

BLUE PRINT

for the project titled “PRESERVATION AND REVITALISATION OF ‘CHINDU BHAGOTHAM’, A DALITH FOLK THEATRE OF TELANGANA, SOUTH INDIA” under the Scheme of Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/1/2013-14/13616, Dated: 31st. March, 2014, by Sangeet Natak Akademy to JANAPADAM (a Social and Cultural Society), Hyderabad, Telangana which also consists its nationally well known repertory company JANAPADAM MODERN TRAVELLING THEATRE REPERTORY.

1. INTRODUCTION

This project is aimed at preserving a highly vibrant folk theatre form of a Dalith community that has been serving as the morale booster, cultural esteem enhancer of the Dalith communities from centuries but now endangered and facing extinction under threat from various contemporary developments. It is facing the problems of (a) reduction of number of performing troupes (b) disinterest among the members of the small number of surviving troupes in continuing the art form (c) the mismatch between certain features of the art form and the changing taste of the audience (d) losing their traditional features such as their traditional costumes, ornaments, music, make-up, performing style and themes (e) losing their traditional patronage in villages.

The aim of the project is to enrich their performances in all creative aspects and boost the confidence of the disillusioned performers by helping them through training them in adapting themselves to the needs and demands of the changing society while ensuring that the art form does not lose its traditional identity.

Chindu Bhagotham is one of the folk dance-drama traditions of the newly formed state of Telangana which was part Andhra Pradesh. This is, in fact, the caste occupation of the Chindu Madiga caste which is patronised by the Madiga (leather worker/tanner) caste, one of the Dalith castes that traditionally to lives out side the

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village as an ostracized caste. The word Chindu is a native (non-Sanskrit) Telugu word which literally means a 'dance-step' or in general 'dance'. The **Chindu Bhagotham** art form, like all the other five performing art forms patronised by the Madiga caste, has the performance of Jamba Puranam, the caste myth epic of the Madiga caste. The other important items of repertoire are all mythological stories like Sree Ramanjaneya Yuddam, Bhaktha Prahlada, Mai Ravana Vadha, Allee Rani Katha etc., Yellamma Katha, Nalla Pochamma Katha, which are epic stories of village goddesses ., Arundhathi Charitram, which was also a caste mythology of Madiga community were also very popular. They also perform folk legendary epics like Vishada Sarangadhara. The broad format of the art form is on the lines of any other Bhagothams / Yakshaganams art forms i.e. the traditional dance-drama forms spread over different parts of south India (to some extent Orissa and Maharastra also) with names such as Bialata, Veedhi Bhagotham, Korabanjattam, Terukuttu etc. The teams of **Chindu Bhagotham** performance are self-reliant and self-sufficient in terms of skills and resources of all the aspects of stage craft such as design, production, costumes, make-up, stage settings etc. One of the most conspicuous features of Chindu Bhagotham is a dance step which is usually referred to as the "Chindu Aata". The costumes and make-up are imposing and in typically folk/native style marked by the choice of gaudy colours. The **Chindu Bhagotham** is also known for its predominance of loud execution of "Harmonium" and "Maddela" accompanied for singing, dancing and acting. Though almost all the stories are mythological they have a unique interpretation for mainstream mythologies. The core point of this interpretation will be against caste and class oppression. The life and living philosophy of human race will be shown from native indigenous peoples point of view through the mythological characters. The chief item of the **Chindu Bhagotham** repertoire is Jambapuranam, the caste origin epic mythology of the Madiga community which depicts Jambavanthudu, the first Madiga as the creator of the universe. The word 'Jambavanthudu' refers to the character 'Jambavan' of Ramayana who in Ramayana itself described as agelessly old. Through a long story it argues that the Jambavanthudu i.e. the Madiga

community are the descendants of this creator and thus are not inferior to the upper caste especially Brahmins. The other story which is prominent in the repertoire of this community is the story of Yellamma, the mother goddess depicted in her story to be a woman belonging to the Madiga community. These stories, for the last several centuries have been told by the various narrative art performing communities like the Bindlas, Kommulas, Asadies, Dekkalis and the Chindu people. The designing of performances and performing texts also have a mechanism of counteracting the inferiority arising out of treatment meted to them by the upper castes and in some plays they glorify the caste occupation, caste implements and the caste customs of the Madiga community.

Some troupes of **Chindu Bhagotham** are not as well known as certain other troupes like those of Chindu Yellamma and Chindu Neelamma among general urban public. The troupes of Chindu Yellamma and Chindu Neelamma have gained popularity and publicity through their numerous performances for huge gatherings arranged by the Govt. and private organisations and their frequent appearance on Door Darshan and frequent audition through All India Radio. Because of this the traditional structure of the Chindu troupes performing only for their patron Madiga community as mentioned above got added with the Chindu performance for the non Madiga crowds in the case of these of publicised troupes. But there are many Chindu art performing groups in different villages of Telangana region of Andhra Pradesh perform only for the Madiga community even today. Now we are planning to work with this type troupes.

As is the case with many other folk art forms, even the Chindu Bhagotham art form got transformed drastically in the performances of the publicised and commercially more successful troupes like that of Chindu Yellamma and Chindu Neelamma. As a result the art form lost its traditional characteristic features. One of the prominent aspects of this loss is the unwarranted influence of commercial feature film and other electronic media on this art form.

This project can help the Chindu Bhagotham troupes to retain the traditional identity of the art form while helping to be successful among their community and non-Madiga general & urban audience also.

2. OBJECTIVE

To preserve and revive this **CHINDU BHAGOTHAM** a vibrant Dalith Folk Theatre of Telangana state by giving training to them by the Traditional Gurus in all creative aspects which they lost so that the original traditional performance will emerge and get national and international recognition.

3. IMPLIMENTATION

The selected 15 members **Chindu Bhagotham** troupe will be trained for three months by different folk and classical arts experts. The senior original **Chindu Bhagotham** Guru who is performing Chindu Bhagotham for last 40 years will supervise all the three months project. Under the direction of original **Chindu Bhagotham** Guru and the project Director **Srinivas Denchanala**, a well known folklorist, poet, actor, stage designer and stage director who is also the founder-secretary of **JANAPADAM**, a Social and Cultural Society., and founder-director of **JANAPADAM MODERN TRAVELLING THEATRE REPERTORY** who is working folklore and contemporary theatre for last 30 years this preservation and revitalization project will be completed in three months.

JANAPADAM the proposing organization will conduct a training workshop to revive this **Chindu Bhagotham** art form in a village atmosphere premises of **JANAPADAM** in Kukatpally village existing in the outskirts of Hyderabad. Morning session will be started by Yoga and meditation for the benefit of folk artists to fulfill their physical and spiritual needs. To improve their voice culture and undo the imitations of Telugu film actors **Srinivas Denchanala**, theatre Guru will train them in Voice and diction. A classical vocal musician who is teaching and performing for last 20 years in Carnatic style will train the folk group to develop their vocal singing which is the one of the core aspect of the Chindu Bhagotham performance. This morning session will be ended by a vigorous physical movements of Kuchipudi. A Kuchipudi Guru who is performing at national and international level for last 20 years will elaborate the

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Chindu Bhagotham movements which originally have less variations. He also tries to incorporate some new Mudras and movements from Kuchipudi stock in to Chindu Bhagotham scenes in this session.

Post lunch session will be started with collaboration between the original Maddela (a main percussion instrument used in the Chindu Bhagotham form) expert and Mrudangam (a classical percussion instrument) experts. These both artists will work together and invent the original beats of Chindu Bhagotham which are not present in present Chindu Bhagotham performances. Both percussionists will train all other group members with this original beats and the classical Mrudangam beats added by the classical expert. In Chindu Bhagotham group all actors will sing, dance, act and play their musical instruments. So this training is designed in all aspects for all the members of the troupe. The sound effects design aspect which was vanished in now a days performances of Chindu Bhagotham will be revived in this sessions.

Harmonium, a musical instrument which plays a central role in Chindu Bhagotham performance now became a sound producing object just to follow the singing and dancing lines instead of creating traditional Chindu Bhagotham style compositions will be brought to central original place of the performance style. A Harmonium Guru who is performing and teaching for last 20 years in Carnatic style and accompanying for folk performances will train the group in reinventing the original Chindu Bhagotham music with the help of original Chindu Bhagotham musician.

This day long session will be ended with the acting training classes by **Srinivas Denchanala**, a well known folklorist and theatre Guru of Andhra Pradesh who is training folk and modern theatre artists for last 30 years. The original acting style of Chindu Bhagotham has influences of Natya Shastra but now a days they are imitating the Telugu film heroes' superficial acting. In this sessions **Srinivas Denchanala** with the help original Chindu Bhagotham Guru will revitalize their acting styles if necessary he will also add the method acting

system to enrich original Chindu Bhagotham performance. In most of the Chindu Bhagotham mythological performances the war scenes and fighting scenes will entertain all the classes of audiences and all age groups. Now this era was vanished. Hence a folk or tribal Martial art expert will also train the group to improve their special scenes to attract the rural and urban audience.

The last fifteen days will be devoted to work on a regular performing Chindu Bhagotham play. The original costumes, ornaments, makeup and properties will be made by the experts in this period. All the techniques and expertise learnt in this period from different Gurus will be incorporated in this performance to gain the original traditional Chindu Bhagotham performance. We hope this newly emerged performance will be even higher in all aspects comparing with the original traditional Chindu Bhagotham performance. We will organize a public performance before rural and urban audiences, folklorists, Cultural activists, critics, print and electronic media and Ministry of Culture and Sangeet Natak Akademy authorities.

4. SPECIFIC AREAS IN THE STATE

All the Ten Districts of Telangana State will be travelled to collect the Data and the selected CHINDU BHAGOTHAM troupe will be trained at JANAPADAM RANGABHOOMI, a training space in Kukatpally village, in the outskirts of Hyderabad, Telangana in residential Gurukula parampara, in a village atmosphere.

5. TIME FRAME

The project will start immediately after receiving the grant and will complete after THREE MONTHS

6. CONCLUSION

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After the completion of this project the State and Central governments, Cultural organisations and corporate companies and N.R.Is will be approached and we will preserve this performance by continuously performing on local, national and international stages. If it got success, we expect, the many other troupes also follow the same methodology to revive their performance style and attract rural and urban audience and in that way we can safeguard this wonderful art form.

JANAPADAM also organizes performances and workshops with **Chindu Bhagotham** artists to High School and College students corporate companies employees to sensitize them in art and culture after showing this newly emerged performance.

JANAPADAM also develops a cultural policy to safeguard all folk form mainly concentrating on **Chindu Bhagotham** and submits to the Government authorities and propagates it among general public through print, electronic media, workshops and seminars.

We document all this process on audio, video and print media will keep in important libraries in the country for public viewing, for the benefit of research scholars and Cultural activists. With the permission of **Sangeet Natak Akademy** we also submit all this documentation to **UNESCO** and we will pursue to get the recognition by **UNESCO** for this vivid,

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vital Intangible Cultural performing art form performing by generations which has international performing structure and hundreds of universal themes like the performing art of Kerala **KUDIYATTAM** which got recognition in 2003 by **UNESCO** as “**Proclaimed Masterpiece**”.

SRINIVAS DENCHANALA

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PROGRESS REPORT OF THE PROJECT

“PRESERVATION AND REVITALISATION OF ‘CHINDU BHAGOTHAM’, A DALITH FOLK THEATRE OF TELANGANA STATE, SOUTH INDIA” (2013-2014)

With financial support from

SANGEET NATAK AKADEMI

(under the Scheme of Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/1/2013-14/13616, Dated: 31st. March, 2014)

Executed by :

JANAPADAM (SOCIAL & CULTURAL SOCIETY)

(JANAPADAM also runs a nationally well known repertory company
JANAPADAM MODERN TRAVELLING THEATRE REPERTORY)

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PROGRESS REPORT OF THE PROJECT

C o n t e n t s :

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(4) Photographs of Chindu Bhagotham Troupes

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(1) INTRODUCTION :

The main objective of the project is to preserve and revive **CHINDU BHAGOTHAM** a vibrant Dalith Folk Theatre of Telangana state by giving training to them with the help of Traditional Gurus in all creative aspects which they lost, so that the original traditional performances will emerge and get national and international recognition through their original performances.

CHINDU BHAGOTHAM has been serving as the morale booster, cultural esteem enhancer of the Dalith communities from centuries but now endangered and facing extinction under threat from various contemporary developments. It is facing the problems of (a) reduction of number of performing troupes (b) disinterest among the members of the small number of surviving troupes in continuing the art form (c) the mismatch between certain features of the art form and the changing taste of the audience (d) losing their traditional features such as their traditional costumes, ornaments, music, make-up, performing style and themes (e) losing their traditional patronage in villages.

CHINDU BHAGOTHAM is one of the Dalith folk dance-drama traditions of the newly formed state of Telangana which was part Andhra Pradesh. This is, in fact, the caste occupation of the Chindu Madiga caste which is patronised by the Madiga (leather worker/tanner) caste, one of the Dalith castes that traditionally to live outside the village as an ostracized caste. The word Chindu is a native (non-Sanskrit) Telugu word which literally means a 'dance-step' or in general 'dance'. The **Chindu Bhagotham** art form, like all the other five performing art forms patronised by the Madiga caste, has the performance of Jamba Puranam, the caste myth epic of the Madiga caste. The other important items of repertoire are all mythological stories like Sree Ramanjaneya Yuddam, Bhaktha Prahlada, Mai Ravana Vadha, Allee Rani Katha etc., Yellamma Katha, Nalla Pochamma Katha, which are epic stories of village goddesses ., Arundhathi Charitram, which was also a caste mythology of Madiga community were also very popular. They also perform folk legendary epics like VishadaSarangadhara and Bala Nagamma. The broad format of the art form is on the lines of any other Bhagothams /Yakshaganams art forms i.e. the traditional dance-drama forms spread over different parts of south

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India (to some extent Orissa and Maharastra also) with names such as Bialata, Veedhi Bhagotham, Korabanjattam, etc. The teams of **Chindu Bhagotham** performance are self-reliant and self-sufficient in terms of skills and resources of all the aspects of stage craft such as design, production, costumes, make-up, stage settings etc. One of the most conspicuous features of Chindu Bhagotham is a dance step which is usually referred to as the "Chindu Aata". The costumes and make-up are imposing and in typically folk/native style marked by the choice of gaudy colours. The **Chindu Bhagotham** is also known for its predominance of loud execution of "Harmonium" and "Maddela" accompanied for singing, dancing and acting. Though almost all the stories are mythological they have an unique interpretation for mainstream mythologies. The core point of this interpretation will be against caste and class oppression. The life and living philosophy of human race will be shown from native indigenous peoples point of view through the mythological characters. The chief item of the **Chindu Bhagotham** repertoire is Jambapuranam, the caste origin epic mythology of the Madiga community which depicts Jambavanthudu, the first Madiga as the creator of the universe. The word 'Jambavanthudu' refers to the character 'Jambavan' of Ramayana who in Ramayana itself described as agelessly old. Through a long story it argues that the Jambavanthudu i.e. the Madiga community are the descendants of this creator and thus are not inferior to the upper caste especially Brahmins. The other story which is prominent in the repertoire of this community is the story of Yellamma, the mother goddess depicted in her story to be a woman belonging to the Madiga community. These stories, for the last several centuries have been told by the various narrative art performing communities like the Bindlas, Kommulas, Asadies, Dekkalis and the Chindu people. The designing of performances and performing texts also have a mechanism of counteracting the inferiority arising out of treatment meted to them by the upper castes and in some plays they glorify the caste occupation, caste implements and the caste customs of the Madiga community.

As is the case with many other folk art forms, even the Chindu Bhagotham art form got transformed drastically in the many commercially successful **CHINDU BHAGOTHAM TROUPES**. As a result the art form lost its traditional characteristic features. One of the prominent aspects of this loss is the unwarranted influence of commercial feature film and other electronic media on this art form. This project can help the **Chindu Bhagotham** troupes to retain

the traditional identity of the art form while helping to be successful among their community and non-Madiga general & urban audience also.

(2) ACTIVITY :

The implementation of the project has been divided into two phases according to the budget sanctioned. Actually we have submitted the proposal with the budget of Rs. 12 lakhs to complete these two phases of the project. **The two phases of the project are :**

- (a) The complete Data collection of existing **CHINDU BHAGOTHAM** troupes in all the Ten Districts of Telangana state and
- (b) Conducting a three months residential, vigorous, intensive training workshop to a selected 15 Members troupe of **CHINDU BHAGOTHAM** with the help of five to ten traditional Gurus in all the different creative aspects of **CHINDU BHAGOTHAM.**

Because we have been granted Rupees One Lakh only we are able to complete the first phase of the project and **WE HAVE ALREADY SUMITTED A NEW PROPOSAL TO COMPLETE THE SECOND PHASE.**

I, with my three members team travelled in five districts of Telangana state and collected the Data of almost all the **CHINDU BHAGOTHAM** troupes existing in these Districts. But we are afraid we might have missed one or two troupes in some districts because of their absence in the village or town at that time when we visited.

*******We will cover the remaining other five districts after receiving the second and third installment of the Grant. The Districts to be covered are (1) Warangal (2) Nalgonda (3) Mahabubnagar (4) Karimnagar and (5) Adilabad).**

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(I) The Districts we travelled are :

- (1) Niamabad
- (2) Rangareddy
- (3) Medak
- (4) Khammam and
- (5) Hyderabad.

(II) The Villages, towns and cities we covered in this 1st phase of the project are :

- (1) Zikranapally
- (2) Bhodhan
- (3) Vuppalapally
- (4) Munipally
- (5) Sreerampur
- (6) Chittapur
- (7) Nagapur
- (8) Ramachandrapally
- (9) Jaagiryala
- (10) Khanapur
- (11) Hunnapur
- (12) Nallur
- (13) Dhonepal
- (14) Deganur
- (15) Machcherla
- (16) Siddapur
- (17) Renjal
- (18) Koonapally

- (19) Naveepet**
- (20) Abbapur**
- (21) Koshi**
- (22) Dariyapur**
- (23) Amdapur**
- (24) Goopanapally**
- (25) Ghanapur**
- (26) Doodgam**
- (27) Nizanmabad**
- (28) Boduppall**
- (29) Kondapur**
- (30) Yedulabad**
- (31) Bandaram**
- (32) Nanarapura**
- (33) Geeripally**
- (34) Veerareddypally**
- (35) Kothapeta**
- (36) Narsapur**
- (37) Mandapally**
- (38) Reddipally**
- (39) Yenagurthy**
- (40) Kolcharam**
- (41) Rimmaniguda**
- (42) Kothapally**
- (43) Thukkapuram**
- (44) Imambad**
- (45) Yerrabelly**

- (46) Medak
- (47) Sangareddy
- (48) Dhammapeta
- (49) Palvancha
- (50) Kothagudem
- (51) Khammam
- (52) Hyderabad
- (53) Secunderabad

We have collected the Data which include (i) Name of the artiste (ii) Name of the CHINDU BHAGOTHAM Troupe (iii) Village (iv) Mandal and (v) District. We also collected some photographs of the troupes. (Most of the troupes refused to take the photographs of their performances and demanded money. Our budget could not allow us to pay them).

We have also seen some of their popular performances include :

- (1) Jamba Puranam
- (2) Allee Rani Katha
- (3) Chenchu Lakshmi
- (4) Bhaktha Prahlada
- (5) Keechaka Vadha
- (6) Satya Harischandra
- (7) Sathee Savitri
- (8) Maya Bazar
- (9) Bala Nagamma

In their performances we observed different themes which include --mythologies, folk stories and their unique caste mythologies. Most of the troupes are struggling to get the patronage. As we mentioned in our proposal, because of their Dalith caste culture slowly disappearing in their villages their rural patrons are also disappearing. In urban centres they were invited by the State Government to perform in some occasions like Independence Day, Republic Day and very rarely happening (once in a year) folk theatre festivals. Nobody has created and implemented any proper cultural policy to revive, revitalise and preserve this wonderful Dalith Folk dance-drama. The general cultural organisations which organise classical dances, classical music will never invite them to perform either in urban or rural areas. And we observed that the most of the performances lost their original style and are imitating either film heroes or popular Telugu Padya Natakam (age old Telugu Mythological Verse theatre which imitates Parsi theatre).

The main reason for this situation is there are no senior Gurus to train them -- some of the senior traditional Gurus expired and some became very old. But in our journey we found some Gurus who are struggling for their livelihood are interested to give training to the existing Chindu Bhagotham troupes. The other reason is they do not practise regularly the art form due to various reasons. We have consulted some troupes and they also accepted to take the training which include Chindula Shyam Chindu Bhagotham Brundam of Muniapalle Village, Zakran Mandal, Nizambad District and Gaddam Swamy Chindu Bhagotham Brundam of Tukkapuram Village, Atmakur Mandal and Nalgonda District.

Hence after completion of collecting Data of other five districts of Telangana state we will send consolidated Final Report along with Audited Financial Statemets. If we get the sanction for new project we are sure that we will change the history and contemporary situation of this vibrant, colourful, aesthetic, Dalith Folk Dace-Drama by bringing them national and international recognition.

(3) DATA OF CHINDU BHAGOTHAM TROUPES :

(I) NIZAMABAD DISTRICT

<u>Sl. No.</u>	<u>Name of the Chindu Bhaotham Troupe/Artiste</u>	<u>Village</u>	<u>Mandal</u>
(1)	Chindula Shyam Brundam	Munipalle	Zakranpally
(2)	Pillitla Babayya Brundam	Bhodhan	Bhodhan
(3)	Chindula Samaal	Vuppalapally	Zakranpally
(4)	Chindula Prameela	Vuppalapally	Zakranpally
(5)	Chindula Satheesh	Vuppalapally	Zakranpally
(6)	Chindula Nandini	Vuppalapally	Zakranpally
(7)	Chindula Sulthan	Vuppalapally	Zakranpally
(8)	Chindula Sainath	Munipalle	Zakranpally
(9)	Pullinti Krishna	Munipalle	Zakranpally
(10)	Chindula Sudershan	Sreerampur	Balkonda
(11)	Pullinti Indira	Sreerampur	Balkonda
(12)	Pullinti Bharathi	Sreerampur	Balkonda
(13)	Gajjela Muthyanna	Chittapur	Balkonda
(14)	Gazzela Laxmi	Chittapur	Balkonda
(15)	Chindula Gaddam Shyam	Nagaapur	Balkonda
(16)	Pullinti Chinamma	Sreerampur	Balkonda
(17)	Chindula Gangadhar	Chittapur	Balkonda
(18)	Gajjela Gajendra	Chittapur	Balkonda
(19)	Chindula Nadsa Gangadhar	Ramchandrapally	Maknoor
1 (20)	1 Pullinti Dasu	1 Jaagiryala	1 Bheemgal
(21)	Ch. Bhoomaiah	Khanapur	Armur
(22)	Ch. Bhumeswar	Khanapur	Armur
(23)	Chindula Chiranjeevi	Sreerampur	Balkonda
(24)	Pullinti Venkayya	Hunnapur	Varni
(25)	Pullinti Sattemma	Hunnapur	Varni
(26)	Pullinti Srinivas	Hunnapur	Varni
(27)	Pullinti Kalavathi	Hunnapur	Varni
(28)	Chindula Gangadhar	Hunnapur	Varni
(29)	Chindula Rajamani	Hunnapur	Varni
(30)	Gaddam Raghavulu	Nallur	Balkonda
(31)	Gaddam Sailu	Nallur	Balkonda
(32)	Gaddam Hanumandlu	Dhonepal	Morthand
(33)	Chindula Ravi	Deganur	Armur
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(IV) HYDERABAD DISTRICT

***** Due to urbanisation, globalisation and industrialisation, the most of the towns and villages of Hyderabad District and Rangareddy Districts are merged in to Greater Hyderabad. We submitted data of Rangareddy District and found no single troupe is existing in Hyderabad District.

*****We are also submitting all the Data and Photographs and report in DVD format also.

*****We will cover the remaining other five districts after receiving the second and third installment of the Grant. The Districts to be covered are (1) Warangal (2) Nalgonda (3) Mahabubnagar (4) Karimnagar and (5) Adilabad).

(4) PHOTOGRAPHS OF CHINDU BHAGOTHAM TROUPES :

*****We have enclosed the photographs at the end of this file. Most of the troupes are refused to take their photographs during the performance and demanded the money. Due to our budget constraints we could not pay them.

(5) CONCLUSION :

In our first phase of the project we found that many troupes are very weak and they have lost their original style of the performance. This Dalith Chindu Bhagotham performance has resemblance with popular Yakshagana of Karnataka. Like Shivaram Karanth in Karnataka

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we want to revitalise and revive this disappearing vibrant, colourful, aesthetic Dalith Folk Dance-Drama to attract rural and urban audience. We also want to take them to national and international stages to show the Culture, colour and performing aesthetics, unique to Telangana state, to world audience.

For this we need a continuous support from Sangeet Natak Akademy and Ministry of Culture, Govt. Of India. Hence We request you to grant our new project we submitted recently to bring light in the lives of this marginalised Dalith performing community.

******* After completion of collecting Data of other five districts of Telangana state we will send consolidated Final Report, Documents along with Audited Financial Statemets.**

******* We also planning to submit this data and our consolidated final report along with our cultural policy to Telangana State Government to take necessary actions to preserve, revive and revitalise this unique Dalith Folk Dance-Drama of Telangana State.**

******* With the permission and through the office of Sangeet Natak Akademy we will also submit this data and our consolidated final report along with our cultural policy to UNESCO to get the recognition for this unique Dalith Folk Dance-Drama of Telangana State as “PROCLAIMED MASTER PIECE”.**

******* I am also trying to take the written permission from these Chindu Bhaotham Troupes to put their Data on Sangeet natak Akademy Website and UNESCO websites.**

(6) FINANCIAL STATEMENT :

After completion of the project that is after receiving 2nd and 3rd instalments we will submit the Audited Certificate, Receipt and Payments Account, Income and Expenditure Account, Balance Sheet along with consolidated final report, all the Data collected and Documents.

WE REQUEST CONCERNED AUTHORITIES TO RELEASE THE 2ND AND 3RD INSTALLMENTS IMMEDIATELY SO THAT WE CAN COMPLETE THE PROJECT WITHOUT ANY DELAY.

SRINIVAS DENCHANALA

Folklorist, Poet, Actor, Stage Designer & Stage Director

(Central Sangeet Natak Akademy's Junior Fellowship awardee & Potti Sri RamuluTelugu University's 'Keerthi Puraskaram' Awardee)

Founder-Secretary : Janapadam (a Social and Cultural Society) & Founder-Director : Janapadam Modern Theatre Repertory (a travelling modern Theatre Repertory Company)

