Markus-Peter Gössler

Production management: Lisa
Zingerle

"Any girl can be glamorous. All you have to do is stand still and look stupid." - Hedy Lamarr. Dreamlike and traumatic at the same time was the life of Hedwig Kiesler, a Viennese woman who made a

career in Hollywood. The tragicomedy tells the adventures of a woman with many faces: Hedwig Kiesler became Hedy Lamarr, style icon, film actress, madwoman and inventor, seductress, prisoner, victim and perpetrator at the same time. Hedy Lamarr is a face, a mask, sometimes a grimace behind which we can only guess the truths of her life, a storyteller who works fairy tales from the fabric of her own life. She knows nothing better than to give herself the role of the witch and the princess at the same time. In any case, she always has to play the leading role. Director and puppet maker Kai Anne Schuhmacher stages "The Faces of Hedy Lamarr" as a passionate search for truth about an abysmal heroine. At Daathu International Puppet Festival 2023 the Team of Schubert Theater will show an exclusive presentation in English with excerpts of the production and insights into the life of the extraordinary Viennese artist.



ORGANIZING COMMITTEE

Festival Director: Anupama Hoskere

Founder Director: Vidyashankar Hoskere

Secretary: Sampath Kumar

Treasurer: Radha Sampath

Committee Members:

Mythily Shikarpur

Prakruti Hoskere & Kaushik Sampath

Divya Hoskere

Vedhus Hoskere & Sheethal Holla

Chitra Rao

Bhagyalakshmi & Ramesh Holla

Design: Divya Hoskere

Photography: Vivek Pawar

Videography: Shaale

Livestream on:

www.shaale.com/dhaatu

IN ASSOCIATION WITH:

Upcoming Events



SUPPORTED BY:



Please be seated 15 minutes before show time. Seating is on first come first basis. Entry free. All are welcome!



+9198861 93999 | dhaatu@gmail.com | www.dhaatu.org

Dhaatu, #3944/F 17th 'D' Cross, 4th Main, BSK II Stage,
Bangalore - 560070, Karnataka, India



/dhaatu



@dhaatupuppettheater

Puppet0scope

An International Puppet Film Festival

Upcoming Events

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Dates: 3-5 February, 2023

Venue: India International Centre

Upcoming Events



In 2023, the Katkatha Puppet Arts Trust, puppet theater company, will turn 25. This journey has meant over thirty puppet productions, tours to forty countries, projects with museums, schools, urban slums, conflict zones like Kashmir and Manipur, village co-operatives and schools. About one hundred and thirty members including students, interns and collaborators have been a part of Katkatha's projects. In retrospect, the key challenges over the years have been to create a wider appeal for Puppet theater while building a serious discourse around the form and its diversity.

The Festival hopes to present the best Puppet films from around the world and India in varied categories that "hero" puppets. The festival will include a exhibition of posters of Puppet films, photos of the process of shooting the selected films, storyboards, Puppet sets and of course the real puppets. This we hope will set in motion future platforms for puppeteers to present their work and receive training, will give birth new cutting edge work, partnerships and collaborations and build a critical mass in puppet theater.



Three day film festival

This will be India's first film festival to focus on puppet films. It intends to give a platform to both puppet filmmakers and puppeteers. It will also be,

- A platform to discuss the current trends and create a future space for the genre of puppet films.
- It will be an in-person experience of sitting in a large auditorium and watching a film. But we will also keep a digital back up in case of another Covid wave.
- To build a prospective market for these kind of films by inviting critics and studio heads (advertising/ animation).

Concept

- A bouquet of films that "Hero" the puppet and are carefully curated so that they generate an alternative platform for both the creators and the audience.

Rules and Guidelines

The Katkatha International Puppet Film Festival will screen all kinds of puppet films except the recordings of the puppet shows and CGI. The films may be puppet documentaries, puppet fiction films, educational and advocacy puppet films, children's puppet films, etc. Films could be short, mid-length or full-length/feature.

Selection Criteria:

- 20 films will be shortlisted for the screening.
- All decisions of the jury will be final.
- The festival's goal is to highlight out-of-the-box puppetry art and the puppeteer's expertise, thus films that hero the puppet will be given priority.

The festival will include the following:

- Puppet films for children, including workshops for the children in puppet making.
- A student festival of films made by students only using paper theater.
- Talks with the filmmakers and puppeteers after the films.
- An exhibition of puppets used in the films, film sets, story-boards etc.

Katkatha Puppet Arts Trust
presents

PuppetOscope
an international puppet film festival

Date: 3rd-5th February
Venue: India International Centre



PNA Theatre Events of the Month

Mentor: Subhasis Neogi

Stage Plays: Dec 24, 2022



PNA Theatre Events of the Month

Mentor: Subhasis Neogi

Community Teaching
Eco-City 1
Mohali



Social Substance Events of the Month

a. Workshop on Dec 5, 12 at Elante

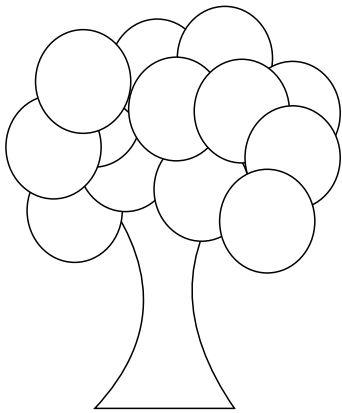
b. Creative Karma Exhibition 23-25 Dec, 2022

c. Stage Plays at Samarth Jiyo, Sec 15, Chandigarh





Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

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

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Jan 25, 2023



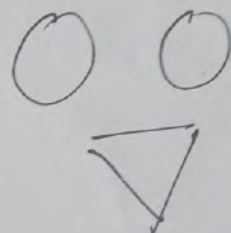
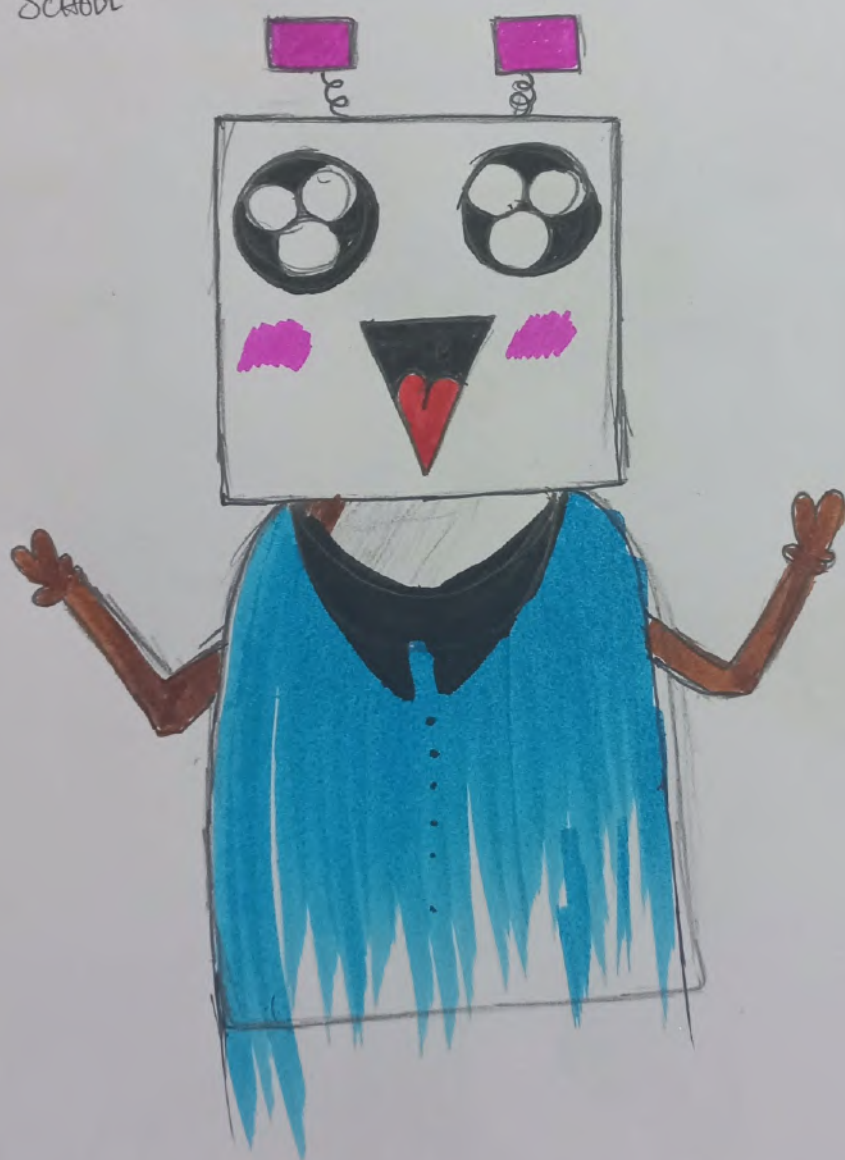
Creative Corner Club

Submission

Dec 21, 2022

N. SAHASRA
8th B

3-6-743/2, Street #13,
Himayathnagar, Hyderabad
OXFORD GRAMMAR
HIGH SCHOOL



Dec 21, 2022

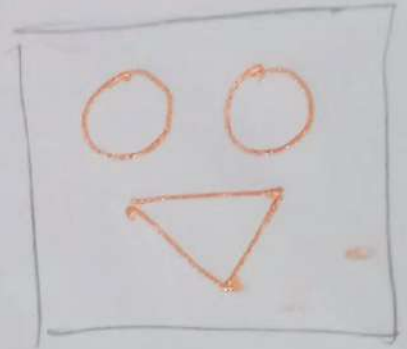
Ch: Mahika BB
Oxford grammar
high school

Creative Corner
Class Submission

Add: Slimayathnagar
Hyd, Tel. St. 13

500029 3-6-243/2

12:- years



Robo__

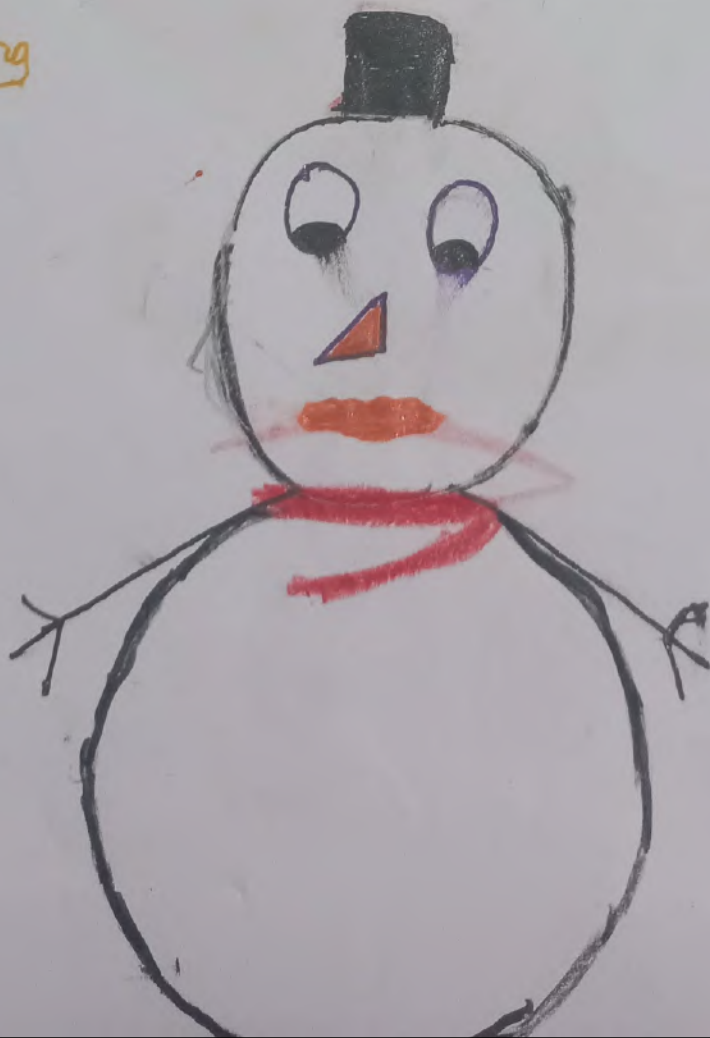
S. Gurutej
VIII B OGS
Himayathnagar Jyol.
Pb. 500029 3-6-743/2
Oxford Grammar School

Creative Corner Chue
Submission - Dec 21, 2022

Chue.



Drawing



A. Duem School

Dec 21, 2022

S. Sai Manvith Creative Corner class
8B SSC Submission

Oxford Grammar
School, Street No 13,
Himayathragar,
500029, Hyderabad

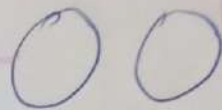


Bird
flying.

B. Balaji Naik
VIII B, Roll no: 17
Oxford grammar
School
Sheet no-13
Himayathnagar
Hyderabad
Age: 13

Creative corner
Clue Submission

Dec 21, 2022



M. Prem Sandesh

VIII

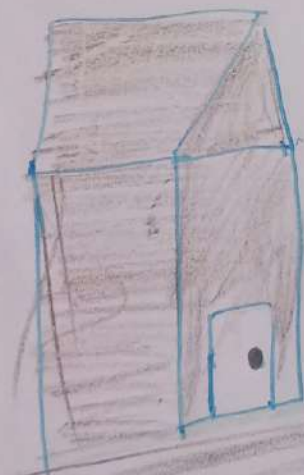
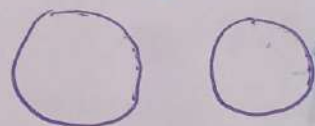
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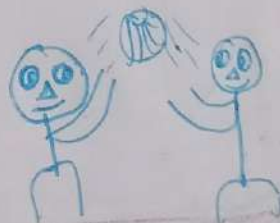
himayathnagar

Street no: 13

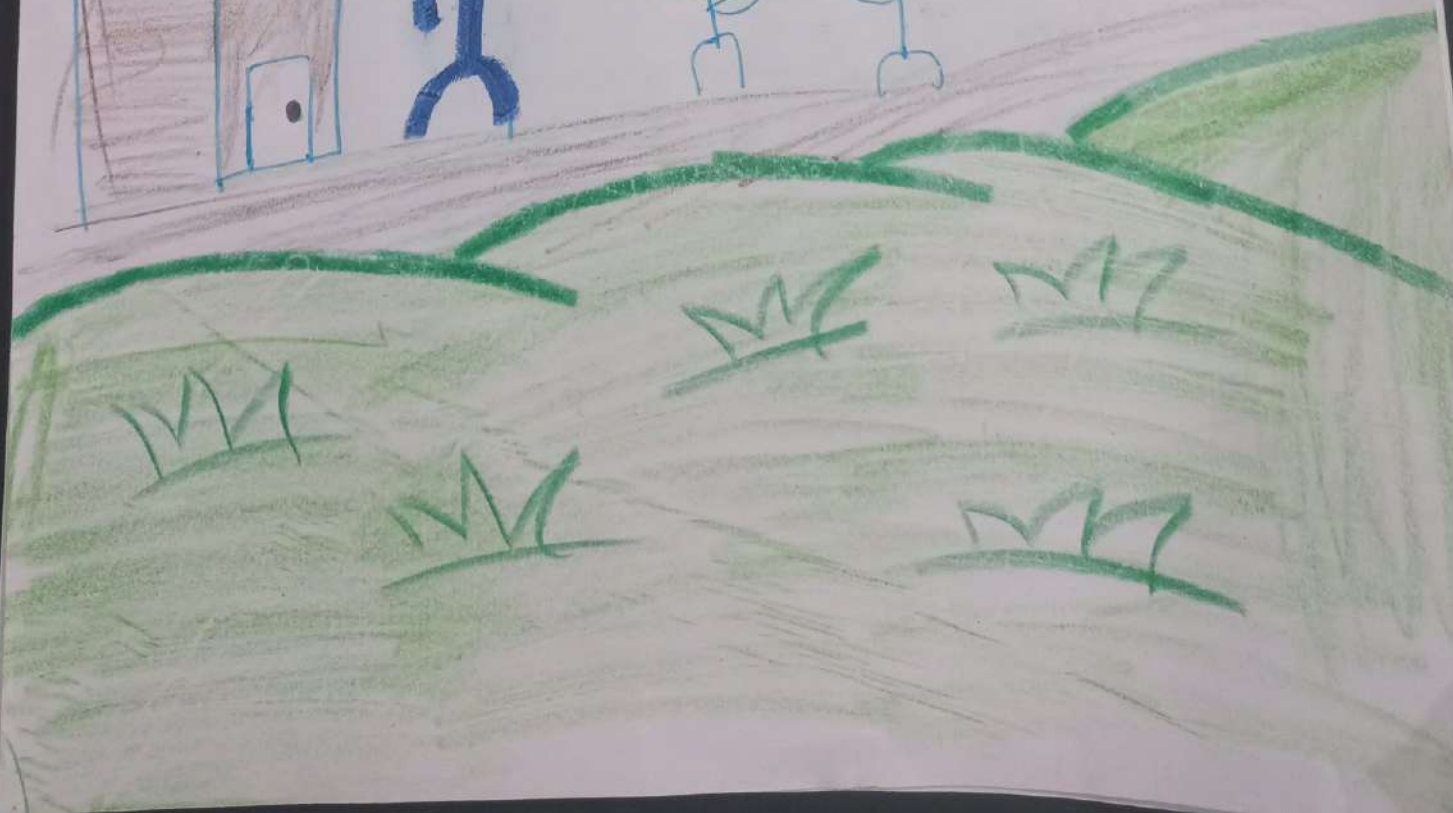
Age: 13



See my new hat.



Hi, your hat is looking good.



Creative Corner due Submission

Dec 21, 2022

Nakshatra Badami

8E

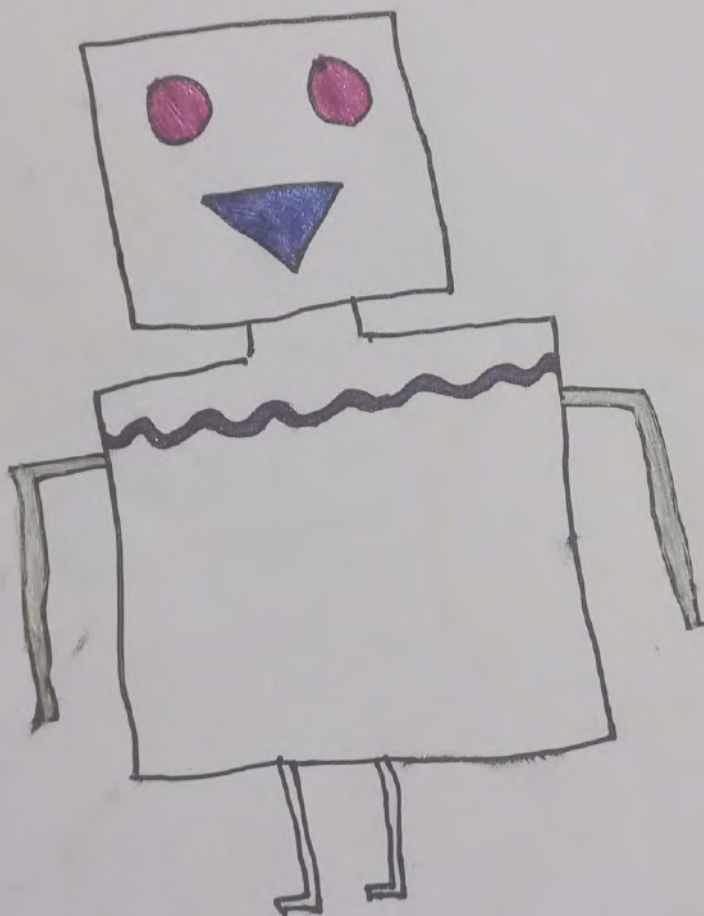
CBSE

Oxford Grammar School

Street no 13 Hyderabad

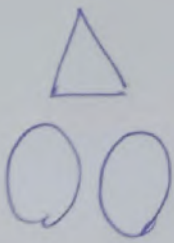
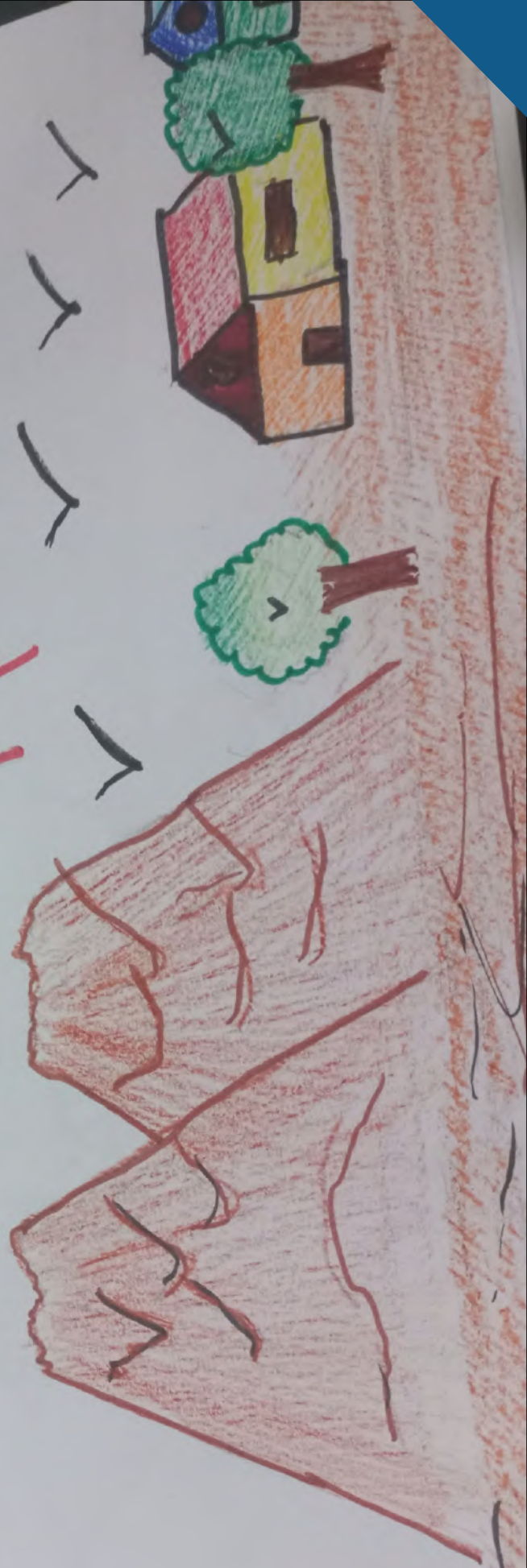
3-6-743/2

Himayatnagar



Shrinam Jain
 VIII C CBSE
 Oxford Grammar
 School St:-13
 500829

Himayath nagar
 Hyderabad



Creative Corner class
 Submission
 Dec 21, 2022

13 years
Y. Bhoomika

8B
Oxford Green
School

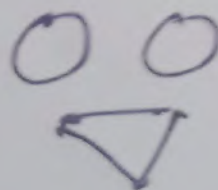
Himayatnagar, Hyderabad.

-500029, T.S.

3-6-743/2; street #13

Submission
Creative Corner Club

Dec 21, 2021



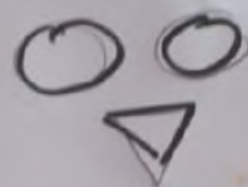
Creative Corner Club
Submission

Clue:-



K. Chaitanya Kumar 8B CBSE Oxford grammar
School
3-6-743/3, Street #13 Himayathnagar,
Hyderabad 500029

Creative Corner clue
Dec 27, 2022



Name :- HARSHIK TEJ
class :- 1st 'C'
School :- ST. PAUL'S PRIMARY School
HYDERGUDA
HYDERABAD
TELANGANA



Name - Laxia

Parent's name - M. Venkateshwarlu

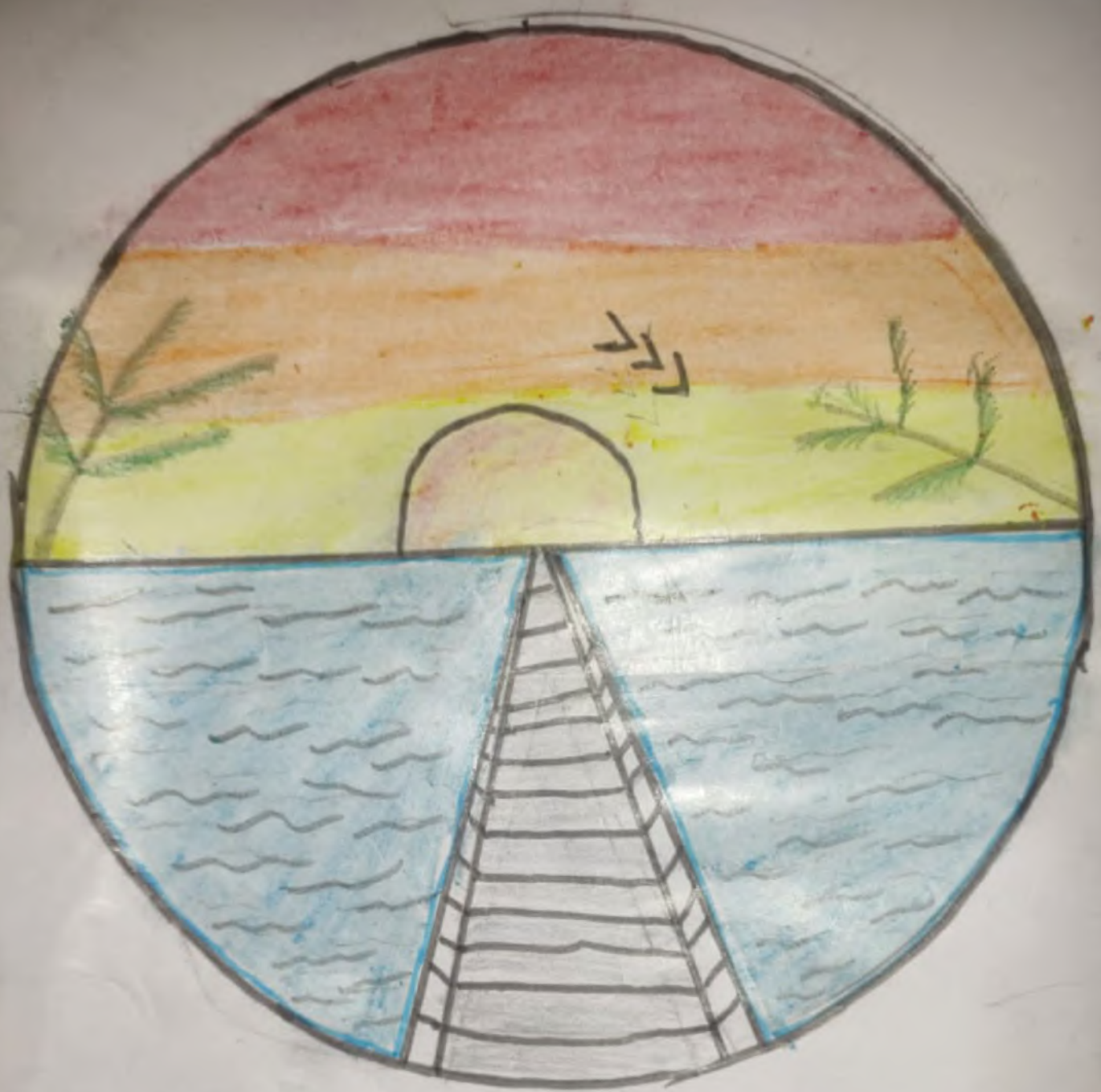
Age - 10

Class - 6

School - The Hyderabad Public School, Begumpet

Place - Hyderabad

State - Telangana



Name: P. Harifka

class: 6th class

father
name: P. Narsimha

mother
name: P. Saritha

house No: 12-15-51

Manikeshwari nagar

O.U campus.

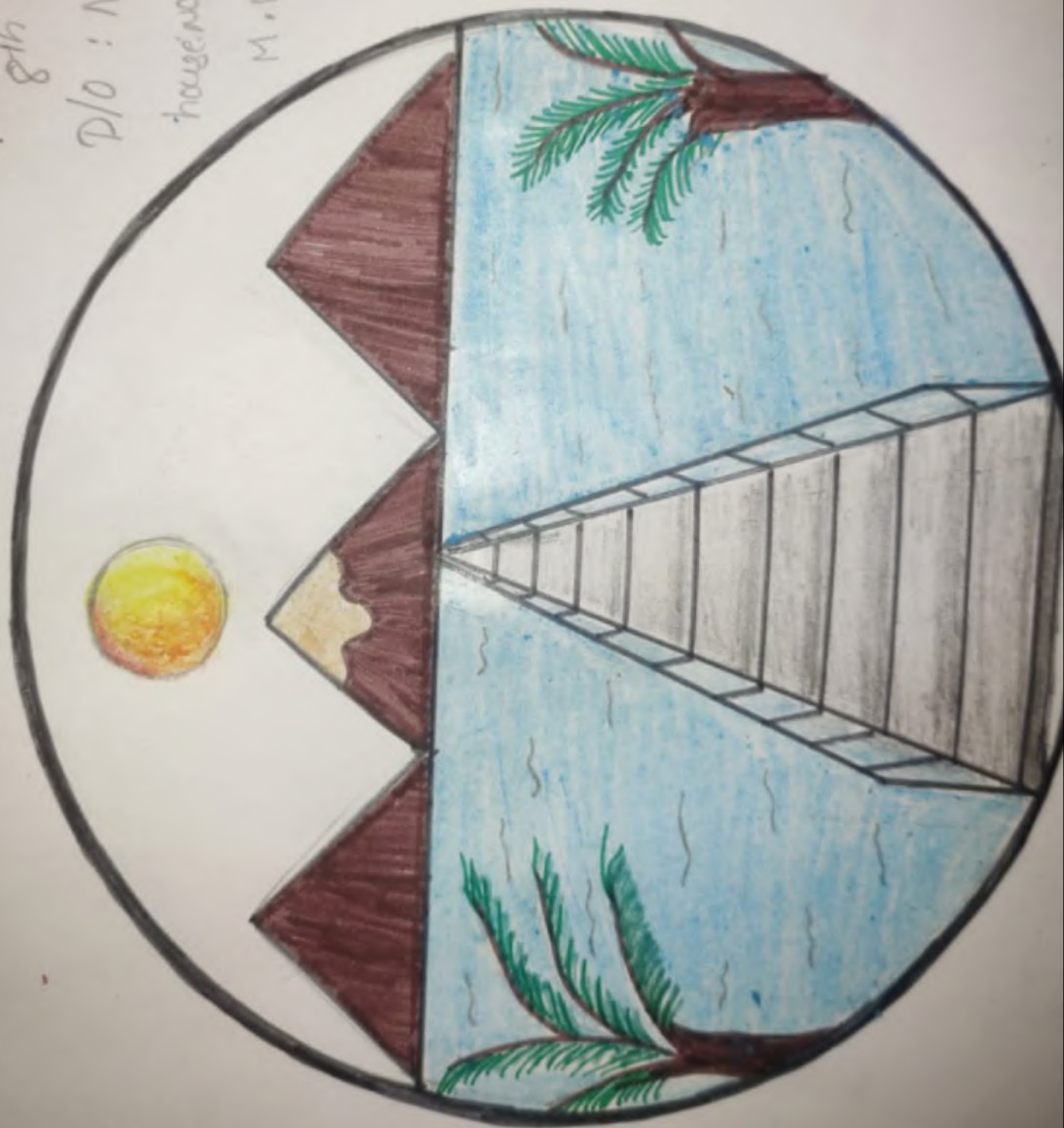
Pallapa Kavya

8th class

D/O : Naxsimha

house no: 12-15-51

M.N OU campus





Name: G. Akhwitha

class: IX

School: St. Hannah's High School

parent's Name: G. Mahender, G. Renuka

Age: 14 years

place: Tilaknagar, phone number: 9908142779



Name : shrithik

School : st peter's central
public school

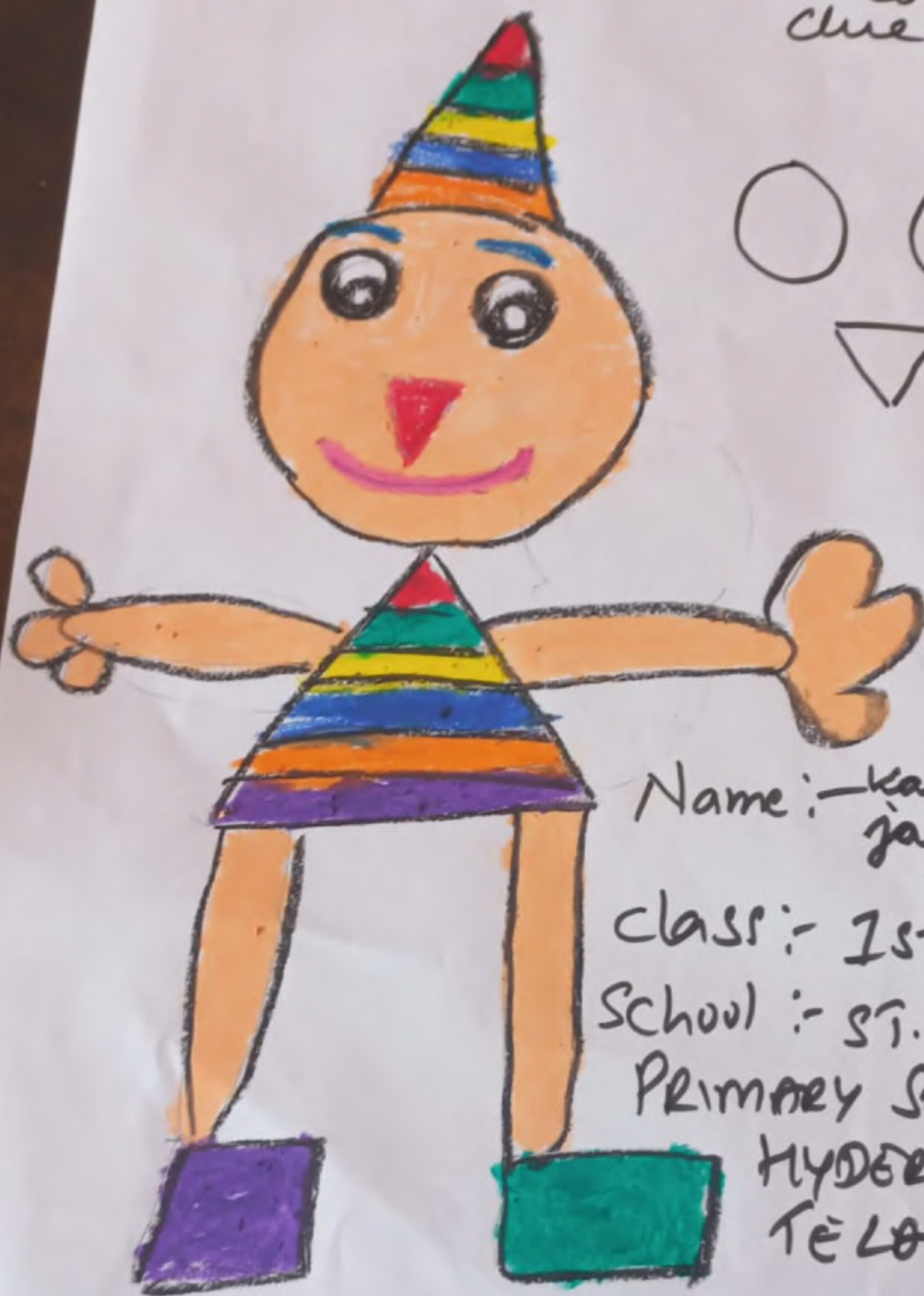
State : Telangana

Age : 7 years

class : 1st class.

DEC 27, 2022

Creative corner
clue



Name :- kalpana
jaj

class :- 1st 'D'

School :- ST. PAUL'S
PRIMARY SCHOOL

HYDERGUDA
TELANGANA



Eshit Bansal

Age:13

Ankur School, Panjab University, Chandigarh



Dishant Bansal

Age:11

Ankur School, Panjab University, Chandigarh

Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



WASTE TO WEALTH TIPS

Junk Robo

Saagarika Mukherjee
Class V
Age: 10 Years

Material Used

Mobile Phone Handset

Wrist Watch

Bulb

Wires

Keys Holders

2 Lock sets

Plug

2Nails

Fix with Feviquick

Procedure

Fix it with Cello Tape, Fevicol,

Fevibond or Hot Glue Gun

For Stand one can use GI Wire

(Any Hard metal Wire bend it

with Pilar) or one can use Mobile

Handset's Stand



For Subscription please contact at

puthalikapatrika@gmail.com



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

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