

**MANAGERIAL AND ECONOMIC
ASPECTS OF MOBILE THEATRE
ESTABLISHMENTS OF ASSAM**

A THESIS

**SUBMITTED TO THE GAUHATI UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY IN COMMERCE
(IN THE FACULTY OF COMMERCE)**



Submitted by:

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2016



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I further certify that the candidate has fulfilled all criteria under existing norms for submission of current Ph.D thesis which is found to be original in kind and based on her own findings and close observation.

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Research Guide

DECLARATION

I hereby declare that the thesis entitled “**Managerial and Economic Aspects of Mobile Theatre Establishments of Assam**” is an original research work undertaken by me under the supervision of Dr. Nayan Barua, Professor, Department of Commerce, Gauhati University . This thesis has not been submitted to any other University or Institution for any degree or diploma.

Date:

(Mousumi Devi)

Investigator

PREFACE

The mobile theatre establishments are instrumental in bringing change in many ways whether in cultural arena or life style of the cultural workers or to other allied service providers. The theatre units have also brought change to the socio-economic scenario of the State. Moreover, the heart and soul of the Assamese people, especially of lower Assam is attached with the theatre performances. I have seen people laughing, weeping and clapping to the dialogues and themes, its bold and beautiful appeals of the drama presented by the Theatre establishments. This inspired me to undertake this subject as my research work.

The research topic entitled **“Managerial and Economic Aspects of Mobile Theatre Establishments of Assam”** has been undertaken to investigate the managerial and economic aspects of Mobile theatre establishments of the State of Assam.

Being a student of commerce I have keen interest to study the financial management practices followed by the theatre organizations. As the industry runs as unorganized service industry, the study aimed at analyzing the revenue earning, expenditure pattern and profitability of the theatre units to present it as a prospective business venture. Again, the work and activity of the organizations is totally unique in nature. The composition of human forces, their jobs and duties assigned, work schedules, pay patterns, human resources management practices followed by the theatre establishments etc. calls for an observation. The study intends to explain the role of the State Government to find whether existing state policy is conducive for the growth of Mobile theatre units? As the industry operates on commercial lines, the research attempts to uncover whether the management and the employees maintain professionalism in their operation?

All these queries led me to undertake the present study. An attempt has been made through this study to understand the managerial and economic aspects of the mobile theatre establishments of Assam.

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ACKNOWLEDGEMENT

Throughout the course of this research work lots of individuals and agencies lent a helping hand to me on different occasions. It is my proud privilege to offer my heartfelt gratitude to all of them from the deep of my heart.

To begin with , I express my feeling of profound gratitude and indebtedness for my respected guide Prof. Nayan Barua, Department of Commerce, Gauhati University . It is primarily his encouragement , guidance and continuous support which been a source of inspiration to me. The thesis would not be in proper form without his evaluation.

I express my sincere thanks to Dr Prasanta Sarma, Associate Professor , Department of Commerce, Gauhati University , who has directed me in every step of my work. I shall remain ever obliged for his constant encouragement.

I express my warm gratitude to Mr. Achyut Lahkar, proprietor of Nataraj Theatre, Mr. Ratan Lahkar, Proprietor of Kohinoor Theatre, Mr. Krishna Rai , proprietor of Aawahan Theatre, Mr. Subodh Mazumdar, proprietor of Theatre Bhagyadevi , Mr. Dulumoni Das , producer of newly formed Chiranjeeb Theatre, Mr. Najrul Islam , Producer of Bordoisila theatre, Mr. Sangkalpajit Hazarika, producer of Hengul theatre , Mr. Amal Kumar, Playwright/Director of Rupraj Theatre for their co-operation and providing the required primary information.

I would like to express my sincere thanks to artists, non-artist employees of various theatre houses & theatre activist who shared their experiences, views and emotions and provided me with the required resources for the work. I would like to offer my sincere thanks to Mr. Mrigesh Sarma, member of Ankush N.G.O, Baihata Chariali for availing required information for the study.

I like to express my profound sense of gratitude to my Institutional head Dr Amar Saikia , Vice Principal Dr Nandini Baruah ,Departmental seniors and colleagues for their support and encouragement.

I pay my tribute to my father Lt. Sarat Chandra Sarma for his blessings . The fond memories of my father had been a source of inspiration all through the work.

I express my gratitude to my mother Mrs. Nilima Sarma for being the backbone and counselor during the work and always.

I would like to express my gratitude to my husband Dr. Bhaskar Jyoti Baruah and my parents –in-laws for their moral support in the process of this research work.

I like to offer my profound gratitude to my beloved daughter Kavyasmriti Baruah who took a keen interest in the completion of this research work.

I would like to offer my gratitude to my sister Dr. Moyuri Sarma Assistant Professor (Senior Scale), Department of Education, Gauhati University for her valuable suggestions.

I shall remain ever thankful to all the learned faculties of Department of Commerce, Gauhati University for their valuable guidance and constant support during my research endeavour. Last but not the least , I will be grateful to all the non-teaching staff of the Department for all their help and co-operation.

I also like to thank Hemanga Kumar of H.K. Networking Services for editing and printing of the thesis within a short period of time.

Date:

Place:

(Mousumi Devi)

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CHAPTER-1

INTRODUCTION

1.1 Background:

Art plays an important role in man's life. Many important inventions appeared in the field of Art. Special attention may be made of dancing, music, painting & drawing, sculpturing which belong to the category of Performing Art. The cultural agent who performs entrepreneurial activity focusing on Performing Art may be called as Cultural Entrepreneurs. They are the job giver to other cultural workers.

Theatres are the most vibrant cultural product of India. The origin of Indian theatre can be related to ancient rituals and seasonal festivities performed at various parts of the nation and its origin can be traced back to 5000 years ago. According to legend, the first play was performed on heaven as the Gods were enacting their triumph after the defeat of demons. Theatre as it exists in India today, is a complex art form which combines in it the virtues of music, dance, movement, painting, literature and fine arts, drama. The mobile theatre entrepreneurs in Assam make innovation in cultural line combining together other cultural products in their production process for their end product i.e. presentation of plays. Theatre has very strong links with indigenous performing traditions namely the Jatra Parties (locally known as *khula gaan*), puppet theatre, Oja pali, gayan bayon, Aankiya Naat & Bhaona - which are performed at local level in Assam. Theatres are termed as Mobile Theatres or *Bhramyaman* Theatres in Assamese because of its roving nature. The mobile theatre units use different theatrical methods including cinematic presentation in their attempt to entertain the viewers with romantic, historical, mythological, social and fantastic themes.

A mobile theatre unit is a professional and organised group of people which travels different places to perform drama and other cultural activities along with technological innovation.

As per the **Assam Mobile Theatre (Regulation & Artists' Welfare Fund) Act 2010**, "Mobile Theatre means a theatre group engaged in the business of live dramatic and other cultural performances in the State of Assam in

consideration of monetary payment to them, performing such activities in different places on a temporary basis, having at least two stages with light and sound system erected temporarily, inside a temporary *pendal* with sitting arrangement for audience in front of the stages, having adequate number of artists and other staff, both technical and non technical, either casual or regular, in its pay roll and having fixed land and property for the use by the Mobile Theatre in the name of the Mobile Theatre or the producer as the case may be, and the words 'Mobile Theatre Groups' shall be construed accordingly''.

The word "Theatre" derives its meaning from the Ancient Greek word "Theatron" meaning the seeing place and worshipped 'Minerva' the God of Art. Theatre is a branch of the performing art. As a performing art it focuses almost exclusively on live performers, creating a self contained drama. By this broad definition it appears that theatre had existed since the dawn of men as a result of the human tendency of storytelling. Since its inception, theatre has come to take on many forms utilizing speech, gesture, music, dance and spectators combining the other performing as well as the visual arts within a single artistic form. Theatres are termed as traditional live entertainment under the category of performing art along with circus and musical theatre. Theatres can be categorized as entertainment industry as the **Dictionary meaning of entertainment Industry (noun) means those involved in providing entertainment: radio, television and films and theatre.**

1.2 Nature and Characteristics of Mobile Theatre Units in Assam :

The mobile theatre units in Assam have the following characteristics:

1. The theatre units are mobile in nature. Most of the theatre units tour almost all the districts of Brahmaputra Valley and some parts of Barak Valley of Assam in a time period of 9 months (mid July to mid April) for their theatrical extravaganza. During the 9 months journey, the mobile theatre units halt at a place for 2-3 days and then move on to another place to present their performance. In most of the cases, the theatre units cover 70-79 *pendals* for shows in a season.
2. The peculiar aspect of mobile theatre units in Assam is the nature of their work. They carry with them the whole stage (2 sets of stage), tent, chairs,

tables, dresses, make up items, kitchen utensils and so also the employees (120 - 150 nos.).

3. The theatre units can be categorized as - A class, B class and C class theatres. Although, the categorization of mobile theaters is not recognized by the Government but, it is a known fact for all stake holders depending upon the size, goodwill, popularity and status of artists involved in theatre units. The size of the stage, tent and its seat capacities, lighting arrangement, amount of initial capital investment, amount of working capital, number of employees engaged is different for A class, B class and C class theatre units.
4. Mobile Theatre units may be termed as cultural entrepreneurship as it primarily deals with performing arts. The mobile theatre units possess the following entrepreneurial characteristics:
 - a) **Innovator in the field of performing art:** Innovation is a continuous process for the theatre units. The theatre units innovate new ideas whether on their scripts and dramas or in technical presentation or in music or dance or in dance drama presentation. The theatre units innovates new themes in their dramatic presentation e.g. Nataraj Theatre, the pioneer theatre establishment of Assam, innovated theatre scope system and presented the drama- “Sipahi Bidruh” in the year 1966-67. On its 1968-69 theatrical season, the producer -Achyut Lahkar introduced Cine Theatre System .Another experiment was done by the Producer in the year 1970-71 by adding three stages on its presentation. Nataraj theatre created history in mobile theatre by introducing “Alshom” or revolving stage in their presentation which is followed by all other theatre units till date. Kohinoor theatre presented the epics Ramayana and Mahabharata in the year 1980 and 1984 much before the telecast of the B.R Chopra’s T.V serial in Doordarshan. It has also presented Shakespeare’s dramas Othello, Cleopatra, and Greek epics Iliad and Oddishi. Kohinoor theatre is pioneer in technical innovation with

presentation of Hollywood blockbuster Titanic (in the year 1998-99) staged it consecutively till 2004, Bollywood blockbuster movie Tarzan(1989-90), Hollywood movie Jurassic park in the name *Dinosaur r atanka*(2004-2005) on the stage.

- b) **Employment opportunity to different cultural activists:** The theatre industry provides employment opportunities both directly and indirectly to the local youths. About 10,000 people found direct employment in various skilled jobs (actor, dancer, manager etc.) and in unskilled jobs (e.g. helper, chowkider ,light men). At the same time, various indirect employment opportunities like tailors e.g. Ranjit Das of Dipak Tailoring of Pathsala has a long working relation with Kohinoor Theatre .Similarly, Destiny Printing Press, Guwahati is offering services on Video editing and printing of souvenirs, banner, posters for almost all the theatre units on a contractual basis. Inviting committees, tent houses, food stalls, pan-shops, transport operators etc. are also financially benefitted as their activities are indirectly related with the theatre units.
- c) **Cultural resource utiliser** e.g. cultural instruments, indigenous dress materials ,local costumes, masks etc. supplements the theme based on mythology , history presented by the theatre units from time to time .Such dramas and dance dramas presented by various theatre units are *Sundarpur* (dance –drama based on Satriya dance form)*Rukmini Haran*, *Chitrangada*(dance-drama), *Beula*(drama), *Zerengar Sati* (drama) of Nataraj Theatre; *Ramayana*(Drama), *Mahabharata*(Drama) *Piyoli Phukan* (drama) , *Siraj* (Drama) of Purbajyoti Theatre;*Oja pali*,the traditional performing art form of lower Assam and its negligence and plight at present situation presented by Makunda Theatre, *Miri Jiyori* (drama),*Parijaat Haran* (drama) of Theatre Bhagyadevi; *Matir Gari* (based on Sanskrit play *Mrichakatikam*, shows *ojapali* folk art, *Miri Jiyori* of Rajashree Theatre ,*Mahabharata*, *Ramayana* of Kohinoor

Theatre uses traditional costumes, jewellery and accessories, make-up items like *hengul* (a form of color mixture), *haitha mukha*(mask),dress-materials etc. representing Assamese culture and tradition.

d) **Risk taker and uncertainty bearer:** The cultural entrepreneurs present before its viewers each time a new product either in the form of a new composition or dance or dramatic presentation or cinematic presentation. As the product offer is very unique and new with every presentation, the risk and uncertainty factor is very high.

5. Drama is the chief ingredient for every theatre unit. Every theatre party presents three to four dramas with different themes in every theatrical year.
6. It is a common practice to start the main show with a concert followed by a dance-drama. Usually, the theatre houses prepare 3 to 4 dance dramas. But, in order to cut short the time duration of each shows, the Producer may decide to drop dance-drama in consultation with the inviting committees.
7. A select group of artist, technician and non technician employees, spectators, inviting committees, moving stage, *pendal*, musical instruments, costumes and make up, sound system, advanced lighting arrangement are also invaluable elements of the mobile theatre units.

For over a century, Assamese mobile theatre has been telling tales of the people to the people. This industry, very unique to Assam, has been focusing on the trials, tribunals, triumphs of the human being for generations, becoming in course of time, the most enduring entertainment industry in this part of the world.

8. The stage where the mobile theatre units perform their shows is Proscenium in nature. Nowadays, the theatre units perform a drama in two stages. Once a given scene is over, they move on to the other adjacent stage to perform. As stated earlier, the theatre units have two sets of stage and tent known as Advance and Running set. As the main theatre unit

performs at a given place, the other party make necessary arrangement with 'Advance *pendal*' at a nearby place for the next show, so that there may not have any gap in their schedule.

9. The roof of the auditorium is covered with tent and all the four sides of the auditorium are fenced with cloths. The auditorium can accommodate 1500 to 2000 audiences at a time. The middle part of the auditorium is supported by one line of bamboo- pillars only that cause fewer blockages from viewing the main stage.
10. Every troupe has their own setting materials as per requirement with the play.
11. A huge amount of fund is invested in this form of business. Moreover, a great amount of physical dexterity is involved in making and performing the art.
12. Unlike permanent auditorium hall, the makeshift auditoriums are affected by noise and sounds from outside. Similarly, the sounds during shows also cause disturbance to others outside the auditorium.
13. As there is a wide gap between the main stage and gallery seats at the end, a more dramatic presentation in acting, high pitch of dialogue delivery, hand and footwork, lighting action is practiced.
14. The theatre organizations follow a convenient route covering places in nearby location for performances. They prefer the places /*pendals* which fall in a short distance from present *pendal* sites to continue journey after its past night's show. e.g. Theatre Bhagyadevi, the oldest theatre unit, covers 79 sites covering different areas of the State.

The following chart shows a list of *pendal* sites visited by Theatre Bhagyadevi in the ensuing 2015-16 theatrical years for reference

Table: 1.1.

Route of Theatre Bhagyadevi for the theatrical season 2015-16

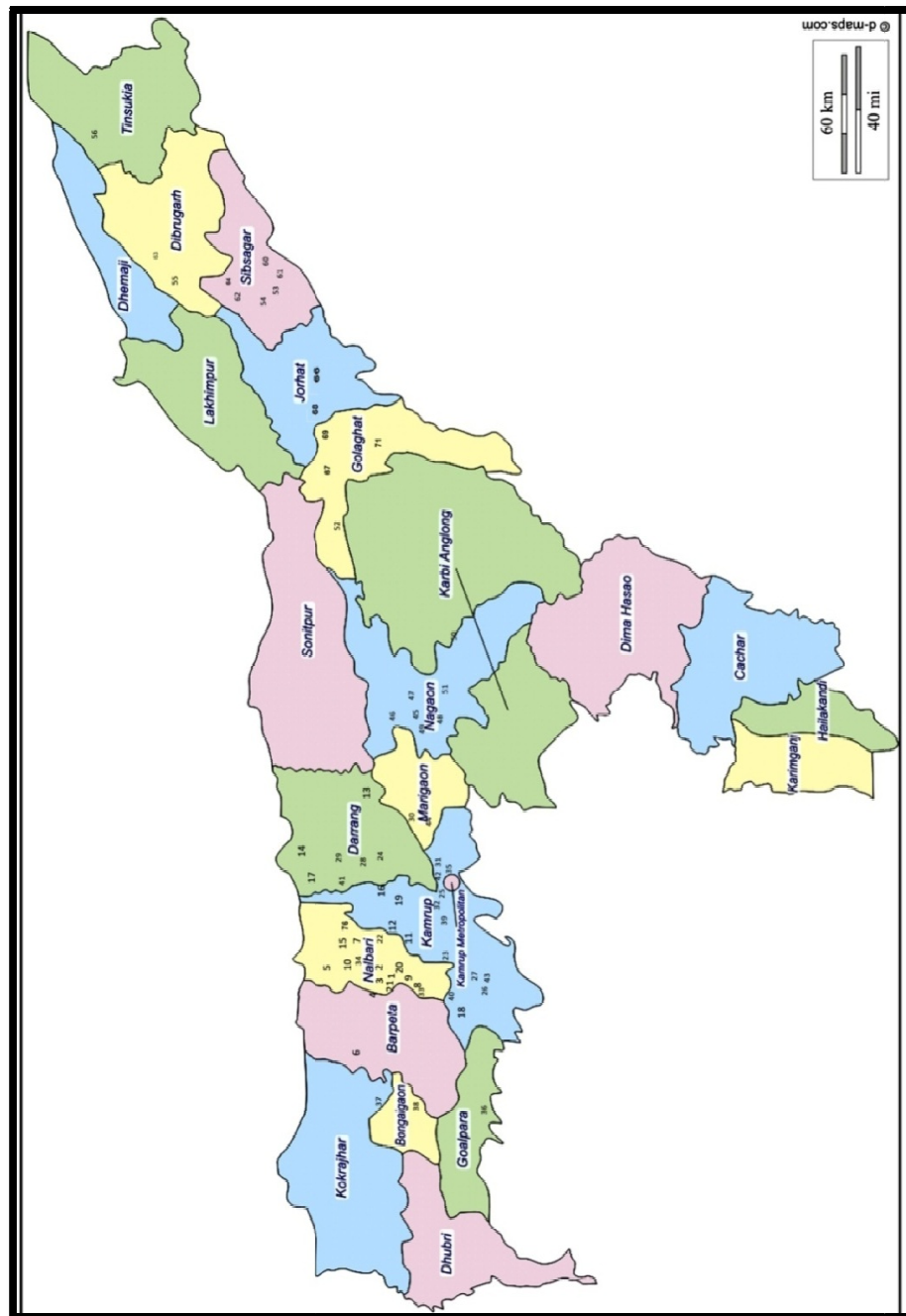
Sl. No	Days/ Months	Destination	Sl. no	Days	Destination
1	Aug:21,22, 23,24, 25, 26,27	Moorea(Nalbari District) (base camp)	39	Dec: 19,20,21	Borsojai (Kamrup M)
2	Aug:28, 29, 30,31	Boripara(Camota,Nalbari District)	40	Dec: 22,23,24	Kukurmara (Kamrup R)
3	Sep:1,2,3	Domdoma,Nalbari District)	41	Dec:25,2 6,27	Rangamati (Near Boko)
4	Sep: 4,5,6	Bhalaguri (Sarupeta,Barpeta District)	42	Dec:28,2 9,30	North Guwahati
5	Sep: 7,8,9	Kumarikata (Tamulpur,Baksa District)	43	Dec:31, Jan:1,2	Jarpara (Near Saigaon)
6	Sep: 10,11,12	Laugaon(Pathsala, Barpeta District)	44	Jan:3,4,5	Boha (near Morigaon)
7	Sep: 13,14,15	Dhomdhoma(Nalbari District)	45	Jan:6,7,8	Bhurbonda (Morigaon)
8	Sep:16,17, 18	Boniakuchi(Nalbari District)	46	Jan:9,10, 11	Chapormukh (Nagaon Dist.)
9	Sep: 19,20,21	Tihu (Nalbari District)	47	Jan: 12, 13,14,15	Ujargaon
10	Sep: 22,23,24	Odalbari (Baksa District)	48	Jan: 16,17,18	Brahmangaon (near Sakalaghat)
11	Sep: 25,26,27	Khanamukh (Kamrup R)	49	Jan:19, 20,21	Baropujia (near Babejia Nagaon)
12	Sep: 28,29,30	Sualkuchi (Kamrup R)	50	Jan:22,23 ,24	Rajagaon (Near Baithlangsu)

13	Oct: 1,2,3	Burha (Darrang District)	51	Jan: 25,26,27	Nagaon
14	Oct: 4,5,6	Udalguri (Darang Dist.)	52	Jan: 28,29,30	Misamora (near Dergaon)
15	Oct: 7,8,9	Rihabari (Nalbari District)	53	Feb: 31,1,2	Kalugaon (Sibsagarh)
16	Oct: 10,11,12	Bezera(Darang Dist.)	54	Feb:3,4,5	Amguri (Sibsagarh Dist.)
17	Oct: 13,14,15	Maazbat (Darang Dist.)	55	Feb:6,7,8	Dibrugarh
18	Oct: 16,17,18	Botahkuchi (Kamrup Dist.)	56	Feb: 9,10,11	Kakopathar
19	Oct: 19,20,21	Puthimari (Rangia Sub Div)	57	Feb:12,1 3,14	to be fixed
20	Oct:22,23, 24	Camota(Nalbari Dist.)	58	Feb: 15,16,17	to be fixed
21	Oct: 25,26,27	Koyan (Nalbari Dist.)	59	Feb: 18,19,20	to be fixed
22	Oct: 28,29,30	Naayanbasti (near Dhomdhoma)	60	Feb: 21,22,23	Lakua(Sibsagarh)
23	Oct 31 st , Nov 1st	Palara (Kamrup R)	61	Feb: 24,25,26	Mathadang (Sibsagarh)
24	Nov: 2,3,4	Deumornoi (Darang Dist.)	62	Feb: 27,28,29	Nitaipukhuri (Sibsagarh)
25	Nov:5,6,7	New Guwahatti (Kamrup M)	63	March: 1,2,3	Khuwang (Dibrugarh)
26	Nov: 8,9,10	Kulsi (Kamrup Dist.)	64	March: 4,5,6	Sukanpukhuri
27	Nov: 11,12,13	Balapara (Kamrup Dist.)	65	March: 7,8,9	to be fixed

28	Nov: 14,15,16	Mohoripara (Darang Dist.)	66	March: 10,11,12	Ganakpukhuri (Dergaon)
29	Nov: 17,18,19	Mangaldoi (Darang Dist.)	67	March: 13,14,15	Golaghat
30	Nov: 20,21,22	Borbari (Kamrup M)	68	March: 16,17,18	Liekhuwa (Jorhat)
31	Nov: 23,24,25	Narengi (Kamrup M)	69	March: 19,20,21	Borhula (Titabor)
32	Nov: 26,27,28	Panitema (Kamrup R)	70	March: 22, 23, 24	to be fixed
33	Nov: 29, 30, Dec 1st	Nagaon (Nalbari District)	71	March: 25,26, 27	Naujan (Golaghat)
34	Dec: 2,3, 4,5,6	Nalbari	72	March:28, 29,30	to be fixed
35	Dec:7,8,9	Ganeshguri (Kamrup M)	73	March 31st,1,2	to be fixed
36	Dec:10, 11,12	Rangsai (Goalpara Dist.)	74	April: 3,4,5	to be fixed
37	Dec: 13,14,15	Balagaon (Goalpara Dist.)	75	April: 6,7,8	to be fixed
38	Dec: 16,17,18	Abhayapuri (Goalpara Dist.)	76	April: 9, 10,11,12	Bogurihati (Nalbari)

Source: 'Sangita', souvenir of Theatre Bhagyadevi of the year 2015-16

Figure1.1: Map of Assam showing Route of Theatre Bhagyadevi for the theatrical season 2015-16



Indicators: The serial number shows the journey from base- camp back to base- camp.

As stated in the Table:1.1,the theatre units have more *pendals* in lower Assam areas with total 44 *pendals* out of total 79 sites. Again, during investigation it was found that before moving out of the base camp, the theatre units perform for almost a week at their base camp. Usually, they stay at a place for three days before moving out to the next location. Another interesting observation found during investigation that, the theatre units enter Upper Assam areas during winter season after the festive season of puja ,Idd and other local festivals. As there is a shortage of free open space due to small tea plantation at various places, the inviting committees also find it easy to accommodate field at the end of harvesting season during that time.

In reference to the route followed by theatres of Upper Assam, the *pendal* list of Hengul Theatre for the year 2015-16 is stated below as a reference:

Table1.2: *Pendal* list of Hengul Theatre for the theatrical season 2015-16

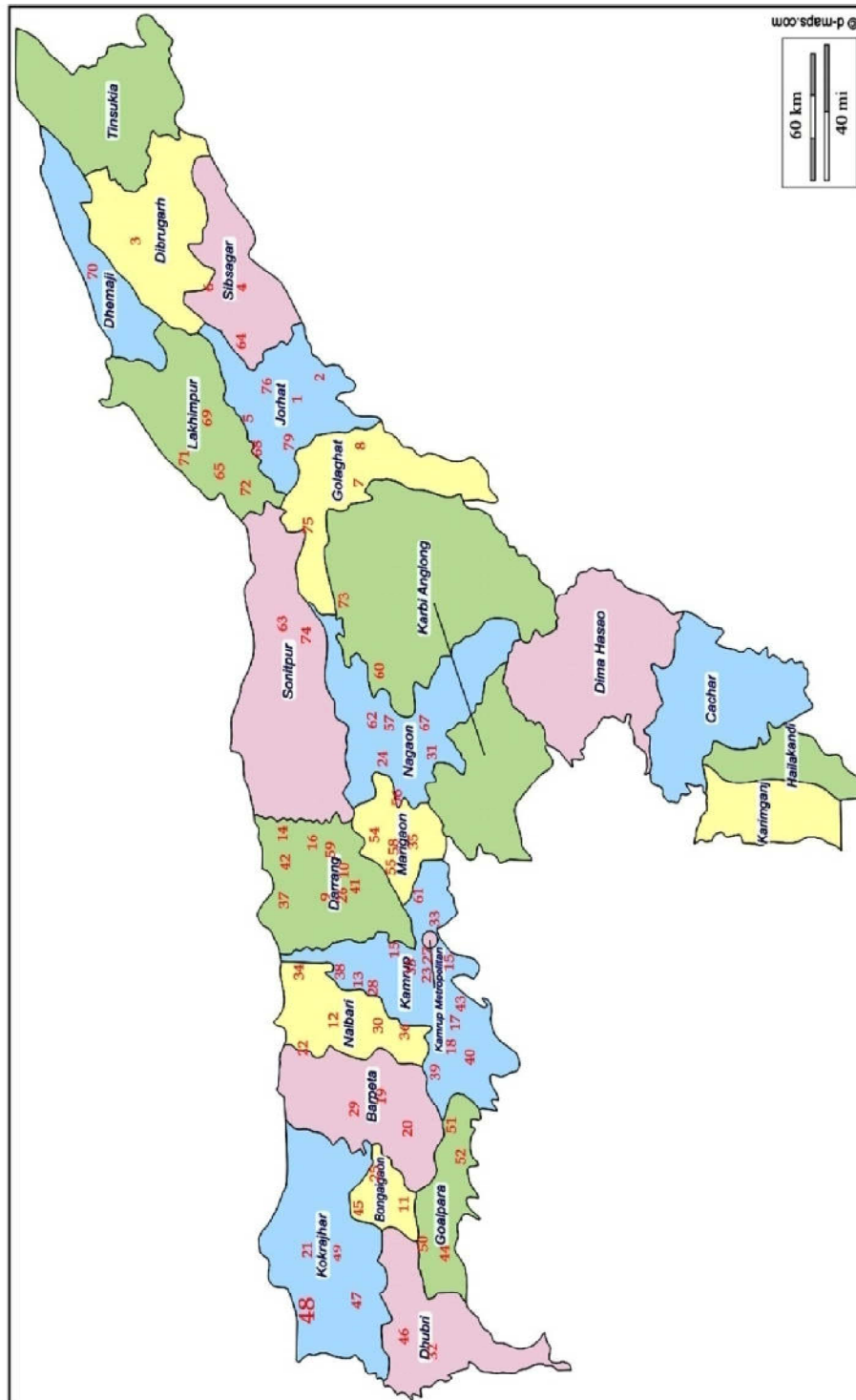
Sl. No	Days/ Months	Destination	Sl. no	Days	Destination
1	Aug:19-23	Moriyoni (Johat Dist.)	40	Dec:16-18	Bhagowatipur
2	Aug: 24-26	Lahing (Jorhat Dist.)	41	Dec: 19-21	Namkhola
3	Aug:27-29	Disou Botua (Jorhat Dist.)	42	Dec: 22-24	Bagan(near Dhekiajuli, Darang)
4	Aug:30, Sep 1	Sensua, Namti (Sibsagarh)	43	Dec: 25-26	Chaigaon
5	Sep: 2-4	Jorhat	44	Dec: 27-29	Boguwan(near Goalpara)
6	Sep:5-7	Janggom (Sibsagarh Dist.)	45	Dec:30,31 Jan-1	Mulagaon (Mongaigaon)
7	Sep:8-10	Kamargaon (Bokakhat, Golaghat)	46	Jan: 2-4	Golokgang (Dhubri)

8	Sep:11-13	Telgaram (Numaligarh,Golaghat)	47	Jan:5-7	Dhontola (Kokrajhar)
9	Sep:14-16	Mazbat (Darang Dist.)	48	Jan:8-10	Salkucha(near saptagram)
10	Sep: 17-19	Paneri (Tangla, Darang Dist.)	49	Jan-11-14	Majbakoli
11	Sep: 20-22	Bongaigaon	50	Jan:15-17	Bulbola (Goalpara)
12	Sep:23-25	Bortola (Nalbari)	51	Jan: 18-20	Sutrapara
13	Sep: 26-27	Baihata (Kamrup (R)	52	Jan: 21-23	Tiplai(Goalpara)
14	Sep: 28-30	Dhula(Darang Dist.)	53	Jan: 24-26	Rangia
15	Oct: 1-3	Balisatra(Kamrup R)	54	Jan:27-29	Mayong
16	Oct: 4-6	Dipila (Darang Dist.)	55	Jan:30,31,Fe b: 1	Dhupguri (Morigaon)
17	Oct: 7-9	Bongora(Kamrup R)	56	Feb: 2-4	Chapukdhora
18	Oct: 10-12	Hologeon	57	Feb: 5-7	Bhurbondha (Nagaon)
19	Oct: 13-15	Anchali ,Jalah(Barpeta Dist.)	58	Feb:8-10	Jagibhakatgaon (Nagaon)
20	Oct: 16-18	Hazedogaon	59	Feb:11-13	Khaloigaon
21	Oct: 19-20	Suhaswar	60	Feb:14-16	Bakalighat
22	Oct:21-23	Shahpur	61	Feb:17-19	Gerua
23	Oct: 24-26	Borbari(Guwahati)	62	Feb:20-22	Nagaon
24	Oct:27-29	Kawoimari	63	Feb:23-25	Bishwanath Chariali
25	Nov: 30-1	Manikpur	64	Feb:26-28	Simaluguri (Sibsagarh)
26	Nov:2-4	Mangaldoi	65	Feb:29,Marc h:1,2	Lakhimpur
27	Nov: 5-7	Ganeshguri (Guwahati)	66	March: 3-5	Ghogua

28	Nov:8-10	Sesa(Changsari, Kamrup R)	67	March:6-8	Rangsai
29	Nov:11-13	Kharadhara (Bajali, Barpeta Dist.)	68	March:9-11	Kamalabari
30	Nov: 14-16	Bornibari(Nalbari)	69	March:12-14	Dhokuakhana (Lakhimpur)
31	Nov: 17-19	Dalanghat (Nagaon)	70	March:15-17	Dhemaji
32	Nov:20-22	Sidalsati(Dhubri)	71	March:18-20	Narayanpur
33	Nov:23-25	Amingaon (Kamrup)	72	March:21-23	Pethakhua
34	Nov:26-28	Baniakuchi (Nalbari)	73	March:24-26	Hawraghat
35	Nov: 29, 30 Dec-1st	Naukata(Morigaon)	74	March:27-29	Kalyani
36	Dec: 2-6	Nalbari	75	March:30,31. April:1	Komarbandha
37	Dec: 7-9	Outola	76	April:2-4	Kakojan (Jorhat)
38	Dec: 10-12	Balikuchi (Rangia)	77	April:5-7	Yet to declare
39	Dec: 13-15	Boko	78	April8-9	Yet to declare
			79	April:10-12	Kharikatia (Mariyani)

Source: Hengul, Souvenir of Hengul Theatre 2015-16

Fig: 1.2 Map shows *pendal* list of Hengul Theatre of the theatrical year 2015-16



Source: Hengul-souvenir of Hengul Theatre of the year 2016-17

Indicators: The serial number shows the journey from base- camp back to base- camp.

The table 1.2 and the figure presents an extensive list of the *pendals* of Hengul theatre of Mariyani, Jorhat Dist. Hengul theatre covers a long distance to perform shows from their base camp at Mariyani, Jorhat District to far western part of Dhubri and Kokrajhar Districts of the State. They mostly concentrate their activities in lower Assam during busy festive time at lower Assam and enter Upper Assam during winter season at the end of harvesting time. During investigation it was found that the months Sep-Nov shows a slow market for reasons like exam time for students, plucking season for tea garden workers etc. The theatre units from lower Assam also enter during winter time and perform shows till the month of March.

It is observed that majority of the *pendal* sites is seen in Nalbari District - for more popularity of theatres among the people of the region; and Kamrup District -for more density of population concentration .

1.3 Mobile Theatre activity in India and abroad:

Moving theatre performances is present in neighboring Nepal and Bangladesh and Far East in Indonesia, Java. In Nepal and Bangladesh it is practiced in Jatra form . Similarly in Indonesia ,small moving troupes perform shows taking themes having religious and social implications. In India moving theatre activity is also present in Orissa, West Bengal, Kerala . But the method and technique of performance is not same with mobile theatres of Assam. The theatres units put emphasis on dramatical performances with technical innovation. While in other parts of the country, other traditional performing art forms are also performed along with the drama.

Presence of Theatre activity in Assam: A peep in to the past to present

Assam is culturally enriched from pre-vaishnavite period (i.e. 14th Century). The past rulers of the region of various times namely, Narakasura & his son Bhagadatta during Mahabharata period(roughly 400 BCE to 200 CE), Kumar Bhaskar Varman (600-650 CE) encouraged performances of plays written in Sanskrit language in their court-room. Subsequently , Srimanta Sankardeva the great *vaishnavite* saint & pioneer in the history of Assamese drama, presented the first play *Chihnajatra* in 1468 A.D. The other contribution made

by Sankardeva were *Patniprasad*, *Kaliyo Daman*, *Keligopal*, *Parijat Haran*, *RukminiHaran*, *Ram Bijoy*. The legacy was brought forward by Madhavdev (plays written by Madhabdev namely *Arjun Bhanjan*, *Surdhara*, *Bhumi letua*, *Pimpora Gusua*, *Bhujan Bihar*) and other disciples, Satradhikar (Head priest) of various Satras (Vaishnava monastery) also produced plays from time to time. Some of the plays written, produced and presented by various *Satrdhikars* are Aauniati Satra's *Mohamuh*, *Sitaharan*, Dakhinpat Satra's *Ramlila*, *Sakhi Sangbad*, Gormur Satra's *Prahlad Charitra*, Bardua Sara's *Janma Jatra*, *Gubardhan* etc. The Aankiya Naats were widely popular among the masses of Upper Assam areas whereas folk performing art forms namely Ojapali, Dhulia were widely accepted as entertainment means among the rural masses of Lower Assam. After Yandaboo Treaty, the socio-political life gone through a sea change with the entry of British *Raj*. The British also brought educated Bengali working class people and cheap labours from Orissa and other parts of the nation. For entertainment of this class of people during religious functions and social gathering, Bengali Jatra parties felt their presence especially in places like Nalbari, Barpeta, Lamding, Farkating. In the meantime, dramatical performances took place in permanent Prosenium stage on behest of British people and permanent stage were built in places like Guwahati (1875), Golaghat (1895), Tezpur (1897), Sibsagarh & Jorhat (1899), Nalbari (1927) etc. But these stages could not attract general public more. Simultaneously, various drama troupes came out in various parts of the State. It can be said that with the influence and expansion of Bengali Jatra parties and formation of drama troupes at various places of the state, the Mobile or Bhramyaman Theatre concept evolved and progressed after post independence period. The first Mobile theatre unit "Nataraj Theatre" was formed by Achyut Lahkar, the father of mobile theatre units at Pathsala on 2nd oct, 1963. At present, the mobile theatre industry in Assam has earned the status of an entertainment industry although it is not yet recognized as an industry by Government of Assam. From the year 1963 to till date, 144 numbers of theatre units were established out of which some of the theatre troupe are not in existence in today's time and some had changed their names.

The period 1970s - 1980s is termed as the golden era in the history of Assamese theatre because many renowned theatre personalities started their own theatre houses mostly in lower Assam areas. The powerful and popular theatre houses established during that period were Suradevi Theatre, Purbajyoti Theatre, Rupkonwar Theatre, Assam Star Theatre etc. The producers Ratan Lahkar, Krishna Roy, Prasanta Hazarika, Sarat Mazumdar, Najrul Islam; The playwright Prafulla Bora, Bhaben Baruah, Bhabendra Nath Saikia, Mahendra Borthakur, Avtar Singh, Sewabrat Barua, Hemanta Dutta and others; The Directors Kuloda Kumar Bhattacharjya, Chandra Choudhury, Dharanidhar Goswami, Dharani Barman Rudra Choudhury, Bishnu Rabha, Abdul Mazid etc. ; Actors like Mahananda Sarma, Phani Sarma, Jiten Pal, Rina Bora, Minakumai, Puspa Devi, Anupoma Barua, Kiron Hazarika, Chitra Ganguli, Jyostna Ghosh; Dasarath Das, Ramkrishna Barhoi, Nanda Benarjee, Debeswar Sarma, Babul Nag and other musicians ; Light technicians Krishna Roy, Kalyan Dey, Arabinda Kalita etc. , Jatin Goswami, Rabin Das, Prafulla Haloi, Madhabi Barua, Garima Hazarika and other Dance Directors took the legacy of Achyut Lahkar to a new height. Apart from these, Electricians, carpenter, welder, light and sound technicians, set designers, cook all have served theatres from behind the scene. People could relate their lives' history in the thought provoking and serious plays presented in the stage of various theatre houses. Renowned cultural icons of the state also enlightened the flame of mobile theatre, e.g. Kolaguru Bishnu Rabha, Brajen Barua, cultural icon Dr Bhupen Hazarika guided Purbajyoti Theatre of Hajo to a definite direction; Gauri Barman, Brajen Barua and others gave a new look to Suradevi Theatre of Camota. Assamese literature is also highly benefitted from the stage of mobile theatres with immemorial plays like *Sati Beula*, *Jerengar Sati*, *Bandita*, *Bhogjora*, *Maniram Dewan*, *Siraj*, *Soraguri Sapori*, *Tejimola*, *Kabuliwala*, *Hemlet*, *Illiyas- Oddyssi*, *Cleopatra*, *Napoleon Bonapart*, *Tejal Ghura*, *Kusal Konwar*, *Ramayan*, *Aanar Kali*, *Hyder Ali*, *Karbala*, *Allah-Eiswar*, *Raja Harischandra*, *Momotar Sithi*, *Miri Jiyori*, *Aideu Handiquei* and many more to mention. The discussion shall remain incomplete if the contributions of the following legendary personalities are not acknowledged.

Brajanath Sarma (alias Braja Ustad), the forerunner of Assamese jatra movement:

Brajanath Sarma is the name of the legendary personality of Assamese art and culture whose name in itself is complete. Born on 15th Sep 1898, he started acting at the age of 12. He possessed a fighting spirit, love for his motherland and an artistic mind. These reflected in his activities as a dramatist, playwright and a freedom fighter. During his posting as military clerk in Basuda and Basura in Bhagdad, Braja Sarma learnt music and dance from few famous Indian personalities and came in contact with art and culture of Iran. On returning back to Assam after completion of service term, he utilized his gathered knowledge on development of Assamese drama. During that period Formal Theatre was not properly developed. To give a direction to the drama and theatre work, Braja Nath Sarma formed Sila Kalika Opera Party(1921). To honour Assamese language and literature, he translated plays in his mother-tongue from Bengali language. The Jatra troupe performed at various places of Guwahati and Nalbari and gained popularity. Subsequently he formed Dakhin Gonokgiri Opera party (1924) but it was closed down in the year 1929. To give commercial look to Jatra performances, Assam Kohinoor Opera Party(1930) was formed where Bipin Chandra Baruah was a co-partner with Braja Ustad. The theatre party moved around the state and performed in readymade Stages or at hired locations. To adapt to the change in preferences, he made some modifications. Accordingly the concept of Co-acting concept was introduced. This indeed a bold step taken in a conservative Assamese society. He groomed six young ladies from Upper Assam with acting skills at the main office in Sarbhog. In the year 1933, the first play was presented at Doomdooma sidelining all the criticisms. Gradually people liked the change and the practice was followed by other Jatra parties. Ticket rates are fixed for seats at Rs. 2 for reserved seat, Rs.1 for first class, 50 paisa for second class, 25 paisa for third class Rs. 150 for reserved seat and rates for Gallery seats are fixed accordingly with nominal rate. He arranged electrical lighting and set designing and performed at Jorhat with to woo the viewers. But due to financial crisis Kohinoor Opera Party was closed down in the year 1936. He participated in the

independence movement and set the British Airfield on fire at Sarbhog and remained in exile for a number of years. He was put in jail and released in the year 1946. In the year 1955, he joined Hawli and Singimari Jatra party. But due to ill-health he bid good bye from the world of drama leaving a legacy of work. Braja Nath Sarma also contributed to Assamese literature with his plays written in Assamese language – Monumoti, Bajirao, Ranapratap. But the life of this great personality ends in a fateful way with no one to stand beside.

In short contribution of Braja Nath Sarma is stated as:

1. Change the passion of acting to profession.
2. From open stage acting to proscenium stage performance in mobile form
3. Male performance to co-acting.

Mahananda Sarma ,the evergreen Super Star of Jatra party, Mobile Theatre, Cinema and V.C.D movies :

Mahananda Sarma, fondly known as Maha Da was born on 12th Nov,1935,Panigaon Nalbari . He took acting as a career by joining Mugkuchi Milan Naatya Samiti. . In the Year 1954, Mahananada Sarma moved to Guwahati and lived at Nizarapara and came into contact with Dada Saheb Award Winner Dr. Bhupen Hazarika. At the instance of Bhupen Hazarika, He got a chance to work in Mahendra Gupta's *Natya* Company and showed his acting talent in plays like Khani ke, Paas Theke Door, Je Dekhane Dariye. But due to family obligation Mahananda Sarma returned back to his native place and started practicing his passion. Sarma wrote scripts, translated scripts and gave direction. He also started a mobile jatra party named Binapani Theatre. But it could not sustain for long. Then he joined Suradevi Theatre. Sarma served Karuna Mazumdar's Purbajyoti Theatre. He wrote a play Dakhyajagya. Naagkanya and Kabuliwala are the very popular plays presented in his own theatre house "Aparupa". Mahanada Sarma played the role of Producer, Director, Playwright, Actor of the theatre organisation successfully . Unfortunately , Aparupa theatre was ruined in a devastating fire .Eventually on the invitation of Ratan Lahkar,

Producer Kohinoor Theatre, he joined the theatre organisation and associated with it for a long time. Nataraj, Suradevi, Assam Star, Bhagyadevi, Hengul, Sankardev, Udayan, Meghdoot, Saraighat, Raj Tilak are the theatre organisations that were benefitted from his invaluable services. Mahananda Sarma is an accomplished actor with three hundred dramas to his credit. He acted in 8 cinemas, directed 40 plays, translated 10 plays to Assamese from other language. (Kabuliwala). He is the playwright of 'Akou Saraighat', 'Bondini', 'Dakhyajagya' and 15 other plays. He had good knowledge in both traditional performing arts and Indian dramatics. As an acknowledgement for his works, many organisation honoured him with many titles viz. 'Sira Seuj Abhineta', 'Naat Prabhakar', 'Mahaguru', He was also awarded with Assam Govt's 'Natasurjya Phani Sarma Award', Assam Natya Sanmilan's 'Brajanath Sarma Award', 'Bhaben Baruah Award', 'Natyaprabar Saradakanta Bordoloi Award, Best Actor Award for the movies' Kadamtalit Krishna Nase', 'Nilakantha', 'Black money', 'Punakon', 'Sun Maina' etc. It is very unfortunate for the true son of the soil and also to the artist fraternity for not getting medical aid from the Govt. during his last times and died without due recognition.

Achyut Lahkar- the living legend of Assamese theatre field :

Born to a rich business class Assamese family, Achyut Lahkar break new ground in Assamese theatre field. As his father run a musical instruments shop in Pathsala, he came into contact with various personalities from the field of art. His inclination for art and drama grew during school days and specialized on literature part i.e. script writing and playwright. At the same time, he was interested in the technical aspects of presenting a drama also. For further studies, Lahkar moved to Calcutta (Kolkatta) and came in to contact with several personalities of Bengali art and drama. During his stay at Calcutta, he published an Assamese magazine, the first edition of which was printed on 15th June 1952. After returning back to Assam, he got involved with his brother Sada Lahkar's Jatra troupe. But to give a professional look to Jatra troupes, he tried to re-arrange it with technical expertise and innovative ideas and developed moving theatre concept which was further addressed as Mobile Theatre by R.G

Baruah the Lion Man of Assam .The role played by Achyut Lahkar and his troupe Nataraj Theatre, to the history of Assamese theatre field is vivid and rich. Some of the contribution of Nataraj theatre under proprietorship of Achyut Lahkar are briefly stated above. (see point a. **Innovator in the field of performing art**). Further the proprietor always stressed on good Advertisement campaign design with good posters , banners, slogans to attract public to the *pandels*.To carry mobile theatre to a new height, Nataraj Theatre performed in Bihar, Nepal, Barak Valley of Assam (delivered dialogues in Bengali) under his leadership that showcased rich Assamese art and drama at national and international level. After living 40 years of glorious life and more than 30 incredibly hit plays, the theatre unit has to be closed down in the year 2003 due to financial hardship and illness of the proprietor. The closing down of the theatre unit is a irreparable loss for all theatre loving people. As a token of recognition he was awarded with Kamal Kumari Award and many other state award from various Private Trusts/Organisations .But as per his opinion the theatre concept is still to get the due recognition from all the stake holders.

Robin Neog , the evergreen Superstar of Assam

Robin Neog is the name of the famous Producer, Actor, Director who ruled Assamese film and Theatre Industry for last 40 yrs . Born in a tea garden atmosphere, he graduated from Guwahati Commerce College. He joined Directorate Cultural Affairs and took his passion for acting as a profession. He acted in plays like *Brikhoyr Khuj*, *Sorkari Inspector*, *Aahar*, *Suna Janmejoyo* and many other thoughtful plays and earned fame by performing in cities like Delhi, Kolkatta and some other leading cities under Directorate Cultural Affairs. Robin Neog started his acting career in Assamese films by playing the lead role in commercially hit movie *Srimati Mohimamoyee*. The other successful cinemas where he played lead role are : *Punakon*, *Sadori*, *Sewali*, *Aai Desh Mur Desh*, *Baann* and played important character in the first Assamese telefilm *Nisi Ujagor* of Guwahati Doordarshan Kendra.The other tele-serial where Robin Neog acted are *Molok Guin Guin*, *Naamghoria*, *Dawar Aru Nie*,*Dolongor Situ Paar Nie* etc. His career best performance was the character-*Bahadur Gaon Burha* in the

documentary with the same name where he acted the character of a 20 yr youth to a 80 yr old aged person. He entered Mobile theatre field with Aaradhana theatre produced by Sada Lahkar in the year 1979. He was associated with mobile theatre field for long 30 years. He was associated with theatre units like Kohinoor Theatre, Hengul, Srimanta Sankardev as an accomplished actor. He also showed his talent as a Producer, Director with Hengul and his own theatre unit Aashirbad. Some of the successful plays where he acted presented in the stage of different mobile theatres are *Aashimat Jaar Heral sima*, *Maatir Gaari*, *Soraguri Saponi*, *Kamrup-Kamakshya*, *Baagjaal*, *Bendit Queen*, *Aaideu Sandikoi* etc. After the demise of Prasanta Hazarika, producer of Hengul Theatre, Robin Neog took charge as Director of the Theatre unit in the year 1999 and revived it back. In the year 2004, Robin Neog promoted his own theatre unit “Aashirbad” and presented many beautiful plays. He was attached with Mobile Theatre field for last 30 years. He was instrumental in adding glamour quotient to the theatre industry. It was he who first introduced silver screen faces like Jatin Bora to the theatre world. Seema Biswas the national award winning actress known for the bollywood role Bandit Queen, worked in Hengul Theatre under Neog’s initiative for the first time. Robin Neog earned best actor award for two year and ‘Aashirbad’ also earned best Mobile Theatre Establishment Award. He earned Best Actor award for the role played in the drama *Sorkari Inspector* at International Drama Festival held at New-Delhi. Some popular plays of Aashirbad theatre under his production are: *Ejon Abhimanyur Sondhanot*, *Mama Bhagin*, *Ejoni Maram loga Suali*, *Maa Dewta aru Maina*. During his last time Robin Neog was going through great financial difficulty due to business loss faced by his theatre unit that caused him great mental and physical stress and died under mysterious conditions on 23rd June 2015.

- News-paper, Amar-Asom, 24th, 26th June 2015, Guwahati issue.

1.4. Socio-economic significance

The mobile theatre units of Assam are the employment generators for more than 10,000 skilled and unskilled employees, artist & managerial employees’. Besides, lakhs of indirect employment opportunities also arises for

the people of a locality both on permanent basis and temporary basis from this service sector industry. Although not recognized as an industry by the Govt. of Assam, it played the role of welfare state by contributing money for upliftment of the society in building Library, sports club, cultural club, library of various schools and colleges, *Naamghar* , Masjid, Swimming club, *Manikut*(main place of worship), *Durga puja mandap* , *Savings Societies*, *Co-operative Societies etc.* The mobile theatre of Assam has close attachment with various private organizations and institutions. Manchaprabhakar Achyut .Lahkar states that around 50 plus schools & colleges are benefitted all over the State by the donation money received from the theatre units. Various theatre units will present 9000 nights of performances and around 20 crs of donation money is donated to various N.G.Os, clubs, *naam ghars* (place of worship) and other organizations in the year 2009.

Some of the names of such organizations /institutions are:

Puthimari Barowari Puja Samiti, Borbhag Juba Samaj, Kampith Barowari Durga Mandir Samiti, Kumeru Gusthi Mangaldoi, Jyoti Nagar jubak Sangha, Gyanodieni Puthi Bhoral, Maliparaa, Nabajyoti Sanchai Nidhi, Nabamilan Bittiya Aanusthan, Asomi Mahila Samabie, Bhagya rani Puthi Bhoral, Rupnagar, Bojali Kaath aru Raaj mistri Sramik Santha, Pathsala Sahitya Sabha, Help N.G.O. Dreamland, Barwari Durga Puja (Ganeshguri) , Saprakata Sports Club (Bongaigaon), Chiponsila Club Library(Bongaigaon), Borsojai Durga Mandir Committee, Dharapur Rangamancha Club, Sikhyak Kolyan Nidhi, Aanath Asram, Raipur Shiva Dham (Pathsala),

1.5 Significance of the study:

Mobile Theatre is the proud of Assam. It is a unique form of art not present in any part of the world. The mobile theatre of Assam is a very popular means of entertainment among the rural and urban masses. A good number of persons are engaged both directly and indirectly in all 30 big or small mobile theatre units. In Kohinoor theatre, one of the oldest and popular theatre units, 120 persons are directly employed. Similarly, in Theatre Bhagyadevi , 145 persons are directly engaged. The mobile theatre units also contribute to the state

economy by utilizing local resources, local instruments, food suppliers, tent houses, accommodations, transport operators, technicians, artists, stage decorators, dress designers all have their share of business flourish along with the theatre industry. The mobile theatre has a tremendous growth prospect in the current economic scenario. It contributes to the state and central exchequer through sales taxes, professional taxes, income taxes, (entertainment taxes are exempted till date) along with its social contribution. The prospects of the mobile theatre units are very essential for socio-economic interest of the state. But as presented earlier many of the theatre units and its artist (both present and retired) face grave financial hardship in absence of govt. support during difficult times. It is observed that Govt. of Assam has not properly recognized the contribution of this form of industry to the lives and economy of the region as no Act, guidelines or rules are framed to protect and promote the units. Moreover, the entrepreneurial class, banks and financial institutions seem to be reluctant to invest in Theatre production. So, the study on managerial and economic aspects of the theatre is very relevant for accelerating the progress of mobile theatre in Assam.

1.6. Objectives of the study:

The researcher has the following objectives of the study

4. To study the evolution and growth of mobile theatre in Assam and also to study their location base.
5. To study the existing State policy and regulation related to mobile theatre.
6. To study the organizational structure and human resource management aspect of mobile theatre.
7. To study various aspects of cost and revenue management of mobile theatre.
8. To study the asset structure of mobile theatre units.

1.7. The researcher has the following research questions:

1. Whether the Government regulation is suitable for the growth of mobile theatre unit of Assam?
2. Whether organization structure supports adequately the functioning of the concerned mobile theatre units?

3. Whether the human resource management practices in mobile theatre is conducive to healthy organization climate?
4. Whether the mobile theatre units maintain cost efficiency?
5. Whether the revenue earning of mobile theatre units adequate for its sustainability?

1.8 Methodology of the study:

The study is basically explorative and analytical in nature. The study is based on both the primary and secondary sources of data.

Sources of primary data:

The researcher collected primary data from the proprietors, employees and inviting committees of different localities of the select mobile theaters for interpreting organizational and managerial aspects with 3 sets of prepared schedules.

Universe of the study:

The Universe of the study comprises of 23 numbers of mobile theatre units of Assam found to be operational during the period under study.

Mode of sampling of Proprietors:

The researcher selected 10 mobile theatre units by simple random sampling technique. The researcher applied lottery system for selecting the sample.

The randomly select theatre units are:

Theatre Bhagyadevi, Kohinoor Theatre, Aawahan Theatre, Hengul Theatre, Bordoisila Theatre, Rajtilak Theatre, Rajashree Theatre, Itihas Theatre, Binapani Theatre & Rupraj Theatre

All the proprietors of select mobile theatre units were contacted for collecting the relevant information.

Sampling Frame for the sample of Mobile Theatres: The list of existing mobile theatre units provided by the Producers Association of Mobile Theatres of Assam has been applied as sampling frame.

Mode of sampling of employees: The researcher applied multi stages (i.e. two stages) random sampling technique for collecting information from employees of theatre units. In the first stage, 10 mobile theatres were selected randomly as

stated earlier and in the second stage 10% employees were selected randomly through table of random numbers from each select theatre unit. In this case, all the employees of select mobile theatres were divided in to two groups i.e. artist and non artist. The respondents for the sample study were selected as follow-

Mobile Theatres		Number of employees in select mobile Theatre units.	Number of Sample Respondents (10% of the employees of select theatres)
Theatre Bhagyadevi	Artist	45	5
	Non-artist	75	7
Kohinoor	Artist	50	5
	Non-artist	95	10
Aawahan	Artist	50	5
	Non-artist	100	10
Hengul	Artist	56	6
	Non-artist	84	8
Bordoisila	Artist	40	4
	Non-artist	85	8
Rajtilak	Artist	36	4
	Non-artist	84	8
Rajashree	Artist	40	4
	Non-artist	70	7
Itihas	Artist	45	4
	Non-artist	75	8
Binapani	Artist	40	4
	Non-Artist	60	6
Rupraj	Artist	43	4
	Non-artist	57	6
		Total number of employees f select theatres =1230	Total Sample Size=123

Sampling frame for the sample of employees: The lists of employee stated in payment ledger of select mobile theatre units were chosen as sampling frame.

Primary information received from inviting Committees:

The researcher applied convenient sampling technique for collecting information from inviting committees of mobile theatre units. The following select invitation committees were involved in inviting mobile theatres for presenting of their shows during the period 2009- 2014.

- 1) Chiponchala Lokoseba Library, Bongaigaon
- 2) Chaprakata Anchalik Kriya Santha, Chaprakata Railgate, Bongaigaon
- 3) Dispur Barowari Durga Puja Samiti, Guwahati
- 4) Dakhin Borsojai Durga Maidam Committee, Guwahati
- 5) Ankush N.G.O, Baihata chariali.
- 6) Sahajugi, N.G.O, Basistha deal with Physically handicap people.

Sources of Secondary Data:

The researcher collected secondary information from the following documents-

- 1) Statements of accounts of select Mobile Theatre Units.
- 2) Copies of organizational manual and the practices followed by each organization.
- 3) Govt. of Assam's proposed Act on mobile theatre units.
- 4) Govt. of Assam's Health guidelines.
- 5) Literature published by the individual theatre units.
- 6) Articles of various authors.
- 7) Books and certain unpublished and published research works.
- 8) Existing regulation of Govt. of Assam relating to mobile theatre with reference to labour management and taxation.

These secondary data have constituted the main edifice of the study.

Besides these manuals or personnel policies, service agreements with the artist and the Deed of Stipulation with the inviting committee provided input to draw various inferences of the study.

Statistical tools applied:

The researcher applied tabulation, percentage, trend analysis, coefficient variation and correlation as statistical tools for interpreting data.

Delimitation of the study:

The study has the following delimitations:

- 1) In lieu of all drama teams, the study is confined to those theatre units of Assam which fall under the definition of mobile theatres given by **Assam Mobile Theatre (Regulation & Artists' Welfare Fund) Act 2010**.
- 2) For investigation, instead of all inviting committees of mobile theatres, only select 6 inviting committees were chosen which are involved in inviting mobile theatres for presenting their shows during the period 2009-2014.

1.9 Period of the Study:

The following periods have been considered for evaluating mobile theatre in different aspects.

- a) The researcher undertakes the period from 1963 to 2015 for analyzing the average life duration, death and existence and location base of theaters, as the mobile theatre concept came in to existence in Assam in 1963. For comparing the survival, growth and locations of mobile theatres, the year 1997 has been undertaken as benchmark. In fact, the magnitude of investment and technical innovation became remarkably more after 1997 as stated in the book entitled *Bhramyaman Theatre r Itihas* (pg 101-102)
- b) For appraising the financial performances of mobile theatres, the financial records of the period 2009- 2014 are considered.

1.10. Tentative Chapters:

Chapter I: Introduction.

Chapter II : Review of literature.

Chapter III: Evolution and growth of mobile theatre in Assam

Chapter IV: Review of Government of Assam's policy related to mobile theatre.

Chapter V: Organization structure and Human Resource Management Practices.

Chapter VI: Various aspects of cost and revenue management. (Financial Structure and Performance)

Chapter VII: Findings, Conclusion and suggestion.

1.11 Expected outcome:

1. The theatre establishment can put pressure on the Govt. of Assam to recognize Mobile Theatres as an industry and earn its due status. The State Government has exempted mobile theatres from entertainment tax but not recognized it as an industry.
2. The working condition of different categories of artists, technical and non-technical employees can be improved through different welfare measures. The study revealed that at present the theatre employees are deprived from welfare and social security measures prescribed under various Act. Attention can be drawn of the concerned ministry at Central and State level in this regard.
3. In Assam, a lot of new theatre units are coming up drawing inspiration from the established theatre units. But these are not professionally managed causing insolvency and closure of such units. The study proposed to suggest techniques of proper management system of the theatre units.
4. Some of the theatre organizations are often criticized by different student bodies and intellectuals for adopting cheap entertainment means to earn popularity among a select group of audiences. To save Assamese mobile theatre from this moral suasion, constructive opinions can be sought from different student organizations, cultural organizations and *Sahitya Sabhas* by the Mobile Theatre Producers Association, an association of Producers of the mobile theatres.

CHAPTER II

REVIEW OF LITERATURE

2.1 Review of Related Literature:

Review of related literature embodies a concise thought of the researches done in the area related to the present investigation. It is an important step for any research attempt. A careful review of the research journals, books, dissertations, theses and other sources of information on the problem to be investigated must precede any well planned research study.

Review of related literature serves mainly three purposes-

It gives knowledge on-

- (a) What has already been done in a particular field?
- (b) What is yet to be done by the future researchers?
- (c) How to avoid the duplication of well established findings?

Therefore, it acts as the base to select research problems, its objectives and hypotheses. The facts discussed above rationalize that review of related literature has to be done before the identification of the research problems and the follow up procedure.

During the process of collecting reviews on the topic “Managerial and Economic Aspects of Mobile Theatre Establishments of Assam”, the researcher found very little published literature. Yet, some empirical work was reviewed from yearly souvenirs published by different theatre houses in dearth of other related literature for the study. The researcher reviewed the following literatures:

Choudhury, D.K.(2016)¹ in the article Bhramyamanar bhabisyat ki surakhitya! showed his concern for future of Mobile theatre activity in context of present day situation.

Deka, H.(2015)² presented the fading glory of mobile theatre due to bad quality drama presented in the article *Aoitijya heruise niki bhramyaman theatre e.*

As Assamese people have a craze for Theatre, they visit *pendals* of different theatre units with high expectation. But they fell dejected for the cheap quality plays presented by various theatre units, leading decrease of demand in subsequent time. But the theatre owners blame the inviting committees and public that compelled them to take up such drama. Again, the growth of theatre units who engage glamour artist with very high amount and closing down of some unit mid way, without paying dues to the employees, differential treatment in pay etc. harms the image of mobile theatre of Assam.

Kalita, C.(2015)³ has presented in book *Bhraymyomanor Dui Moharothir Kothare* some memorable incidence of the lives of the two frontrunner – Ratan Lahkar ,Producer of Kohinoor theatre and Krishna Roy ,Producer of Aawahan theatre ,of Mobile theatre movement of the State. The book also mentioned the process of working, area of specialisation of the two theatre houses.

Bhagawati, K. K (1) (2015)⁴ wrote in the article *Bota kar babe* about the practice of giving awards by governmental and private trust / bodies to the theatre artist and the moral boost up caused from the awards. It again states that some undesirable candidates also got nomination to the awards which diminish its true value. But the practice of offering recognitions are also not regular as the lives of the organisations engaged with the task is also very short. He mentioned about the folk-drama of various State including the Bhaona of Assam where cultural glimpse of Assam, Bengal, Orissa, Mathura and Brindavan can be seen .

Barua, N.(2015)⁵ in his article *Bhramyaman theatre –mur byoktigato duasar* states the reasons of illness or accidents occurred to employees of the theatre units from the view point of a Doctor.

Bhagawati ,K. K. (2015)⁶ stated the disappearance of original plays from the stage of mobile theatres resulting decrease in values of plays in the article *Bhramyaman r manchar para jen herai gol moulik natak* .

Chakraborty ,A.(2015)⁷ in his article *Manchabhinoy* informed about the various types of drama viz. Historical, mythological, social (comedy & tragedy), absurd and the need to adapt to the theme while acting. In his writing the various essentials for a good actor is also mentioned. The writer opined that for a

successful actor, the essentials are to keep good health, good voice modulation, physical acting/ body language, mime, observation, meditation, sense the character and the scene, stage prop and above all sincerity.

Chakraborty, A. (2015)⁸ in the article *Natakot aboh sangit* expressed the importance of playback singing in a drama while presenting a scene. The article also mentioned the name of some successful singers of yesteryear and some very popular songs from the plays with which their names were associated.

Deka, H.(2015)⁹ presented the fading glory of mobile theatre due to bad quality drama presented in the article *Aoitijya heruise niki bhramyaman theatre e*. As Assamese people have a craze for Theatre, they visit *pendals* of different theatre units with high expectation. But they fell dejected for the cheap quality plays presented by various theatre units, leading decrease of demand in subsequent time. But the theatre owners blame the inviting committees and public that compelled them to take up such drama. Again, the growth of theatre unit who engage glamour artist with very high amount and closing down of some unit mid way without paying dues to the employees, differential treatment in pay etc. harms the image of mobile theatre of Assam.

Deka, H. (2015)¹⁰ in the article *Sosa silpik majyada diyok bhramyaman theatre e* raised the issue of giving due recognition to the true artist of theatres

Das, D. (2015)¹¹ in the article *Dr Bhupen Hazarika aru bhramyaman theatre* stated the attachment of the legendry personality with the theatre activity of the state. The writer viewed that Dr Hazarika always maintained a close link with this unique form of art- sometimes as a music director, a well wisher, a fan ,a critic and as a guardian that encourage producers, artist and audiences as well.

Das, S. (2015)¹² in his article *Bhramyaman theatre r utthan aru bikas* stated the practice of drama and other folk performing art in Pragjyotishpur (Kamrup). It also mentioned the performance and training of aankiya naat performance in Satras(Vaishnav monastery) much before the practice of drama in Bengal. The writer also briefed about jatra party and its recent edition -mobile theatre to the culture and economy of the state.

Das, N.(2015)¹³ presented the prevailing situation due to growth of numbers of professional theatres in Assam and its resultant effect in the article *Druta rusir parbartanar samaoyt na na pratyahbanar sanmukhin bhramyaman theatre* .It also stated the threats arises before theatre industry due to increasing popularity of satellite T.V channels.

Hazarika A.(2015)¹⁴ informed about the need of exercise in acting in the article *Abhinayat saririk anusilan*.

Kazi ,A. K.(2015)¹⁵ gave a detail information about birth of Radio drama in international level and national level including the state of Assam in the article *Aanatar naat r janma katha* .

Kalita, M. (2015)¹⁶ in his article *Prasanga: Bhramyaman theatre jak loi 50 basare sorkaror aniha* presented the State Government's in apathy towards the cultural organisation over the year. The article states that the government has not taken proper steps to treat it as an industry although it has fulfilled all the requirements of a local industry. It again states some of the producer's apprehension of formal declaration of industry on various grounds.

Kalita, K.K. (2015)¹⁷ in the article *Bhramyaman theatre r natakat sangit ar bhumika* presented the role of music in successful presentation of drama. The article further states the changing role of music due to digitalisation of title song and its recording in CD form .With the technological up -gradation , the popular songs are uploaded in internet or you tube for publicity of the play and the theatre party.

Mazumdar, P.(2015)¹⁸ gave an account of changes observed in the present theatre activity and side affect of glamour and publicity to its hard earned name and fame in the article *Bhramyaman theatre atia kun dise*. The present style of stage presentation has passed through various changes but for its subsistence the qualitative aspect should be treated well. It further stated that the bad practice to use cheap means of stage presentation was initiated by Sakuntala theatre. But it disappeared from the race leaving behind the bad practice & many other theatre houses are using the same practice for easy money. The whole situation brings threat to the whole industry.

Medhi, B.C (2015)¹⁹ stated his own experience of watching theatre of different banner from his earlier days to the present time. The article *Bhramyaman theatre samparke kisu kotha* mentioned the names of leading theatre artist, Producers and also very popular dramas staged during the initial stage.

Medhi, J (2015)²⁰ through the article *Bhramyaman theatre kun bate jabo biswa sabhalaoui* informed the initiative taken by NSD to focus mobile theatre activity of the state at national level, through a case study and a study tour to Pathsala, the birth place of mobile theatre for the Second year students of the institution. The writer opined that before reaching to the world at large, the industry should have its own patent to secure its uniqueness.

Rajdeep (2015)²¹ stated in the article *Banner natak second night r anka* mentioned about the behind the scene drama took place among the producer, writer and some lead artist about projecting one particular drama as Banner Play or Second night play as the theatre houses earn more income from II shows. The article further states that the Producers sometimes put undue pressure on the playwright to improve quality of their drama. The article further states that the publicity and promotion campaign also put more emphasis on the second night drama and neglect the other three dramas. If the second show drama does not click, the theatre organisation will face great financial difficulties as viewers will not be attracted for the other plays in absence of proper information.

Saikia, M (2015)²² gives a flash-back of Assamese theatre movement from the days of Jatra movement to the present time in a brief manner through his article *Gaurabujjal sunali jayati Barsa garakile bhramyamane, raijar padulit raijar bhramyaman*. The article also state the roving nature of Assamese mobile theatre and sophisticated presentation technique distinguishes this form of art, with that of Bengal and Kerala.

Talukdar A. (2015)²³ in the article *Bhramyaman t natun natyakar* states the presence of new playwright who add a new charm to the plays of theatre units in last three-four years.

In the article *Bhramyaman mancha r naat-ati dristipat*, the writer Sarma Ahwini Kumar (2015)²⁴ informed about the plays staged in mobile theatres and its responsiveness towards the society. Although a class of playwright, directors present drama without any connectivity to people and lifestyle, the wise viewers eliminate such light dramas. The article also gave an account of some popular plays presented by different theatre organisations.

Barua, D. (2014)²⁵ in her article *Bhramyaman theatre ak sundar teamwork* emphasised on giving equal treatment to all the team members of the theatre organisation.

Deka, N. (2014)²⁶ presents in the article *Bhramyamanor nepothayar kisu prasangik sinta* the role of All Assam Producers Association and the recently formed Bhramyaman Theatre Surakhya Samiti in upliftment of the interest of the owners as well as the artists. It mentioned the steps taken by the association to break the trend of giving high rate to the star artists by selecting prospective actor/actresses from a screen test conducted at all Assam level.

Kaushik, N. (2014)²⁷ presented a list of theatre units established at various time in different parts of the state in the article *Sunali jayanti barsat Bhramyaman theatre r talika*.

Kalita, M. (2014)²⁸ highlighted in the article *Bhramyaman theatre udyog or prasangikotare du asar* the importance of mobile theatre as a local industry. As a form of entertainment industry, its main inputs are- plays, contribution of artist, technical and non-technical employees, presentation of drama. As a good amount of investment are made in this form of industry, the producers have to think for their pockets, the source of living for its an estimated 34 thousand artist /employees while going for production. The article also highlights the social contribution of these cultural organisations. The writer further states that as majority of its viewers are in the age group of below 30 years, a touch of 'glamour flavour' is to be introduced with the change of demand. But past glory of quality production should be maintained.

Mahanta, P. (2014)²⁹ stated in the article *Bramyaman theatre bonam moulik natak* the need of internal management, selection of good and original

plays, technique of presentation are the essentials for the survival and growth of the industry.

Saikia M. (2014)³⁰ opined for establishment of *Silpikus* (artist' trust) by the producers for financial aid of artist in need, in the article *Bhramyaman theatre r suriya jatra r sahajatri hau ahok*. It also calls upon the producers to act as a social reformer and contributor in societal development.

Sarma N. K. (2014)³¹ urged the producers of the theatre organisation to protect and secure the lives of the artist & non-artist in the article *Bhramyaman r projujak sakole silpir bhabisyat sunichito karak*. As there is no State assistance to give pension or medical aid to the employees of the cultural organisation, the Producers should act as their guardian in time of need, the article states. The situation is graver for the general class employees.

Figo, A. & Patgiri, P. (2013)³² scripted the works of Ratan Lahkar, modern architect of mobile theatre in the biography *Long march*. It highlighted on the multifaceted personality and the fighting spirit of the promoter in quoting, "There is no 'No' in my life". It also stated the contribution of Ratan Lahkar in projecting mobile theatre of Assam to the national and international level.

Pathak, H. K. (ed) (2013)³³ has edited the articles written by Ratan Lahkar for various newspapers and magazines in the book *Mor Khang Mor Rang*. The articles are the spontaneous presentation of various issues of different time related with the theatre field.

Baishya, T. (2013)³⁴ stated the changes take place in casting and music presentation –its impact on the musicians and overall presentation technique in the article *Naat r aoitijya, parampara aru paribartan*

Bhagawati, K. K. (2013)³⁵ recognised some of the popular and successful playwright and Director whose contribution laid the foundation of moving theatres of Assam. At the same time the article *Bhramyaman at atia sudokhya naat parisalakar abhab* also states that there is a shortage of good playwright to fulfil the requirement of ever increasing theatre parties in recent time.

Bora ,P. (2013)³⁶ opined the importance of training for a stage actor in the article *Abhinoyor babe prasikhyan*

Choudhury, D. K.(2013)³⁷ recognised the mobile theatre parties and the part of the eminent personalities for introducing new spirit to the Assamese theatre in the article *Jayatu bhramyaman*.

Deka, N.(2013)³⁸ in the article *Bhramyaman theatre r byoybahulata aru sadharan darsakar durbhug* presented the plight of general class artist who are offered very minimal remuneration in comparison of lead artist. The article further states that the financial structure of the organisation is also mismatched as their residual income is very less because of to the exorbitant remuneration paid to the glamour artist.

In the article *Pataka* , the writer Das, R. K.(2013)³⁹ gave a brief history of events associated with the establishment of first theatre party to the present stage of theatre movement.

Das, D. L.(2013)⁴⁰ in his article *Manuhar monor sutalat sumua bhramyaman theatre r alikhito kahini* presented the struggle made by Achuyut Lahkar in bringing out mobile theatre as a means of entertainment for the people .The article further accounted the support of his employees in overcoming critical situation in initial years. The employees Ratan Lahkar, Krishna Roy, Gopi Das, Nagen Sarma, Jiten Pal, Dharanidhar Goswami jointly worked together to establish Nataraj Theatre and give a long life.

Das, N. (2013)⁴¹ presents the technical expertise and artistic attributes of the father of Mobile theatre movement in the article *Aatma herua Achyut Lahkarr jiwanar r rang saang*.

Kalita M. (2013)⁴² discussed the presence of Cinema artist in Mobile theatre in the article *Bhramyaman theatre t solochitra silpi*(pg 30). The famous *Bangla* actor- Biswajit, George Baker, Bollywood actor-Seema Biswas, Aadil Hussain also enriched the theatre industry with their powerful performance.

Kor, P. R. (2013)⁴³ stated the experiences of Producers in managing and running the organisation. The article *Bhramyaman theatre r pratyahban*

states that many of the producers are continuing their units only for the love and passion for the art despite of incurring loss. It again stressed on the govt., bank and other business houses to offer loans at subsidised rates to help the units to overcome financial hurdles.

Kalita M. (2013)⁴⁴ in the article *Sangasritik andulanar kandari bhramyaman theatre* stated that mobile theatre present different issues of the society even in adverse situation. The article put light issues relating to inspiration behind initiation of mobile theatre activity , agent of cultural revolution, selection of plays, requirement of new playwright etc.

Kalita ,B (2013)⁴⁵ criticised the plays of mobile theatres of recent time for loosing originality in the article *Natak karak* .

Kalita, B (2013)⁴⁶ presented the role of drama in presenting issues of the society in a simple way in the article *Nobin natyakar r sristit bhramyamanar proyujonei adhik* .The theatre houses should also give preference to the new generation playwright.

Medhi, B.C (2013)⁴⁷ through his article *Bhramyaman theatre r bhitarsora* presented the internal affairs of a theatre unit .A total of about 130-140 people are engaged with a theatre unit in different categories of job. The producer should give proper treatment & remuneration to all as without their contribution, the unit cannot function.

Patgiri, N. (2013)⁴⁸ addressed all the concerned parties of moving theatres to maintain uniqueness in production & presentation through his article *Atit kathare bhramyamanar bhabishyaat* . The article expressing it as a living human industry states that the producers should avoid star-culture to retain its originality.

Patowary, A. K. (2013)⁴⁹ in the article *Bhramyamn ar natarak gati - prakriti* gave an account of some classic plays – their qualities, performing style , presented from the stage of various mobile theatre parties. The writer further remarked on the trend set by a few producers to present plays targeting only the young in the age group 18-25 and there by ignoring its past standard.

Patgiri, R. (2013)⁵⁰ in his article *Abhigyotar pora Galary r ticket* viewed the quality of drama in earlier times to present period and a comparative analysis of viewers' expectation and enthusiasm during the same period. It also states the growing professional differences between star –artist and management of the organisation.

Pathak, H.K. (2013)⁵¹ spoke about the role of theatre organisations and other cultural bodies of North East to mirror the root of terrorism. The article mentioned about some leading cultural troupes of N.E & their memorable presentations that emphasise on maintain own identity among different ethnic groups & addresses societal issues very cleverly to bring change in the society.

Sarma, D. (2013)⁵² gave an account of work done by Brajanath Sarma in the article *Paramparar bibortanat Brajanath Sarma aru bhramyaman theatre r janak prasanga* in bringing revolution in Assamese theatre from open stage performance to the technically sound stage performance of present time. A brief reference was given first by stating the first move made by Saint Sankardeva in promoting Assamese drama to various folk dramas and also the performance made by various jatra parties especially Assam Kohinoor Theatre party (1930) . It also gave information about the prices of ticket which was Rs. 2 for reserved class and Rs. 1 for general class and artist remuneration (Rs. 7 and Rs.12 .)

Sarma, N. K. (2013)⁵³ stated the role of the viewers in existence of mobile theatre establishment in the article *Bhramyaman udyog natak aru kisu prasangik sinta*. With the growth of mobile theatre parties, people's expectations are also increasing . The article further states that, with the rise of theatre industry, job opportunities of the local people also increase. So, the life and activity of the industry should be protected by all concerned parties.

Sarma, P. K.(2013)⁵⁴ in his article *Alop hahi alop asru* gave an overview of the theatre industry on completion of 50 years of operation.

Sarma C. (2013)⁵⁵ asked to have team spirit among all the employees irrespective of class and category for successful performance of duty. The article *Bhramyaman theatre: silpi kun hobo* also state the need to maintain standard by the artist .As stage performance is quite distinct and different from other fields

viz. V.C.Ds, amateur group, Assamese Cinema industry , the artist coming from these background should adapt to the stage. The article again stress on the role of the owner/management to financially benefit all the party concerned for a decent living.

Sarma J. (2013)⁵⁶ expressed his thought by stating that it is the audience who control the future of mobile theatre. Because, the theatre houses always prefer the taste of the viewers and plan their production accordingly. The article *Darsokor uporote bhramyamanar bhabisyat* again spoke about the bad practices followed by the inviting committees on indirectly influencing the theatre parties to recruit star artist as the inviting committees favour a good star cast while booking.

Sarma, G.K. (2013)⁵⁷ in the article *Bhramyaman Theatre –ati pojyaluchona* analysed the duties and responsibilities of playwright and actors and urged them to maintain professionalism.

Saikia, B.(2013)⁵⁸ complained about the negative attribute of the professional moving theatres in the article *Bortaman bhramyaman theatre bharsamyohin* . The presence of these attributes adversely influence the working of the organisation that bring bad name for the whole industry.

Talukdar, A.(2013)⁵⁹ in his article *Ajon sadharan darsakar anubhab* expressed his long association as a common spectator .It again stated the sacrifices of artist & non-artist of different theatre establishments of long time and are liable to receive their dues through financial and non-financial ways.

Sarma, P. K. & Jalan, G. (2012)⁶⁰ in their writing *Pathsala t sthapan karak bhramyaman ar sangrahaloi* request the Government to take initiative to establish museum for preservation of materials related to mobile theatre viz. Setting materials ,manuscripts, still photos, pictures, film rills etc. for future reference.

Mazumdar, A. (2012)⁶¹ is a collection of articles of the writer, published in newspapers of different issues in the book *Bhramyaman theatre pratyasa aru prapti* . The book stated the goals set in the theatrical season from the year

1995-96 to 2011-12 with a detail account of the plays, its playwright and other aspects.

Baruah, M. (2012)⁶² shared his experience of working as a Director with Aawahan theatre and long term association with Aawahan family in the article *Bandhur*⁵⁰.

Bora, R. L. (2012)⁶³ in her writing stated causes of falling attraction of theatres among the common viewers in the article *Bishoy: Bhramyaman Theatre*

Choudhury, B. D. (2012)⁶⁴ expresses her writing *Natun natya andulon r prayujoniyatar anubhab* the revolution brought by mobile theatres to the cultural field of Assam. The Assamese theatres also paved the way for other regional cultural groups like Bodo, Nepali etc. to form their own troupes.

Goswami, A. M. (2012)⁶⁵ stated the initiative taken by Achyut Lahkar to preserve art and culture, literature, acting, pronunciation through his theatre work is now facing danger due to the growing influence of commercial mixture in the article *Bhramyamanar abiroto jatra sapakhye*.

Kalita, B. (2012)⁶⁶ in his article *Natya sarsar kisu buranji (pg 17)* gave a detailed history of Assamese drama from Sankardev's creation to folk theatres performed at different region in various time to the formation of jatra parties – their sphere of activity and its evolution to the present professional form.

Roy N. (2012)⁶⁷ spoke about the emotional attachment and best wishes of Dr Bhupen Hazarika for the mobile theatres of Assam in the article *Buku hom hom kare*. He also encouraged the work of Achyut Lahkar. As a cultural ambassador, he took personal interest to promote the work of Assamese theatre in outside the state at various level. The writer further state that the cultural icon was impressed with the play “Bhul nubujiba Bhupen da” presented by Aawahan theatre as a mark of respect to the cultural icon. The article again state that as a member in the state legislative assembly, he took initiative to present truck to the moving troupe.

Roy, K. (2012)⁶⁸ in his editorial addressed the theatre parties to maintain discipline and serenity in work and output in production. In his article titled

Bhramyaman theatre aru salinotar prasanga suggested to all concerned parties not to make any compromise with cheap means of production to earn quick profit.

Rajdeep (2012)⁶⁹ in the article *Asombasir abeg aru bhramyaman theatre* talked about the deteriorating values of dramas staged in mobile theatres at present. At the same time he is hopeful to the steps taken by a class of playwright to return back past glory of Assamese drama through their creations.

Rai, D.(2012)⁷⁰ in the article *Natak, bhramyaman theatre aru amar samaj* spoke about meaningful co-ordination of setting technique, sound & music, lighting for a good production and presentation of drama.

Sarma, P. K.(2012)⁷¹ recognised the contribution of Achyut Lahkar the pioneer & father of mobile theatre, in his writing *He srasta sa sradha pranam tumak* .

Aditya ,A. (2011)⁷² the writer of the article *Natak aru natyakaror pora ami ji bisaru* stated the role of drama in uniting people with people and also their mind.

Kalita, K. K. (2011)⁷³presented in detail about history and growth of various mobile theatre establishment in Assam in the book *Bhramyaman theatrer itihas*. The book served the study to have a broad view about the mobile theatre unit formed at various time in Assam.The book also gave an account of various dramas presented in different theatrical season by different theatre units. The book also shows snaps of various artists, different scenes of dramas, picture of banner of different times of the theatre units.

Kalita, K.K & Deka, R. (2011)⁷⁴ in the book *Pathsala* describes about the place Pathsala town, known as the Hollywood of Assam and its place in the field of culture & literature of the state. It informed about the cultural activities with which the clubs, institutions, organisations as well as common public of the town are associated with. The book also gave an account of the theatre activity undertaken by the folk performing art performers viz. jatra parties, drama troupes, moving professional theatre parties of Pathsala.

Bhuyan ,B. K.(2011)⁷⁵ presents experience of watching theatres from his very childhood days and the transformation took place in the mobile theatre activity in his article *Bhramyaman theatre r reh rup*. In his article the writer commented on the acting skill of the artist, quality maintained by the playwrights in their plays during 70s and 80s known as golden period of Assamese theatre. He also gave an account of present day theatre performances

Choudhury, N. D. (2011)⁷⁶ presented the role played by the inviting committees in the article, *50 bosoriya ek barnil jatra* for smooth functioning of theatre units during visits to their *pendal* sites. The inviting committees are also financially benefited from collections of their share money that will be further utilise for community development programmes like construction of buildings for school, college, *mandir*, *majjid*, club of that locality. Apart from its direct contribution, the theatre units are also responsible to those people who are indirectly associated with theatre industry. It further states the duty of the theatre houses to present plays that reflect true picture of the society, local song and dance.

Das, P. (2011)⁷⁷ in the article *Bhramyaman theatre darsak aru ahbayak committee* categorised the audiences of mobile theatre in to four categorises- as per their taste and behaviour. The committees acts as facilitator and do all the arrangements to enjoy performances of the professional moving troupes for the viewers. As the committees remain in direct contact with the audiences, they ask the management of the theatre houses to produce plays as per viewer's choice. The article summarised that the inviting committees and the theatre units must consider the opinion of the sensitive and informed viewers only to retain its quality.

Das, K.(2011)⁷⁸ in his article titled *Bhramyamanor e astitwa bipanna habo* the writer stated the changes take place in the theme of the dramas by incorporating more commercial content . It further state that while presenting a play, preference should be given in the lives & social system to reach to the heart of common people. The writer apprehended the harm to Assamese drama in absence of original drama.

Jalan, G. (2011)⁷⁹ in the article titled *bramyaman jagat or pora ahise ata bhal khabar* spoke about the understanding reached between the producers of leading mobile theatre units to take a maximum of Rs. 72,000 on agreement money. The writer further stated that this step will encourage more inviting committees of different localities to organise shows and thereby reducing rate of tickets. The article further highlights that this move will attract more viewers resulting more income for both the parties.

Kumar, M. (2011)⁸⁰ presents the changes took place in the practices and performance of theatre due to commercialisation in the article, *Byabosaiekaran tarokar agomon aru kisu katha*. The writer also advocated the need of commercialisation of the industry to support a sizeable number of people engaged with the industry. As the viewers is the main driving force. The playwright should also address their needs and expectation to attract viewers to the auditorium. It further states that as the common public have a weakness for Star artist, the Producers have to risk their capital to engage them. In return they should contribute in the progress of the industry with their work.

Kalita ,A.(2011)⁸¹ through his writing in the article *Kun dise bhramyaman theatre* criticise on selection of themes, style of presentation with inclusion of more commercial ingredients like song and dance sequence , fight sequence. The article further criticise that theatres are losing its identity by following Bollywood *masala* model. The writer further states the shortage of good playwright to support the requirement of 20-25 existing theatre parties which might cause in reduction of previous 4 day shows to present 3 night shows.

Saikia, M. (2011)⁸² in his article *Bihongom dristire bhramyaman threatre* gave an overview of mobile theatre from pre-vaishnavite time –jatra party movement to its present form. He also stated about the co-acting concept initiated by Natya Bisarad Braja Nath Sarma with special reference to the determination and courage shown by the female actors of that period.

Talukdar, K. (2011)⁸³ emphasised on the impact of drama as a strong media of public relation especially in rural society in the article *Gramyanchalat natakor bhumika*.

Talukdar, M. (2011)⁸⁴ in his article *Bramyaman aru aslilota ak bitorkito prasna* criticised the use of vulgarism in presentation of drama especially by some newly established theatre unit. The writer opined that using these cheap means for gaining popularity among a class of viewers will lose the unique characteristics of the theatre units and also the label of a popular means of entertainment for the whole family to watch.

Figo, A. (2010)⁸⁵ transcript of the book *Bhramyaman Theatre-an autobiography of Achyut Lahkar the father of mobile theatre of Assam*, presented the experiments made and initial struggle done by this iconic person in bringing Assamese mobile theatre to the present status. Achyut Lahkar formed Nataraj Theatre-the first theatre unit to give mobile theatre a modern and commercial look. The book also stated the milestone set by this legendary personality in the matter of advertisement technique, way of announcement during shows, stage setting, designing the auditorium, lighting technique and most importantly deciding the end of season which is 13th April of every year. This is practiced by the theatre units even today.

Bora, S. (2010)⁸⁶ expressed the bad signals carried for the mobile theatre industry due to growing competition among the theatre units for the random growth in numbers of theatre units in his article titled *Ek asubho sanket*.

Borthakur, M. (2010)⁸⁷ in the article *Rang singa khang singa* opined that the inviting committees should not judge a theatre party only from its profit curve but the social role should equally consider in inviting a party to perform.

Bhagawati, A. (2010)⁸⁸ in the article *Bhramyamanat parisalakhar bhumika* stated the role & responsibility of the director in a theatre unit.

Bhagawati, A. (2010)⁸⁹ in the article *Akhon natakor janma* commented on the creation of drama as twice -first when the manuscript is prepared and second when it is ready to be presented on stage. He further termed drama or play as a mental food and cautioned on its quality maintenance in preparing and presenting.

Borphan, R.D. (2010)⁹⁰ in her article expressed her personal experience of working as a singer and actress with Nataraj Theatre. Though her writing *Nataraj r sei dinbur*, the writer stated the presence of famous personalities and their knowledge in their distinct fields that enriched the art and drama of Nataraj theatre house in particular and Assamese literature in general.

Choudhury, R. (2010)⁹¹ in the article *Natyabhinoyor aatit aru bortaman dhara* opined about the changes occurred in the drama and mode of performance in the stage of professional theatres. The writer also expressed the need to keep up the standard for all round development of theatre culture.

Deka, J. (2010)⁹² acknowledged the contribution of Dr. Bhabendra Nath Saikia, the Director, Playwright to the Assamese literature for 30 numbers of his plays produced for the stage of Aawahan theatre in the article *Dr Bhabendra Nath Saikia aru mur sanidhya*.

Kumar, M (2010)⁹³ stated the danger signs for the theatre industry due to putting much emphasis on commercialisation for quicker profit in his article *Bhramyamanat bipod ghanta*

Margherita, P. (2010)⁹⁴ in his article *Bhramyaman theatre aru amar anubhab! Theatre r sesa paras* opined that the theatre houses in today's time are treating the theme of a play as a secondary factor giving primary importance to advertising & selling, technique of production etc. which increases the production cost. It further increases the prices of tickets.

Phukan, A. K. (2010)⁹⁵ the writer cum journalist in his article *Bhramyaman gushie e darsakar monujagatar dayitwalobone* termed it as a prospective industry where at least 150 families are directly benefited from the existing 25 or more theatre units. The article presents a detail number account of the audiences (which is 1 crs 12 lakhs in numbers) visiting the *pendals* of the theatre units to enjoy shows. It stated that, the theatre houses as per their professional and ethical obligation should present plays to satisfy all sections of the audience.

Barua ,A. S.(2009)⁹⁶ in his article *bhramyaman theatre-kotha suni tal jau* addressed Govt. to come ahead with steps like financial subsidy or tax concession or policy formation to support mobile theatre in the greater interest of the state and public at large.

Bezbaruah, A. (2009)⁹⁷ in his writing *Bhramyaman natya dolor kisu koroniyo* stated the duties to be performed by theatre organization. The article states that among all the duties, the most important is to present plays based on local issues and sentiments. Again, popular novels of various writers can also be considered as a theme. It also calls for preservation of manuscripts of the plays for future reference.

Das, G. (2009)⁹⁸ in his presentation *Bhramyaman theatre r artha parikrama: ek nirmuh sarsa* justifies the commercialisation of mobile theatre but without compromising its value and ethics.

Deka, K. K.(2009)⁹⁹through his writing in the article *Sampratik samayot bhramyaman theatre –kisu sinta* stated the role played by mobile theatre in raising standards of behaviour of the society to which it is a part.

Kalita ,M. (2009)¹⁰⁰stated the responsibility of the artist fraternity towards their profession and to the society at large in his article *Abhinoy, Abhinoy silpi aru silpir samajik daietoo* .

Deka, K.K.(2009)¹⁰¹ made a study on “Mobile Theatre of Assam and its impact on socio-cultural life: A study in North-Kamrup Area” for the Ph.D degree under G.U . In the thesis the researcher presented some of the commercial aspect of mobile theatre establishment in Assam especially in North Kamrup District along with its socio-cultural aspect.

Choudhury ,D. (2008)¹⁰² in the article *Bramyaman theatre t nritya-natika* mentioned about the dance-drama its various themes viz. social, political etc. presented through various steps & posture. It also praised dance-directors and producers for bringing various infamous local art forms to the stage of theatre units.

Bhattacharjya, P.K. (2006)¹⁰³ in the article *Bhramyaman aru Nalbari* informed about the various theatre activity performed at various time and form in Nalbari District.

Bora, B. (2006)¹⁰⁴ stated in the article *Bhramyaman theatre t saaj-sajja r gurutta* importance of costumes in character presentation of plays. The writer opined that costumes are the indispensable part of a play without which a play will lose its appeal. Costumes are essential for more live and realistic presentation of a scene. Like professional playgroups of West Bengal, the professional drama parties of Assam should also give importance on costumes for relating the characters with real life situation.

Kalita, S.R. (2006)¹⁰⁵ stated in the article *Bhramyaman theatre : ati anubhab* the contribution of the moving theatres to the society, art and literature with co-ordinated effort of producers, directors, playwright, artist, music composer, lyricist, instrumentalist, dedicated employees, artist and non-artist etc. It also praised the Producers for their tireless efforts to satisfy and entertain viewers.

Kalita B. (2006)¹⁰⁶ in the article *Bhramyaman t mahila silpi* recognised the role of women in theatres of Assam. Among the total strength of employees, many women are engaged in different categories viz. dance-drama, acting, playwright, director also. The article further states that inclusion of women artist was found in 1928 itself in the drama party 'Notoror Gaan' which was carried forward by Brajanath Sarma in the year 1933 in the jatra party Kohinoor Opera Party. But the women employees are deprived from their due share of recognition even today.

Nishith, P. (2006)¹⁰⁷ observed the responsibility of mobile theatres towards the society in his article *Samajor prati bhramyamanor dayitoo*. The plays presented in the stage of mobile theatre are leaving a mark on the beliefs and values of the society.

Sarma, J. (2006)¹⁰⁸ presented the influence of the inviting committees on the performance of mobile theatre establishment in the article *Bhramyaman theatre aru aiujok samiti*. It is observed that during booking for shows, the

inviting committees mostly take note of product and its presentation techniques which encourages competition among the theatre units.

Borthakur, M. (2005)¹⁰⁹ in the article *Apasadari-pesadari prasangat* expressed the presence of the two branches of theatre activity (professional and amateur) of Assam. The article stated the operational differences between the two theatre forms. It also argued for the need of economic gain sought by the professional theatre houses to do theatre. At the same time the article suggested to keep their base intact.

Dwyer, R. & Patel, D. Patel (2004)¹¹⁰ *Cinema India* highlighted about the scenario of Indian theatre industry. Their study stated the evolution of Indian Cinema from its antecedents i.e. the theatre industry. The book categorized Indian Theatres into two categories viz. Sanskrit Drama and Western Theatres. It also outlines the major steps taken for its development e.g. commercial features such as ticketing, advertising etc.

Choudhury, T.(1998)¹¹¹ in the book *Manchakala* draws attention on some of the basic aspects of stage performance, about acting and its technique, role of directors, actors and playwrights in presenting a drama.

Patgiri, J. (1998)¹¹² presented in the article *Asomar bhramyaman* theatre the journey covered by Assamese professional theatre from the time of Sankardev's time to the inception of modern Assamese drama by Gunabhiram Baruah to mobile theatre activity of present period.

Thakuria G. (1998)¹¹³ cautioned the concerned party not to cause damage to the stage of mobile theatre with cheap thinking and activity in his article *Sastiya chinta- dhara re bhramyamanor mancha khan letera nakaribo*(pg 8).The writer advocated to give equal treatment to artist who share the same stage and face the same crowd with the glamour stars

Sarma, S. N. (1996)¹¹⁴ presented in detail about Assamese drama its evolution from aankiya naat and bhaona to the present form in the book *Asomiya Naatyah Sahitya*. It mainly tells about Assamese drama (mainly Amateur theatre)

its presentation mode, plays, costumes, make- up technique, traditional lighting and set designing technique etc.

Bora, S (1996)¹¹⁵ in his article *Bhramyaman theatre t gobhir samasya* presented the negligence shown by the management of the theatre houses to the general artist in comparison to the glamour artist. The star artist demand very high prices because of their demand whereas the general class artist remain out of the scene and paid very less as the Producer could not adjust his budget. The writer urge the Producers of the theatre units to have a balanced approach towards all artists as everybody's role is important in show business.

Thakuria N. (1996)¹¹⁶ opined to have a distinct policy to give their due status (both financial & non-financial) to all the artist & non-artist (technical & non-technical) who perform from back stage in the article *Bhramyaman naatyagusthi: ata nitir prayujon* .

Bhagawati, M. K. (1996)¹¹⁷ presented the various problems faced by Mobile theatre parties in the article *Bhramyaman Naatyadolor pradhan samasya ki* . Availability of good playwright and a good play is the most serious problem faced by the producers. Again, shortage of suitable and qualified artist and the rate of remuneration payable to them is another big cause of trouble for them. The writer also pointed out the following issues that cause problem for the theatre units -differentiate treatment to general employees (other than glamour class), insecurity(both job and life) of employees negligence of Govt. to recognise it as an industry, political disturbance , natural calamities, good relation and co-ordination between the inviting committees and the theatre troupe etc. It is concluded by stating that it is love & goodwill of the public that keeps the wheel moving of these cultural organisations.

Bhagawati, K.K. (1996)¹¹⁸ stated in the article *Manchanaat sopa madhyamere pathakar kasoloi ahibne?* the need of publication of the original plays performed under the banner of various mobile theatre units by the publication houses .It addressed *Assam Sahitya Sabha* to take proper steps in this regard . The article also presented the version of many of the playwrights from the field of mobile theatres as it would be an addition to Assamese literature. At the same time the article also mentioned about the initiative taken by Ratan

Lahkar, owner of Kohinoor theatre to print the plays staged by his theatre house from its very inception.

Sarma, S. N. (1996)¹¹⁹ analysed in detail about Assamese drama, its evolution from aankiya naat and bhaona to the present form in the book *Asomiya Naatyah Sahitya*. The analysis mainly tells about Assamese drama (mainly Amateur theatre) its presentation mode, plays, costumes, make-up technique, traditional lighting and set designing technique etc.

Sarma, M. (1996)¹²⁰ in the article *Moi ji batara ahilu ulai* presented the various problems faced by the artist fraternity of the State in absence of any concerted approach of the Govt. to acknowledge them. The writer presented the pitiable condition of many of the artists' during old days or illness in absence of any financial aid and asks the concerned parties to do the needful.

Bhuyan, J, N (1994)¹²¹ made a study on "Modern Theatre movement in Assam" for Ph.D degree under GU. The study presented an account of Assamese Drama and Theatre from pre-vaishnavite period till the mobile theatre trend of Assam.

Farley, P. R, & Swan, D. L. & Zarrilli P. B. (editors) (1993)¹²² explores the multiple dimensions of theatrical performance in India in the book *Indian Theatre-Tradition of performance*. The book had a vivid introduction of traditional festivals of India to contemporary Urban Theatre, from dramatic rituals and devotional performance to dance-drama and classical Sanskrit plays. The book presented the rich heritage of Indian traditional theatres like Ramlila, Tamasha. The book has information about theatre performances of regions like Delhi, West Bengal, Tamil Nadu, Kerala etc. of which some of the theatres are practicing in amateur basis and some in commercial basis. The book also emphasized on production and commercial theatre of commercial theatre. But there is no mention of our very own mobile theatre activities of Assam and its business prospects.

A, Nicoll. (June 2,1912)¹²³ in the article *The Theory of Drama*. New York: New York Times presented the justification for the commercial outlook of the owners of production houses. By quoting the version of Barnard Shaw, the writer explained the responsibility of the Producers towards all interested parties.

From the above discussion on review of related literature it has been found that the studies basically focus on the multiple dimensions of theatrical performance of India including folk performing art and its performance technique. Some of the publication provides knowledge about presence of mobile theatre activity in the State of Assam. A few studies gave an account of the challenges, struggle and risk undertaken by some of the founder proprietors to achieve the present status. During the process of collecting reviews on the topic “Managerial and Economic aspects of mobile theatre establishments of Assam”, the researcher observed that many empirical studies have been conducted by many theatre personalities, journalist, critics and insiders of theatre industry and presented their own bit of opinions and judgement on different aspects of the art.

2.2. A trend analysis:

It is evident that all together 123 research studies have been reviewed. It appears that 16 research studies pertains to the theme of the plays while 43 research work highlights on the role and responsibility of mobile theatre units in giving a definite shape to theatre activity of the State, 14 of the studies were based on the internal affairs –its work procedures and activities, 7 spoke about origin and growth of theatre activity in Assam, 6 studies presented an overview of drama and theatre of the country, 5 of the studies addressed the audience view point, 7 studies were based on competitive environment prevailed among the theatre units, 1 study put on women issues, 3 studies states the role of costumes and music in theatre performance, 10 research work is based on duties of playwright, 3 presents the work ethics to be observed by theatre units, 3 study advocates the need of commercialisation of drama troupes among others.

2.3. Gap in existing literature:

Though the aforesaid publications make explanation on different aspects of theatre performances, yet there is no mention about the managerial and economic aspects of Mobile theatre activity of the State. The present research study undertaken is an attempt to fill up the gap and it is expected that the study will definitely explore the potentiality of Mobile theatre activity as a profit making entrepreneurial venture.

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CHAPTER III

EVOLUTION AND GROWTH OF MOBILE THEATRE IN ASSAM

3.1. Introduction:

The Assamese drama performed today in both amateur and commercial form, have covered a long journey. The commercial theatre, popularly known as Mobile theatre has wider reach and mass acceptance. This form of art have embraced from time to time, the virtues of other performing arts like Sanskrit drama performed in court-rooms to aankiya naat ,bhaona or various folk performing arts viz. oja-pali, gayan- bayan ,dhulia etc. for a fine creation. They have also promoted professionalism in their dramatic presentation mixed with technical innovation. As an important component of service sector, the mobile theatre unit contributes remarkably towards the economy of Assam. It has outstanding cultural contribution with strong social message. The mobile theatre of Assam has unique character besides the little similarity with the theatre units of other part of the world. It revolutionizes drama in Assam. The present growth of mobile theatre has chronological trend with long history.

In present situation mobile theatre become more popular for people of Assam in comparison to Assamese Movies. The growth of mobile theatre in Assam actually took place in the post independence period. These mobile theatre were actually evolved out of Jatra parties popular in Lower Assam .The first Mobile theatre unit “Nataraj Theatre” was formed by Achyut Lahkar , the father of mobile theatre concept at Pathsala on 2nd oct,1963. At present, the mobile theatre industry in Assam has earned the status of an entertainment industry although it is not yet recognized as an industry by the Government of Assam. In Assam, there are an estimated 60 numbers of theatre units (in the year 2009-10)with an annual turnover of over Rs. 10 crs. However, the number of existing theatre units reduced to 25 in the year 2015-16. From the year 1963 to the year 2015, a lot of theatre companies were established out of which some of the

theatre troupe are not in existence in today's time and some had changed their names. With every coming year, new mobile theatre units are being incorporated. Some of the newly established theatre units are: Parthana Theatre (2013-14), Surjya Theatre (2015-16), Jagrovi Theatre (2015-16), Chiranjeeb Theatre (2016-17) etc. It is very sad to state that most of the theatre units cannot even survive 2-3 theatrical season. Although, left out from the race, the incredible contribution of many of the theatre units boosts up the growth and prosperity of theatre activity. The contribution of such theatre units in practice and performance of theatre activity are stated as under:

Table-3.1
Contribution to the growth

Name	Year of Establishment	Place	Promoter	Contribution to the growth
Nataraj Opera (Jatra party)	1959	Pathsala	Sada Lahkar	a. Introduced professionalism b. Started 9 months schedule of performances that practiced by Theatre units even today
Nataraj Theatre	1963	Pathsala	Achyut Lahkar	a. Initiation of Theatre scope system. b. Introduction of Cine-Theatre system in Theatre performances c. Using for the first time three stages in presenting shows d. Presenting shows in Madhya Pradesh, West Bengal, Tripura, Bihar and Nepal e. Presented <i>Bangla</i> plays

Contd			.	in North Bengal , Cachar. f. Introduced Alshom (round) stage on experimental basis
Suradevi Theatre	1964	Camata	Dharani Barman	Using stage with three side open and back stage closed which was earlier open from all sides as seen in Jatra parties Three dimension stage by Art Director of the theatre Govinda Choudhury. Awarded with Sangit Natak Academy Award.
Purbajyoti Theatre	1966	Hajo	Karuna- kanta Mazum- dar	Direction and Acting by Natasurjya Phani Sarma Music Direction by Bhupen Hazarika
Mun Theatre	1985	Chamata	Abala Barman	First women Theatre party with all women members

Source: Kalita, K.K(2011)⁷³

3.2. Theatre movement in neighbouring countries of Assam- similarities and differences:

India, Bangladesh and Myanmar are the three neighboring countries associated both demographically and geographically. India and Bangladesh in fact politically linked together during British rule. After independence, Bangladesh was associated with Pakistan and known as East-Pakistan. Due to various political and diplomatic reasons East-Pakistan was liberated from Pakistan in the year 1965 and have an independent identity with the name 'Bangladesh'. Nevertheless, various demographic attributes like literature,

language, culture, food habit, lifestyle and religion are the linking pin of the two countries-India and Bangladesh. The various branches of performing art namely music, dance and drama of both the countries in general and Bangladesh and Assam in particular bears similar characteristics to a large extent. Similarly, the State of Assam, shares its north-eastern boundary with Myanmar. The culture and life-style of some of the tribes of Myanmar has great similarities with tribes like Oka-dafola, Khamti residing in far eastern part of Assam, Nagas and Mizos residing in hill districts of Assam. The performing art of Burma especially dance – drama & song-dance of western part of Burma (Myanmar), found somewhat similarity with afore stated tribes of Assam.

3.2.1. Presence of theatre activity in Myanmar:

In Myanmar, theatres have various style and forms. The theatre performances can be categorized as Traditional Folk Theatre and Modern Theatres. Puppet shows are one of such popular forms of traditional performing art. Htwe Oo Myanmar Traditional Puppet show is a popular puppet show group. The unique thing of Htwe Oo Myanmar Traditional Puppet Show is that the male and female puppets are manipulated by the puppeteers of the same gender. The emotion showed in the performances of the puppet comes more naturally as they are handled by the masters of the same sex. The Puppet shows also present variety shows based on plots and stories. In Myanmar, professional theatres are more popular. The Government is also regularly organizing theatre festivals and competitions both at national level and international level to promote traditional theatrical performance technique. e.g. National Theatre of Yangon is regularly organizing cultural exchange program with foreign countries. It is also arranging workshops and performing art competition.

3. 2.2. Presence of theatre activity in Bangladesh:

Like the Theatres in Myanmar, the theatre activity of Bangladesh also has great similarities with India. The important among them are Sanskrit theatre, folk theatre, Jatras and Proscenium theatre (Stage Theatre).

The folk theatre of Bangladesh can be loosely categorised into (i) the Narrative, (ii) the Song-and-Dance, (iii) the Processional and (iv) the Supra-personae.

In narrative drama form, the lead-narrator (gayen) describes an event, portrays various characters related to the event and enacts the action, all in the third person just like gayon-bayon of Assam. In song-dance form of drama the performers dance to songs like the dance-drama performances of mobile theatre shows or ankiya bhaona of Assam especially performed in Upper-Assam. Puppet theatres are being performed at various places of Bangladesh from a very early period of 13th century. Mythological stories like Krishna, Rama, Manasa etc were basically presented through the string puppets. Processional form is the most accepted and popular form of theatre of Bangladesh that combines in it tableaux, music, song and dance, all of which form a part of large processions which contributes in forming jatra, the most popular form of indigenous form of theatre performances of Bangladesh. Interestingly, no Islamic narrative ever seems to have been performed by puppets in Bangladesh. The jatra parties could not fulfil the expectations of theatre goers as the country was experiencing renaissance from 1757 onwards to early part of 19th century. Gradually theatre activities were influenced by European theatrical performances. The theatres in Bangladesh had vehemently influenced in the independence of the country. The theatres in post-independence period were instrumental in presenting social issues in rural areas.

With the rise of Western theatre in Bengal, theatre played the role of political protest and social radicalism. Modern theatre of Bangladesh are more professionally organised and performed.

At present, the theatre activities of Bangladesh have both indigenous and modern form of theatre i.e. Jatra and professional theatre.

3. 3. Historical Background of Theatres in India:

Indian theatre is amalgamates all the art-forms viz. literature, mime, music, dance movements, painting, sculpture & architecture. The existence of theatres in India dates back to 5000 years back during the times of Vedas and

Upanishads. The origin of theatre activity is seen to be attached with ancient rituals and seasonal festivities of the country. Bharata's *Natya Shastra* (2000 BC to 4th Century AD) was believed to be the first dramaturgy of the world which is believed to get influenced by *Natyaveda*, considered in Hindu mythology the original masterpiece written by the Lord Brahma. As per Hindu legend, the first play was performed on heaven when the Gods celebrated the victory over demons and enacted the same.

Sanskrit Theatre: The earliest master piece of Sanskrit theatre is traced back 1st century AD. The age of Indian drama or Sanskrit drama is roughly 2000 years old. The Indian theatre was based on the *Natya Sastra* of Bharata Muni written during 1st century AD. The earliest phase of theatres that evolved from Puppetry, as per some western researchers, followed the regulations and modifications of *Natya Shastra*. The theme of the plays were basically the struggles of the hero for success for different subjects, love, heroism, tragedy and religious stories. The characteristic of the plays is its highly dramatized (conventional or *Natyadharmi*) presentation than natural (realistic or *lokadharmi*) presentation.

Koodiyattam : It was traditionally a part of temple dance. In May 2001, UNESCO recognized this art form of Kerala as an endangered heritage art form.

Folk- Theatre: Folk-theatre emerged during 15th-16th century in different regions. The technique, language, local legends, mythology in folk theatre are influenced by local custom and usages. Indian folk theatre have two branches- religious and secular theatre giving rise to Ritual Theatre and Theatre of Entertainment. It may again be classified as Folk Theatre and Urban Theatre. The folk theatre in India is largely religious and performed in specific ritual contexts. It provides pure entertainment to the masses. Ram Lila, Nautankies, Tamasha and Jatra are some of the examples of this form of theatres.

The other form i.e. urban theatre is an antecedent of Indian Cinemas which dates back to 19th century. During the colonial period, the urban theatres were largely influenced by the Western Theatres. The British Amateur Dramatic Societies and Touring Theatre Company have brought many of the features of Western Theatres to India including commercial features such as advertising and ticketing. (**Internet sources**)

3. 3.1.Theatre activity of Orissa:

Jatra or Yatra in Sanskrit is one of the oldest form of theatre in Orissa that can be traced back to 2nd century B.C. But existing format of Jatra is believed to be originated around 135 years ago. It is often said that Yatra of Bengal influenced the development of Jatra in Orissa. But it is not conclusive as tradition of performing Leela, Suanga, Ras or Nata in Orissa is century old in which dance-drama music performances were integral part of such shows. Jatra troupes also known as Natadala or Nataparty were formed by wealthy businessmen or landlords as a secondary commercial interest. There were hundreds of Jatra parties even in 1950s. The Jatra parties mostly performed during dry season particularly between Nov-June after cultivation period. At present there are nearly 350 Yatra dals among which 30 were Grade A, 40 were Grade B and rest were Grade C parties and 1000 exhibitor-committee in different parts of Orissa invites the parties to perform. The committees arrange the stage, offer food and lodging, supply electricity and other facilities to the parties. Usually a jatra party performs 300 shows in 260 working days in a season. The theme of the Jatra was mostly mythological, historical stories, gallantry & sword fighting sequences which are replaced by social realistic themes for more sustainability. But the traditional performances were confined to rural Orissa. Proscenium theatre surpassed Jatra and gained popularity in both rural and urban areas of Orissa from 1870s onwards

Along with this indigenous performance, both the modern and traditional theatres co-exist today and fulfill the needs of a diverse audience. Some of the professional theatre companies are Orissa Theatre, Annapurna Theatre. The most popular and famous Jatra parties of 1960s and 1970s were Uttarkula, Benirampur, Tapur, Nagapur, IchhpurRadhnaga, Odisha opera, Uttarayani opera etc. Although the real turnover is kept a secret, the Jatra parties are doing a profitable venture with total turnover is 1500 million(approx) Indian Rupees (60000/- per show of 260 days against investment of 10 million Indian Rupees whereas top ranking Jatra parties invest 40 to 60 million Indian Rupees. (Ref:1.Kapilas Bhuyan dated 23rd July 2015, 2. Prasant Pradhan dated 19th July 2015).

3.3.2 Theatre activity of West Bengal:

West Bengal has a long tradition of theatre work. As west Bengal was a part of east Pakistan, now Bangladesh, both the region shares cultural heritage with one another. Theatre in West Bengal can be broadly categorized as folk theatre and professional theatre or proscenium theatre , group theatre. The beginning of Bengali formal theatre dates back to 27th Nov, 1795 as the first Proscenium play was staged on that day. Jatra or Yatra is one of the form of folk theatre and is a living tradition of musical theatre. Jatra in West Bengal is influenced by Bhakti movement .Till Yr. 2005, there were almost 55 jatra troupes based in Calcutta(Kolkatta) and old Jatra District Chitpur and performed nearly in 4000 stages across the state .A special reference can be made of Girish Ghosh who introduced ladies to the theatre field in his drama troupe despite of strong opposition of conservative Bengali society of that time. As both form of theatre runs parallel, commercial theatre is urban centric whereas yatra parties performs both in urban and rural areas. Again, as productions often put up within a month, yatra parties remain more adaptable to current topic of the populace .Some popular jatra tracks got recorded and playing successfully. Again , popular scripts of old jatra plays are printed in books and newspapers also publish news about their activities. But often being criticize for becoming more commercial.

(Internet sources)

3.4. Historical Background of Theatres in Assam :

Present theatre scenario has evolved from Folk and traditional form of performing arts . The various forms of performing arts that are performed even today in various parts of the State during various occasions are as follows:

3.4.1. Singing and dancing:

Singing and dancing is an integral part of every culture from primitive period. Prior to Sankardeva's legacy i.e. during 10th -11th B.C, Sanskrit language dramas were performed on court-rooms or in promoting literature. Consequently it was replaced by folk dance and traditional dramas as it has a closer connectivity with indigenous people. Bihu performed by Assamese community during spring time, Bagurumba performed on harvesting time by Bodo

community, vigorous war dances of Nagas, Docru Sua of the Garos, Neula-neuli and Maigan-Mochanai of the Kacharis etc. are examples of such dance forms.

Besides these, a temple dance form as present in other part of India, expressing devotion to the deities is also practiced although in a low ebb.

3.4.2. Dhulias:

The Dhulias or the Drummers are the non-formal theatre form performed with comical sketches, acrobatics with drum beats. The themes of their performances are mostly borrowed from Puranas & Epics. Sometimes, they also present socio-political subjects. In some parts of the state mostly in lower Assam districts of Kamrup , Nalbari and Barpeta , Bar-Dhulias performs especially on religious occasions. The performances of the Dhulia are ritualistic in nature and is directed by an experienced person. Although traditional in nature , the troupes also use lighting system with earthen lamps. Dhulia have other variations also known as Jai Dhulia and Khulia Bhawana. As a recognition to this rare art form Govt. of India awarded prestigious Sangeet Natak Akademi Award to Mohan Chandra Barman (Bar Dhulia or Drum beater) in the year 1985.

3.4.3. Putala Nach:

Puppetry locally known as Putala Naach is an ancient form of entertainment existing before the time period of Sankardeva's first creation Chihnajatra(1468 B.C). The puppets are mastered by a troupe of six seven artist. The theme that they depict are mainly mythological in nature, though occasionally topical social subjects are also considered. Still it is in a rudimentary stage .Puppets made of soft reeds, bamboo shoots or soft woods covered by colorful cloths plays the characters. At present, the Directorate of Cultural Affairs are making efforts to upgrade it by initiating scholarships and workshops. Binita Sarma , a tireless worker in this field, is making efforts to modernize and popularize it. She was awarded a Presidents scholarship for her contribution in this field.

3. 4.4.OjaPali :

Ojapali is also an important institution having pseudo-dramatic overtones. It is often believed to be a modified form of puppetry where human characters have replaced the Puppets and narrate their episodes with hand gestures, facial

expressions and rhythmic footwork. The troupe consists of atleast five artist among whom the Principal one is called the Dainapali. The Dainapali takes the right position and others sing the chorus standing behind him. As the tempo rises the other member joins the Dainapali and the Oja and dance briskly, tapping the ground. The Dainapali indulge in humorous interludes in between not directly related with the main theme to amuse the viewers. The oja must be an expert singer and a good story teller and a good performer. The oja present the theme combined with songs, hand gestures and rhythmic foot work. The costume of the pali is unique with indigenous ornaments. Ojapalis are generally divided into three classes as per the theme they narrate. Those are **Suknanni ojapali**, **Byah gowa ojapali** and **Raimanar oja**. Suknanni ojapali narrate story of snake Goddess Manasa Devi. Byah gowa ojapali presents the episodes from the Mahabharata. The other class of ojapali uses the theme of Geeti Ramayana of Kavi Durgabor in their presentation. Ojapalis are popular performers during Durga Puja, Manasha Puja, Jagadhatri puja especially in lower Assam districts of Assam. Some examples are- Lalit Oja party (Sangeet Natak Akademi Award winner), Mukta Ram Nath Oja party etc.

3.4.5.Kushangan:

It is another type of folk dramatic form of art form mostly exist in Western Assam area. Besides song and dances, different mythological episodes mostly portions of Ramayana are presented through narrations and dialogues. There are 14 to 16 artistes in a troupe. The artistes are known as Mool or Geetal (the main artist, acts as the oja like the Ojapali), Dohari (right hand man of Geetal who resembles the Dinapali of the Ojapali troupe).

There are other folk dramatic performers more or less similar to the Kusans are Bharigan-Goalpara district, Khara Puran, Gowalini Jatra, Manai Jatra, Bhasan Jatra, Api Oja resembling Ojapali Pachati comprised solely of women are other popular means of entertainment.

3.4.6.Khuliya or Bayan :

It is another indigenous art form that combines in it the virtues of bhaona, ojapali, dhulia and Bengali jatra parties of Bangladesh. The drama, art and technique of performance are influenced by bhaona, local folk-art and Bengali

Jatra Parties. The stage of performance is somewhat similar to ankiya naat bhaona and beats of drum is similar to satriya performances. The act begins with comic scenes. The announcer known as Barkandaj announces the act in a light way with comic dialogues like done by Sutradhar (anchor) in Aankiya Naat. The characters of the act enters the stage with khul(drum) beats. The plays were mostly based on mythological or religious stories. Although after 3rd decade of 18th century, social and realistic issues were also focused in their acts. In the year 1873-74, Tithiram Bayan of Barpeta district of Assam was the first to organize Bayan party. After a long gap, in the year 1917, Uru Bayan of Marua, Nalbari District, formed a bayan party with the name “Sankardev Arun Natya Samiti” and was managed by Arun Baishya (Bayan). It contributed in the upliftment drama and art of the state as a Bayan party till 1941. Consequently it was transformed as a Jatra party and entertained the people of Assam with their dramatics for a long period. Another Bayan party was formed by Bhula Bayan of Polla Gaon in the later part of 19th century. Besides that Piplibari Bayan Party, Nalbari and some other Bayan party of Barpeta district and other parts of Assam had also entertained the people of the places. Eventually, these Bayan parties were later transformed into jatra parties and led the Assamese drama movement to a definite direction.

These non-formal performing art-forms, most importantly Putala Naach, Dhuliya and Ojapali, Khulia Bayan have contributed to give a shape to formal theatre i.e Aankiya Naat and other theatre forms (Amateur theatre, Radio Plays, One Act Play, Street Dramas and Mobile Theatre). Singing and dancing become integral part of dramas in mobile theatre units.

Reknowned litterateur and scholar Dr Dimbeswar Neog in his writing “New Light On History on Assamese Literature” stated that, “The history of Assamese drama is very long and old indeed older surely than the drama of any Indian modern language & older than even the more regular English Dramas, at least by a century. The first Assamese drama is certainly Chinhaajatra (literally a play with painted scenes), an opera theatre is the performance of it in 1468. As a matter of fact, neither introduction of scenes nor regular drama in Europe in general can be ascribed to a period earlier than the 17th century & in England in

particular. Regular Dramatic work really began in the later part of the 16th century with such predecessors of Shakespeare as Merlowe and the Globe theatre which Shakespeare had immortalized was actually established in 1599”The history of regular Assamese drama and theatre began with Srimanta Sankardev (1449 - 1568) who produced plays nearly five centuries ago when classical Sanskrit drama was at a low ebb and when the great Shakespeare was not even born. He emphasized on shravan and kirtan. Sankardev gave importance on writing plays on popular subjects and producing them in a way which even the illiterate common man would understand and appreciate.

Other successors of Shankardev who contributed to Assamese drama and Ankiya Nat are Madhabdev, Gopaldev, Ramcharan Thakuria etc. The Ahom kings and nobles found the plays a welcome means of entertainment and began to invite Mahantas from Vasihnava Satras to perform plays. The plays of Sankardev, Madhabdev and their followers popularly known as bhaonas continued to be performed and enjoyed with enthusiasm as a major source of entertainment and education. Madhavdeva, the principal disciple of the great Saint Shankar Dev, presented the plays viz, Arjun Bhanjan, Chordhora, Pimpura Ghuchuwa etc. The theme of the plays revolved around child Krishna. Although the languages of the plays were not spoken in common, Madhavdeva’s dramas could attract common people because of its simplicity in words and presentation. The plays were short, full of songs and dances and could be enacted in big halls. Aankiya Naat bhaowna lost much of its ritual grandeur and original themes and language also got changed after the demise of the Saints. The language also got changed to spoken Assamese from earlier Brajawali. It continued till the middle of the 19th century. Gunabhram Baruah staged Ramnabami in the year 1857 after 390 yrs of presentation of Sankardeva’s Chihnajatra. It was treated as the first modern Assamese drama. The immediate next playwrights and their well accepted plays were – Hem Chandra Baruah ‘Kaniyar Kirtan’ (1861), Rudram Baruah ‘Bongal Bongalini’ (1871), Benudhar Rajkhowa ‘Seuti Kiran’ (1898), Padmanath Gohain Baruah ‘Gaonburha’ (1890) Ramakanta Choudhury ‘Sitaharan’ ‘Abhimanyu Badh’ (1896), Ambikagiri Raichoudhury (Jaydrath Badh’, Prabin Phukan, Prasannalal Choudhury, Jyotiprasad Agarwalla ‘Sunit

Kunwari'(1925) 'Karengar Ligiri', Phani Sarma etc. At the same time Jatra Parties/ Opera Parties coped up especially at lower Assam. In the year 1910, Santaram Choudhury started Pathsala Theatre party. Jatra Party concept was evolved during 1860-80 in lower Assam and was a very popular means of entertainment among the Bengali people of lower Assam. Laxminath Bezbaruah in his autobiography 'Jiwan Suwaranat' stated the presence of Tithiram Bayan's Jatra Parties in the year 1871 in the line of Bengali Yatra Party. The other Jatra parties formed in subsequent period were Bangalua "Naat Company", Sailabara Opera, Bhulanath Opera, Jaidev Sarma's Jatra Party formed in between 1868-1870, Murkuchi Gaon, Kamrup, Pathsala Theatre Party-Promoter Santaram Choudhury, Pathsala 1910, Silakalika Opera, Assam Kohinoor Opera Party, Saigaon jatra Dol, Ganakgari Opera, Piplibari Natya Samiti, Bamundi Opera Party, Marua Sankar Sangha, Assam Notbani, Dumuria Jatra Party, Binapani Natya Sangha, Gobindapur Jatra Party, Rampur Jatra Dol, Hajo Natya Kola Kendra, Nataraj Opera, The Assam Union, Kohinoor Opera, Bhaskar Natya Samiti, Bharat Mini Theatre, Helena Jatra Party, Sanjibani Opera were noteworthy to mention. These Jatra/Opera parties followed Bengali jatra parties of Bengal in terms of theme of the plays, presentation technique etc. The first Assamese drama is 'Nol Damayanti' directed by Dhaneswar Sarma presented in a jatra party. Gradually to suit the requirement of Assamese viewers particularly of rural parts of lower Assam, many Bengali Yatra plays were translated into Assamese language and were performed in those areas. But the concept of mobile theatre was developed by Braja Nath Sarma about three decades prior to the formation of Nataraj Theatre. Braja Nath Sarma formed a Theatre party in the name of "Dakhin Ganakgiri Opera Party" in the year 1924 at Sarbhog, Barpeta District and the party performed till 1929. After 1929, Braja Nath Sarma formed "Assam Kohinoor Theatre Party" with the help of Bipin Chandra Baruah of Puranigudam, Nagaon with a new idea. In the year 1933, Braja Sarma introduced the concept of Co-acting, revolutionising Assamese Theatre which drew much criticism from Assamese Orthodox Society. Prior to that, women part/role were performed by handsome male actors. In the month of November, 1933 the theatre party performed its first play "Moran Jiori" with women artist at Doomdooma.

The courageous actresses belonged to Puranigudam, Nagaon (three), Jorhat (two) and Nazira and they were Golapi Das, Sarbeswari Das, Phuleswari Das, Labanyas Das, Sailabala Devi and Binoda Gogoi. The notable dramas based on co-acting concept of that period were Kalapahar, Hindubir, Bijoy Basanta, Sibaji.

In that juncture Achyut Lahkar a very promising Yatra organizer of Pathsala along with his energetic brother Sada Lahkar organized their theatre troupe purely on commercial lines by converting their yatra troupe Nataraj Opera.

3.5. A Comparison of various performing arts of Assam, Bangladesh and Myanmar:

It has been observed that there are few similarities in traditional performing arts in Assam, Bangladesh and Myanmar. The natures of traditional performing arts in these regions have been displayed below in tabular form.

Table-3.2

Folk /Indigenous non-formal branches of performing arts: Assam (India)

Types	Existing since	Theme	Performing technique
Sanskrit Theatre	Practiced during the reign (roughly 350 BCE-650 BCE) of ancient rulers of greater <i>Kamarupa</i> .	Mythological theme plays in Sanskrit language	Plays performed in Sanskrit language
Puppet Theatre	Time not known but known to be practiced and performed before Sanskrit drama	Mythological in nature, occasionally topical social subjects are also considered	Puppets are mastered by a troupe of six seven artist. Improvisation are made in built and structure
Song & Dance	Time immemorial	Folk culture and tradition	Simulate feature of harvest festival/love and affection/ War dance/temple dance etc.

Dhulias	Ancient time	Puranas, epics and Socio-political issues	Singing in folk style, with rhythmic body movements with drum beats
Ojapali	Ancient times(prior 13 th cent)	Religious episodes of Padma Purana snake goddess Manasa,,Geeti Ramayana	Consist of Oja and 5-6 associates the principal associate is known as Dainapali. The oja (leader) sing in folk tune narrating story while Palis (associates) sing in chorus dance briskly, tapping the ground, with cross talks and humor
Kushangan	Not known	Sings portions from Ramayana	Consist of 14-16 artistes, main artist is Mool or Geetal and one Doharis and other Palis
Bayan	Not Known	Combination of <i>Bangla</i> drama and Assamese bhaona, ojapali and dhulia	Performed with <i>Khul, Taal</i> and other traditional instruments in groups based on religious and social themes.

Source: Internet websites, Souvenirs-Rajtilak 2009-10, Amar Bordoisila (2014-15), Rangavedika (2011-12)

It has been observed that the puppet shows of both Assam and Bangladesh have very much similarity on themes of presentation and on performing techniques.

Song and dance in Assam and Bangladesh are basically traditional and folk in nature. Song and dance of Bangladesh express various thoughts of life. In case of Assam, it is pertinent to mention that harvesting has significant relation with traditional song and dance.

Table-3.3**Folk /Indigenous non-formal branches of performing arts in Bangladesh**

Types	Existing since	Theme	Performing technique	Remarks
Puppet Theatre	13 th century Still exist today	Mythological stories of Krishna, Rama Manasa (snake goddess), Chandi, Chaitanya Presented. Interestingly no Islamic narrative have been performed by puppets ever	performances were given with the help of string puppets	Similarities found in the theme and performance technique with Assam
Sanskrit Theatre	4 th century B.C	Mythological stories in Sanskrit language	Greatly influenced by Emperors viz. Harhvardhana, Bhaskarvardhana (Emperors of Bhaskar Dynasty of Pragjyotishpur, (present Kamrup, Assam) Rule in 13 th cent	performing technique is Similar to Aankiya Naat, Bhaonas of Assam in its
Folk Theatre	Time not known	Mythological and sometimes social issues presented	The lead narrator (gayen) describes an event in third person and act. Assisted by choral singers (dohars) with musical instruments (Mridanga, Mandira).	Similar Similar to Ojapali and Khulia Bayan of Assam

Song-dance forms	Time not known	culture & tradition	Folk songs and dance expressing various thoughts of life	Similar to various folk dances & songs of lower Assam especially Goalpara, Gauripur, Dhubri.
Supra-personae forms	12 th cent.	Mythological and social	Form of Masked dance performed by Sharmanist or spirit cult performance of Koch community	Similar to performance with mask during bhaonas.

Sources: Internet sources, Field survey

Folk theatre and Sanskrit theatres of Bangladesh mainly impart value with mythological tales as like as Bhaona and Dhulia of Assam. Supra-personae form of performing art of Bangladesh performs with mask like Assam's Bhaona.

Table-3.4

Folk /Indigenous non-formal branches of performing arts: (Myanmar)

Types	Existing since	Theme	Performing technique	Remarks
Puppet Theatre	11 th century Flourish until 15 th century. Burmese puppetry is a centuries old tradition. It was well established during the Bagan Era (11th	Puppet shows presents variety shows based on plots and stories	male and female puppets are manipulated by the same gender so emotions	The technique is not compulsorily followed in Assam

Contd.	century) and known to have flourished until the 15 th century. Since then the demand for puppetry rose and sunk repeatedly until the early 19 th century. During this time, Burmese kings prohibited human dancers to perform on stage, which obviously boost the country's puppet theater industry		comes out more naturally	
Professional Theatre	Later part of 19 th century	Cultural exchange program with foreign countries are conducted. Departmental workshops and performing art competition are held .	Performed to promote traditional and modern drama	Similar to proscenium theatre of Assam

Source: Internet sources.

For the people of Burma, Puppet show is most popular traditional art. It is incepted in 11th century and become popular as indispensable component of folk culture in Burma, because the Burmese ruler during 19th century did not allow human to play character in any sort of stage drama. Therefore puppet shows in Burma fill the gap of stage drama and encompasses different issues of societies

along with mythological stories. It indicates the significant difference of Burmese folk culture from traditional culture of Assam and Bangladesh.

3. 6. Inception and growth of Mobile theatre in Assam:

Mobile theatre or bhramyaman theatre in local language was evolved from jatra parties of West Bengal. Jatra Parties concept was evolved during 1860-80 in lower Assam and was a very popular means of entertainment among the Bengali people of lower Assam. Gradually to suit the requirement of Assamese viewers particularly of rural parts of lower Assam, Bengali Yatra plays were translated into Assamese language and were performed in those areas.

On that juncture Achyut Lahkar a very promising Yatra organizer of Pathsala along with his energetic brother Sada Lahkar organized their theatre troupe purely on commercial lines by converting their yatra troupe Nataraj Opera. During their visits to various places with their troupe they noticed peoples' interest for better theatre mounted on modern lines instead of the old fashioned Yatras. The Lahkar brothers also felt that small theatre halls of small towns and semi urban areas could not satisfy the growing demand of theatre enthusiasm of the people of that areas. They planned to enact plays under big tents pitched in wide spaces. Nataraj Theatre in the year 1963 in purely commercial lines and made several innovation for its further development. Achyut Lahkar can be rightly called as First generation Cultural Entrepreneur of Assam.

Table-3.5

Jatra parties in Assam, Orissa and West Bengal

States	Existing since	Theme	Performing technique	Remarks
Assam	1860-80 in lower Assam areas	Religious topics, socio-political issues	Performed at different places in open stage Co-acting concept introduced in 1933. Modern setting lighting	In line with Bengali Jatra party with very little props & accessories

Contd.			Technique also used	Professional ly not managed and run nor it is as popular as Jatras of Orissa and W.B.
Orissa	2 nd century B.C However, existing format of Jatra traced back to 135 years ago	Mythological & historical topics	Performed on dry days from Nov-June. Dance-drama performed before main show Professionalism maintained, continuous renovation is done. But proper planning not found in Jatra	Jatra performed at present on commercial lines
West Bengal & East Pakistan (now Bangladesh)	16 th Century male characters, female actors entered since 19 th cent.	Mythological, social Issues	Melodramatic performances with highly stylized delivery, orations, gestures and music. Two superficial figures Vivek and Niyati acts as fortune teller or philosopher. show starts with climax performance starts in sep-oct. and ends before monsoon	Jatra of Orissa and Assam is believed to be influenced by Jatra of Bengal.

Source : Internet sources

The modern formal theatre of Assam, Orissa and West Bengal witness both Amateur Theatre and Commercial theatre. Mobile Theater of Assam is a form of commercial theatre that runs professionally. The Amateur theatres although a professionally run theatre houses do not run on profit motive. In Orissa, Jatra parties earlier known as 'Operas' are modernized by the young professionals. The new avatars now known as 'Gana Natya' are run commercially. Changes are done on stage, settings and techniques of presentation viz.

- (i) Double stage was introduced with motor -driven revolving and sliding centre-stage with cyclorama on the back stage
- (ii) Music pit were brought to the same level with the stage which was earlier played from the ground level, new audio equipments and musical instruments brought enduring effect
- (iii) 18 to 21 sound zones were introduced in the stage which was earlier only 3 to 5.
- (iv) Large number of spot and dimmer lights enlightened the scenes in place of earlier flood lights .
- (v) Modern props

The organization pattern of Jatra parties of West Bengal and Gana Natyas of Orissa has some resemblance with Mobile Theatre of Assam, yet clear differences are visible in its performing style.

However, the urban theatre or the amateur groups of West Bengal and Orissa is a formal art form where artist are engaged under payroll with structured work schedule. The parties perform at a place for 3-7 days taking different subjects everyday or same book in each days if in demand. The inviting committees arrange for food and lodging facilities. The parties construct the *pendal* with tarpaulin, logs and bamboos which can accommodate 4000 spectators at a time. There are at least 200 -300 people are directly employed in each established Jatra Dal or Nata dals depending on the size of the party. The reputed artist are paid Rs. 1500-20,000 as salary per month, normal artists are paid Rs. 5,000-7,000 and child artist get Rs.500 depending on their involvement

and quality of performances. The musicians /singers get Rs.3,000-5,000 per month salary. The jatra parties of Orissa usually utilizes financial resources against the heads of Salary, transportation fuel, maintenance, food and remuneration of Directors(Drama, Music & Dance).Among all these items, the jatra parties spend 73% to 75% amount of total disbursement for salary.11% to 13% amount is utilized for food. Transportation involved only 3% to 5%.Similarly the amount spent for Directors remuneration is 3% to 5 %.

(Internet Source).

The parties also possess assets like Vehicles (Truck, Bus), Tent Materials, Electrical appliance musical instruments, sound system and other assets in the name of the party concerned which they used to carry during their journey. The Jatra parties run on commercial line and are mostly seen during religious functions, social gatherings and popular festivals. The jatra parties in Orissa, are one of the most popular form of entertainment that surpassed Cinema in terms of popularity. Now, it turns to be a successful cultural business venture with innovative technique and presentation. It is also observed that the other folk and traditional forms of Performing arts are also invited depending on the occasion & place of performance.

The scenario is slight different in the state of West Bengal. The Jatra or Yatra parties are commercially run at par with Amateur Theatre and Professional Theatre. Professional theatre are more urban centric and performed in Kolkata and other big cities in West Bengal. Jatra parties are performed both in remote and urban places of the state. The shows are great crowd pullers. The plays are mostly based on mythological, realistic, humorous, social topics are presented. Latest technique of Lighting and sound system are applied to entertain the crowd. But it is often criticized by the critics that the jatra parties in quest of higher profits are overlooking the quality of the dramas and scripts.

In Assam, Jatra parties are regarded as the antecedent of present Mobile Theatre establishment. But their performances are mostly restricted to village and remote areas at religious functions and traditional festivals and ceremonies. The

Mobile theatres penetrate into the gap and have become one of the popular means of entertainment both in urban and rural areas. The theatre units are representing rich culture and societal norms and values of Assamese society, quality plays with technical innovation.

3.7 Location of Theatre units:

The very first theatre unit came in to existence in the year 1963. At successive times, many units were formed in different parts of the State, performed and gone out of sight. Yet, many of them are still in the race along with the newly established ones.

The following table rates the factors influencing in formation of a theatre house at a particular locality for the select theatre units:

Table: 3.6
Factors influencing location of a theatre house

Name of theatre house	Native Place of proprietors	Prime city area	Availability of land on lease	Easy Market	Social Acceptance	Legal & Administrative support	Total
	Scale (1-10)	Scale (1-10)	Scale (1-10)	Scale (1-10)	Scale (1-10)	Scale (1-10)	
Kohinoor	1	Nil					1
Aawahan	1						1
Theatre Bhagyadevi	1						1
Hengul	1						1
Rajashree	1						1
Bordoisila	1						1
Itihas		1					1
Binapani	1						1
Rupraj	1		1				1
Raj Tilak		1					1
Total	8(80%)	12(20%)	1(10%)				10(100%)

Source: Field survey

- 1) 80% of the Proprietors of select theatre units find more comfortable to establish their units at their native place for availability of land at their disposal to start their venture. While two of the select theatre units preferred to operate on rented place at the outskirts of Guwahati, the capital city, to enjoy certain localized advantages. Most of the studios for Sound and track recording, Advertising designing, printing of banner ,posters ,procurement of lighting equipment(viz. bulb, English paper etc.),Musical Instruments are available at Guwahati , Kolkatta or Mumbai. The pre-production and post-production works are managed by other entities accordingly.
- 2) The ease to establish a Theatre units at a particular municipal or town area e.g. permission from municipal bodies or town committees also influence in starting a theatre unit. As per the proposed Act, no theatre houses shall be allowed to start their venture in busy commercial or residential areas. So, starting entities at their native towns or village areas is the best option for the owners. However, permission for *pendal* (performing place)is to be managed by the inviting committees concerned.

After transformation from Jatra form, many mobile theatre units were formed by various theatre workers and theatre admirers at various places of Assam. The following table shows an extensive list of Theatre units established from the year 1963 to 2015 along with their year of establishment, place of operation , establishment of theatre units at various parts of the State.

Table: 3.7

Numbers of theatres continued and discontinued in 1963-2015

Place of Origin	No of theatres continued	No of theatres discontinued	Total number theatre Established in between 1963-2015
Lower Assam (Barpeta, Nalbari, Goalpara Bongaigaon, Chirang, Kamrup,	15 (17%)	73 (83%)	88 (100%)
Middle Assam Nagaon,	-	14	15

Darrang, Udalguri	1(7%)	(93%)	(100%)
Upper Assam (Dibrugarh, Sibsagarh, Jorhat, Golaghat, Sonitpur, Lakhimpur	7 (17%)	34 (83%)	41 (100%)
Total (Average percentage)	23 (16%)	121 (84%)	144 (100%)

Source: Nayan Kausik, 2014 & Information provided by Proprietor, Aawahan Theatre & Manager, Rupraj Theatre

It has been observed in the table-3.7 that 144 numbers of theatre units were established in the period 1963-2015 (**an extensive list of Theatre is enclosed in Annexure**). Out of these, average 84% theatres were discontinued and only 16% theatres were continued. The proportion of discontinuation is more in middle Assam. In this zone of Assam, 93% theatre units were discontinued whereas, in lower and upper Assam only 83% theatres were closed. The reason behind it is cited below:

- a) Less number of *Pendals* (performing sites) due to shortage of open field, initiative of inviting committees etc. limits the marketing scope in that area. As for example out of average 79 *pendals* covered by the theatre units of Assam, only 5-7 number of *pendals* (i.e. less than 1%) belong to middle Assam for each theatre unit.
 - b) Migration of artists, skilled and semi skilled theatre employees to other parts of the state, especially to Pathsala, Nalbari and other areas of lower Assam also limits the activities of the theatre units established in that area.
 - c) In comparison to lower Assam, less number of people watches theatres due to economic, and demographic features.
2. It is also observed that the percentage of theatres discontinued was more in 1963 to 1997 in comparison to 1997 to 2015. The table-3.8 and the table-3.9 below exhibit that average 90% and 75%

Table 3.8
Number of mobile theatres established before 1997
(continued & discontinued zone wise)

Place of Origin	No of theatres continued	No of theatres discontinued	Total no of theatres established Before 97
Lower Assam (Barpeta, Nalbari, Goalpara, Bongaigaon, Chirang, Goalpara)	5 (9%)	48 (91%)	53 (100%)
Middle Assam (Kamrup (M&U), Nagaon, Darrang, Udalguri)	- 0	12 (100%)	12 (100%)
Upper Assam (Dibrugarh, Sibsagarh, Jorhat, Golaghat, Sonitpur, Lakhimpur,	4 (17%)	19 (83%)	23 (100%)
Total	9	79	88
Average Percentage	10%	90%	100%

Source: Nayan Kausik, 2014 & Information provided by Proprietor, Aawahan Theatre & Manager, Rupraj Theatre

Theatres were closed in the period 1963-1997 and 1997 to 2015 respectively. But, the average numbers of theatres winded up per year in the period 1963-97 were 2 whereas the average number of theatre winded up per year in 1997-2015 were 3. As per the opinion of 6 numbers of proprietors out of 10 proprietors of select theatre units, the majority proprietors of newly established theatres do not have dedication, knowledge and cultural zeal about the art. Therefore, they do not want to block capital for long if the gestation period of Return on Investment (ROI) is long. From the table-3.13, it is observed that 95 out of 144 numbers of theatre units i.e. 66% of the proprietors of the theatre units do not want to bear risk for their investment of their coffer and hence close the

venture within 5 years of formation for not getting proper return. It is also observed in the table-3.8 and the table-3.9, the percentage of winding of the theatres established before 1997 in lower Assam is more (i.e.91%) in comparison to the same (i.e. 83%) of the theatres established in upper Assam.The situation was reversed after 1997.The percentage of the closed theatres in lower Assam became 71%, whereas in upper Assam it was 83%.

3. It is derived from the table 3.10 that the rate of concentration of theatre units from the year of inception of first theatre unit i.e.1963 to the year 2015 is more in Lower Assam with 88 numbers (61%) of theatres whereas 15(11%) and 41(28%) numbers of theatre units out of 144 number of theatres were established in Middle Assam and Upper Assam respectively.

Table 3.9
Number of mobile theatres established after 1997
(continued & discontinued zone wise)

	No of theatres continued	No of theatres discontinued	Total no of theatres established after1997
Lower Assam	10 (29%)	25 (71%)	35(100%)
Middle Assam Nagaon, Darrang	1 (33%)	2 (67%)	3(100%)
Upper Assam (Dibrugarh,Sibsagarh, Jorhat, Golaghat, Sonitpur,N. Lakhimpur,	3 (17%)	15 (83%)	18 (100%)
Total	14	42	56
Average Percentage	(25%)	(75%)	(100%)

Source: Nayan Kausik,2014 & Information provided by Proprietor, Aawahan Theatre & Manager, Rupraj Theatre

Table-3.10**Location of Mobile Theatres**

Zones	1963-97	1997-2015	Total (1963-2015)
Lower Assam	53(60%)	35(63%)	88(61%)
Middle Assam	12(14%)	3(5%)	15(11%)
Upper Assam	23(26%)	18(32%)	41(28%)
Total	88(100%)	56(100%)	144(100%)

Source: Nayan Kausik, 2014 & Information provided by Proprietor, Aawahan Theatre & Manager, Rupraj Theatre.

In the period of 1963 to 1997, 60% theatre units were established in lower Assam and in 1997-2015, it became 63%. Similarly, out of total 88 numbers of theatres formed in 1963 to 1997, 23% theatre units are located in lower Assam and it became 32% in 1997 to 2015. The table-3.10 exhibits that the number of Mobile theatre units was increased in upper and lower Assam in 1997 to 2015 in comparison to 1963 to 1997 whereas in middle Assam number of theatre units reduced from 14% to 5% during the same period.

The aforesaid interpretation shows that lower Assam is the main hub of mobile theatre units.

But, to identify exact district wise base of location, there is need of arranging of information on numbers of mobile theatre units against different districts.

Table-3.11
District wise base of location of Mobile theatres

Districts	1963-97	1997-2015	Total
Barpeta	17(19%)	4(7%)	21(15%)
Nalbari	25(28%)	12(21%)	37(26%)
Kamrup M & U	9(11%)	18(32%)	27(19%)
Goalpara	1(1%)	1(2%)	2(1.4%)
Bongaigaon	1(1%)	0(0%)	1(0.01)
Darang	4(5%)	0(0%)	4(2.8)
Nagaon	8(9%)	3(5%)	11(7.6%)
Golaghat	6(7%)	3(5%)	9(6%)
Jorhat	1(1%)	0(0%)	1(0.01%)
Sibsagarh	5(6%)	4(7%)	9(6%)
Dibrugarh	7(8%)	7(13%)	14(9.7%)
Sonitpur	2(2%)	2(4%)	4(3%)
N.Lakhimpur	2(2%)	2(4%)	4(3%)
Total	88(100%)	56(100%)	144(100%)

Source: Information provided by Proprietor, Aawahan Theatre & Manager, Rupraj Theatre.

It appears from the table-3.11 that with average 28%, highest number of concentration of theatre unit is seen in Nalbari district followed by Kamrup (M & U) district 19% and Barpeta district 15% . In Upper Assam Zone, highest concentration is seen in Dibrugarh district (average 9.7%), followed by Sibsaagarh district (average 6%) & Golaghat district (average 6%). In lower Assam, the primary reason of concentration of theatre units are-

- 1) Jatra movement got impetus in lower Assam and many jatra parties subsequently convert their parties to professional theatre unit e.g. Nataraj Theatre('Nataraj Opera' in Jatra form), Theatre Bhagyadevi('Bhagyadevi Natya Samiti' in Jatra form), Aaradhana Theatre ('Nataraj Silpi Niketan' in jatra form), Makunda Theatre ('Makunda Opera' in jatra form). Pioneer among them was Nataraj Theatre.

- 2) Many artists previously engaged with other mobile theatre units start their own theatre houses after gaining experience in this field. Dharani Barman, proprietor of Suradevi Theatre was an actor with Nataraj Theatre. Ratan Lahkar before starting his own theatre house “Kohinoor Theatre” was an established actor with Purbajyoti Theatre, Krishna Roy was co-producer of Kohinoor Theatre started Aawahan Theatre on his own, Rajani Kanta Patgiri owner of Chitralekha Theatre was dance artist of Mancharupa Theatre, Nataraj Theatre and Dance director with Purbajyoti Theatre. Jiten Sarma -Producer of Apsara theatre was closely associated with Suradevi Theatre, Prasanta Hazarika was cine actor, actor with Kohinoor Theatre and started ‘Hengul Theatre’ under his proprietorship. Robin Neog directed Hengul theatre before starting his own Ashirbad Theatre.
- 3) Besides, people of this region are die-hard fans of theatres and love to watch theatres as a festival. This creates ready market for the theatre establishment.

Though, the majority of the theatre units are located in Nalbari District, Pathsala retains the same old glory and is the home of the two leading theatre units i.e. Kohinoor and Aawahan. Therefore, Pathsala is rightly said as Hollywood of Assam.

In comparison to Lower Assam, Upper Assam witnesses a low growth rate of theatres. Although, the people of this region are culturally advanced and aware, ankiya naat bhaona, amateur drama performances are more popular among the people. Moreover, there is a common notion among the entrepreneurial class of Upper Assam that starting a small tea garden is considered as a more promising business venture than starting a theatre establishment. These all lead to low growth of theatre activities in the region.

3.8. Life Span of Theatre:

The life span of theatre is a significant issue for socio economic and cultural interest of the state. Stability and longevity of life of mobile theatre may create confidence among investors and entrepreneurs for indentifying mobile theatre as business and economic entity.

The table-3.12
The Life Span of Existing Theatres established in 1963 to 2015
(in number of years)

Sl. No	Name of Theatre	Place	Yr of operation
1	Binapani Theatre	Baniakuchi, Nalbari	49
2	Theatre Bhagyadevi	Moroowa, Nalbari	48
3	Kohinoor Theatre	Pathsala	40
4	Aawahan Theatre	Pathsala	36
5	Suruj Theatre	Dibrugarh, Tingkhong	30
6	Indrani Theatre (now Parihareswar)	Patacharkuchi	30
7	Hengul Theatre	Mariani, Golghat	30
8	Srimanta Sankardev Theatre	Hahsora, Sibsagarh	33
9	Panchajanya Theatre (now Prithwiraj Theatre)	Jamuguri	24
10	Saraighat Theatre	Sasoni, Nagaon	22
11	Bordoisila Theatre	Nalbari	22
12	Rupraj Theatre	Mirza, Guwahati	19
13	Rajashree Theatre	Mukalmua, Nalbari	11
14	Raj Tilak Theatre	Mirza, Guwahati	8
15	Itihas Theatre	Mirza, Guwahati	7
16	Ramdhenu Theatre	Barihat, Guwahati	4
17	Srimanta Theatre	Naharkatia, Dibrugarh	12
18	Sutradhar Theatre	Naharkatia, Dibrugarh	10
19	Brindawan Theatre	Bonda, Guwahati	6
20	Natasurjya Theatre	Sibsagarh	14
21	Surjya Theatre	Guwahati	2
22	Nayantara Theatre	Jalah	8
23	Raj Mukut Theatre (to be functional from yr 2016)	Pathsala	
	Total		465
	Average life span	465/23=	21 years

Source: Information provided by Proprietor, Aawahan Theatre & Manager , Rupraj Theatre

It has been observed in table-3.12 that the average life span of existing mobile theatre units is 21 years. Out of 23 numbers of existing theatre units, 3 theatres completed more than 40 years of life and 5 theatres completed more than 30 years. It indicates that the mobile theatres may be recognized as dependable enterprise for risk bearing entrepreneurs. Besides that, two winded theatre units viz Nataraj Theatre and Suradevi Theatre completed 40 years and 30 years of life. The table-3.13 exhibits that 10% theatres out of total theatres closed completed 10 years or more than 10 years of their service period. After field investigation, the researcher came to know that due to the lack of leadership in absence of founders, Nataraj Theatre, Suradevi Theatre, Makunda Theatre, Assam Star Theatre, Amaltara Theatre, Maa Jonaki Theate, Aradhana Theatre, Godapani Theatre were closed after completion of long and successful years of their lives. But, exceptionally the theatre Bhagya Devi and Binapani Theatre are stilled continued successfully and going to complete very soon golden jubilee years of existence due to efficient leadership of Subodh Maumder and Putul Barman, sons and legal heirs of the founder proprietors of these two theatres. It is also mentionable that the majority theatres of the group of dead theaters were closed due to their managerial and entrepreneurial incompetence but, not because of shortage of market opportunity. Therefore, the managerial and financial performances of existing theatres require to be interpreted.

Table 3. 13

The Life Span of theatres closed since 1963 to 2015 (expressed in years)

Sl. No	Name of theatre units	Period of operation	Sl. No	Name of theatre units	Period of operation
1	Nataraj Theatre	40	61	Bhadoi Theatre	2
2	Suradevi Theatre	30	62	Dharitri Theatre	2
3	Purbajyoti Theatre	1	63	Kaziranga Theatre	3
4	Mancharupa Theatre	2	64	Eagle Theatre	2
5	Rupanjali Theatre	2	65	Chandrabhanu Theatre	1
6	Assam Star Theatre	15	66	Himalaya Theatre	3

7	Makunda Theatre	25	67	Nataguru Theatre	3
8	Nataraj Silpa Niketan	2	68	Diamond Theatre	2
9	Rupkonwar Theatre	7	69	Purbanchal Theatre	2
10	Jyotirupa Theatre	15	70	Sri Krishna Theatre	2
11	Moon Theatre	1	71	Purbarag Theatre	3
12	Manchakonwar Theatre	3	72	Aagnigarh Theatre	3
13	Lakhimi Theatre	4	73	Surashree Theatre	3
14	Bishnujyoti Theatre	1	74	Trinayan Theatre	3
15	Radhika devi Theatre	12	75	Navasuruj Theatre	3
16	Kalpana Mahila Theatre	1	76	Doyamoy Theatre	3
17	Maa Lakhimi Theatre	3	77	Udgiran Theatre	2
18	Aparupa Theatre	1.5	78	Maharathi Theatre	4
19	Biswarupa Theatre	2	79	Asom Jyoti Theatre	3
20	Biswajyoti Theatre	1	80	Meghali Theatre	1.5
21	Rupalim Theatre	11	81	Debodasi Theatre	2
22	Aaradhana Theatre	10	82	Amaltara Theatre	18
23	Aapsara Theatre	12	83	Godapani Theatre (earlier Dibyadhani Theatre)	10
24	*Aanirban Theatre	6	84	Theatre Ma Junaki	15
25	Indradhanu Theatre	3	85	Sewali Theatre	1
26	Purbanchal Theatre	3	86	Udayan Theatre	2
27	Chitrlekha Theatre	5	87	Jagaran Theatre	1
28	Kalpataru Theatre	1	88	Madhabdev Theatre	6
29	Dipjyoti Theatre	2	89	Alokananda Theatre	7
30	Sanjivani Theatre	2	90	Bhagyashree Theatre	1

31	Damodardev Theatre	2	91	Anurag movie Theatre	2
32	Shreeguru Theatre	8	92	Oinitam Theatre	1
33	Parijat Theatre	2	93	Bornali Theatre	2
34	Panchanan Theatre	2	94	Choriedeu Theatre	5
35	Arunudoi Theatre	5	95	Biswajyoti Theatre	5
36	Jaimati Theatre	3	96	Dibyapani Theatre	4
37	Rangghar Theatre	2	97	Sakuntola Theatre	1
38	Debodasi Theatre	4	98	Chitralkha Theatre	1
39	Giriraj Theatre	1	99	Aashirbad Theatre	10
40	Abhijan Theatre	1.5	100	Kareng ghar Theatre	1
41	Meghdoot Theatre	3	101	Debraj Theatre	3
42	Mahabahu Theatre	2	102	Anuradha Theatre	7
43	Saptarshi Theatre	23	103	Rupayan Theatre , Hajo	1
44	Jayatu Asomi Theatre	1	104	Raj Mahal Theatre , Guwahati	1
45	Natasurjya Bishnu Jyoti Theatre	6	105	Shradhanjoli Theatre	8
46	Samannai Theatre	2	106	Brahmaputra Theatre	1
47	Pallabi Theatre	2	107	Jagrovi Theatre	1
48	Borluit Theatre	3	108	Sandhyatara Theatre	2
49	Monalisa Theatre	3	109	Tazmahal Theatre	2
50	** Aanirban Theatre	2	110	Rangdhali Theatre	1
51	Nandini Theatre	1	111	Amarawati Theatre	1
52	Deboraj Theatre	2	112	Sewali Theatre	2
53	Rangdhali Theatre	2	113	Saumorjyoti Theatre	2
54	Jai Jawan Jai Kisan Theatre	15	114	Rajhansa Theatre	2
55	Tarangam Theatre	1	115	Manikut Theatre	2

56	Manchajyoti Theatre	12	116	Manikanchan Theatre	2
57	Srimanta Sankar Madhab Theatre	15	117	Sonitkonwar Theatre	2
58	Nabarun Theatre	12	118	Rajlakshmi Theatre	2
59	Akasiganga Theatre	5	119	Sahajatri Theatre	2
60	Aanirudhadev Theatre	5	120	Parthana Theatre	2
			121	Bhaskar Theatre	3
				Total life of span of theatres closed	563
				Average life	5

Source: Information provided by 1. Proprietor, Aawahan Theatre, 2. Manager, Rupraj Theatre.

*Established in the year 1982 by Subhas Choudhury at Pathsala.

** Established in the year 1995 by Surya Mahanta & Chakradhar Deka at Guwahati.

3.9. Conclusion:

Drama combines all the branches of performing into one piece. It is very appealing and considered as an important means of expression from primitive time. The various forms of drama like traditional, classical, folk, modern etc. are entertaining the people of Assam at various times. But commercial quotient actually started with establishment of Jatra parties like Assam Kohinoor Theatre Party, Nataraj Opera and got momentum with commercially formed Mobile Theatre Units. Over the years, these theatre units have received many accolades from audiences, critics for their splendid piece of work & technical surprises. Many dedicated cultural workers have started their moving theatre units out of which some are able to run for a long time successfully and some fade away with time. It is seen that people of lower Assam area are more addicted to theatre activity either through direct involvement as employees or as admirers, viewers and well wishers. The period 1980s witness the golden time for Assamese theatre as many powerful production houses came up with quality production. But a

downward trend has been observed from last 5-7 years due to haphazard formation and resulting failure of the same. It is further observed that the Mobile theatres have the capacity to fulfill the gap seen in the entertainment sector of the State. A systematic study in this area can help all the stakeholders to reach at a positive outcome.

CHAPTER IV

REVIEW OF GOVERNMENT POLICIES RELATED TO MOBILE THEATRES IN ASSAM

4.1. Introduction:

The revenue of theatre units is earned by presenting shows in makeshift *pendals* erected temporarily for three days consecutively at different places. To conduct shows, permission in the form of N.O.C (No objection certificate) is essential from the local administration and police authorities. Moreover, electricity connection at the site (for Green Room and Ticket counters) is made available by the Inviting Committees after permission from Electricity Department on submission of the N.O.C. as part of the procedural measures. It is to be mentioned that the inviting committees fulfill these norms as per Clause A of the Agreement signed between both the parties (i.e. Theatre establishment as first party and Inviting Committees as second party).

Apart from these administrative measures the State Government in order to regulate the activities of mobile theatre establishments has passed the Assam Mobile Theatre (Regulation & Artists' Welfare Fund) Act 2010. It was passed by the Assam Legislative Assembly and received the assent of the Governor on 31st Aug 2010 and notification was issued on 7th Sep, 2010, bearing No. LGL/174/2008/13, for public information. The Act aims to provide for a better regulation of mobile theatre and to check haphazard growth of mobile theatre. The Act also aims to constitute an Artist Welfare fund for the welfare of the Artist of mobile theatres in the state of Assam including the Hills districts and matters connected therewith and incidental thereto.

The proposed Act is spread over to Sec 1 to Sec 25. The main features of the Act are as follows:

4.2. Provisions of the Act

Sec 1: Preamble of the Act.

Sec 2 : Definitions, process of applying for provisional registration, Process of applying for final registration, reason for refusal for final registration.

Sec3: Registration of mobile theatre: Mode of registration of mobile theatre.

Sec 4 : Finalisation of provisional registration: To be done before expiry of the term of provisional registration.

Sec 5: Renewal of registration : Mode of renewal before 31st of March each year.

Sec 6: Requirements to be fulfilled for Registration as a Mobile theatre and renewal thereof: Requirements for eligibility of registration and its renewal.

Sec 7: Effect of non-registration: provisions stating effects of non-registration.

Sec 8: Realisation of fine as an arrear of Land Revenue:

Sec 9: Obligation of the Mobile Theatre: Undertaking to be given to the Director to protect and preserve the cultural heritage and devoid of practicing vulgarism and obscenity.

Sec 10: Power of inspection and enquiry: To check whether the provisions stated in the Act followed or not.

Sec 11: Establishment of Artists' Welfare Fund : Constitution of the Fund from various sources

Sec 12: Utilisation of the Artists' Welfare Fund: Financial assistance in case of need of the artist and his family

Sec 13: Constitution of the Artist' Welfare Fund Committee: Composition of the body to administer Artists' Welfare Fund

Sec 14: Disqualification and renewal of nominated members : Reasons of non-renewal of nominated members by reason of incapacity of the person

Sec 15: Resignation and casual vacancy: Resignation of any non-official member of the committee by giving two months notice in writing to Chairman and filling up of the position

Sec 16 : Act of Committee not to be invalidated by vacancy , defect, irregularity

Sec 17: Vesting and application of the Fund : The fund shall vest in and be held and applied by the committee subject to the provisions and purposes of the Act.

Sec 18: Functions of the committee of the Fund : Rules to administer the fund.

Sec 19 : Functions of the Member-Secretary: Powers and responsibility of the member secretary to monitor the work of the committee.

Sec 20: Accounts and Audit: The accounts of the committee to be audited annually.

Sec 21: Manner of holding meetings of the committee.

Sec 22: Appeal: Appeal to be made within thirty days against the decisions or order of the Director to be made to the Govt.

Sec 23 : Protection of action taken in good faith : No suit to be held against Person or Against the Director for the actions done in good faith to protect the provisions of the Act.

Sec 24 : Bar of jurisdiction of Civil Court: The Civil Court will not intervene the jurisdiction of the committee

Sec 25 : Power to make rules : The Govt. to make rules for carrying out the Provisions of the Act.

The first part of the Act has regulations relating to duties and responsibilities of the Producers in lawfully operating their entity. The second part prescribes the provisions relating to establishment of artists' welfare fund with a corpus fund subscribed by the Government and such other deposits as stated in the provisions of the Act for the welfare of the artist' employees. The provisions of the sections in view of the proposed law are analyzed below:

Sec 1(3) states that the Act shall come into force on such date as the State Government may,by notification in the Official Gazette,appoint and different dates may be appointed for different areas.

It is to be mentioned that although the Act has received the assent of the Governor but during field investigation it was found that Rules are yet to be framed by the Directorate of Cultural Affairs, Govt. of Assam which creates hindrance in implementation of the Act. It is quite surprising to know that none of the officers of the Directorate of Cultural Affairs were aware of Act.

Some important terminologies as per the Act:

Sec2 (a) defines Artistas “*artists*” means any actor, singer, painter, musician, dancer, choreographer, costume designer, dramatist, script writer and other technical and non-technical staff of the Mobile Theatre who are directly involved in the live performance or facilitate the live performance by the Mobile Theatre. The term shall also include the directors in different performing areas or branches of the Mobile theatre.

Sec2(k) defines Producer as ‘*producer*’ means any person, group of persons, body or firm who produces, establishes, runs, operates, or sets up a Mobile Theatre and is solely responsible for its finance, maintenance, management and payment to the artists and other staff including other ancillary matters connected with the running of the Mobile Theatre group concerned.

Sec2(c) defines “*Director*” as the Director of Cultural Affairs, Assam.

Sec5(n) states “*Year*” means the year commencing on the first day of April of a year ending with the 31st day of March of the succeeding year.

4.3. Extent of fulfillment of requirement under Section 6 by Mobile Theatre groups :

Sec 6 of the Act prescribes the requirements for registration of Mobile Theatre units and its renewal thereafter. The requirements as stated in the Act are:

The theatre group shall possess at least two stages and adequate light and sound system;

It shall have at least one hundred artists and other staff both technical and non-technical as may be specified by the Government by notification from time to time;

It shall have fixed land and property in the name of the producer or the Mobile Theatre as the case may be, which are exclusively used for the Mobile Theatre group;

It shall possess requisite infrastructure and equipments for firefighting arrangements including equipments for firefighting;

It shall engage adequate number of security personnel of its own as may be considered necessary;

It shall produce the latest Income Tax clearance certificate for entire funds by which the theatre would be promoted;

It shall possess such other things, items, facilities and maintain such standards as may be prescribed in the rules.

Table 4.1

Response to the provisions of Sec 6 by the select theatre units

Response of the Provisions stated in Sec 6	Fulfilled (%)	Not-fulfilled (%)	Total
Sec6(i)	100 (100%)	0	100(100%)
Sec6(ii)	100(100%)	0	100(100%)
Sec6(iii)	80(80%)	20(20%)	100(100%)
Sec(iv)	100(100%)	0	100(100%)
Sec(v)	0	100(100%)	100(100%)
Sec(vi)	100(100%)	0	100(100%)
Sec(vii)	0	100(100%)	100(100%)
Sec(viii)	100(100%)	0	100(100%)
Total /Average percentage	580(73%)	220(27%)	800(100%)

Source: Field Study

Practices and Interpretation of the provisions affixed in Sec 6

It appears from the table 4.1 that 73% of the theatre units have fulfilled the provisions stated under Sec 6 and 27% are yet to fulfill the requirement. This will be more precise in the light of the following discussion :

Sec 6(i) The study revealed that all the theatre units possess two stage & light and sound system. The theatre units have two sets of stage and tent for uninterrupted presentation of shows. All the theatre units have good light & sound arrangement and have their own generator sets.

Sec 6(ii) The big theatre units employ 120-140 nos of employees in different categories viz. Artist, Non –Artist (technician, office assistant, manager, secretary, manual worker, helper) while the smaller theatre troupes employ 80-100 nos of employees in different categories.

Sec 6(iii) In conformity to the provisions stated in Sec 6(iii) 98% of the sampled theatre units have their own plot of land and building. During rehearsal period (later part of June to early part of August) all the employees camp together. In fact, Kohinoor theatre has set an example of income generating measure. But the city based theatre units namely Raj Tilak, Itihas took places on lease for rehearsals away from city chaos. For official correspondence, they have taken office room on rent at prime areas of the city.

Sec 6(iv) As per provisions of the Act, most of the theatre units have 2 trucks, 2 buses and 2 small cars that are exclusively used for their business activity. During initial period of their operation, the established theatre establishments had taken some of the heavy vehicles on rent. Similarly, Itihas Theatre, Aashirbad Theatre, Raj Tilak Theatre took one each of the heavy vehicle (i.e. a bus and a truck) on rent for their business activity. Although, the main assets of a Theatre unit are the artist and employees. In present day situation, the success and failure of a theatre depends on the glamour artist. So, to sustain in the competition, the theatre units try to make contract with '*glamour artist*' by paying heavy amount (30 lakhs -80 lakhs) as remuneration for a period of 9 months. The other Artist (Assistant Actors, singers, dancers), Director (drama,

dance, music), Set designer, Sound technician, Light men, spot boy etc., are employed for 9 months under contract. Similarly, other employees viz. managers, secretary etc are also employed for 9 months. But, the cook and two or three manual worker for repairing and maintenance works are employed on regular basis.

Sec 6(v) The study revealed that none of the theatre units have installed fire fighting equipments and fire extinguishers at the pandel as it is the responsibility of the inviting committees to arrange for such provision. But the theatre establishments have installed precautionary measures to fight against fire disaster at their main rehearsal camp.

Sec6(vi) As per the contractual agreement between the theatre establishments and the inviting committee, it is the responsibility of the inviting committee to provide security personnel, security guard, gate- keepers during the shows. During rehearsal time, the theatre establishments have their own “chowkidar” and security personnel both at the camp sites and performing sites.

Sec(vii) As stated in the Section ,the theatre establishments have not yet fulfilled the provision to pay taxes. The study revealed that Personal Tax is paid by some of the Proprietors and a class of the Artists.

Sec(viii) The theatre units are ready to comply with any other provisions that may facilitate and improve the standard of their business.

Conclusion:

It has emerged from the study that although provisions of the Act is yet to be implemented, the majority of the theatre units have already fulfilled almost all the requirements for registration. The study revealed that some of the Theatre units namely Kohinoor, Aawahan, Theatre Bhagyadevi have registered their establishments voluntarily with the Directorate of Cultural Affairs. As registration is not compulsory till date, many of the Theatre units are yet to register their names.

4.4. Registration of mobile theatre

Mode of registration of mobile theatre units as stated in Sec3 and response of the Mobile Theatre units

The registration of the theatre units is made compulsory by the provisions of the Act without which they shall not be allowed to operate their units. Every person seeking registration need to apply in prescribed form to the Director of Cultural Affairs with stipulated fees. The application to get provisional registration must accompany an undertaking to fulfill the provisions stated in Sec 6 within two months. The application shall also accompany the documents relating to land and property available in the name of the proprietor or the theatre group as the case may be, a plan and one year estimate of establishment and running cost showing recurring and non- recurring expenditure and a bank guarantee showing financial soundness. On receiving the application, the Director shall issue first the Provisional certificate which shall be made final following the provisions stated in Sec 4 of the Act.

Table: 4.2.

Response of Producers to provisions of Sec 3

Provisions as per Sec 3		Response of the producers			Total
Section	Provisions	Satisfied	Dissatisfied	Undecided	
3(1)	Registration and renewal compulsory	10	Nil	Nil	10
3(2)	Process of applying for provisional registration and final registration	6	4	Nil	10
		16 (80%)	4 (20%)		20 (100%)

Source: Field Study

Table: 4.2 states that out of all the theatre units under study, 80% support to get their units registered if provided. They opined that it may check the

haphazard growth of the theatre groups and reduce undue competition. 20% were cautious about registering their units.

But the Producers willing to establish their units expressed their apprehension for the following reasons:

The two months stipulated period to complete all the requirements to obtain final registration is very short. As non- fulfillment of these requirements may automatically cancel the Provisional Registration , the Producers have to arrange all the required infrastructure in a very hurried manner which may deteriorate the quality of their production.

They further opined that the activities of Theatre Establishment remained out of the gamut of Govt. regulation till date. Despite of this, the theatre units have fulfilled their social responsibility in a commendable way by contributing in construction of school building, village hut, school library, auditorium etc. So, mere passing of the Act may not bring any significant difference in making them socially responsible.

The producer of a leading theatre unit viewed that the whole process of registration & renewal of registration may lead to corruption and bribery. He opined that the units who do not fulfill the provisions of the Act may offer bribes to the concerned official to get their units registered .This may further grave the situation. Another senior Producer of a very popular theatre establishment stated that, there is sheer negligence of the Govt. machinery to promote and protect the interest of Mobile Theatres of Assam.

Another reason of discontentment among the existing theatre units is that some rich and wealthy businessmen with no proper knowledge and love and respect for the performing art might enter into the field of mobile theatre for name sake only. They might miss-use the Govt. registration number to do other business activity and earn Govt. grant and benefit viz. tax rebate, Govt. subscription. If this happens, it may deteriorate the quality of performance of mobile theatre in Assam.

As registration and renewal of registration is a lengthy process, the period for renewal of registration should be fixed for five years in place of one year. Accordingly, the submission of income- tax clearance and entertainment tax clearance should also be fixed for five years.

4.4.1. Expectation of the employees from the implementation of the provisions of the Section:

As per section Sec 3 , the mobile theatre units while seeking registration need to provide bank guarantee showing financial solvency, documents relating to property, infrastructure and other equipments. The study revealed that if these provisions are fulfilled, it can bring sense of security for the employees. The employees believed that if the theatre organizations possess property and assets on their own, it ensures stability in their operation. They opined that during hay days, these assets can be realized or use as security to obtain bank loans to fulfill the financial obligations.

4.5. Effects of non-registration as per Sec 7

Table 4.3

Response of Producers to the provisions of Sec 7

Provisions as per Sec 7		Response of the producers			Total
Section	Provisions	Satisfied	Dissatisfied	Undecided	
7(1)	Shall not be entitled to carry business without a valid registration	10	Nil	Nil	10
7(2)	without a valid registration may receive notice to stop performance	05	03	02	10
7(3)	Liable to pay fine of Rs.1000/per day for	05	03	02	10

	everyday of such performance without a valid registration				
7(4)	A amount of fine so collected shall be deposited to The Artists' Welfare Fund	10	Nil	Nil	10
	No benefit of Tax or exemption of tax shall be admissible from Govt. without a valid registration.	04	03	03	10
	Total/Average percentage	34(68%)	09(18%)	07(14%)	50 (100%)

Source: Field study

Interpretation to the provisions of Sec 7 of the Act

As stated in the Table: 4.3, 18% of the sample are dissatisfied with the imposition of fine as the time of registration and renewal falls during the peak period of their shows (i.e. during the months of February) & 68% of the producers under study would like to register their units to bring stability in operation and also to avail govt. incentives in the form of subsidies etc. 14% of the select theatre units could not put their opinion as they have not professionally arrange their establishments.

4.6. Obligation of the Mobile Theatre (Sec 9)

Sec 9(1) States that every mobile theatre Group shall always protect and preserve the cultural heritage of Assam .An undertaking should be given by the Producer to the Director stating that the programs produced by the Theatre Groups shall be devoid of vulgarity and obscenity.

Sec9(2) further states that if the Director receives any complaint of violating provisions made in sub section (1), he may order an enquiry by a group

of expert on the programs or scenes produced or presented by the mobile theatre group at question. If the report shows, violating of provisions of sub-sec (1), the Director may issue notice to the concerned theatre unit to desist from showing such programs or scenes. Refusal to comply with direction of the notice may lead to refusal of renewal of the registration of the concerned Theatre unit and ultimately shall be declared as disqualified for producing a Mobile Theatre in future.

Interpretation of the provision of Sec 9

The proprietor of an established theatre unit stated that many of the renowned theatre establishments are instrumental in preserving the art and culture of Assam in their dramatic presentation and also by its nature and activity. But he observed that as they only present a play for only two-three days at a particular place, it is not justifiable to make them responsible to bring great change in the society. Because the mindset of the people is greatly influenced by the environment they belong for rest of the days in a year and not by merely presenting a drama of three hour duration.

4.7. Establishment of Artists' Welfare Fund Sec 11

Sec11(1) states that for the welfare of the '*Artists*' of Mobile Theatre in Assam, the State Govt. shall by Notification in the Official Gazette, constitute a Fund to be called The Artists' Welfare Fund with effect from the commencement of this Act.

Sec11(2) further states that the Fund should be credited with -

- All sums of money collected by way of registration fees as stated in Sec 3(2) and renewal fees as stated in Sec5(2) of the Mobile Theatres .
- The amount of Govt. subscription made annually which is equal with the registration and
- Renewal fees collected annually from the Mobile Theatre Group.
- All sums of money collected/deposited by way of fine for (i) carrying on business without Registration-Sec 7(3); and (ii) realization of fine as an arrear of Land Revenue-Sec 8.

4.8. Utilization of Artists' Welfare Fund Sec 12

As stated in Sec12 of the Act, the Artists' Welfare Fund shall be utilized for giving periodical or one time financial assistance to the artists of the registered mobile Theatre in Assam on the following reasons:

- a) For medical treatment of the artist or to his/her family members for serious illness. Here, family members include wife or husband, dependent parents who includes step parents also if any, and non earning son and daughter of the artist;
- b) If the artist becomes incapable of performing in the Mobile Theatre due to his illness, old age or other physical disability or mental incapacity;
- c) Any other cause for urgent financial assistance to the concerned artist is considered to be necessary by the Artists' Welfare Fund Committee.

Sec13 of the Act states that the Artists' Welfare Fund Committee shall be a body corporate with perpetual succession with a common seal. The Committee shall consist of the following:

Senior- most Secretary to the Govt. of Assam	-Ex-officio Chairman.
Director, Cultural Affairs, Assam	-Member-Secretary.
Two Representatives of the All Assam Mobile Theatres Producers Association	- Members.
Two eminent theatre personalities	-Members.
One representative of Finance Dept./or Director of Accounts, Assam	-Member.
One Representative of the Dept. Of Public Enterprises	- Member.

The term of the non-official members shall be for a period of three years from date of notification provided the State Government can re-nominate any of the members who have completed his term.

Response to the provisions stated in Sec13

Majority of the Producers of Mobile Theatre Establishments agreed to the provisions stated in Sec 12 and Sec13 of the Act.

As the Committee is formed for managing the Welfare Fund, there must be one representative from the artist and one representative from the non-artist in the Committee.

4.9. Functions of the Committee Sec 18

- 1) The committee shall administer the Fund.
- 2) In the administration of the Fund, the committee shall, subject to the provisions of this Act and rules made there under:
 - a) collect, preserve, manage and utilize the fund;
 - b) Hold the amount in an account to be opened and operated jointly by the chairman and the member –secretary in a Nationalized Bank.
 - c) Receive application from any artist of the registered Mobile Theatre claiming financial assistance from the fund and to dispose of such claims periodically. For the purpose of disposal of such claims the Committee may conduct such enquiry as may deemed necessary.
 - d) Communicate to the applicant by registered post with acknowledgement due, its decision on the application.
 - e) Sit once in the first week of every quarter for disposal of various business of the Committee or at such earlier times as may be required, which shall be determined by the member-secretary with the approval of the chairman.
 - f) Pay out of the Fund all amounts due and payable under this Act and incur all expenditure relating to the management and administration of the Fund.
 - g) Send periodicals, annual reports, and annual audited statements of accounts to the Govt. from time to time.
 - h) Make payment of sitting allowance and conveyance allowance from out of the Fund, to the non-official members of the committee in connection with its meetings, at such rates as may be prescribed.
 - i) Determine its own procedure in conducting its meetings.

4.10. Comparison of Government initiatives taken by Government of Assam, Government of Orissa and Government of Bangladesh

4.10.1. Initiative taken by Government of Orissa on Jatra parties of Orissa

The govt. of Orissa declared a policy to enforce provisions of Odisha Shops and Commercial Establishment Act 1956 (Odisha Act 30 of 1956) read with Sub-Section (5) of Sec 1 to all travelling theatre troupes known as “Jatra Parties” or Opera troupes of Orissa. The notification was presented in in “The Odisha Gazette No 1482, Cuttak, Sep 25, 2014, Labour & ESI Dept., 24th Sep 2014. As per the notification the state govt. intends to enforce all the provisions of the said Act excluding Sec 1. The Jatra Parties are declared as commercial establishment from folk entertainment within 90 days from the date of publication of the notification.

4.10.2. Jatra Development Policy of Bangladesh:

The Jatra Development Policy was declared by Govt. of Bangladesh on August 30, 2012 at Bangladesh Shilpakala Academy. As per the policy Registration is made compulsory for all Jatra parties. The policy mentioned the process of registration and permission of the Jatra parties. The prescribed fees for registration is Tk. 5000 and renewal is fixed at Tk. 2500 in every 3 years. Before staging shows the troupes must take permission from the district authorities. The policy strictly prohibits any sorts of vulgarism or activity decreasing social values. The policy states regulations for signing contract between troupes and organizing committees. It also ensures that there would be minimum of formalities in getting permission. There are also provisions of providing Govt. grants for select Jatra parties.

4.10.3. Steps taken by Government of Assam

Although the Act i.e. the Assam Mobile Theatre (Regulation & Artists’ Welfare Fund) Act 2010 was assented by the Governor on 31st Aug 2010, the provisions of the Act is yet to be implemented as Rules for implementing the proposed Act are yet to be framed by the Directorate of Cultural Affairs. But, as part of the Government of Assam’s Artists’ pension Scheme, the artist from theatre fraternity also got nominations and availed from time to time. Besides, the Government has relaxed from payment of Entertainment Taxes by the theatre

authorities after the year 1996 during AGP Government in the State. The step was taken by the then Chief Minister Prafulla Mahanta at the request by Mobile theatres Producers Association.

Whereas, the Jatra Development Policy of Bangladesh has made registration compulsory. It also made compulsory to seek permission of district authority to present their stage shows. Most importantly, the policy had strict regulations in signing contracts with artist and subscribing committees.

Govt. of Orissa and Govt. of West –Bengal has their own policy for regulating Jatra parties in their states. The jatra parties in Orissa have been included under the Shops and Establishment Act and should follow the provisions of the said Act. The jatra parties are to follow the provisions of ESI Act and should give benefits and allowances as per ESI provisions to its employees. The situation of the employees & artist can be improved with the enactment of the proposed Act.

In light of the above discussion, it can be concluded that to regulate the activity of mobile theatre, state govt. should come in front foot with clear set of policies. The govt. should made strict rules for establishing theatre units by experienced theatre personalities & other cultural workers only to retain its uniqueness. Again to regulate the high remuneration demanded by a class of workers, it should impose ceiling on such payments to relieve the theatre units from financial stress so that the money so saved can be diverted to more productive work by the theatre unit. Again, the State Govt. should also have clear policy for inviting committees as they are the integral part of the industry. Most importantly the State Govt. should do the needful to recognize mobile theatre as an industry and give due rights and recognition to the employees.

4.11.1. State Government's Pension Scheme to Artist

The Govt. of Assam has initiated Artists' Pension Scheme in two categories, viz. Life time pension at a time to give financial aid to economically weak artists.

The following Artist of Mobile Theatre had availed Artist Pension from State Government

Name	Place	Year of offering pension
Adya Nath Sarma	Nalbari,Kharjan	1994
Achyut Lahkar	Pathsala,Barpeta	1995
Dharani Barman	Nalbari,Samota	1996
Rudra Choudhury	Patsala,Maguria Barpeta	1997
(Govt. of India pensionholder)		
Udai Bhagawati	Nalbari,Kakoya	1998
Sashi Mohan Bhattacharjya	Tihu, Nalbari	1999
(father of Abhijit Bhattachajya)		
Jiten Pal	Barpeta Road	2000
Girish Talukdar	Pathsala,Barpeta	2000
Sarat Mazumdar	Nalbari,Maruwa	2000
Badan Chandra Saikia	Sonitpur	2001
Hem Bhattacharjya	Jaya Nagar, Guwahati	2001
(Brother of Sashi Mohan Bhatachajya)		
Basanta Sarma	Nalbari	2001
Dilip Sarma	Uzanbazar	2001
(one- time benefit)		
Kulada Bhattachjya	Guwahati	2003
(one -time benefit which was returned with honour By the receipient)		
Abdul Mazid	Guwahati	2003
Gajen Das	Morooa, Nalbari	2003
Mahendra Borthhakur	Guwahati	2004

Source: Information provided by Directorate, Cultural Affairs, Govt. of Assam

Accordingly, for the year 2014, 20 artistes' are selected for Life time pension from different parts of Assam namely, Nalbari, Guwahati, Darrang, Dibrugarh, Lakhimpur, Sibsagarh Jorhat, Golaghat ,Dhubri, Dhemaji, Kokrajhar, Karbi Anglong and Sonitpur. The pension will be effective from August 15,2014

and each of them will receive a monthly pension of Rs 4,000. But, many artists complained of practicing disparity and favoritism in allotting pension. As for example noted theatre artist Sarbeswar Rajbongshi could not get 'Silpi pension' even after applying for 15 times.

4.11.2. State Awards :

Natasurjya Phani Sarma Award- To felicitate the works of the renowned artists , the State Govt. has introduced the Award in the year 2004. The Award comprises of a momentous and a cash reward of Rs. One lakhs . This year i.e. 2014. The 11th Natasurjya Phani Sarma award is awarded to renowned cine-artist Nipon Goswami. The first recipient of the award was Late Tulsi Das. The other recipient are Ratna Oja, Late Dharanidhar Choudhury, Gyanada Bora, Mahananda Sarma, Bidya Rao Nair, Late O P Nair, Indra Baniya, Hassan Sarif Ahmed, Bishnu Kharghariya and Udai Sankar Saikia.

4.12. Conclusion:

Mobile theatres of Assam are a prized possession of the state. Apart from its cultural contributions, it benefits the state economy in several ways. In some occasions it fulfills the duty of a welfare state also. A sizeable number of people are economically benefitted by associating either directly or indirectly with the theatre industry. With commercialization of mobile theatres, the artists and non-artist employees earned a living by engagement with theatre units. The management of the organizations has gone beyond their limitations to give a decent life to all its employees of different categories. But due to lack of governmental intervention, uniformity in payment of salary and remuneration, facilities and amenities etc. are not observed within the firm and in the industry as well. So, it is the high time for the State to declare Mobile theatre establishments as an Industry to bring it under a structural framework for the greater interest of all concerned parties.

CHAPTER V

ORGANIZATIONAL STRUCTURE AND HUMAN RESOURCE MANAGEMENT ASPECT

5.1. Introduction:

Managing human resources is regarded as the most challenging task for a manager. As human characteristics differ from person to person, the managerial technique should also be rational. It is said that artists' have a delicate mind and managing people in a Cultural Enterprise is even more complicated. Because, the employees have distinct artistic talent with a cultural bend of mind. Moreover, people with different attitude and aptitude like managerial employees, technical staff and non-technical staff are also important component of human resources in such organizations. So, human resource management system should be very carefully designed and followed in case of mobile theatre establishments. Moreover, the nature and type of work performed by these commercial cultural enterprises are also different from other ventures because the prime motive is to amuse public with their value –based dramas for a profit.

Before analyzing the managerial aspect followed in the business enterprise, a brief account about the select mobile theatre units their type of work along with their popular product i.e. plays or drama, year of production i.e. theatrical year, and reason of popularity is henceforth presented:

5.1.1. Theatre Bhagyadevi:

Theatre Bhagyadevi is one of the oldest existing mobile theatre establishments of Assam. Formed by veteran actor Sarat Mazumdar, it has successfully completed 48 glorious years of operation and playing an active role in leading the mobile theatre industry to the right direction. Theatre Bhagyadevi has its main office (known as rehearsal camp) at Marua, Nalbari District. Before operating as a professional mobile theatre unit, the troupe performed as a jatra party with the name “Bhagyadevi Naatya Samiti”

About the promoter:

Sarat Mazumdar, is the name actively associated with different Drama parties of Assam. He worked with Sankardev Arun Naatya for a period of 9 years from the year 1949 to Year 1955. The other Drama parties where Sarat Mazumdar left his mark were Bagna, Bungaon Party, Jugkuchi Milon Naatya Samiti, Basudev Opera(Bhutpua) etc. Nataraj Opera Party, one of the popular drama party of Assam was benefitted by the valuable services of Sarat Mazumdar as its secretary. Sarat Mazumdar also worked as Booking Manager in Naatbani Theatre he joined Purbajyoti Theatre as Secretary . After association for 2 years in Naatbani Bhagyadevi Naatya Samiti was formed by Mazumdar in Jatra Form with Rs 100 as capital. Other assets like musical instruments, stage, light etc. were borrowed from other parties.

Theatre Bhagyadevi and its workings:

A donation of Rs.7000 was offered by one of the relatives of the promoter as he was greatly amused by the drama during rehearsals before shows once. With the prize money, Bhagyadevi Naatya Samiti started its journey as a Drama Troupe in the year 1966-67. The journey continued till 1973-74 when the Bhagyadevi Naatya Samiti changed its form to Bhagyadevi Jatra Scope. The use of Dynamo, lighting arrangement, set designing etc were adopted in the Jatra scope. In the year 1975-76, some infrastructural improvements were done by the Producer, Sarat Mazumdar and Bhagyadevi Theatre was reformed as a professional theatre organization and procured trade license as a commercial establishment . In the year 1979-1980, noted Playwright, Director Bhaben Baruah joined Bhagyadevi Theatre . As per the suggestion of Kalyan Dey and Bhaben Baruah , name of Bhagyadevi Theatre was changed to Theatre Bhagyadevi.Under planning and supervision of son, Subodh Mazumdar, since 1988-89, and also as a co-producer since 1993-94 , the theatre unit is scaling new heights with every theatrical season . In the year 2002,Dec 28th, the showman Sarat Mazumdar died when the show was going on at Singra, Kamrup District. After the loss of the founder, his son Subodh Mazumdar is successfully operating the organisation and it is to observe its golden jubilee very shortly. The

theatre organization was declared as the best drama party for the year 1997-98. In the year 2015-16, the theatre house remained in second position in the Nalbari Raas festival where all the theatre houses compete with one another in an undeclared competition with their product/drama presentation. Actress Chandana Sarma bagged the best Actress award from Prag Cine Award in the year 2015-16 for play, *Mur Facebook t tumi* under the banner of Theatre Bhagyadevi.

Logo of Bhagyadevi Theatre



Name of souvenir: Sangita (completed 41 yrs of publication)

Popular plays over the year:

Table: 5.1

Some memorable production of Theatre Bhagyadevi

Title of the Drama	Theatrical Year	Playwright(in serial order with plays)	Reason of popularity
<i>Jun Beli, Moinamati , Siraj</i>	1981-82	Bhaben Barua	Story, Presentation of characters.
<i>Puwati tora, Aanar kali, Pujoniyo Dewta, Dance-drama Lav Kush, Swagardapi Gariyoshi</i>	1982-83	Anil Chakraborty	Theme, Acting

<i>Gusani, Maa, Kola Bhag</i>	1985-86	Mahendra Borthakur, Bhaben Barua, Nagen Nath	Societal theme, presentation of characters.
<i>Devi Mahasweta, Kabuliwala</i>	1991-92	-	Power pact casting , drama
<i>Masmoriya Suwali, Mantri Mohasoi Namaskar, Mone Bisora Koina</i>	1992-93	Bhaben Barua, Ramapati Das	Theme, Acting
<i>Niyoror Phool, Ajoli Suwali, Ganga putra Bhisma</i>	1994-95	Munin Barua, Bhaben Barua, Hemanta Dutta	Socially relevant Story/Theme of play, presentation of character
<i>Matal Ghura, Gulam, Nedekha saki, Poja ghara r Roja,</i>	1997-98	Jiten Sarma, Munin Barua, Sewabrat Barua, Mahendra Borthakur	Story, presentation, Acting, Music, Settings
<i>Sir, Laat Sahabor Laaj, Pita-putra, Agni</i>	1998-99	Munin Barua, Biju Phookan -Direction, Sewabrat Barua, Avtar Singh,	Acting, presentation, theme of plays
<i>Gupta ghatak, Godfather. Sikari</i>	1999-2000	Jiten Sarma, Champak Sarma,	Good script, good plot, acting
<i>Hijack, Mayamriga,</i>	2000-2001	Jiten Sarma, Munin Barua	Theme, settings, Direction
<i>Maharaja, Mantri aru manuh, AK47, Jalapadma</i>	2001-02	Samarendra Barman, Munin Barua, Abhijit Bhattacharjya, Kanouj Baishya	Societal Drama, catchy theme for common public, Good direction & presentation
<i>Maak aru Morom, , Kathmandur debojani, Pretatmar Khang</i>	2002-2003	Sewabrat Barua, Jiten Sarma, Bhabesh Barua	Theme, Story
<i>Saisabote dhemalite</i>	2003-04	Sewabrat Barua title based on Bhupen Hazarika's song	Theme, setting, story, dramatic presentation

<i>Suren surar putek, Morom morom lage</i>	2006-07	Chandra Mudoi, Abhijit Bhattacharjee	Dialogue, play, character presentation, casting and commercially success
<i>Girip Garap Koina Ahise, Aratir Ishwar</i>	2008-09	Abhijit Bhattacharjee. Sewabrat Barua	Theme, Character presentation, Acting, casting
<i>Raktabidyut pathak B.A, Malobika mur bandhobi</i>	2009-2010	Abhijit Bhattacharjya	Theme, Casting crew
<i>Asinaki Bhai, Moromor Barasa Morom Loba</i>	2010-11	Abhijit Bhattacharjya	Theme, Casting crew
<i>Junak, Morom Ajak Dhumuha, Dusoku</i>	2012-13	Munin Barua, Abhijit Bhattacharjya(last two drama)	Acting, casting crew, set designing
<i>Baiman, Muk Swami nalage, Moi Ujanir tumi namonir</i>	2013-14	Champak Sarma Abhijit Bhattacharjya, Champak Sarma,	Direction, Casting
<i>Mahapap, Mur Facebook t tumi, Kolonkini</i>	2015-16 (49 th year)	Champak Sarma(first two), Tilok Baishya	Acting, Music, Dance sequence, story , theme, Direction

Source: 1. Kalita, K.K. (2011)⁷³

2. Field Study

It has been observed that the plays of Theatre Bhagyadevi focus more on its qualitative aspect. The playwrights are also selected as per the organizational policy to present socially relevant drama.

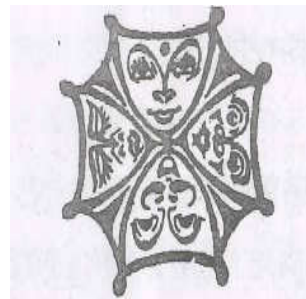
5.1.2. Kohinoor Theatre:

A Kohinoor diamond is joined to the Assamese theatre field in the year 1976 with the establishment of Kohinoor Theatre at Pathsala, the Hollywood of Assam. Kohinoor theatre was formed with the objective to give a proper platform to Assamese art and culture through their community based drama.

Kohinoor theatre succeeded in its endeavour to promote pure Assamese song, dance, culture and tradition. The theatre organisation came into existence by taking loan from Central Bank of India, Pathsala Branch in Partnership form as Krishna Roy and Ratan Lahkar as partners. The loan was granted with personal guarantee of Haren Lahkar, Branch Manager of the Bank, a theatre lover. Kohinoor Theatre brought glamour aspect and modernity into its presentation that could attract all classes of audiences. Previously people of Kamrup District living in different places of Assam were the prime audience of mobile theatre. Moreover, people belonging to lower income group were the main viewers. But Kohinoor introduced glamour in its presentation and streamlined the process of joining Assamese Cine stars that attracted people of all classes. At the same time job avenues opened for many amateur theatre artists not only in Kohinoor but in many of the theatre units. It also fixed a financial yardstick for all the artists, technical and non-technical employees which were accepted by other theatre units in paying salary. At the invitation of NSD to present its much popular plays, the theatre house went all the way to New-Delhi with three truckloads of theatre equipments and over 117 artists and performed from April 25-29, 2010 at the Indira Gandhi National Centre for the Arts (IGNCA) premises. The theatre establishment presented three plays, special scenes of its popular technically sound plays *Titanic*, *Dinosaur* and *atanka* and two dance dramas. (Puja Rajkumari, free lance journalist based in Assam)

At present the organisation operates as Sole-proprietorship business Ratan Lahkar as its Proprietor and Tapan Lahkar as co-producer. The family members of the Proprietor also took active part in management of the business.

Logo of Kohinoor Theatre:



Name of souvenir: Koroni completed silver jubilee years of publication

Its specialization (business policy): Quality plays and casting crew with innovation in technique of presentation and settings.

Table: 5.2

Popular plays staged in Kohinoor Theatre

Title of the Drama	Theatrical Year	Playwright	Reason of popularity
<i>Tejimola, Chandragrahan</i>	1976-77	Prafulla Bora	Presentation of Laxminath Bezbaruah's tale based on folk tale
<i>Aashirbad, Anupomamur</i>	1977-78	Prafulla Bora	Story-line, dialogues and Good Direction. First drama with child character
<i>Chandagrahan, Paharor Jui, Surjya Grahan</i>	1979-80	Chandra Choudhury	Lighting, effects wonderful technique and setting, double role, suspense story
<i>Rani Cleoptra</i>	1982-83	Translated by Padma Borkotoky	Acting, dialogue, foreign story, stage setting
<i>Matir Gari</i>	1983-84	Playwright Arun Sarma, direction- Kulada Kumar Bhattacharjya	Sanskrit play Mrichakatikam of Sudrak
<i>Mahabharat</i>	1984-85	Hemanta Dutta, direction- Kulada Kumar Bhattacharjya	Acting, Set designing Costume, technique, lighting story line
<i>Ramayan, Daastan Sahid-e Karbala</i>	1985-86	Hemanta Dutta	Acting, costume Set designing, story line, technique, lighting

<i>Iliad-Odysy</i> <i>Patal Bhairabi</i>	1987-88	Atul Bordoloi	Story, script, dialogue, stage Presentation
<i>Naginir Amrit</i> <i>Dangson</i>	1991-92	Pabitra Kumar Deka	Storyline based on a Bangladeshi folk- tale
<i>Dieni r Pram</i> (<i>Love of a witch</i>)	1995-96	Mahendra Borthakur	Play based on AIDS disease
<i>Sagar o le bahu duur</i>	1996-97	Mahendra Borthkur Based on Jahnu Barua's movie from the book written by Manuram Gogoi	Play, set design, technique music,screen-play
<i>Titanic</i>	* 1998-99	Hemanta Dutta based on James Cameroon's movie Titanic	Art direction, technique in presentation , set design, Art direction, technique in presentation , set design that shows sinking of Titanic without water, music
<i>Anuradha r Desh</i>	2000-2001 (silver jubilee year)	Based on the novel <i>Anuradha r Desh</i>	Acting, theme , Art and set design <i>stage presentation, light.</i>
<i>Dinosaur r atangka</i>	2004-2005	Based on the English movie Jurassic park	music direction, art direction Sound lighting technique to show dinosaur crawl in the stage
<i>Santa sista dusta</i>	2006-07	Abhijit Bhattacharjya	Double role played by Prastuti Parasar

<i>Abuj Dora Asin Koina</i>	2007-08	Abhijit Bhattacharjya	Music, Acting –the lead actor Jatin Bora played triple role –a policeman, a film actor and a dwarf live.
<i>Asimat Jaar Herai Sima, Aa moi Munna e kaisu, Sitore semeka rati</i>	2009-10	Hemanta Dutta, Abhijit Bhattacharjya, Sewabr at Barua	Story, Direction
<i>Bhal pau buli nakaba, Kopou Phul, Path, Titanic</i>	2010-11	Abhijit Bhattacharjya, Hemanta Dutta	Story, Acting
<i>Hiyat apahi gulap, Aera Bator Sur, Sendur</i>	2012-13	Abhijit Bhattacharjya	Acting (Tapan Das), Theme, Music
<i>DSP Durga</i>	2016-17 (announcement on Oct'2015)	Abhijit Bhattacharjya	

Source: 1. Karani yearly souvenir of Kohinoor theatre of the year 2013-14, 2014-15,

2. Kalita, K.K. (2011)⁷³.

***More investment are made in technical innovation to attract viewers & gradually changed the whole theatre activity to a more profit seeking business venture .**

Kohinoor Theatre relies on quality drama based on various themes viz. social, mythological, sci-fi themes regional coupled with technical innovation in lighting, set designing. The theatre also dramatize global and national epics, widely acclaimed novels of both national and foreign writers, Hollywood & Bollywood Blockbusters. The playwrights also have vivid experience and exposure that enriched the organization and art and literature of the state. The

theatre also put emphasis on glamour element in casting and a good number of Assamese cine artist performed at various times in the stage of Kohinoor.

5.1.3. Aawahan Theatre:

A new beginning was made in Assamese theatre movement with the formation of Aawahan theatre in the year 1980-81 at Pathsala, Barpeta District, Assam. The theatre was formed by Krishna Roy on proprietorship basis. Before starting his own venture, Krishna Roy gained experience by associating himself in some of the leading theatre units of that time. After passing Matriculation examination in the year 1963, Krishna Roy joined Nataraj Theatre, the first mobile theatre establishment of Assam as its Secretary for two years. He left Nataraj Theatre to continue his college education. In the year 1966, Krishna Roy joined Purbajyoti Theatre and later Rupkonwar Theatre as Light Controller that earned name, fame for him. The demand of Theatre lovers of the State are met with the formation of Kohinoor Theatre in the year 1976 by two close friends and theatre personalities- Ratan Lahkar and Krishna Roy. The duo gifted wonderful plays with fantastic themes that gave a new shape to Assamese theatre. In the year 1980-81, Krishna Roy decided to work independently and established Aawahan theatre. Due to his long experience and able leadership, Aawahan theatre could easily make a mark in the minds of the viewers. Theatre lovers also experience something new and different from the theatre unit. The prime reason of popularity is the theme of its plays, playwright - contribution of two noted playwright /director - Dr Bhabendra Nath Saikia and Mahananda Sarma. Krishna Roy commemorate the success of Aawahan Theatre to Assamese film maker and director Dr. Bhabendra Nath Saikia. In the year 2015, Aawahan Theatre has completed 36 years of its inception. Proprietor, Krishna Roy also play the part of Planner, Lighting expert, Director of the organisation. The family members however played the supportive role as Associate Producers. Anupama Roy, one time successful actress of Nataraj Theatre, Purbajyoti Theatre, monitors the managerial part & looks after the costumes for the drama. Aawahan Theatre has set a new trend in mobile theatre arena in terms of quality plays. As a part of their social contribution programmes, the theatre unit initiated Dr. Bhabendra Nath Saikia Award to honour various personalities of art and literature of Assam. The award was given to the dedicated cultural activist Ratna Oja in the year 2012-13.

Logo of Aawahan Theatre:

Name of souvenir: Rangavedika completed silver jubilee year

Its specialisation(Business policy): Meaningful and quality plays with good storyline, good casting crew.

Table: 5.3

Popular plays from the stage of Aawahan theatre

Title of the Drama	Theatrical Year	Playwright	Reason of popularity
<i>Andhakup, Bandisal</i>	1982-83	Dr Bhabendar Nath Saikia	Suspense thriller story, Acting
<i>Manikut</i>	1983-84	Dr Bhabendar Nath Saikia	Realistic drama presenting social Issues, Good acting with music
<i>Nilkontha, Bishkumbha, Bilkis Begum, Snehbandhn Napoleon Bonapart</i>	1984-85	Direction: Bhabendra Nath Saikia, 3. Tarun Bhaduri's Bengali novel translated by Mahendra Borthakur Prafulla Bora, Arun Sarma	Theme/storyline, strong acting double role by Rina Bora
<i>Dinobondhu</i> Released as Cinema (Won Rajat Kamal award as best regional movie)	1988-89	Dr Bhabendar Nath Saikia	Set milestone in Assamese

<i>Brindawan, Mukhagni</i>	1992-93	<i>Dr Bhabendar Nath Saikia, Bhaben Barua</i>	Storyline depicts plight of puppetry artist's of lower Assam
<i>Lady Diana</i>	1999-2000	Sewabrat Barua	Theme/Storyline
<i>Samiran Barua ahi ase</i>	2001-2002	Abhijit Bhattachajee	Theme/Storyline
<i>Nilokontha</i>	2002-2003	Dr. Bhabendra Nath Saikia	Theme/Storyline
<i>Naach-Mayuri –Naach</i>	2007-2008	Abhijit Bhattachajee	Set design, visual display
<i>Benazir Bhutto</i>	2008-09	Dhrubajyoti Sarma	Storyline, acting
<i>Bhul nubujiba Bhupen Da, Nache gane suranjana, Raas</i>	2009-10	Abhijit Bhattachajee (2), Munnin Barua	Story, Direction, Presentation
<i>Bhul nubujiba Bhupen Da</i>	2010-11	Abhijit Bhattachajee	Story, Direction, Presentation
<i>Maa, Koinar poduli uduli muduli, Alingon</i>	2011-12	Abhijit Bhattachajee	Acting, storyline
<i>Akhon ghor ajoni nabau Mohajan, Raktapan</i>	2015-16	Abhijit Bhattachajee, Munin Baruah,	Acting, storyline

Source: 1. Rangavedika, 2011-12 & 2015-16, yearly souvenir of Aawahan theatre.

2. Kalita, K.K (2011)⁷³.

The business of Aawahan theatre relies on theme of the play, dramatic presentation of various social issues through powerful character presentation & dialogue delivery. The organization maintained its uniqueness through simple yet quality presentation and minimize unnecessary song and dance sequences. The playwright and lead artist engaged also add on its motto to present good play.

5.1.4 Hengul Theatre:

The mobile theatre field of Assam was enriched with the addition of Hengul theatre (meaning, a type of colour) established by noted Assamese cine and theatre artist Prasanta Hazarika, in the year 1986 at upper Assam's Moriyani a small town at Jorhat District. Ila Kakoti, popular Assamese cine artist & wife of Prasanta Hazarika, was also equally involved in the growth of their production house. It is an incredible gift to Assamese drama and literature by Actor/Producer Prasanta Hazarika as it has gifted many famous actors & plays. Hengul theatre means something fresh, new and unique always whether in drama or treatment of drama. The theatre house also played an important role in promoting theatre culture in Upper Assam by giving a platform to the artist of the area to show their talent. After the sudden death of the promoter in the year 1999, 17th January, Actor Robin Neog (later established Aashirbad Theatre) took charge as acting producer and successfully ran for 5 years. The Theatre completed 30 yrs in the year 2015-16. The theatre establishment has contributed in establishment of various Naamghar, playground, school building, community hall in different places of Assam. As a part of their societal contribution, appointment letters were distributed to 100 teachers from the stage of the organisation at Morigaon.

Its logo:



Name of souvenir: Hengul

Business policy: Integrate new ideas with old vision. Promoting new artist, playwright, technicians and use their hidden talent in the production process.

Policies taken by Hengul Theatre to promote business:

1. Use of plastic chairs in place of iron chairs leading easy replacement and low maintenance cost.
2. Use of lighting in middle of the stage from upstairs later known as 'Mauda'.
3. First to use of play-back singing in stage shows.
4. Marketing of CDs, DVDs based on the songs & dramas of the theatre unit is well demanded.
5. First to show rope way in the stage of mobile theatre.
6. Presenting three plays in place of four plays were initiated.
7. The first digital movie "Ron" was first screened in the temporary auditorium erected for theatre shows.
8. First entry of bollywood star in Hengul theatre.
9. First to use war tank in stage shows.
10. First to present play on Rock group.

(Source: Hengul, souvenir of Hengul Theatre 2012-13)

Table: 5.4

Remarkable production of Hengul Theatre

Title of the Drama	Theatrical Year	Playwright	Reason of popularity
<i>Halodhiya soraye baudhan khai</i>	1986-87, first yr production	Mahendra Borthakur, Homen Borgohain	Storyline based on the backdrop of Assamese village life
<i>Kareng ar ligiri, Mukhyamontri</i>	1987-88	1.Jyoti Prasad Agarwalla,2.Mahendra Borthakur	2. Attractive storyline based on comedy, good acting .
<i>Kamrup Kamakhya Pagla Sahed</i>	1988-89	Both by Mahendra Borthakur	Powerful acting by renowned artist
<i>Ghar, Kiet, Mahatma</i>	1989-90	Munin Baruah, Hemanta Dutta, Mahendra Borthakur	Story, Theme

<i>Tejal ghura</i>	1990-91	Mahendra Borthakur	Direction, Acting, lighting technique, setting
<i>Ajoli nobau</i>	1991-92	Mahendra Borthakur	Direction, music ,acting
<i>Apaharan, Aosin sinaki</i>	1993-94	Mahendra Borthakur, Munin Baruah	Story, Theme
<i>Path upapath</i>	1994-95	Sewabrat Baruah	Socio-political drama
<i>Aousir jun</i>	1995-96	Munin Baruah	Family based melodrama drama, direction
<i>Sanglot phenla</i>	1996-97	Mahendra Borthakur , Direction Sanjib Hazarika	Based on controversial political novel
<i>Nastik</i>	1997-98	Playwright Sewabrat Baruah Direction Prasanta Hazarika	Based on conflict based religious sentiment and progressive society
<i>Bandit Queen</i>	1999-2000	Munin Baruah, Executive Producer Ila Kakoti,	Based on the story of bandit queen
<i>Sapun jek ajak borosun, nisar puhar</i>	2004-05	Munin Baruah, Mahendra Borthakur , producer-Sankalpajit Hazarika	Storyline , acting
<i>Junakor Borosun</i>	2009-2010	Munin Baruah	Story, Theme
<i>Halla, Bhakutkut, Tumi</i>	2010-2011	Abhijit Bhattachajya (in three plays)	Story, Theme
<i>Maa ami ulalu</i>	2013-14	Abhijit Bhattacharjya	Based on real life family story
<i>Manas Kanya</i>	2014-15	Abhijit Bhattacharjya	Story, acting, child character
<i>1.Boliya Krishna, 2.Chambalar Majnu</i>	2015-16	1.Rajdeep,2. Abhijit Bhattachajya	1.Storyline neither an adaptation of mythology nor is a typical love story, stunts, music, acting, 2. Theme

Source: 1.Hengul-Souvenir of Hengul theatre 1986 to 2000,
2. Kalita,K.K.(2011)⁷³

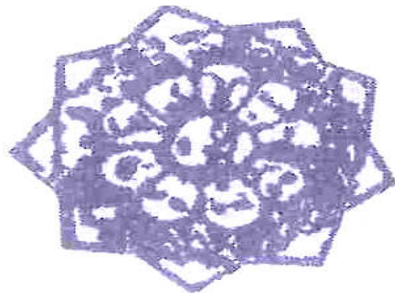
Observations:

As per their business policy Hengul theatre is experimenting with new talents whether in choosing dramatist or engaging artists. Many established actors of theatre and cinema field at today's time had started their acting career from the stage of Hengul. viz. Seema Biswas (established Bollywood actress), Aadil Shah (Bollywood actor), Champak Sarma (successful theatre actor/director), Mridul Das (theatre actor) and many others careers groomed in Hengul theatre and under the guidance of Prasanta Hazarika, its founder/director. In presenting drama, the owner tends to take risk in selecting theme or in presentation technique. e.g. the drama Sanglot Fanla is based on a novel written by a leader of the banned militancy outfit. Again the drama 'HALLA' shows story and lifestyle of Rockgroup. In the drama Baliya Krishna, attempt was made to present fight stunts on stage under the direction of Action Director.

5.1.5. Bordoisila Theatre:

Bordoisila Theatre was formed in the year 1998 on partnership basis as Najrul Islam and Bhupen Das as its partners. Later, it was solely run by Najrul Islam under his proprietorship, the dynamic actor, director from Nalbari town. The theatre unit has its main office and rehearsal camp at Nalbari Town, Nalbari District. Over the years the theatre house is presenting very meaningful plays with a social message. Bordoisila theatre is now 16 years old. The Producer of the theatre unit is actively involved in shaping theatre movement to the right direction. The producer is the present Secretary of the Mobile Theatres Producers Association an association of Producers of Mobile theatre units.

Its logo:



Name of souvenir: Amar Bordoisila

Business policy: To present realistic plays with good storyline, giving equal weightage to all the characters along with the protagonist.

Table: 5.5.

Plays staged in Bordoisila Theatre

Title of the Drama	Theatrical Year	Playwright (in serial order)	Reason of popularity
<i>Dakhal</i>	1998-99	Sewabrat Baruah	Presenting various social issues like unemployment, protection of folk culture, presenting folk music
<i>Haat</i>	1999-2000	Sewabrat Baruah	suspense story, clever direction
<i>Dispur</i>	2000-2001	Sewabrat Baruah	Storyline
<i>Ata dwip sat ta kabar</i>	2001-2002	Sewabrat Baruah	Thriller story,
<i>Dormoha, phut, Mon</i>	2002-2003	Hemanta Dutta	Presenting contemporary social issues, Acting Direction
<i>Bhai Bowari, 15th August, Prof Abhinash</i>	2004-2005	Bhaben Baruah, Champak Sarma, Abhijit Bhattacharjya	Family melodrama, social issues
<i>Mainamati, Khel, Mure Natun Koina</i>	2005-2006	Bhaben Baruah, Hemanta Dutta, Abhijit Bhattacharjya,	Theme ,story
<i>Sunali Bali Rupali Noi, Rangdhali Suali Moi, , Bhognawosesh</i>	2007-2008	Sewabrat Baruah, Mridul Chutia(both)	Theme, storyline
<i>Agnigarbha Lena, Antaheen, Rajpatat Dujoni Chuali</i>	2011-12	Prakash Kumar Bhattachrjya, Mridul Chutia, Abhijit Bhattacharjya	Acting, Story, dialogue etc.

<i>Matal Raja, Daman, Dabi</i>	2014-15	Abhijit Bhattacharjya, Bhaskar Barman	Good theme, Acting presentation, dialogue
<i>Tandab Naach, Thikonabihin Thikon, Na Sajere Sojam Tumak</i>	2015-16	Abhijit Bhattacharjya, Shyamsundar Jalan, Binoy Deka	

Source: 1.Field Survey ,2.Souvenir-Amar Bordoisila 2005 to 2012

As the name suggest, Bordoisila theatre brings freshness , clean & thought provoking presentation like fresh breeze with each year's presentation. Preference is given on story selection that relate to common people. Another characteristics found is in its presentation of characters as equal space is given in scripts for each.

5.1.6. Rajtilak Theatre:

Rajtilak Theatre was established in the year 2008-09 and became a part of Assamese theatre movement from the year 2009-2010 theatrical year with main office at Paltan Bazar, Guwahati and rehearsal camp at Mirza, outskirts of Guwahati city. The chief patron of the organization is Susanta Biswas Sarma , a theatre lover and Dulumoni Das , the producer guided the troupe for last 5 years and attained the present status. The theatre troupe could penetrate into the market within a very short span of with blockbuster performances.

Its Logo:



Name of souvenir: Rajtilak

Business policy: To present plays with a social message. Real life situation are portrayed in the plays. Importance is given on technical innovation and advertisement.

Awards received:

Yr 2010-2011: Monalisa Mobile Theatre Award under different categories.

Yr 2011-2012: Nebcos Award: Under following categories:

- (i) Best Drama Party, (ii) Best Producer, (iii) Best Actor: Mridul Bhuyan,
(iv) Best Music Director: Ajay Phukan, (v) Best souvenir: Editor, Morom Kumar

Table: 5.6
Production of Rajtilak Theatre over the years

Title of the Drama	Theatrical Year	Playwright (in serial order)	Reason of popularity
<i>Jilmil Torar Dore, Swahid Khargeswar, Taal, Kabuliwala</i>	2009-10 (2 nd yr)	Jiten Sarma, Nirmal Das, Abhijit Bhattacharjee, Mahananda Sarma	Story, Acting
<i>Rudrasagar</i>	2010-2011	Abhijit Bhattacharjya Direction-Tapan Das	Powerful acting by the casting crew
<i>Astitwa, Atmasandhan, Maya Mathu Maya, Teje Dhuwa Gamucha</i>	2011-12	Abhijit Bhattacharjya, Hemanta Dutta, Abhijit Bhattacharjya Dhrubajyoti Sarma	Story, Acting, presentation
<i>Majonir monor manuh, Ranahungkar, Sapunar xes nie</i>	2012-2013	Abhijit Bhattacharjya Nirmal Das	Story, Acting
<i>Abhinetri, Xipa, Maharani</i>	2013-2014	Abhijit Bhattacharjya, Sewabrat Baruah	Powerful acting
<i>Raang Kukur</i>	2014-2015	Abhijit Bhattacharjya,	Story, Acting
<i>Jaladashyu, Anubhuti, Pagla Hawa</i>	2015-2016	Abhijit Bhattacharjya	Story, Acting, Technique

Sources: 1. Field survey, 2. Souvenir-Rajtilak of the years 2009 to 2015

Rajtilak theatre as a new entrant in the arena of mobile theatre, tries to influence one and all with their production and marketing strategy. As per their production policy they present such drama that can easily attract common people. The theme selected as such is presented in a light way with song and dance sequences along with astonishing setting technique. The music especially the playback songs of last three theatrical years become very popular among the public. It also put emphasis on aggressive advertisement & publicity campaign.

5.1.7. Rajashree Theatre:

Rajashree Theatre was formed by renowned theatre personality Chakradhar Deka in the year 2005. The theatre unit has its main office at Beltola, Guwahati and rehearsal camp at Mukalmua, Nalbari district. The theatre organization reached a new height due to dedication and hard work of the proprietor and his team. Many meaningful beautiful plays were produced under the banner of Rajashree Theatre. After sudden death of the proprietor, the theatre unit is now run and managed by Bornali Deka wife of Chakradhar Deka. Dulumoni Das, former producer of Rajtilak Theatre joined as producer for three years from last theatrical year and incorporated new ideas and views to add a new dimension to the . As part of different social initiatives, the theatre house presented cash money and award to local meritorious students of Mukalmua, Nalbari on beginning of theatrical year 2005-06 at their first *pendal* at Mukalamua.

Award: Special Jury Award by Moon Light Media in the year 2005.

Its logo:



Name of Souvenir: Rajashree

Business policy: To present thematic topic.

Table 5.7
Some notable production of Rajashree Theatre

Title of the Drama	Theatrical Year	Playwright(in serial order)	Reason of popularity
<i>Jarojor pitri sradha, Tejar phul, Miss Guwahati, Moromor Bowari</i>	2004-05	Bhaben Baruah, Jiten Sarma, Mihirjyoti Baruah, Chakradhar Deka	Play, dialogue presentation, acting.
<i>Nufula phular Samadhi, Godfather, Bombblast</i>	2005-06	Chakradhar Deka, Pabitra Kumar Deka, Champak Sarma	Story, presentation
<i>Boli</i>	2009-10	Champak Sarma	Theme, dialogue, Acting
<i>Bahirot bishan aandhar, siyor</i>	2010-11	Hemanta Dutta, Pradip Nishith	Play, Dialogue, stage setting, Presentation
<i>Baa Bada aru Babli Bandi, Nabin Masta</i>	2011-12	Abhijit Bhattacharjya, Sebabratt Baruah, Hemanta Dutta	Play, Dialogue, stage setting, Presentation
<i>Iti Nahay Mur Prem, Koina Sojabo Kune, Gunda</i>	2014-15	Mridul Chutia, Chitaranjan Parasar, Abhijit Bhattachajya	Dialogue, screenplay
<i>Debodasi, Lanka Bihin Ravan, Miri Jiyori</i>	2015-16	Abhijit Bhattacharjya, Mridul Chutia, Hemanta Dutta	Play, Dialogue, presentation, setting, story
<i>Kolonkini Nayika (declared in Feb'2016)</i>	2016-17	Abhijit Bhattacharjee	

Source: 1. Field survey, 2. Souvenir-Rajashree of the years 2005 to 2010

Rajashree theatre left a mark on Assamese theatre field over the years with quality production based on various themes pertinent to the society. The plays had a social message too. To please the audience the theatre unit also include popular artist and playwright, techniques of presentation, set designing. Music is another attraction of the organization.

5.1.8. Itihas Theatre:

Itihas Theatre was formed by two cultural enthusiastic entrepreneurs, Mahananda Kumar and Phanidhar Talukdar in the year 2009-2010. Originally it had its rehearsal camp cum office at Gotanagar, Jalukbari, Guwahati. Later in the year 2014-15, it was shifted to Mirza, at outskirts of Guwahati. The theatre house employs 120 number of employees for 9 months period. Sometimes, the

agreements with some of the employees are renewed for the next theatrical year. To penetrate in the market it try to mix well all the ingredients viz. good script, dialogue, play, artist(including glamour artist), good advertisement policy, presenting shows in prime location at festive time, good choreographed song and dance sequence etc. On 2013-14 theatrical season, the drama 'Dokait' of the theatre unit could attract attention of all for its theme and casting crew (one of them a child artist). In second year of operation i.e. 2010-11 theatrical season, the organization earned 20 awards in different categories in various award ceremonies. It has sponsors like Tata Indicom, Airtel, Aircel, Britani that offer publicity materials like Guest Card, Ticket Card, Posters. The dance-drama for the year 2010-11 was sponsored by NRHM. The theatre house has its media partners like Newslive, Gup sup, Big FM .

Logo:



Business policy: To present technically sound plays with innovative ideas

Name of souvenir: Itihas

Table 5.8

Some noteworthy productions from the stage of Itihas Theatre

Title of the Drama	Theatrical Year	Playwright(in serial order)	Reason of popularity
<i>Guru</i>	2009-10	Samarendra Barman	Theme
<i>Astapath, Na p urus na rup , Rang</i>	2010-11	Mridul Chutia(2), Samarendra Barman	Theme
<i>Deuta ajon beya manuh, Raja</i>	2011-12	Abhihit Bhattacharyja, Samarendra Barman	Play, Dialogue, presentation, setting
<i>Docait, Tup tup premar tupal, Akash banti</i>	2013-14	Abhihit Bhattacharyja(2), Samarendra Barman	Theme, acting

Source: 1. Field survey ,2. Souvenir-Itihas of the years 2012 to 2013

Itihas theatre lay emphasis on commercial success of drama by presenting an otherwise serious theme in a light way through song and dance sequence, lighting effects, setting delight and popular casting crew. It also depends on experimentation in selecting theme of drama in different theatrical years.

5.1.9. Binapani Theatre:

Binapani Theatre was established in the year 1974 by Ramdas Barman at a sleepy village, Baniakuchi, Sarthebari, Nalbari District and it is the oldest existing theatre unit of Assam. Initially it was formed as a jatra party in the name of Binapani Natya Samaj. The theatre unit was formed with initial capital investment of Rs 20, 000/- in the year 1974. Due to old age and illness of the founder proprietor, the theatre house is now run and managed by his son Putul Barman and Pull Barman. Due to some family and business reasons, the younger son took full responsibility of managing the unit from the year 2013. The theatre house owns 35 bighas of land out of which 5 bighas of land are utilized for building staff quarters, rehearsal room, stage preparation, cooking place and dining area. At present the theatre unit has 120 number of employees working in different categories. The theatre unit covers 70 pandals performing in places like Nalbari, Barpeta, Baksa, Mangaldoi, Bongaigaon, Karbi Anglong districts of Assam.

Logo:



Table: 5.9**Some memorable productions of the Binapani Theatre**

Title of the Drama	Theatrical Year	Playwright(in serial order)	Reason of popularity
<i>Hello Hello Bhanti, Koina Sajaba Kune, Lajja, Nastachandra</i>	2011-12	Samarendra Barman, Anata Dutta, Avatar Singh	Story, Dialogue
<i>Lajja, Rang Milir Hahi, Ismail Sekhar r sandhan</i>	2012-13	Not known	Story
<i>Nishidha Aalekar Gabharu, Maina Tumi Mur Habane Kaine</i>	2014-15	Not known	Story /Theme
<i>Gunda, Nilajar Laj, Morom Ak Jantrana, Maa r sapat</i>	2015-16	Not known	Story, Direction

Source: Field Survey

Binapani Theatre is one of the oldest running theatre parties and has completed 42 years of operation. Initially formed as a jatra party, the proprietor Ramdas Barman is a dedicated cultural worker. Many memorable plays were produced and directed by the theatre personality. The strength of the organisation is its plays and presentation technique.

5.1.10. Rupraj Theatre:

Rupraj Theatre operates from Mirza, Guwahati and was formed under the guidance of Amal Kumar, the Director/Playwright with Dipa Kalita as its Producer in the year 2007-08. Although started as a medium size theatre unit, it makes significant contribution to the art and literature of the state. Unlike indulging in gimmicking through lighting and dance sequences, the theatre establishment maintained its uniqueness through value based dramas and earned popularity as well. The theatre unit performs in different parts of the state except hill districts covering 70-75 *pendals* upto Lilabari, Dhemaji in far east of

Upper Assam, Dhubri . Mancachar in extreme west of the state. The drama troupe perform in special occasions like Durga Puja-2 pandals, Raas-3 pandals, Lakshmi Puja(2 pandal), Kali puja(2 pandal),Jagadhatri puja(2 pandal), Sabha(2 pandal) , Idd (2 pandal).The Marketing Manager / Representatives try to explore new market places by contacting clubs,trust of religious institutions, social institutions , public institutions, school committees etc. of the places to expand their area of operation. The sponsors like Sunfeast, Bingo Tangles, Britania,NRHM offers sponsorship in its advertisement programs . Amal Kumar, the director of the theatre group received best Director (Drama) award for the drama *Mai Ata Paap Karim* ,playwright Bhaben Barua from Bihogi Media Group in the year 2013-2014. Rupraj theatre, formed as a B class theatre unit is marching ahead with quality production. The plays of the organisation are a fine piece of art for its theme, artist selection, direction, presentation etc. They try to reach to audiences in small towns & remote areas of the state.

Business Policy: To present quality drama with a social message and entertain people in rural areas with a business motive.

Logo:



Table 5.10
Some significant contribution of Rupraj Theatre

Title of the Drama	Theatrical Year	Playwright(in serial order)	Reason of popularity
<i>Juie pura sun, sendur tumar namat, kabarar phool</i>	1998-99	Mahananda Kumar	Theme, Dialogue, Character presentation
<i>Moromor Juwai, Aanandar sagarat bisador dhou</i>	2000-01	Mahananda Kumar	Theme, Dialogue, Character presentation
<i>Mai dhulia toi nachani, Purnimat amaboisya, Raja Hindustani</i>	2005-06	Mahananda Kumar	Theme, Dialogue, Character presentation
<i>Dargahar Saitan</i>	2008-09	Mahananda Kumar	Theme, Dialogue, Character presentation
<i>Pakistan zindabad, Gogoi r podulit Himantar hunkar</i>	2011-12	Mahananda Kumar	Theme, Dialogue, Character presentation
<i>Mai Ata Paap Karim</i>	2013-14	Bhaben Barua, Director Amal Kumar	Direction, Character presentation
<i>Fasikathat Rajkhowa, Darmaha, Din Docait</i>	2014-15	Bhaben Barua, Hemanta Dutta, Mahananda Kumar	Theme, Dialogue, Character presentation

Source: 1.Ramdhenu, yearly souvenir of Bihogi Media Group of the year 2008.
2. Field survey

Table:5.11
Base of popularity in production

Particulars	*Weightage	Percentage
Story/Theme	194	36
Acting	94	18
Character presentation	62	12
Dialogue Delivery	48	9
Direction	44	8
Setting	30	5
Technique,Light, Sound	25	5
Music & Dance Sequence	19	4
Casting	14	2
Costume	3	1
Total weitage(Average percentage)	533	100

N.B:*Weightage indicates number of dramas from inception against the reasons of their popularity.

Source: Field study

The above analysis states that the reason of popularity of the products of theatre units is the theme/story of the plays with 36% of the products of the select theatre units are liked because of their theme. Again it is seen that viewers give less importance on the costumes, castings, dance or music sequences in the product.

It is also seen that the strategies adopted by each organizations for their subsistence is different for all the theatre units under study. Some theatre units emphasized on product oriented approach while other gives more importance on selling approach. The following table presents the various keys considered in designing their business development program.

Table:5.12

Weightage to the different Business Policies

Name of theatre units	Response to the keys					
	Theme/ Story	Character Presentation	Advertisement policy	Dialogue	Technical innovation	Song & Dance Sequence
Theatre Bhagyadevi	✓	✓		✓		
Kohinoor	✓	✓		✓	✓	
Aawahan	✓	✓		✓		
Hengul	✓				✓	✓
Bordoisila	✓	✓		✓		
Rajtilak	✓		✓			✓
Rajashree	✓	✓		✓		
Itihas	✓		✓			
Binapani	✓	✓				
Rupraj	✓	✓		✓		
Average	10(100%)	7(70%)	2(20%)	6(60%)	2(20%)	2(20%)

Source: Primary Survey

The study revealed that all the select theatre units(i.e. 100%) give importance on theme & story of drama while designing their business policy. 70% of them focus on character presentation, 60% on dialogue delivery and 2% each on advertisement, technical innovation and song and dance sequences. Among all the theatres, the old and established theatre units namely Theatre Bhagyadevi, Kohinoor, Aawahan, Bordoisila concentrate on **product approaches**. As per their business policies, the theatre parties put more importance on character presentation, depiction of theme, dialogue releasing - the prime factors of product designing. While the newly established ones viz. Rajtilak, Itihas stress more on **Selling the product** by ornamenting the product through technical support, song and dance sequences along with the progress of the story, advertisement and selling of the product. The old school believed that quality product will automatically pull viewers to the auditorium while the new school tries to reach to customers/viewers by pushing the product.

5.2. The managerial aspect of the theatre unit:

The mobile theatre units of Assam engage almost 5000 employees directly and almost 10,000 persons indirectly. The nature of work is also different from other form of organization and various works are assigned depending on its quantitative and qualitative worth. The external organization is formed as Sole trade and partnership basis and internal works are managed by creating various departments and advices of staff personnel are sought in production process.

Following table shows the different organisational forms of the select theatre units.

Table: 5.13

Form of organization and organizational structure of the select theatre units

Name of the theatre units	Form of organisational structure	Form of organization
Theatre Bhagyadevi	Line & Staff organization	Partnership
Kohinoor Theatre	Line & Staff organization	Sole-proprietorship

Aawahan Theatre	Line & Staff organization	Sole-proprietorship
Hengul Theatre	Line & Staff organization	Partnership
Bordoisila Theatre	Line & staff Organisation	Partnership
Raj Tilak Theatre	Line & Staff Organisation	Partnership
Itihas Theatre	Line & Staff Organisation	Partnership
Rajashree Theatre	Line & Staff Organisation	Partnership
Rupraj Theatre	Line & Staff Organisation	Sole-proprietorship
Binapani Theatre	Line & Staff Organisation	Sole-proprietorship

Source: Field Survey

Table-5.14

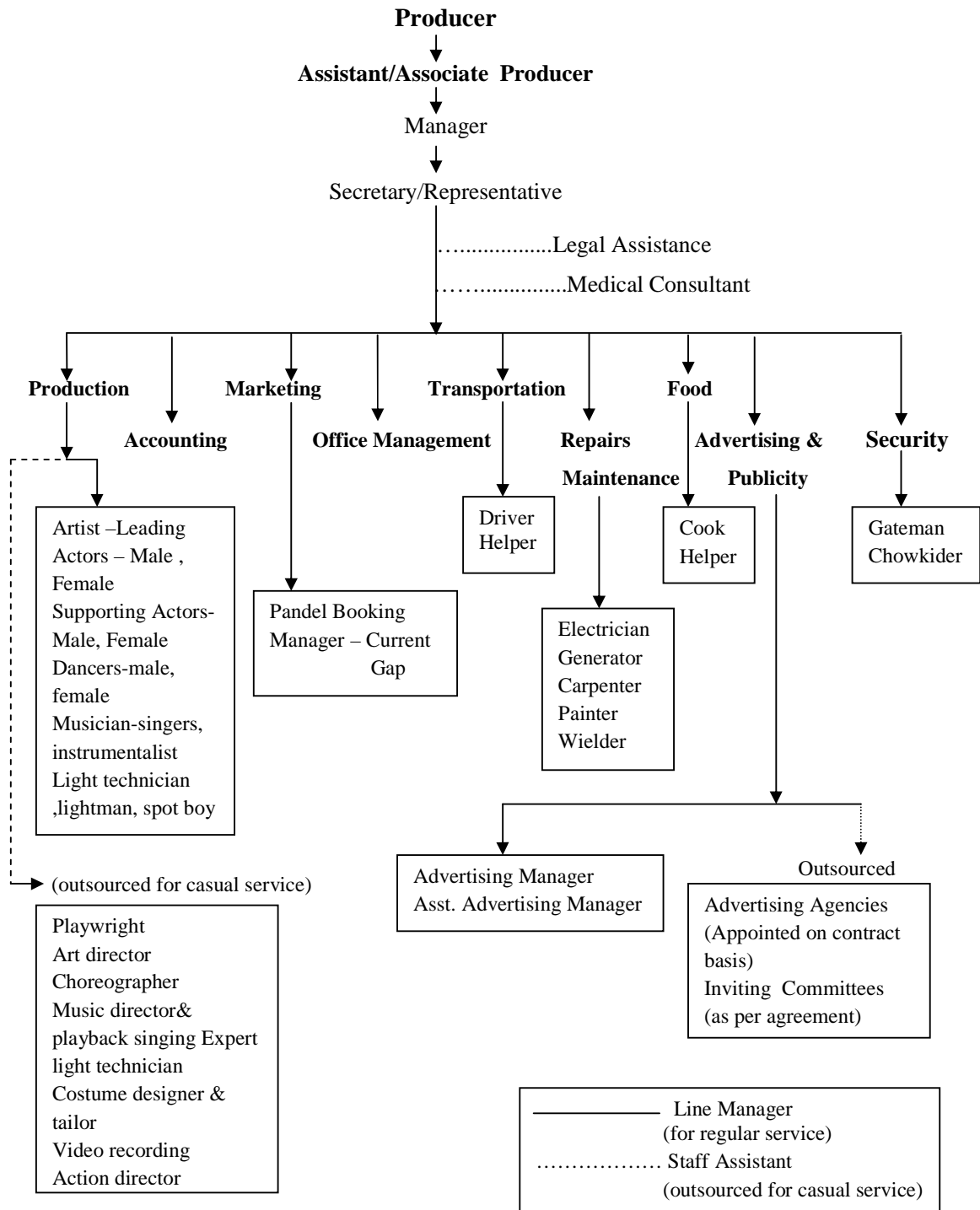
Organisation Structure and Human Resource Management Aspect

Sole-proprietorship	Partnership	Other Form	Total
4	6	Nil	10
(40%)	(60%)		(100%)

Source: Field study

It is observed from the table 5.13 & 5.14 that 40% of the theatre units are established as proprietorship business and 60% are formed as Partnership basis. Another interesting observation is that the proprietors of the select theatre units are themselves the founder proprietors. Again 3 of the 6 select theatre units formed on partnership basis are converted to partnership after demise of their founder (the partners are the family members of the proprietor) and rest 3 are originally formed on partnership basis.

Again it is seen that all the theatre units follow line and staff organization system to avail specialized services of staff associates. The staff associates again offer their services on honorary basis or remunerative basis. The following departments forms the organization structure in a theatre establishment

Figure: 5.1**Level of Hierarchy****Organization structures of mobile theatre establishment in Assam**

A brief description about the jobs, its job responsibilities and job specifications are stated below:

Producer:

Owner (Partners or Proprietor) are known as the Producer in a mobile theatre organization. As administrator, it take all decisions and policies of the organization. They are the policy maker or decision maker of the organization. The producer maintains line authority in managing the organization. But, for some procedural functions, assistance of staff officials is sought. The whole production process, conditions of employment of artist, conditions of contract with inviting committees and all other strategic measures are decided by the producer in consultation with departmental heads and concerned employees. But, partners (in case of partnership form) and family members(in case of proprietary form of operation) also help producers in managing the work e.g. For Itihas Theatre ,both the partners – Mahananda Kumar and Phanidhar Talukdar equally took part in the workings of the organization. Similarly, both the partners of Bordoisila theatre , Najrul Islam and Bhupen Deka looks after the theatre party in their own zone.(At present Najrul Islam solely looks after the activities of Bordoisila theatre as its producer). Although, no academic or professional qualification is prescribed to run a theatre unit, the most important requirement needed for an entrepreneur is the knowledge about making of the art. Like other form of business, planning future course of operation is to be done by the owner very deliberately and diligently. The planning for the next theatrical season starts in the middle of the ensuing season. To penetrate in the competitive market, the producer of the theatre unit try to mix well all the ingredients of production .The future course of action is decided in conformity with the market demand and consultation with the inviting committees. The financial aspect is professionally managed by the owner so that neither the organization is over capitalized nor under –capitalized. To start a theatre organization at least 1 crs to 1.5 crs of monetary investment is needed. As the producer has to put the huge amount of money, he should be judgmental on making decisions and planning. The other characteristics like personality, experience, ability, intelligence, good management, right behavior also influence in success of the unit. The other

production process namely *pendal* booking, budgeting, financial planning, artist selection, finalisation of drama, dialogues of the plays printing and display of banner/poster, recording of song especially title song etc. are supervised by the producer

Assistant-Producer:

When the theatre unit is solely run by the owner, the family members also actively took part in the activities of the organization. e.g. Tapan Lahkar, son of proprietor, Ratan Lahkar, work as assistant-producer of Kohinoor Theatre ; Narayan Deka assist Barnali Deka, proprietor and wife of late Chakradhar Deka, founder of Rajashree Theatre in running the establishment. Sankalpajit Hazarika, after death of proprietor Prasanta Hazarika manages Hengul Theatre as producer and assisted by his brother Pankaj Hazarika. Biraj Mazumdar assists his brother Subodh Mazumdar as the Assistant -producer of Theatre Bhagyadevi. Binapani theatre is also managed by both the brothers in absence of the Founder due to old-age and illness.

Representative/ Secretary/Manager:

The Producer delegates some of the duties to the Representative /Secretary or Manager to devote more time in Production process. The people belonging to the positions are to look after overall management of the organizations. The employees are hired for 9 months period. The contracts sometimes can be renewed in certain cases. Preference is given to the experienced one while assigning duties to them. It is seen that Kohinoor Theatre , Aawahan Theatre, Theatre Bhagyadevi Theatre are continuing the services of their Managers / Secretary Dipu Kalita, Prabhat Roy, Prasanta Gogoi for last 8-10 years.

Table: 5.15
Executive Staff including producers

Name of theatre unit	Producer	Assistant Producer	Manager	Secretary/ Representative	Total of Executive staff
Theatre Bhagyadevi	1	1	3	1	6
Kohinoor	1	1	2	2	6
Aawahan	1	1	1	3	6
Hengul	1	1	2	2	6
Bordoisila	1	1	-	1	3
Rajtilak	1	1	1	2	5
Rajashree	1	1	2	1	5
Itihas	2	-	1	2	5
Binapani	2	-	1	1	4
Rupraj	1	1	1	2	5
Total	12 (24%)	8 (16%)	14 (27%)	17 (33%)	51 (100%)

Source: Annual Souvenirs of the select Mobile theatres

It appears from the above table that the range of staff against executive cadre in select theatre is 3 to 6. In majority of the theatre units (i.e. 8 numbers of theatre unit) the number of staff in executive rank is 5 to 6. It has also been observed from the table 5.15 that among all the employee of executive cadre , majority are providing services in the category of Secretary/ Representative i.e. 33% and Managers comes next . The total number of employees under managerial category is 27%. Producer stands for 24% of total number of executives in select theatre. The aforesaid analysis interprets that 60% are in the service of Secretary/Manager in theatre units in Assam.

Table: 5. 16**Proportion of executive and non executive employees**

Name of theatre	No of Executive Staff	No of non executive employees	Total remunerated staff
Theatre Bhagyadevi	6 (5%)	124 (95%)	130(100%)
Kohinoor	6 (4%)	144(96%)	150(100%)
Aawahan	5(4%)	125(96%)	130(100%)
Hengul	6 (4%)	148 (96%)	154(100%)
Bordoisila	3 (3%)	117 (98%)	120(100%)
Rajtilak	5(3%)	143(97%)	148(100%)
Rajashree	5(4%)	134(96%)	139(100%)
Itihas	5(4%)	125(96%)	130(100%)
Binapani	4(4%)	94(96%)	98(100%)
Rupraj	5(5%)	93(95%)	98(100%)
Total & Average Percentage	50 (4%)	1247 (96%)	1297 (100%)

Source: Field survey, Annual souvenirs of the year 2010 to 2013 of select Mobile theatres

It appears from the table 5.16 that average 4% are in executive rank and 96% work in non –executive rank. The non executive employees are the artist and non-artist member of the departments viz. Production, Accounting, Marketing, Advertising and Publicity, Office Management and Secretarial practice, Repair and maintenance, Transportation and Food. The non-executive members perform their duties as assigned by the executive staff. Again, some of the tasks especially under Production Department and Advertising Department are outsourced for quality maintenance. Similarly, for legal matters like preparing contracts with employees or inviting committees, settling legal issues if

arises, legal professionals are hired for a fee. Again, in case of minor medical issues, regular contact is maintained with Doctors.

As shown in the organization chart, the overall activities of the theatre units are managed by various departments according to the functions performed by each department. The job positions and their job responsibilities present in the select theatre units are:

5.2.1. Production department:

The function of this department is to produce their product which is “plays” for a theatrical season. Altogether three plays and two dance-dramas are produced in a theatrical season. There are instances of repeating the same drama in different theatrical season or same drama in two or three shows consecutively in a theatrical season. But rehearsals for all the three dramas are equally made and as per the opinion of the artists, director, producer one best drama out of the three is projected as show stopper e.g. Nataraj Theatre presented their hit plays “Beula” & “Jerengar Sati” in seven consecutive years from 1968 to 1976 in combination with other plays, Kohinoor theatre in the theatrical year 2012-13 presented the play “Hiyat apahi gulap” in three consecutive shows in three nights at Ganeshguri pendal due to the popularity and demand of the viewers. So in the case of blockbusters Titanic, Mahabharat , Ramayan . Similarly, Theatre Bhagyadevi arranges one additional matinee show for their best drama “*Mur facebook t tumi*” due to audience demand. It is to be stated that integration of services of all other departments are sought in getting the final product. In presenting the product i.e. play, back ground music, playback songs ,live songs , dance sequences , dialogue delivery, Set designing, lighting effects etc. are integrated with the presentation of characters live before the audiences. The functions of production department are basically related with the task of stage presentation. In presenting the product some of the services are performed by employees under line control while some services are hired from staff personnel.

Following job positions of Production department are performed under line control :

Table: 5.17**job positions of Production Department under Line control**

Job Title	Job Responsibilities	Job Specifications
Actors-Male, Female in lead role	Portray the lead role in the drama through acting, expression, dialogue delivery, dancing to the tunes of songs and background music live before the audiences.	Able of Acting, Dancing, expressing emotions, voice modulation in back to back two or three shows from late evening to late night for 290-295 nights. Ability to change get-up promptly as per situations in the drama. To play two or three different characters in a single night's presentation in two or three different characters.
Actors-Male , Female in supporting role	Playing side role in the drama. Present characters as per the plots in a drama	Knowledge of acting, facial expression, ability to express emotions, dialogue delivery, voice modulation in two or three characters in a single night's presentation in two or three shows

Dancers-Male, Female	To present dance numbers in groups as per the requirements in a situation in the stage show. Also to present dance-drama before staging the main drama based on a story or socially relevant issue.	Competent to dance of any form.
Singers-Male , Female (under line control)	The singers perform live songs during the stage shows. Some special sounds , humming are created to assist the main play	Ability to accompany the troupe during their journey and perform live songs during shows.
Instrumentalist	The instrumentalist plays music during live songs. They also produce background music, various Sounds to create special effect	Ability to create various musical sounds to create the feel of the scene.
Light technician, light man, spot boys	The light supervisor needs to operate the light board. The light men need to focus the characters during progress of a scene by following the footsteps. They focus lights of different types known as hauda, mauda, hejak from various angles of the stage	As the light technicians need to focus on the actors on the stage it needs to have full concentration. Physical dexterity is very essential as the light men need to take position upstage or on both sides during the three hour show or two or three back to back shows.

Sound technician	To handle sound system. As Microphone are installed down on the stage & no microphone is put in the stage, the normal pitch of the actors should be delivered to the audience through the sound system and sound boxes kept in both the sides of the pandal	Knowledge of sound management and sound effect is essential.
Stage designer-current and advance	Installation of the stage from plinth level to tent. Two batches of stage makers manage the stage. One advance party prepares the stage while the show is on in some other place. Adapt to the change in stage designing. Make the movements in the stage as per requirements of the plot.	Technical knowledge of set designing. Innovative idea of stage setting
Setting master	To prepare settings as per the need of the drama and as per direction of the director-drama. Repair setting materials if required during stage presentation	Artistic idea and quality is essential. Innovative idea to make best use of locally available resources benefits the organization.

Source: Field survey

Apart from the above mentioned functions, some other functions of production departments are performed on contract basis through outsourcing as professional knowledge and skill are needed to perform such functions. They provide much needed advisory function (staff function) to line officials.

The staff personnel required to perform production work on casual basis are: 1. Playwright, 2. Art Director, 3. Choreographer, 4.Direction-music & Play-back singing, 5.Expert lighting technician, 6. Fight Master

5.2.1.1 Playwright:

Drama is the chief ingredient of production for a theatre unit. The success and failure of the theatrical journey of the **moving party** depends a lot on the drama opened for the public. The theme, storyline, message sent innate in a drama may influence while selecting the drama. It is a calculative risk undertaken by every producer on every **theatrical year** .The producers who are able playwright also, many a time present their own plays e.g. Achyut Lahkar(Natarj Theatre), Ratan Lahkar(Kohinoor Theatre) , Amal Kumar(Rupraj Theatre)Theatre Bharyadevi) etc. present their own plays or offer plays to other theatre house. At the same time, renowned playwrights of the state in 1980's and 1990's were also offering their plays to the stage of various theatre houses. Sometimes, the playwrights themselves do the direction and sometimes the Art directors make the play ready for the stage. It is often seen that as the complexity of managing the affairs of a theatre unit is ever increasing the producers take the services of professional playwright through outsourcing.

5.2.1.2. Art director

Director-drama is to give direction to the artist to enliven the characters projected in the drama through acting, emotion, expressions, gestures, postures acting on the stage. He may also direct the manner of stage setting, lighting effects, costume preparation & other aids of acting to fit with the story The director needs knowledge of direction, scene presentation, script and language formation .The producers with the abilities mostly undertake the task themselves (e.g. Sankalpajit Hazarika of Hengul theatre, Subodh Mazumdar of Theatre Bhagyadevi, Ratan Lahkar of Kohinoor Theatre , Krishna Roy of Aawahan

Theatre, Najrul Islam of Bordoisila theatre have proved their genre as directors ,playwright & producers. In some of the cases the task may be assigned to expert Directors on contract basis. They offer their expertise during rehearsal of the dramas and remain till its finalization for presentation. Their assignment is agreed for per drama on contract basis. Adya Sarma (Art Director of the blockbuster play Titanic of Kohinoor Theatre) , Brajanath Sarma, Sada Lahakar, Bhabendra Nath Saikia, Mahananda Sarma are some the established directors of Assamese theatre field .

5.2.1.3. Choreographer:

The choreographer or dance-director plan the dance sequences in between the scenes in a drama .The dancing sequences being an integral part of the play is performed by the dancers, both male /female especially recruited for the same. The proprietors try to manage the task through internal sources if possible, or professional choreographers may be hired. Kiran Lahkar, an established dancer & wife of Proprietor Kohinoor theatre choreographed the dance numbers for the organization. Kohinoor theatre also have contract with other choreographer to finalize the dance sequences. Choreographers like Garima Hazarika,Dipak Dey,Jolly Bora, Pankaj Ingti and others are offering services to various theatre organizations at various times.

5.2.1.4. Music Director & Play-back singing:

The task of music department is to create music- background, live songs, play-back songs, various sounds with instruments to accompany the story. There are mainly two groups of staff-one under line control and other on contract basis. The established music directors like Prabhat Sarma, Dasarath Das, Tarali Sarma,Polash Gogoi,Sibabrat Sarma,Dwipkesh Buragohain S. Dipanka are the busy music directors in the field . Similarly established and popular play-back singers like Jubin Garg, Dikshu,Aangarag Mahanta, Priyanka Bhorali, Tarali Sarma, Jubilee, Simanta Sekhar, Tridib , Bornali Kalita etc. are names of some singers associated with play-back singing for mobile theatre at present time. The track/ songs are recorded in recording studios as pre-production work and played back during stage presentation of the drama.

5.2.1.5. Expert light technician:

The theatre houses take some amazing lighting techniques to enthrall audiences. Nataraj Theatre, the pioneer theatre house, has also lead the way in introducing lighting surprise. In the play “ 1857” , Achyut Lahkar, producer, an expert light technician ,used lighting techniques with Theatre scope system (a method where techniques of Cinema like fade in, fade out, inter-cut of scenes without using camera or Camera-Rill) was presented. Similarly, in the plays of Kohinoor Theatre namely- *Ramayan* (Tapas Sen), *Mahabharat* (Arunav), *Tarzan* , *Titanic*, *Dinosaur* r *Atanka* light technicians made the whole task more eye catchy.

5.2.1.6. Video Recording/Cine scope:

Nataraj Theatre for the first time introduced the system in the drama “Beula” where a scene was created to appear a lotus flower from an artificial snake was presented and in the drama “Jerengar Sati” scenes of hills , jungles were presented through Cine theatre technique. Kohinoor Theatre , Aawahan Theatre also applied the system in their shows. Now it is an indispensable part of every presentation as from name casting to scene presentation ,pre-recorded scenes are included in stage shows. Video –recording task is outsourced to recording- house like Destiny- Guwahati , Red AV Studio- Guwahati and others.

5.2.1.7. Action director:

As per the requirements of the theme of the play, action scenes are choreographed by action director for perfection. Hengul theatre first to contract Action Directors for their plays *Halla,boliya Krishna*. Pradhan Deori, Dipak Chettri are doing their part in this field.

The following table shows the different positions found in the organization:

Table: 5.18**Production Department**

Name of the Theatre unit	Number of persons under Line Authority(regular service)	Number of persons /organizations under Staff Authority (casual service)	Total staff
Theatre Bhagyadevi	72 (77%)	21(23%)	93(100%)
Kohinoor Theatre	78(74%)	27(26%)	105(100%)
Aawahan Theatre	72(82%)	16(18%)	88(100%)
Hengul Theatre	80(68%)	38(32%)	118(100%)
Bordoisila Theatre	64 (76%)	20 (24%)	84 (100%)
Rajtilak Theatre	64(61%)	41(39%)	105(100%)
Rajashree Theatre	77(75%)	25(25%)	102 (100%)
Itihas Theatre	66 (75%)	22 (25%)	88 (100%)
Binapani Theatre	54 (78%)	15 (22%)	69 (100%)
Rupraj Theatre	55 (79%)	15 (21%)	70 (100%)
Total(Average Percentage)	682 (74%)	240 (26%)	922 (100%)

Source: Field survey

The above table 5.18 depicts that total 682 numbers of employees i.e.74% of total employees of select theatre units work under the direct supervision of the Producer and other executive bodies and 26% provide additional support and do not function within the organizational system. Yet the staff members play a vital role in product design.

The following table presents more precisely the division of work in production department:

Table 5.19

Number of employees in various job positions for regular service in Select theatre units under Line control:

Name of Theatre Unit	Actors- Male , Female in lead role	Actors- Male , Female in supporting role and prompter	Dancers- Male, Female	Singers- Male, Female (under line control)	Instrumentalist	Light technician, light man, spot boys	Sound technician	Stage Maker- current and advance, Hall	Settings	Make -up	Total
Theatre Bhagyadevi	2 (3%)	10 (14%)	14 (19%)	2 (3%)	6 (8%)	8 (12%)	3 (4%)	24 (33%)	2 (3%)	1 (1%)	72 (100%)
Kohinoor Theatre	3 (4%)	11 (14%)	10 (13%)	3 (4%)	9 (12%)	10 (13%)	3 (4%)	26 (32%)	2 (3%)	1 (1%)	78 (100%)
Aawahan	2 (3%)	13 (18%)	10 (14%)	2 (3%)	7 (10%)	8 (11%)	2 (3%)	25 (34%)	2 (3%)	1 (1%)	72 (100%)
Hengul	2 (3%)	14 (17%)	12 (15%)	2 (3%)	6 (8%)	12 (15%)	2 (2%)	25 (31%)	4 (5%)	1 (1%)	80 (100%)
Bordoisila	2 (3%)	11 (17%)	11 (17%)	2 (3%)	5 (8%)	11 (18%)	2 (3%)	16 (25%)	3 (5%)	1 (1%)	64 (100%)
Rajtilak	2 (3%)	11 (17%)	12 (19%)	2 (3%)	7 (11%)	6 (9%)	2 (3%)	18 (29%)	2 (3%)	2 (3%)	64 (100%)
Rajashree	2 (3%)	18 (23%)	12 (16%)	2 (3%)	7 (9%)	9 (12%)	3 (4%)	20 (25%)	3 (4%)	1 (1%)	77 (100%)
Itihas	2 (3%)	15 (23%)	12 (18%)	2 (3%)	5 (8%)	8 (12%)	3 (5%)	16 (23%)	2 (3%)	1 (2%)	66 (100%)
Binapani	2 (4%)	10 (18%)	10 (19%)	2 (4%)	5 (9%)	6 (11%)	2 (4%)	14 (25%)	2 (4%)	1 (2%)	54 (100%)
Rupraj	2 (4%)	11 (20%)	10 (18%)	2 (4%)	5 (9%)	6 (11%)	2 (4%)	14 (24%)	2 (4%)	1 (2%)	55 (100%)
Total (Average Percentage)	21 (3%)	121 (18%)	113 (17%)	21 (3%)	62 (8%)	85 (13%)	24 (3%)	197 (29%)	24 (4%)	11 (2%)	682 (100%)

(Production Department)

Source: Annual Souvenirs of the select Mobile theatres for the year 2013-14

N.B: Information are related to the year 2013-14

The theatre units have highest 29% of employees in the category as stage maker (both advance party and current *pendal* staff) who lay foundation of the stage with iron rods, pillars, wooden boards, giving structure for placing the lights in *mauda*(i.e. lights placed at centre above the stage), *hauda*(i.e. lights placed in both sides of the stage) and sound boxes just at the top of the stage and

making the stage all set for performance within a day or half of the day. The acting staff consisting of lead actors, supporting actors, prompter with 21% of employee is the second largest category of employee in the department. The 2% Make-up artist employed to do make-up of the artist as per characters of the play are the least number of personnel working in the production department.

Table: 5.20

Number of employees in various job positions as Staff officials for casual service in Select theatre units: (Production Department)

Name of theatre unit	Playwright	Art director	Choreographer	Music Director & Play-back singing	Expert light technician	*Video Recording/editing	Action director	Dress Designer	Still Photographer	Total
Theatre Bhagyadevi	5 (24%)	2 (10%)	4 (19%)	3 (14%)	-	2 (9%)	1 (5%)	3 (14%)	1 (5%)	21 (100%)
Kohinoor	4 (15%)	1 (4%)	1 (4%)	12 (44%)	1 (4%)	2 (7%)	- (nil)	3 (11%)	3 (11%)	27 (100%)
Aawahan	3 (18%)	2 (12%)	3 (18%)	2 (11%)	1 (6%)	2 (12%)	- (nil)	3 (17%)	1 (6%)	17 (100%)
Hengul	3 (8%)	1 (3%)	1 (3%)	23 (61%)	- (nil)	2 (5%)	3 (7%)	4 (10%)	1 (3%)	38 (100%)
Bordoisila	5 (25%)	1 (5%)	2 (10%)	7 (35%)	- (nil)	1 (5%)	1 (5%)	2 (10%)	1 (5%)	20 (100%)
Rajtilak	3 (7%)	5 (12%)	6 (15%)	22 (54%)	- (nil)	1 (2%)	-	2 (5%)	2 (5%)	41 (100%)
Rajashree	5 (20%)	5 (20%)	1 (4%)	8 (32%)	- (nil)	2 (8%)	-	3 (12%)	1 (4%)	25 (100%)
Itihas	5 (23%)	2 (9%)	2 (9%)	8 (36%)	- (nil)	1 (5%)	-	2 (9%)	2 (9%)	22 (100%)
Binapani	5 (33%)	2 (13%)	1 (7%)	3 (20%)	- (nil)	1 (7%)	-	2 (13%)	1 (7%)	15 (100%)
Rupraj	5 (33%)	2 (13%)	1 (7%)	3 (20%)	-	1 (7%)	-	2 (13%)	1 (7%)	15 (100%)
Total(Average Percentage)	43 (18%)	23 (10%)	22 (9%)	91 (38%)	2 (1%)	15 (6%)	5 (2%)	26 (11%)	14 (5%)	241 (100%)

Source: Annual Souvenirs of the select Mobile theatres for the year 2013-14

N.B: Information are related to the year 2013-14

It is observed from the table 5.20 that among the employees engaged as staff personnel, highest employees are from music direction and play back singing category with 38% out of total 241 numbers of staff working in the production department. The average proportions of the employees engaged as expert light technician, action directors are 1% and 2% respectively. The employees of these categories are smallest in number in the department. Again, music makers, playwrights and directors –drama are the other important component of outside support. The service tenure of the staff personnel depends on the completion of their assignment which may vary from 1 month to 3 months time. The playwright, art director, choreographer, music directors, action director, dress designer mostly perform their task during rehearsals and share in making of the product. They remain responsible and accountable to the Producer till completion of their assignment.

Table: 5.21

Proportion of remunerated and non-remunerated artist

Name of theatre	No of Remunerated artist(for regular service)	No of non-remunerated Artist(for casual service)	Total staff
Theatre Bhagyadevi	34 (69%)	15 (31%)	49 (100%)
Kohinoor	36 (67%)	18 (33%)	54 (100%)
Aawahan	34 (77%)	10 (23%)	44 (100%)
Hengul	36 (56%)	28 (44%)	64 (100%)
Bordoisila	31 (67%)	15 (33%)	46 (100%)
Rajtilak	34 (49%)	36 (51%)	70 (100%)
Rajashree	41 (68%)	19 (32%)	60 (100%)
Itihas	33 (66%)	17 (34%)	50 (100%)
Binapani	29 (73%)	11 (27%)	40 (100%)
Rupraj	30 (69%)	11 (31%)	43 (100%)
Total & Average Percentage	338 (65%)	180 (35%)	520 (100%)

Source: Field survey

As stated in the table 5.21, among the artist members, 65% perform their duties under line control and 35% of the artists are outsourced for different categories of work in different departments. Some of the areas where staff services are hired are: Production department- playback singing, music composition, video editing of promos, direction work, choreography, expert lighting arrangement, costume designing etc. Advertising and publicity department- to design advertising campaign, publicity in print & electronic medias like internet, T.V etc. For mobility of artist members, Transportation department- hires bus, small cars on rent for movement of artist members as per the need. Through outsourcing new ideas, quality of work -performance can be infused which otherwise is not possible from internal sources. The producers rely on outside sources mainly to bring efficiency and quality in production along with cost reduction. Nationally acclaimed singers Jubin Garg, Aangarag Papon Mahanta, Jublee, Priyanka Bharali, popular singers Simanta Sekhar, Dikshu lend their voice either in title songs or supporting songs in different theatre units from time to time. Sometimes the same professional singer, playwright, advertising agencies, recording studios is engaged by management of more than one theatre units for the same theatrical year. But reliance on outside help got more impetus after 1997 due to increasing commercialization, digitalization of promos and advertising, sound recording, picturisation of title songs.

Table: 5.22
Proportion of artist and non-artist

Name of theatre	Artist	Non-artist	Total
Theatre Bhagyadevi	49 (38%)	81 (62%)	130(100%)
Kohinoor	54 (36%)	96 (64%)	150(100%)
Aawahan	44 (34%)	86 (66%)	130(100%)
Hengul	64 (42%)	90 (58%)	154(100%)
Bordoisila	46 (38%)	74 (62%)	120(100%)
Rajtilak	70 (47%)	78 (53%)	148(100%)
Rajashree	60 (43%)	79 (57%)	139(100%)
Itihas	50 (38%)	80 (62%)	130(100%)
Binapani	40 (41%)	58 (59%)	98(100%)
Rupraj	43 (59%)	55 (41%)	98(100%)
Total & Average Percentage	520(40%)	777(60%)	1297(100%)

Source: Field survey

It has been observed from the table 5.22 that majority of the staff i.e. 60% are the non-technical members of the organization whereas the artist members comprises of 40% of the total strength of employees. Artist are the show stoppers and present the product before the viewers and non-artist members provide the much needed infrastructural and technical support. The number and combination of actors are fixed according to the nature of the play to be presented.

5.2.2. Accounting Department:

The account keeping is done by the manager, family member (in case of sole-trade) or very close associate of the proprietors to maintain secrecy. Auditing and Tax return is assigned to C.A Firm. The manager properly record and maintain the per day collection of agreement money, second show and third show (if presented) money from the inviting party on the basis of counter tickets and season ticket(or pushing ticket) sold. The payment ledger stating the money taken as advances by each staff, PP money (per pendal money) if paid and remuneration paid as fixed before on daily/weekly/fortnightly or monthly basis. Pay- cards are given to the artist. Again, cash book is to be maintained regularly as various expenditures has to be incurred on daily basis. The Cash-book, Payment Ledger, Pay-cards are carried althrough their journey. However, it is seen that proper posting on books of accounts and their finalization are done on return to their base camp after completing the 9 months journey. For accounting work , Kohinoor Theatre, Bordoisila Theatre and Rajtilak Theatre have highest number of staff

Table: 5.23

Accounting Department

Name of the Theatre unit	Number of persons under Line Authority (regular service)	* Professional practitioners
Theatre Bhagyadevi	2(9%)	1
Kohinoor Theatre	3(13%)	1
Aawahan Theatre	2(9%)	1
Hengul Theatre	2(9%)	1

Bordoisila Theatre	3(13%)	1
Rajtilak Theatre	3(13%)	1
Rajashree Theatre	2(9%)	1
Itihas Theatre	2(9%)	1
Binapani Theatre	2(8%)	1
Rupraj Theatre	2(8%)	1
Total/Average percentage	23(100%)	10

*As independent professionals, they do not belong to the category of employees.

Source: Field survey

5.2.3. Marketing:

The prime function of marketing staff is to fix Pandal sites for shows. Generally an established theatre party covers 79 pendals during their 9 months journey. The inviting committees act as the facilitator and make agreement with the theatre unit to present plays at their performing sites. The booking for pendals are made during the months Oct-Dec of the previous year. The factors like, theme of the play, casting - crew ,reputation of the theatre organization, last year's revenue collection from shows, response of the local people etc. influence in getting market. All the pandal booking managers - current, advance and gap need to have liaison with inviting committees.

The responsibility of the secretary (marketing manager-current pandal) and his associate are:

- (i) To ensure payment from inviting committees, timely payment of donations, taxes, rent, duties etc to private parties or to the Govt. if applicable.
- (ii) To check the arrangements made for the advance party the accommodation facility and cooking and dining area , 12 quintals of good quality firewood for cooking purposes, clean drinking water, well maintained and hygienic urinals and washrooms facilities.

- (iii) To inspect the arrangement made for lodging facility with attached bathroom with electricity is provided to producer along with one additional room for his personal assistant also to see the similar facilities arranged for the lead actor and to his associate.
- (iv) Arrangement of lodging facility to accommodate at least 130 number of people including 15 women employees separately with separate and hygiene latrines and urinals, bathroom for both male and female employees. If lodging is fixed away from the pendal sites, the manager should ask for vehicles to ferry the staff from performing sites with proper security from the inviting committee.
- (v) Erection of temporary boundary wall at pendal field and ask for two security personnel to assist the security staff of the theatre unit.
- (vi) To see the arrangement for green room and separate dressing room to the artist, 8 pairs of decks and bench to keep essential items and a urinal near the dressing room. The manager should make sure that the walls of the green room should be well built and lights do not leak outside.
- (vii) As per agreement the theatre unit supplies 1100 chairs and gallery with 500 seat capacity. In addition extra 300 chairs can be arranged. As the arrangement of chairs inside the auditorium lies with the inviting committee, the pendal manager should monitor their proper placement.
- (viii) If electricity is available, the two phase connection should be fixed before two days before the show and manager should verify its connection for safety. If electricity is not connected, the manager should see the proper use of the 20 liter diesel provided by the other party for per day use.

The Marketing (Pandal) manager is assisted by another line employee- **‘Representative’** in all above job responsibilities and develop a satisfactory business relation with all concerned parties i.e. Inviting parties, Artists Employees, Technical employees , non-technical employees and others. He

maintains close liaison with the Producer and Assistant Manager and other higher authorities and also represent the organization as a public relation officer.

5.2.3.1 Function of marketing manager-gap pendal :

The theatre units stay at a place for three days. They plan an operational route for shows and try to cover pendals at nearby sites for their benefits. If any gap is found between two venues in their schedules, the pendal booking manager try to fill up the gap early at the planning stage by contacting inviting committees at new locations to get double benefit -ease their journey & earn income .It is more common in case of small struggling theatre units.

5.2.3.2 Function of marketing manager-advance pendal:

The advance pendal booking starts from the month of October-November of the ensuing theatrical year and continued till rehearsal time i.e. June-July of the next performing year. An agreement is entered into between both the parties in stamp paper after getting the signing amount as advance money. The marketing manager sets the terms and conditions for selling their product in consultation with the Producer. It is observed that in case of reputed theatre houses , the inviting parties themselves contact the Producers or Marketing manager by personally visiting their rehearsal camp. It is again revealed that the both the parties maintain a long term business relationship of Seller and Facilitator of Sale. The table 5.24 indicates that to perform the task of marketing, the theatre houses has 2 to 3 numbers of marketing staff, Rajtilak theatre, Binapani theatre & Rupraj theatre has 2 nos of staff to do the marketing work. Rajtilak theatre mostly outsource their marketing work and among other, the news-channel: Newslive extensively advertise their news .

Table: 5.24**Marketing Department (Pandel Management)**

Name of the Theatre unit	Number of persons under Line Authority(regular service)
Theatre Bhagyadevi	3(10%)
Kohinoor Theatre	3 (11%)
Aawahan Theatre	3 (11%)
Hengul Theatre	3(11%)
Bordoisila Theatre	3(11%)
Raj Tilak Theatre	2(8%)
Rajashree	3 (11%)
Itihas	3 (11%)
Binapani Theatre	2(8%)
Rupraj Theatre	2 (8%)
Total/Average percentage	27(100%)

Source: Field study

5.2.3.3. Manager-advertising and publicity:

During initial stages the main modes of advertising & publicity adopted by the theatre units were banner, posters, public announcement through moving vehicles, news paper advertisement, news paper reporting about their shows etc. Of late, due to growing competition, the advertising and publicity manager, creative thinkers, very intelligently design the advertising campaign. Now-a-days, theatre units spend lakhs of Rupees in various advertisement programme. The advertisements are displayed in T.V channels, newspaper observations by reporters, banner, posters, hoardings at the initiative of the marketing head. The manager contact various sponsors who take the responsibility to display the name of the theatre unit, title of their drama with the name of the sponsors company written either in the hoardings or posters. e.g. parle-g, bingo-mad angles of ITC

brand of company, radio partner 92.7 big FM, Gup-sup 94.3 FM, star cement are the regular sponsors of most of the theatre units namely- Kohinoor Theatre, Aawahan Theatre, Rajashree Theatre, Raj-Tilak Theatre, Rupraj Theatre etc. Again, information about their product and product performances are advertised in local news channels like News-live, Pratidin time, Dy-365. Govt. of Assam public relation program e.g. NRHM's birth control message, AIDS message, Sanitation program etc. are addressed to the public through dance-drama programs presented by the dancers of the unit that yield some monetary benefit as well. The publicity is also done by inviting committees for the show of the Guest Theatre party at their place of performance through posters, leaflets, banner, public announcement etc. One of the important task entrusted to this department is publication of yearly souvenir. The editorial board of each theatre organization collects articles relating to drama and theatre works from different writers and publishes under the banner of the institution. It is a good publicity work for the theatre houses as the souvenirs gives information about the dramas to be presented-its brief reference, playwright, artist and other technical and non-technical employees engaged, places/pandels to be visited for the theatrical year etc. It is indeed praise worthy step taken by the theatre organizations that gives platform to present various topics related to art and drama & also bring in some name & fame along with revenue collection. The name of the magazines published by each theatre houses, with year of publication and prices fixed are stated below:

Table: 5.25

Magazines of Select theatre units

Name of the theatre house	Name of the magazine	Price(Rs.)
Theatre Bhagyadevi	Sangita	25
Kohinoor Theatre	Koroni	0
Aawahan Theatre	Rangavedika	25
Hengul Theatre	Hengul	60

Bordoisila Theatre	Amar Bordoisila	30
Rajtillak Theatre	Rajtilak	45
Rajashree Theatre	Rajashree	30
Itihas Theatre	Itihas	30
Binapani Theatre	N.A	
Rupraj Theatre	N.A	

❖ The prices of Souvenir for the year 2013-14 are stated.

Source: Field study

Table: 5.26

Advertising and Publicity Department

Name of the Theatre unit	Number of persons under Line Authority on regular basis	Number of contracting agencies	Total Staff
Theatre Bhagyadevi	2 (29%)	5 (71%)	7 (100%)
Kohinoor Theatre	4 (40%)	6 (60%)	10 (100%)
Aawahan Theatre	5 (50%)	5 (50%)	10 (100%)
Hengul Theatre	3 (33%)	6 (67%)	9 (100%)
Bordoisila Theatre	4 (40%)	6 (60%)	10 (100%)
Rajtilak Theatre	4 (40%)	6 (60%)	10 (100%)
Rajashree Theatre	4 (50%)	4 (50%)	8 (100%)
Itihas Theatre	4 (50%)	4 (50%)	8 (100%)
Binapani Theatre	2 (50%)	2 (50%)	4 (100%)
Rupraj Theatre	2 (50%)	2 (50%)	4 (100%)
Total (Average Percentage)	34 (43%)	46 (57%)	80 (100%)

Source: Field survey

The theatre organizations assign the task of advertising and publicity designing to different advertising agencies for more professional touch. The table 5.26 states that 57% task of advertising is done by various media partner, advertising agencies for an agreed amount. For publicity work, the management systematically plans the program. It is interesting to note that many of the Producers of the competing theatre units rely to the same advertising agencies and publication house for their advertising campaign. The main advertising agencies, print and electronic media partners promoting the work and activities of Theatre units are:

Table: 5.27

Media partners and their duties assigned

Name of Theatre units	Name of the Outsourcing Organisations/Media partner-print & electronic	Duties Assigned
Theatre Bhagyadevi	1. Destiny advertising and printing 2. Media partner- News live, Pratidin Time Assam, DY-365 3. Radio Partner- Big FM, Red FM, Gup-sup. 4. Internet web sites.	1. Graphics designing, video editing, banner, poster making 2. News updates, Presenting reviews, Information about products/plays 3. Presenting promos, pre-production information, reviews about play performances. 4. playing songs of the plays, interview with actors, directors. 5. publicity about the organization, uploading songs of the plays
Kohinoor Theatre	1. Violina Offset and Megalinks DTP Centre Pathsala, Guwahati (2009 to 2015) 2. Image Active Studio, Guwahati, 3. Gyanam	1. 1. Printing of Leaflet, Posters, Banners ,Souvenirs, Guest cards 2. Still photography, 3. Video Recording and Picturisation of songs, Recording and Editing of Promos.

Contd.	,Rajgarh,Guwahati, Flash,Pathsala 4. Now It , Rajgarh, 5. F M Radio channels: Gup sup, Big FM, T.V channels- DY 365, Pratidin Time 6. Various internet websites	4. Animation and publicity design. 5. Place product information before presentation and issue reviews, opinions about their product presentation 6. Present Promos & News about product preparation during production process and product presentation at various venues of different places.
Aawahan	1.Destiny Advertising and Printing 2.Pratidin Time, 92.7 Big FM 3. Internet websites.	1Printing of leaflets, posters, banners. Designing Advertising campaign 2.Publicity of news and updates during pre-production, production and presentation stage. 3.uploading selected songs & scenes from the plays
Hengul	1.Dreams Features, Red AV Studio, Guwahati, Gyanam Guwahati , 2. The Assam Tribune, Amar Asom, Asomiya Maya 3. News Channels News- live, DY-365, Entertainment channels: Ramdhenu, Rang , FM channel:92.7 Big FM, Gup-sup	1. Publicity campaign designing, video-recording and editing of scenes, music making 2. News updates during rehearsals and show performances 3. News Reporting, Playing of songs, showing promos, interview with actors, directors as part of promotion
Bordoisila	1.Graphica,Hajo Road, Nalbari, 2. Local News paper, FM Channel, Satellite channel. 3. Internet sites	1.Video-Recording, Editing, Photography 2.News and updates about plays, performances, artists views and opinions 3. Publicity about the organization, plays

Rajtilak Theatre	1. Destiny Printing Press 2. Media partner-Newslive, Rengoni, Rang , Ramdhenu, Pratidin Newstime 3. Radio partner- Red FM, 92.7 Big FM, Gup-sup 4. Internet sites	1. Ad designing, printing of banner, poster, video editing, song recording 2. publicity of their product from initial stage to final presentation. Showing songs from the plays. 3. Playing songs from the plays 4. Uploading songs and other information
Rajashree Theatre	1. Choudhury printers, Barama Road, Nalbari, Destiny printers, Rajgarh, Guwahati 2. Media partner-DY365, Rang, Rengoni 3. Radio partner- Gup-sup, 92.7 Big FM 4. Internet Websites	1. Printing of banner, posters, VIP Pass 2. Presenting various news, showing promos, scenes, songs of the unit for a specific term as per contract. 3. playing songs from the plays 4. Uploading different information and songs of the unit.
Itihas Theatre	1. Destiny Printers, Rajgarh Road, Guwahati 2. Media partner-DY365, Rang, Rengoni	1. Ad designing, printing of banner, poster, video editing, song recording 2. Publicity of work and activities.
Rupraj Theatre	Destiny Printers, Rajgarh Road, Guwahati	Printing of banner, posters, VIP Pass
Binapani Theatre	Destiny Printers, Rajgarh Road, Guwahati	Destiny Printers, Rajgarh Road, Guwahati

Source: Field Survey

The various sponsoring organizations namely Star Cement, Parle-G, Bingo Mad angles offer banner, posters etc. to the concerned theatre units and complement the publicity materials. From the Table 4.26 it can be stated that the prime function outsourced to the advertising agency is to preparation of Banner, Posters, VIP pass, recording of title tracks, editing of scenes, designing of promos and advertising campaigns .

5.2.4. Food Section:

The food section is an indispensable part in the theatre units and their services are regular all through the year on rehearsals to stage presentation. It is the responsibility of the management of the theatre unit to provide food, free of cost to all its staff from the period of rehearsals to final presentation. The service starts with morning tea, followed by with heavy breakfast, mid day meal with non-veg items 5 days and veg item twice weekly, evening tea before the rehearsals on 2nd half or before first show. During 7.30-8 p.m., evening tea is served after the end of rehearsals or stage presentation for the day. Food served is liked by all for its taste, variety and nutrition. Two head cook and six helpers are engaged with preparing and serving of food. The food stock is refilled by the pendal manager as per requirements asked by the department. The employees work under line control and employed on regular basis for the whole year. It was found during investigation that 4-8 numbers of people are involved in the kitchen as cook and helper. Usually 2 number of cooks are involved in preparation of food and others assist him in preparation and serving. Among the whole theatre units, Itihas, Binapani and Rupraj have lowest people in the Kitchen while Theatre Bhagyadevi and Rajtilak have maximum number of people engaged with Kitchen work.

Table: 5.28

Composition of Food Department

Name of the Theatre unit	Number of persons under Line Authority(regular service)
Theatre Bhagyadevi	8(14%)
Kohinoor Theatre	7(12%)
Aawahan Theatre	7(*11%)
Hengul Theatre	6(10%)
Bordoisila Theatre	5(9%)
Rajtillak Theatre	8(14%)
Rajashree Theatre	5(9%)
Itihas Theatre	4(7%)
Binapani Theatre	4(7%)
Rupraj Theatre	4(7%)
Total/Average percentage	58(100%)

* Decimal adjusted.

Source: Field survey

5.2.5. Office Management and secretarial department:

The office staff basically comprises of the co-producer, secretary and clerical staff to do documentation, record keeping and office communication. The clauses for the agreement deed entered into between inviting committees and artist are prepared by the staff and records are kept. The manuscripts of plays, momentous, awards, certificate of recognition, copies of DVDs, CDs (if available), copies of souvenirs published in previous year as well as in present year etc. are kept and preserved in the office by the office staff. Communication of appointment letter, intimation letter etc. are also handled by the clerical staff. Communication and interaction with govt. machineries as well as public at large is maintained by the secretary with consultation with the Producer. It appears from the table 4.27 that 44% of the activity is handled by internal members. Whereas certain non-recurring activities like creative thinking, advising in arranging the task and people for a theatrical season, networking and offering support system in job performance etc. are performed by 56% employees from advisory staff.

Table: 5.29

Office Management & Secretarial Department

Name of the Theatre unit	Number of persons under Line Authority(for regular service)	Number of persons under Staff Authority(for casual service)	Total
Theatre Bhagyadevi	3(60%)	2(40%)	5(100%)
Kohinoor Theatre	2(25%)	6(75%)	8(100%)
Aawahan Theatre	3(38%)	5(62%)	8(100%)
Hengul Theatre	2(40%)	3(60%)	5(100%)
Bordoisila Theatre	3(60%)	2(40%)	5(100%)
Rajtilak Theatre	2(33%)	4(67%)	6(100%)
Rajashree Theatre	4(67%)	2(33%)	6(100%)
Itihas Theatre	2(33%)	4(67%)	6(100%)
Binapani Theatre	2(40%)	3(60%)	5(100%)
Rupraj Theatre	2(67%)	1(33%)	3(100%)
Total & Average percentage	25(44%)	32(56%)	57(100%)

Source: Field survey

5.2.6. Transport Department:

Like food section, transport is also another indispensable part of the organization. It has their own staff bus(1 no),2 trucks(2 no), small cars(5 nos), small moving vehicles-*thela* (2 no). Some theatre units possess the ownership of the vehicles on their own while others prefer to take some of the vehicles on lease for 9 months. After investigation it was found that the theatre units like Rajtilak, Itihas , Rajashree , Rupraj theatre, Binapani Theatre took one truck (to carry movable assets) and 3 small cars (for journey of the staff for shows) on lease/rent with driver. While Kohinoor Theatre, Theatre Bhagyadevi, Aawahan Theatre have their own vehicles and took the small moving vehicles on rent. It appears from the table 4.29 that 66% of the theatre houses have their own means of transport to carry materials and equipments and human resources during . While, 34% vehicles along with drivers , handymen are hired from outside. A daily petrol allowance is given if the producers and artist move in their own cars. The transport staff consist of drivers (to drive the bus and truck)and handymen (to assist the drivers)

Table: 5.30
Transportation Department

Name of the Theatre unit	Number of persons under Line Authority(for regular service)	Number of persons under Staff Authority (for casual service)	Total
Theatre Bhagyadevi	4(67%)	2(33%)	6(100%)
Kohinoor Theatre	9(82%)	2(18%)	11(100%)
Aawahan Theatre	4(67%)	2(33%)	6(100%)
Hengul Theatre	3(60%)	2(40%)	5(100%)
Bordoisila Theatre	3(60%)	2(40%)	5(100%)
Rajtilak	5(71%)	2(29%)	7(100%)
Rajashree Theatre	4(67%)	2(33%)	6(100%)
Itihas Theatre	2(50%)	2(50%)	4(100%)
Binapani Theatre	2(50%)	2(50%)	4(100%)
Rupraj Theatre	2(50%)	2(50%)	4(100%)
Total & Average percentage	38(66%)	20(34%)	58(100%)

Source: Field survey

5.2.7. Security:

Security of people and property of the organization is provided by two *chowkidars* appointed for day and night shift at the rehearsal camp. At performing sites, two additional gateman is employed from the theatre concern to assist the security men appointed by the arranging committees to monitor the spectators at the entry gates. **(The inviting committee as per agreement also appoints two watchmen for the safety of the instruments and machineries at the pendal sites).** The security staff works as regular staff under line control.

Table: 5.31

Security Department

Name of the Theatre unit	Number of persons under Line Authority
Theatre Bhagyadevi	1
Kohinoor Theatre	2
Aawahani Theatre	2
Hengul Theatre	2
Bordoisila Theatre	4
Rajtilak Theatre	4
Rajashree Theatre	3
Itihas Theatre	2
Binapani Theatre	2
Rupraj Theatre	2

Source: Field survey

5.2.8. Repairs and Maintenance:

Repairing of electronic items e.g. lights, switches, connecting lines, switch boards is very common during shows. Similarly, various musical instruments used during shows, sound equipments like sound boxes, microphones, sound systems also need regular maintenance. The Generator set

used in power supply has to be maintained regularly. Again, various setting items used in set designing, chairs, screen cloth, tent etc used during stage performances has to be repaired, maintained and replaced if necessary. The repairing work is done more rigorously on returning to base camp after 9 months journey. The carpenters do the repairing of main stage and set designs, tailors stitch the tents & screen cloths, painters burnish and paint the furniture and fittings and other accessories, welders do the welding of iron frames, rods, wheels used in structuring the stage. For repairing work average 47% person work for regular repairing work while average 53% work on casual basis. Aawahan theatre have maximum 60% repairing staff for regular repairing work and Theatre Bhagyadevi have employed maximum 75% on casual basis.

Table: 5.32**Repairs and Maintenance**

Name of the Theatre unit	Number of persons under Line Authority (for regular service)	Number of persons under Staff Authority (for casual service)	Total
Theatre Bhagyadevi	1(25%)	3(75%)	4(100%)
Kohinoor Theatre	3(38%)	5(62%)	8(100%)
Aawahan Theatre	3(60%)	2(40%)	5(100%)
Hengul Theatre	2(50%)	2(50%)	4(100%)
Bordoisila Theatre	2(50%)	2(50%)	4(100%)
Rajilak Theatre	2(50%)	2(50%)	4(100%)
Rajashree Theatre	2(50%)	2(50%)	4(100%)
Itihas Theatre	2(50%)	2(50%)	4(100%)
Binapani Theatre	2(50%)	2(50%)	4(100%)
Rupraj Theatre	2(50%)	2(50%)	4(100%)
Total and average percentage	21(47%)	24(53%)	45(100%)

Source: Field study

5.2.9. Legal Assistance:

For legal aid if arises, all the theatre units have their own legal consultant. The legal expert handle cases linked to breaking of agreements or non-fulfillment of any clauses of the agreement by the artist, employees or inviting committees if any. The terms and conditions, clauses are written as per the advice of the advocate concerned. Name of some of the advocates are; Advocate Nakibur Zaman, Dwijen Sarma (Bhagyadevi Theatre), Advocate Nakibur Zaman, Mukunda Barman, Narayan Dutta Bhuyan, Phanidhar Deka (Bordoisila Theatre) . The professional service of the legal experts are outsourced for a professional fees as per contract.

Table: 5.33

Legal Assistance

Name of the Theatre unit	❖ No. of Professional practitioners hired
Theatre Bhagyadevi	2
Kohinoor Theatre	3
Aawahan Theatre	2
Hengul Theatre	2
Bordoisila Theatre	4
Rajtilak	2
Rajashree Theatre	2
Itihas Theatre	2
Binapni Theatre	1
Rupraj Theatre	1
Total	21

Source: Field survey

- ❖ As independent professionals, they do not belong to the category of employees.

5.2.10. Medical consultant:

If any medical emergency arises during show time, the management of the theatre organization relies on the state dispensary or civil hospitals available at the place of operation. If any complication arises during rehearsal period, doctors are consulted at the civil or state dispensaries.

Table: 5.34

Doctors associated as visiting consultant

Name of the Theatre unit	❖ Doctors on call
Theatre Bhagyadevi	2
Kohinoor Theatre	2
Aawahan Theatre	2
Hengul Theatre	2
Bordoisila Theatre	1
Rajtilak Theatre	1
Rajashree Theatre	1
Itihas Theatre	1
Binapani Theatre	1
Rupraj Theatre	1

Source: Field survey

From the above analysis it is observed that the theatre units performs its vital task through employees hired under contract basis and very few of the task are performed through employees employed on regular basis. e.g. the cook, *chowkider*, driver are some persons having a regular employment. Moreover, the family members engaged with the theatre units under different capacities continue their duties without any break in service. The regular staffs accompany the troupe all through the journey. To accomplish some specialized

work, staff personnel are hired who offer their services as per contract or on honorarium basis.

The Table 5.35 stated that the owners or managers of the select theatre units get the work done through various departments and departmental employees under line supervision. The employees undertake to perform various types and categories of works viz. production, marketing, selling & advertising, accounting etc. as per their contract period of 9 months. However, very few of the jobs like cook, carpenter, manager (if any family-member is engaged) work on regular basis. But it is practiced only in case of a selective theatre unit and not followed by all. The study again revealed that the select theatre units also rely on the expert services of staff employees for different segments of work like Production- music making, choreography, playwright, direction of drama, music, expert lighting technique, expert set designing, video editing, still- photography, Advertising-campaign designing, banner, poster making etc. But, in case of established and senior units, the percentage of engagement of staff employee is very less i.e. 20% to 22% as stated in Table 5.35. But the units having additional promotional policy and techniques in presentation take more help of staff officials. It is obvious from the investigation too. The Table 5.35 revealed that out of the total strength of employees, Raj Tilak Theatre and Hengul Theatre engage 33% to 29% staff employees for professional help respectively. It needs to state that some of the staff personnel offer their services on honorary basis e.g. Patron, Advisors, Associates, Ad campaigner and Creative thinker of various theatre units volunteer their services. Again, the C.A, Legal Advisor, Medical Consultant are also an integral part of theatre units that offer services for a fees.

Table 5.35**Total Number of staff employed in select theatre units**

Name of theatre	No of employees under line supervision (regular)	No of employees as staff employee under remunerative basis (casual)	Total remunerated staff
Theatre Bhagyadevi	102(78%)	28(22%)	130(100%)
Kohinoor	117(78%)	33(22%)	150(100%)
Aawahan	103(79%)	27(21%)	130(100%)
Hengul	109(71%)	45(29%)	154(100%)
Bordoisila	94(78%)	26(22%)	120(100%)
Rajtilak	99 (67%)	49(33%)	148(100%)
Rajashree	109(78%)	30(22%)	139(100%)
Itihas	100(77%)	30(23%)	130(100%)
Binapani	76(78%)	22(22%)	98(100%)
Rupraj	78(80%)	20(20%)	98(100%)
Total (Average Percentage)	987(76%)	310(24%)	1297(100%)

Source: Field survey

5.3. Human Resource Management Approach

The producer or manager manages the affairs of human resources employed in their organization. An individual theatre house engages 100 to 140 employees in different categories. As recruitments are made mostly for a theatrical season, the various principles of human resource management as applicable otherwise, would not be applied in theatre houses in total. The human resource management functions followed in the context of theatre units is presented below:

5.3.1. Human Resource Planning

The man power planning is done for the forthcoming theatrical year after finalizing next year's product plan. The period of employment is mostly for 9

months, the majority of the existing staff leave their present organization and join competitors that create new vacancies. This practice is followed from very inception of professional moving theatre in Assam. As each organization take on different theme in a theatrical year, the whole organization is restructured with new recruits (subject to certain exceptions). The requirement of human capital is estimated as per each year's presentation and repeated again the next year.

After estimating the number of people required in different categories of job, recruitment process starts as per the theme taken for production. e.g. if the product(i.e. play) emphasize more on aesthetic aspects, more employees are recruited under production department under line authority. Similarly, if the play focuses more on its presentation with advance techniques either in setting or lighting, people with expertise in the field are hired as staff employees under production department. The acting staffs for production department are hired mostly from insiders of theatre field or from external sources. The insiders are the present employees working for the contract period with different theatre units. The popular successful artist of remote areas of the state, popular local singers, best singers or actors of schools and colleges, amateur artist or trained artist from various drama schools, even artist of local *bhaonas* or *ankiya naat* performed in *namghars* during religious occasions are the sources to fill up the vacancies externally. Most of the technical or non-technical employees are hired at local level or from recommendation of existing employees. It is to be stated that the search for the suitable entrants took place during the journey at various places for shows and the process of recruitment starts from during Bishwakarma Puja in the month of September and finishes during *Raas* festival in the month of November. In this aspect the local people associated with cultural institutions, clubs etc. may take a crucial role. Perhaps, theatre establishments are the only business establishment where there are free mobility of workers. After the end of 9 months contractual period, majority of the employees of different categories join other theatre groups for the next theatrical season. The existing contract has to be renewed if existing employees are retained back for the next season. A new

scheme of recruitment was introduced from 2013-14 theatrical seasons. A talent-hunt competition was organised by the Producers Association of the theatre units (a non-registered Voluntary Body). Accordingly, in the theatrical season 2014-15, three junior artists were hired - one female (for Brindaban Theatre) and other two male (for Kohinoor Theatre and Aawahan Theatre). Recruitment from internal sources are mostly done in case of managerial level employees (e.g. promotion of secretaries as managers), technical employees (e.g. spot boys, light men as sound engineer) & artist (e.g. promotion of dancers as actors). However, hiring from external sources is most popular and common for recruiting artist viz. directors, actors, dancers, singers etc.

The producer or manager finalise the employment process by preparing service agreement with artists and non-artist & other categories of workers in stamp paper and duly register the same with competent authority. The agreement states the terms and conditions like period of employment, payment terms etc. and should be signed by both the parties by physically remaining present at the head office. The contract is locked by paying the signing amount to the other party.

The terms and conditions stated in the service agreement are:

1. The second party (i.e. the artists) should obey the service agreement until its completion and should not part with the first party (i.e. the Theatre unit) until completion of terms of employment. Again the second party should be responsible for the loss caused due to their negligence. The estimated loss should be paid within one month by the concerned artist.
2. During the period of such engagement the artist should restrain from having any intoxicated product or doing any immoral activity as declared illegal by the govt.
3. The employment is totally temporary in nature. During the period of engagement the employees or artist cannot refuse to act in any of the dramas or dance-dramas.

4. If the theatre organisers wish to perform in two shows in a night, the second party should accept the decision. But the second party cannot claim extra money for the extra performances.
5. If the artist wants to take leave they can avail so only after permission of the employer. When on leave they shall not receive any remuneration.
6. During the period of employment, the organisation is to arrange for the food and lodging, transportation facility for all its employees. As such the artist, lead artist etc. are also to avail the best facility. The artist cannot demand extra- treatment for the same.
7. If the artists are to act in social drama, the artist themselves are to arrange for the costumes. If the same are provided by the organization the money spent for the costumes shall be adjusted from their pays.
8. If the second party wishes for an outing from the rehearsal camp, prior permission is needed from the authorities. If they remain absent during rehearsals or during performances, they have to face actions along with pay-cuts for the same.
9. The remuneration is paid on monthly system calculated on 9 months basis.
10. The management of the theatre unit deduct 10% from remuneration of the artist employees which are to be repaid on the last day of the theatrical season to the concerned person.
11. The management on behalf of the employees shall pay on time the taxes payable to the govt. out of the deduction made from the employees account.
12. If due to some reason or other, the agreement is cancelled by the first party, it is not liable to pay any compensation to other party.
13. In case there is cancellation of show for a day or so, the theatre organization is not liable to pay remuneration for the day to the second party (i.e. character artist, dancers, singers).

Response of the staff:

The artist reacted to the clauses stated in the service agreement in the following ways:

The artist employees accept and welcomed the terms set to maintain discipline like prohibition of using intoxicated items, gambling inside the camp sites / campus, indulging in any other illegal activities as banned by the Government.

The tax payers (well paid staffs) felt relaxed for the initiative taken by the authority to deposit income-tax on their behalf from the monthly deduction from their salaries.

The employees supported the step taken by the concerned authority to create a Savings Fund by deducting 10% of their monthly calculated salary to facilitate savings of the employees.

Causes of dissatisfaction:

The employees of select theatre units express their dissatisfaction on the non-availability of different welfare and social security measures .Their main causes of concerns are:

5.3.2. Temporary employment:

The 9 months contract period is the greatest reason of discontentment among the employees. Because of temporary employment the employees are deprived from all sorts of social security measures applicable as per provisions of different Act. Besides, insecurity of job is the biggest shortcoming for the theatre workers. The table 5.36 below , states that among the artist, 91% are dissatisfied with the temporary service arrangement as it leads to job dissatisfaction & low performance level. But, for glamour artist, they may fetch another job very easily and can even avail higher paying jobs due to their bargaining power. As for example, Jatin Bora, one of the most successful Assamese cine and theatre artist earned Rs. 55 lakh for a period of 9 months for his services with Itihas theatre in the theatrical year 2012-13. Again in the theatrical year 2015-16, the actor signed agreement with Brindaban Theatre for an amount of Rs. 75lakhs for 9 month.

Table 5. 36
Opinion of staff on temporary employment

Name of theatre unit	Artist				Non-artist			
	Agreed	Dis agreed	Cannot say	No of employees	Agreed	Disagreed	Cannot say	No of employees
Theatre Bhagyadevi	1 (20%)	4 (80%)	0	5 (100%)	0	7 (100%)	0	7 (100%)
Kohinoor	1 (20%)	4 (80%)	0	5 (100%)	0	10 (100%)	0	10 (100%)
Aawahan	1 (20%)	4 (80%)	0	5 (100%)	0	10 (100%)	0	10 (100%)
Hengul	1 (17%)	5 (83%)	0	6 (100%)	0	8 (100%)	0	8 (100%)
Bordoisila	Nil	4 (100%)	0	4 (100%)	0	8 (100%)	0	8 (100%)
Rajtilak	Nil	4 (100%)	0	4 (100%)	0	8 (100%)	0	8 (100%)
Rajashree	Nil	4 (100%)	0	4 (100%)	0	7 (100%)	0	7 (100%)
Itihas	Nil	4 (100%)	0	4 (100%)	0	8 (100%)	0	8 (100%)
Binapani	Nil	4 (100%)	0	4 (100%)	0	6 (100%)	0	6 (100%)
Rupraj	Nil	4 (100%)	0	4 (100%)	0	6 (100%)	0	6 (100%)
Total & Average percentage	4 (9%)	41 (91%)	0	45 (100%)	0	78 (100%)	0	78 (100%)

Source: Field study

Similarly among the female actors also Prastuti Parasar is the highest paying star and signed 40 lakhs signing amount with Raj tilak theatre in the year 2013-14. For the theatrical year 2016-17, the actress entered into contract with

Aawahan Theatre for a signing amount of Rs. 60Lakhs . But for the supporting and other non-artist, 100% of them are dissatisfied as it is hard for them to find another job and many a times, they have to settle in low paying jobs than their previous employment.

5.3.3. Leave policy:

The other reason of dissatisfaction is the refusal to grant leave by the authorities especially during show time even in emergencies like accidental injury, sickness, family crisis like death of a family member or other personal obligations. In 2013-14 theatrical year, Jatin Bora, the lead actor of Itihas Theatre for the season, have to continue his assignment after attending funeral rites of his father. Again, Utpal Das the lead actor of Brindavan Theatre returned to stage after a neck surgery for the injury caused during a motor accident while travelling to another pendal site after performances. Robin Neog , the producer and actor of Aashirbad Theatre continued performances after 3 days rest despite a fracture on leg due to an accidental fall from the stage while performing . Jitu Das, a technician with Hengul Theatre, committed suicide as the authorities refused to grant leave to see his ailing father on his last minutes. There are many instances of leaving the job altogether among the non-artist without any prior information to the authority causing immense trouble in managing the work. 80% artist members and 85% of non-artist members of the theatre units expressed their dissatisfaction for not getting leave during work. As social men, they also need break to visit families and friends occasionally. But at the same time as stated in Table: 5.37 that 20% of the artist and 15% of the non-artist category of workers also realize the fact that their absence would cause complete breakdown of work, hence chooses not to take leave. But as there is provision for pay cut in case of absence during rehearsals, majority of the artist and non- artist members expressed their disparity to the policy in the same way.

Table 5.37**Opinion of employees on leave policy**

Name of theatre unit	Artist				Non-artist			
	Agreed	Dis agreed	Cannot say	No of employees	Agreed	Disagreed	Cannot say	No of employees
Theatre Bhagyadevi	0	4(80%)	1(20%)	5(100%)	0	6	1	7(100%)
Kohinoor	0	4(80%)	1(20%)	5(100%)	0	9	1	10(100%)
Aawahan	0	5(100%)	0	5(100%)	0	9	1	10(100%)
Hengul	0	5(83%)	1(17%)	6(100%)	0	7	1	8(100%)
Bordoisila	0	4(100%)	0	4(100%)	0	7	1	8(100%)
Rajtilak	0	4(100%)	0	4(100%)	0	7	1	8(100%)
Rajashree	0	3(75%)	1(25%)	4(100%)	0	6	1	7(100%)
Itihas	0	3(75%)	1(25%)	4(100%)	0	7	1	8(100%)
Binapani	0	2(50%)	2(50%)	4(100%)	0	4	2	6(100%)
Rupraj	0	2(50%)	2(50%)	4(100%)	0	4	2	6(100%)
Total & Average percentage	0	36(80%)	9(20%)	45(100%)	0	66(85%)	12 (15%)	78(100%)

Source : Field survey**5.3.4. Differential treatment:**

The star artists and general artist are offer different food and accommodation facilities and also different remuneration scheme which demoralize the general class of artist.

Table: 5.38**Differential treatments between star artist and other employees**

Name of theatre unit	Artist				Non-artist			
	Agreed	Dis agreed	Cannot say	No of employees	Agreed	Disagreed	Cannot say	No of employees
Theatre Bhagyadevi	0	4(80%)	1(20%)	5(100%)	0	7(100%)	0	7(100%)
Kohinoor	0	4(80%)	1(20%)	5(100%)	0	9(90%)	1(10%)	10(100%)
Aawahan	0	4(80%)	1(20%)	5(100%)	0	9(90%)	1(10%)	10(100%)
Hengul	0	4(67%)	2(33%)	6(100%)	0	8(100%)	0	8(100%)
Bordoisila	0	0	4(100%)	4(100%)	0	7(88%)	1(12%)	8(100%)
Rajtilak	0	3 (75%)	1(25%)	4(100%)	0	7(88%)	1(12%)	8(100%)
Rajashree	0	3(75%)	1(25%)	4(100%)	0	7(100%)	0	7(100%)
Itihas	0	4(100%)	0	4(100%)	0	6(83%)	2(17%)	8(100%)
Binapani	0	2(50%)	2(50%)	4(100%)	0	6(100%)	0	6(100%)
Rupraj	0	2(50%)	2	4(100%)	0	5(83%)	1(17%)	6(100%)
Total & Average percentage	0	30(67%)	15(33%)	45(100%)	0	70(92%)	6(8%)	78(100%)

Source: Field Survey

From the Table 5.38 it can be analyzed that 67% of the artist expressed their dissatisfaction for the differences in facilities and treatment provided to artist members from the lead artist. Again, 92% of the non-artist (technical and non-technical) members also complained of not getting proper facilities like food, accommodation, urinal and washrooms etc. at par with the lead/glamour artist. The artist and non-artist members have to devote equal time and energy with the lead artist. This is more so with the supporting artist as they have to share the same stage with the star actors. The differential treatment with the lead artist

causes low morale among them. The lead artist are accommodated in good hotels or *dak bungalows*, circuit house or at residence of some well-to-do families and provide good food whereas the other artist and technicians are put in dormitories or club houses or low standard hotels on their visits to different places for shows.

5.3.5. Payment terms and regularity of payments:

The recruited staff is remunerated for their services as per the contract agreement. While fixing remuneration for the lead artist, the demand and supply factor, bargaining power of the artist etc. plays a major role. As only a handful of artists are available to play the lead roles in the theatre units, a good amount of money (55 lakhs - 70 lakhs) is fixed for the actors on demand. So, finalization of the artist and their agreement money is very secretly done by the managers of the theatre units.

The analysis revealed that the select theatre units are regular in paying remuneration to the staff. In most of the cases the employees are paid two months remuneration in advance as a signing amount (later adjusted) at the time of entering into the contract. The remaining part is paid on monthly or quarterly basis. Some organizations like Theatre Bhagyadevi, Raj Tilak Theatre also pay a portion of money on daily basis known as P. P money (Per Pandal money) which is later deducted. Table 5.39 stated that the majority of the employees i.e. 73% of the Artist members and 67% of the non-artist members expressed their satisfaction in getting their dues. However, 27% & 5% employees of both the group stated their unhappiness for the disparity in payment terms. Another interesting observation derived from the analysis is that 17% of the non-artist do not took part in the exercise

Table: 5.39**Payment terms & regularity of payments**

Name of theatre Unit	Artist (pay)				Non-artist			
	Agreed	Dis Agreed	Cannot say	No of employees	Agreed	Dis agreed	Cannot say	No of employees
Theatre Bhagyadevi	4(80%)	1(20%)	0	5(100%)	5(71%)	2(29%)	0	7(100%)
Kohinoor	4(80%)	1(20%)	0	5(100%)	8(80%)	1(10%)	1(10%)	10(100%)
Aawahan	4(80%)	1(20%)	0	5(100%)	8(80%)	1(10%)	1(10%)	10(100%)
Hengul	4(67%)	2(33%)	0	6(100%)	7(88%)	1(12%)	0	8(100%)
Bordoisila	3(75%)	1(25%)	0	4(100%)	5(62%)	2(25%)	1(13%)	8(100%)
Rajtilak	3(75%)	1(25%)	0	4(100%)	5(63%)	3(37%)	0	8(100%)
Rajashree	3(75%)	1(25%)	0	4(100%)	3(43%)	3(43%)	1(14%)	7(100%)
Itihas	3(75%)	1(25%)	0	4(100%)	4(50%)	4(50%)	0	8(100%)
Binapani	2(50%)	2(50%)	0	4(100%)	3(50%)	3(50%)	0	6(100%)
Rupraj	3(75%)	1(25%)	0	4(100%)	4(67%)	2(33%)	0	6(100%)
Total & Average percentage	33(73%)	12(27%)	0	45(100%)	52(67%)	22(5%)	4(17%)	78(100%)

Source: Field survey

Similarly, the agreement with other artist and technical and non-technical employees are made by contacting them during the progress of shows. The payment terms are decided as per the industry rule and fixed more than the present employment. The whole contract amount is paid by paying a percentage of the money in advance and the remaining in equal rate on monthly basis. But it is a cause of frustration among other staff members for the disparity seen between the lead artist with supporting artist and other members. Although, the signing amount with the lead artist is kept a secret, it becomes obvious. As the

supporting artist share the same stage with the lead artist, this payment differentiation deeply effects in their performances. There is no provision made in the service agreement to provide bonus or overtime allowances for the third show performances. It is to be stated that while signing the contract, the employees are clearly stated to perform in minimum two shows .Sometimes on audience demand, the management of the theatre house in consultation with the inviting committees, may decide to held three consecutive shows .The artist as per their agreement cannot refuse.

5.3.6.Availability of basic amenities :

(Drinking water, bathroom and urinal facilities, security at camp site and pendal site) The employees leave comfort of their house and stay with the theatre organization for 9 months including 2 months at rehearsal camp .

Table: 5.40

Opinion on availability of basic amenities

Name of theatre Unit	Artist				Non-artist			
	Satisfied	Dis Satisfied	Cannot Say	No of employees	Satisfied	Dis satisfied	Cannot say	No of Employee
Theatre Bhagyadevi	5(100%)	0	0	5(100%)	5(71%)	2(29%)	0	7(100%)
Kohinoor	5(100%)	0	0	5(100%)	8(80%)	2(20%)	0	10(100%)
Aawahan	5(100%)	0	0	5(100%)	8(80%)	2(20%)	0	10(100%)
Hengul	6(100%)	0	0	6(100%)	6(75%)	2(25%)	0	8(100%)
Bordoisila	4(100%)	0	0	4(100%)	6(75%)	2(25%)	0	8(100%)
Rajtilak	2(50%)	0	2(50%)	4(100%)	6(75%)	2(25%)	0	8(100%)
Rajashree	4(100%)	0	0	4(100%)	5(71%)	2(29%)	0	7(100%)
Itihas	2(50%)	2(50%)	0	4(100%)	6(75%)	2(25%)	0	8(100%)
Binapani	4(100%)	0	0	4(100%)	4(67%)	2(33%)	0	6(100%)
Rupraj	4(100%)	0	0	4(100%)	4(67%)	2(33%)	0	6(100%)
Total & Average percentage	41(92%)	2(4%)	2(4%)	45(100%)	58(74%)	20(26%)	0	78(100%)

Source: Annual Souvenir

It is the responsibility of the theatre house to provide basic amenities for their physical well being at the rehearsal camp. During show time, it is the inviting committees to offer all the facilities like clean drinking water, separate bathroom and urinals to male and female staff both at pandel site and camp site, provide adequate numbers of security personnel and a separate caretaker for the women employees, transportation services to ferry the employees from camp sites to performance place and also to provide fire woods for cooking purposes. **Table: 5.39** explained that 92% artist liked the facilities provided by the organizers and inviting committees during their stay. Again, 74% of the non-artist (i.e. technical and non-technical employees) also expressed satisfaction on the facilities offered to them. The researcher found that the standard of facilities provided by the theatre parties having own accommodation facilities are quite satisfactory than the one operating from rented places. 4% of the artist and 26% of the non-artist group stated their dissatisfaction. Again, the facilities offered by the inviting committees are subjective and depends on some external factors as well. e.g. Due to bad weather, bandh etc. the inviting committee could not provide the facilities as desired. It is also found that the issues relating to accessibility of basic amenities are solved with consensus of both the parties.

5.3.7. Food and lodging:

As per the service agreement, it is the obligation of the theatre authority to provide free food and lodging facility to all its staff members. But during shows, the inviting committees arrange the accommodation for the staff members including the producers and lead artist. The women employees are kept at a protected place under supervision of a senior female employee. But it is often complained by lower level employees for not getting proper facilities like food, accommodation, urinal and washrooms etc. They often complain about the differences in treatment to them with lead artist causing low morale among them. The lead artist are accommodated in good place whereas the other artist and technicians are put in dormitories or club houses or low standard hotels etc. It was found during investigation that 80% of the select theatre units have permanent staff quarters with two bedded room for the artist employees in Assam Type house. The non-artist especially, the technical and non-technical employees

are placed in a big hall with Four to Five single bedded room. But their stay at the base camp is only for 2 months period till finishing of the rehearsals. The quarters lie vacant for other period as the troupe move around to present their product. Jyoti Lahkar wife of Ratan Lahkar , proprietor of Kohinoor Theatre devised a noble way to use the resources optimally. As the troupe moves out ,it is converted to girl's hostel for the college students. By the time the party returns back to base camp in mid April, the girls leave their rooms for home after their

Table 5.41

Opinion on availability of Food and accommodation facility

Name of theatre unit	Artist				Non-Artist			
	Satisfied	Dis Satisfied	Cannot Say	No of employees	Satisfied	Dis satisfied	Cannot say	No of employees
Theatre Bhagyadevi	4(80%)	1(20%)	0	5(100%)	6(86%)	1(14%)	0	7(100%)
Kohinoor	4(80%)	1(20%)	0	5(100%)	8(80%)	1(10%)	1(10%)	10(100%)
Aawahan	4(80%)	1(20%)	0	5(100%)	8(80%)	1(10%)	1(10%)	10(100%)
Hengul	5(83%)	1(17%)	0	6(100%)	5(63%)	2(25%)	1(12%)	8(100%)
Bordoisila	3(75%)	1(25%)	0	4(100%)	5(63%)	2(25%)	1(12%)	8(100%)
Rajtilak	2(50%)	1(25%)	1(25%)	4(100%)	5(63%)	3(37%)	0	8(100%)
Rajashree	2(50%)	1(25%)	1(25%)	4(100%)	5(71%)	2(29%)	0	7(100%)
Itihas	2(50%)	2(50%)	0	4(100%)	5(63%)	3(37%)	0	8(100%)
Binapani	2(50%)	1(25%)	1(25%)	4(100%)	3(50%)	2(33%)	1(17%)	6(100%)
Rupraj	3(75%)	0	1(25%)	4(100%)	3(50%)	2(33%)	1(17%)	6(100%)
Total & Average percentage	31(69%)	10(22%)	4(9%)	45(100%)	53(68%)	19(24%)	6(8%)	78(100%)

Source: Field study

semester exams. However, the theatre houses- Rajtilak and Itihas ,build temporary shed for the staff with bamboo (tarja) walls .As presented in Table: 5.44, 69% of the artist and 68% of the non-artist members are satisfied with accommodation facilities provided by the theatre management and organizing committees. However, 22% from the artist group and 24% of the non-artist group were not happy with the food & living arrangements. However, most of the complaints come during outdoor programs. Likewise , majority of the employees are satisfied with the quality of food offered freely to all the staff.

After finishing the recruitment and selection process, the newly inducted staffs are placed in various categories of jobs as per their qualifications and expertise. Their contract starts on the opening day of theatrical season which is usually 1st week of July of each year and ends on the last day of the season i.e. 13th July of each year. The whole staff camp together all through the rehearsals and stage presentation at various place.

The newly recruited employees are offered on- the-job training mostly by his/her senior or director as the case may be. The technical employees viz. lighting and setting works are learnt by actually performing the job while the artists mostly learn during rehearsals. Training in mobile theatre is a continuous process as all the Directors-dance, music and drama presents something new in each production season. Even the most experienced actors need to adapt with the script, postures, motions, emotions, dialogue delivery with each play. The theatre houses present three dramas and two dance-dramas in a season. The Director-drama, plan the whole sequence of the play and train the casting crew accordingly within 2 or 2 1/2 months of rehearsal. Similarly, Director-dance & choreographer direct and plan the dance sequences to match the scenes of the plays and teach the dance steps to the dancers and lead artist & other actors as per the scene and make them ready through rehearsals within 2 or 2 1/2 months time. However, for other managerial positions, experienced employees are hired. They took charge from the producers of the theatre houses.

5.4. Reason of dissatisfaction among the artists/employees:

1. Longer working hours without proper rest intervals& no holiday: During rehearsal period the time for rehearsals starts at morning 8 A.M to 12 P.M followed by lunch at the camp. On evening shift the time starts at 5 P. M to 6 P.M, followed by evening prayer at 6.30.Night shift starts at 7 P.M to late 10 p.m. but if the situation demands it may extend to late night .Again during shows the first show starts at 5.30 P.M -8.30 P.M and second show starts at 9P.M- 11.30 P.M and as per audience demand in some pandals like Ganeshguri pandal or during Raas ,Durga Puja, Diwali or Lakhi Puja , 3 rd show is also arranged. After performing for three consecutive nights, the whole troupe moves to a new destination and perform in the very next day. They follow the same schedule for all 290-295 days and cover 79 pendals without a single day's gap except due to pendal cancellation for some unforeseen circumstances like natural calamities or on local *bandhs*. Due to this packed schedules it keeps the whole staff busy during the whole season.
2. No retirement benefit, pension scheme, provident fund scheme and gratuity scheme, medical benefits: As the business is not yet recognized as an industry till date, there is no compulsion to pay any social security measures under the Act. It is the long standing demand of the workforce .The management refuse to their plea in the pretext of nature of their employment. But as the workers are not organized, they cannot place demand in right way.

5.5. Causes of unhappiness among women employees:

In addition to the above sited factors the women in theatre houses also face the following problems.

1. No provision to keep infants during contract period is the toughest part of the job for the mothers.
2. Staying away from home & long term disassociation from friends and families also cause frustration among them.
3. Unable to visit families for long period of time.

4. No rest during the period of monthly cycle: The much needed rest during monthly cyclical is also not possible for the women employees as they are always in a move during shows and have to be physically present on the stage during stage performance.
5. No maternity benefit: The situation is even tough for the pregnant women employees as there is no provision of maternity leave or child care leave for the mothers.
6. Neglect from the society : Women entered theatre field way back in 1933. But the society still maintained its reservation and have a different opinion for the women artist.

5.6. Reason of satisfaction:

1. Cordial relation between the employer and other peer members.
2. Food arrangement.
3. Separate accommodation to male and female staff.
4. Protection to female staff members.
5. Strict vigil in movements of all employees both inside and outside the camp site.
6. Maintenance of strict discipline during work or off the job.

5.7. Conclusion:

Among other resources, human resources are the most vital input of production for theatre organization where emotions, expressions along with dialogues and dance sequences are presented through scenes in a drama on the stage. The units are run and managed by the proprietors or partners who look after all operational aspect of running the units smoothly. The jobs are categorized under different departments and are performed on regular basis under the direct supervision or control of the owner/manager. Casual jobs are outsourced for better performance and economy in operation. The theatre units have shown their own concern for the society which is reflected in their works and activities. The theatre units set a milestone in the cultural arena by unveiling its commercial benefit for all the parties concerned viz. artists', employees & society in general. But, it is the competence of the Producer and his knowledge of the art that keeps the wheel moving of the mobile theatre units.

CHAPTER-VI

VARIOUS ASPECTS OF COST AND REVENUE MANAGEMENT (FINANCIAL STRUCTURE AND PERFORMANCE)

6.1 Introduction:

Mobile theatre organisations operate with an economic objective and fulfil economic needs of the organisation and all its interested parties. The manner of earning revenue and its management is different from other forms of organisation. As it is a cultural organisation, sources of earning revenue is based on performance of shows and all the activities leading to revenue formation. The time related to earning revenue is termed as theatrical season for a period of 9 months starting from August to April of every year. The rest 3 months is treated as a period of rest and revenue comes in this period only in the form of occasional advance booking amount which is further adjusted with the income received from ticket sale proceeds during show period. Again the sale proceeds are shared with the inviting committees at a pre-determined rates of three days collection from I show, II show and III show performances. The revenue earning basically depends on the bargaining power of the theatre houses. The theatre houses with a good budget, popular and glamour artists, innovative technique in production and presentation, demand more money for per night show. It is seen that though the factors like maturity of the organisation, reputation of the units, experience of the producers/directors, theme of the plays etc have effect on popularity of theatres, but for last 16 to 18 years glamour artists and innovative technique become key factor for creating demand of the theatres. This tendency has grown more prominently with the establishment of new units by a class of businessmen with strong monetary power. Critics often blame this tendency for the deteriorating quality of drama produced in recent times. In fact, the themes of

dramas played by the theatre units were the centre of attraction in initial years of the mobile theatre movement.

The undertaking between the theatre units and inviting committees to share income is as follows:

For the first show of all the three days is: As agreed between the parties.

For second show and third show of all the three days, the revenue is actually shared in between theatre units and the invitation committees in the ratio of 70:30 or 60:40. It is to be mentioned that the agreement money for the first show payment is rapidly increasing in every theatrical season. It is mentionable that Nataraj Theatre took Rs.1000 as 'Show money' from inviting committees in its very first year's presentation i.e. in 1963. The following agreement was fixed for the theatre units over the year:

2009-2010: Rs. 30,000 to Rs. 50,000.

2010-2011: Rs. 40,000 to Rs.60, 000.

2011-2012 : Rs. 45,000 to Rs. 66,000.

2012-2013 : Rs. 55,000 to Rs.72,000

2013-2014: Rs. 60,000 to Rs. 82,000.

The amount so agreed has reached to Rs 1,20,000 in the year 2016-17 for the leading theatre units namely Brindaban Theatre, Raj Tilak theatre, newly formed Surjya Theatre, Kohinoor Theatre, Itihas Theatre etc. The inviting committees are bound to pay the agreed as first show money for all the three nights irrespective of ticket sale. Usually a theatre unit undertake to perform in 79 *pendals* as per agreement with 79 different inviting committees at different parts of the State . But due to certain external factors, some of the *pendals* are cancelled or the inviting committees could not pay the money as decided. So the chances of bad *pendals* also increase. It was found that the theatre units perform in 70-72 *pendals* in an average and for smaller unit, the number is 55-60 .The invitation committees are bound to pay agreement money of the 1st show to the theatre units in spite of the non- performing of the plays due to unavoidable circumstances. To present their product i.e. plays, each theatre units have their

own stage, makeshift auditorium, chairs (plastic) and gallery made of wood & iron pillar. For uninterrupted performances, the mobile theatre units possess two stages. When show is on at a particular place, the advance party assembles the other stage at their next destination. The size of the stage for the theatre units is 120 feet /90 feet and few theatre units perform in 100feet/80 feet stage. Similarly, the size of the auditorium also differs in terms of seat capacity for different theatre units. The total seat capacity at the auditorium is 2000 with a provision to accommodate another 1000 chairs. Again, the seats are arranged as VIP class, I class, General class and Gallery. The total number of seat in VIP class is 400, I class -600 nos, General class- 500 no and 500 no in Gallery- the most popular space to enjoy the show among a class of spectators. Tickets are sold by the members of inviting committees through counters temporarily built by the committees. However, they are accompanied by an employee of the theatre house at the counters who also monitors the sale of tickets. The counters are opened at 9 A. M. each morning during shows and remains open until declaring as house full. Generally, the troupe performs in two shows in a night. But the inviting committees and the management of the theatre house may decide to arrange third show as per viewers demand. The rate of the tickets is fixed by the inviting committees in consultation with the first party. Again, the rate of tickets also varies from place to place. The prevailing ticket price at Ganeshguri pandel invited by *Dispur Barowari Durga Puja Samiti* in the year 2015-16 is fixed at Rs. 300 for VIP class, Rs 200 for I class, Rs. 100 & Rs. 50 for general gallery class seats. It has been observed that in certain places of Upper Assam like Sibsagarh, Duliajan, Nazira, the rates of ticket for VIP seats and I class seats are higher than places from lower Assam. Again, most of the committees especially of small towns and villages sale tickets by '**pushing sale**' technique whereby '**Season Tickets**' are sold to households of that area to increase their revenue. The prices of the season tickets may range between Rs. 1000 - Rs. 2000 from place to place. Any member of the family with the ticket may enjoy shows for all the three nights in any of the shows. The numbers of 'Season Tickets' that are opened for sale are mostly fixed by the inviting committees. During investigation it is found that 100-150 numbers of tickets are sold as season ticket. There is a

pre-planned schedule of performances. The show time starts at 5.30 in the evening and last for 3 hours followed by second show after a gap of one hour. The third show ends at 12 .30 midnight (some- times the time may exceed). It is a common practice to present a dance-drama of 15 minutes to half an hour duration before staging the main drama. The dance-dramas are presented by the dancers of the party based on a theme/story directed by the Dance - Director and choreographed by the dance expert. The theme selected is mostly related to general life situations like importance of Girls education, *Sarba-sikha abhijan*, Aids awareness, Public health programmes etc. But sometimes, to accommodate third shows, the management and the organisers may decide to drop dance-drama. The third shows are arranged as per demand of the drama. Similarly the organisers may also decide to arrange matinee shows from 2 P.M. e.g. Theatre Bhagyadevi has to arrange matinee show at a pandal in Nagaon District for their block buster drama of the season 2015-16- *Mur facebook t tumi starring Chandana Sarma and Ratul Das*. Similarly Kohinoor theatre also arranged matinee shows at two pandals including the prestigious Ganeshguri pandal for their most popular play *Hiyat apahi gulap* in the year 2012-13.theatrical season. In past, Nataraj Theatre also performed matinee show for the play-‘Beula’. These incidents are usually rare for mobile theatre movement.

6.2. Revenue earnings of mobile theatre units:

It is important to focus on the proportions of the revenues earned by the theatre units from different shows. The table-6.1 exhibits that the majority revenue of the mobile theatre units comes from 1st show. In the period, 2009-10 to 2013-14, the select mobile theatre units received average 88% amount from 1st show, whereas in the same period, average 10% and 2% revenues were earned from 2nd and 3rd shows respectively. The researcher came to know from investigation that, among common spectators, people coming with families, small children or elder members always prefer the first shows because of time convenience. Second shows are preferred by the theatre enthusiastic who are late arrivers from their work place. While third shows are arranged for those ticket seekers who cannot be accommodated in the previous shows due to house-full staging of plays.

Table: 6. 1
Revenue earning of Select theatre units from show
(Rs.in thousands)

Particulars	2009-10	2010-11	2011-12	2012-13	2013-14	Total/Average percentage
I show	9,49,20 (82%)	11,52,00 (87%)	1,30,248 (89%)	14,11,92 (86%)	16,34,52 (93%)	645012 (88%)
II show	1,76,06 (15%)	1,39,80 (11%)	131,51 (9%)	17131 (11%)	91,72 (5%)	71040 (10%)
III show	32,93 (3%)	35,23 (2%)	2890 (2%)	4810 (3%)	30,79 (2%)	17595 (2%)
Total Revenue Earned	115819 (100%)	132702 (100%)	146289 (100%)	163133 (100%)	175703 (100%)	733647 (100%)

Source: The financial records of the select theatre units from the year 2009-10 to 2013-14

Table-6.2
Trend of the Revenue Earning by Mobile theatre units from various shows
(Rs .in thousands)

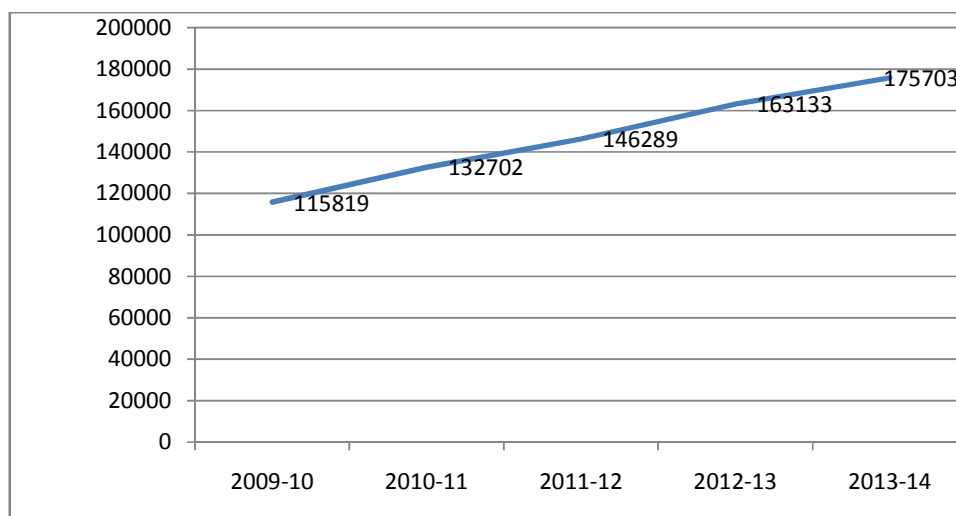
Particulars	2009-10	2010-11	2011-12	2012-13	2013-14
I show	9,49,20 (100%)	11,52,00 (121%)	1,30,248 (137%)	14,11,92 (149%)	16,34,52 (172%)
II show	1,76,06 (100%)	1,39,80 (79%)	131,51 (75%)	17131 (97%)	91,72 (52%)
III show	32,93 (100%)	35,23 (107%)	2890 (88%)	4810 (146%)	30,79 (94%)
Total Revenue Earned	115819 (100%)	132702 (115%)	146289 (126%)	163133 (141%)	175703 (152%)

Source: The financial records of the select theatre units for the period 2009-10 to 2013-14

It is also observed from the table- 6.2 that the trend of the revenue received from 1st show is increasingly upward in the period of the study. In 2009-10 to 2013-14, the revenue earned by the select mobile theatre units from 1st show was increased by 1.7 times. In case of 2nd show, the revenue earning of the year 2013-14 was 52% of the revenue earning of 2009-10.

The revenue generated from 3rd show is also not steadily upward. It is fluctuating in nature. In fact, the revenue earning from third show depends on excess demands of spectators which is not regular in nature. The total revenue earning of the mobile theatre units were increasing more than 1.5 times in 2009-10 to 2013-14 mainly because of increased revenue earning of mobile theatres from 1st show. The increased trend of total revenue earning implies the increased demand of the services of the mobile theatres in Assam.

Graph: 6.1
Trend of total revenue earning (Rs .in thousands)



Source: The financial records of the select theatre units for the period 2009-10 to 2013-14

Though the majority amount of revenues comes from 1st show, there is variability in earning of theatres from different shows. The table-6.3 shows that Binapani Theatres earned 93% amount of the total revenue in 2009-10 to 2013-14, whereas, Kohinoor Theatres earned 80% amount. In fact, Rajashree Theatre, Bordoisila Theatre, Itihas Theatre, Binapani Theatre and Rupraj Theatre earned

more than 90% amount of revenue and remaining other five theatres of the sample earned less than 90% of the total revenue from the 1st show. In case of 2nd show, Kohinoor Theatre earned 15% of the total revenue and Rajashree theatre earned only 6% of the total revenue. There was no revenue earned by Binapani Theatre and Rupraj Theatre from 3rd show in the period of the study. The table-6.3 indicates that the coefficient variances of 2nd show and 3rd show are larger than 1st show. In reality, the revenue flow from 2nd and 3rd show depends on the overwhelming popularity of the drama. Therefore, there is a vast difference in coefficient variance of the earning of the 1st show from 2nd and 3rd show. The coefficient variance of revenue earnings from 3rd show is significantly high (i.e. 81%).

Table: 6.3
Show wise total revenue earning in 2009-10 to 2013-14 (Rs. in thousands)

Name of Theatres	1 show	2 show	3 rd show	Total
Theatre Bhagyadevi	70488(88%)	7463(10%)	1909(2%)	79860(100%)
Kohinoor	69996(80%)	13507(15%)	3660(5%)	87163(100%)
Aawahan	70128(82%)	11461(13%)	4116(5%)	85705(100%)
Hengul	69996(84%)	9010(11%)	4077(5%)	83083(100%)
Bordoisila	69696(90%)	7184(9%)	970(1%)	77850(100%)
Rajtilak	69696(87%)	8789(11%)	1358(2%)	79843(100%)
Rajashree	69696(93%)	4277(6%)	1191(1%)	75164(100%)
Itihas	69996(90%)	5868(8%)	1816(2%)	77680(100%)
Binapani	42300(93%)	3309(7%)		45609(100%)
Rupraj	43020(92%)	3940(8%)		46960(100%)
Total (Average Percentage)	645012(87%)	73439(10%)	17219(3%)	738917(100%)
Coefficient Variance	18%	44%	81%	C.V of total Earning=20%

Source: The financial records of the select theatre units for the period 2009-10 to 2013-14

Table: 6.4
Individual trend of revenue earnings (Rs in thousands)

Theatres	2009-10	2010-11	2011-12	2012-13	2013-14
Bhagyadevi	1,25,72, (100%)	1,55,33 (124%)	164,79 (131%)	1,65,92 (132%)	1,86,84 (149%)
Kohinoor	1,89,13, (100%)	1,40,83 (74%)	16384 (87%)	1,80,63 (96%)	1,97,20 (104%)
Aabahan	1,70,85 (100%)	1,58,79 (93%)	1,70,34 (99%)	1,75,08 (103%)	1,81,99 (107%)
Hengul	1,31,45 (100%)	1,73,87 (132%)	1,62,18 (123%)	1,80,12 (137%)	1,8,321 (139%)
Bordoishila	1,25,55 (100%)	1,36,25 (108%)	1,57,39 (125%)	1,73,76 (138%)	1,85,55 (147%)
Rajtilak	1,24,57 (100%)	1,43,00 (115%)	1,57,02 (126%)	1,81,75 (146%)	1,92,09 (154%)
Rajasree	1,10,93 (100%)	1,37,28 (124%)	1,50,41 (136%)	1,69,98 (153%)	1,83,04 (165%)
Itihas	1,14,75 (100%)	1,39,44 (122%)	1,55,56 (136%)	1,83,50 (160%)	1,83,55 (160%)
Binapani	50,15 (100%)	75,45 (150%)	87,34 (174%)	1,11,40 (222%)	1,31,75 (260%)
Rupraj	58,20 (100%)	75,20 (129%)	94,25 (162%)	1,09,45 (188%)	1,32,50 (228%)
Total Revenue	120130 (100%)	133544 (111%)	146312 (122%)	163159 (136%)	175772 (146%)

Source: The financial records of the select theatre units for the period 2009-10 to 2013-14

N.B: the revenue received includes the amount derived from selling of Souvenir

In spite of the variability in earning of revenue from different shows, the trend of the total revenue earning is increasingly upward. The total revenues of mobile theatres including selling of souvenir increased by 1.46 times in 2013-14 from 2009-10. The table-6.4 exhibits that the revenue earning of 7 theatre units out of 10 theatres of the sample is steadily increased. From the trend of revenue shown in Table 6.4, it appears that Binapani Theatre one of the oldest theatre unit of Assam remained in first position with 2.6 times growth. The theatre unit is

presently on its 42 years of matured stage of presentation. The theatre house emphasised on quality performance. It maintained its network of selling and marketing on account of its name and fame. The second position is held by Rajashree theatre, Mukalmua Nalbari District accompanied by new entrant Itihas Theatre with 1.6 times increasing of revenue. Rajtilak theatre remained in 3rd position with 1.5 increase in revenue from the base year 2009-10. In short, we may conclude that the revenues of all the theatre units has increased but the trend is volatile in nature. In comparison, to the old players, the revenue trend of the new entrants is more increasing. Again, the revenue income of the two old & established theatre houses -Kohinoor and Aawahan in the year 2010-11 has not shown good result. The reason of not being able to remain in the race is primarily because of not taking good project. As the units run on sole-proprietorship basis; the physical incapacity of the proprietor appears because of ill-health of both the proprietors affect the business.

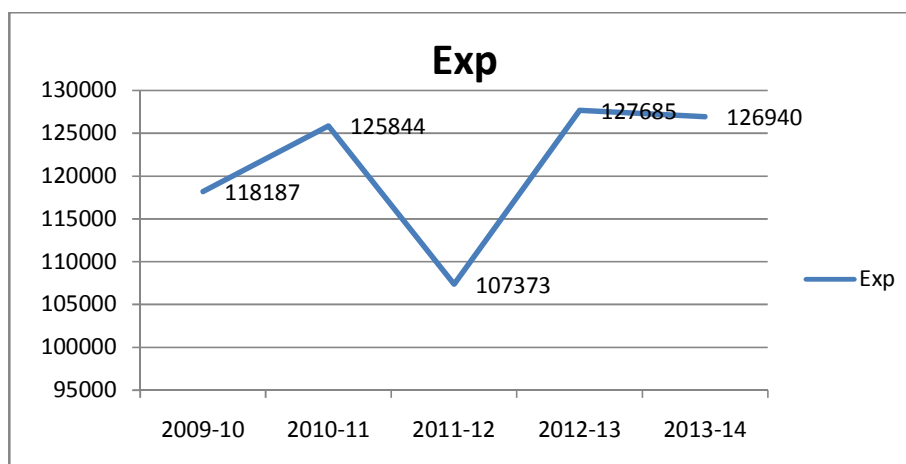
But, the same situation was not prevailed in the succeeding years. It is to be referred that Nataraj theatre, the first theatre house in the history of Assamese mobile theatre arena, suffered huge loss in its very first year's presentation. Because of the bold step taken by the promoter with innovative ideas and technical expertise in presenting second year's production (*Beula*), the theatre house re-emerged as winners and there are no looking back ever since and it run successfully for another 30 years with many hit productions. Similarly, the year 1983-84 was literally a good year for Kohinoor Theatre as three very high quality drama were staged viz. *Matir Gari*, *Soragurir Saponi* and *Baghjal*. But the plays were not accepted by the viewers despite of unusual stage presentation technique. However, The loss suffered was compensated in the next year due to the risk taken by the Producer-Ratan Lahkar to present the epic Mahabharata in the year 1984-85 which proved to be a blockbuster hit. Again the same trend was maintained with next year's play *Ramayan* and *Daasta-ne-swahide-karbala*. With reference to the past situation we may conclude that loss of a particular season cannot be treated as loss for the theatre unit as a whole as it is observed that one good production can compensate the past losses.

The Table-6.4 indicates that the business of mobile theatres is promising one though the revenue earnings of Aawahan, Kohinoor and Hengul Theatre were falling in the year 2010-11 and 2011-12 respectively. The mobile theatre units have very negligible income from other source. The other source of income usually generated from the selling of annual publication of souvenir.

6.3 Expenditure of Mobile Theatre Units:

The financial performances of the mobile theatres depend on revenue earning against expenditure. The **table-6.8** shows that the total expenditure of the select mobile theatres were increased by 1.06 times in the period 2009-10 to 2013-14 whereas in the same period the total revenue received by the sample theatres were increased by 1.46 times. This information indicates the promising financial state of mobile theatres. It is also noticeable that in 2011-12, the total expenditure of the mobile theatres was declining to 92% of the same of 2009-10.

Graph-6.2
Trend of Expenditure
(Rs. In thousands)



Source: The financial records of the select theatre units for the 2009-10 to 2013-14.

The trend of the total expenditure of select mobile theatre units was fluctuating in the period 2009-10 to 2013-14. The different components of the expenditure are salary, production cost, selling and advertisement, transportation, food & accommodation, repairs and renewals and miscellaneous. The production cost comprises of set designing, settings,

makeup & costume, light & fuel and sound arrangement. The miscellaneous items include medical cost, legal charges etc. The table-6.5 indicates that all the mobile theatres spent major part of the amount of their expenditure for salary & remuneration to staff. They spent 23% to 41% amount for salary and remuneration of the staff. The average expenditure for salary and remuneration to staff is 35%. The production and transportation appears in 2nd and 3rd position in incurring expenditure. During field survey it was found that the theatre unit reduced its production expenditure by 5% in comparison to previous year as stated in annexure. In the year 2011-12, Aawahan theatre has not planned for big budget production. So, the expenditure under the heading was reduced. Again, health problem of the proprietor appears to be another reason for not taking risky project in last three theatrical seasons. However, during interaction with the proprietor the researcher came to know that the theatre unit has planned for big project in the forthcoming theatrical season- 2016-17 and finalised agreement with powerful actress of both stage and cinema- Prastuti Parasar for the season. Similarly, the expenditure of Rajashree Theatre in 2013-14 was 92% of 2009-10. The theatre house is trying to maintain its position after the demise of the proprietor, Chakradhar Kalita. Although it could do average business in last 3 years, during investigation the researcher came to know that the theatre house did good business in the year 2015-16 for the play *Miri-jiyori*. The Expenditure of Theatre Bhagyadevi, Kohinoor Theatre, Bordoisila Theatre and Itihas Theatre increased only 1.01 times, 1.02 times, 1.04 times and 1.02 times respectively from 2009-10 to 2013-14. It is also a noticeable fact that the expenditure of Hengul and Rajtilak Theatre were increased by 1.13 times and 1.12 times. The table-6.8 shows that the average proportion of expenditure of the aforesaid theatres was 10% to 11% in the period of the study. In comparison to these theatres, the expenditure of Rupraj and Binapani was only average 7%. But the table-6.7 exhibits that the expenditure of these two theatre were

increased progressively. In 2009-10 to 2013-14, the expenditure of Rupraj and Binapani theatres increased by 1.56 and 1.52 times respectively.

Table: 6.5
Expenditures under different headings of the theatre units
(Rs. In thousands)

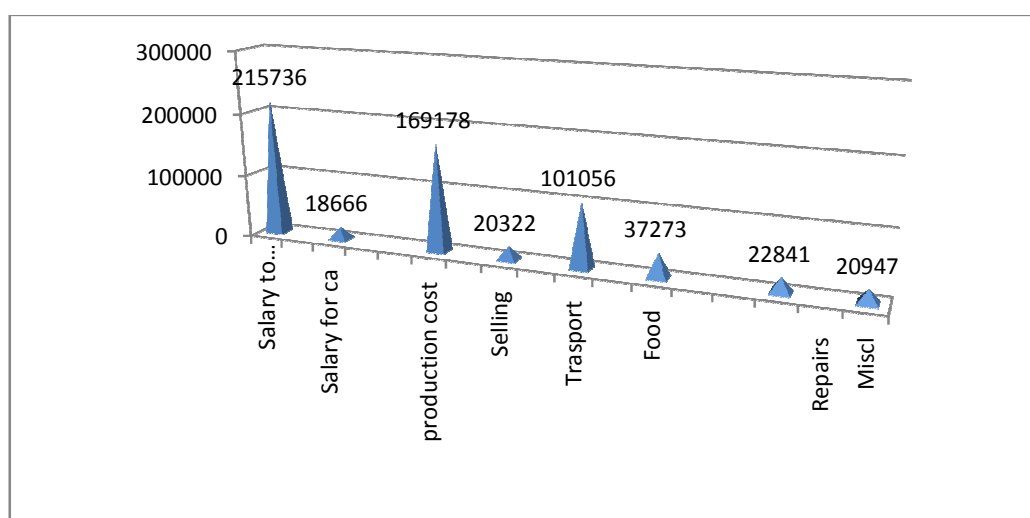
Name of theatre units	Salary & Remuneration for regular service	Salary & Remuneration for casual service	Production Cost	Selling & Advertising cost	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous expenditure	Total/Average Percentage
Theatre Bhagyadevi	25575 (41%)	1775 (3%)	15350 (24%)	1465 (3%)	9912 (16%)	4065 (6%)	2070 (3%)	2500 (4%)	62712 (100%)
Kohinoor	24850 (37%)	2187 (3%)	19600 (29%)	1975 (3%)	10240 (15%)	4086 (6%)	2472 (4%)	1982 (3%)	67392 (100%)
Aawahan	26355 (38%)	2116 (3%)	19340 (28%)	2170 (4%)	10490 (15%)	3776 (5%)	2419 (4%)	2060 (3%)	68726 (100%)
Hengul	26450 (38%)	2535 (3%)	18250 (26%)	2460 (4%)	10780 (16%)	3486 (6%)	2440 (4%)	2040 (3%)	68441 (100%)
Bordoisila	22400 (37%)	1885 (3%)	16100 (25%)	1720 (3%)	10170 (17%)	3900 (6%)	2765 (5%)	2360 (4%)	61300 (100%)
Rajtilak	23746 (35%)	2190 (3%)	18808 (28%)	2825 (5%)	10440 (16%)	4340 (6%)	2235 (3%)	2620 (4%)	67204 (100%)
Rajashree	20100 (32%)	1265 (2%)	19490 (30%)	2070 (3%)	12470 (20%)	3620 (6%)	2110 (3%)	2260 (4%)	63385 (100%)
Itihas	24200 (36%)	1830 (3%)	17900 (28%)	2065 (3%)	10720 (17%)	4290 (7%)	1920 (3%)	1955 (3%)	64880 (100%)
Binapani	9400 (23%)	1152 (3%)	13140 (32%)	1530 (4%)	9000 (22%)	2780 (7%)	2080 (5%)	1685 (4%)	40767 (100%)
Rupraj	10660 (26%)	1365 (3%)	11200 (27%)	1692 (5%)	9200 (22%)	3235 (8%)	1780 (4%)	2090 (5%)	41222 (100%)
	213736 (35%)	18300 (3%)	169178 (28%)	19972 (3%)	103422 (17%)	37578 (6%)	22291 (4%)	21552 (4%)	606029 (100%)

Sources: Financial records of select theatre units for the period 2009-10 to 2013-14

The expenditure for production cost and transportation were average 28% and 17% of the total expenditure. The expenditure incurred for food & accommodation, repairs & renewal and for miscellaneous items was average 6% and 4%. The average proportion of expenditure for remuneration of casual service and selling & advertising cost was same, i. e. 3%. The casual service includes the service providers other than staff who are engaged for the active seasons of a year. Casual service providers are usually engaged for less than 2 months.

Graph:6. 3

Expenditures under different headings (Rs. in thousands)



Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Though it has been observed in the table-6.5 and the Graph-6.3 that the salary of the staff is the largest component of the expenditure of the mobile theatre units, the expenditure for salary in 2013-14 became 68% of the salary expenditure of 2009-10. After enquiry, the researcher came to know that the management authorities of the theatres are giving preference in reducing the number of staff and in engagement of expert service in casual mode. The table-6.6 also indicates that the salary and remuneration for casual service is also increased by more than 3.6 times in the year 2009-10 to 2013-14. But, it is also remarkable that the trend of expenditure for both the components- the salary to the regular staff and salary and remuneration for casual service are fluctuating in nature. In fact, the need of the expenditure for staff and casual services depend on

the nature of the production of the theatre. Therefore, the steady trend of expenditure for the staff and casual services cannot be expected. Similarly, the production cost of the theatre units is also fluctuating. The production cost is affected by the pattern of the script of the playwright. In spite of that there was increased amount of expenditure in 2013 in comparison to 2009. In reality, every mobile theatre unit is attempting to modernise their performance with up graded technique.

But, it is surprising to note that the selling and advertisement cost is not progressively upward. The selling and advertisement expenditure was Rs.31 lakh in 2009-10, it increased to Rs.70 lakh 55 thousand in 2010-11, after that it was reduced to Rs.21 Lakh 82 thousand in 2011-12. It became Rs.40 lakh 65 thousand in 2012-13. In 2013-14, it was again reduced to Rs.39 lakh 20 thousand. This information shows that the advertisement is not increasingly needed by the theatre units. Actually, the major part of the advertisement expenditure is usually incurred by the invitation committees. But, few new theatre units (e.g. Rajtilak Theatre, Itihash Theatre etc) give more importance in advertisement of their production through electronic media. The old and established theatre units (e.g. Kohinoor, Aawahan) usually require giving less importance for advertisement due to their reputation and brand name.

The table 6.6 shows that the transportation expenditure also increased more than 2 times in 2009-10 to 2013-14. It is mainly because of hike of fuel price. Besides that, the newly established theatres prefer more in hiring of vehicles in lieu of buying own vehicles. It contributes in burgeoning transportation cost.

Table: 6.6
Trend of expenditure in different headings (Rs. In thousands)

Particulars	2009-10	2010-11	2011-12	2012-13	2013-14	Total
Salary & Remuneration to regular staff	57676 100%	45660 79%	36060 63%	37100 64%	39240 68%	215736
Salary & Remuneration for casual staff	1134 100%	5155 455%	3807 336%	4430 391%	4140 365%	18666
Production cost	25248 100%	32330 128%	29600 117%	46700 185%	35300 140%	169178
Selling & advertisement cost	3100 100%	7055 228%	2182 70%	4065 131%	3920 126%	20322
Transportation	14298 100%	17259 121%	16499 115%	22100 155%	30900 216%	101056
Food & accommodation	8083 100%	8100 100%	10450 129%	5320 66%	5320 66%	37273
Repairs & renewal	4566 100%	6050 133%	3145 69%	4470 98%	4610 101%	22841
Miscellaneous Expenditure	4027 100%	4235 97%	5675 130%	3500 80%	3510 80%	20947

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Another important fact is that though the expenditure related to food & accommodation increased by 1.29 times in the year 2009-10 to 2011-12, it was again declining to 66% in 2012-13 and in 2013-14. After investigation, the researcher came to know that the employees are satisfied with the quality of food provided by the management authority but they complained for bringing more variety in menu for veg and non-veg items. Achyut Lahkar, the owner of Nataraj theatre once stated when the researcher interacted with him that he put equal importance to the kitchen and non-veg item was a must for dinner every day. Nowadays, non-veg items are served twice weekly only by the present theatre houses for the staff. This information indicates the curtailing of food expenditure by the management.

The repairing and miscellaneous expenditure were fluctuating because of their unpredictable nature. Many times, natural calamities cause the increase of

repairing cost. For instance, on 31st March, 2016, the tent of Theatre Bhagyadevi was damaged due to heavy storm in Morigaon.

Though all types of expenditure are important for smooth functioning of the theatres, expenditure related to salary & remuneration for staff and casual service and production cost are key expenditure for mobile theatres. But, in comparison to production cost, the expenditure related to salary & remuneration for staff and casual service has more correlation with revenue. The table-6.7 indicates that the correlation coefficient of salary & remuneration and revenue earning is 0.77 whereas the correlation coefficient of production cost and revenue is 0.67. Here salary and remuneration comprises of salary for artists, playwrights and directors along with administrative staff. In fact, involvement of glamorous artists and good theme of drama have more attraction in comparison to lighting, sound system and stage arrangement in recent times. Production cost includes the expenditure incurred for lighting, sound system and stage arrangement.

Table-6.7

Correlation co-efficient of salary and production cost with revenue

Correlation coefficient of salary & remuneration and revenue	Correlation coefficient of production cost and revenue
0.77	0.67

N.B. The formula of Karl Pearson Correlation Coefficient is applied.

The Table 6.8 exhibits that the expenditure trend of all the theatres of the sample other than Binapani and Rupraj is fluctuating in 2009-10 to 2013-14. Among these theatres, the total disbursement of Aawahan Theatre is sharply reducing from the year 2009-10 to 2011-12. Though the expenditure of the theatre unit was slightly increasing in 2012-13 and 2013-14 in comparison to 2011-12, the expenditure of 2011-12 of the theatre was 72% of the expenditure of 2009-10. The expenditure of 2012-13 and 2013-14 were only 84% and 89% of the expenditure of 2009-10.

Table: 6.8
Trend of total expenditure (Rs in thousands)

Name of theatre unit	2009-10	2010-11	2011-12	2012-13	2013-14
Theatre Bhagyadevi	12074 (100%)	14789 (122%)	12659 (105%)	10960 (91%)	12230 (101%)
Kohinoor	13137 (100%)	13060 (99%)	12755 (97%)	15070 (115%)	13370 (102%)
Aawahan	15501 (100%)	15310 (86%)	11135 (72%)	12990 (84%)	13790 (89%)
Hengul	12139 (100%)	16465 (136%)	13587 (112%)	12550 (103%)	13700 (113%)
Bordoisila	11735 (100%)	13210 (113%)	10495 (89%)	13610 (116%)	12250 (104%)
Rajtilak	13394 (100%)	13070 (98%)	11280 (84%)	14650 (109%)	14810 (111%)
Rajashree	13355 (100%)	13000 (97%)	9920 (74%)	14790 (111%)	12320 (92%)
Itihas	13310 (100%)	12780 (96%)	10545 (79%)	14615 (110%)	13630 (102%)
Binapani	6412 (100%)	7365 (115%)	7360 (115%)	9640 (150%)	9990 (156%)
Rupraj	7130 (100%)	6795 (95%)	7637 (107%)	8810 (124%)	10850 (153%)
Total	118187 (100%)	125844 (106%)	107373 (91%)	127685 (108%)	126940 (107%)

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Table: 6.9
Total Expenditure (Rs. in thousands)

Name of the theatre units	2009-10	2010-11	2011-12	2012-13	2013-14	Total Expenditure and average percentage
Theatre	12074	14789	12659	10960	12230	62712
Bhagyadevi	(10%)	(12%)	(12%)	(9%)	(10%)	(10%)
Kohinoor	13137	13060	12755	15070	13370	67392
	(11%)	(10%)	(12%)	(12%)	(11%)	(11%)
Awahan	15501	15310	11135	12990	13790	68726
	(13%)	(12%)	(10%)	(10%)	(11%)	(11%)
Hengul	12139	16465	13587	12550	13700	68441
	(10%)	(13%)	(13%)	(10%)	11%	11%
Bordoisila	11735	13210	10495	13610	12250	61300
	10%	10%	10%	(11%)	(10%)	(10%)
Rajtilsak	13394	13070	11280	14650	14810	67204
	(11%)	(10%)	(11%)	(11%)	(12%)	(11%)
Rajashree	13355	13000	9920	14790	12320	63385
	(11%)	(10%)	(9%)	(12%)	(10%)	(10%)
Itihas	13310	12780	10545	14615	13630	64880
	(11%)	(10%)	(10%)	(11%)	(11%)	(11%)
Binapani	6412	7365	7360	9640	9990	40767
	(5%)	(6%)	(7%)	(8%)	(8%)	(7%)
Rupraj	7130	6795	7637	8810	10850	41222
	(6%)	(5%)	(7%)	(7%)	(9%)	(7%)
Total	118188	125845	107374	127686	126941	606029
	(100%)	(100%)	(100%)	(100%)	(100%)	(100%)

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

6.4. Profitability of the Mobile Theatre Units:

The operating efficiency of the mobile theatre units reflect on the control of expenditure over revenue of the enterprises and their profitability. The table-6.10 exhibits that though the operating expenditure of all the theatres of the sample against per rupee of revenue was fluctuating in 2009-10 to 2013-14, it was reduced in 2013-14 in comparison to 2009-10. In fact, the management of the theatres attempt to utilise the resources more efficiently for revenue generation, therefore, the ratio of expenditure on revenue reduced in 2013-14. Among all the theatre units of the sample, the average ratio of the expenditure of Kohinoor theatre on revenue is lowest i.e 0.77 , Binapani Theatre is highest i.e. 0.89 .The average expenditures against per rupee of revenue of Theatre Bhagyadevi ,Aawahan Theatre ,Bordoisila Theatre and Hengul theatre in 2009-10 to 2013-14 were 0.79, 0.80, 0.79, 0.82 respectively. All these theatres along with Kohinoor theatre are old theatres. Theatre Bhyagyadevi , Kohinoor Theatre and Aawahan Theatre completed more than 35 years of their existence. Hengul and Bordoichila Theatre completed 30 and 22 years. In comparison to the aforesaid theatres, the ratios of expenditure of Binapani, Rupraj, Rajashree, Rajtilak and Itihas Theatre on revenue were 0.84 to 0.89. Other than Binapani Theatre, these theatres are comparatively new. Binapani Theatre has completed 42 years of their existence. Rajashree, Rajtilak, Rupraj and Itihas theatre completed only 7 to 11 years. From the above interpretation it is derived that the operating efficiency can be expected more in case of old theatres than newly established theatres.

Table-6.10 (Rs in thousands)
Operating Expenditure against per Re of Revenue

Operating expenditure against per Rupee of revenue						
Name of Theatre	2009-10	2010-11	2011-12	2012-13	2013-14	Average exp against per rupee of revenue of each theatre in 5 years
Theatre Bhagyadevi	0.96	0.95	0.77	0.66	0.65	0.79
Kohinoor	0.69	0.93	0.77	0.83	0.68	0.77
Aawahan	0.90	0.83	0.65	0.74	0.75	0.80

Hengul	0.92	0.94	0.84	0.69	0.74	0.82
Bordoisila	0.93	0.96	0.66	1.27	0.66	0.79
Rajtilak	1.07	0.91	0.72	0.80	0.77	0.84
Rajashree	1.20	0.95	0.65	0.87	0.67	0.84
Itihas	1.16	0.92	0.68	0.80	0.74	0.84
Binapani	1.28	0.98	0.84	0.86	0.76	0.89
Rupraj	1.22	0.90	0.81	0.80	0.82	0.88
Year wise average expenditure against per rupee of revenue of the sample theatres	1.01	0.94	0.73	0.78	0.72	0.82

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

The efficiency of the theatres also reflects on profit earning of the theatres. The table-6.11 shows that the average percentage of profit of the sample theatres in 2009-10 to 2013-14 is 22% on cost. Among all the theatre units of the sample, the profit ratio of Kohinoor Theatre is highest; i.e. 29%. Theatre Bhagyadevi and Bordisila Theatre appear jointly in second position with 27% profit on cost. Aawahana Theatre is in the next position with 25% profit. Other theatres of the sample earned less than the average percentage of profit. The percentage of profit of Binapani and Rupraj Theatre in 2009-10 to 2013-14 is lesser than all other theatres of the sample. They earned only 12% and 14% profit on expenditure in the period of the study. Though Binapani Theatre exhibited low percentage of overall profit and incurred loss in 2009-10, the theatre could earn profit in 2013-14 more than 17 times of the profit of 2010-11. The table-6.12 also show that Rajashree, Rajtilak, Itihas and Rupraj also bear loss in 2009-10. But, the profit of Rajashree theatre increased by 8.2 times from 2010-11 to 2013-14.

Table-6.11
Percentage of profit on cost (Rs. in thousands)

Theatres	Revenue	Expenditure	Profit	Percentage of profit on cost
Bhagyadevi	79860	62712	17148	27
Kohinoor	87163	67392	19771	29
Aabahan	85705	68726	16979	25
Hengul	83083	68441	14642	21
Bordoishila	77850	61300	16550	27
Rajtilak	79843	67204	12639	19
Rajasree	75164	63385	11779	19
Itihas	77680	64880	12800	20
Binapani	45609	40767	4842	12
Rupraj	46960	41222	5738	14
Total Profit	738917	606029	132888	Average Percentage=22

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

In fact, in this year, few theatres could not perform as per their schedule adequately due to communal friction in BTAD areas. Besides Binapani Theatre, and Rajashree Theatre, the growth rate of profit of Bhagyadevi theatre and Bordoishila Theatre were also attractive in comparison to other theatre units of the sample in the period of the study. In 2013-14, these two theatres earned profit respectively 12 times and 7.7 times more than their profit of 2009-10.

Table-6.12
Trend of Profit (in thousand rupees)

Theatres	2009-10	2010-11	2011-12	2012-13	2013-14
Bhagyadevi	498 (100%)	744 (149%)	3820 (767%)	5632 (1131%)	6454 (1296%)
Kohinoor	5776 (100%)	1023 (18%)	3629 (63%)	2993 (52%)	6350 (110%)
Aabahan	1584 (100%)	569 (36%)	5899 (372%)	4518 (285%)	4409 (278%)

Hengul	1006 (100%)	922 (92%)	2631 (262%)	5462 (543%)	4621 (459%)
Bordoishila	820 (100%)	415 (50.6%)	5244 (639.5%)	3766 (459.3%)	6305 (768.9%)
Rajtilak	-937	1230 (100%)	4422 (360%)	3525 (287%)	4399 (358%)
Rajasree	-2262	728 (100%)	5121 (703%)	2208 (303%)	5984 (822%)
Itihas	-1835	1164 (100%)	5011 (431%)	3735 (321%)	4725 (406%)
Binapani	-1397	180 (100%)	1374 (763%)	1500 (833%)	3185 (1769%)
Rupraj	-1310	725 (100%)	1788 (247%)	2135 (295%)	2400 (331%)
Total Profit	1943 (100%)	7700 (396%)	38939 (2004%)	35474 (1826%)	48832 (2513%)

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

N.B: Base year of preparing index for Rajtilak ,Rajasree, Itihas, Binapani and Rupraj is 2009-10 and for other theatre units of the sample is 2008-09.

The table-6.11 and 6.12 reveal that the old theatres (i.e. which were established before 2000) are more in number in acquiring accelerated growth rate of net earnings and creditable percentage of profit on cost. In case of return on initial capital investment, it has been observed in the table-6.13 that few new theatres viz. Itihas and Rajtilak could earn return on investment far ahead than average return on investment. The rate of Profit on initial Capital investment of Itihas Theatre was highest among all the theatre units of the sample. The return on initial investment of Itihas Theatre was 37% which was followed by Theatre Bhagyadevi with 31% profit on capital. Bordoisila and Rajtilak Theatre appear in 3rd position with 29% profit. Average rate of return on initial capital investment of all sample theatres in 2009-10 to 2013-14 was 23%.Hengul theatre also earned average 23% profit on investment in this period. It is mentionable that other than Rajtilak and Itihas Theatre, aforesaid theatres were established before

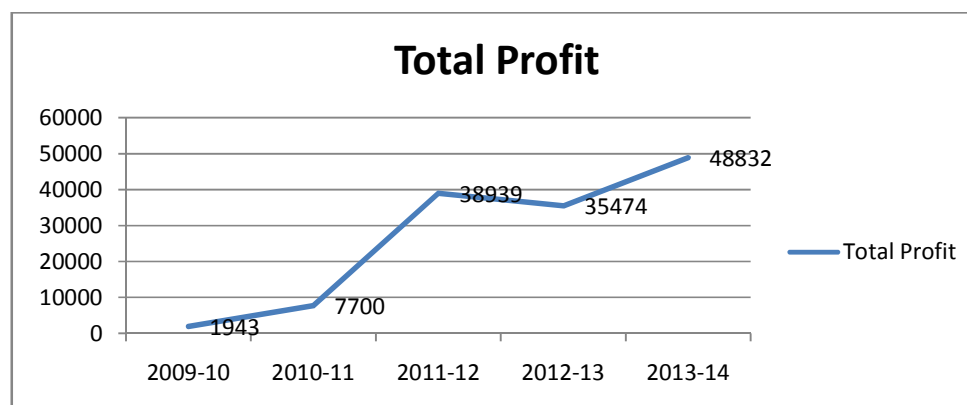
2000. Remaining theatres of the sample acquired 12% to 20% profit on capital in the period of the study. Important fact is that the trend of the total profit of the sample is progressively upward in the period of the study except 2012-13. In this year total profit was slightly declined from the profit of previous year. However, year 2009-10 was not considered as a good financial year by most of the theatre units due to disturbed law and order situation of the State for the serial bomb-blast of 2008 in many parts of the State including capital city Guwahati. The Graph-6.4 exhibits that the trend of the total profit of

Table-6.13
Return of Investment

Name of Theatre	Initial Capital Investment(Rs in thousands)	Average Profit(Rs. In thousands)	Percentage of profit on capital investment
Bhagyadevi	110	34.296	31
Kohinoor	195	39.542	20
Aabahan	170	33.958	20
Hengul	129	29.284	23
Bordoishila	114	33.1	29
Rajtilak	86	25.278	29
Rajasree	120	23.558	20
Itihas	69	25.6	37
Binapani	75	9.684	13
Rupraj	94	11.476	12
Total Profit	1162	265.776	23

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Graph-6.4
Trend of the Total Profit (Rs. in thousands)



Source: Financial records of select theatre units for the period 2009-10 to 2013-14

the sample theatre was steeply upward from 19.43 lakh to 389.39 lakh from 2009-10 to 2011-12. In 2012-13 the trend of the profit became slightly downward. In this year total profit of the sample was Rs.354.74 lakh. It was again sharply increased to Rs 488.32lakh. This information shows that the mobile theatre in Assam is promising and profiteering venture.

Among all the theatre units of the sample, average proportion of profit of Kohinoor Theatre was largest with i.e. 15% of the total profit. In sharing the total profit of the sample theatres, Theatre Bhagyadevi and Aawahan Theatre jointly acquired second position with 13% profit. Bordoisila and Hengul theatre acquired 12% and 11% out of the total profit in the period of the study. This information signifies that old theatres are mainly dominating in net earnings of mobile theatres of Assam.

Table: 6.14
Proportion of profit of the sample theatres (Rs in thousands)

Name of Theatre	2009-10	2010-11	2011-12	2012-13	2013-14	Total
Theatre Bhagyadevi	498 (26%)	744 (10%)	3820 (10%)	5632 (16%)	6454 (13%)	17148 (13%)
Kohinoor	5776 (297%)	1023 (13%)	3629 (9%)	2993 (8%)	6350 (13%)	19771 (15%)

Aabahan	1584 (82%)	569 (7%)	5899 (15%)	4518 (13%)	4409 (9%)	16979 (13%)
Hengul	1006 (52%)	922 (12%)	2631 (7%)	5462 (15%)	4621 (9%)	14642 (11%)
Bordoishila	820 (42%)	415 (5%)	5244 (13%)	3766 (11%)	6305 (13%)	16550 (12%)
Rajtilak	-937 (-48%)	1230 (16%)	4422 (11%)	3525 (10%)	4399 (9%)	12639 (10%)
Rajasree	-2262 (-116%)	728 (9%)	5121 (13%)	2208 (6%)	5984 (12%)	11779 (9%)
Itihas	-1835 (-94%)	1164 (15%)	5011 (13%)	3735 (11%)	4725 (10%)	12800 (10%)
Binapani	-1397 (-72%)	180 (2%)	1374 (4%)	1500 (4%)	3185 (7%)	4842 (4%)
Rupraj	-1310 (-67%)	725 (9%)	1788 (5%)	2135 (6%)	2400 (5%)	5738 (4%)
Total Profit	1943 (100%)	7700 (100%)	38939 (100%)	35474 (100%)	48832 (100%)	132888 (100%)

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

It is also mentionable that Theatre Bhagyadevi has more consistency in keeping upward track in financial performance among all the theatres of the sample and is going to complete glorious 50 years of its performance in 2016-17. Other than Binapani Theatre, all the theatres which had 4% to 10% profit out of the total profit of the sample units in 2009-10 to 2013-14 were established after 2000. Among the new theatres, the proportion of the profit of Itihas and Rajtilak is more with 10% profit.

Another important fact is that the profit of new theatres is fluctuating more than the profit of the old theatres. The table 6.15 indicates that the coefficient variation of profit of all new theatres of the sample other than Rajtilak Theatre is 113% to 142%. In case of all the old theatres other than Binapani Theatre which were established before 2000, the coefficient variation is 55% to 80%.

Table: 6.15
Coefficient Variance of profit

Name of Theatre	Coefficient Variance
Theatre Bhagyadevi	80%
Kohinoor	55%
Aabahan	66%
Hengul	71%
Bordoishila	79%
Rajtilak	92%
Rajasree	142%
Itihas	113%
Binapani	176%
Rupraj	132%
Coefficient Variance of the total profit of the sample	77%

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Table: 6.16
Capital Structure of Mobile Theatres (Rs in Lakhs)

Name of the theatres	Own Capital	Loan Capital	Total
Theatre Bhagyadevi	100	10	110
	91	9	100
Kohinoor	165	30	195
	85	15	100
Aawahan	150	20	170
	88	12	100
Hengul	115	14	129
	89	11	100
Bordoisila	104	10	114
	91	9	100

Rajtilak	36	50	86
	42	58	100
Rajashree	98	22	120
	82	18	100
Itihas	34	35	69
	49	51	100
Binapani	70	5	75
	93	7	100
Rupraj	85	9	94
	90	10	100
Total and Average Percentage	957	205	1162
	82	18	100

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Table: 6.17

Interest Coverage Ratio (Rs.in Lakhs)

Name of Theatres	Interest	Profit	Percentage of interest on profit
Theatre Bhagyadevi	1.2	64.54	1.9
Kohinoor	2.7	63.5	4.3
Aawahan	2.3	44.09	5.2
Hengul	1.83	46.21	4.0
Bordoisila	1.4	63.05	2.2
Rajtilak	6.5	43.99	14.8
Rajashree	3.08	59.84	5.1
Itihas	5	47.25	10.6
Binapani	0.58	31.85	1.8
Rupraj	1.17	24	4.9
Total	27.36	488.32	Average=5.6

Source: The Financial records of select theatre units for the period 2009-10 to 2013-14

6.5 Capital Structure:

The capital structure of an enterprise is important to analyse the solvency of the enterprise and its financial structure. All the mobile theatres of Assam are basically established in Partnership or Proprietorship form. The table-6.16 shows that the average proportions of loan capital and own capital are 17% and 83% respectively. The average proportion of loan capital is very less in comparison to own capital. The proportion of loan amount, in case of Rajtilak and Itihas Theatre is comparatively high (i.e. 58% and 51% of the total capital). The proportion of loan of Theatre Bhagyadevi, Binapani Theatre and Bordoisila Theatre is very less i.e. 9%, 7% and 9% respectively of total capital. The range of loan amount of Kohinoor, Aawahan, Hengul, Rajashree and Rupraj is 10% to 18% of the total capital. The burden of the interest on loan is affected by the proportion of the loan amount. The table-6.17 indicates that the average percentage of interest on profit of the sample theatres is 5.6%. It has been observed that the interest coverage ratio of Rajtilak Theatre is highest i.e. 14.8% of the operating profit. Itihas Theatre comes in next position with interest coverage ratio of 10.6%. The interest coverage ratio of Binapani Theatre and Theatre Bhagyadevi is very less i.e. only 1.8% and 1.9% respectively. Other than Aawahan Theatre, the interest coverage ratio of all the theatres which were established before 2000 are less than 5%. In contrary to that, except Rupraj Theatre, all the mobile theatres which were established after 2000 have comparatively high interest coverage ratio, i.e. more than 5%. In fact, the new theatre units relatively depend more on borrowed fund as the entrepreneur of these theatres have changing attitude to bear risk for continuation of their business.

6.6. Asset Structure of Mobile Theatre Units:

The activities of the mobile theatres are facilitated with various compositions of the assets. The operating efficiency of the theatres also depends on the asset structure. The theatre units have the following form of asset composition.

6.6.1 Asset in the form of Land & Building:

The theatre units have Land area of 3-5 *bighas* of owned land where rehearsal camps, office room and artist quarters are constructed. The rehearsal area is an open area of about 20feet/10feet area. In one corner of the area, a prayer place is separately maintained. The walls of the rehearsal area is hanged with the photographs of famous artist fraternity namely Braja Sarma, Jyoti-Bishnu-Bhupen, Phani Sarma. A full-fledged rehearsal camp can accommodate 100 -150 employees at a time. The rooms are designed as two bedded room with a large hall for the stay of 6-10 staff members. Again, the women artists are separately accommodated in a secured ambience. Separate urinal facility for both male and female staff is constructed. The rehearsal camp also have a well maintained kitchen area and a large dining area. For drinking water, employees of most of the theatre units use tube-well or deep- well but the rooms of Producer and lead artist have running water facility. The rooms have light and fan connection.

Furniture:

The rooms have wooden beds of 100 to 120 pieces measuring 2 $\frac{1}{2}$ "x6"x3" and 100 numbers of tables measuring 4"x2 $\frac{1}{2}$ "x3" and 50 numbers of wooden rack (*Alna*)

Wooden kitchen items:

In Kitchen, there are 15 to 20 pairs of desk & bench made of wood.

Kitchen utensil:

The kitchen utensil comprises of 4to 6 big size thalis, 3 to 5 big size saucepan, khanti, jazra, 3 to5 baltis, 4 to 6 mugs (plastic & aluminium), 4 to 6 small baltis, 40 to 50 thalis, 40 glasses and 6 to 8 spoons etc.

Music item:

The theatre units have following music instruments needed in production process- One Roland Sequencer key Board, One Rhythm Led Guitar, One Pad 20 xp, One Kango, One Dhukal, One Tabla with 3 dyina, One Violin, One Bunch of verify flute.

Stage:

The mobile theatre units two sets of stage made of Iron pillar and wood board (takta) measuring 90'' x 120'' for smaller theatre units and 100'' x 130'' for big theatre units.

The office room has 2 nos of office tables, 4 chairs & 2 nos of iron almirah.

It has been observed in the table-6.19 that average 65.21% of the value of the total asset is for land property. Every mobile theatre unit requires adequate land property for conducting rehearsal and arranging accommodation for artists and staff. The total capital expenditure on acquiring assets of the mobile theatres other than Itihas and Rajtilak are mainly dominated by the land property. Itihas and Rajtilak do not have own land property. They utilise the hired land for preparation of their products. Besides the land property, expenditure on hall and gallery is also important for presentation of the product of the theatre units. The select theatres spend average 11.54% of the total assets' value for hall and gallery. The average percentages of expenditure in two numbers of stages, light arrangement, sound system, Music items and Bus & Truck are 6.69%, 4.51%, 3.91%, 3.23% and 2.44% respectively. The proportions of the capital expenditure for the other component of the assets are very less.

Table-6.18

Asset Structure of the Sample theatres (Rs. in thousands)

Particular	Theatre Bhgyadevi	Kohinoor	Aawahana	Hengul	Bordoisila	Rajtilak	Rajashree	Itihas	Binapani	Rupraj	Total
Land	7000	13000	12700	8000	7000	0	7000	0	5000	7000	66700
Quarter of Artist	10	200	200	100	200	30	100	30	50	80	1000
Bus/Truck	300	300	300	300	300	200	200	200	200	200	2500
Wooden Bed	18	18	18	18	18	18	18	18	18	18	180
Wooden Table	10	10	8	8	8	13	8	8	8	8	89
Wooden Kitchen item	20	15	20	20	15	25	15	20	10	10	170
Wooden Box	20	20	20	20	20	17	17	17	10	10	171
Office Table & Chairs	15	15	15	15	10	15	10	15	10	10	130
Kitchen item	42	50	50	40	40	40	40	60	40	40	442
Music item	310	310	245	300	310	430	400	400	300	300	3305
Sound item	490	435	400	720	425	500	300	300	230	200	4000
Stag(2no)	900	900	900	1000	840	500	500	500	400	400	6840
Hall & Gallery	1200	1200	1200	1250	1100	1350	1200	1300	1000	1000	11800
Light	480	450	450	750	450	520	435	500	250	330	4615
Carpenter item	35	40	40	40	40	40	34	40	20	20	349
Total	10850	16963	16566	12581	10776	3698	10277	3408	7546	9626	102291

Source: The Financial Records of Mobile Theatre Units

N.B: The information are based on Income statements and balance sheets of the select mobile theatre units for the year 2013-14

Table-6.19
Proportion of the value of the Different Assets of the Sample Theatre (In Percentage)

Particular of Assets	Theatre Bhagyadevi	Kohinoor	Aawahan	Hengul	Bordoisila	Rajtilak	Rajashree	Itihas	Binapani	Rupraj	Total
Land	64.52	76.64	76.66	63.59	64.96	0.00	68.11	0.00	66.26	72.72	65.21
Quarter of Artist	0.09	1.18	1.21	0.79	1.86	0.81	0.97	0.88	0.66	0.83	0.98
Bus/Truck	2.76	1.77	1.81	2.38	2.78	5.41	1.95	5.87	2.65	2.08	2.44
Wooden Bed	0.17	0.11	0.11	0.14	0.17	0.49	0.18	0.53	0.24	0.19	0.18
Wooden Table	0.09	0.06	0.05	0.06	0.07	0.35	0.08	0.23	0.11	0.08	0.09
Wooden Kitchen item	0.18	0.09	0.12	0.16	0.14	0.68	0.15	0.59	0.13	0.10	0.17
Wooden Box	0.18	0.12	0.12	0.16	0.19	0.46	0.17	0.50	0.13	0.10	0.17
Office Table & Chairs	0.14	0.09	0.09	0.12	0.09	0.41	0.10	0.44	0.13	0.10	0.13
Kitchen item	0.39	0.29	0.30	0.32	0.37	1.08	0.39	1.76	0.53	0.42	0.43
Music item	2.86	1.83	1.48	2.38	2.88	11.63	3.89	11.74	3.98	3.12	3.23
Sound item	4.52	2.56	2.41	5.72	3.94	13.52	2.92	8.80	3.05	2.08	3.91
Stag(2no)	8.29	5.31	5.43	7.95	7.80	13.52	4.87	14.67	5.30	4.16	6.69
Hall & Gallery	11.06	7.07	7.24	9.94	10.21	36.51	11.68	38.15	13.25	10.39	11.54
Light	4.42	2.65	2.72	5.96	4.18	14.06	4.23	14.67	3.31	3.43	4.51
Carpenter item	0.32	0.24	0.24	0.32	0.37	1.08	0.33	1.17	0.27	0.21	0.34
Total	100	100	100	100	100	100	100	100	100	100	100

Source: The Financial Records of Mobile Theatre Units

N.B: The information are based on Income statements and balance sheets of the select mobile theatre units for the year 2013-14

Table-6.20
Total Asset value of the sample theatres (Rs. in thousands)

Name of Theatres	Total Asset Value as on 2013-14	Percentage of the asset out of total Asset Value of the sample theatres
Ththeatre Bhagyadevi	10850	11
Kohinoor	16963	17
Aawahan	16566	16
Hengul	12581	12
Bordoisila	10776	11
Rajtilak	3698	4
Rajashree	10277	10
Itihas	3408	3
Binapani	7546	7
Rupraj	9626	9
Total Asset Value of the sample theatres.	102291	100
Average Asset Value	10229.1	

Source: Financial records of select theatre units for the period 2009-10 to 2013-14

Among all the select theatres Kohinoor and Aawahan theatres have largest amount of property. They have 16% and 17% amount of the property respectively out of the total assets of the select theatres. Hengul theatre appears in the next position with 12% property. It has also been observed that all the new theatres which were established after 2000 have property less than average value i.e. Rs.1,02,29,100. All the old theatres of the samples other than Binapani Theatre have asset value more than the average asset value of the sample. In fact, the size of the stage and tent of Binapani Theatre for facilitating audience are smaller than the other old theatres. The old theatres are in convenient position for accumulating surplus profit for further investment, whereas; due to shortage of accumulated fund few new theatres could not procure land.

6.6.1 Utilisation of Asset:

Another indication of the efficient business operation is asset turnover ratio. Whether the assets are utilized efficiently or not, that can be evaluated by comparing the revenue against the total value of assets. It has been observed in the table-6.21 that average asset turnover ratio of the sample is 1.7. Among all the theatre, the average asset turnover ratio of Itihas is highest, i.e. 5.4. The next position come to Rajtilak theatre.

Table-6.21
Asset Turnover ratio
(Rs. In thousands)

Theatre	Rev on	Asset as	Asset Turn over ratio=Revenue/Assets
Theatre			
Bhagyadevi	18684	10850	1.7
Kohinoor	19720	16963	1.2
Aawahan	18199	16566	1.1
Hengul	18321	12581	1.5
Bordoisila	18555	10776	1.7
Rajtilak	19209	3698	5.2
Rajashree	18304	10277	1.8
Itihas	18355	3408	5.4
Binapani	13175	7546	1.7
Rupraj	13250	9626	1.4
	175772	102291	1.7

Source: Financial records of Select Mobile Theatre Unit

N.B: The information are based on Income statements and balance sheets of the select mobile theatre units for the year 2013-14

The table-6.21 shows that Itihas and Rajtilak theatre could generate revenue more than 5 times of the assets. It is also mentionable that the asset turnover ratios of new theatres of the sample other than Rupraj theatre are more

in comparison to old theatres. It signifies the competitive zeal of the new theatres in the form of efficient utilisation of resources.

6.6.2. The value of Assets against outstanding debt:

Though the economic utilisation of asset is important for the growth of an enterprise, at the same time the adequacy of the assets against outstanding loan is equally important for the solvency and creditworthiness of the entity. It has been observed in the table-6.22 that the average percentage of the loan capital on the total value of asset is only 20.04%. In reality, other than Rajtilak Theatre and Itihas theatre, the percentage of loan of the sample theatres over asset is 6.6% to 21.4%. In case Rajtilak and Itihas theatre the figures of loans are 1.35 times and 1.02 times more than assets.

It is noticeable that though the asset turnover ratios of Itihas Theatre and Rajtilak Theatre are attractive, the composition of the outstanding loan and asset of these two theatres is not encouraging.

Table-6.22
Composition of Loan and Asset (In thousand Rupees)

Theatre	Loan Cap	Asset as	% of loan
Thtr Bhag	1000	10850	9.2
Kohinoor	3000	16963	17.7
Aawahan	2000	16566	12.1
Hengul	1400	12581	11.1
Bordoisila	1000	10776	9.3
Rajtilak	5000	3698	135.2
Rajashree	2200	10277	21.4
Itihas	3500	3408	102.7
Binapani	500	7546	6.6
Rupraj	900	9626	9.3
Total	20500	102291	20.04

Source: The Financial Records of Mobile Theatre Units

N.B: The information are based on balance sheets of the select mobile theatre units for the year 2013-14

6.7. Conclusion:

Mobile theatres in Assam are profiteering venture. The total revenue earning of the theatres are increasingly upward. Though the old theatres earned more revenue, the growth of profit of the newly established theatre are more promising. The revenue earning is generated by performances in shows. The earlier four nights' performances with four to six product performances have now reduced to three night's shows. In general, three plays are prepared for the three days shows. But producers/directors mostly target on a single play which sometimes turns to be a dangerous practice due to market acceptance. The performances are divided in three shows for a night. But, majority of the income comes from I show performances during the period under study. As it is a labour intensive industry, payment of Salary and Remuneration are the major headings of expenditures. As the theatre houses put more emphasis on quality output in recent time, they hire expert services on casual basis for professional fees which sometimes surpass the payment to general staff for regular service. High correlation was seen with transportation, salary and revenue. But the theatre units coming in last 10-15 years, play a more aggressive role in terms of operating expenditure. So, their profit earning is more volatile in comparison to senior & established units. Despite of this, the theatre units are earning steady rate of profit by dint of their knowledge and experience of being in the field for quite a long time. Still the old units have to keep an eye on ROI as the Rajtilak theatre and Itihas theatre are getting high return on their investment in comparison to them. Again, the newly established ones rely more on outside source to invest in their activities which reflect their competitive attitude to penetrate in the market. As seniors, the established theatre houses are also accepting the competition in a positive way and offer their suggestions and guidance to new entrants to move in the right direction to bring a revolution in Assamese theatre field as a profit making cultural entity.

CHAPTER VII

FINDINGS, SUGGESTIONS AND CONCLUSION

The major findings from the analysis and interpretations of the study are presented in this chapter. Suggestions made to improve the managerial and economic aspects of the theatre units of the State are also included in the chapter. Conclusions drawn from the study are herewith presented. The observations are presented as per the sequence of the objectives.

7.1. Major Findings:

A. Growth and evolution of the mobile theatres and their location base.

7.1.1. The mobile theatre of Assam is an advanced form of Jatra party popular in lower Assam, the growth of which actually took place in the post- independence period.

7.1.2. During the period 1963 to 2015, altogether 144 numbers of theatre units were established and out of which it was found that average 16% of the units could survive whereas average 84% theatres were discontinued. During investigation, 60 number of theatre units were recorded in the year 2009-10. However, most of the theatre units could not survive even 2-3 theatrical season and hence the number was found to be reduced to 23 by the year 2015-16.

7.1.3. The average life span of the existing mobile theatre units is 21 years. Among the 23 existing theatre units, 3 theatres completed more than 40 years of life and 5 theatres completed more than 30 years

7.1.4. In lower Assam districts (viz. Kamrup, Nalbari, Barpeta, Goalpara, Bongaigaon, Chirang), the rate of concentration of theatre establishment was seen more during the period 1963 to 1997. Nalbari district has highest concentration of units. In Upper Assam Zone, highest concentration is seen in Dibrugarh district.

7.1.5. The prime reason of concentration of more units in lower part of the state is due to easy availability of skilled labour. The reason of establishment of more theatre units in lower Assam is also because of easy market availability due to more popularity for theatres among the people of that area. Whereas, bhaona,

ankiya naat are the other means of entertainment along with theatres causing a shift in demand among the people of Upper Assam areas.

7.1.6. Another reason effecting location of theatre units is the localized factor as 80% of the Proprietors of select theatre units find more comfortable to establish their units at their native place for availability of land at their disposal to start their venture.

7.1.7. Among other regions, a low growth rate for theatres is seen in northern Bank of Brahmaputra i.e. Darang, Udalguri, Mangaldoi, Tezpur, Lakhimpur as less number of people of the area watches theatres due to economic, demographic and personal reason.

7.1.8. The instances of discontinuation is more in middle Assam (i.e. Nagaon, Darrang, Udalguri). In this zone of Assam, 93% theatre units were discontinued whereas, in lower and upper Assam only 83% theatres were closed. The number of cases of winding up of theatres is more in 1963 to 1997 in comparison to 1997 to 2015. The instances of closing down is more in recent times. The average numbers of theatres winded up per year in the period 1963-97 were 2 whereas the average number of theatre winded up per year in 1997-2015 was 3.

7.1.9. Again it was found that the percentage of winding of the theatres established before 1997 in lower Assam is more (i.e. 91%) in comparison to the same (i.e. 83%) of the theatres established in upper Assam. But, the situation was reversed after 1997 as the percentage of dead theatres in lower Assam became 79%, whereas in upper Assam it was 82%.

7.1.10. 10% theatres out of the total theatres closed, completed 10 years or more than 10 years of their service period.

7.1.11. Proprietors also are found to be reluctant to take risk in this form of business as 95 out of 144 numbers of theatre units i.e. 66% of the proprietors of the theatre units stated that they do not want to block their investment for long and hence close the venture within 5 years of formation for not getting proper return.

7.1.12. Majority of the theatres were closed due to their managerial and entrepreneurial in-competencies

Chapter III

(B)The existing government policy and regulation related to mobile theatre units.

7.1.13. Govt. of Assam passed the Assam Mobile Theatre (Regulation & Artists' Welfare Fund) Act 2010 to regulate the activities of mobile theatre of the state.

7.1.14. The provisions of the Act are yet to be implemented as rules are yet to be framed by the Directorate of Cultural Affairs, Govt. of Assam.

7.1.15. Majority of the theatre units have already fulfilled almost all the requirements for registration although no formal process has been initiated. Some of the Theatre units namely Kohinoor, Aawahan, Theatre Bhagyadevi have registered their establishments voluntarily with the Directorate of Cultural Affairs.

7.1.16. The Govt. machinery is not taking proper steps to promote and protect the interest of Mobile Theatres of Assam. The activities of Theatre Establishment remained out of the control of Govt. regulation till date.

7.1.17. 80% of the producers under study would like to register their units to bring stability in operation and also to avail govt. subsidies and other incentives. However, 20% were cautious about registering their units.

7.1.18. 73% of the theatre units have fulfilled the provisions stated under Sec 6 of the proposed Act and 27% are yet to fulfill some of the requirements for registration.

7.1.19. The employees of the theatre units stated that registration of units would bring stability and security of the organization and their job also.

7.1.20. Many of the renowned theatre establishments are instrumental in preserving the art and culture of the State through their dramatic presentation .But

a handful of producers of newly established units put more emphasis on commercial success.

7.1.21. The proposed Act has also provision to have an Artists' Welfare Fund for medical treatment of his/her own or to his family members due to illness of serious nature and to administer the fund it also proposed to have an Artists' Welfare Fund Committee.

7.1.22. The State government felicitate the works of artists' along with the artists of theatre field with the State award '**Natasurjya Phani Sarma Award**'. The State govt. also has provision to provide Artist Pension that secures the lives of artists during old age.

7.1.23. In comparison to other states like West Bengal, Orissa, Manipur, the Government of Assam has not recognized the commercial potentiality of theatre activity yet.

Chapter IV Organization Structure and human resource management aspect of mobile theatre units

7.1.24. The theatres are specialized in their own area of works i.e. theme & quality of output, character presentation and innovation in technique and settings, incorporating social issues in themes with powerful character presentation & dialogue delivery, clean & thought provoking plays in presentation promoting of new artist, playwright, technicians in the production process, , importance on technical innovation and advertisement. , social message, commercial success of drama, lighting effects, setting delight and popular casting crew, theme & direction, audiences of small towns & remote areas of the state as a part of their business tactics.

7.1.25. The study revealed that all the select theatre units (i.e. 100%) give importance on theme & story of drama while designing their business policy. At the same time, 70% of them focus on character presentation, 60% on dialogue delivery and 2% of each on advertisement, technical innovation and song and dance sequences.

7.1.26. 36% of the products of the select theatre units are preferred by viewers because of their theme while they give less importance on the costumes, castings and dance or music sequences in the product.

7.1.27. The old and established theatre units concentrate more on product approach while the newly established ones, stress more on selling the product by ornamenting it through innovation in presentation technique ,song and dance sequences , gimmick etc.

7.1.28. The theatre units are run on commercial line and are formed either on Partnership basis or on proprietorship form that engage almost 5000 employees directly and almost 10,000 persons indirectly. Another interesting observation found is that the proprietors of the select theatre units are themselves the founder proprietors. Again 3 of the 6 select theatre units formed on partnership basis are converted to partnership after demise of their founder (partners are the family members of the proprietors) and rest 3 are originally formed on partnership basis.

7.1.29. It is seen that all the theatre units follow line and staff organization system to avail specialized services of staff associates. Among the total employees of select theatre units, 65% perform their duties under line control and 35% of the artists are outsourced for different categories of work in different departments. The employees are hired to do work of either regular or casual nature. The works of regular nature are performed under line supervision whereas casual works are done by staff associates.

7.1.30. The staff associates again offer their services on remunerative basis or honorary basis. It was found that if the product (i.e. play) emphasize more on aesthetic aspects; more employees are recruited under production department to work under line authority. If the play focuses more on its presentation with advanced techniques either in setting or lighting, experts in the concerned field are hired to work as staff employees under production department. Again, recurring activities (i.e. regular activities) are performed by internal members whereas certain non-recurring activities (i.e. casual activities) e.g. Creative thinking, e-advertising, logistic support system etc. are performed by advisory staff. 44% of the recurring activities are done under line control and 56% staff employees perform on casual basis.

7.1.31. The employees are engaged by signing 9 months agreements .However, very few of the jobs like cook, carpenter, manager (if any family-member is engaged) work on regular basis. But it is practiced in case of selective theatre units only.

7.1.32. The theatre industry engage 100 percent local people in both artist and non-artist category.

7.1.33. The internal organization of the select theatre units are structured as follows - managerial level employees 27%, Producer stands for 24% of total number of executives, 60% are in the service of Secretary/Manager , average 4% are in executive rank and 96% work in non –executive rank. The non executive employees are the artist and non-artist member of the departments viz. Production, Accounting, Marketing, Advertising and Publicity, Office Management and Secretarial practice, Repair and Maintenance.

7.1.34. The staff personnel engaged under Production department are: Playwright, Director- Drama, Director-Music, Director-Dance, Art Director, Choreographer, Play- back Singer, Expert light technician & Fight Master.

7.1.35. A total of 682 numbers of employees i.e.74% of total employees of select theatre units work under the direct supervision of the Producer and other executive bodies and 26% provide additional support and do not function within the organizational system. Yet the staff members play a vital role in product design.

7.1.36. Among the total number of employees under line supervision under Production Department, highest 29% of employees work in the category as stage maker .The acting staff is the second largest category of employees with 21% of employees. The least number of employees are the Make-up artist with 2% of the total staff of the department.

7.1.37. It is observed that among the employees engaged as staff personnel under production department, highest employees are from music direction and play back singing category. The average proportions of the employees engaged in lighting and other technician affairs and action directions are very less in number.

7.1.38. Among the total staff of the select theatre units, 60% are the non-artist members of the organization whereas the artist members comprises of 40% of the total strength of employees.

7.1.39. In case of established and senior units, the percentage of engagement of staff employee is very less i.e. 20% to 22% .But the units having additional promotional policy and techniques in presentation like Raj Tilak Theatre and Hengul Theatre engage 20% to 33% staff employees for professional help.

6.1.40. It was found that the acting staffs for production department are engaged mostly from insiders of theatre field and few are from external sources. Popular successful artist of remote areas, popular local singers, best singers or actors of schools and colleges, amateur artist or trained artist from various drama schools, even artist of local bhaonas or ankiya naat performed in namghars during religious occasions are the sources to fill up the vacancies externally .Technical or other non-technical employees are engaged at local level or from recommendation of existing employees. Recruitment from internal sources are mostly done in case of managerial level employees (e.g. promotion of secretaries as managers), technical employees (e.g. spot boys, light men as sound engineer) & artist (e.g. promotion of dancers as actors).

7.1.41. The search for the suitable entrants took place during journey at various places for shows and the process of recruitment starts from Bishwakarma Puja in the month of September and finishes during Raas festival in the month of November. In this regard, local people associated with cultural institutions, clubs etc. took a crucial role.

7.1.42. The process of employment is finalized by preparing 9 months service agreement with artists, non-artist & other categories of workers in stamp paper by duly registering the same with competent authority.

7.1.43. There is free mobility of workers in mobile theatre units.

7.1.44. The contractual nature of recruitment of the majority employees is the greatest reason of discontentment among the employees. Because of temporary

employment the employees are deprived from all sorts of social security measures applicable as per provisions of different Act.

7.1.45. 91% of the artists are dissatisfied with the temporary nature of the service arrangement as it leads to job dissatisfaction & low performance level. But, for glamour artist, they can fetch another job very easily and even avail higher paying jobs due to their bargaining power. But for the non-artist employees, 100% of them are dissatisfied as it is hard for them to find another job and many a times, they have to settle in low paying jobs than their previous employment.

7.1.46. It was revealed that 80% artist members and 85% of non-artist members of the theatre units expressed their dissatisfaction for not getting leave during show time even in emergencies. At the same time, 20% of the artist and 15% of the non-artist category of workers also realize the fact that their absence would cause complete breakdown of work, hence chooses not to take leave. But as there is provision for pay cut in case of absence during rehearsals, majority of the artist and non-artist members expressed their disparity to the leave policy in the same way.

7.1.47. As only a handful of artists are available to play the lead roles in the whole theatre industry, a good amount of money (55 lakhs - 70 lakhs) is fixed for the actors on demand. So, finalization of the artist and their agreement money is very secretly done by the managers of the theatre units.

7.1.48. The theatre units are usually regular in paying remuneration to the staff. In most of the cases the employees are paid two months remuneration in advance as a signing amount (later adjusted) at the time of entering into the contract. The remaining part is paid on monthly or quarterly basis. Some organizations pay a portion of money on daily basis known as P P money (Per Pandal money) which is later deducted.

7.1.49. It explained that 92% artist liked the facilities provided by the organizers and inviting committees during their stay. Again, 74% of the non-artist (i.e. technical and non-technical employees) also expressed satisfaction for the

facilities offered to them. The researcher found that the standard of facilities provided by the theatre parties having own accommodation facilities are quite satisfactory than the one operating from rented places.

7.1.50. It was found during investigation that 80% of the select theatre units have permanent staff quarters with two bedded room for the artist employees in Assam Type house .The non-artist especially, the technical and non-technical employees are placed in a big hall with Four to Five single bedded room.

7.1.51. After recruitment, the newly recruited employees are offered on- the-job training mostly by his/her senior or director as the case may be. The technical employees learn by actually performing the job while the artists mostly learn during rehearsals. Training in mobile theatre is a continuous process

7.1.52. Mobile theatre industry operates as an un-organized service industry. The employees are deprived from all sorts of social security and welfare measures .The employees stated their dissatisfaction on account of longer working hours, no rest intervals, no holiday, no retirement benefit, pension scheme, provident fund scheme, gratuity scheme, medical benefits .

7.1.53. The employees expressed their satisfaction for the cordial relation between the employer and other peer members, food arrangement, separate accommodation to male and female staff, maintenance of strict discipline during work or off the job, protection to female staff members and strict vigil in movements of all employees both inside and outside the camp site.

7.1.54. Women employees shared their concern for parting with their infants/children during period of employment, unable to visit families for long period of time, no rest during the period of monthly cycle, no maternity benefit and above all, neglect from the society for being a theatre artist.

Chapter: v Asset structure of the theatre units along with expenditure and revenue earnings of the theatre units

7.1.55. As it is a cultural organization, sources of earning revenue is based on performance of shows.

7.1.56. The time related to earning revenue is termed as theatrical season that starts from August to April of every year. Revenue is received from show money and the sale proceeds are shared with the inviting committees at pre-determined rates.

7.1.57. Shows are organized by the inviting committees of a locality for three consecutive nights.

7.1.58. A theatre party performs in 2 shows of 2 ½ hr to 3 hr duration from 5.30 in the evening with a gap of half an hour between two shows. But depending upon the popularity of the drama, 3 shows are also arranged and sometimes in some exceptional cases, matinee shows (2 P.M) are also arranged

7.1.59. The theatre houses with a good budget, popular and glamour artists, innovative technique in production and presentation, demand more money for per night show. For the first show in all consecutive nights' a pre-decided amount is received. The agreed money is guaranteed. For second show and third show of all the three days, the revenue is shared in between theatre units and the invitation committees in the ratio of 70:30 or 60:40.

7.1.60. Collection from second and third show depends on certain external and internal factors. It is mentionable that Nataraj Theatre took Rs.1000 as 'Show money' from inviting committees in its very first year's presentation i.e. in 1963. For the year 2016-17, the agreement money of many leading theatre houses range between 1,00,000/- to 1,20,000/-.

7.1.61. Usually, a theatre unit undertakes to perform in 79 *pandels* as per agreement with 79 different inviting committees at different parts of the State. But on account of some unavoidable reasons, it may reduce to 70-72.

7.1.62. To present their product i.e. plays, each theatre units have their own stage, makeshift auditorium, chairs (plastic) and gallery made of wood & iron pillar which they use to carry during the whole journey. The total seat capacity at the auditorium is 2000 with a provision to accommodate another 1000 chairs

7.1.63. The tickets are sold over the counter. To increase revenue, most of the committees, especially of small towns and villages also sell tickets by '**pushing sale**' technique, whereby '**Season Tickets**' are sold to households of that area. The prices of the season tickets may range between Rs. 1000 - Rs. 2000 from place to place.

7.1.64. The average prices of tickets for the year 2015-16 is at Rs. 300 for VIP class, Rs 200 for I class, Rs. 100 & Rs. 50 for general gallery class seats. It has been observed that in certain places of Upper Assam like Sibsagarh, Duliajan, Nazira, the rates of ticket for VIP seats and I class seats are higher than places from lower Assam.

7.1.65. The majority of the revenue of mobile theatre units comes from 1st show.

7.1.66. The viewers of First shows are mostly families with small children or elder members who prefer the time of the show for convenience. Second shows are preferred by the theatre enthusiastic who are late arrives from their work place. While third shows are arranged for those ticket seekers who cannot be accommodated in the previous shows due to house-full staging of plays.

7.1.67. The trend of the revenue received from 1st show is increasingly upward during the period of the study.

7.1.68. There is variability in earning of theatres from different shows. The study indicates that the coefficient variances of 2nd show and 3rd show are larger than 1st show. In reality, the revenue flow from 2nd and 3rd show depends on the overwhelming popularity of the drama.

7.1.69. The trend of the total revenue earning is increasingly upward. The total revenues of mobile theatres including selling of souvenir has increased by 1.46 times in 2013-14 from 2009-10. The revenue earning of 7 theatre units out of 10 theatres of the sample is steadily increased.

7.1.70. In comparison, to the old players, the revenue of the new entrants is more increasing.

7.1.71. The loss of a particular season cannot be treated as loss for the theatre unit as a whole as it is observed that one good production can compensate the past losses.

7.1.72. The total expenditure of the select mobile theatres was increased by 1.06 times in the period 2009-10 to 2013-14 whereas in the same period the total revenue received by the sample theatres were increased by 1.46 times. This information indicates the promising financial state of mobile theatres.

7.1.73. The different components of expenditure incurred to run a theatre organization are salary, production cost, selling and advertisement, transportation, food & accommodation, repairs and renewals and miscellaneous. The production cost comprises of set designing, settings, makeup & costume, light & fuel and sound arrangement. The miscellaneous items include medical cost, legal charges etc.

7.1.74. The theatre establishments spent major part of the amount of their expenditure for salary & remuneration to staff.

7.1.75. It was found that the trend of expenditure for both the components- the salary to the regular staff and salary and remuneration for casual service are fluctuating in nature. In fact, the need of the expenditure for staff and casual services depend on the nature of the production of the theatre.

7.1.76. From the analysis it appeared that production cost of the theatre units are fluctuating as production cost is affected by the pattern of the script of the playwright.

7.1.77. It is observed that the selling and advertisement cost is not progressively upward. The major part of the advertisement expenditure is found to be incurred by the inviting committees.

7.1.78. Few new theatre units (e.g. Rajtilak Theatre, Itihas Theatre etc) give more importance on advertisement for their production through electronic media.

7.1.79. The expenditure for transportation has increased more than 2times in 2009-10 to 2013-14 mainly because of hike of fuel price. Besides that, the newly established theatres prefer more in hiring of vehicles in lieu of buying own vehicles. It contributes in burgeoning transportation cost.

7.1.80. Repairing and miscellaneous expenditure were fluctuating because of their unpredictable nature. Many times, natural calamities cause the increase of repairing cost.

7.1.81. The expenditure under heading salary & remuneration for regular staff and casual service has a tendency to influence revenue more than the production cost. It was found that engagement of glamour artists and good theme of drama have more attraction in comparison to lighting, sound system and stage arrangement in recent times.

7.1.82. The expenditure trend of the majority theatres is fluctuating in 2009-10 to 2013-14.

7.1.83. The operating efficiency can be expected more in case of old theatres than newly established theatres.

7.1.84. The old theatres are mainly dominating in net earnings of mobile theatres of Assam.

7.1.85. The average rate of return on initial capital investment of all sample theatres in 2009-10 to 2013-14 was 23%.

7.1.86. Another important fact appeared is that the profit of new theatres is fluctuating more than the profit of the old theatres

7.1.87. The new theatre units relatively depend more on borrowed fund. Therefore, their interest coverage ratio is higher than old theatres.

7.1.88. The select theatres spend average 11.54% of the total asset's value for hall and gallery. The average percentages of expenditure in two numbers of stages, light arrangement, sound system, Music items and Bus & Truck are 6.69%, 4.51%, 3.91%, 3.23% and 2.44% respectively.

7.1.89. Among all the select theatres Kohinoor and Aawahan theatres have largest amount of property. All the new theatres which were established after 2000 have property less than average asset value of theatre units.

7.1.90. The old theatres are in a convenient position for accumulating surplus profit for further investment, whereas due to shortage of accumulated fund few new theatres could not procure land.

7.1.91. The asset turnover ratios of new theatres of the sample theatre other than Rupraj Theatre are more in comparison to old theatres. It signifies the competitive zeal of the new theatres in the form of efficient utilization of resources.

7.1.92. It was observed that the average percentage of the loan capital on the total value of asset is only 20.04%.

7.1.93. At present time, to establish a new theatre unit, an investment of around Rs.1.5 crs is needed. But, as it is a onetime investment, it put less pressure on fixed capital investment. The recurring expenditures are met out of collections from show performance & *pendal* booking amount.

7.2 Suggestions:

7.2.1. The mobile theatre units should be organised as a professionally managed full- fledged registered body.

7.2.2. The theatre establishments should be formed either on Company form or One person company or LLP form as per Limited Liability Partnership Act 2008.

7.2.3. The Producers' Association should put pressure on the State Government through proper channel to recognize it as an industry and ask the state government for speedy implementation of the Assam Mobile Theatre (Regulation & Artists' Welfare Fund) Act 2010.

7.2.4. The employees should have a duly registered common body.

7.2.5. The Producers Association should strictly monitor on the quality maintenance, theme selection, restrict on *filmi –masala* type presentation of plays.

7.2.6. The management of theatre units while selecting banner, posters, advertisement in print or electronic media should avoid of projecting violent and vulgar scenes.

7.2.7. For availing quality manpower resources for the theatre units , workshops on regular basis to impart knowledge on different aspects on performing the art like acting, dance and singing, light and sound techniques, set designing , script writing etc. should be held regularly in schools , colleges, dance and music schools, club houses to target young boys and girls.

7.2.8. Experienced and senior playwrights and directors should come forward to groom new playwrights to fulfill the need for good playwrights for the growing industry.

7.2.9. To address the problems faced by employees due to their temporary service agreement, a common identity-card to all the theatre workers should be provided as given by any govt. or private organizations.

7.2.10. The Producers should take initiative to provide all sorts of social-security or welfare measures to their employees to protect and secure their lives.

7.2.11. A separate fund should be created in the form of contingency fund (CF) to meet future unforeseen events like loss arises due to natural calamities, medical aid to employees during accidents or serious illness. Again, the remaining (if taken earlier) or the total money so collected should be credited to the account of the employee.

7.2.12. An Employee Welfare Fund should be created where contribution from both the parties at an agreed rate should be credited. The amount so credited should be paid to the employee as a gratuity payment during retirement.

7.2.13. The prices of ticket can have an extra cess of Rs. 5 Rupees for the benefit of the artist . The purpose of such extra collections should be specifically stated in the ticket for the knowledge of the customer/viewer. The collections from each pandels should be credited to Employee Welfare Fund.

7.2.14. The lackings in the production process viz. repetition of the same Bollywood –type stories, no original theme, no change in set designing, some of the actors are not up to mark for live stage-shows etc. should be minimized. The theme of the plays should try to incorporate the folk culture and other folk performing art forms , traditional musical instruments, traditional dress – materials, masks traditional jewelries , prop and accessories on experimental basis.

7.2.15. In place of depending on two-three artist for such a long schedule, a second line of actors with a separate play should be put on pipeline. This would put less pressure on the star artist. This practice would allow giving leave or resting to the star actor during emergencies without disturbing the main schedule.

7.2.16. In place of highlighting on a single play, the other two plays of that particular theatrical year should be equally focused during promos. So, if the main play (which is mainly presented in Second Show on Second night) is rejected by the viewers during opening pandels, it can be replaced by the other plays.

7.2.17. As done by Nataraj theatre during their reign, the theatre parties of present time should also innovate new techniques in each year's presentation either in settings or stage presentation, drama presentation to attract viewers instead of indulging on cheap & short-cut measures to draw attention of viewers.

7.2.18. The wide disparity in terms of treatment with the 'star artist' with the general artist or non-artist employees should be avoided to remove dissatisfaction. Moreover, the differences in payment of Salary or remuneration among the artist should also be minimized.

7.2.19. The complaints of women employees should be addressed on a fast-track basis. The women employees having children below 14 years of age should be paid a Child Care Allowance of Rs. 5000 each.

7.2.20. The management of the theatre units should maintain good relation with the inviting committees and in return the committees should also not impose their own choice in terms of artist selection, selection of playwright or drama while signing agreement with the theatre houses.

6.2.21. The theatre houses should feel the pulse of the audiences on a direct on-to-one basis.

7.2.22. While finalizing agreement with the inviting committees, the pandel loss due to natural calamities and other unavoidable reason and compromises to be made in these conditions with the inviting committees should be previously fixed to avoid confrontation.

7.2.23. Construct a museum to preserve and display manuscript of plays, photographs, other tools and equipments used in presenting scenes, model of sets and techniques used in presenting a play etc. for future references. The coming generation can also learn from the past history and take ideas for starting their own ventures. The valuables of already expired theatre parties should be retrieved from all possible sources and kept for display. A serious step should be taken in this aspect by either private trust or through Govt. aid during the life-term of Achyut Lahkar, father of mobile theatre movement.

7.2.24. For a much wider coverage, the products of mobile theatres should be uploaded in different social Medias like you-tubes & websites of different theatre parties etc. The news, views, opinions, suggestions should also be shared by fans of mobile theatres in through their face –book or spike accounts. The print media can also play constructive role in this aspect.

7.2.25. The Producers of the leading theatre units can jointly approach through a common forum to the Government to grant G.I Patent to protect its uniqueness.

7.2.26. The popular plays from the stage of Mobile theatres can be published in the form of Books in an edited form. The project can be taken on a continuous

basis to fulfill the needs of young researchers of the field & literature lovers as well.

7.2.27. To fulfill the financial needs, the banks and other financial institutions can offer soft loan schemes or through venture capital cell to the theatre establishments.

7.2.28. The noted theatre personalities can be nominated by the Government in cultural exchange programs or as resource person in various national level or international level workshops for publicity at national and international level. Similarly, workshops can be conducted in Pathsala, known as the Hollywood of Assam initially, where intellectuals, cultural workers of different countries and states can be invited to give a practical idea about the pride of the State.

7.2.29. The accounting and financial management system should be professionally managed.

7.2.30. The differences of payment to glamour artist and general artist should be minimised. The Producers Association should take steps to reach to an amicable pay rate & the whole pay structure should be readjusted to the benefit of both employer and employees.

7.2.31. The reduced remuneration will ultimately reduce the booking amount for shows and ultimately help in reducing the ticket prices.

7.2.32. The theatre units should not perform in pendals near any educational institutions as it causes inconvenience in teaching for sound disturbance caused by the music system played by the inviting committees/theatre units during day time.

7.3.Conclusion:

The mobile theatre units have transformed the lives of many cultural workers by giving a direction to their art and also economically benefiting them and their families by creating employment opportunities for them. A thousand of people are also indirectly earning benefit from them. The theatre units are also frontrunner in bringing change in the society. Even during the most disturbed period e.g. Assam movement (*Asom Andulan*), high-time of militant activities of various banned outfits –ULFA, NDFB, community clash etc. the theatre units

encouraged people of the State to fight against all odds and join the auditoriums of the theatre houses till midnight to enjoy plays. As a responsible part of the society, the themes of the plays also present burning issues from time to time. Because of its uniqueness, the fan list includes many renowned personalities like Bhupen Hazarika (Dada Saheb Phalke Awardee), Mamoni Raisam Goswami (Sahitya Akademi Awardee) Sambhu Mitra, Tripti Mitra(Theatre artist from Bengal),Owner of Star Theatre R.G.Baruah (Lion- man, former Chief Minister of Assam),Prafulla Mahanta (former Chief Minister ,Assam). Despite of its immense growth potentiality, the industry runs on its own, without any government assistance & only support comes in the form of relaxation of entertainment tax. The Producers are responsible for their employees, their lives and living .The Producers have aim for commercial gain to fill the pockets of all concerned parties. In this race, some of the owners of newly established theatres target for short term gain. This tendency grows more prominently in last 5-10 years. The irresponsible and unprofessional attitude of some of the Producers/ owners, ultimately cause a threat for the whole theatre activity. The unhealthy competition among the theatre units results in closing down of many of the theatre units. Some of the newly formed theatre troupes could not even survive for more than two theatrical years (*naatya barsa*). Still it could not affect the zeal and confidence of Producers of the existing theatre units. Many of them are aiming for good project in the coming 2016-17 theatrical year. Likewise, Theatre Bhagyadevi has already announced its plays and star-cast to celebrate golden jubilee in the year 2016-17. Another positive sign comes from this field is the news of birth of four new theatre units in the year 2016-17, two unit in lower Assam and 1unit in Upper Assam, namely- Raj-Mukut (Pathsala),Chiranjeeb Theatre (Dharapur , Guwahati) Sudarshan Theatre (Naharkatia, Dibrugarh), Satabdi Theatre (Ghograpar, Nalbari). As Assamese cinema industry is in the verge of death, this indeed, a good news for the cultural scenario of the State.

Prospects for future study:

There are the following prospects for the further study in this field.

1. The socio-cultural impact of mobile theatres in Assam
2. The role of inviting committees of Mobile theatres and it's social impact.
3. The impact of mobile theatres on the activities of ancillary micro traders.
4. A Comparative study on theatres of Assam, Orissa and West Bengal.
5. A Comparative study on theatres of Assam, Bangladesh and Myanmar.

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APPENDIX -I

Schedules

(*for* employees i.e. Artist, Directors, Managerial employees, technical and non-technical employees and other manual workers)

Declaration: The following set of questions is prepared to collect information from employees of mobile theatre establishment of Assam. The replies to the queries will be used for only academic purpose and no other reason apart from that.

1. Name of the employee:

2. Age 3. Gender: Male/Female (please tick)

4. Name of the organisation.....

5. Name of the job position.....

6. Job responsibility.....

7. years of experience in the field.....

8. Past experiences and type of job.....

Type of job..... Years of experience.....

9. Are you satisfied with Job?

Yes ☐ No ☐

If No, state the reason

10. Are you satisfied with the terms and conditions of employment?

Yes ☐ No ☐

11. Are you satisfied with the terms of payment ? Yes ☐ No ☐

12. Do you get remuneration on time? Yes ☐ No ☐

13. Do you get bonus, incentive or overtime allowance? Yes ☐ No ☐

If yes, please state.....

14. How do you get engaged with the theatre establishment?

Through interview ☐ Recommendation of existing employees ☐

From Contract Agents ☐ Inter departmental transfer ☐

15. What type of training programs are offered after employment?

On the job ☐ Off the job ☐

16. Is there any provident fund, pension system or other social security measures. Yes ☐ No ☐

17. Are you satisfied with the leave policy of your organisation?

Yes ☐ No ☐

If no, state the reason.....

18. Are you satisfied with the working hours?

If no, state the reason.....

20. On what basis you are employed?

Regular basis ☐

Temporary basis ☐

19. Comment on the Temporary engagement system.....

20. Are you inducted for the next theatrical year with the theatre house?

Yes ☐

No ☐

if, no, can you find another job easily ?.....

21. Do you have to compromise with terms and conditions with the new job very often.....

22. Comment on the basic amenities provided by the theatre units?

Washroom Average ☐ Good ☐ Very good ☐

Drinking water Average ☐ Good ☐ Very good ☐

Bathrooms and urinals Average ☐ Good ☐ Very good ☐

23. Is there separate bathrooms and urinals for both male and female?

Yes ☐

No ☐

24. Are you offered free food during your tenure?

Yes ☐

No ☐

If yes, what type of food items are offered on -

Breakfast -----Lunch-----

Evening snacks-----Dinner-----

25. Are you satisfied with the quality of food offered?

Yes ☐

No ☐

26. Comment on the accommodation facility provided during

Rehearsal time /camp sites

Pandel sites

Average ☐

Average ☐

Good ☐

Good ☐

Very Good ☐

Very good ☐

27. State any memorable experience during your tenure with the theatre unit.

28. Have you faced any untoward incident during performance or stay ?If yes,
please explain-----

29. Is there adequate security arrangement made by the theatre unit for the
employees?

Comment.....

30. Any other suggestion or Comment -----

Name of the respondent.....

Designation.....

(Signature)

Questionnaire

(for proprietors/partners/owners)

Declaration: The following set of questions are prepared to collect information from owners of mobile theatre establishments of Assam. The replies to the queries will be used for only academic purpose and no other reason apart from that.

1 .Name

2. Age..... 3. Gender: M / F(please tick).....

4. Name of the theatre organisation & place of business.....

5. Year of establishment.....

6. Form of Business: Sole proprietorship ☐ Partnership ☐
Company form ☐ Society form ☐

7. Organisation structure - Line structure ☐
Line & staff organisation structure ☐

8. Is the establishment registered under any Act?

If yes , under which Act- Indian Partnership Act ☐ Companies Act ☐

Co-operative Society Registration Act ☐

Registration with local administration ☐

9. Do you have the following departments for proper management of work?

a)Production Department ☐ b)Advertising & Marketing Department ☐

c) Office Management Department ☐ d)Accounts department ☐

e)Transport Department ☐ f)Food Department ☐

g)Security Department ☐ h)Repairs and Maintenance Department ☐

10. Total Number of employees in regular and casual basis

11.Number of employees in each department

a)Production dept. ☐ b) Advertising & Marketing dept. ☐

c) Office Management dept. ☐ d) Accounts dept. ☐

e)Transport Dept ☐ f)Food dept ☐

g)Security dept ☐ h)Repairs and Maintenance dept ☐

12. Method of payment of salary to contractual employees-

Contract Money ☐ Monthly payment ☐

Weekly payment ☐ Daily (P.P basis) ☐

13. Mode of revenue earning : Ticket Sale

Advance money

Sale proceeds of souvenirs

14. Yearly revenue collections: 2009-10 2010-11

2011-12.....2012-13.....2013-14.....

15. State the different heading of expenditure.....

16. Total expenditure in the year 2009-10..... 2010-11.....

2011-12 2012-13 2013-14

16. Rank the different headings of expenditure and give percentage of spending out of total spending for each year

2009-10

1.(.....%) 2.....(.....%) 3.....(.....%)4.....(.....%) 5.....(.....%)

2010-11

1.(.....%) 2.....(.....%) 3.....(.....%)4.....(.....%) 5.....(.....%)

2011-12

1.(.....%) 2.....(.....%) 3.....(.....%)4.....(.....%) 5.....(.....%)

2012-13

1.(.....%) 2.....(.....%) 3.....(.....%)4.....(.....%) 5.....(.....%)

2013-14

1.(.....%) 2.....(.....%) 3.....(.....%)4.....(.....%) 5.....(.....%)

17. Initial capital investment ----- Owned source----- Borrowed source----

18. Total Capital employed for the year	2009-10	<input type="text"/>
	2010-11	<input type="text"/>
	2011-12	<input type="text"/>
	2012-13	<input type="text"/>
	2013-14	<input type="text"/>

19. Highest amount of remuneration paid.....

20. Lowest amount of remuneration paid.....

21. Benefits given to employees free medical ☐ free food ☐ free lodging ☐

Free transportation ☐ provident fund ☐ over-time benefit ☐ any other ☐

22. Amount of fixed capital
- Amount of working capital requirement
- Amount of production cost
23. Amount of contingency fund.....
24. Total establishment cost
- a. Construction cost of office room
- b. construction cost of resident of artist
25. The person who looks after the administrative work
- Proprietor ☐ Manager ☐
- Family Member ☐ Professional employee ☐
26. Manner of advertisement.....
27. Trend of business from the year of formation
- a. In terms of audience: Increase ☐ Average ☐ Decrease ☐
- b. In terms of profit: Increase ☐ Average ☐ Decrease ☐
28. Problems faced by the theatre units (Please specify whichever is applicable)
- a. Societal.....
- b. Untoward activities like stealing or any other incidence
- c. Any other.....
29. Services provided by inviting committees
- a. accommodation for artist Good ☐ Average ☐ Bad ☐
- b. arranging for sites Good ☐ Average ☐ Bad ☐
- c. co-operation in show time Good ☐ Average ☐ Bad ☐
- d. permission taken from administration Good ☐ Average ☐ Bad ☐
30. Sources of power supply.....
31. Is any Govt grant /benefits received? Please mention.....
32. Fixed assets possessed
- Bus ☐ Truck ☐
- Music item ☐ Stage ☐
- Hall ☐ Light ☐

Date:

Place:

(Signature of the respondent)

Questionnaire

(for inviting committees)

Declaration: The following sets of questions will be used only for academic purpose

1. Name of the inviting committee:
2. Year of formation.....
3. Place of operation.....
4. No of years in operation.....
5. No of members in the committee.....
2. Is the inviting committee registered under any of the following Act.....
Co-operative Societies Act ☐ Partnership Act ☐ Any other ☐ Act ☐
3. Is the committee function as a
Business entity ☐ Club house ☐ Co-operative society ☐ NGO ☐
4. No. of theatre units invited in the present year.....
5. No. of theatre units invited in the last 5 years
6. Profit sharing agreement.....
7. Amounts & Head of expenditure
Advertisement Food & Lodging Security arrangement
Fencing & boundary Green room arrangement
Kitchen area arrangement Fire-wood
Electricity Generator , Metered
Payment to Security men Light refreshment
8. No. of ticket sold with the latest theatre party-
 1. Counter ticket-
 - a. VIP class.....
 - b. I class.....

- c .General class.....
 - d. Gallery.....
 - 2. Pushing ticket/season ticket.....
- 9. Price of
 - 1.Counter ticket-
 - a. VIP class.....
 - b. I class.....
 - c .General class.....
 - d. Gallery.....
 - 2. Pushing ticket/season ticket.....
- 10. Reason & amount of loss if any
 - For non performance.....
 - For natural calamities like rain& flood.....
 - For Societal hindrances like Bandh etc.....
- 11. Profit sharing agreement.....
- 12. Estimated amount of profit.....
 - In the present year.....
 - In last 5 years.....
- 13. Benefits provided to the theatre party
 - Separate hygienic urinal facility for male/female artist.....
 - Separate green & changing room for male/female artist.....
 - Hygienic kitchen & dining hall.....
- 14. Are the agreements done on stamp paper.....
 - If yes, state the amount of the stamp paper.....
- 15. Benefits given to the society.....

Date :

Name of the respondent.....

Place :

(Signature of the respondent)

APPENDIX-2

1. No of Theatres continued till 2015 (Established before 1997)

SL. No	Name of Theatre established In 1963 to 2015	Place	Yr of operation
1	Binapani Theatre	Baniakuchi, Nalbari	49
2	Theatre Bhagyadevi	Marua, Nalbari	48
3	Kohinoor Theatre	Pathsala	40
4	Aawahan Theatre	Pathsala	36
5	Suruj Theatre	Dibrugarh, Tingkhong	30
6	Indrani Theatre (now Parihareswar)	Patacharkuchi	30
7	Hengul Theatre	Mariani, Golghat	30
8	Srimanta Sankardev Theatre	Hahsora, Sibsagarh	23
9	Panchajanya Theatre (name change to* Prithwiraj)	Jamuguri	22 *2 yrs

Source: (1) Field study

(2) Kalita, K.K. 2011⁷³

2. Number of theatres discontinued (established before 1997)

Sl. no	Name of theatre units	Period of operation	Status
1	Nataraj Theatre Pathsala	40	Closed
2	Suradevi Theatre Camota	30	Closed
3	Purbajyoti Theatre Hajo	1	Closed
4	Mancharupa Theatre Pathsala	2	Closed
5	Rupanjali Theatre Barpeta	2	Closed
6	Assam Star Theatre Pathsala,	15	Closed
7	Makunda Theatre Tihu	25	Closed
8	Nataraj Silpa Niketan Pathsala	2	Closed
9	Rupkonwar Theatre Nalbari	7	Closed
10	Jyotirupa Theatre Nitiepkhuri	15	Closed

11	Moon Theatre	1	Closed
12	Manchakonwar Theatre	3	Closed
13	Lakhimi Theatre	4	Closed
14	Bishnujyoti Theatre	1	Closed
15	Radhika devi Theatre	12	Closed
16	Kalpana Mahila Theatre	1	Closed
17	Maa Lakhimi Theatre	3	Closed
18	Aparupa Theatre	1½	Closed
19	Biswarupa Theatre	4	Closed
20	Biswajyoti Theatre	1	Closed
21	Rupalim Theatre	11	Closed
22	Aaradhana Theatre	10	Closed
23	Aapsara Theatre	12	Closed
24	Aanirban Theatre	6	Closed
25	Indradhanu Theatre	3	Closed
26	Purbanchal Theatre	3	Closed
27	Chitrlekha Theatre	5	Closed
28	Kalpataru Theatre	1	Closed
29	Dipjyoti Theatre	2	Closed
30	Sanjivani Theatre	2	Closed
31	Damodardev Theatre	2	Closed
32	Shreeguru Theatre	8	Closed
33	Parijat Theatre	2	Closed
34	Panchanan Theatre	2	Closed
35	Arunudoi Theatre	5	Closed
36	Jaimati Theatre	3	Closed
37	Rangghar Theatre	2	Closed
38	Debodasi Theatre	4	Closed
39	Giriraj Theatre	1	Closed
40	Abhijan Theatre	1½	Closed
41	Meghdoot Theatre	3	Closed

42	Mahabahu Theatre	2	Closed
43	Saptarshi Theatre	23	Closed
44	Jayatu Asomi Theatre	1	Closed
45	Natasurjya Bishnu Jyoti Theatre	6	Closed
46	Samannai Theatre	2	Closed
47	Pallabi Theatre	2	Closed
48	Borluit Theatre	3	Closed
49	Monalisa Theatre	3	Closed
50	Aanirban Theatre	2	Closed
51	Nandini Theatre	1	Closed
52	Deboraj Theatre	2	Closed
53	Rangdhali Theatre	2	Closed
54	Jai Jawan Jai Kisan Theatre	15	Closed
55	Tarangam Theatre	1	Closed
56	Manchajyoti Theatre	12	Closed
57	Srimanta Sankar Madhab Theatre	15	Closed
58	Nabarun Theatre	12	Closed
59	Akasiganga Theatre	5	Closed
60	Aanirudhadev Theatre	5	Closed
61	Bhadoi Theatre	2	Closed
62	Dharitri Theatre	2	Closed
63	Kaziranga Theatre	3	Closed
64	Rupkonwar Theatre	1	Closed
65	Chandrabhanu Theatre	1	Closed
66	Himalaya Theatre	3	Closed
67	Nataguru Theatre	3	Closed
68	Diamond Theatre	2	Closed
69	Purbanchal Theatre	2	Closed
70	Sri Krishna Theatre	2	Closed
71	Purbarag Theatre	3	Closed
72	Aagnigarh Theatre	3	Closed

73	Surashree Theatre	3	Closed
74	Trinayan Theatre	3	Closed
75	Navasuruj Theatre	3	Closed
76	Doyamoy Theatre	3	Closed
77	Udgiran Theatre	2	Closed
78	Maharathi Theatre	4	Closed
79	Asom Jyoti Theatre	3	Closed

Source: (1) Field study

(2) Kalita, K.K. 2011⁷³

3. No of Theatres continued (Established after 1997 till 2015)

Sl. no	Name of Theatre	Place	Yr of Operation
1	Saraighat Theatre	Sasoni,Nagaon	18
2	Bordoisila Theatre	Nalbari	18
3	Rupraj Theatre	Mirza, Guwahati	19
4	Rajashree Theatre	Mukalmua,Nalbari	11
5	Raj Tilak Theatre	Mirza,Guwahati	8
6	Itihas Theatre	Mirza,Guwahati	7
7	Ramdhenu Theatre	Barihat, Guwahati	4
8	Srimanta Theatre	Naharkatia, Dibrugarh	12
9	Sutradhar Theatre	Naharkatia, Dibrugarh	10
10	Brindawan Theatre	Bonda,Guwahati	6
11	Natasurjya Theatre	Sibsagarh	14
12	Surjya Theatre	Guwahati	2
13	Nayantara Theatre	Jalah	8
14	Chirang manju Theatre	BTAD	10

Source:(1) Field study

(2) Kalita, K.K. 2011⁷³

4. Sec 6(i) Two stage & Light and other equipment

Sl. no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak	✓	
7	Rajashree	✓	
8	Itihas	✓	
9	Binapani	✓	
10	Rupraj	✓	
Total /Average percentage=10(100%)		10(100%)	0

Source: Field study

5. Sec 6(ii) Required number of employees in regular and casual basis

Sl. no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak	✓	
7	Rajashree	✓	
8	Itihas	✓	
9	Binapani	✓	
10	Rupraj	✓	
Total /Average percentage=10(100%)		10 (100%)	0

Source: Field study

6. Sec6(iii) Fixed land &property

Sl. no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak		✓
7	Rajashree	✓	
8	Itihas		✓
9	Binapani	✓	
10	Rupraj	✓	
Total/Average percentage 10(100%)		8(80%)	2(20%)

Source: Field study

7. Sec6(iv)Requisite infrastructure

Sl. no	Name of the theatre	Existing	Non-existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak	✓	
7	Rajashree	✓	
8	Itihas	✓	
9	Binapani	✓	
10	Rupraj	✓	
Total/Average percentage 10(100%)		10(100%)	0

Source: Field study

8. Sec6(v) Fire fighting equipment

Sl no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi		✓
2	Kohinoor		✓
3	Aawahan		✓
4	Hengul		✓
5	Bordoisila		✓
6	Rajtilak		✓
7	Rajashree		✓
8	Itihas		✓
9	Binapani		✓
10	Rupraj		✓
Total/Average percentage 10(100%)		0	10

Source: Field study

9. Sec6(vi) Adequate number of security personnel of its own

Sl no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak	✓	
7	Rajashree	✓	
8	Itihas	✓	
9	Binapani	✓	
10	Rupraj	✓	
Total/Average percentage 10(100%)		10(100%)	0

Source: Field study

10. Sec 6(vii) Income Tax clearance certificate

Sl no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi		✓
2	Kohinoor		✓
3	Aawahan		✓
4	Hengul		✓
5	Bordoisila		✓
6	Rajtilak		✓
7	Rajashree		✓
8	Itihas		✓
9	Binapani		✓
10	Rupraj		✓
Total/Average percentage 10(100%)		0	10(100%)

Source: Field study

11 Sec6(viii) Other things, items facilities and improve the standard of their business

Sl no	Name of the theatre	Existing	Non-Existing
1	Theatre Bhagyadevi	✓	
2	Kohinoor	✓	
3	Aawahan	✓	
4	Hengul	✓	
5	Bordoisila	✓	
6	Rajtilak	✓	
7	Rajashree	✓	
8	Itihas	✓	
9	Binapani	✓	
10	Rupraj	✓	
Total/Average percentage 10(100%)		10(100%)	0

Source: Field study

12. Revenue receipt for the year 2009-2010

Name of theatre	1st show	2nd show	3rd show	Sale of souvenir	Total(Amt Rs.)
Theatre Bhagyadevi	1,08,00,000 (86%)	15,10,000 (12%)	2,60,000 (2%)	2400	1,25,72,400 (100%)
Kohinoor	1,08,00,000 (57%)	68,54,000 (36%)	12,56,000 (7%)	2800	1,89,12,800 (100%)
Aawahan	105,00,000 (61%) 50,000@3*70	58,00,000 (34%)	7,81,500 (5%)	3200	1,70,84,700 (100%)
Hengul	1,08,00,000 (82%) 50,000@3*72	20,00,000 (15%)	3,45,000 (3%)	-	1,31,45,000 (100%)
Bordoisila	1,05,00,000 (84%) 50,000@3*70	18,00,000 (14%)	2,55,000 (2%)		1,25,55,000 (100%)
Rajtilak	1,05,00,000 (84%) 50,000@3*70	17, 06,500 (14%)	2,50,000 (2%)		1,24,56,500 (100%)
Rajashree	1,05,00,000 (95%) 50,000@3*70	3,45,000 (3%)	2,45,000 (2%)	2500	1,10,92,500 (100%)
Itihas	1,08,00,000 (94%) 50,000@3*72	4,75,000 (4%)	2,00,000 (2%)		1,14,75,000 (100%)
Binapani	45,00,000 (90%) 30,000@3*50	5,15,000 (10%)			50,15,000 (100%)
Rupraj	52,20,000 (90%) 30,000@3*58	6,00,000 (10%)			58,20,000 (100%)
Total /Average	9,49,20,000 (82%) (82%)	1,76,06,000 (15%) (16%)	32,93,000 (3%)	10,900	11,58,29,900 (100%)

Source: Financial records of select theatre units

13. Revenue receipt in Yr.2010-11

Name of theatre	1 st show	2 nd show	3 rd show	Sale of souvenir	Total(Amt Rs.)
Theatre Bhagyadevi	1,26,00,000 (81%) 60,000*3*70	26,87,000 (17%)	2,45,000 (2%)	1000	1,55,33,000 (100%)
0Kohinoor	1,26,00,000 (89%) 60,000*3*70	18,30,000 (13%)	6,50,000 (5%)	3000	1,40,83,000 (100%)
Aawahan	1,26,00,000 (79%) 60,000*3*70	24,60,400 (16%)	8,16,000 (5%)	3000	1,58,79,400 (100%)
Hengul	1,26,00,000 (73%)	25,00,000 (14%)	4,57,000 (3%)	---	1,73,87,000 (100%)
Bordoisila	1,26,00,000 (92%) 60,000*3*70	6,46,000 (5%)	3,77,000 (3%)	2000	1,36,25,000 (100%)
Rajtilak	1,26,00,000 (88%) 60,000*3*70	14,39,000 (10%)	2,58,000 (2%)	3000	1,43,00,000
Rajashree	1,26,00,000 (92%) 60,000*3*70	8,58,000 (6%)	2,70,000 (2%)	--	1,37,28,000 (100%)
Itihas	1,26,00,000 (91%) 60,000*3*70	8,94,000 (6%)	4,50,000 (3%)	----	1,39,44,000 (100%)
Binapani	72,00,000 (95%) 40,000*3*60	3,45,000 (5%)			75,45,000 (100%)
Rupraj	72,00,000 (95%)	3,20,000 (5%)			75,20,000 (100%)
Total/Average	11,52,00,000 (87%)	1,39,79,400 (10%)	35,23,000 (3%)	11000	133544400 (100%)

Source: Financial records of select theatre units

14. Revenue receipt in Yr. 2011-12

Name of theatre	1 st show	2 nd show	3 rd show	Sale of souvenir	Total (Amt Rs.)
Theatre Bhagyadevi	14256000 (87%) 66,000*3*72	16,55,000 (10%)	5,65,000 (3%)	3000	164,79,000 (100%)
Kohinoor	1,42,56,000 (87%) 66,000*3*72	14,78,000 (9%)	6,45,000 (4%)	5000	16384000 (100%)
Aawahan	1,42,56,000 (84%) 66,000*3*72	24,00,000 (14%)	3,75,000 (2%)	3500	1,70,34,500 (100%)
Hengul	1,42,56,000 (87%) 66,000*3*72	14,86,000 (9%)	4,76,000 (4%)	---	1,62,18,000 (100%)
Bordoisila	1,42,56,000 (91%) 66,000*3*70	12,40,000 (8%)	2,40,000 (1%)	3000	1,57,39,000 (100%)
Rajtilak	1,42,56,000 (91%) 66,000*3*72	13,19,000 (8%)	1,23,000 (1%)	3500	1,57,01,500 (100%)
Rajashree	1,42,56,000 (95%) 66,000*3*70	6,30,500 (4%)	1,50,000 (1%)	4000	1,50,40,500 (100%)
Itihas	1,42,56,000 (92%) 66,000*3*70	9,84,000 (6%)	3,16,000 (2%)		1,55,56,000 (100%)
Binapani	81,00,000 (93%) 45000*3*60	6,34,000 (7%)			87,34,000 (100%)
Rupraj	81,00,000 (85%)	13,25,000 (15%)			94,25,000 (100%)
Total/ Average	1,30,248,000 (89%)	13151000 (9%)	2890000 (2%)	22000	14,63,11,500 (100%)

Source: Financial records of select theatre units

15. Revenue receipt in Yr. 2012-13

Name of theatre	1 st show	2 nd show	3 rd show	Sale of souvenir	Total (AmtRs.)
Theatre Bhagyadevi	15120000 (91%) 72000 *3*70	8,46,200 (5%)	6,24,000 (4%)	1800	1,65,92,000
Kohinoor	15120000 (84%) 72000 *3*70	16,92,500 (9%)	12,44,000 (7%)	6500	1,80,63,000
Aawahan	15552000 (89%) 72000 *3*72	12,00,000 (7%)	7,51,000 (4%)	5000	1,75,08,000 (100%)
Hengul	15120000 (84%) 72000 *3*70	21,82,000 (12%)	7,10,000 (4%)		1,80,12,000
Bordoisila	15120000 (87%) 72000 *3*70	18,65,000 (11%)	3,86,000 (2%)	5000	1,73,76,000
Rajtilak	15120000 (84%) 72000 *3*70	26,95,000 (15%)	3,52,000 (1%)	8000	1,81,75,000
Rajashree	15120000 (89%) 72000 *3*70	16,15,000 (10%)	2,63,000 (1%)		1,69,98,000
Itihas	15120000 (82%) 72000 *3*70	27,50,000 (15%)	4,80,000 (3%)		1,83,50,000
Binapani	99,00,000 (89%) 55000*3*60	12,40,000 (11%)			1,11,40,000 (100%)
Rupraj	99,00,000 (90%) 55000*3*60	10,45,000 (10%)			1,09,45,000 (100%)
Total/Average	14,11,92,000 (86)	17130700 (10%)	4810000 (4%)	26300	163159000 (100%)

Source: Financial records of select theatre units

16. Revenue receipt in Yr. 2013-14

Name of theatre units	1 st show	2 nd show	3 rd show	Sale of souvenir	Total(Amt Rs)
Theatre Bhagyadevi	1,77,12,000 (95%) 82,000*3*72	7,65,000 (4%)	1,82,000 (1%)	25000	1,86,84,000 (100%)
Kohinoor	1,72,20,000 (87%) 82,000*3*70	16,53,000 (9%)	8,28,500 (4%)	18000	1,97,19,500 (100%)
Aawahan	1,72,20,000 (95%) 82,000*3*70	6,22,000 (3%)	3,45,000 (2%)	12,000	1,81,99,000
Hengul	1,72,20,000 (94%) 82,000*3*70	8,42,500 (5%)	2,55,000 (1%)	4,500	1,8,321,500
Bordoisila	1,72,20,000 (93%) 82,000*3*70	8,40,000 (5%)	4,90,500 (2%)	4500	1,85,55,000
Rajtilak	1,72,20,000 (90%) 82,000*3*70	16,30,000 (8%)	3,53,000 (2%)	6000	1,92,09,000
Rajashree	1,72,20,000 (94%) 82,000*3*70	8,29,000 (5%)	2,55,000 (1%)		1,83,04,000
Itihas	1,72,20,000 (94%) 82,000*3*70	7,65,000 (4%)	3,70,000 (2%)		1,83,55,000 (100%)
Binapani	1,26,00,000 (96%) 60,000*3*70	5,75,000 (4%)			1,31,75,000 (100%)
Rupraj	1,26,00,000 (95%) 60,000*3*70	6,50,000 (5%)			1,32,50,000 (100%)
Total/ Average	16,34,52,000 (93%)	91,71,500 (5%)	3079,000 (2%)	70,000	17,57,72,000

Source: Financial records of select theatre units

17. Total revenue trend (in thousands)

Name of theatre units	2009-2010	2010-11	2011-12	2012-13	2013-14	Total (Amt Rs.)
Theatre Bhagyadevi	1,25,72 (16%)	1,55,33 (19%)	164,79 (21%)	1,65,92 (21%)	1,86,84 (23%)	79860 (100%)
Kohinoor	1,89,13 (22%)	1,40,83 (16%)	16384 (19%)	1,80,63 (21%)	1,97,20 (22%)	87163 (100%)
Aawahan	1,70,85 (20%)	1,58,79 (18%)	1,70,34 (20%)	1,75,08 (20%)	1,81,99 (21%)	85705 (100%)
Hengul	1,31,45 (16%)	1,73,87 (21%)	1,62,18 (20%)	1,80,12 (22%)	1,8,321 (21%)	83083 (100%)
Bordoisila	1,25,55 (16%)	1,36,25 (18%)	1,57,39 (20%)	1,73,76 (22%)	1,85,55 (24%)	77850 (100%)
Rajtilak	1,24,57 (16%)	1,43,00 (18%)	1,57,02 (20%)	1,81,75 (23%)	1,92,09 (23%)	79843 (100%)
Rajashree	1,10,93 (15%)	1,37,28 (18%)	1,50,41 (20%)	1,69,98 (23%)	1,83,04 (24%)	75164 (100%)
Itihas	1,14,75 (15%)	1,39,44 (18%)	1,55,56 (20%)	1,83,50 (23%)	1,83,55 (24%)	77680 (100%)
Binapani	50,15 (11%)	75,45 (17%)	87,34 (19%)	1,11,40 (24%)	1,31,75 (29%)	45609 (100%)
Rupraj	58,20 (12%)	75,20 (17%)	94,25 (20%)	1,09,45 (23%)	1,32,50 (28%)	46960 (100%)
Total/Average	120130 (16%)	133544 (18%)	146312 (20%)	163159 (22%)	175772 (24%)	738917 (100%)

Source: Financial records of select theatre units

18. Expenditure for the year 2009-10 (in thousands)

Name of theatre units	Salary & Remuneration to regular staff	Salary & Remuneration on contractual staff	Production Cost	Selling & Advertising cost	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous	Total (Amt Rs.)
Theatre Bhagyadevi	6775 (56%)	125 (1%)	2000 (17%)	315 (3%)	1254 (10%)	865 (7%)	500 (4%)	240 (2%)	12074 (100%)
Kohinoor	6650 (60%)	132 (1%)	2900 (18%)	345 (2%)	1400 (9%)	986 (6%)	512 (3%)	212 (1%)	13137 (100%)
Aawahan	8655 (55%)	112 (1%)	3200 (21%)	450 (3%)	1344 (9%)	856 (5%)	544 (4%)	340 (2%)	15501 (100%)
Hengul	6600 (54%)	123 (1%)	2100 (17%)	250 (2%)	1600 (14%)	816 (7%)	300 (2%)	350 (3%)	12139 (100%)
Bordoisila	6500 (56%)	65 (1%)	1800 (16%)	120 (1%)	1400 (12%)	760 (6%)	450 (3%)	640 (5%)	11735 (100%)
Rajtilak	6896 (51%)	190 (1%)	3108 (24%)	400 (3%)	1200 (9%)	800 (6%)	300 (2%)	500 (4%)	13394 (100%)
Rajashree	6400 (48%)	75 (1%)	3500 (26%)	320 (2%)	1300 (10%)	800 (6%)	360 (3%)	600 (4%)	13355 (100%)
Itihas	6200 (46%)	120 (1%)	3400 (25%)	340 (3%)	1600 (12%)	750 (6%)	500 (4%)	400 (3%)	13310 (100%)
Binapani	1200 (19%)	112 (1%)	1640 (26%)	260 (4%)	1600 (25%)	700 (11%)	400 (6%)	500 (8%)	6412 (100%)
Rupraj	1800 (25%)	80 (1%)	1600 (23%)	300 (4%)	1600 (22%)	750 (11%)	400 (6%)	245 (8%)	7130 (100%)
Total	57676	1134	25248	3100	14298	8083	4566	4027	117832

Source: Financial records of select theatre units

19. Expenditure for the year 2010-11 (In thousands)

Name of Theatre units	Salary & Remuneration to regular staff	Salary & Remuneration on contractual staff	Production Cost	Selling & Advertising cost	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous	Total (Amt Rs.)
Theatre Bhagyadevi	6500 (44%)	450 (3%)	3500 (24%)	650 (4%)	1854 (13%)	850 (6%)	635 (4%)	350 (2%)	14789 (100%)
Kohinoor	5700 (44%)	500 (4%)	2200 (17%)	650 (5%)	1860 (14%)	950 (7%)	800 (6%)	400 (3%)	13060 (100%)
Aawahani	5800 (38%)	650 (4%)	4090 (27%)	760 (5%)	1800 (12%)	980 (6%)	800 (5%)	430 (3%)	15310 (100%)
Hengul	5450 (33%)	850 (5%)	4900 (30%)	1100 (7%)	1850 (11%)	970 (6%)	865 (5%)	480 (3%)	16465 (100%)
Bordoisila	5000 (38%)	540 (4%)	3500 (27%)	560 (4%)	1745 (13%)	760 (6%)	545 (4%)	560 (4%)	13210 (100%)
Rajtilak	4450 (34%)	650 (5%)	3200 (24%)	1045 (8%)	1800 (15%)	840 (6%)	435 (3%)	650 (5%)	13070 (100%)
Rajashree	5000 (38%)	500 (4%)	3340 (27%)	650 (5%)	1850 (14%)	560 (4%)	650 (5%)	450 (3%)	13000 (100%)
Itihas	5200 (41%)	560 (4%)	3000 (23%)	830 (6%)	1600 (13%)	840 (7%)	410 (3%)	340 (3%)	12780 (100%)
Binapani	1200 (16%)	110 (1%)	2800 (38%)	350 (5%)	1500 (21%)	640 (9%)	450 (6%)	315 (4%)	7365 (100%)
Rupraj	1360 (20%)	345 (5%)	1800 (26%)	460 (8%)	1400 (20%)	710 (10%)	460 (7%)	260 (4%)	6795 (100%)
Total/ Average	45660 (36%)	5155 (4%)	32330 (26%)	7055 (6%)	17259 (14%)	8100 (6%)	6050 (5%)	4235 (3%)	125844 (100%)

Source: Financial records of select theatre units

20. Expenditure for the year 2011-12 (In thousands)

Name of Theatre units	Salary & Remuneration to regular staff	Salary & Remuneration to contractual staff	Production Cost	Selling & Advertising cost	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous	*Total (Amt Rs.)
Theatre Bhagyadevi	4560 (36%)	400 (3%)	3650 (29%)	240 (2%)	1904 (15%)	1200 (9%)	245 (2%)	450 (4%)	12659 (100%)
Kohinoor	3500 (27%)	435 (3%)	4500 (35%)	220 (12%)	1880 (15%)	1150 (9%)	450 (4%)	620 (5%)	12755 (100%)
Aawahan	4500 (40%)	350 (4%)	2450 (22%)	200 (2%)	1850 (17%)	1040 (9%)	155 (1%)	600 (5%)	11135 (100%)
Hengul	5600 (41%)	412 (3%)	3450 (25%)	250 (2%)	2030 (14%)	1000 (7%)	335 (3%)	500 (4%)	13587 (100%)
Bordoisila	3500 (34%)	350 (3%)	2400 (23%)	260 (2%)	1625 (15%)	1260 (13%)	450 (4%)	650 (6%)	10495 (100%)
Rajtilak	4200 (37%)	450 (5%)	2500 (22%)	280 (2%)	1540 (14%)	1400 (12%)	350 (3%)	560 (5%)	11280 (100%)
Rajashree	3500 (35%)	350 (4%)	2750 (28%)	250 (3%)	1350 (14%)	760 (7%)	240 (2%)	720 (7%)	9920 (100%)
Itihas	4200 (40%)	350 (3%)	2500 (24%)	160 (2%)	1420 (13%)	1000 (9%)	350 (3%)	565 (6%)	10545 (100%)
Binapani	1200 (16%)	350 (5%)	2600 (35%)	180 (2%)	1500 (20%)	720 (10%)	350 (5%)	450 (7%)	7360 (100%)
Rupraj	1300 (17%)	360 (5%)	2800 (37%)	142 (2%)	1400 (18%)	875 (11%)	200 (3%)	560 (7%)	7637 (100%)
Total/ Average percentage	36060 (34%)	3807 (4%)	29600 (28%)	2182 (2%)	16499 (15%)	10450 (10%)	3145 (3%)	5675 (4%)	107373 (100%)

Source: Financial records. *Decimal adjusted

21. Expenditure for the year 2012-13(In thousands)

Name of theatre units	Salary & Remuneration to REGULAR AR	Salary & Remuneration to contractual	Production Cost	Selling & Advertising cost	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous	Total
Theatre Bhagyadevi	3600 (33%)	450 (4%)	2800 (26%)	260 (2%)	2400 (22%)	400 (4%)	450 (4%)	600 (5%)	10960 (100%)
Kohinoor	4500 (30%)	560 (4%)	6000 (40%)	300 (2%)	2500 (17%)	500 (3%)	340 (2%)	370 (2%)	15070 (100%)
Aawahan	3400 (26%)	650 (5%)	5000 (38%)	400 (4%)	2300 (18%)	450 (3%)	450 (3%)	340 (3%)	12990 (100%)
Hengul	4500 (36%)	700 (5%)	4000 (32%)	400 (3%)	1800 (14%)	350 (3%)	450 (4%)	350 (3%)	12550 (100%)
Bordoisila	3600 (26%)	500 (4%)	5400 (40%)	450 (3%)	2200 (16%)	560 (4%)	650 (5%)	250 (2%)	13610 (100%)
Rajtilak	4000 (27%)	450 (3%)	5600 (38%)	540 (4%)	2400 (16%)	650 (4%)	560 (4%)	450 (4%)	14650 (100%)
Rajashree	3500 (24%)	340 (2%)	6500 (44%)	400 (3%)	2600 (18%)	750 (5%)	450 (3%)	250 (1%)	14790 (100%)
Itihas	4800 (33%)	350 (2%)	5400 (37%)	415 (4%)	2100 (14%)	850 (6%)	350 (2%)	350 (2%)	14615 (100%)
Binapani	2600 (27%)	230 (2%)	3500 (36%)	500 (5%)	1800 (19%)	360 (4%)	450 (5%)	200 (2%)	9640 (100%)
Rupraj	2600 (30%)	200 (2%)	2500 (28%)	400 (5%)	2000 (23%)	450 (5%)	320 (4%)	340 (3%)	8810 (100%)
Total	37100	4430	46700	4065	22100	5320	4470	3500	127685

Source: Financial records of select theatre units

22. Expenditure for the year 2013-14 (In thousands)

Name of Theatre units	Salary & Remuneration to regular artist	Salary & Remuneration to contractual artist	Production Cost	Selling and advertising	Transportation	Food & Accommodation	Repairs & Renewal	Miscellaneous	Total (Amt Rs.)
Theatre Bhagyadevi	4140 (34%)	350 (3%)	3400 (27%)	350 (3%)	2500 (20%)	400 (3%)	480 (5%)	610 (5%)	12230 (100%)
Kohinoor	4500 (34%)	560 (4%)	4000 (30%)	460 (3%)	2600 (19%)	500 (4%)	370 (3%)	380 (3%)	13370 (100%)
Aawahan	4000 (29%)	350 (3%)	4600 (33%)	360 (3%)	3200 (23%)	450 (3%)	480 (3%)	350 (3%)	13790 (100%)
Hengul	4300 (31%)	450 (3%)	3800 (28%)	460 (3%)	3500 (26%)	350 (3%)	480 (4%)	360 (3%)	13700 (100%)
Bordoisila	3800 (31%)	430 (4%)	3000 (24%)	330 (3%)	3200 (26%)	560 (5%)	670 (5%)	260 (2%)	12250 (100%)
Rajtilak	4200 (28%)	450 (3%)	4400 (30%)	560 (4%)	3500 (24%)	650 (4%)	590 (4%)	460 (3%)	14810 (100%)
Rajashree	3700 (30%)	370 (3%)	3400 (28%)	450 (4%)	3000 (24%)	750 (6%)	410 (3%)	240 (2%)	12320 (100%)
Itihas	3800 (28%)	450 (3%)	3600 (26%)	320 (2%)	4000 (29%)	850 (6%)	310 (3%)	300 (3%)	13630 (100%)
Binapani	3200 (32%)	350 (4%)	2600 (26%)	240 (2%)	2600 (26%)	360 (4%)	420 (4%)	220 (2%)	9990 (100%)
Rupraj	3600 (33%)	380 (4%)	2500 (22%)	390 (4%)	2800 (26%)	450 (4%)	400 (4%)	330 (3%)	10850 (100%)
Total	39240	4140	35300	3920	30900	5320	4610	3510	126940

Source : Financial records of select theatre units

APPENDIX – 3

LIST OF NAME OF MOBILE THEATRES

Sl.No	Year of establi shment	Name	Year of Service	Status of operation Place	Place
1	1963	Nataraj Theatre	40	Closed	Barpeta
2	1964	Suradevi Theatre	30	Closed	Nalbari
3	1966	Theatre Bhagyadevi	49	Existing	Morooa, Nalbari
4	1966	Purbajyoti Theatre (Amar Theatre)	1	Closed	Hajo
5	1968	Mancharupa Theatre	2	Closed	Pathsala
6	1968	Rupanjali Theatre	2	Closed	Barpeta
7	1970	Assam Star Theatre	15	Closed	Pathsala
8	1972	Makunda Theatre	25	Closed	Makhibaha
9	1973	Nataraj Silpa Niketan	2	Closed	Pathsala
10	1974	Rupkonwar Theatre	7	Closed	Nalbari
11	1975	Jyotirupa Theatre	15	Closed	Nitaipukhuri, Sibsagarh
12	1976	Kohinoor Theatre	40	Existing	Pathsala
13	1977	Moon Theatre	1	Closed	Nalbari
14	1977	Manchakunwar Theatre	3	Closed	North Guwahati
15.	1977	Lakhimi Theatre	4	Closed	Goalpara
16.	1977	Bishnujyoti Theatre	1	Closed	Pathsala
17.	1977	Radhika Devi Theatre	12	Closed	Kamrup
18.	1978	Kalpna <i>Mahila</i> Theatre	1	Closed	Belsore
19.	1978	Maa-Lakshmi Theatre Morongi	3	Closed	Morongi
20.	1984	Aparupa Theatre	1 ½	Closed	West Camota
21		Biswarupa Theatre		Closed	Pathsala
22	1978	Biswajyoti Theatre	1	Closed	Pathsala
23.	1978	Rupalim Theatre	11	Closed	Abhayapuri
24.	1979	Aaradhana Theatre	10	Closed	Pathsala
25.	1979	Aapsara Theatre	12	Closed	Samota
26	1980	Aawahan Theatre	35	Existing	Pathsala
27.	1982	Aanirban Theatre	6	Closed	Pathsala

28.	1983	Indradhanu Theatre	3	Closed	Guwahati
29	1980	Purbanchal Theatre	3	Closed	Nalbari
30	1979	Chitralkha Theatre	5	Closed	Pathsala
31.	1984	Kalpataru Theatre	1	Closed	Belsore
		32 Dipjyoti Theatre	2	closed	Nagaon
		33 Sanjivani Theatre	2	closed	Nagaon
		34 Damodardev Theatre	2	closed	Nagaon
		35 Shreeguru Theatre	8	closed	Nagaon
		36 Parijat Theatre	2	closed	Sibsagarh
		37 Panchanan Theatre	2	closed	Sibsagarh
		38 Arunudoi Theatre (Jatra party)	5	closed	Guwahati, Dharapu
		39 Jaimati Theatre	3	Closed	Guwahati, Dharapur
40.	1984	Rangghar Theatre	2	Closed	Camota
41.	1985	Suruj Theatre	15	Closed	Dibrugarh Tingkhang
42.	1985	Indrani Theatre			
		(now Parihareswar Theatre)	10	Existing	Patacharkuchi
43.	1985	Hengul Theatre	20	Existing	Mariani, Jorhat
44.	1986	Debodasi Theatre	4	Closed	Pathsala, Helona
		45. 1987 Giriraj Theatre	1	Closed	Baniakuchi
46	1987	Abhijan Theatre	1 ½	Closed	Mangaldoi
47	1987	Meghdoot Theatre	3		Tingkhong, Dibrugarh
48		Mahabahu Theatre	2	closed	Nagaon
49	1987	Saptarshi Theatre	23	closed	Nagaon
50	1987	Jayatu Asomi Theatre	1	Closed	Sarupeta
51.	1990	Natasurjya Bishnu jyoti Theatre	6	Closed	Pathsala
52.	1991	Samannai Theatre	2	Closed	Moran
53.	1993	Binapani Theatre	42	Existing	Nalbari
54.	1993	Srimanta Sankardev Theatre	25	Existing	Sibsagarh, Hahsora
55.	1993	Pallabi Theatre	2	closed	Pathsala
56.	1993	Borluit Theatre	3	closed	Morigaon
57.	1994	Monalisa Theatre	3	Existing	Sualkuchi
58.	1995	Aanirban Theatre	2	closed	Guwahati
59.	1995	Nandini Theatre	1	Closed	Dakhin Singra

60	1990s	Deboraj Theatre	2	closed	Nalbari
61.	1990s	Rangdhali Theatre	2	closed	Nalbari
62.	1995	Jai Jawan Jai Kisan Theatre	15	Closed	Makhibaha
63.	1995	Tarangam Theatre	1	Closed	Dirok , Moran
64.	1996	Manchajyoti	12	closed	Borbhag
65.	1996	Srimanta Sankar Madhav Theatre	15	closed	Gohpur
66.	1997	Meghali Theatre	1 ½	closed	Dudhnoi
67.	1997-98	Debodasi	2	closed	Sarbhog
68.	1997	Amaltara Theatre	18	closed	Naharani
69.	1998	Saraighat Theatre Jajori	15	Existing	Jajori,Nagaon
70.	1998	Bordoisila Theatre	15	Existing	Nalbari
71.	1998	Godapani Theatre(earlier Dibyadhani)	10	Existing	Sepon
72.	1980s	Saptarshi Theatre	4	closed	Nagaon
73.	1970s	Nabarun Theatre	12	closed	Nagaon
74.	1990s	Aakashiganga Theatre	4	closed	Golaghat
75.	1980s	Aanirudhadev Theatre	5	closed	Golaghat
76.	1990s	Bhadoi Theatre	2	closed	Tinsukia
77.	1980	Dharitri Theatre	2	closed	Sonitpur
78.	1990s	Kaziranga Theatre	3	closed	Darang, Hapamara
79.	1980s	Rupkonwar Theatre	1	closed	Nalbari
80.	1980s	Chandrabhanu Theatre	1	closed	Nalbari
81.	2000	Theatre Ma-Junaki	15	NA	Dibrugarh
82	2000	Sewali Theatre	1	Closed	Nazira
83.	2000	Udayan Theatre	2	Closed	Baihata Chariali
84.	2000	Jagaran Theatre	1	Closed	Durakohora, Kamrup
85.	1999	Madhabdev Theatre	6	Closed	Balitora, Nalbari
86.	1990	Aakashiganga Theatre	3	closed	Golaghat
87.	2002	Alokananda Theatre	7	Closed	Koniha,Rangiya
88.	2003	Bhagyashree Theatre	1	Closed	Sapekhiet
89.	2005	Anurag Movie Theatre	NA	closed	Kamrup
90.	2000	Oinitam Theatre	1	Closed	Belsore

91.2000 Rupanjoli Theatre	1	Closed	Barpeta
92.1998 Choriedeu Theatre	5	closed	Sibsagarh
93. 2005 Rajashree Theatre	10	Existing	Mukalmua
94.2008-09 Biswajyoti Theatre	7	Existing	Dergaon
95.Dibyapani Theatre	4	closed	Sonitpur
96.2005 Sakuntala Theatre	1	closed	Nalbari
97.1998 Natasurjya Theatre	15	existing	Sibsagarh
98. 2005 Chitrarekha Theatre	1	closed	Nalbari
99.2005 Aashirbad Theatre	10	closed	Sonapur Guwahati
100.2006 Kareng ghar Theatre	1	Closed	Hatigaon, Guwahati
101.2007 Debraj Theatre	3	closed	Nalbari
102.2007 Anuradha Theatre	7	Closed	Amrikhua
103 2008 Raj Tilak Theatre	6	Existing	Guwahati
104.2008 Rupayan Theatre	1	Closed	Monahkuchi, Hajo
105.2009 Raj Mahal Theatre	1	Closed	Guwahati
106..2009 Itihas Theatre	6	Existing	Guwahati, Mirza
107.2009 Sradhanjali Theatre			
(Branch of Binapani Theatre, Baniahuchi)	1	closed	Baniakuchi
108 2009 Rupantar Theatre (announced but not formed)			Hajo
109 2009 Brahmaputra Theatre			Nagaon
110 1990s Himalaya Theatre			Nalbari
111 1990s Nataguru Theatre			Nalbari
112 1990s Diamond Theatre	2	Closed	Sibsagarh
1131990s Purbanchal Theatre			Nalbari
114. 2000 Sahajatri Theatre	2	closed	Sibsagarh
115. 2014 Prarthana Theatre		closed	Dibrugarh
116.2012 Brahmaputra Theatre	1	closed	Nagaon
117.2007 Rupraj Theatre	8	Existing	Guwahati, Mirza
118. 2010-11 Ramdhenu Theatre (Jatra form)	4	Existing	Guwahati, Barihat
120. 2015 Jagrovi Theatre	1	closed	Guwahati
121.2008 Sandhyatara Theatre	2	Closed	Barpeta
122.2008 Nayanara Theatre	7	Existing	Anchali, Jalah

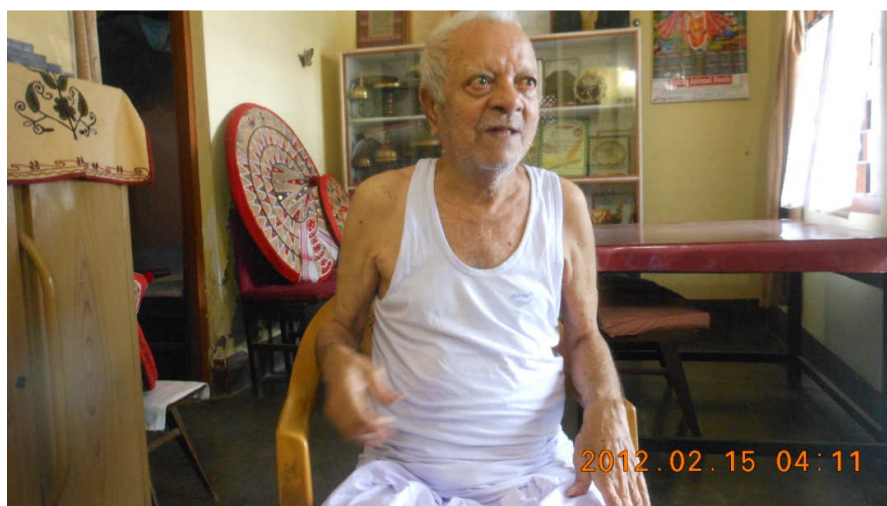
123.2010 Tazmahal Theatre	2	Closed	Barpeta
124.2010 Brindaban	5	Existing	Guwahati(Dharapur)
125 1998 Rangdhali Theatre	1	closed	Nalbari
126.2013 Amarawati Theatre	1	Closed	Guwahati,Mirza
127.1990s Panchajanya Theatre (now Prithwiraj Theatre) Sonitpur	2	Closed Existing	Jamuguri,
128.1990s Sri Krishna Theatre Dhansirighat	2	closed	Darang,
129.1990s Purbarag Theatre	3	closed	Darang
130.1990s Aagnigarh Theatre	3	closed	Dhakuakhana
131.1990s Surashree Theatre	3	closed	Dergaon,Golaghat
132.1990sTrinayan Theatre	3	closed	Bokakhat
133.1990s Navasuruj Theatre	3	closed	Bokakhat
134.1990s Doyamoy Theatre	3	closed	Golaghat
135.1990s Udgirani Theatre	2	closed	Tinsuk
136.1990s Maharathi Theatre			Dibrugarh
137.1990s Asom Jyoti Theatre	3	closed	Nalbari,Aarikuchi
138.2000s Sewali Theatre	2	closed	Tinsukia
139 2000 Saumarjyoti Theatre	2	closed	Lakhimpur
140. 2000s Rajhansa Theatre	2	closed	Dhakuakhana
141.2000s Manikut Theatre	2	closed	Sonitpur,Hawajan
142.Manikanchan Theatre	NA		Sonitpur, Kawaimari
143.Sonit Konwar Theatre	NA		Sonitpur
144 2015 Surja Theatre	1	existing	Guwahati
145. 2016 RajMukut Theatre Pathsala	To be functional from next year		
146 2016 Chiranjeeb Theatre	To be functional from next year		

Source : (1) Field study

(2) Kalita, K.K. 2011⁷³

APPENDIX – 4

PHOTOGRAPH



Achyut Lahkar at a homely environment



Researcher with Ratan Lahkar, proprietor of Kohinoor Theatre



With the Proprietor of
Aawahan Theatre



At rehearsal site Theatre Bhagyadevi



Researcher with artist and Dancers of Rupraj



Doing Repairing work at Aawahan's main office



A Performing place during day time



Sound technicians at work



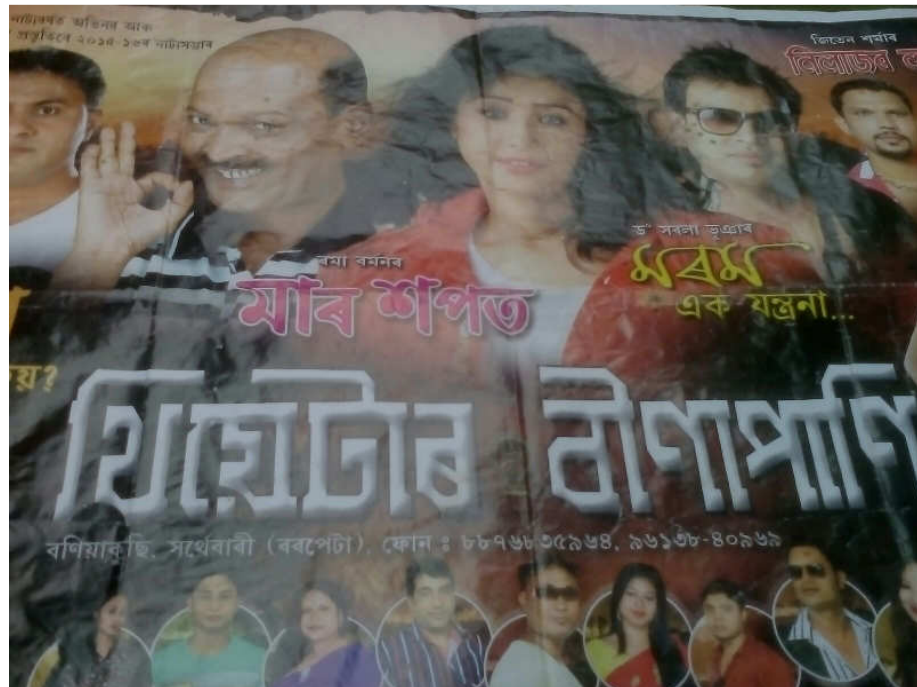
Temporary Staff Quarter of Itihas Theatre at the rehearsal camp



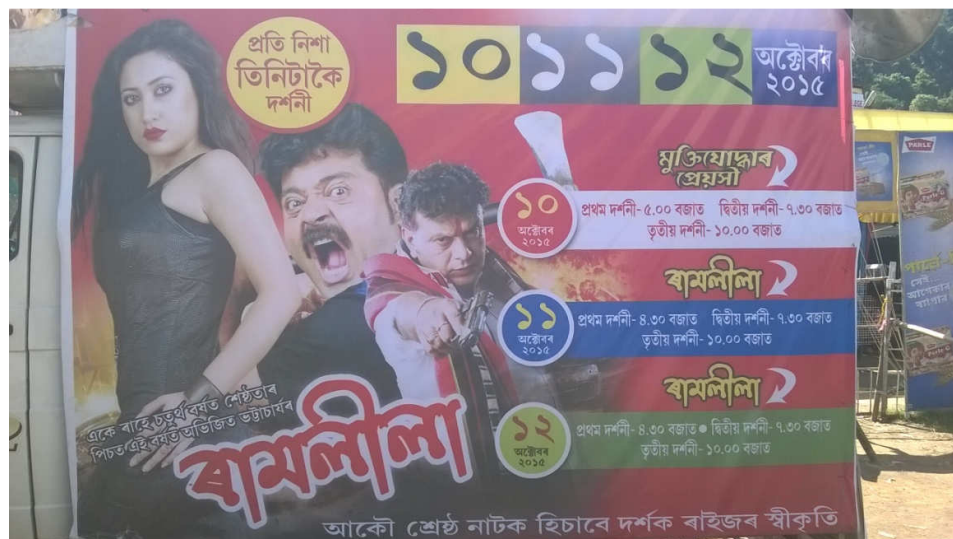
At the kitchen of Rupraj Theatre



Carefully kept sound board of Rupraj Theatre



Poster of Binapani Theatre of 2015-16 season



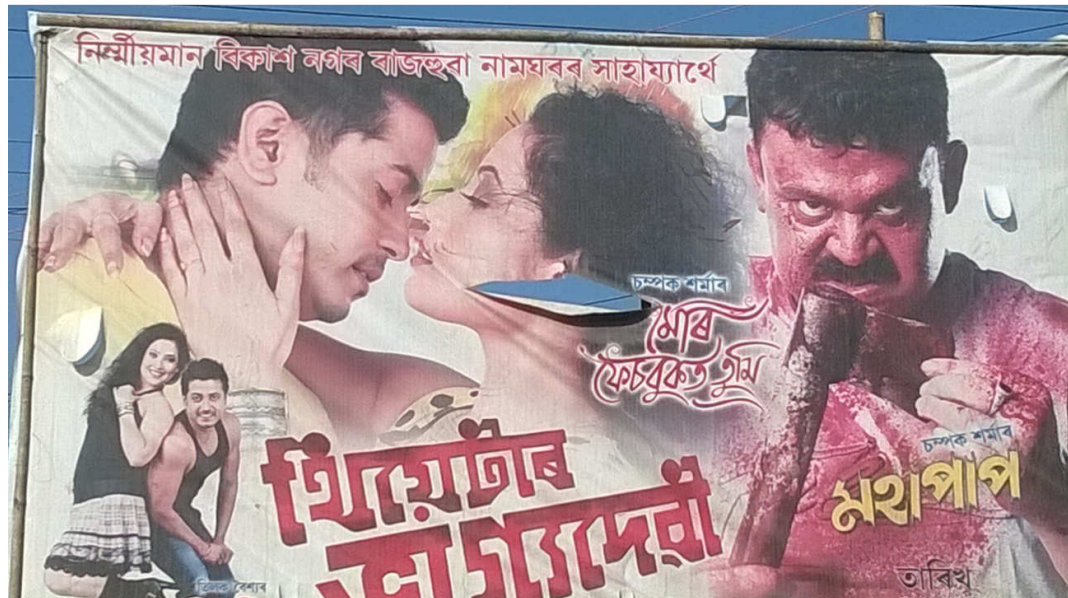
Poster of Brindaban Theatre



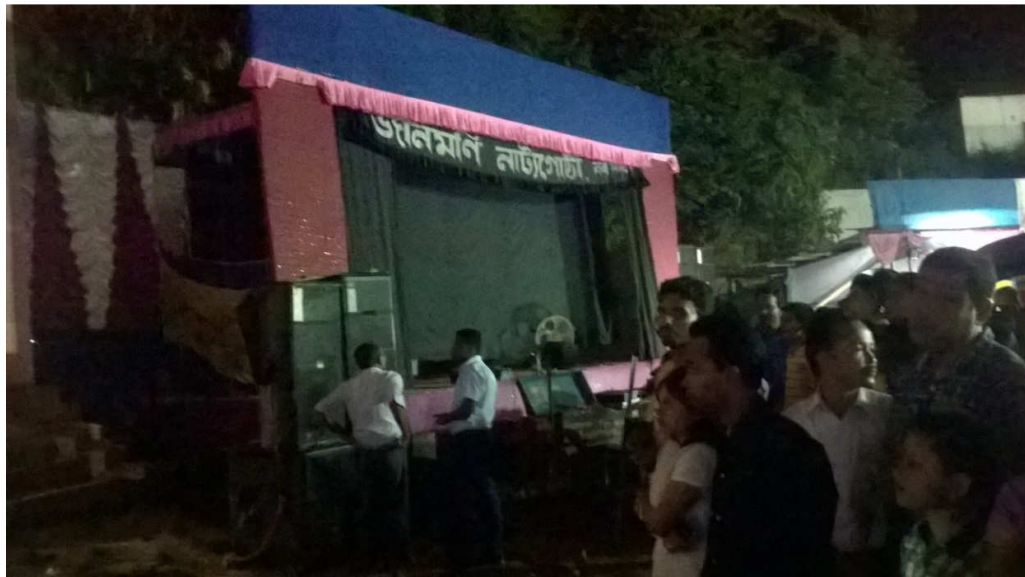
Poster of Itihas Theatre of its successful play



Poster of Rajtilak Theatre of its successful play



Poster of Theatre Bhagyadevi of its successful play of the 2015-16 season



A stage of Jatra party the antecedent of Mobile theatre



A scene of ojapali performance, a folk performing art



During performance of a scene of Aawahan Theatre