My interest in tribal folk tales of India was ignited through a project that I had been involved with during 2003-6. “The Tallest Story Competition” (www.talleststory.com) was a half hour collection of five short tribal folk stories from Central India that had been adapted for animation films by a small animation company in Scotland, West Highland Animation. Concerned about the threat faced by minority cultures, Leslie McKenzie, from West Highland Animation, had spent many years exploring ways of adapting Gaelic mythology for cartoons to make it more appealing for the young generation; “The Tallest Story Competition” was her first foray further afield, and it was through this collection of short films that I came to know of, and admire, the legendary anthropologist Verrier Elwin. Elwin had come to India in 1927 as a missionary but before long he had abandoned these activities, and instead went on to make a major contribution to the documentation of tribal art, culture and folk stories of Central India. His collections of stories from the tribes of Central India provided the inspiration for the animation films that I had helped to produce. Having spent 28 years based a tribal village in Madhya Pradesh called Patangarh, Elwin was offered a job by Jawaharlal Nehru as advisor to the new Indian government on policies for the integration of the tribes of the North East region. During this period he wrote several important books on the tribes of the North East, and I came across “Myths of the North East Frontier of India”, one of only a few of his books still in print, in a bookstore in Delhi.

The first time I read the book, I had no idea where the North East Frontier was, but I soon discovered that the weird and wonderful stories of spirits, creation and the origins of living things were from remote tribes that lived in the area now known as Arunachal Pradesh, hidden away in the furthest corner of India, bordering Bhutan, China and Myanmar.

“The Tallest Story Competition” had received appreciation at the many screening events I had organized for the distribution of the programme. I had already visited several states of the North East, and through the newly established Adivasi Arts Trust (www.adivasiartstrust.org), I wanted to explore the possibilities of developing a similar collection that would include stories from this fascinating region. On receiving an orientation grant for foreign researchers from the Indian Council for Cultural Relations, I decided to go to Arunachal Pradesh with the hope of establishing a link between Central India and the North East, through the work of Verrier Elwin.

For foreigners, a restricted area permit is usually required to visit sensitive areas of the North East, including Arunachal Pradesh. The permit for Arunachal is available at a fee of $US50 and applications must be made by two or more foreigners. I was fortunate in that my friend Oken Tayeng who runs a travel company in Arunachal was able to arrange for my permit to be faxed to me from Itanagar. I set off from Delhi on the Brahmaputra Mail to Guwahati; over 40 hours later I arrived, and from there I continued by coach to Itanagar, a further 8 hours by road.

It is always a good idea to do some initial research before venturing off to investigate a new area, and contacts had provided a few recommendations of people to meet in Itanagar. Dr. Tomo Riba, Associate Professor at the Rajiv Gandhi University in Arunachal, assured me by email that I would be able to stay in the guest house at the University for a few days, and he also offered to introduce me to some storytellers.

Dr. Riba picked me up early that first morning from Nirjuli, and he took me to the University, located on the top of scenic Rono Hills, just outside Itanagar. As it was the vacation, the University was largely empty but for a few staff engaged in marking examination papers, and I felt very fortunate to find myself in such a safe, peaceful and distinguished environment.
Dr. Riba, from the Galo tribe, is exceptional; helpful and full of enthusiasm, in no time at all, he had become a firm friend. He explained that there are 26 major tribes, and he meticulously wrote out a list of their names, indicating their locations and relationships.

He told me that the tribes could be broadly grouped according to similarities in origin, language and tradition. Several of those in the central region (including the Nyishi, Apatani, Aka, Adi, Galo, Bori, and Tagin) belonged to the Tani group that shared belief in a common ancestor called Abo Tani and in the sun and moon as supreme deities.

Amongst the Buddhist tribes, those that had migrated from Tibet included the Monpa, Sherdupken, Membca and Khampa and they maintained traditions of Tibetan Buddhism.

The Buddhist tribes dwelling in eastern Arunachal included the Khampti and the Singpho; they had migrated from South East Asia, and practiced Theravada Buddhist traditions.

Naga tribes also inhabited the eastern districts of Changlang and Tirap. The Mishmi, he said were different again.

Dr. Riba introduced me to the eminent Director of Tribal Studies, Dr. Tamo Mibang, author of several books on tribal subjects, and to Dr. Tai Nyori, who has also researched and written extensively on tribal mythology. Some of the Adi tales have morals, explained Dr. Nyori: A story of a pig and a dog (similar to one I had already heard in Nagaland) reflects the unfairness that exists in society, while a story of a tiger and a mithun indicates the foolishness of exposing one’s weakness to the enemy.

I was eager to find a short story that would be entertaining for children to represent Arunachal in a new collection of animation films from the North East “Tales of the Tribes” that I am developing. As the first ancestor, Abo Tani had captured my imagination. Dr Nyori presented me with an article that he had written on stories about Tani, and several days later, another author, Mr. Takhe Kani from the Apatani tribe, gave me a booklet that he had published, but I still found the Tani stories difficult to comprehend. Although they are vivid in the minds of the storytellers, they have yet to be well communicated in English, and as oral traditions are generally maintained by priests, emphasis is placed on remembering the intricate lineages of the clans.
Dr Riba suggested that to know more of tribal life I needed to go and stay in a traditional village. I was very pleased when Dr. Riba easily arranged for my stay in his village, Disi, in Basar District, West Siang. His niece, Karpi Riba would accompany me; it would be a good experience for both of us, and we set off early one morning in a shared jeep for the long journey to Basar. There are very few roads in Arunachal Pradesh and during the monsoon season there is a real danger of road blocks caused by landslides so we were advised to exit Arunachal, travel along the flood plain of Assam, and re-enter central Arunachal. Nearly all of Arunachal is mountainous and there are few of the shops and small businesses that line the roads of other parts of India. The journey took about eight hours, and it was mid afternoon by the time we were met at Basar by Dr. Riba’s younger brother, Toba.

Toba Riba maintains the ancestral home in Disi, 12 kilometers along a rough road from Basar that winds through dense forest and lush green paddy fields. Disi is a beautiful village on the banks of the small Kidi River, tucked away against a backdrop of verdant forest. Traditional Galo houses are remarkable; many of them are quite large, and they stand high off the damp ground on stilts and, made entirely of bamboo and wood, they are extremely appealing. Each family also has a charming wooden granary amongst a cluster of granaries, to store the rice crop and it is also made of wood and bamboo.

The most important room in the Galo household is the kitchen, a large room with a bamboo floor and a mud fireplace at the centre. While mother prepares dinner in the evening, the rest of the family sit around the fireside which provides warmth and light where there is no electricity.
The meal consists of rice; wild vegetables foraged from the forest and meat. “Tribal people get everything for free from the forest”, explains Toba Riba. “We have learnt to respect nature”, he adds.

Toba however, like many people in Arunachal, has converted to Christianity. When I ask him what prompted him to do this, he explains that Galo animist traditions always involved a lot of expensive rituals and animal sacrifices, and that the debts which were incurred would be crippling for the villagers.

In Disi, families that still practice the modern version of animism, Doini-Poloism, announce their faith with a flag that depicts the sun against a pale background, in front of their houses.

We spend three days in Disi, and it rains continuously. Although the rainy season is hardly the best time to visit Arunachal, the intensity of rainfall brings its own charm and a peaceful, sedative mood, for it hard to do anything or go anywhere. Toba and his wife Henbon still go out to their fields every day, as it is the season for weeding.

I am tempted to accompany them for the three kilometre walk that entails wading through the river several times, but I am soon deterred by warnings that leeches are plentiful in the lush wet vegetation of the monsoon hills. A Tani folk tale tells that the leech is a brother of man, and I wonder if this can reduce the repulsion one instinctively feels towards leeches. A visit to Arunachal in the monsoon is not for the faint hearted, for I have never seen such a multitude of large exotic insects as during my stay!

On telling Toba of my mission to find out more about Galo folk tales, he promptly called Tomo Dirchi, the oldest man in Disi village, to the house. I made several audio recordings of stories of Tani related by Tomo Dirchi. As a priest, he was able to recall the lineages of the clans right from Abo Tani, but it still did not provide me with a suitable story to entertain children.

On showing Toba my book of stories collected by Verrier Elwin I would find him pouring over it on the all important verandah of his house in the mornings. After much consideration, Toba pointed out a Galo story of Tani and the Yapom in the book, and declared that this would be a suitable story for the animation film. The story certainly had potential – it told of Abo Tani’s relationship with his brother Yapom, who was a spirit, and the subsequent ancestor of all Wiyus (spirits). All the tribes of Arunachal believe in spirits, and amongst the Tani group, these spirits, usually malevolent, needed to be appropriated regularly.

The understanding of stories depends on the storyteller, and this story would need to be elaborated on during an animation workshop, to adapt it for a short film.

In Itanagar I arranged a meeting with Moji Riba, a dynamic young documentary film-maker with an outstanding reputation in Arunachal Pradesh.

Moji established the Centre for Cultural Research and Documentation in Naharlagun twelve years ago with support from the Ford Foundation, after graduating from Jamia Millia Islamia in Delhi. Since then he has directed many documentary films on cultural traditions of Arunachal Pradesh, and he also conducts workshops in schools and teaches at the University.

Moji was eager to collaborate for an animation workshop in February.
In 2001 Moji made a film called “Prayers for New Gods”, and I asked him to tell me more about Doini-Poloism. He explained that this revival of traditional faith in a new form has been promoted by Talom Rukpa against the spread of Christianity, which now claims 60 percent of the population, many of whom come from the largest tribe in Arunachal, the Nyishi.

The Indigenous Faith Practices Act of 1979 forbids missionary activities and during the past eight years, tribal identification has become more aggressive. As old traditions become outdated, conflict has arisen between the elder and younger generations.

Moji believes that tradition needs to be brought into a contemporary form, and Doini-Poloism is part of this search for tribal identity, though there is also a tendency for it to be motivated by right wing Hinduism. In traditional animist rituals there were never any images of deities and the way it is practiced now, with temples, images and Saturday prayers is new.

The Apatanis are a tribe that inhabit the Apatani plateau and have been well documented by several eminent anthropologists. Unable to visit Ziro for the Dree festival, I went to the Dree Gound in Itanagar to experience the festivities. Dree is an agricultural festival held to appease various deities to ensure a healthy crop. Effigies are made of bamboo and a nyibu (priest) offers prayers and sacrifices. The festival is also an opportunity to see indigenous costumes and to taste Apatani food.

In the past, Apatani women favoured large nose plugs and facial tattoos, but now neither is considered attractive by the youth.

Some women at the festival had clearly tried to have their tattoos removed, and I was surprised to find out that these days the striking traditional knotted hairdo worn by men is often just a wig!
At the festival I met Gyati Rana and bought a copy of his booklet on nurturing indigenous culture. As Secretary of the Indigenous Faith and Cultural Society of Arunachal Pradesh, Mr. Rana feels that identity is deeply embedded in faith, culture and tradition inherited from ones ancestors and that indigenous people should protect and promote it rather than converting to other religions. He is particularly concerned by the loss of mother tongue amongst the young generation.

At the University, Abani Doley, a young assistant professor at the Goverment College in Bomdila, presented me with his book on Mishing oral traditions.

I also had the contact of an author from the Adi tribe, Mamang Dai, and I went to visit her in Itanagar. Mamang was born in Pasighat in East Siang district and she has published several books including “The Legends of Pensam” a novel that weaves a web of stories and characters to evoke the mood of Arunachal. Mamang agreed that it would be wonderful to see a first animated folk tale from Arunachal.

On visiting the State Museum with my new Apatani friend, Pura Khongkhung (Kim), I marvel at the elaborate dioramas that have been created for each of the tribes. “How will I ever remember so many tribes?” I wondered. I also noticed that while highly accomplished in weaving, there is little in the way of figurative artwork other than the wooden sculptures of the Naga tribes (from an area closed to foreign visitors), to use as references when it comes to designing characters for the short film in our animation workshop.

Eager to visit eastern Arunachal Pradesh, the opportunity came when I met Nang Pheyhom Chakhap, Secretary of the Centre for Cultural Research and Documentation. Pheyhom is from the Tai Khampti tribe in Lohit District, and she informed me of the coronation ceremony for the new Tai Khampti chief in Chaukham on 16 July.

Every village has its own chief, and there is also a grand chief of all Khamptis. The previous chief had died in February, and in the beginning of July there had been a meeting to select the new chief. The Khampti chief is elected through majority, and the chief of Chaukham, Chau Muhua Namchoom, had been chosen because of his abilities and experience. Pheyhom wanted to document the important coronation ceremony with help from the team at CCRD, and so I accompanied them on the 14 hour drive right through northern Assam to Namsai, arriving late at Pheyhom’s ancestral home in Piyong village.
Tai Khamptis migrated from the Yun-nan region of China in the eighteenth century. They have a sophisticated culture and are determined to preserve their traditions. Khampti language is derived from northern Shan, and they have had their own script for over 500 years. Certain Khampti elders assume the job of recording Khampti history in hand written books, and on our research visits to nearby villages we were shown several of these.

Everything was ready in Chaukham on the morning of the coronation. Village elders had been invited from all the Khampti villages and the organizing committee had erected a very large tent to accommodate several thousand Khamptis, all dressed in traditional outfits.

Pheyhom tells me that Khampti society is conservative and that in their own environment Khamptis usually choose to wear traditional clothes. On this coronation day, all Khampti men wore traditional long checked sarongs with white shirts. The dress is similar for women, though they clearly favoured black sarongs with large green sashes and white blouses.

There were some youthful volunteers from the scouts, but I noticed that there were few other young people in the crowd. The master of ceremonies instructed a welcome committee which included beautiful young women carrying ornamental displays of flowers and musicians in traditional costume banging gongs, to go to the chief’s house and escort him to the ceremonial venue.

The new chief and his family were elaborately dressed in shiny silken robes, and on reaching the venue the Khampti flag depicting a tiger was raised and the crowd burst into a rendition of the Khampti anthem.
Everyone then went into the gold painted temple to offer prayers for the new chief, before the long formal speeches by government officials of the area.

Oral histories were read out in Khampti language, the chief swore his oath of allegiance and at last he and his wife were crowned with glittering headdresses made of paper and tinsel. A photo session was followed by various cultural programmes and I smiled as I remembered Elwin’s account of dull performances that he had attended during his days amongst the Khampti.

The Khampti are evidently politically aware. Pheyhom was attracted to the idea of politics and saw this chance to document the ceremony as a move towards getting noticed by her community. Her retired father had been a teacher and she felt determined to uplift the position of women amongst the Khampti. She was exceedingly motivated and had asked her friend, Chow Swinhai Longkan, a teacher in Chaukham, to help arrange interviews with all the right people.

Still on my mission to find out more about folk tales, I brought out my Marantz audio recording device to record a love story related by a Tai Khampti woman, Nang Ken Khamhoo. Tragic love stories are popular, and Nang Ken was able to capture the melodrama, though I personally feel that comic stories are better suited for animation.

I had been promised stories by a Singpho chief in Piyong village, but time did allow for this storytelling session. Pheyhom, however, was determined to interview the oldest man in Namsai, Chau Khouk Manpoong for her documentary, and I took the opportunity to ask him for some more Khampti folktales. In perfect English, he related two from a text book that he has written to promote Khampti language in local schools. One of the stories told of a competition of strength between a boar and a tiger and it was similar to one I had heard before in Nagaland; the second, a short story of a crow and a jackal had an obvious moral about vanity, for the crow is easily tricked by the jackal’s flattery.

Chau Khouk soon had us captivated with his personal historical memories and I took a chance and asked him if he had ever met Elwin, to which he replied that he remembered him well. In fact Elwin had encouraged him to go on to become the first university graduate from Arunachal Pradesh.
Driving at night in Lohit district becomes akin to an obstacle course. I am amused by all the slim, trim cows that assemble in family groups to settle down right in the middle of the road for the night. Electricity in Piyong is intermittent, and marveling at the vast number of fireflies sparkling like spirits in the dark night, I imagine that the fireflies have stolen it. Sheltering on the verandah from the rain with a notion of the firm belief in spirits that exists in these parts, I ask Pheyhom if she knows of any ghost stories. She delights in relating her own numerous ghostly experiences: She believes that she has seen ghostly fingers inserted into the ventilation holes in the wall of the house; going out to investigate, she discovered a single footprint, and later, on consulting the local priest, it turned out to be a well known one-legged ghost!

Amongst the Tais there are many rules to be observed otherwise the spirits may be displeased, or they may even get attracted to humans. Pheyhom believes that ghosts can be deterred by burning mustard seeds, chilli, ginger and a certain resin. She also tells me of two childhood friends whose father was popularly thought of to be a forest spirit. Spirits can assume any form she says, and Tais will never look into a mirror at night, for the spirits just may steal their image.

Arunachal is replete with lush large-leaved plants such as tree ferns and banana. Paddy and tea plantations make the plains of Arunachal even more verdant, vibrant and luminous green. It is said that in this area the jungle was once so dense that one could not see through it, though now it has been greatly diminished through recent exploitation by the timber industry.
The next morning we set off as early as possible for the long, arduous drive back through Assam.

Before returning to Delhi, I decide to continue on the trail of Verrier Elwin to Shillong in Meghalaya, where he was based during his sojourn in the North East. Shillong is quite the antithesis to remote, undeveloped Arunachal in that it was once the capital for the British presence in the North East. The comfortable three hour drive from Guwahati takes one up into the cloudy hills past tea plantations and pineapple farms, and as it is pineapple season, and I am delighted by piles of ripe pineapples for sale by the roadside.

Good fortune shines on this research trip: I have managed to make contact with Verrier Elwin’s youngest son, Ashok, and he is expecting me in Shillong. As a devoted fan of Elwin, I have read many of his books, including his entertaining autobiography, “The Tribal World of Verrier Elwin”, and I have a strange sensation of familiarity on my first meeting with Ashok.

I am thrilled at being able to see the legacy left by Elwin - numerous albums of historical photographs of the tribes, decades of handwritten diaries, scrap books of articles, publications and personal letters from Mahatma Gandhi. I eagerly try to convey the work of the Adivasi Arts Trust to Ashok, and even go as far as suggesting that had Elwin been living today, might he perhaps have encouraged the young tribal generation to adapt their folk tales for animation films? Quite unexpectedly, Ashok suggests developing a cartoon character of Elwin, and I agree that this is a very interesting idea for the “Tales of the Tribes” project that is unfolding in such an organic way.

This research trip has brought new impetus to the fantastic idea of creating a collection of tribal animation films from the North East region.

It has now become apparent that the stories would share common themes of nature spirits, which is the essence of tribal North East.

Verrier Elwin’s work had significant impact on the region, especially in Arunachal Pradesh, where he is still fondly remembered. Elwin would be able to provide an obvious link between the tales from the states, perhaps even as a cartoon avatar and presenter for the stories (if this could be realized with the cooperation of his family), in which case a story from Arunachal demands to be included in the collection.

Enthusiasm was expressed in Arunachal for an animation workshop to bring young people together to develop a story for the series. It will be a challenge to find young animators from Arunachal to develop a new artistic style suited to the story, in light of the fact that traditional artistic reference material is limited, though a combination of 2D and 3D techniques may be used for the film. Past experience has shown that a local partner is essential for the success of workshops and I am looking forward to collaborating with the Centre for Cultural Research and Documentation for the Animation Workshop in Arunachal.

The Trust would like to thank the storytellers and new friends in Arunachal and the Indian Council for Cultural Relations for their support of this research project.
Bibliography:

**Understanding Tribal Religion**
Tamo Mibang and Sarit Chaudhuri, Mittal Publication, ISBN 81-7099-945-6

**Dyanamics of Tribal Villages in Arunachal Pradesh**
Tamo Mibang and M.C. Behera, Mittal Publication, ISBN 81-7099-944-8

**Folk Culture and Oral Literature from North East India**
Tamo Mibang and Sarit Chaudhuri, Mittal Publication, ISBN 81-7099-911-1

**The Tribals and Their Changing Environment**
Dr. Tomo Riba

**The Hidden Land**
Ursula Graham Bower, Published by John Murray

**The Apatanis and their Neighbours, A Primitive Civilization of the Eastern Himalayas**
Christof Von Fürer Haimendorf, 1962

**The Tribes of Subansiri Region in 1940s (An Ethnographic Notes on Subansiri Area)**
Christof Von Fürer Haimendorf, 1946

**A Himalayan Tribe - From Cattle to Cash**
Christof Von Fürer Haimendorf, Vikas Publishing

**Abotani, The Genesis of Mankind**
Takhe Kani

**The Advancing Apatanis**
Takhe Kani

**Socio-Religious Ceremonies of the Apatanis of Arunachal Pradesh**
Takhe Kani

**The Apatanis in the Days of British 1828-1948, Tour Diaries and Reports of the Visitors on the Apatanis**
Compiled and Edited by Takhe Kani

**Myths of the North East Frontier of India**
Verrier Elwin

**The Tribal World of Verrier Elwin**
Verrier Elwin

**A New Book of Tribal Fiction**
Verrier Elwin

**A Philosophy for NEFA**
by Verrier Elwin

**The Hill People of North East India**
by Verrier Elwin, Oxford University Press

**Myths, Legends and Tales of Arunachal Pradesh** (vol 1)
Edited by Dr. N. N. Osik, Published 2001 Government of Arunachal, Director of Art and Culture

**First Sun Stories** (unusual folk tales from the North East)
A Katha Book

**The Sky Queen**
Mamang Dai, Katha

**The Legends of Pensam**

**Folklore of Tribal Communities**
Dr. Nityanand Patnaik

**Oral literature of Mishings of Assam and Arunachal**
Abani Doley

**Myths and Tales of the Nishings of Arunachal Pradesh**
Dr. K. Bora, Directorate of Research, Government of Arunachal Pradesh

**Mishmi Folktales**
M.K. Tayeng, Sahita Academi 1958

**Cultural Heritage of Arunachal Pradesh**
N. Naingoljii Bayomaksh Tripathy

**The Tai Khampti, (A Brief Note on the History and Culture of the Tai Khamptis of Arunachal Pradesh and North East India)**
Chau Khouk Manpoong

**A Fine Flake of Miji-Migun from the Sachet of Popi-Sarmin**
Gyati Rana

**Donyi-Polo: Science behind Religion**
Prof. R. S Yaeva, Dept of Geography, Arunachal University

**Bride Price (Kanyar Mulya)**

**Nyishi World**
TobTarin Tara, Eastern Horizon
Contacts:

Professor Tamo Mibang  
Director, Arunachal Institute of Tribal Studies  
Rajiv Gandhi University  
Rono Hills, Itanagar  
Office: 0360 2277372  
Res: 0360 2277971

Dr. Tomo Riba  
Associate Professor, Rajiv Gandhi University  
Disi Village  
PO/PS Basar  
West Siang District, Arunachal Pradesh  
Mobile: 09436042035  
Email: tomoniba123@rediffmail.com

Dr. Sarit Chaudhari (and Suchita Chaudhari)  
Tribal Studies Department  
Rajiv Gandhi University  
Youth Hostel Road  
Arunachal Pradesh 791111  
Mobile: 09436042092  
saritkchai@rediffmail.com

Dr. Tai Nyori  
A Sector, Naharlagun  
Youth Hostel Road  
Arunachal Pradesh 791111  
Res: 0360 2351421  
Mobile: 0943625213

Abani Doley (Assistant Professor, Bomdila Govt College)  
Mobile: 9402445061

Mr. Nani Tamang Jose (Registrar Examinations)  
Rajiv Gandhi University  
Arunachal Pradesh  
Mobile: 9436897855

Takhe Kani (Author)  
Res: 0360 2212070  
Mobile:9436631753  
Email: takhekani@gmail.com

Mr. Nani Tamang Jose (Registrar Examinations)  
Rajiv Gandhi University  
Arunachal Pradesh  
Mobile: 9436897855

Pura Khongkhung (Kim)  
PVT House near quarter No. 9  
G Extension, Ganga  
Itanagar, AP 791113  
Res: 0360 2211071  
Mobile: 9436228673  
Email: khongkhung@gmail.com, huntaer@yahoo.com

Tatung (Apatani, Student at University)  
Mobile: 9436044714

Karpi Riba  
Mobile: 0615205238  
Email:karpi_riba@yahoo.com

Moji Riba (Director)  
Centre for Cultural Research and Documentation  
Sammannoy Gut Cooperative Society Ltd  
1st Floor Takar Complex  
Naharlagun  
Arunachal Pradesh 791 110  
Mobile:09856060838  
Email:mojiriba@hotmail.com

Y.D. Thongchi (Commissioner Transport, Author)  
Mobile: 9436040070

Shaji Puthiyaparampan  
Principal, JNK Public School  
E Sector, Itanagar  
Arunachal Pradesh 791111  
Mobile: 9436637358/9774037353  
Email: plshaji@rediffmail.com

Mamang Dai (Author)  
Gute Gumru  
C Sector, Itanagar  
Arunachal Pradesh 791111  
Res: 0360 2203579  
Mobile: 09436055750

R. Dondrup (Deputy Director)  
Directorate of Research  
Government of Arunachal Pradesh  
Itanagar 791111  
Res: 0360 2212694  
Email: mamagdai@hotmail.com

Toba Riba (Teacher)  
Disi village  
P.O./P.S. Basar  
West Siang District, Arunachal Pradesh  
Mobile: 9436839759/9402249981

Nang Pheyhom Chakhap K. (Superintendent)  
Directorate of Accounts and Treasuries  
Government of Arunachal Pradesh, Naharlagun  
Res: 360 2351189  
Mobile: 09436044364  
Email: pheyhom@yahoo.com

Chow Suwinwai Longkan (Teacher)  
P.O. Chongkham  
6/Nagar  
District Lohit  
Arunachal Pradesh 792104  
Mobile: 9402043033

Chau Khok Manpoong  
P.O. Manmow  
Namsai  
Arunachal Pradesh 792 103

Chaw Sijanta Masai (Khampti artist)  
7 Km Kherem 792104  
District Lohit  
Arunachal Pradesh  
Res: 03806 222155  
Mobile: 9436049436

Chau Aiing Chakhap (Khampti Storyteller)  
Pyong Village  
Lohit District, Arunachal Pradesh

Nang Ken Khamhoo (Khampti Storyteller)  
Chongkham Headquarter  
Mobile: 9436693959

Bisailu Chalton (Mishmi) (Child Development Project Officer)  
Namsai

Amu Datta Baruah  
Mobile: 09435049994  
Email: amu_duttabaruh@yahoo.com

Ashok Elwin  
55 Lower Lachaumiere  
Shillong 793001  
Meghalaya  
Mobile: 9436119394  
Email: ashokelwin@yahoo.com

Jessica Elwin  
Mobile: 9169115350915