PHOTO ALBUM
1.10 Various Ritual performances in Andhra Pradesh.

Bonalu: Ritual performance
Top: Potaraju is a distinct character who entertains the devotees during the procession.
Bottom: A devotee possessing Maisamma goddesses during the festival in the Temple premises.
The whole village participate in the performance during eleven days. At the same time, the community is dispersed into many groups to interact with each other on this occasion. One can observe a thin underlying theatrical flavour in this performance genre. Fig 1 & 2 shows the enactment of the Pirs taking into the village procession.
Paidithalamma jatra: A ritual performance in Vijayanagaram procession along with pagati vesham artist going to instal goddess in the village.
3.4. Cupam Suryalingam as Mridangam accompanist

3.5. Sutradhara in Prahalada Charitam of Kuchipudi Bhagavatham

5.16 Female role (as Satyabhama) played by male in Toorpu bhagavatham
3.7 Ramalingeshwara Temple as Kuchipudi Village

3.8 First character "Konangi" in Melattur Bhagavatha Mela
3.10 Actor Posses by the mask of man lion taking into the procession
3.10a Stage Ritual in Melattur
Bhagavatha Mela
4.2 & 4.3 Lifting *off*curtain to manipulating and dramatizing the actors entrances and exits
4.4 Holding the text by Stage manager and chanting the verses in the text he also provide cue to the performers and musicians in Melattur Bhagavatha Mela.

4.5 Thodayamangalam a stylized song sung before the character of Ganesha: Young lad below 12 years wear the mask of elephant head in Melattur Bhagavatha Mela.
4.6 to 4.12 Creating Mise-en-scene with actors' body movements, gestures and facial expressions.
5.12 Female role (as Lilavati) played by male: S. Natarajan in Prahalaada Charitam of Melattur Bhagavatha Mela (Traditional)

3.6 Manju Bhargavi as Satyabhama (non-traditional)
4.13 Using formal space, ordinary space during the performances in Melattur Bhagavatha Mela

4.3a In olden days, using burning torch is to illuminate the characters in (Toorpu Bhagavatham)
4.17 Audiences are sitting on chairs or bare floor in Melattur Bhagavatha Mela.

4.18 Audiences are sitting only on bare floor and participating in the performance in Toorpu Bhagavatham.
5.4 Navarasas.

Sringaara
Haasya
Karuna
Raudra
Viira
Bhayyaanaka
Biibhsata
Adbhuta
Saanta

Courtesy:
Kala Krishna (performer)
Ch. Janardhan Rao (Cameraman)
5.5 Spectator/devotees worshiping Lord Narasimha when he appears on stage.

Possessing Lord Narasimha character by performer (kinesics expression)

5.14 Kattiakaran in Melattur Bhagavata mela: he introduces main characters of the performance.

3.14 Kattiya Karan creates humour in Prahalada Charitam of Bhagavtha Mela

4.8 Hiranyakasipu and his family taking blessings from Guru
5.5 Worshipping Yellamma (Godesses) as a ritual act by Dr. Nataraja Ramkrishna before the performance begin.

Andhra Natyam (Classical dance of Andhra Pradesh)

4.10 Creating Mise-en-Scene Without any stage device
5.8 Hiranyakaspu amidst in the audience. (Proxemic relationship) A kind of physical participation with the audience.

5.11 Performer sharing and chanting with the audience in Toorpu bhagavatham (concept of mystification)
5.10 Female role (as Sathyabhama) played by male: Vedantam Satyavatayana Sharma in Kuchipudi Bhagavatham (Traditional)

4.1 Satyabhama describes to Madhavi about her lover (Krishna) in Bhagamakalapam acts as a Madhavi role (sutradhara)

5.9 Radha awaits Krishna's arrival: (Kinesics relationship) a kind of psychological participation in the audience mind

5.13 Sutradhara acts as Madhavi Kuchipudi bhagavatham of humour and Madhavudu role in Bhagamakalapam of
A procession of the Chintamani performer going to the performance space.

Female character portrayed by male: Kala Krishna

Preparing for the performance.

Make up
Performer's in the Green Room