

A SOCIO-ECONOMIC STUDY OF THE MOBILE THEATRE OF ASSAM

*A MINOR RESEARCH PROJECT
Under UGC*

SUBMITTED BY
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Assam

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PREFACE



The mobile theatre, popularly known as the bhramyamaan theatre plays a very significant role in the field of entertainment of the people of Assam. Entertainment is an indispensable requirement of human life. It is food for our brain, mind and soul and as much important as the food, clothing and shelter in our life. It is one of the deciding factors of human productivity.

Assam's bhramyamaan theatres are not the mere source of entertainment. It is an important constituent of Assamese theatre culture. It carries the theatrical traditionality of our glorious past. However, it possesses a distinctive feature which is unique all over the world. It is commercial in nature and travels from place to place. But what significant in bhramyamaan is that unlike other commercial mobile theatres of the world it carries all the equipments along with the stage, settings and auditorium. It was launched for the first time in 1963 by Achyut Lahkar. At present, more than 40 mobile theatres of this model are in the state.

Today, bhramyamaan theatres are very popular, especially among the rural folk. Even bhramyamaan theatre has been always projected as a source of entertainment of the rural people. But, bhramyamaan theaters' real strength has not been visualized properly for which this unique cultural resource is yet to get its due recognition. Besides being the entertainer of huge rural folk, bhramyamaan theatre contributes a lot to the society as well as the economy of the state. This study is a modest attempt to trace out this hidden role of bhramyamaan theatre. I am thankful to UGC for granting this project. It seems like recognition in academia for the bhramyamaan theatres.

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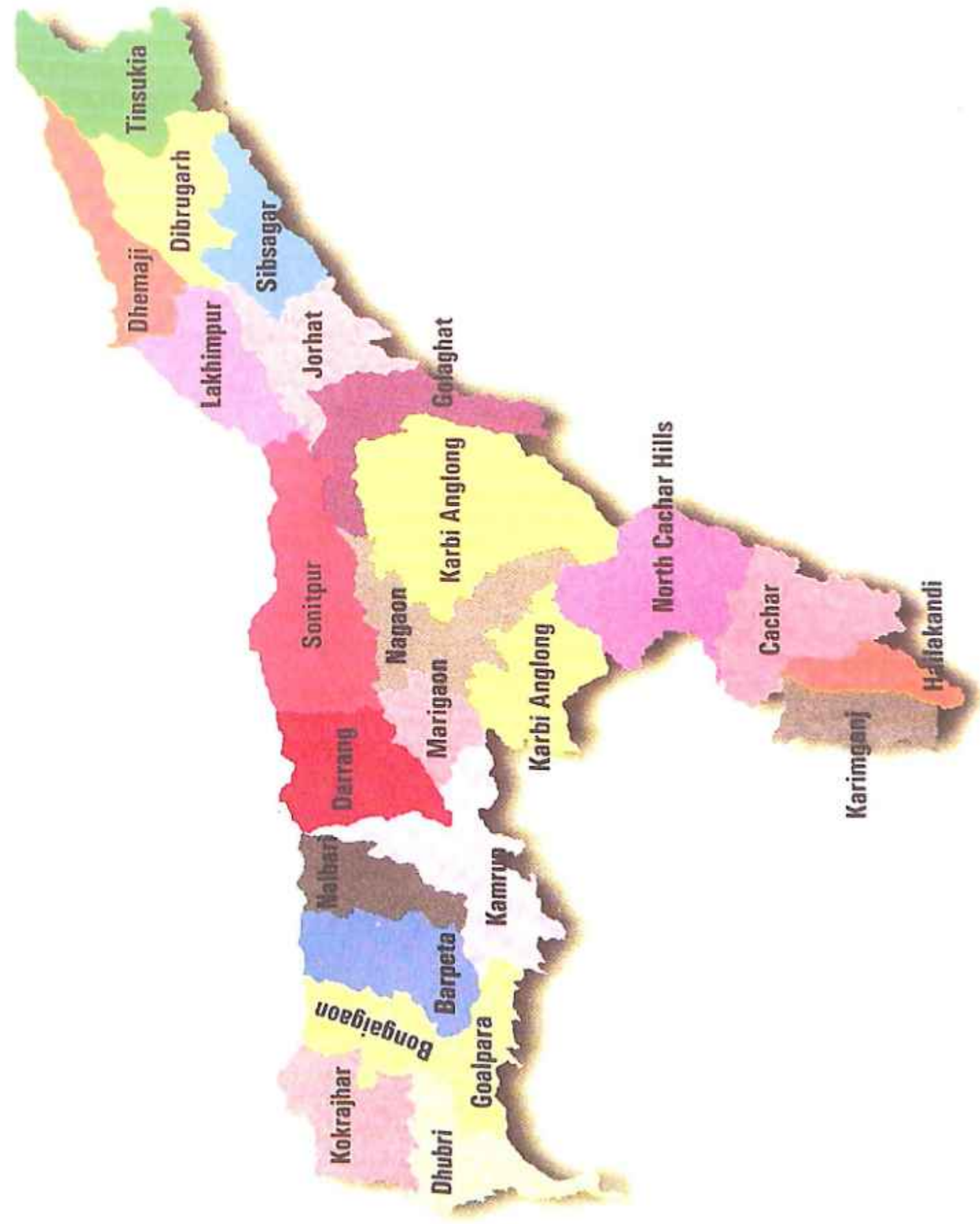


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CHAPTER-I

INTRODUCTION

- 1.1 TRADITION OF INDIAN THEATRE
- 1.2 MODERN INDIAN THEATRE AS A PART OF INDIA'S ENTERTAINMENT INDUSTRY
- 1.3 MOBILE THEATRE IN ASSAM: A UNIQUE IDENTITY
- 1.4 OBJECTIVE
- 1.5 HYPOTHESIS
- 1.6 METHODOLOGY
- 1.7 PLAN OF THE STUDY

CHAPTER -1

INTRODUCTION

Besides being the source of mass entertainment, Indian theater plays the role of a powerful driver of social transformation. The same stands true for Assam too. Sankardeva, the great Vaishnava preacher of the 15th century, innovated several modes of entertainment in Assam including the 'Ankia Bhaona'.¹ to reform the society. Today, the Assamese mobile theatre, popularly known as the 'Bhramyamaan theatre' amongst the natives, seems to be upholding that powerful tradition. The word 'Bhramyamaan' is an Assamese word which literally translated means 'mobile' or 'travelling'. For this study, both the words 'bhramyamaan' and 'mobile' will be used synonymously.

1.1: TRADITION OF INDIAN THEATRE:

India has a rich tradition of theatre. The 'Natya Shastra' of

1. *Ankia Bhaona: An Assamese performing art, a product of the Neo-Vaishnava Movement, created by Sankardeva during the 15th century. Sankardeva used Ankia Bhaona as a medium / forum to spread the message of Krishna-Bhakti through entertainment among the masses. Scholars believe that Sankardeva synthesized several performing arts of that time such as Dhulia- bhaona, Kushan-gan, hari-gan etc. and used them to composed ankia bhaona.. However, ankia bhona has its own features and distinguished value in the arena of Assamese culture and literature. Ankia Bhaona is still popular in Assam and regarded as the cultural resource of the state.*

'Bharat', which is supposed to have been written in between the 2nd century B.C and the 8th century A.D is an incomparable work in the field of theatre literature. There is a legend relating to the Natyashastra, which gives a divine origin to Indian theatre. According to that legend, Lord Brahma, the creator of the Universe, was once pleaded by the God Indra along with other gods for a mode of recreation accessible to all classes of society. God Indra did so to teach the people and to make them free from anger, greed, jealousy and sensual pleasures they were addicted to at that period. Accepting that request, the Creator Brahma composed a fifth Veda, known as Natya Veda extracting the four elements- speech, song, mime and sentiment from the four Vedas and revealed that to Bharata. Thus the Natyashastra was formulated on the basis of which Indian theatre blossomed for years. Despite its divine origin as a performance arts, Indian theatre has been always found to maintain a close relationship with the common people. Even the creator Brahma said: The drama I have devised is a mimicry of the actions and conduct of people, which is rich in various emotions and which depicts various situations. This will relate to actions of men – good, bad and indifferent and will give courage, amusement, happiness as well as counsel to them all.²

However, it has been complained by the critics that the ancient Indian Sanskrit drama never became the art of the common people due to its royal patronage and dependence on a socially elite audience. But, it can not be denied that the Natyashastra was devised

2. Benegal, Som, *A Panorama of Theatre In India*, p. 11

for the common people so that they could avail the knowledge of the Vedas. During the medieval period, i.e. the period between the decline of Sanskrit drama around the eight century and the rise of a new theatre in the mid –nineteenth century, Indian drama remained confined within the religious circle.

1.2: MODERN INDIAN THEATRE AS A PART OF INDIA'S ENTERTAINMENT INDUSTRY:

Today, Indian theatre has achieved a completely new look. During its long journey starting from the Natyashastra until date, it has been influenced by social, cultural, technical, economical, political and other such elements. These elements contributed to the formation of Indian theatre. A large part of this transition from the Natyashastra to the modern theatre happened during the 200 years of the 'British Raj'. Even with its share of western influence, modern Indian theatre is still unique in character and maintains its responsibility towards the society and people. Today Indian theatres along with the other forms of performing arts, such as dance, music, cinema etc. have contributed a lot to form Indian's cultural identity. They work as our cultural savior. Not only that, they have attained recognition in the field of our national economy by finding place it's in the prestigious entertainment industry of the country.

It is known to all that the Indian entertainment industry is emerging as a very powerful force. For example, the growth rate of the Indian entertainment industry was at a staggering 17% during the

year 2004 and estimated to grow at 18% over the next five years. This is much higher in comparison to the growth rate of India's gross domestic product. However, the driving forces behind this tremendous growth have been recognized to be the television, cinema, music and radio industries. These four together account for 96% of the entertainment industry revenue. Therefore in terms of revenue Indian theatre still resides within the boundary of the rest 4% along with other minor modes. This is obvious, because theatre or drama in India was not created as a means of profit like cinema or television. The Parsi theatre was the first and perhaps only, commercialized, mass –entertainment medium in Indian theatre's long drawn history. Its initiation was a shrewd and resourceful man named Pestonji Framji who started the "Original Theatrical Company" around 1870. His success led to the establishment of as many as six other flourishing companies.³

Gradually, many commercial theatre companies came into being in several part of the country. Along with the Parsi theatre, Bengali, Gujrati, Marathi and Kannada and the South Indian theatres were also in the limelight. Seeds of modern and commercial theatre were sown in other regions too. It is noteworthy that though the theatre movement had flourished throughout the country almost at the same time, each and every region conceived it according to their own language, history and culture. Thus, each regional theatre started to grow its unique feature although they all originated from

3. *Ibid*, p.69

the same root. Although commercial in nature, Assam's mobile theatre companies are different from the commercial or professional theatre companies of the other parts of the country.

1.3 MOBILE THEATRE IN ASSAM: A UNIQUE IDENTITY

The history of Assam's mobile theatre goes back as far as only four decades. However, the history of Assamese theatre dates back to 1468, when Sankardeva staged 'Chinhayatra'. Prior to Sankardeva, we had several forms of music dance and dramatic activities such as putala nas ^{4a}, ojalali ^{4b}, kushan gan ^{4c}, bhari gan ^{4d}, deodhani ^{4e}, devadasi ^{4f}, etc. However there was no written document of dramatic activities before Sankardeva. It was Sankardeva who first composed and introduced the conventional genre of literature as well as their representation in a quite new way with a distinctive method. ⁵ Several scholars consider Sankardeva's Ankiya nat as the continuity of Sanskrit drama. Whatever it may be, it is true that Sankardeva paved the way to the dramatists of

4a. Putala nas is Assamese for Puppet Show. It is learnt from Kalika Purana, that Putala Nas was prevalent in Assam during 10th -11th centuries. Generally, a Putalanas group consists of at least five people. It was very popular, especially in lower Assam, although at present, it is losing its audience. However, it is learnt that one Putala theatre (mobile) called 'Maa Bhabani Putala Theatre' has come into existence in lower Assam during 2006-07 at Balipara.

4b. Ojalali is a kind of performing arts from ancient Assam and still exist in some places of lower Assam. This kind of dramatic activity is associated with religious celebrations. Like Putala Nas, Ojalali also requires five people. They perform dance and music on the basis of stories picked up from the Ramayana and the Mahabharat. The artists of this institution have to wear specific dresses according to their character. Ojalali is still regarded as the cultural resource of Assam. It possesses similarity with the 'Kuttu' of Kerala.

succeeding period to carry on the tradition of theatre for the future generations. With the extra ordinary tradition, Assamese drama entered into the modern era during the later part of the 19th century. During this period , Assam started having permanent stages and theatre halls at several places like Guwahati (1875), Jorhat (1899) , Golaghat (1895), Tezpur (1897), Sivasagar (1899) Nagaon (1920) Mangaldoi (1920), etc. A number of playwrights and artists emerged and further strengthened the theatre movement in Assam. It has been stated by the scholars that the modern Assamese drama came to its full glory in the third decade of the 20th century.⁶ Besides the modern Assamese drama, written and performed mostly by the educated youth , during this period we have found that 'yatrada', a kind of mobile drama performing group became popular among the masses. In 1963 the era of mobile theatre began with the birth of 'Nataraj Theatre'. A profile of Nataraj Theatre has been exhibited in

4c. *Kushan gan is a folk based dramatic activity. This ancient folk art belongs to the Goalpara area of lower Assam. This art of dance, music, dialogue and acting .The subject consists matter of Kushan gan belong to the stories of the Ramayana*

4d. *Bhari gan belonging to south Goalpara area is another folk based ancient Assamese performing art. Bhari gan contains more music compared to its dramatic part. The stories of Bharigan ,which are carried on through music and songs are based on the Ramayana and the Mahabharata.*

4e. *Deodhani refers to a kind of ancient dance performed on specific religious occasion. Deodhani dance belonged to Darrang and Dergaon of ancient Assam. At present these kind of dance performances are very rare.*

4f. *Devdasi is another form of ancient dance Devdasi dances are also known as the temple dance. These were known to be associated with the temple of Hajo, Dubi and Biswanath..*

5. *Deva Goswami, Keshavananda, Ankia Bhaona, (Glimpses of the Vaishnava Heritage of Assam, p.107*

6 *Mitra , Dilip Kumar , Adhunik Bharatiya Natak ,2005 p .34.*

Annexure No.1.1. During the last 44 years more than 200 mobile theatre groups have made their entry and some of them disappeared all over the state. At present about 40 mobile theatres are active in Assam. Assam's mobile theatres take the word mobile literally. They carry lights, musical instruments, props along with their artists and even their stage and travel from place to place to perform. Mobile theatres have created a new trend combining arts with commerce successfully in the field of Assamese theatre. The people working in the mobile theatre are all professional artists, unlike the artist of the amateur theatre groups. Although professional in nature the artists are very close to the people, especially in the rural areas. Mobile theatres have a mass appeal. They even move to the remote areas of several districts and entertain the rural people where other modes of entertainment are not easily accessible. They make the people laugh, enjoy, feel and understand several complexities of life through their performance. Thus mobile theatres play the role of an entertainment cum educational forum in rural Assam.

Not only that, today mobile theatre has become an institution which possesses several faces. It has created a class of audience across the state thereby boosting the tradition of dance, music and drama in the state. Each theatre group requires atleast 4 dramas, dance –dramas along with artists of different caliber every year. Thus it enhances the theatrical exercises all over the state and has become the cultural savior. But, it also come out as a successful industry due to its commercial attitude. In an industrially back -ward state like Assam, mobile theatre has stood upright and proved itself

as successful industrial sector. It is often pointed out that lack of entrepreneurship is one of the basic reasons for Assam's industrial backwardness. But, the mobile theatre proves it to be wrong as the producers of these theatres have come out as a new class of entrepreneurs and fortunately it exhibits a rising trend. Like any other industry, the mobile theatres generate employment. Each theatre group requires at least 100 people both in front and behind the scenes. Mobile theatres are the source of livelihood for thousands of families in the state. This is a very significant contribution of the mobile theatre to the economy of the state. Though there is negative criticism on mobile theatres of being too commercialized, it is, at the same time, a matter of pride that they are today a Rs. 20 crore rupees industry.

Mobile theatres are indirectly involved in building some social – economic infrastructures too, especially in the rural areas. The fact is that the mobile theatre groups do not travel from place to place according to their own wish. Rather, they are invited to a specific place by the local people through a committee or organization. They are invited not just to entertain them, but to provide a scope to collect funds for a good cause. There are at present more than 1000 inviting committees all over the state. Through these committees the mobile theatre performs the function of being the source of finance for social or community development. Thus, the money collected from the shows are shared between the theatre groups and the local organization or committee as per their pre arrangement and the latter's profit is used to build community infrastructure. Generally, the

theatre groups are called on for the aid of schools, colleges, libraries, clubs and other organizations. This unique feature of the mobile theatre contributes a lot to its successful survival. Another aspect is that the mobile theatre creates a social bond of love and affection and thus strengthens the unity among the people of the state where cultural diversity is a glaring feature.

Despite its significant role in the socio-economic field of the state, one hardly find any literature on the mobile theatre of the state. Dearth of proper statistics makes it a bit difficult to judge the present socio economic status and thereby to suggest any policy measures to be adopted for the better future of the mobile theatres. As primary literature on mobile theatre one may collect the in-house annual journal published by the theatre group. But the journals do not supply data regarding the financial position or the economic condition of the theatre group. There are two books , namely *Ai Jatra Joy Jatra* (This journey , winner's journey) written by Atul Majumder and *Jatrar Para Bhraymyman Thiyetaraloi* (From Yatra to Mobile Theatre) by Uday Chandra Bhagawati. Both books disclose the author's personal experience as well as brief descriptions of the history of the mobile theatre of Assam. There is a novel , *Moi Desdimona Haba Khojo* (I want to be Desdimona), authored by novelist Monikuntala Bhattacharyya , which is based on the activities of mobile theatre groups. The novel brings the inhouse activities, day –to-day struggles of the people associated with the mobile theatre including the producer. Two research projects were also completed by the scholars of the Gauhati University for their Ph.D degree. It is learnt

that the All Assam Mobile Theater Producers Association has decided to publish a book covering all aspects of the mobile theatres of Assam which is yet to be published. Recently, the Guwahati Press Club has also disclosed that a study on the economics of mobile theatre of the state would be carried on in association with DS Group (a private sector industrial group). Besides, a few documentaries have been made on the birth, growth and reach of mobile theatre.

Although mobile theatres have seldom been mentioned in the literature they have become the buzzword in the arena of entertainment. Despite a competitive entertainment market with the television and cinema dominating its audience, it has been observed that the popularity of mobile theatres is increasing day by day. As witnessed by the critics, earlier, mobile theatres' popularity was basically confined among the rural viewers. Now a day, they have been able to attract urban audience as well. However, it is noteworthy that cultural stalwarts like Kalaguru Bishnu Prasad Rabha, Natasurjya Phani Sarma, Natya Samrat Chandra Choudhury, Veteran litterateur and renounced film director Bhabendra Nath Saikia, Manch -pravakar Achyut Lahkar etc. are all directly associated with the movement of mobile theatres from the very beginning. In the last few years, stars from Assamese cinema have also been found to move to the stage of mobile theatre. Alongside they have also attract the attention of the print media. On friday mobile theatres headline the entertainment page of almost all the local newspapers. If directed by one's fingertip, the internet search engines will be able to flash news items and articles on the mobile

theatre of Assam. A simple Google search on "mobile theatre of Assam" also leaves the surfer with multiple hits on news items and articles. Thus, the mobile theatres have got a class of observers to discuss, debate, criticize and provide suggestions for their betterment. Several issues relating to the status of the mobile theatres are mooted and several questions relating to the standard of drama and quality of acting are raised by the observers. At the same time renowned personalities from the entertainment industry as well as scholars from the respective field are found praising and judging mobile theatres' role in a very positive way. Some of the note worthy comments are:

Prolific Assamese litterateur and Jynanpeeth Award Winner Dr. Mamoni Raisam Goswami states that "one cannot find such a theatre movement any where in India till now" ⁷

Soumitra Chatterjee , famous actor from West Bengal and a reputed figure of Indian theatre says that the mobile theatre of Assam is a strong and thoughtful chapter of not only the Indian , but the world theatre movement. It can be recognized as one of the best chapter of the theatrical movement of India.⁸

Dr Bhabendra Nath Saikia , a prominent writer and film producer says that "I believe that nowhere in India do we find what we understand by 'Bhramyamaan Theatre' in Assam"⁹

7. Karani, 2001, p 7 , *Bhramyaman Theatre , Ek Saktisali Gan,- Sanskritik Madhyam, Dr. Mamoni Raisam Goswami.*

8. Karani, 2001, p 8, *Inaugural lecture of Silver Jubilee Celebration of the Kohinur Theatre by Soumitra Chatterjee.*

9. *Seagull Theatre Quarterly* , Sept, 1996 "Bhramyamaan the traveling theatre of Assam," Dr. Bhabendra Nath Saikia.p.35

Arun Sarma , a reputed Assamese play writer and winner of the Sahitya Academi Award says that it is a matter of great pride to find mobile theatres captivating thousands in Assam despite a variety of TV channels.¹⁰

But in the end, keeping such positive judgements aside, some queries come out ,such as; do mobile theatres really play the role of our cultural saviour? Can mobile theatres be termed as an industry? If so, what is its contribution to the state's exchequer? Who the mobile theatre groups are accountable to? Do they have any policy towards their workers or artists? What is the future of the mobile theatre? Does it require any kind of help from the government? It is true that the mobile theatre groups contribute upto 40% of their income to community development project as a social commitment? If yes who recognizes this?

Even after reviewing all the literature, debates, discussions etc., available at present these questions remain unanswered. Of course, these are the helping hands to find out the appropriate answers and it is very important to have an indifferent evaluation of the mobile theatre before it celebrates its golden jubilee.

In this situation, the largest entertainment industry of the state, as described by the critics, requires an extensive study for which the present minor research project has been adopted.

10. News Report published in Indian Glitz , an internet magazine.

1.4: OBJECTIVE:

The objectives of the study are-

1. To throw a light on several aspects of mobile theatres of the state.
2. To examine the social, economic and other problems of mobile theatres.
3. To make a study of the contributions of mobile theatre towards Assam's socio-economic fields
4. To find out the potentials and prospects of mobile theatre which can be used for the socio-economic betterment of the people of the state.
5. To explore ideas for the improvement of mobile theatres of the state.

1.5: HYPOTHESIS:

The study is based on the following hypothesis:

- a) As indicated above the mobile theatre occupies a very important place in the socio-economic life and thus became an integral part of entertainment of the rural people of the state.
- b) It has the quality of being termed as an industry within the periphery of cultural industry.
- c) In this era of globalization, it is necessary to be wise and utilize our own traditional and ethnic knowledge as the power

of command to lead the life of the people without taking helps from others. Exploring the potential already we have in our midst, like the mobile theatres, will help us to solve some of our socio-economic problems like unemployment, identity crisis, etc.

- d) Mobile theatres are the best means to pass any message from the part of the government to the rural masses to bring socio-economic awareness.
- e) By utilising the power and prospects of mobile theatre we can transform them as the savior of our rich heritage in this era of globalisation.

1.6: METHODOLOGY:

The above hypothesis is tested by analyzing and examining the data and information collected from the field survey. Besides the primary data collected at first hand, data and information got from the secondary sources like books and journals have also been extensively used. Reference has been made to numerous in-house journals published by the theatre groups. Personal contacts and interviews have been carried out with the help of questionnaire and schedule prepared for the purpose. Set of questionnaires used for the study has been attached herewith in Annexure No.1.2.

1.7: PLAN OF THE STUDY:

The study contains six chapters. The 1st chapter gives an introduction of the mobile theatre along with a brief picture of Indian theatre.

Chapter 2 deals with the structural analysis of the mobile theatre of Assam. It elaborates the part and parcel of the mobile theatre along with the history.

Chapter 3 is concerned with the economic aspects of the mobile theatre. It throws light on its industrial status, risks, finances, marketing, profits and government policy towards the theatre groups.

Chapter 4 is about the contribution of mobile theatre towards the society and economy of the state. The chapter justifies the significance of mobile theatre.

Chapter 5 examines the problems of the mobile theatre. It has also highlighted the areas of weakness,

Chapter 6 contains the brief summary of the findings. Some suggestions have also been forwarded in this concluding chapter.

As reference, an appendix has been added at the end of the chapters. Photographs relating to theatres have also been attached in support of the study.

The concept of cultural economics or cultural industry is yet to develop in our state. The basic idea is to look culture differently keeping aside from the economy. But, the fact is that culture is an indispensable part of the economy. There is a general consensus that commercialization of culture is unethical. But, the truth is that

every business has its own ethics. So there is no harm if mobile theatres do business. On this point, the present study makes an effort to bring out a pragmatic stand for the mobile theatre of Assam. It is hoped that it will be able to bring out the distinctive features of the mobile theatre groups of the State as significant cultural industry.

xxx

CHAPTER-2

STRUCTURAL ANALYSIS OF MOBILE THEATRE OF ASSAM

- 2.1 YATRA IN ASSAM
- 2.2 1963 AND AFTER
- 2.3 FORMATION OF A MOBILE THEATRE
- 2.4 THE PEOPLE
- 2.5 THE DRAMA
- 2.6 THE DANCE DRAMA
- 2.7 THE STAGE AND THE HALL
- 2.8 STAGE-DECORATION, SETTINGS AND OTHER TECHNIQUES
- 2.9 COSTUMES AND MAKE-UP COSMETICS
- 2.10 AKHARAGRIHA ... THE PRACTICE PERFORMANCE HALL
- 2.11 THE KITCHEN
- 2.12 THE JOURNEY
- 2.13 THE JOURNAL
- 2.14 THE ASSOCIATION OF THE MOBILE THEATRE
- 2.15 THE INVITING COMMITTEES
- 2.16 THE AUDIENCE

CHAPTER 2

STRUCTURAL ANALYSIS OF MOBILE THEATRE OF ASSAM

It has already been stated that the mobile theatre was born in Assam in 1963. The fact is that the first mobile theatre namely "Nataraj Theatre" was the transfiguration of the Nataraj Opera, a 'yatra' party of that time. The producer of the Nataraj Theatre, who also happens to be the father of the mobile theatre movement, Manch-Pravakar Achyut Lahkar, a Calcutta- returned educated youth of that time, was inspired by his brother Sada Lahkar's Nataraj Opera. His Father Gaurikanta Lahkar had business establishments at his native place, Pathsala, a small town now in Barpeta district. He used to sell musical instruments, theatrical costumes, etc. which had made his brother Sada Lahkar interested in dramatic activities, Later he owned the Nataraj Opera and started moving in near by areas with yatra artists. Achyut Lahkar innovated the idea of merging modern dance, drama, music stagecraft and other theatrical technologies with the mobile feature of yatra. Thus , Nataraj Opera, founded by Sada Lahkar, acquired the new form of Nataraj Theatre with completely different look and created a new era of Bhramyaman Theatre¹ in the history of Assam's performing arts and.

1. Initially , the word Bhramyaman was not used for mobile theatre. It was Late Radha Gobinda Barua, a renown personality of Assamese art and culture who named the mobile theatre as "Bhramyaman". After enjoying the play of Nataraj theatre at Judges Field, Guwahati, Late R.G. Baruah met Achyut Lahkar along with other journalists and named the mobile theatre as "Bhramyamaan". :Bhramyamaan Theater Dhemali-Nandi, an article authored by Ratna Ozah, published in Katha Guwahati, Dec2005, p19.

culture. Today after a long journey of 44 years, looking back at the history of mobile theatres one shouldn't forget to commemorate the yatra parties

2.1 YATRA IN ASSAM

Yatra, pronounced as jatra in Assamese, is an important part of Indian theatre movement; West Bengal is still famous for yatra. Yatra means journey or travelling. Basically, it refers to the theatre group that travels from place to place. However, they do not carry the stage or other accessories like the Bhramyaman theatre in Assam. Yatra parties generally perform dramas based on religious stories or historical legends. Of course, they are also mobile and commercial in nature. In Assam, it is believed that yatra came from the neighbouring state West Bengal. Initially, several yatra parties of Bengal used to come to different places of Assam to perform their artistic activities.

Though it is very difficult to collect adequate statistics relating to the activities of yatra in Assam, it is recorded that in between 1860 to 1865, the first yatra -dal (dal refers to group) was constituted by one Tithiram Bayon at Barpeta. But the first commercial yatra dal was founded by Joydev Sarma at Moorkuchi in Kamrup District². Upto 1910, atleast five to six yatradas came up at several places of lower Assam. Their identity was that they performed their dramas in Bengali. Pathsal Theatre Party, founded in 1910 by Santaram Choudhury was the first

2. Majumdar, Atul, *Al Yatra Joy Yatra*, p.2

commercial yatra dal that performed in Assamese.³

The year 1921 was considered as a landmark in the history of yatra dal in Assam. Brajanath Sarma, an army man by profession who gathered experiences of dance, music and drama from Baghdad and Basora, constituted a Yatradal called Sila Kalika Opera Party in that year. Starting with Bengali drama, he initiated the trend of staging Assamese drama translated from Bengali. This party was very popular among the viewers. In 1930, Braja Sarma started another party called Asam Kohinur Opera Party with the help of one Bipin Chandra Baruah of Puranigudam, Nagaon. This party used to move from one place to another such as Goalpara, Jorhat, Digboi, Tinsukia, Dibrugarh etc. and gathered popularity. In Jorhat, the party was renamed as Asam Kohinur Theatre. In 1933, Braja Sarma built a new record through this yatra dal by introducing female artists⁴ to the audience. Indeed it was a great step towards gender equality. Kohinoor had to stop its yatra in 1936 as it incurred losses of Rs. 6000/- It is noteworthy that Braja Sarma was able to engage two great personalities of Assamese theatre, namely, Natasurjya Phani Sarma at a salary of Rs.20 per month and Chandra Choudhury at a salary of Rs.7 per month. During that period there were at least 20 yatradal all over the state. In 1959, Sada Lahkar founded of Nataraj Opera which seeded the mobile theatre culture in the state. By this time, Assamese yatra dals had become able to establish their own

3. *ibid*, p.2

4 .The first group of artists were Golapi Das of Puranighudam, Phuleswari Das of Chamaguri, Sailabala Devi of Jorhat, Binoda Gogoi of Nazira and Labanya Das of North Guwahati. They were the trend setters of co-acting in Assamese theatre.

identities which were different from the Bengali yatra parties. Owing to its close relationship of the masses, the journey of yatra dals still continue. In Bengal, yatra is still a popular mode of entertainment. Even in Assam a number of yatra dals are entertaining the rural people in several places. A list of yatra dals of Assam has been enlisted in Annexure No. 2.1

2.2 : 1963 AND AFTER :

The journey that was started in 1963 from a small town called Pathsala has today spread its reach to several places across the state. At the beginning, the pace of growth was very slow. It may be because the Nataraj Theatre was founded on an experimental basis. Secondly, with its own stage, tent, lights, instrument, etc. it required a huge amount of money. It was a risky matter, but Achyut Lahkar did not hesitate to face the challenge. He had to struggle a lot procuring everything from funds to artists. But from the very beginning, he got cooperation from several drama activists of the state. Some names worth mentioning are Sada Lahakar, Dharani Barman, Chandra Choudhury, Dharani Goswami, Anupama Bhattacharyya, Kalaguru Bishnu Prasad Rabha, Sonit Konwar Gajen Barua, Prabhat Sarma etc. They were associated with the Nataraj Theatre either as actors, playwrights or musicians. Beside, Lahkar got immense helps from the local folk. To mention a few, he got Rs.10,000/- from Krishnakanta Lahkar, Rs. 2,000/- from his mother Kanti Lahkar and other assistances from Dr. Neel Bhuyan, Umesh Dutta, Girin Dutta, Mahendra Dutta, etc. Meghraj Agarwalla, owner of a saw-mill, promised

him to provide all necessary logs for furnishing . In the same way, Ananta Mohan Sarma and his son, Ganesh Sarma provided the tents and other necessary clothes. Thus it was like creating a community asset which today we see as the mobile theatre. Achyut Lahakar made several experiments and brought change to the stage craft. He made theatre scope in 1966-67, cine theatre in 1967-68, three dimension in 1970-71, round stage in 1991 upto 1994 and audio- video link in 2002-03. In 1977-78, Nataraj theatre travelled upto Bihar and Nepal and performed plays in Hindi as well. In the same way, during 1978-79 and 1979-80, it performed plays in Bengali and travelled to Cachar and North – Bengal. During 1995, the Nataraj Theatre had to take a holiday and in 2003 it came to an end. But, the stage craft nurtured for 40 long years by the Nataraj Theatre has become the milestone in the history of Assamese art and culture.

It is noteworthy here that there exists little confusion regarding the first Assamese mobile theatre. For a section, Braja Sarma initiated the trend of bhramyamaan theatre. In this connection, Achyut Lahkar writes: Before three decades ago I started bhramyamaan, some one else had initiated mobile theatre. He was Brajanath Sarma. However, there were no similarities between his theatre and bhramyamaan theatre. His theatre was completely influenced by the then Parsian theatre. He used gas-lamps of kerosene for lighting; dialogues were versified as did in yatra or ankiya bhaona. He did not carried the props along with the artists for the show.⁵

5. Majumdar, Atul , *Ai Jatra Joy Jatra*, p.106

It was not that the Nataraj Theatre walked alone during these 40 years. Rather, it encouraged many others to come up and boost the journey of mobile theatre in the state. In 1966, Suradevi Theatre was founded at Chamata by Dharani Barman (winner of the Sangeet Natak Academy Award). It was also a transfiguration of Suradevi Natya Sangha, a yatra dal formed in 1964. Kalaguru Bishnu Prasad Rabha was the drama director and Brajen Barua, a noted silver screen personality was the music director for Suradevi Theatre during the first year. Suradevi Theatre was in the journey for a long period. But, Suradevi Theatre was accompanied every now and then by four other theatres introduced by the same organiser. These were Suradevi Silpi Tirtha, Moon Theatre (1976-77) Bishnujyoti Theatre (1977-78) and Ranghar Theatre (1985-86). According to Dharani Barman, the producer of the Suradevi Theatre, he started Suradevi Silpi Tirtha to absorb some of the famous actors and drama activities of yatra-dals. Moon Theatre was the first "All women theatre". However, during the same year, Jadab Sen Deka, a drama activities, founded another "all- women" theatre called Kalpana Theatre from Belsor. Dharani Barman started the Bishnujyoti Theatre introducing his educated unemployed son, Hiranya Barman as the executive producer to provide employment facility to the educated unemployed youth, through theatre. Ranghar Theatre was another attempt to introduce his younger son as producer which was a big budget venture in comparison to earlier groups. He engaged a few film stars like Nipon Goswami and Goerge Baker too. Unfortunately, these attempts did

not produce the expected results. Rather, he had to incur losses and was compelled to close Suradevi theatre nearly after three decades.

During the same year, i.e. in 1966 Purbajyoti Theatre was founded by Karuna Majumdar from Hajo. Celebrities like Natasurjya Phani Sarma, Dr. Bhupen Hazarika, Rudra Choudhury, etc. were associated with this theatre. Later, this theatre was renamed as Amar Theatre but failed to survive in the long run.

In 1968-69, Mancharupa Theatre from Pathsala (Muguria) and Rupanjali Theatre from Barpeta declared their entries. Mancharupa produced by Hem Talukdar, was the first to introduce a two dimensional stage which is now adopted by all the theatre groups.

The year 1970 saw the birth of Assam Star Theatre at Pathsala (later on shifted to Guwahati) and Rupkonwar Theatre at Nalbari.

In 1972, Sada Lahkar reconstituted the "Nataraj Opera", the yatra dal, by adding modern technique of theatre. In 1973, it changed into Nataraj Silpi Niketan and finally in 1978-79 it was reshaped as a full fledged mobile theatre and named as Aradhana Theatre.

The year 1975 witnessed the birth of Theatre Bhagyadevi which is still playing superb in its field. It too, has a history. Earlier, it was a yatra dal constituted by Sarat Majumdar in 1968-69. In 1973-74 it was transferred as yatra scope. From the next year, it started the journey as a mobile theatre from Marowa, near Nalbari Town.

Makunda Theatre which came out as a mobile theatre during the year 1977-78 was also a yatra dal. It was born in 1972 as Makunda Opera at Makhibaha near Tihu town. This theatre celebrated its silver

jubilee during 1997-98. In the same way Jyotirupa Theatre (1975) founded by Golap Bargohain, Kohinur Theatre (1976-77) by Ratan Lahkar, Awahan Theatre of Krishna Roy, Binapani Theatre ,etc. all celebrated their silver jubilees and are still playing very active role in the field of mobile theatres. Thus, Assam has witnessed the birth of more than 150 mobile theatres during the last 44 years. Names of mobile theatres along with their birth places, collected from different sources have been enlisted in Table 2.1. However, it can not be claimed that this is the complete list of mobile theatres in Assam. Another important point is that among these theatres listed here all are not alive. There are theatres which performed for only one year. Some others were luckier & managed two-three years. It has become a difficult task to find out the names of the producers, the year of birth, etc. for those theatres that left the field already.

Information regarding those theatres that kept themselves moving only in a close vicinity of their districts are also not available. There is no information of mobile theatres coming out from the Barak valley. In the Brahmaputra valley, it is perhaps the Barpeta district, especially Pathsala which earns the reputation of giving birth to the largest number of mobiles theatres.

Today, mobile theatre has become the indispensable mode of entertainment for millions of viewers of the state. Therefore, the journey that was started in 1963 finds no space for looking back but only to march ahead.

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Table 2.1: Bhramyamaan Theatre of Assam

Sl.	Name of the Theatre	Year	Place	Producers Name
1	Nataraj Theatre	1963	Pathsala	Achyut Lahkar
2	Suradevi Theatre	1966	Chamata	Dharani Barman
3	Purbajyoti Theatre	1966	Hajo	Karuna Majumdar
4	Mancharupa Theatre	1968	Pathsala	Hem Talukdar
5	Rupanjali Theatre	1968	Barpeta	Pran Golap Das
6	Assam Star Theatre	1970	Pathsala	Kumud Sarma
7	Rupkowar Theatre	1970	Nalbari	Biren Kalita
8	Rupalim Theatre	1973	Abhayapuri	Nripen Sarma
9	Suradevi Silpi Nektan	19	Chamata	Dharani Barman
10	Theatre Bhagyadevi	1975	Marowa	Sarat Majumdar
11	Jyotirupa Theatre	1975	Nitaipukhuri	Golap Bargohain
12	Kohinur Theatre	1976	Pathsala	Ratan Lahkar Krishna Roy
13	Moon Theatre	1976	Chamata	Abala Barman
14	Kalpana Theatre (1)	1976	Belsor	Jadav Sen Deka
15	Makunda Theatre	1977	Makhibaha	Atul Bhattacharyya
16	Bishnujyoti Theatre	1977	Chamata	Hiranya Barman
17	Aradhana Theatre	1978	Patshala	Sada Lahkar
18	Binapani Theatre	1976	Baniyakushi	Ramdas Barman
19	Awahan Theatre	1980	Pathsala	Krishna Roy
20	Anirban Theatre (1)	1982	Pathsala	-
21	Chitrarekha (1)	1984	-	-
22	Kalpataru Theatre	1984	Tihu	-
23	Aparupa Theatre	1984	Panigaon	Mahananda Sarma
24	Apsara Theatre	1984	Chamata	-
25	Ranghar Theatre	1985	Chamata	-
26	Indradhanu Theatre	1985	Nalbari	-
27	Indrani Theatre	1985	Patacharkuchi	-
28	Hengul Theatre	1985	Mariani	Prasanta Hazarika
29	Debadasi Theatre	1987	Heleana, Pathsala	-
30	Pragjyotish Theatre	1982	Guwahati	Harekrishna das
31	Giriraj Theatre	1987	Sarthebari	-
32	Radhika Devi Theatre	1987	Singra	Upen Kalita
33	Samanwaya Theatre	1991	Maran	-
34	Srimanta Sankardev	1993	Kunjibali	Biswa Saikia
35	Bordoichila Theatre	1999	Nalbari	Najrul Islam

36	Sankar Madhab Theatre	1995	Gohpur	
37	Srimanta Theatre	1997	Naharkatiya	Khiron Khanikar
38	Manchakonwar	-	NorthGuwahati	Prabhat Borah
39	Abhijan Theatre	-	Mangoldoi	-
40	Bhadoi Theatre	-	Dibrugarh	-
41	Bhaskar Theatre	-	Bokakhat	-
42	Samrat Theatre	-	Tinsukia	-
43	Surujmoni Theatre	-	Tingkhong	-
44	Ma-Lakhmi Theatre	-	Golaghat	Jiten Sarma
45	Lakhimi Theatre	-	Goalpara	-
46	Manalisa Theatre	-	Soalkuchi	-
47	Purbadhwani	-	Sinamara, JRT	-
48	Panchanan Theatre	-	Diksow	-
49	Pratidhwani Theatre	-	Mariani	-
50	Barnali Theatre	-	Lanka	-
51	Eagle Theatre	-	Dergaon	-
52	Panchajanya Theatre	2005	Dibrugarh	-
53	Borluit Theatre		Mariani	-
54	Natasurjya Bishnujyoti		Pathsala	-
55	Udayan Theatre		Baihata	-
56	Nabarun Theatre		Dakihnpat	-
57	Asomjyoti Theatre	2000	Arikuchi	Golapi Medhi
58	Joy Jowan Joy Kisan		Tihu	-
59	Natasurjya Theatre		Sapekhati	-
60	Gadapani Theatre		Chepan	-
61	Ma-Jonaiki Theatre		Rajgarh, Dib.	-
62	Manchajyoti Theatre	1994	Barbhag	Trailokya Sarma Tunu Devi
63	Theatre Mahabharat		Kalabari	-
64	Kalpataru Theatre		Bangaon, Tihu	-
65	Bandana Theatre		Sorupeta	-
66	DhrubaTara Theatre		Manieri Tiniali	-
67	Manikut Theatre		Hawanjan, Sonitpur	-
68	Chitraban Theatre		Agia, Goalpara	-
69	Diyabani Theatre		Dubia, Sonitpur	-
70	Nandini Theatre		Dakhin Singra	-
71	Biswajyoti Theatre (1)		Nalbari	Haren Deka

72	Meghdut Theatre		Tingkhong, Dib.	
73	Himalaya Theatre		Khajikhowa Dib.	
74	Sakuntala Theatre	2005	Nalbari	Cooperative Society
75	Bhagyashree Theatre		Sapekhati	
76	Anurag Movie	2005	Belsor	
77	Rajashree (2) Theatre	2005	Guwahati	Chakradhar Kalita
78	Theatre Alakananda	2005	Kaniha, Rangia	Alaka Sarma
79	Theatre Suruj	-	Bamunbari, Dib.	
80	Saraidev Theatre	-	Patsako, Sib.	David Phookan
81	Ashirwad Theatre	2003	Sonapur	Robin Neog
82	Devraj Theatre	2007	Nalbari	John Ahmed
83	Ainitam Theatre	-	Belsor	Ranjit Kr. Misra
84	Surashree Theatre	-	Dergaon	
85	Urbashi Theatre	-	Golaghat	
86	Anuradha Theatre	2005		
87	Alangkar Theatre	-	Guwahati	
88	Mandakini Theatre	2004	Kalaigaon	Ranjit Dey
89	Saraighat Theatre	1998	Jajori, Nagaon	Hem Chandra & Krishnananda Tamuli
90	Rodali Theatre	2003	Sibsagar	
91	Chitralekha Theatre (2)	2007	Nalbari	Pranab Das & Bhaskar Kalita
92	Rupraj Theatre	2007	Jalukbari	
93	Raj Tilak Theatre	2007	Guwahati	Taufique Rahman , Paresh Choudhury & Pratap Bordoloi
94	Bodo Lampha Theatre*	-	Goreswar	-
95	Bordoisikhila Theatre*	-	Goreswar	-
96	Sarang Manju Theatre*	-	Pathsala	-
97	Binandini Theatre #	-	Sonari	-
98	Abihnav Theatre	2005	Lakhipu Goalpara	Anowar Hussain
99	Swagatam Theatre	-	Jorhat	-
100	Ranghar Theatre	-	Duliajan	-
101	Ma Akashi Ganga	-	Jorhat	-
102	Nabarun Theatre	-	Dakhinpat	-
103	Manchatirtha Theatre	-	Nagaon, Khutikatiya	-

104	Pallabi Theatre	-	Pathsala	-
105	Pari Hareswar Theatre	-	Dubi, Pathsala	-
106	Indrajit Theatre	-	Pathsala	-
107	Umananda Theatre	-		-
108	Anirban Theatre (2)	-	Guwahati	-
109	Rajashri Theatre (1)	-	Dergaon	-
110	Biswajyoti Theatre(2)	-	Dergaon	-
111	Trinayan Theatre	-	Bokakhat	-
112	Navasuruj Theatre	-	Bokakhat	-
113	Kalpana Theatre (2)	-	Golaghat	-
114	Brahmaputra Theatre	-	Mukalmua , Nalbari	-
115	Sahayatri Theatre	-	Sibsagar	-
116	Turangam Theatre	-	Kakapathar , Tinsukia	-
117	Udgiron Theatre	-	Gohpur	-
118	Shrikrishna –Sankar – Madhav Theatre	-	Gohpur	-
119	Saptashi Theatre	-	Nagaon	-
120	Sewali Theatre	-	Tinsukia	-
121	Aruna Theatre	-	Baihata	-
122	Maharathi Theatre	-	Naharkatia	-
123	Uddipana	-	Titabar	-
124	Chandrabhunu Theatre	-	Sarthebari	-
125	Jayatu Asomi Theatre	-	Sorupeta	-
126	Madhavdev Theatre	-	Nalbari	-
127	Prithviraj Theatre	2001	Biswanath Chariali	Surajit Bora

* Bodo Language, # Tea Tribe Language – not available

2.3: FORMATION OF A MOBILE THEATRE

How does one form a mobile theatre? There is no hard and fast rule. As the government authority has not declared mobile theatres as an industry, the question of attaining any permission or licence does not

arise. However, it is important to attain permission from the local administrative authority before exhibiting the show of the mobile theatre in respective places. This is done by the inviting committees. As an enterprise, the mobile theatre should get their registration from the authority. But, they are not accountable to any body if they do not follow the procedure of registration, as it was learnt through out the survey period. On the other hand, after their formation the mobile theatres get themselves registered with sale-tax offices and every year they have to do a renewal. This is done to get the entertainment tax back from the government.

In this situation, one can form a mobile theatre party at his own wish provided all the other requirements are fulfilled. Thus, to form a mobile theatre one proprietor is required. He is also known as the producer. Then the question of finance occurs. At present, a minimum of Rs. 25 lakhs to Rs. 30 lakhs is required at hand as initial funds to start a new venture. This is for the accessories which can be enlisted as shown in Table 2.2.

These are considered as the fixed assets. The life of such assets depends on the nature of the commodity. For example, one has to go for a new tent every year but a truck may work for several years. Thus, the amount of these assets may differ from group to group. One may not buy its own truck or bus as there is the option of renting such vehicles. Besides, the initial fund requirements may also depend on how big the group is. Then comes the question of drama artists, technicians, other

Table 2.2 : Accessories of bhramyamaan

Sl.No	Name of Items	Amount required with units
1	Truck	2 nos
2	Bus	1 nos
3	Car/Mini vehicle	Optional
4	Stage (folding)	2 nos
5	Tent for Auditorium	1 nos
6	Mike Set	1 nos
7	Sound System	As required
8	Musical System	As required
9	Lighting equipments	As required
10	Generators	2 nos
11	Chair	For 1300 seats
12	Gallery	1 (for 500 viewers)
13	Cooking equipments & other utensils	As required
14	Practice Performance Hall	1nos
15	Lodging accommodation for the artists	As required

workers and day to day activities which account for a huge financial involvement. This, too, may differ from theatre to theatre depending on the quality and quality of the staff.

Staff requirement for a present day mobile theatre group is exhibited in Table 2.3

Table 2.3 gives a general idea of staff requirements. More or less the same staff position is maintained by the mobile theatre groups.

Mobile theatres require at least 4 dramas and 4 dance dramas for each year. It is the drama at which the main attention of the theatre groups concentrates. So, the producer can not neglect the qualitative aspects of the drama. It is quite a big responsibility of the producer to

select a drama. Because, it is the popularity of the drama that brings success to a theatre group.

Table 2.3 :Staff Requirement of a bhramyamaan

SI No	Category	Number
1	Actor	
	a) Male	12
	b) Female	5
2	Dancer	
	a) Male	6
	b) Female	6
3	Music artists (both singer and instrument player)	16
4	Light man and assistants	13
5	Sound technician	2
6	Settings (skilled and unskilled) Back stage Prop Boys	40
7	Cook and helpers	4
8	Representative	2
Total		106

2.4: THE PEOPLE

For many, mobile theatre of Assam is a one man business show. The owner or the proprietor runs the business of a mobile theatre to earn profits. But, the fact is that a mobile theatre is a team- show. However, it is true that the team-works are planned, organized, managed & controlled by the theatre owner. He is the director of the team as well as the boss who the others are accountable to. But, the owner is not like an ordinary businessman. Though it is not necessary, still, it is observed that the owner of the mobile theatre belongs to a theatrical background. He is such a businessman who does not only look after his balance sheets but

works for the cultural development also at the same time. Dharani Barman who is proud to be the owner of the famous Suradevi theatre for nearly three decades, was an actor. In the same way, Ratan Lahkar of Kohinoor Theatre (32 years), Krishna Roy (27 years), Sarat Mazumdar of Bhagyadevi theatre (38 years), etc. all were associated with theatrical activities before they became owners of their mobile theatre.

Another important point that has been observed is that in most cases a mobile theatre is a family business. Almost all the members of the family are found to be associated in one way or the other with the theatre group. Sometimes, the founding owner retires from the theatrical activities and transfers the ownership to his next of kin. For eg. Ratan Lahkar's son has taken over the charge of his father to run the Kohinoor theatre. Some times, when the owner dies, other members of the family come forward to run the theatre. When Prasanta Hazarika, one of the leading actors of Assamese cinema and owner of the Hengool theatre died, his son took the position of the father. Recently, Barnali Deka has taken the charge of the producer as her husband, when the owner of the Rajashree theatre Chakradhar Deka died an untimely death. Thus, there exists a long list of such occurrences. This is because the particular theatre becomes the part and parcel of the family. Even the family acquires a cultural status in the society which they do not want to lose.

In some cases, mobile theatres are found to be owned by more than one person like a joint partnership business. At its initiation Kohinoor theatre was owned by both Ratan Lahkar and Krishna Roy. Last year, Raj Tilak theatre was formed by three partners namely,

Taufique Rahman , Paresh Choudhury and Pratap Bordoloi at Jalukbari, near Guwahati. A mobile theatre, called Sakuntala theatre was formed in a cooperative sector at Nalbari, unfortunately, it had to be discontinued.

The owner employs one or two representatives to look after the managerial activities. The representative acts as a liaison officer or a public relations officer. He is responsible for fixing the show schedules at several places. The inviting committees come to him and negotiate all the matters regarding the show time, payment and so on. The representative finalises the programme schedule as early as possible and submits it producer. Besides he looks after everything at the place of show as well. Therefore, the representative is a very important person for each theatre group.

Actors are an integral part of a mobile theatre . Actors are employed for one year. After one year, they can move to another theatre. Their demand depends on their talent and popularity. Experiences definitely count too. As shown in Table 2.3, a mobile theatre employs 10 to 12 males and 5 to 6 female actors. However, there may be slight differences in these numbers.

Dancers are employed basically to perform in the dance –dramas. Altogether 12 dancers are employed by a mobile theatre. No institutional degree/ diploma of dance is required to be a mobile theatre dancer. They are trained even by the theatre authority, if needed. Sometimes, the dancers too perform as actor. Thus, they learn acting as well. Some theatres, now a days, also hire professional choreographers.

For musical performances a mobile theatre employs 15 to 16 artists. Out of these, 9 to 10 handle musical instruments and the remaining artists perform the vocal part. For performing the vocal music, both male and female singers are employed. Like the choreographers, some mobile theatres hire professional music directors as well. Those professional directors do not remain mobile with the group for the whole year. Their task is over before the group starts their journey for shows at different places. One or more drama directors are also engaged on this basis.

The technique of light is very important. Atleast 13 to 15 light – technicians including the chief light man are used for a theatre. They are the expert hands that make magic on the stage with the help of lights. Two technicians are employed for sound management. Besides, one art director, one costume designer (some-time same person does the both), one stage director, one publicity secretary, and one representative are employed by a mobile theatre. All these people are skilled in their own field. With them a number of unskilled persons are employed as stage assistants, cooks, tailors, drivers and as helpers. These numbers too differ from one theatre to another.

The unique feature of the people are that they live like a family , work like a team and at the end of the day share success or failure as their own.

2.5: THE DRAMA:

Mobile theatres perform drama. Therefore, they are also called as

drama companies . A mobile theatre requires atleast 4 dramas every year. One theatre group shows dramas for 3 to 5 nights in one place. In most places, especially if it is the time for any festival, the group has to perform two shows (sometimes even three shows) every night. Therefore, it is important to have atleast 4 dramas in hand. Thus, more than 100 dramas are performed every year by the mobile theatres in the state. It creates demand for the playwright. The theatre groups approach to the playwrights of their choice and ask them to write dramas for them. Annexure 2.2 provides a list of dramas along with the name of the playwrights that were performed by the Kohinoor theatre, one of the leading theatre groups during the last 32 years.

When the reference of drama arises, the question of standard also comes up. Drama has its own ethics. It tells the truth of life. In doing so it maintains certain rules and regulations. The story, characterisation, dialogue, language, originality relevancy, etc. are the aspects that qualify a drama as a standard drama. These aspects should be found as per norms. Besides, a drama for a mobile theatre should be written in such a way so that it can touch the hearts of the audience and earns popularity. It is a very complex matter to stage a very high standard drama which is artistically sound and at the same time popular among the audiences of different tastes. Drama is an art and at any cost the artistic character of the drama should be maintained. But, as professional theatre, the mobile groups have no choice but to give first preference to their audience. It is noteworthy that the present style of drama of the mobile theatre has been criticised by the critics and experts as it emphasizes more on light –

majic like amusements than the artistic value. They feel this may spoil the cultural richness of Assamese drama instead of adding glory to its trend.

Dramas staged by the mobile theatre are of full length . Duration of a full drama continues upto one and a half hours. The drama is divided into several acts. During the last 44 years , the people of Assam enjoyed several types of drama presented by the mobile theatre groups. Apart from the dramas based on the stories of epics like the Mahabharata and the Ramayana. The Mobile theatre groups have performed dramas based on historical events and legends. They have adopted well known novels and short stories from Assamese literature and performed on stage. Translated verses of Sanskrit palys, English palys and novels were also staged. The groups have also dramatized the lives of many legendary people like Bishnu Prasad Rabha, Lady Diana, etc. and gained popularity.

2.6: THE DANCE DRAMA:

Before the main drama, the mobile theatre a present a dance drama group for not more than 30 minutes. These are popularly known as 'Nritya Natika'. As the name suggests, a story is told or a message is conveyed to the audience through dance and music. Both Songs and dialogues are used in dance drama. According to experts modern day dance drama is influenced by the western Opera and Ballet. The great Indian poet and the noble laureate Rabindra Nath Tagore contributed a lot to the development of modern Indian dance -drama. The famous

south Indian dancer Rukmini Devi has been recognized as the founder person of the first Indian modern dance drama. Thus, dance drama possesses a rich tradition and the mobile theatre groups have earned the reputation of continuing this tradition. Besides the classical or mythological based stories, dance-dramas narrate several kinds of social, political, economical or cultural events. Development issues like prevention of AIDS, literacy campaign, family welfare programme, environmental protection, etc. are also taken up as the topics of dance-dramas.

2.7: THE STAGE AND THE HALL:

There is no permanent stage for the mobile theatres. The groups carry all the necessary equipments to the place of performance and make the stage ready for the show within a night. So the stage possesses its own characteristics which are different from the stage of other theatres. The normal size of the stage is 75 feet at length, 25 feet at width and 5 feet at its height. The present basic feature of the stage of mobile theatres is that it is a combination of two stages. It is called twin stage or double stage. One stage is kept open for the show and the other remains under the curtain so that the people can prepare it for the next act and thus the continuity of the drama is maintained. It was the Mancharupa Theatre that started the use of the double stage in 1968. Now it has become the trend for all mobile theatre groups. Earlier, the theatre groups did many experiments with their stages. There was the trend of using "trolley stage". Due to the trolley stage, mobile theatres were

also called the 'theatre on wheels'. The Nataraj Theatre initiated the trolly stage which helped in changing the background as well as the setting very quickly. Nataraj was the first mobile theatre to use cinema scope system on stage. During 1968-69, Nataraj Theatre became the Nataraj Cine Theatre and started showing some parts of the drama on screen like a cinema on the same stage. In 1970-71, they started using three separate stages. However, Suradevi Theatre introduced the 3-dimensional stage by using the Russian technique for the first time. Again in 1990-91, Nataraj Theatre group made an experiment of a round stage too.

Like the stage, the hall is also mobile. Mobile theatre halls are nothing but a huge tent house. Earlier the theater groups used to bring the big tent houses made from Calcutta. But, now-a-days, special tailors are hired locally (Pathsala is famous for such tailors) to get stitch such tent houses. The tent house or the temporary hall is large enough to accommodate more than 2000 viewers at one sitting. The inside area is approximately 130 x 110 square feet. Earlier one could accommodate 1000 to 1200 chairs along with a gallery having around nine strata for nearly 500 people. Steel chairs were used for the audiences. Now -a-days plastic chairs are used and there is space for nearly 2000 chairs inside the temporary hall. Both the stage craft as well as the hall requires a master-plan covering several aspects. The physical appearances along with activities, expressions must be visible from each and every corner of the hall. At the same time, the sound system should be clear and controlled so that viewers from different corners can enjoy the drama. All

these are taken care of by the theatre authority. In fact both the stage and hall are planned and placed in such a way that it makes the audience feel a theatrical atmosphere around while they enter into the tent. This helps them to enjoy the drama.

2.8: STAGE-DECORATION, SETTINGS AND OTHER TECHNIQUES:

Along with the drama, the mobile theatre showcases other fine-arts as well. For that, at least one artist is required as the art director who is responsible for stage decoration and other settings for the drama. At the direction of the artist, the physical scenario of the stage is changed as demanded by the drama. Other settings such as a house, a garden, a drawing room, a police station, etc. are also done in anticipation based on the requirements of the drama to be performed during the year. From the very beginning, stage settings for different kinds of drama starting from mythological to modern social ones are made in such a manner that they can be carried anywhere the mobile group goes. Though these are built manually, the theatre groups have started the use of modern techniques in an increasing manner. The theatre groups were very successful while using the modern techniques to stage dramas such as "The Titanic" (Sinking of the ship), "The Jurassic Park" (Anaconda to Crawl), Lady Diana (The tragic death) Abuj Dora Achin Koina (making a six feet tall actor to a dwarf), Saddam, Superman, Sholay and so on. Use of modern techniques helps the theatre groups to adopt dramas on

contemporary issues and conflicts. This also brings glamour which is very important for professional theatre groups.

2.9: COSTUMES AND MAKE-UP COSMETICS:

Generally, clothes are not supplied by the theatre authority. Actors and actresses manage their own wardrobe. But, in case of some special drama, clothes for special characters are designed and made by the authority. Costumes needed for any historical or mythological drama are also supplied by the theatre. Though the theatre groups hardly keep any professional costume designer, they keep one or more tailors ready at hand. They are experts in the field and arrange every costume according to the demand of the character. Earlier, the theatre groups used to fetch royal dresses and other special costumes from Kolkata as there were no expert hands for such work in Assam.

Like the costume, generally the actors/actresses use their own cosmetics. Make-up is done of their own in the green room. In case of extra ordinary characters, the authority arranges cosmetics and other make-up accessories like artificial wigs, moustaches, etc. Special dresses and cosmetics for the artists of the dance-drama are also provided by the theatre authority.

2.10: AKHARAGRIHA ... THE PRACTICE PERFORMANCE HALL:

The practice performance hall which is called the "Akharagriha" in Assamese is an integral part of a mobile theatre group. Rehearsal is

must for all kinds of performing arts. At rehearsal, each and every artist not only learns their own part but also makes adjustments with the co-artists. The directors come to the rehearsal hall to train the artists. Everybody assembles at the practice performance hall and coordination of all kinds of performing activities such as dance, music, acting, dialogues, etc. are done.

It is the responsibility of the theatre owner to make proper arrangement for a suitable practice performance hall. Generally, practice performance halls are constructed near the theatre's head office. Temporary accommodations for the staff are also provided by the authority near the practice performance hall. Sometimes the party may take unutilised halls or auditoriums on lease for rehearsal. Every year, in the months of July and August the practice performance hall remains busy. It becomes an occasion of celebration for every theatre group to open the practice performance hall for the year. Again, before starting the journey, a formal inaugural performance is made open for the public at the rehearsal hall.

2.11: THE KITCHEN:

For the mobile theatre, the kitchen is also mobile. For the year ahead, cooks and assistants are employed by the owner. The cook is responsible for meals and refreshments for all associated with the group. During the time of rehearsal, the kitchen at the camp remains busy. The cook along with his assistants and equipment travels from place to place with the group. The cook arranges food for the party at several places

where the theatre goes. It is the duty of the theatre owner to bear the expenditures of all food except the costs for fuel. As per the agreement done beforehand, the inviting committee is bound to supply the fuel needed for the party's cooking purpose.

2.12: THE JOURNEY:

Generally the journey starts from the second half of the month of August and it continues up to the second week of April. This is a ceaseless journey. Once it comes out from its own rehearsal hall, there is not a single day off until and unless some unavoidable circumstances compel it to stop. Annexure No. 2.3 reveals the schedule of the journey of Bordoichila Theatre, a leading mobile group of the state. The trucks, buses and other vehicles owned by the group are used to carry the people along with the stage and other equipments across the state. The groups always keep two sets in hand, so that one full set can be sent on the day before the scheduled time of the show. The workers are so trained that they complete everything of the stage and auditorium very quickly and the artists reach accordingly.

For the people of the group the journey is very tough but adventurous and romantic. Every 3-4 days they experience a different place and different faces.

2.13: THE JOURNAL

Kohinur Theatre of Pathsala earns the fame of publishing the annual in-house journal of a mobile theatre group for the first time. The

first issue called " Karani" was published in 1976. The price of the first issue was Re1 only. Karani , released regularly on yearly basis by the Kohinur Theatre contains several well researched articles on drama and theatre. During 1998, the 23rd issue of Karani sold a record 15 thousand copies, earning Rs.1,50,000.⁵

Kohinur theatre is not the only mobile group to publish such annual in- house journal. Almost all the leading mobile theatre groups have their annual publication where they give highlights of their drama , artists and other programme schedules. Some of the inhouse journals are- Rangavedika (Awahan Theatre) , Sangeeta (Theatre Bhagyadevi), Nirmali (Makunda), Mayur Pangkshi (Aradhana Theatre), Uttara (Udayan Theatre), Pallavi (Pallavi Theatre), Hengul (Hengul Theatre), Manikut (Srimanta Sankardev Theatre) , Indrani (Pragjyotish Theatre) , Bordoichila (Bordoichila Theatre) , Barnali (Manchajyoti Theatre) , Rajashree (Rajashree Theatre).etc. The great thing about these in-house-journals is that they are a good source of information regarding theatre and drama. Besides, these journals contain the history of mobile theatres of the state.

2.14: THE ASSOCIATION OF THE MOBILE THEATRE:

An association of the owners of the mobile theatre groups was constituted on the 4th of June, 2002 in the name of Sadow Assam Bhramyamaan Prajojok Sangstha (All Assam Mobile Theatre Owner's

5. editorial, Karani, 1999. p1

Association). The main objective of the association is to work for the welfare of the mobile theatres. Annexure No 2.4 exhibits several parts of the constitution of the mobile theatres' association.

2.15: THE INVITING COMMITTEES:

Inviting committees or organizations do not belong to the structure of the mobile theatre groups. But, the fact is that without these committees the theatre groups can not prepare their programme schedule. In regard to bhramyamaan theatre, the inviting committees are found working with three motives-

- i) By inviting theatre, they render the service of arranging entertainment facility for the local people.
- ii) Through invitation, the committees provide helping hand towards the bhramyamaan theatre industry of the state
- iii) With the excess funds collected through bhramyamaan, they build community assets of several kinds.

These committees are like part and parcel of the mobile theatre groups. The number of such organizing committees is estimated to be around 1000 all over the state. For the local theatre groups more than 100 inviting organizations are found at Pathala itself. One list of such inviting organization has been attached here in Annexure No 2.5. These inviting committees act like the distributors of films. They bring the theatre groups to the viewers. They create the demand for the theatre groups on one hand and they are the sources of finance for the groups on the other hand. They contact the theatre groups, make agreement and pay the

negotiated amount in advance for the following year. The agreement paper signed by both parties is of great importance as it contains all terms and conditions on which the theatre groups perform and earn their bread and butter. Annexure No. 2.6 shows a sample of contract made by both the parties.

Very recently a new feature had been added in the mobile theatre. This is the tie up of mobile theatre with industrial houses. It has been learnt that last year the Bharati Airtel assured the Kohinur theatre to act as their sponsors. Some others are also to follow the same path. If it happens to all, undoubtedly it will be a turning point for the state to bring many changes in the near future.

2.16: THE AUDIENCE:

Theatres are for the audience. For commercial theatre, audiences are not only the source of moral support but become a part of economic strength also. In fact, in both ways, the audience is the real strength for a bhramyamaan theatre. It was the yatras of lower Assam that created audiences for the shows of bhramyamaan theatre. For a long period, the audience composition was dominated by the rural folk. Even in the city areas too, the audience mainly constituted by the lower-middle class group or by those people migrated from villages to towns.

Changes have been observed over the time both in the direction and composition of audience of bhramyamaan theatre. In this changing pattern, we have found audiences of bhramyamaan theater not only in

rural areas or lower Assam but also in cities and upper Assam covering almost all the districts. Upper middle class or elite group audiences are also found to be sited in the front rows, especially kept for them as patrons.

Bhramyamaans are family entertainers. Therefore there is no age-bar. Every body can be a part of the audience. But, still youths and people of working ages are mostly found as the audiences of bhramyamaan theatres.

In the same way people from several communities are found as the audience though it is a medium of entertainment for the Assamese people. After all it is the love and support of the people of Assam irrespective of location, community, age, language and income on which the bhramyamaan theatre travels from across the state.

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CHAPTER-3

ECONOMIC ASPECTS OF THE MOBILE THEATRE

- 3.1 CAN MOBILE THEATRE BE TERMED AS AN 'INDUSTRY'?
- 3.2 THE BUDGET
- 3.3 SOURCE OF FINANCE
- 3.4 THE BUSINESS
- 3.5 THE RISK
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CHAPTER 3

ECONOMIC ASPECTS OF THE MOBILE THEATRE

For the scholars who worked on cultural economics,¹ from an economic perspective the contemporary arts have three segments. These are- the fine arts, the commercial arts and the amateur arts. Again, it has four distinct disciplines – the literary, media, performing and visual arts. Individual artists are the creative sources of all arts. According to the scholars of the cultural economics, fine arts are 'art's for art's sake; commercial art's' are arts for profit' and amateur arts are 'arts for recreation or self –actualization of the artist'. But all these three art activities are interrelated and they collectively make up the arts or cultural industry. Performing arts such as theatre, drama, dance, music etc. are part of this industry. These industries contribute a lot to the economy of a nation. examples are cited by the scholars from Canada stating that in 1983, the Canadian art industry was the largest among all industries with full

1. *Cultural economics is a branch of economics interested in the economics of creation, distribution and the consumption of works of arts and literature.*

Cultural economics is also defined as the study of the evolutionary influence of culture of differences on economic thought and behaviour. This definition is more theoretical and possesses separate assumption different from economics of culture. Economics of culture is a study of the allocation of scarce resources within the cultural sector.

Kenneth Boulding is the leading exponent of cultural economics, whereas William Baumal's name is associated as the leading exponent of the economics of culture.

employment of more than 2,34,280, the fifth largest in terms of salaries and wages of \$ 3.1 billion and the 10th largest with revenue of \$9.2 billion or 2.5% of GNP². In the context of the Indian economy, the study of the cultural industry as well as the economy of cultural institutions especially its quantitative analysis is found very rarely. Same situation can be visualized in the context of the Assam's economy.

3.1: CAN MOBILE THEATRE BE TERMED AS AN 'INDUSTRY'?

Definitely, mobile theaters are industries. They have all the characteristics of industrial production houses. All the factors of production, in terms of economics are found in mobile theatres. Obviously, they are different from the production units of consumer goods industries.

First, capital is the backbone for any industry. Capital is an indispensable part of mobile theatre too. Physical, financial and human capital are used for a mobile theatre group. At the initial stage, for fixed assets like the stage tent-house auditorium, generator sets, sound and lighting instruments, vehicles, practice-performance halls, etc. finance is required. This requirement is almost same for all groups. Working capital requirements differ from group to group. It depends on drama, costumes and other costs. In case of mobile theaters, the salaries of the artist are also a part of fixed capital. The artist used to produce the drama-performance in a mobile theatre can be recognized as human capital, without which the

mobile theatre can not run. Therefore, a considerable amount of investment is needed in the form of human capital.

Secondly, both skilled and unskilled labour are used by the mobile theatre like other production houses. As a factor of production, labour can not be separated from the workers or artists. Workers differ in terms of experience, efficiency as well as wages.

Use of technology is another feature of mobile theatre. Finally, co-ordination of all these are done by the owner, i.e, the entrepreneur. Like the entrepreneur of any production field, the owner of the mobile theatre bears the risks of the business. He runs the theatre in a motive of earning profit. In such situations, it does not require any debate to establish mobile theatre as industry, though the state government is yet to give an status industry to them. Like any other cultural industry, mobile theatres too provide a service to the audience. The audience as consumers of the mobile theatre industry consume the art performances of the artists and attain utility.

3.2: THE BUDGET:

The budget of the theatre groups differs from one to another. There are huge differences in between the small and so-called big theatre. In other words, big budget theatres are the 1st class theatres. For a big theatre, the present minimum initial expenditure for fixed assets will be not less than Rs.80 lakhs. The fixed expenditure covers costs for vehicles,

stage-equipments, tent sound and light equipments, generators, chairs, gallery, cooking equipments and others. Besides there are variable expenditures which includes salaries, costs for foods settings, bamboo for the stage, special costumes and cosmetics, publicity and others. Table 3.1 exhibits approximate expenditure for one year of an average big theatre.

Table : 3.1: Expenditure of a first class theatre

Item	Expenditure (Rs. Lakh)
1. Salary for all	70.00
2. Food	20.00
3. Transportation	8.00
4. Costs for rehearsal	1.00
5. Electricity	0.50
6. Setting	3.00
7. Bamboo	0.50
8. Special Costume	1.50
9. Publicity	1.50
10. Other	2.00
Total Variable cost	108.00

The table shows that nearly 75.6% of the variable cost goes to the salary bill. A huge portion of this amount goes to the star actors. But , the income tax –net does not cover the income of these stars.

The income of the theatre parties comes from the show. As stated earlier a bhramyamaan party fixes its price at Rs. 50,000 to Rs.55,000 per show. However, there are several factors in determining the price, Class of

theatre, time/season of show, etc. are specially counted as responsible factors. If we suppose that in average a party performs for 200 nights and asks for Rs. 50,000/- per show, the total income for the year will be $50,000 \times 200 = \text{Rs. } 1,00,00,000/-$. For the second show let us suppose that there will be only 100 shows. If the average sale for the first show is Rs. 80,000/-, let us say for the second show the sale is nearly half of the first show. Thus, it is Rs. 40,000. Now, on 60:40 basis, an amount of Rs. 24,000/- goes to the theatre. Thus, approximately, the earning of the second show for the year is $24,000 \times 100 = 24,00,000/-$. If we estimate that the groups earn Rs. 5 lakh from advertisement and sponsors, the estimated income will be as below-

First Show	= Rs. 1,00.00 Lakh
Second Show	= Rs. 24.00 Lakh
Sponsor	= Rs. <u>5.00 Lakh</u>
Total	= Rs. 129.00 Lakh

Now, let us have a final but rough estimation of earning and expenditure.

Total earning	= Rs. 129.00 Lakh
(-) Total variable expenditure	= Rs. 108.00 Lakh
(-) @ 10% depreciated value of fixed assets	= <u>Rs. 8.00 Lakh</u>
Total	= Rs. 13.00 Lakh

Though we have calculated roughly (as it is difficult to get the real data) and found out an amount of Rs. 13 lakh as profit for a first –class theatre, it depends on the capacity of management. Well managed group can earn even more than that and vice –versa.

Against the above estimation, the producer's view is that one would like to call himself lucky if at the end of the year at least Rs. 3 to 4 lakhs come to his hand as profit. We just cannot ignore it. Because, this business is very unpredictable due to several reason. For example, the weather condition may not be conducive. It will be noteworthy here to cite an experience of an inviting committee we were told by an inviting committee that the last year they failed to collect funds due to heavy rainfall during those days. A theatre was invited for 4 nights at an advance payment of Rs.60,000/-. The contact was for Rs. 2,50,000/-. Due to unfavourable weather condition they some how managed to earn Rs. 1,20,000/- only and the theatre party had to agree at much lower payment than the negotiated amount. This is not the single incident and therefore, profit becomes a white elephant.

3.3: SOURCE OF FINANCE:

Lack of adequate finance has always been considered as an obstacle to industrial development of Assam. The same is true for mobile

theatre. In terms of investment, mobile theatres can be included into the area of small-scale industries.

The mobile theatre industry procures finance from the following sources-

- a) Self/Family investment.
- b) Friends and Relatives.
- c) Banks.
- d) Inviting Committees.
- e) Advertisement and Sponsor.

From the survey, it is learnt that the owner invests nearly 50 percent from himself or family sources. Sometimes a share is contributed by friends or relatives. Earlier, banks were not interested in providing loans to the theatre groups. Gradually, they started recognizing the viability of such loans and become the financier of mobile theatres. As remembered by Ratan Lahkar, the owner of Kohinoor Theatre, the Central Bank of India was the first commercial bank to provide a loan to mobile theatre of the state. Presently, it is the Assam Grameen Vikash Bank that provides loans to Kohinoor Theatre. Besides, several commercial banks like Union Bank of India, State Bank of India, Industrial co-operative Bank etc. have come forward to act as financiers of mobile theatre groups. But, the notable point is that, since this theatre groups are not included in the government list of small-scale industries, the nationalized commercial banks are not bound to provide loans to them as priority sector's unit. (As per the rules of

nationalised commercial banks priority sector includes agriculture , small – scale industrial units, small- traders ,etc. They get priority at the time of lending. As per the rule, the nationalised bank should provide 40% of their total loans to the priority sector. Hence, it is a priviledge for the small scale industries.) In this context, the theatre groups are the losers. Additionally for a new group, it is difficult to acquire bank loans.

Inviting committees are great sources of finance for the theatre groups. A group gets invitations from about 70 committees for the whole year. According to an old and regular inviting committee, last year it paid an amount of Rs. 70,000/- to a renowned theatre group in advance for a 3 day performance during the Durga Puja, a religious festival of the state. During the Durga Puja in many places especially in lower Assam, bhramyamaan theatre has become as important as the puja festival it selves . In some places, four to five theatre groups get the opportunity to perform their shows. In the same way, During the Rasyatra, a festival of Shri Krishna, the city of Nalbari finds ten to eleven theatre groups altogether. The local people wait eagerly for these festive days and make the house full every night and enjoy the shows of bhramyamaan theatres. They negotiated with the party during the month of November of the previous year and made the advance payment during the month of July to come for the show in the month of October. According to them, the amount of advance payment was only Rs. 3000 – 4000/- during 1976-1977. Gradually, it has increased. Thus a group can procure a sum of

approximately $(70,000 \times 70 = 49,00,000)$ Rs. 50,00,000 in advance. However, the amount is not the same for all theatre groups. It also depends on the time of the show. Because, the festive season brings more profit, the advance is also more.

Mobile theatres earn a sum from advertisement as well. Few governments as well as private business organizations advertise their service or product through the theatre groups. But last year, Kohinoor Theatre got a boost from Bharati Airtel Limited, a mobile phone company of Bharati Enterprises, India. It has tied up with the theatre group to support their performances. Thus, it launched a new way of financing mobile theatre in the state. Annexure No. 3.1. says about this business tie.

During the survey, we came to know that some other leading theatre groups are also on the way to tie up financially with other business houses. According to the theatre groups, it will be a good trend in the long run. For example, it will help theatre to reduce ticket- prices which has seen a rise in the recent years.

3.4: THE BUSINESS:

The mobile theatre groups make business deals with the local inviting committees. It is a written agreement signed by both parties that determine their earnings. Each mobile group has its own terms and conditions of business. They follow their own price policy & have their own

trade name. They advertise their product to attract the viewers. Though they have the same show-business, product differentiation is a glaring feature. And finally, they have competition among themselves. Thus, all the features of monopolistic competition are found in the mobile theatre market. However, it has been observed that the market is dominated by a few major groups. Thus the mobile theatre market can be recognized as an oligopolistic market as well.

There are several deciding factors for the price. These are-

- A good name or status of the group.
- Time or season for the show.
- Place of the show.
- Number of show in a day.
- Others.

All theatre groups are not of equal status. In the market, they have separate identity.

The standard of a group may be determined by several factors such as—

The age, experience and good name earned during the past years, standard of drama, artists, fame and popularity, business ethics exhibited in the past years, etc. In fact, like other cultural industries, quality of the product (i.e.; the quality of drama, acting, volume of entertainment, etc.) of mobile theatre is uncertain. The consumers (audience) do not know how good the product is until they have had a taste although they have to pay

beforehand. But, the producer can not betray his audience; otherwise, he will be the loser in the long-run. Therefore, the groups always remain conscious about their standard. Thus, the qualitative aspect helps a group to set a good price.

The standard of a theatre is also enhanced by the talent and glamour of the artists. It helps to reap a good price. Now –a –days, star-casting has become a fashion for the mobile theatre groups. Inclusion of a popular star (stars) has of late become an important deciding factor. The inviting committees now looking for a famous or glamorous name of a star on the cover of the poster for a better sale. All the leading theatre groups now like to engage one or more stars and such names provide a standard for both parties at the time of price- determination.

The price for each show has been fixed at the time of contract. The amount thus fixed has to be given to the theatre group by the inviting committee.

For the leading theatre groups, each show was priced between Rs. 50,000 to Rs. 55,000 for each show during the festive season of Durga Puja last year. This changes from year to year. The amount becomes less during the slack periods and in some remote areas. Any additional profits go to the inviting committee funds. Sometimes, the group also performs second show or even a third show. During the festival of Ras-yatra, i.e. during the month of November, some theatre groups perform a matinee show too. In those cases, different conditions apply. For the second show generally the 60:40

conditions is applied in favour of the mobile theatre group. For the third show or matinee show, different orders are followed.

Under normal circumstances a theatre group gets its negotiated amount. However, the inviting committees have to think about their own share since; they invite the theatre groups for the benefit of their own organization or for some community services. Besides, they have to bear some other expenditures. For the connection of electricity to the temporary theatre hall, the committee has to keep an amount of money as security at the near by Assam State Electricity Board office including the cost of power consumption for the way to the theatre hall. They have to arrange for accommodation and water for the group. Although the cost for food is managed by the theatre group, the committee has to arrange the fuel for cooking. Therefore, they look after the marketing aspect. The inviting committees issue the entry passes and fix prices. They try to accommodate as many viewers to get good returns. But, for the second show, normally the theatre groups issue the entry passes.

Table 3.2 enlists a categorized Price List for a leading theatre group during festive season in a regular town/city as well as in Guwahati.

Table 3.2: Price for entry ticket

Category	Regular City (in Rs.)	Guwahati city (in Rs.)
Special class	60	200
First class	50	100
Second class	30	80
Gallery	20/15	50

Normally, a house-full show earns a minimum of Rs. 70,000 during a regular show. Last year, i.e.; in 2007-08, the regular show (1st show) earning of the leading theatre groups during the Ras-yatra festival at Nalbari rose to Rs. 1 lakh. During the Durga Puja, the maximum earning for the first show was Rs. 60,000/-. However, the earning was not the same for smaller groups. A small group earns comparatively less. But, the point is that they do not recruit star –artists which reduces their costs as well. Accordingly, they fix lower prices for the entry passes.

3.5: THE RISK:

Commenting on the role of mobile theatre, a section of people believe that the theatre groups merely earn profits by their business. It is true, that the owner of the group earns profits. But, the profits are well deserved because like any entrepreneur he bears the risk and uncertainties of his business. According to the simple theory of economics, profits go to the risk bearer. The owners of mobile theatres are in no way different from any other entrepreneur. He procures finance, invests capital, selects playwrights and collects dramas, employs artists and makes them act according to the characters of the drama, employs other workers and manages everything for the shows. But, there is no guarantee that the drama will be successful. The artists may not perform as per viewers' or even his expectations. In other words, there is the possibility of rejection of

drama by the viewers. Once, a theatre fails to earn the viewers appreciation it may suffer not only for that year, but for years to come. Besides, due to unavoidable circumstances, say for instance health reason, one or more artists may not be able to perform in between their programmed schedule. Some may quit the theatre party due to some genuine reason, etc. After all this is a live- show that continues for nearly 9 months of the year. Therefore, it is an uncertain situation, which the owner has to face. Especially, for a new theatre group, it is a very difficult task to overcome such risks. This risky situation compels several theatre groups to close their ventures at an early age of one to two years. There are some insurable risks also like the other enterprises. The Mobile Theatre groups are generally insured for loss of physical assets or for fire, etc. but, unless the theatre groups maintain a very strong financial base, no insurance company can help it immediately to stay alive. Aparupa Theatre (1984-85), owned by renowned drama- activist cum actor Mahananda Sarma failed to continue as it caught fire and burnt most of its assets in 1989 in spite of insurance coverage.

3.6: EMPLOYMENT SCENERIO:

People are the main resources for a theatre group. It is the people that produce the product of a theatre group. The consumer earns utility by consuming the performances of the people. Number of people employed by

the theatre group ranges from 70 to 100, both skilled and unskilled. The requirements have already been exhibited in Chapter 2. To clarify the employment scenario, the following table has been compiled which exhibits a categorised number of employment of 3 leading theatre groups for the year 2007-08.

Table 3.3 : Employment Scenario

Category	Bordoichila Theatre	Rajashree Theatre	Theatre Praggyotish
A.Full time in house employment			
1. Actor			
a)Male	11	12	11
b)Female	4	6	4
2. Dance Artist			
a) Male	5	5	5
b) Female	6	6	4
3. Music Artist			
a) Male (v)	1	2	2
b) Female (v)	2	1	2
c) instrument	7	6	5
4. Technical (light) artists & assistants	10	9	6
5. Sound technician	2	1	1
6. Stage designer ,technician & assistants	3	15	10
7. Costume	1	1	-
8. Transport	2	2	5
9. Food	8	4	4
10. Tailor	1	1	-
11. Security	5	3	1
12. Carpenter	2	-	-

13. Management			
a) Manager	1	1	2
b) Representative	1	1	1
c) Secretary	1	1	1
A Total	106	77	64

Category	Bordoichila Theatre	Rajashree Theatre	Theatre Pragjyotish
B.Non Mobile Employment			
1. Playwright	3	3	4
2. Dance drama writer	4	3	4
3. Director			
a) Drama	3	3 (own)	1
b) Dance drama	2	-	-
c) Music	1	2	1
d) Dance	1	1	-
e) Art	1	1	-
4. Choreographer	4	1	1
5. Lyricist	-	2	2
6. Photographer	2	2	2
7. Doctor	1	2	-
8. Adviser, Law	2	2	-
9. Editors (s) journal	2	2	1
10. Adviser, Journal	5	1	1
11. Adviser (S)	12	7	-
B. Total	43	32	17

Category	Bordoisila Theatre	Rajashree Theatre	Theatre Pragjyotish
C. Self employment			
a) Producer	1	1	1
b) Executive Producer	-	2	1
c) Asstt. Producer	1	1	4
C.Total	2	4	6
Total (A+B+C)	151	113	87

From Table 3.3, it can be observed that the number of employment varies from one group to another. These three groups represent three different positions of team-strength of the mobile theatre groups. The table shows three different broad categories of team- members of a theatre group. Members belonging to Category A always remain mobile with the theatre group. Workers of Category B need not to be mobile as their requirements are limited for a certain period. Category-C belongs to the owner family. They generally remain mobile, especially the producer keeps himself attached to the group. At an average, it can be said that a mobile theatre group has the capacity of employing at least 100 people, though the average figure of employed person from the above table stands at 117. Thus, a rough estimate says that a minimum of 4000 families have got their earning members from the mobile theatre industries. It has been observed that the number of people employed by theatre groups 25 years ago or so has become double today. Table 3.4 reveals the employment position of Kohinoor theatre during its first year, i.e., in 1976 and 2007.

There is no uniform employment policy for the theatre groups and hence, they follow an independent employment policy. The important point is that the policy towards employment is too confidential. There is no transparency regarding the terms and conditions, mode of payment, etc.

The representative of the theatre group plays a very significant role at the time of recruitment, especially in case of stars or leading artists. They have contract papers Annexure No. 3.2 containing all terms and conditions.

After the contract is signed by the concerned artist and the theatre authority, it remains with the owner of the group. No copy of the contract is

Table 3.4 : Employment Generation by Kohinoor Theatre

Category	1976-77	2007-08
1. Actor		
a) Male	12	11
b) Female	7	4
2. Dance Artists	11	11
3. Music Artists		
a) Vocal	5	4
b) instrument	9	9
4. Technical (light) artists & assistants	2	9
5. Technical (sound) artists	2	2
6. Advisers		
a) Light	-	1
b) Sound	-	1
c) Art	-	1
7. Art Director	1	1
8. Art Assistants	-	2
9. Stage Management	1	1
10. Other Assistant including Stage	17	32
11. Technical Director	-	1
12. Transport	-	6
13. Food	-	7
14. Costume	1	2
15. Setting Director	-	1
16. Publicity	1	5
17. Photographer	-	1
18. Security	-	1

19. Tailor	-	2
20. Welder	-	1
21. Editor (including member) In house journal	1	3
22. Playwright	4	3
23. Drama Director	4	3
24. Choreographer	-	1
25. Music Director	-	3
26. Director , Dance Drama	-	2
27. Director , Dance	1	4
28. Dance Drama writer	4	3
29. Representative	1	1
30. Editing	-	3
31. Chief Manager	-	2
32. Manager	-	6
33. General Manager	-	2
34. Adviser, Drama	-	2
35. Producer	2	1
36. Asst. Producer	-	6
37. Secretary	-	1
38. Asstt. Secretary	-	1
39. Adviser , Law	-	3
40. Publication division	-	5
Total	86	171

provided to the artist. In that case, though business ethics are maintained honestly by the authority, it seems that there is no job- security for the employee. If the workers are sacked or any condition is violated by the authority, the workers do not have any ground to fight for their cause with the help of law. This is likely in the case of non-artists or unskilled workers. Generally, such cases do not happen in old or famous theatres as claimed

by the owners of such theatres. On the contrary, there are several individual cases where the workers are found to fail securing justice from the part of their employers. Sometimes, the owner, halfway through the season declares the discontinuity of the theatre and the group workers become unemployed. They do not possess any legal support system even if the owner refuses to pay their due salary as per the contract. Here is an example. During January, 2008, one and half year old Alakananda Theatre of Kaniha, Rangiya of Kamrup district declared itself closed without showing any cause or without clearing the due remuneration of the artists and other workers. Even the senior artists complained of the theatre authorities betrayal towards them in front of the media. The employers were accused of issuing fake cheques against their remuneration. If such was the case with the senior artists one can only begin to imagine the conditions that the unskilled workers must have faced. Due to the lack of a support system, these workers are helpless.

3.7: THE PRICING SYSTEM:

As told by Ratan Lahkar, the producer of Kohinoor Theatre, division of labour is strictly followed inside the theatre groups. Accordingly, their salaries are determined. However, the simple pricing theory of demand and supply also operates in the determination of price for the employees.

Though each and every member works hard for the group, there are wage differences. It is obvious, as wages are paid according to the nature of work, qualification of the worker, significance of the post or designation of the worker and the demand- supply condition. It is found that within the theatre group a very small segment earn a high proportion of income. This segment represents the glamorous artists, the so called stars of our entertainment industry. However, this is a universal case of cultural industries. S.Rosen, in his research paper in 1981 examined the economics of superstars to determine why relatively small numbers of people earn enormous amount of money. He observed that the consumers are guided by the reputation or a famous name on the poster. The producer understands this will have an effect on the demand and is prepared to pay a lot for the name who is considered to be a star.⁴ This is absolutely true for the mobile theatre groups. The demand for theatre with a star or glamorous actor/actress is higher than others. They get first preference from the inviting committees as well. Thus, the stars have more demand and a higher price is determined for them. But again the pricing policy is not transparent and the group keeps it confidential. Neither the authority nor the employee disclose their incomes. The artists/ workers even claim to be for the whole year without knowing the financial agreement of the other with the authority. The authorities are also reluctant to disclose the pay structure

4. *Economics of the arts and literature*, www.wikipedia.org, as read on 20.09.08

of the artists formally to others. People say that it is their trade-secret. Because of this trade secret, rumours spread on pricing of the artist. According to some of the critics of mobile theatre, the authority likes to spread the rumours of a high-price star. They exaggerate the price of the star to enhance their demand. Literally no one can oppose that due to the unavailability of real statistics. What ever it be, the fact is that the star-artists are highly paid employees in comparison to others. They are paid at a higher rate than the senior artists of the industry which is very unfortunate. Star-casting is a new phenomenon for the mobile theatres. However, even in earlier times film-stars like Brajen Baruah, Ela Kakati, Prasanta Hazarika, Biju Phukan, Nipon Goswami, etc. worked for the mobile theatres. But, they were not in the race of highly paid stars like the new – generation stars of today. The worst thing about some of the new-generation stars is that if they have earned popularity in the field of acting through an Assamese film or a V.C.D. or a music album, they are able to demand a higher price from the mobile theatre group, though they do not possess any experience of stage-acting. This is injustice to the senior and talented artists of the theatre industries.

Another point to note that due to star casting, the wage distribution becomes extremely unequal within the same theatre group. It hurts the artists but they do not have any platform to raise their voices.

It has already been stated that the theatre groups have their own recruitment policy and determine the price of the artists independently. But,

it does not mean that they are not aware of the pricing policy of the other parties. Very consciously they try to maintain uniformity of their price-policy. From the informal data (as the parties are reluctant to give actual data) collected during the survey period, we can make out an approximate list of the wage – structure followed by the leading theatre groups. (Table 3.5)

Table 3.5: Wage Structure of Workers

Category	Mode of Payment	Minimum	Maximum
1. Star Actor/ Actress	Per year	5 lakh	35 lakh
2. Senior Actor/Actress	-Do-	2 lakh	5 lakh
3. Junior Actor/Actress	-Do-	18 thousand	1 Lakh
4. Music Director (renowned)	-Do-	1 lakh	akh
5. Singer	-Do-	20 thousand	70 thousand
6. Instrument Artist	-Do-	20 thousand	50 thousand
7. Dance Director	-Do-	60 thousand	
8. Dancer	-Do-	18 thousand	45 thousand
9. Technician(Main Control of Light)	-Do-	1 Lakh	1.5 Lakh
10. Other Technician Light	-Do-	18 thousand	40/50 thousand
11. Play Wrights(Renounded)	Per drama	50 thousand	75 thousand
12. Play Wrights (New)	Per drama	20 thousand	40 thousand
13. Dance drama Writer	Per dance drama	5 thousand	10 thousand
14. Representative, Manager	Per Year	1 lakh	1.50 lakh
15. Choreographer	-Do-	50 thousand	60 thousand
16. Cook, Helper & other assistant	Per month	1 thousand	5 thousand
17. Tailor	Per day	200	250
18. Prompter	Per month	3 thousand	4 thousand
19. Lyricist	Per Unit	1,000	-

Source: Field survey

However, this is a very rough estimate. Besides, the wage structure depends upon the financial stability of a group. The experienced and comparatively older groups are financially stable and they can offer better prices for their workers. In the non artists segment, where qualifications or experiences are hardly counted, supply of labour is more, hence, they can not bargain for higher salary.

The interesting point about the pricing of the artists is that they are happy with the present situation. Because, earlier, it was too less or, it can be said that they were not treated professionally. As told by a senior artist associated with the mobile theatre from the very beginning, he was paid at a rate of Rs. 20/- per month at the initial stage though now he is retired from his professional acting carrier, he earned Rs. 3 lakh a year during the last stage of his career. This is a recognition not only for an individual but also for the artists of the mobile theatre group, which is very significant for the growth of cultural industries of the state.

3.8: THE RETURNS FOR THE PRODUCER:

People say that now a days mobile theatre is a profitable business and the producer earns huge returns. Using very strong words against the producer, some critics argue that they exploit both the workers and viewers and behave like monopolist within the group. Rejecting such complaints the producers say that like other employees, theatre is their passion as well as

their profession. They, too, earn their livelihood from theatre. As entrepreneurs, they earn profits, and they have to, otherwise, the theatre has to be closed. It is true that now they can earn more profits than earlier times. That is why they are now in a position to pay more to the artists as remuneration. Thus, the change is everywhere, not only in the share of profit, but also in the salary slip/cheques. Again the profits are not stable each year. Sometimes, some groups fail to repay the loan amount taken from various sources. Again, the basic reason for the closing up of most theatres is the financial loss. It has been observed that popular groups with innovative ideas can only earn good profit. Thus, glamour and innovation are the two leading forces which determine the profit of a mobile theatre group.

3.9: THE GOVERNMENT POLICY TOWARDS MOBILE THEATRE:

Assam government's industrial policy does not cover the area of mobile theatre industry and it doesn't have any special policy resolution towards this field. The government of Assam maintains a Directorate of Culture Affairs under the department of culture affairs. However, it does not have any provision for looking after the mobile theatre groups. The theatre groups perform their activities on their individual capacities. The only recognition they have earned from the government of Assam is that they have been exempted from the entertainment tax. But, according to the

producers of the theatre groups, the entertainment tax- exemption policy of the government of Assam is not distinct. This is, infact, the consequence of non- availability of any clear policy towards the mobile theatre as a whole. The above problem/ issue is highlighted by the fact that the government discontinued its awards to the artists of mobile theatre groups on the very year of its inception in 1987-88. it was the Assam Gana Parishad government headed by the chief minister Sri Prafulla Kumar Mahanta that introduced "Sahityacharryya Atul Chandra Hazarika Award" and "Natasuryya Phani Sarma Award" for the artists of mobile theatre groups.

In that first award giving ceremony, the chief minister even declared that more awards for the best theatre group (Sainik Silpi Braja Sarma Award), best director (Chandra Phukan Award) and for the best female actor(Eva Aachao Award) will be conferred in the near future from the government. But, unfortunately it has not been brought into practice. The government does not have any pension provision for the artists of the mobile theatre groups either. Thus, the mobile theatre groups are still expecting the government's assistance to boost their cultural attempts.

The government has often been criticized for turning away from the theatre groups. But, there is scopes for placing a question. Why should the government take care for the theatre groups? Do they provide any contribution to the exchequer? It is known to all that in this era of globalisation, privatisation and liberalisation, the government's role is very limited. It only acts as a facilitator. It only looks after the interests of the

common people and not of the industrialists. In this context, is it justifiable to ask the government to offer any kind of help for the mobile theatre groups? An attempt has been made in the next chapter to find out a suitable answer to this question.

xxx

CHAPTER-4

SOCIO-ECONOMIC SIGNIFICANCE OF THE MOBILE THEATRE

- 4.1 CONTRIBUTION TO THE SOCIO-ECONOMIC INFRASTRUCTURE
- 4.2 PLATFORM FOR THE ARTISTS
- 4.3 CONTRIBUTION TO ASSAMESE LITERATURE
- 4.4 THE ROLE OF RURAL EDUCATOR
- 4.5 SOURCE OF EMPLOYMENT

CHAPTER 4

SOCIO-ECONOMIC SIGNIFICANCE OF THE MOBILE THEATRE

Besides being the source of mass-entertainment, the bhramyamaan theatre groups bear certain social responsibilities. Achyut Lahkar, the father of the bhramyamaan theatre feels that from the very beginning they are accountable towards the society. In fact, he says further, social accountability determines the success of the theatre group. Generally, theatre groups are judged by their performance as well as the drama. But their business success is counted by the crowd attracting capacity. More viewers bring more profits, hence, bring popularity. But, these are purely theatrical or commercial aspects. A commercially successful theatre group or a so-called hit drama may be criticized on the ground of social accountability. Individual accountability remains at the periphery of critical judgment. But as a whole no critics can deny the contributions of these theatre groups to the society.

4.1: CONTRIBUTION TO THE SOCIO-ECONOMIC INFRASTRUCTURE:

Uniqueness of the bhramyamaan theatre remains at the point that it helps in building socio-economic infrastructure especially in the rural areas.

This is true that the purpose of the bhramyamaan theatre is not to open a school or construct a building for the recreation of the rural youth, Still, it is associated with such activities. During the survey at several places of the state, we have gathered information regarding the involvement of bhramyamaan theatres in creating so many community assets. Bhramyamaan theatres are invited by organizations like non-government school or college, youth clubs voluntary organizations, village development organizations, temple or namghar committees, recreational centers, self help groups, association of local artisans, local organization of cultural activities, etc. The main aim of inviting the theatre groups is to collect funds for the organization. One important and common feature about these inviting organizations is that they belong to the local community. These organizations, supposed to be not less than 1000 in number, are established by the local people to fulfill their social needs. They hardly find any strong source of fund to meet their financial needs. Nor they get regular assistance from the government. Schools and colleges established by the community people without getting any financial support from the government always run short of funds. These community assets grow step by step with the help of funds collected through several means, out of which bhramyamaan theatre gets as significant place. Likewise, youth clubs, sport organization, cultural centres, voluntary organisation, etc. are very essential part of the society. These organizations render selfless services to the society and help people improving their quality of life. But, they too require fund, a huge portion of

which has been contributed by the theatre groups. This unique feature of Assam's bhramyamaan theaters makes them significant in the field of infrastructure building. Here are some examples for better understanding. Belsor Swahid Smriti College of Nalbari district invites bhramyamaan theatre regularly during the Durga Puja festival for three or four nights. The collected funds are used to pay remunerations for the teaching staff of the undergraduate courses as this section yet to get grants from the government.

Rupkonwar Kala Parishad, a socio cultural organisation of Chamata, states that they are utilizing the funds collected through bhramyamaan theatre for the last 27 years in developmental activities of the organisation, such as setting up of the permanent stage, building of the office house, pucca wall of the campus, etc.

A community service centre called Manikpur Anchalik Sri Sri Lakhmi Mandir Committee of Bongaigaon district has constructed the Lakhmi Devi's temple, an auditorium, office building and a stage during the last 17 years with the funds procured through bhramyamaan theatre. Beside, they have constructed some 8 sheds and rented for commercial purposes from where they earn regularly.

Nalbari Sri Sri Harimandir Ras- Mahotsab Committee has been earning a lot every year from bhramyamaan theatre groups for the last 30 years. The committee has purchased 15 bighas land at Nalbari, constructed guest houses, permanent stage, namghar building and the main temple at

the heart of the city, which also enhances the beauty of the city, by utilising the funds collected through the bhramyamaan theatre.

Kendriya Samaj Kalyan Samiti, of Bihampur a voluntary social organisation informs that the funds collected through theatres have been used for purchasing land and books for their library. They had also implemented a scheme for providing financial assistance to the poor and needy students of the locality for several years.

Another youth club called "Oscard" of village Baniyakuchi of Barpeta district has just started inviting bhramyamaan theaters. For the last two years the excess funds have been utilised to meet the day to day expenses of their club.

Dharmapur Guyandayini Natya Samaj and Gyandayini Sabha organises bhramyamaan theatre at Sahpur, Rajghat in the district of Nalbari. For the last 30 years, they have been collecting funds through theatres and using it for several socio-cultural activities.

Rampur Balika Vidyalaya, a non-provincialised girls' school gets regular assistances from the bhramyamaan theatre. After clearing up all the costs, the remaining funds collected yearly through theatre by the school authority are used for the construction of class-rooms. Such funds have also been utilized for the repairing works of the school damaged by the flood.

Rangman Saskritik Gosthi, a cultural organization of youth of Barpeta Road has been inviting bhramyamaan theatre for the last 16 years. This is true that like other inviting committees, it can not procure excess fund as per

the expectation. Normally, it uses the fund for different kind of services rendered to the society. For example, it organises free eye-operation camp for the local poor people. It organises workshop cum training camps for the local youths for several cultural activities. Besides, it arranges felicitation programmes for the local students excelling H.S.L.C and H.S Final examinations every year.

I have found several inviting committee in remote areas of the state. One such committee belong to Charaimari, a village 5/6 kilometers far from Masalpur. The name of the institution is "Bhatri Milan Samuhik Unnayan Sangh". It is a club of the local youth. It utilises the excess fund earned from bhramyamaan theatre for community works. It constructed urinal and latrines at the market areas of the locality. It has also repaired the local road by utilising the excess funds.

Barnagar Jatiya Vidyalaya, an infant school of Sarbhog invited theatres for last two years and developed a fund for the school. It has also earned wide publicity for the school through theatres.

Another inviting committee of Pachgaon, near Hajo, contributed assistances in the form of equipments like electric fan, steel almirah ,etc. to the school of the locality called Pachgaon H.S School.

In this way, a huge portion of the earnings of the bhramyamaan theatre goes for the development of the society. Sample of works done by the inviting organisations by utilizing the excess funds collected through bhramyamaan theatre is enlisted in the box no 4.1

This contribution is perhaps only one of its kind in the world of theatre.

This justifies the greatness of bhramyamaan theatres.

Box No-4.1

List of works done with the funds collected through bhramyamaan theatre

1. Developmental works at the campus of the inviting organisation , such as arranging the source of drinking water, arranging facilities for urinal or lavatory, purchasing furnitures and other equipments for day to day activities.
2. Purchasing lands for the organisation or for some community works.
3. Constructing and developing playground for the youth and children.
4. Constructing of rural library and purchasing books for the library.
5. Construction of building and classroom , lavatory for school/colleges.
6. Remuneration for teachers /other staff.
7. Provision of scholarship for the poor and needy students of the locality.
8. Construction of temple/namghar/prayer halls for the community.
9. Construction of stage (for drama & others).
10. Constructions of guest houses.
11. Development of the campus by giving boundary walls and other.
12. Maintenance of the organization.
13. Purchasing of sports goods.
14. Organizing recreative competition among the children of the locality.
15. Organizing drama and other cultural programmes.
16. Celebrating local festivals.
17. Providing soft loan to the members.
18. Organizing free medical camp for the poor and needy people.
19. Construction of urinal and lavatory in rural market (Haat) place.
20. Organising eye-operation camp for the needy and poor at free of cost.

These are the indirect contributions of bhramyamaan theatre. Besides, the established theatre groups have their own contributions towards their locality. For example, the producer of Kohinoor Theatre donated 40 bighas of

land and Rs. 5 lakhs in cash and established a college in 1993 in a remote village called Rampur near Pathsala town for the rural youth. Besides, the theatre group has a long term plan (i) to establish a centre for drama and to promote it to a drama –research institute for the north-eastern region, (ii) to set up a publishing house especially for drama etc.

In this regard , Dr. Bhabendra Nath Saikia, the prominent film maker states – "the travelling theatres are rendering laudable services to certain social causes besides the cause of the theatre. A large number of educational institutions have been greatly benefitted by inviting the travelling theatre."¹

Another important aspect in regards to social contribution of the bhramyamaan theatres is that they bring several contemporary issues and problems of the society to their stages and try to address the possible solutions. The issues related to poverty , unemployment , social inequality, political happenings, terrorism , student's unrest, corruption, degrading ethical values, economic backwardness, religious intolerance, technological and scientific revolution ,etc. are selected as the main themes for the drama exhibited through the bhramyamaan theatres. By addressing such issues and problems through dramas, the theatre parties thus provide a platform for discussions and solutions.

1. *Bhramyamaan : The Travelling Theatre of Assam* , Dr. Bhabendra Nath Saikia , article published in *Seagull Theatre Quarterly* , Sept 1996, p.37

4.2: PLATFORM FOR THE ARTISTS:

Bhramyamaan theatre groups provide a wide platform for the artists of the state. The important point is that the doors of the bhramyamaan theatres are open not only for a renowned artist but for the new comers also. Infact the new comers interested in this field can learn acting from the skilled actors of bhramyamaan theatre. Bhramyamaan theatres have created talent like Dharani Barman, Ratan Lahkar, Mahananda Sarma, Suren Mahanta, Jibeswar Deka, Rina Bora, Hira Neog, etc. whom we know today as the prolific actors and drama activists of the state. A number of famous film personalities like Late Prasanta Hazarika, Late Ela Kakoti, Late Bijoy Sankar, Biju Phukan, Nipon Goswami, etc. were also associated with bhramyamaan theatre. It may be mentioned here that the present condition of Assamese cinema is very deplorable. Most promising actors of Assamese cinema like Tapan Das, Jatin Bora, Rabi Sarma, Kapil Borah, Jerifa Waheb, Prastuti Parasar, Barasa Rani Bisaya, etc. all have chosen to be in bhramyamaan theatre. Bhramyamaan theatres have open their doors not only for these established actors, but have engaged the budding actors of small screen of VCD, like Akash deep, Angoorlata, Aimi Baruah, Nayan Nirban and so on.

The platform provided by the bhramyamaan theatres is also shared by the musicians, dancers and other artists. Excluding a few star actors and other artists, most of the art workers of the bhramyamaan theatres belong to the rural areas. From acting to stage-setting representing various segments

of fine -arts, most of the rural artists start their career from the stage of bhramyamaan theatre and finally became established artists in their relevant fields.

The data collected through our survey state that most of the artists enter Bhramyamaan theatres without any formal/informal education or training. They have been trained within a year or so by the directors of bhramyamaan theatre. In fact, in rural areas there is always dearth of such institutions of arts from where the interested youth can acquire formal education. Bhramyamaan theaters play the double role of educating and providing a stage for practice to those rural youths.

For the scholars of arts, bhramyamaan theaters are like laboratories. They do experiments by using their technique of art and apply them in the drama performed by the groups. Adya Sarma, the renowned artist, had started his experiment from the very beginning with the Nataraj Theatre and made it possible to create special scenes for their famous drama "Sati Beula" (which they have staged for 40 years ceaselessly) He had also made possible for the Kohinoor theatre to stage the Assamese version of the "Titanic" by preparing three models (the biggest 20 feet by 7 feet) of the ship. India Today, the famous news journal of India reported in its issue of the 14th September 1998, that "James Cameron took years to make Titanic, then won a few Oscar just in a month, producer of the Kohinoor theater Company has an Assamese stage version up and With 2000 people a show it is a full fledged hit, ends after 31 weeks in April, 99..... could

Cameroon recreate a maritime disaster without water...". In this way by presenting drama on special themes like Anaconda, Jurassic Park, Lady Diana, Sholay, Mayabi Mayap (Super Man) Abnj Dara – Achin Koina (a six feet taller actor transformed to a dwarf), etc. the theatre groups provide vast scope for making experiment for the artists of different disciplines. The local art directors, painters, sculptors, carpenters, dress designers and tailors, makeup men, hair dresser, etc all get the scope of exercising and exhibiting their skills and innovative techniques through the drama performed by the bhramyamaan theatre groups. It is worth quoting here "Another very important contribution of the mobile theatre is the efficiency of organisation to the people of Assam.... What is amazing is the adaptation of technology by raw hands that have trained themselves to become experts on the job itself"²

4.3: CONTRIBUTION TO ASSAMESE LITERATURE:

Bhramyamaan theatres have created an environment for the playwrights of Assam. Earlier, the "yatradals" of Assam used to perform the Bengali drama either in Bengali or the Assamese translated versions. With the birth of bhramyamaan, the demand for Assamese drama had created. Gradually, the demand for playwright started increasing with the increasing number of bhramyamaan theatres. Starting from Sahityacharriya Atul Chandra Hazarika, Natyasurjya Phani Sarma, Rupkumar Jyoti Prasad Agarwalla to

² Barua, Swapnanil, "Mobile Theatre in Assam" an article published in Ranga Vedika, 2004-05, p.77

renowned literateur Late Bhabendra Nath Saikia and famous dramatist late Mahendra Nath Borthakur, -all had become the part of bhramyamaan theatre movement through their dramas. Names of a number of famous playwrights may be mentioned here, such as Munin Baruah, Hemanta Dutta, Hem Bhattacharyya, Arun Sarma, Padma Borkotoky, Atul Bordoloi, Ugra Mena, Profulla Borah, Kulandra Kr. Bhattacharyya, Chandra Choudhury, Mahananda Sarma, Satyabrata Baruah, Pabitra Kr Deka, Jiten Sarma etc, whose dramas had been appreciated widely.

During the last 45 years, nearly 3000 dramas have been staged by these mobile theatre groups. Starting from historical events, dramas based on epic-stories, classics, legends, etc, the theatre groups have brought plays adapted from popular Assamese novels and short -stories to the viewers. Even the world famous plays or real life characters like Othello, Lady Diana, Titanic, Benjir Bhutto etc, were adapted and brought to the stages of bhramyamaan theatre. Dramas performed by the Kohinoor theatre group during the last 30 years have been enlisted in Annexure No. 2.2

Besides these dramas, there are equal number of dance -dramas and lyrics which all have contributed to Assamese literature in a great way .Most of the dance -dramas created for bhramyamaan theatres are rich with the folk-flavor. In that way, they are the carriers of our folk-culture. It is unfortunate that these are not found in published form. Therefore, these are yet to be formally recognized as valuable assets of Assamese literature.

4.4: THE ROLE OF RURAL EDUCATOR:

The bhramyamaan groups not only entertain but also teach. It is a responsible role played honestly by the mobile theatre groups. Through the dramas and dance –dramas, the groups tell several stories about life and lands. The contents carry issues related to society, polity and economy. The groups through entertainment keep the scope to pass messages to the people. They tell the tale and bring out the reality in front of the viewers. People learn to solve problems of their lives by observing theaters. They watch, observe, discuss, debate, analyse, and criticize several issues exhibited on the stages of bhramyamaan theatre and trace out the messages.

For the rural people at remote areas, bhramyamaan theatres are the sole entertainer. Those areas do not have cinema halls, permanent theatre halls or T.V network. Through dramas and dance dramas, bhramyamaan theatres provide informations from various fields and different places to those people. It is the bhramyamaan theatres that bring informations from Pakistan's politics (Benajir Bhutto) to Hollywood's Super Movies (Titanic).

The groups also bring awareness. They make the people aware about aids, alcohol, illiteracy and so on. They create awareness about environmental degradation and teach the people about sustainable development. Visualization of any issue or problem through drama makes the people easily understand the depth of the situation. They find out the solution as they feel it.

Bhramyamaan theatre provides this unique opportunity to the playwrights of the state to place any kind of significant issue in-front of the audience consisting of not less than 1500 at a time and thus address several problems associated with our society, polity and economy. This definitely helps to create a consensus among the viewers towards any kind of issue. This is a democratic way to find out solutions for any kind of social problems.

Another important aspect is that it creates a social bond among the people and strengthens the unity of the people, especially in a state like ours where cultural diversity is a glaring feature. In the words of Ratan Lahkar, the producer of Kohinoor Theatre, "Perhaps, the most significant part played by the mobile theatre is its unifying power. Each year, as the mobile theatre group travels from one place to another- from the hills and across the Barhmaputra valley, -they take with them tales picked from one culture to another. This is how the diverse tribes of the state- which are of late moving away from each other get to see the common thread which runs through Assamese society." ³

4.5 SOURCE OF EMPLOYMENT:

Unemployment has become the burning problem for the state especially for the last two/three decades. The latest statistics reveals that the number of job seekers stands at 18 lakh as per June, 2006. ⁴

3. Lahkar, Ratan, "Upwardly Mobile", an article published in "The Telegraph" Bihu Special, April, 2003

4. GOA, Economic Survey 2006-07, p4

In this situation, providing employment facilities to nearly 3000 people directly, the bhramyamaan theatre groups have contributed significantly towards the state economy. It has been found in our survey that 87% workers of the bhramyamaan theatres are the sole earning members for their families. It indicates that bhramyamaan theatres feed thousand of families of the state.

Again, it is learnt that most of the workers both artists and non -artist belong to the village areas. Some of them confessed frankly that they joined bhramyamaan theatre not because they were interested in but due to lack of other occupations. There are so many artists in those theatres who joined without any formal education or previous experience. They have learned acting or dancing or other skill from those theatres after they entered into. There are several instances that tell stories of many spot boys who get promotions within the same theatre and become dancer or actor or technical persons. Therefore, for many, producers of the bhramyamaan theatres are like their mentors, guides, employers and everything.

It is true that the nature of employment is purely temporary. Workers are employed for one year (9 months) only. But one may be employed time and again on one year basis. Infact, they are free to choose any theatre group for one year. Workers are perfectly mobile, but they have to obey the rules set by the producer in the contract paper. Generally, professional ethics are maintained at both sides. The survey found several workers, especially the non artists working with the same theatre groups for more than 25 years.

Excluding a few star artists most of the artists too are found engaged with theatre activities as life long professional with the bhramyamaan theatre.

It has also been observed that the number of recruitment gone up over the period. Big bhramyamaan theatres like Kohinoor was started with 71 workers 1976. Now it is 171 as shown in the in-house journal "Koroni", 2006-07. The same is true for other theatres too. Besides, a number of small vendors find their source of income indirectly from these theatres. Theatre groups bring the opportunity to sell their product for the marginalised trades like owners of the nearby tea stalls, pan shops and popcorn sellers, etc.

Besides, the producers are the self employed persons. In other words, bhramyamaan theatres provide scope for self employment. A class of new entrepreneurs has come out through these theatres. One has rightly remarked. "..... The significance of Bhramyamaan Theater is not less as an industry. It has enriched not only our culture, but our economy too. This bhramyamaan industry is an exception against the sick public sector industries in the state. The status of the bhramyamaan industry is also seems to be much more stronger than the state's film industry. Today, many of the Assamese film start have joined the bhramyamaan group"⁵

It is now crystal clear that the mobile theatre industry has been performing a great role in our state. Services of this industry are consumed by millions of people all over the state. Besides, it generates jobs and income

5. Barman, Hemanta, "Bhramyamaanar Yatra", an article published in "Koroni" 30th vol, p15.

to the people and at the same time helps in building socio-economic infrastructure especially in the rural areas. It also performs the duty of a promoter of our culture. In this situation, it is the high time to do something seriously to harness the potential of this industry for socio-economic development of the state.

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CHAPTER-5

AREA OF PROBLEMS AND WEAKNESSES OF MOBILE THEATRE

- 5.1 PROBLEMS OF THE OWNERS
- 5.2 PROBLEMS OF THE EMPLOYEES
- 5.3 PROBLEMS OF THE VIEWERS
- 5.4 COMMON PROBLEMS AND WEAKNESSES

CHAPTER 5

AREA OF PROBLEMS AND WEAKNESSES OF MOBILE THEATRE

If some asks a question as what are the three most widely discussed issues among the people of Assam for the last two/ three decades, the answer will be definitely infiltration, insurgency and bhramyamaan theatres. Undoubtedly the third one is completely different from the first two issues. May be this issue is less important politically or economically. But the fact is that life and land has been affected adversely by the problems of infiltration and insurgency. On the contrary, bhramyamaan theatre brings a positive feeling towards life and land. People just fail to resist enjoying talking and discussing bhramyamaan theatres even they are struggling including infiltration and insurgency. Even for the poor people, especially in the rural areas, bhramyamaan theaters are like a good opportunity that brings rays of hope and happiness at least for a while.

Bhramyamaan theatres help people to forget their problems through entertainment or sometimes gives them ways to solve their problems, but unfortunately these theatres are not free from problems. There are several problems which can be discussed from various angles.

5.1 PROBLEMS OF THE OWNERS:

Owners' problems are two-dimensional. At one point, they have to think about theatres and at the other, they have to manage their business. Maintenance of balance between these two is not an easy task. When one fails to do so, he has to give up. Business runs on profit. The owners of bhramyamaan theatres can not neglect this aspect. Infact, they realize this and plan the shows accordingly. But, when they come out, they have to perform live every night, even for 2/3 times in a night without gap. Though practice gives improvement, it is difficult to maintain the same standard for each and every show. This is the internal risk from where problems may arise for the owner. Besides, there are external risks, such as the weather condition, the law and order situation, the socio-political or economic condition of the state, etc., which may cause loss to the owners. As most of the theatre groups procure finance from outside sources, they can not survive with loss. As small scale enterprise they do not enjoy the economies of loss bearing.

This survey finds "financial loss" as the common cause of death for several theatre groups. Some groups even fail to complete a single year and declare themselves out from the show business. "..... They have been criticised for concentrating on their business. But, the fact is that not a single group is financially self-sufficient. Even several groups have fall down due to financial mis-match. It will be clear if some one goes through the history of bhramyamaan theatre..."¹

1. Choudhury, Satish Chandra, *Sambadpatra Aaru Kala Sanskriti*-an article published in Karani, 1978-79, p.22

The huge salary –bill has also become a cause of concern for the owners. Without experiencing any market response, today, even a newly born theatre group employs stars at a high cost to compete with others. Some financially sound groups can manage such problems, but others fail to overcome financial problems and bring bad name to the industry. As pointed out one Veteran theatre producer that opening up a bhramyamaan theatre group is not everybody's cup of tea. It is not like doing a mere business. Making profit is not the only motive of bhramyamaan theatre. One has to have the respect for art and drama. But unfortunately, sometimes some profit minded business men enter into the industry, employ artists, collect funds from inviting committees and one day in the mid of the season declare their failure and run away from the scene betraying the other people. There are some such evidences, which create problems for the genuine producers.

Now a days, star casting has become a fashion. Producers employ one or two stars to attract the people. Because, they believe that viewers are attracted by the stars. However, this survey find only 38% viewers, who are in favour of star –casting. Other thinks it as unnecessary addition. Irrespective of any market survey the producers have made their minds in favour of star –casting. But, as they claim a high price, the producers have to agree. To cover this high cost, the theatre groups demand more from the inviting organisations. Finally, as a result, the prices of ticket go up. Now, the higher price of ticket affects

the viewers. This has become the cause of great concern for the producers. —'By employing stars we are riding a tiger and I am afraid of it being a ride for a fall.' This honest confession made by a producer indicates uncertainty about the future of bhramyamaan.

To get rid from the financial problem the theatre groups always tried to draw the attention of the government. Some of the groups requested the government for patronage, but there was no response from the other part. The government has neither recognised these professional theatre groups as industrial entity nor provided any financial helps to them. However, they have been made free from "entertainment —tax".

The bhramyamaan theatre groups do not want to be treated by the government like other industrial unit. Infact, they do not like to call them "industry". In an appeal, the All Assam Bhramyamaan Theatre Producers' Association writes to the government that a bhramyamaan theatre group needs at least Rs.15 to 20 lakhs as initial investment. The theatre group should be accountable to the government of Assam as from where it has collected the money. The government should be ensured about the payment of income tax by the group. The government should also know the group's capacity. Infact, the government should cover all such activities of bhramyamaan theatre into the jurisdiction of the Directorate of Culture. In case of the exemption of entertainment tax too, the government should follow some strict instruction. By introducing themselves as self —employment venture, the association requests the

government not to call them an industry, rather to have detailed discussion with them in this regard. The association has condemned the system of inclusion of bhramyamaan theatre under the "Provident Fund Act". It has pointed out that the producers should not be held for not covering their employees into provident fund act, because employees are recruited on temporary basis only. On the contrary, the association requested the government to consider the artists of bhramyamaan theatre for 'government pension'. In this connection the association has submitted a 7 points demand appeal to the Minister of Culture, Govt. of Assam, which (the translated version from Assamese) has been attached in Annexure No.5.1

The appeal made by the association reveals that the government is not concerned at all with their needs. Infact, lack of a positive attitude from the part of the government can be considered as an obstacle in the path of development of the bhramyamaan theatre.

5.2: PROBLEMS OF THE EMPLOYEES:

Generally, the employees do not like to disclose their problems, though they admitted that they have several problems. They like to call themselves happy with their problems. Almost everyone, belong to the non-artists category, covered by the survey disclosed that they work at a very low salary. Nearly 84% of the employees are not satisfied with their

salaries though they are reluctant to disclose the amount of salary. But, despite that, they are thankful to their employers. Nobody has been found to be cheated by the employers during their working tenure.

There are differences in terms of salaries among the non-artists employees. But, inequality here is less in compare to the inequality exists among the artists' salary. Salary difference in terms of senior-junior artists are acceptable. But, the huge differences in between a star salary and other artists are not justifiable. A very young star without any stage experience gets more than Rs. 20 lakhs, whereas an experienced, senior artists gets hardly Rs.3 lakhs in a year is just unbearable. But, this is the fact, because of which not only the other employees are offended but the producers are also in confusion.

Star-salary is an open secret. But nobody in the theatre group can raise voice against this anomaly. This is due to the secret recruitment policy. Bhramyamaan theatre groups are not accountable to any authority regarding their recruitment policy. Both the employer and employee maintain secrecy in this matter. Therefore, inequality is always overlooked by all. But, this is unfair. Due to this secret recruitment policy, the government's tax-net can not cover the high-income earner star-artists. Thus, lack of a transparent recruitment policy is a very serious problem for the employees of bhramyamaan theater.

The workers, both artists and non artists, have to make a contract with the employers before they join in to a theater group. The contract paper is too one sided. Though the workers put their consent signature willingly, the agreement paper is prepared by the employer of their own

before hand. The employees have no options but to agree with one and all conditions put by the employers.

The contract paper does not include any medical facilities to the employees. But generally, a kind hearted producer always takes care of the workers. Some well established theater groups have the provision of primary health treatment of their artists and workers. Thus all the terms and conditions of the contract paper are not too rigid. However the worker can not bargain more than whatever included in that paper by the employer.

Besides the contract paper always remains with the employer. The employees can not keep a copy of such paper. Infact, the workers do not get any appointment letter. The employers can check anyone out at anytime if feels like. Even it is written on the contract paper that if anyone found guilty, the employer can immediately take any step. A genuine producer, never take the advantage of this situation, but, there are some instances of betrayal by the producers on the basis of these loopholes.

Infact, the contract paper, that to be duly signed by both the parties, is a note of commitment set for the employees in the grater interest of the theater group. Annexure No. reveals the terms and conditions of a contract paper used by a theater group, which can be taken as a sample. It seems that the terms and conditions of the contract paper are prepared in favour of the employer. For example, one condition states that the employee can not raise any complaint against food, sanitation and other accommodation supplied by the employers.

May be due to this condition 85 percent employees are found saying that though accommodations are not always satisfactory, they have to compromise. Whatever it may be, the fact is that it is a very undemocratic condition. It is against the fundamental right in a democratic country. It is also against the human right. The employer may not listen to the complaint, but he can not stop employees from raising their voice in regard to their comfort of workplace.

It also states that their appointments are perfectly temporary. The appointment is valid for nine months only. As per the contract paper, the artists have to perform in one or two or more than that in a night, if the authority wants. The employees do not think that as inhuman. They do it as they like to perform before audience. However, they admit that this is a tough task which requires both mental and physical fitness; therefore, they should get extra benefit for that. The notable part of this contract is that the theatre authority can go to the court of law if someone breaks his promise or goes against the rule. But, the employee does not have such legal support, as the authority keeps the contract paper with it.

As per the survey, 67% employees believe that they do not have economic security at their profession. Most of them have confusion about their future. It is uncertain and totally unpredictable for them. But, the experts believe that economic security of the artists of the bhramyamaan theatre depends on their own talents. A talented professional artist's future will remain always safe and bright. However, such statement does not focus the future of a retired artist. This profession does not have any retirement benefit. As the appointments

are purely temporary, no authority is responsible for such act. Lack of a pension fund or retirement benefit fund or is a serious problem for the workers and artists of the bhramyamaan theatre groups. Lack of a union of the employees is another important problem. Unfortunately, these problems are not raised or discussed openly, though everybody associated with bhramyamaan theatre have the idea about such problems. In fact, the employees do not get time to discuss their problems. Once they jump into the field, they work ceaselessly till the season ends. From August to April, everyday is a working day. There is no Sunday or other holidays.

5.3: PROBLEMS OF THE VIEWERS:

The main problems felt by the viewers is the rising prices of the entry tickets of the bhramyamaan theatre. Nearly 65% viewers reveal that they are not satisfied with the high price of entry passes. It is comparatively higher in cities. The price for entry passes in Guwahati city, this year were charges Rs.200/- for special class, Rs 100/- for first class, Rs. 60/- for second class and Rs 50/- for the galleries. As a result, organizers found less viewers than expectation. However, in village areas chargers are a bit less. But, it is increasing day by day. The fact is that in villages, people save money by cutting their other consumption for bhramyamaan theatre. They just can not afford high prices for entry passes. This also affects in total sale.

Another point that the viewers do not feel comfortable with the accommodation provided inside the temporary auditorium. Generally, an open field is used as temporary auditorium inside the tent house. Now, the fields do not remain always dry and safe. Specially, it gets muddy during the rainy days. Besides, the chairs are placed densely so that large numbers of viewers can be accommodated. This makes the atmosphere very unpleasant. May be due to this reason, the survey finds 89% viewers saying that facilities are very meager compare to the price of entry passes. Again, there are the problems of unnecessary delay in show, mosquito bites, uncomfortable sitting arrangement, hot weathers, haphazard entry and exit systems(in some places, especially during the festive season) and so on, which are generally overlooked by the authority.

5.4: COMMON PROBLEMS AND WEAKNESSES:

Finance is the main area of concern for the bhramyamaan theatre. Like other industries, it is their life line. For the bhramyamaan theatre group the burden of non insurable risks is more. If a group can not continue their show as per schedule or they fail to earn as per their expectation, they have to incur losses. As they are not included in any industrial category, they can not avail the facilities available for sick industries. They are not entiled to apply for loan from any financial institutions or other development banks. They have the only option for commercial banks' loan which is also for a limited amount.

It is the inviting committees which in a big way provide finance. Without them, the bhramyamaan theatres' existence will be at stake. The financial responsibilities of the theatre groups are increasing day by day due to salary -hike and other technical up gradations of the drama. In this situation, the theatre groups have to search for alternative source of finance. A few theatre groups has already tied knot with some big industrial houses for sponsorship. The renown telecommunication industry Bharati Airtel has while tied up with Kohinoor theatre stated: Airtel will give sponsorship to the group and the group will on the hand help in enhancing the brand image of the Airtel in the rural areas. The theatre group, which has over 150 workers will be staging show at 73 different locations for 247 days in the year. If there are proposals from other theatre groups we may even consider supporting them. This is the first time a telecommunication company is promoting another mass media of communication – mobile theatre in Assam.² It is learnt that Airtel has already tied up with top five mobile theatre groups in the state. Cavin Kare, a Chennai based cosmetic industry has tied up with the Bordoichila theatre. Perhaps in near future this will be a trend of financing bhramyamaan theatre. But, the question is will all the theatre groups irrespective of their name and fame be able to approach industrial houses for sponsorship? The sponsorship definitely will be with the famous groups. So, for the new and small groups sponsorship seems to be not a good source of finance. Another aspect is that in the

2. www.northeasttribune.com as read on 8/14/2007

name of promoting bhramyamaan theatre, the sponsor industrial houses will be more interested in promoting their own products. Therefore, the theatre groups must be careful in tying up with such industrial houses.

Drama is another area of concern. the problem associated with drama has two aspects- quantitative and qualitative. It is not easy to get atleast 150 new dramas every year. But, that is the minimum requirement of bhramyamaan theatre. There is dearth of playwrights in Assam. The producers have to approach to that few playwrights. It is quite a huge burden for the writer when one has to write four or five full dramas in a year. This affects the qualitative aspect of the drama. The serious audience and theatre lovers have become critical about the drama performed by bhramyamaan theatre as adaptation from Hindi Movies. Even the renown theatre personality like Dr. Bhabendra Nath Saikia acknowledges this- "A section of travelling theatre (bhramyamaan) is influenced by the popular media like film and TV and has to some extent been vulgarized in the process"³

Another problem in regard to drama is that there is no system of preservation. During the last 45 years atleast 5000 dramas and equal number of dance -dramas and songs were performed by these theatre groups. It is a matter of pride for the Assamese literature. But, unfortunately, these dramas are not in a published form. Nobody has taken any step to keep these dramas in record. There is no archives for these theatrical cultural recourses.

3. Bhramyamaan : The Travelling theatre of Assam, an article by Dr. Bhabendra Nath Saikia published in *Seagull Theatre Quarterly*, Sept, 1996, p. 43

Another weak point of bhramyamaan theatres is that it does not have a common platform to look after its own interest. Though, there is an producers' association in the name of 'Sadow Assam Bhramyamaan Prajojak Sangtha', established in 2002, it is only for namesake. The constitution of this association has been attached herewith in Annexure No. 2.4. It can be observed from this constitution that several issues relating to the weaknesses of bhramyamaan theatre are included here. The health of the bhramyamaan theatres could have been in a better state provided the association remained active.

There is no controlling authority. The government of Assam too does not have any policy resolution towards the bhramyamaan theatre. Hence, the theatre groups are not accountable to any authority. This leads to several problems to all associated with the bhramyamaan theatre.

There is always fear for natural calamities. Generally, the theatre groups take a break from April to Mid July to avoid unfavourable weather condition. The theatre groups start their journey during the month of July/ September. But still in Assam that period also brings excessive rain as well as floods in several places. Flood causes loss to the theatre groups. The groups have to cancel their shows if it rains. There are several instances of damages of the temporary tent house of the theatre due to violent storm and heavy rain. The transportation has also become difficult to the remote areas in villages during this season.

Problems have also been created by socio-political unrest which is like a trend for the last two -three decades in the state. Fortunately, the theatre groups have overcome the trauma of the 80's and continue to their journey till today. For many nights, they had to cancel their shows due to unfavourable law and order situation. The growing terrorist activities have also become a great threat for the theatre groups. Frequent bomb blasts and other terrorists attacks have made the viewers panic to come out for theatres. Even, the theatre groups were threatened to stop their shows which were claimed to be the adaption and exhibition of Hindi culture. It has been reported that "The United Liberation Front of Assam (ULFA) has recently asked the theatre groups to keep away from copying Bollywood films for its play. They threatened the owners of theose commercial theatres with dire consequences if they do not stop the practice."⁴

However, there was no such evidence of materialization of such threat and there was not any reminder. But, on 10th December of 2008 an unexploded bomb has been found inside the hall of the Anuradha Theatre at Goalpara district. The show was running as usual while one of the viewers traced out the bomb inside and shouted. People started running and the situation became out of control. It has been defused later on by the army expert. Though this is the first instance of its kind, it will definitely have a long term effect. But the producers of the theatres believe that bhramyamaan theatres will come out of such problems as long as the people are with them.

4. Rediff on the net, as read on 4/30/2008

CHAPTER-6

CONCLUSION

- 6.1 SUMMARY OF FINDINGS
- 6.2 MOBILE THEATRE AND OTHER RELATED
MODE OF ENTERTAINMENT: A
COMPARISON
- 6.3 RECOGNITION TO MOBILE THEATRE
- 6.4 SUGGESTION
- 6.5 CONCLUSION

CHAPTER 6

CONCLUSION

"Development divorced from its human or cultural context is growth without a soul. Economic development in its full flowering is part of a people's culture."¹ The above statement made by the World Commission on Culture and Development, 1995, recognises the undeniable role of culture as well as cultural industries in the field of development. It is observed that the international communities like the United Nations Organisations, the World Bank, etc. have increasingly emphasised on the role of cultural industries for global sustainable development. In this context, UNESCO has commissioned several projects all over the world and asked the member countries to assess the interconnection between culture and socio-economic development. It has been assured by the UNESCO that cultural industries are, together with information and communication technologies and bio technology part of the new knowledge economy. Besides, cultural industries have particular potential for participatory and community based development and change.² But, unfortunately this concept of cultural industries has not been developed in India, especially in

1. UNDP, *Human Development Report*, 2004, p.91

2. UNESCO, *Statistics on Cultural Industries*, p.3

Assam. Therefore, art and culture get less importance in economic development policies in our country. On the contrary," governments in the fastest –growing economies purposefully invest in mapping studies and promote policy measures that support and facilitate the development of culture and creative industries"³

Several indicators have been found out in developed countries to measure the contribution of cultural industries towards the economy. Some of such indicators are

a) Economic:

- i) Volume of investment
- ii) Volume of employment
- iii) Volume of self –employment
- iv) Volume of economic activities
- v) Volume of trade
- vi) Volume of earnings , etc.

b) Social:

- i) Share of population participating
- ii) Share of population directly accessing cultural products or service, etc.

By using the above stated indicators one can measure the socio-

3. *Ibid*, p.3

economic impact and potential of cultural industries in a given state or country.

Irrespective of the government of Assam's recognition or individual /group view of theatre workers, we can consider the bhramyamaan theatre as a part of cultural industry. Let us confirm it by observing the working definition of cultural industry in the context of bhramyamaan by the UNESCO- "Cultural industries are defined as those industries which produce tangible or intangible artistic and creative output, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and service (both traditional and contemporary)." During the last 45 years, we have observed Assam's bhramyamaan theatres being generating income, job, revenue and at the same time performing the role of an important vehicle for promoting culture. At this point, there should not be any hesitation calling bhramyamaan theatre as an industry.

6.1: SUMMARY OF FINDINGS:

On the basis of the preceding chapters we can sum up the findings of this study on the following points-

- The mobile theatre which is popularly known as bhramyamaan theatre in Assam plays a very significant role in the field of entertainment of the people of the state. Services provided by this industry are consumed by 15 million people all over the state

- Besides performing the main role of an entertainer, bhramyamaan theatre works for the great cause of socio-economic development of the state.
- By engaging a number of activists as actor, director, script writer, music director and arranger, dancer, choreographer, other technical and non technical persons, it has addressed the unemployment problem of the state in a positive manner.
- It has created a class of small entrepreneurs as the producer of these theatre groups. Thus, it provides a source of self-employment and helps enlarging the area of the cultural industries.
- It helps in building community assets and other socio-economic infrastructures especially in the rural areas of the state, which is unique.
- It provides a platform to the young and upcoming artists of the state to utilise their talent and to work as cultural workers.
- Mobile theatre groups are like state research laboratory for the theatre – activists and scholars.
- At present, more than 40 theatre groups perform at least 150 dramas a year at an average along with dance dramas which helps to enrich the Assamese language, literature and culture.

- As a very strong, resourceful and popular media, bhramyamaan theatre delivers several messages of development to the audience and thus brings awareness as a cultural educator.
- There is immense scope for the government and other development agencies to utilise the skill of communication of these theatre groups for sending messages of welfare and development to the masses. However, this has not been exploited fully.
- By bringing several socio-economic contemporary issues from different corners of the world along with the historical and mythological places in the form of drama, bhramyamaan theatres make their stage an institution of learning for the audiences. The audience can observe, discuss, debate on the issues and build consensus for the betterments of the society.
- There is a huge financial involvement. For two months rehearsal and seven months travel, the theatre party has to bear the cost of rehearsal, accommodation, dress, costumes, setting, tent, house, musical instruments, lighting and sound equipments, transportation, publicity and other including the salary of the staff.
- Financial requirements have been increasing day by day for the theatre groups. Star casting is one of the important factors responsible for such increasing fund requirements.

- Besides its own fund, theatre group can borrow from the banks. the inviting committees provide a huge amount in advance, thus becomes an important source of fund for the theatre groups.
- The theatre groups have several problems including finance.
- Most of the theatre groups had to stop their show -business mainly because of financial crisis and mismanagement.
- Though there are more than 40 theatre groups in the state, all are not big, sound and financially viable.
- Despite being characterised with all features of an industry, bhramyamaan theatre groups have not been recognised as industry by the state government.
- The government of Assam does not have any policy resolution towards these theatre groups. Though the groups have been exempted from paying entertainment tax, the policy is not distinct.
- The theatre groups work independently and thus follow their own recruitment and price policy.
- It can be said that the theatre groups work in unorganised sector. Therefore, the groups do not follow uniform rules and regulations.
- There is no proper policy of registration for bhramyamaan theatre group. Therefore, it is difficult to collect data about the theatre groups.
- In a recent development, industrial houses like Bharati Airtel have been found tying their knot by sponsoring these theatre groups.

- The worker have several problems but they donot have a platform to raise their voices nor they get time to discuss their problems as they have to work ceaselessly from August to April.
- Rising prices of entry passes have become the cause of concern for the audience.
- It is observed that the role and activities of bhramyamaan theatre have not been evaluated properly. One of the basic reasons for this is the lack of adequate data and information relating to several aspects of the theatre groups.
- There is dearth of literature on the bhramyamaan theatre.
- There are no archives for the bhramyamaan theatre for preserving theatrical resources.
- Bhramyamaan theatres are different from all kinds of mobile cultural units like yatra of West Bengal and other medieval dramatical ventures that existed in India.
- There exists an association of producers of the bhramyamaan theatre. But the association is found to be inactive.
- Bhramyamaan theatres move from one place another for 9 months in a year and thus establish bond of love and cultural unity among the people of the state and bring socio-cultural integration.

6.2: MOBILE THEATRE AND OTHER RELATED MODE OF ENTERTAINMENT: A COMPARISON

India has a long tradition of mobile theatre, though Assam's bhramyamaan has a different identity. To quote Dr Satyendra Nath sarma: Mobile theatres are not new in India. According to a Buddhist book of the 2nd century B.C titled "Abadan Satak", a Buddhist King called Ekchand , was supposed to involve in acting along with a mobile acting group. Later on, this group was found acting in palaces with a famous actress called "Kubalaya". Again, that famous actress became the follower of Lord Buddha. Mediaeval India witnessed several mobile theatrical groups and institutions. They were even associated with the publicity of many religions and moral activities. Some of the mediaeval mobile institutions which are found to be exist till today are the Ramalila and Rasalila, Nautanki of the North , Tamasha, Lalit ,etc of Maharastra and Gujrat, Yakhyagaan of Karnataka , Kathakali of Kerol ,etc. ... Some of these parties travel from place to place covering both villages and cities. They generally perform on open stage which are temporary and perform dance and music along with the folk -based or epic -based stories. All of these parties include chorus or orchestra.⁴ These ancient mobile parties definitely have some similarities with the modern bhramyamaan

4. Karani, 1980.p.7-8

theatre. Bhramyamaan has close resemblance with the jatra of West Bengal. But, differences are more. It can be said that the bhramyamaan theatre of Assam is a unique transfiguration of ancient Indian mobile performing arts with modern professional attitude.

Though bhramyamaan theatre originated from jatra, there are differences between these two. There are difference in terms of drama, stage craft, art of acting, duration of performance, season of working, musical arrangement, lighting technique, style of touring, period and distance of journey, sound mechanism, financial involvement, mode of recruitment, terms and condition of payment and overall management policies. Jatra is basically popular among the rural folk. In terms of financial involvement jattras are not like industry. Jattras in Assam are not that much popular as they are in Bengal. At present there are only a few jatra parties and they travel within a very limited areas compare to the bhramyamaan theatre. Despite financial involvement, jatra in Assam still remains in its traditional shape. On the contrary, bhramyamaan theatre has crossed a long way not only in terms of entertainment but also in professional attitude and technique.

Assam does not have modern professional theatre like West Bengal or other states. The amateur groups perform basically in the cities, where they find permanent stages. It is not judicious to compare bhramyamaan with amateur theatre, because amateur theatre does not

have professional attitude. Still, keeping business aside, if we bring the issue of popularity the bhramyamaan will definitely be the winner.

Other similar modes of entertainment available in present day Assam are cinema, TV, music and radio, etc. Though, the history of Assamese Cinema dates back to 1935, it is yet to flourish as a huge industry. There is dearth of data regarding the economic contributions of Assamese film industry. But, during the last decade it has been observed that the state of Assamese film is not satisfactory. Dumping of stars from the world of Assamese cinema to bhramyamaan theatre indicates the state and economic status of Assamese cinema. During this period, however, a large number of video cinema has been produced.

In the same manner, growth has been observed in the production of audio cassettes and CDs of music. But, most of these are found to be produced outside the state. Hence, overall impact cannot be measured due to inadequate data and information. TV production at local base is also very meagre. On the other hand, FM radio has just entered into the state.

Thus, without going into an indepth studies, it is imaginable that the bhramyamaan theatre has become able to stand as an influential production unit among all the similar production houses available at present in the state. It has cross-section audience all over the state covering both cities and rural areas. It has visible socio economic impacts which are a bit cloudy in case of other related modes of entertainment.

6.3 RECOGNITION TO MOBILE THEATRE:

As per our hypothesis we have found that bhramyamaan theatre occupies a very laudable position in the society . it has brought significant changes into the world of performing arts of the state. Due to this reason the growth of bhramyamaan has been referred as a 'movement' by the theatre critics. Even Rudra Prasad Sengupta and Soumitra Chatterjere," Two national theatre personalities have expressed wonder at the popularity of bhramyamaan theatre and praised by calling it a theatre movement. No one can deny it that the bhramyamaan has regenerate the theatre stage as a community –entertainment in Assam. Despite several criticism against the principle, goal, characteristics, etc. the bhramyamaan theatre has brought a positive spirit which is a very important mark in the history of popular culture.⁵ Some other like to call bhramyamaan as an 'institution'. "It is not only a source of entertainment or of employment. It is an institution itself."⁶

Earlier bhramyamaan theatres were considered as the source of entertainment for the rural folk only. Gradually, it has become a successful entertainer for the city –viewers too. Now, works of bhramyamaan have started attracting the interest of several socio-cultural

5. Sarma Apurba, *Aamar Bardoichila* (article , *Bhramyamaan and Theatre*), 2007-08, p.8

6. Lahkar, Ratan , *The Telegraph* , April, 2003

organisations of the state. We have found mobile theatre as an issue of discussion and debates not only within the media -circle but also among the intellectual bodies. Several organisations have started recognising bhramyamaan theatre as an important part of contemporary art and culture and have constituted awards for the artists of bhramyamaan theatre. For example, Assam wing of the Y's men International extended its support towards bhramyamaan by taking initiative for awarding the artists involved in Assam's bhramyamaan theatre. It has decided to recognise the contribution of mobile theatre by extending awards in more than 15 categories every year.

It has been pointed out by both the well wishers and the fraternity of bhramyamaan theatre that the government of Assam does not have any good will towards these theatre groups. As stated above the only support the government has extended is the exemption of entertainment tax. Besides, once the government of Assam has expressed its good will towards bhramyamaan theatre by announcing two prestigious awards for the theatre personalities.

However, it was stopped after the initial attempt. Last year (i.e. 2007-08) the government of Assam has restarted the process by offering Achyut Lahkar the prestigious " Sahityacharaya Atul Chandra Hazarika" award.

Achyut Lahkar, as the father of this bhramyamaan theatre movement and a theatre activist, has got recognition from other non-governmental institutions too. He has received the "Kamal Kumari National Award" in 1997 for his contribution towards the nation's cultural life through bhramyamaan theatre. Assam Natya Samiti has also conferred an award call "Bhramyamaan Natya Bata" in 1995-96.

Dharani Barman, the producer of the famous Suradevi theatre has got the Sangeet Natak Academy Award recently which has reaffirmed the strong stand of bhramyamaan theatre at the national platform. Though these are the examples of individual achievement, credit goes to the bhramyamaan theatre as a whole.

However, it must be admitted that the bhramyamaan gets very little publicity in the national level. It may be because of language barrier. But theatres have their own language. That is why it can attract even the foreign tourists. We have found that in 1985, a Russian cultural group along with two Russian film actresses enjoyed and appreciated the drama "Ramayana" at the stage of Kohinoor Theatre. In the same way, the show of Awahan Theatre has been enjoyed by a group of foreign tourist. They also invited the theatre group to their countries.

6.4 SUGGESTION:

The evolutionary portrait of today's bhramyamaan theatre is the result of experiences and experiments. This brain child of Achyut Lahkar has got its original root from the Indian theatre. Its soul has been enriched by the ancient Assamese dramatic trend. It has developed the habit of wearing dresses from the wardrobe of the World Theatre too. Its forty five years old existence has been nurtured by a large number of theatre activists of the state. Today, it has got an identity as the most popular performing arts of the state. But, it has to flourish more and there are miles to go. For that it must be come out from all its weaknesses.

It is not that nobody has been realised this aspect. Rather it has been discussed at several platforms and suggestions have been put forwarded both at individual and institutional capacities. Most of the suggestions are found to be come out at the end of some workshops or seminars organised by some interested body on the problems and prospects of bhramyamaan theatre. For example, "Pathsala Sahitya Sabha", a literary body, organised hold a writers' workshop on the problems of bhramyamaan theatre. At the end of the workshop, resolutions have been adopted on the basis of suggestions made by different participants. There were four suggestions relating to drama. It was suggested that emphasis should be given on original drama instead of translating Bengali

drama and for that incentive to be given to Assamese playwright. It has further been said that the bhramyamaan theatre groups together could put effort to bring out a class of new modern Assamese playwrights, especially, for their theatres. They were also suggested to organise workshops to discuss several problems associated with drama and acting. They could organise training camps for the new comers.

Another suggestion, which was directly not related to drama called for creating a fund. Such a fund could be created from the money at their hands along with the government aid.

The suggestion list further includes award for the artists, aid to needy and retired artists, award for best original drama, etc. These suggestions are included in Annexure 6.1(Assamese translation).

Bajali Pragati Sangha, another non-governmental voluntary organisation, convened a symposium on the 'problems of Assam's bhramyamaan theatre and their solution' on the occasion of first award giving ceremony of the govt. Of Assam to mobile theatre during the year. This forum adopted altogether seven resolutions on the basis of suggestions. All these were addressed to the Government of Assam. (Annexure 6.2). It was suggested to introduce a system of proper registration from the government authority. In that matter, the government was asked to discussed with the bhramyamaan theatre producer's association. The suggestions also include an appeal to the government to give bhramyamaan theatre its due status as an industry, to make a

provision for pension for the artists, to supply necessary foods to the theatre parties at cheaper price, to give an one-time relief to those theatres which were affected by Assam's agitation,⁷ etc.

Some suggestions were also put forwarded by the Bhramyamaan theatres' producers' association and submitted in the form of 7- points memorandum to the Government of Assam, (Annexure No 6.3). It requested the government not to consider them as industry. Criticising the government's idea of covering the theatre groups within the network of "Provident Fund Act", it requested to discuss those matters with the producers' association. Like others, it also asked the government to provide financial and other aids and assistances to these theatre parties.

It should be noted that the mobile theatres are not the responsibility of the Government of Assam alone. But, now it has emerged as an important cultural resource for the state. Therefore, it has to take some pragmatic actions for the betterment of mobile theatre. The theatre groups themselves have to take initiative to get rid of all kind of problems and weaknesses. The inviting committees, the main business partner of the theatre groups, have also some responsibilities. Above all, there are some important responsibilities which must be shared by all. Let us place some suggestions categorically on the basis of the findings of this survey.

7. The agitation called by the All Assam Students' Union and Asom Gana Parishad on foreigners issue continued for 6 years and the theatre parties had to suffer a lot during that period, i.e. from 1979 to 1985.

(a) **PRODUCERS' FRONT:**

When the question of self –survival or self –actualisation comes, everybody likes to cite the example of "Hanuman". There was nobody but "Hanuman" himself had to extinguish the fire of his tail to save himself. To maintain a sound socio-economic health, mobile theatre groups have to jump into action, The field of action may be stated in the following points-

i) The immediate need is to make the producers' association strong and active so that it can look into the needs and deeds of all units . By constituting the 'Sodow Asom Bhramyamaan Theatre Prajojak Sangtha' , the senior theatre groups have already expressed their foresightedness . It is the responsibility of other junior and new theatre groups to join it and extend co-operation for further action.

ii) The groups should put more interest on quality drama. Drama has been found the common topic of debate and criticism. This is natural, because, drama is the main product of the theatre groups. There is a misconception that a high quality drama can not be a popular drama on the stage of bhramyamaan hence, will not be able to attract viewers. But, this is wrong. Quality always backs popularity. Economic viability of any professional theatres or performing arts remains with the quality. Hence, there should not be any compromise with the quality and the misconception of quality less glamour should be removed by the theatre groups. They

have to try to develop tastes among the theatre goers to taste a quality drama.

At present, bhramyamaan theatres have been found criticised because of their over emphasis on stage techniques. Use of projectors and lighting techniques to create special affect on stage makes the drama like magic, miracle or a circus -show. The theatre groups should listen to such criticism. It is true that for professional theatre groups which travel from place to place and meet several faces, drama should be of special kind so that everybody irrespective of age, education, area of interest can enjoy the show. But, this does not mean that the drama will be a mere entertainment without art. The theatre groups should note it that techniques should be used only as per the need of the drama. Dance sequences and other techniques should be used to attract people but not at the cost of the quality of drama. Drama should not be a blind imitation of Hindi movies as complained by today's serious audience.

There is no problem with the translation from world literature. Rather, it is a good idea to bring these great works to the common viewers of the mobile theatre. Along with this, emphasis should be given to adopt the great Assamese novels or short stories for stage -show, which has been done in a very small number. Above all, the drama should convey a message for the viewers.

All these depend upon the producer. a producer who is a mere business man cannot look after all these aspects. It is the job of such

producer who at the same time is a drama activists, culturally rich and seriously interested in doing something good for the society.

- iii) Bhramyamaan theatre should strengthen its identity by putting more importance on showcasing the traditional culture of the local people. It can enrich the dance drama by using folk music, local instruments and several popular stories of the masses. It can bring out rich multi-cultural heritage of Assam through dance-dramas and music.
- iv) Today, bhramyamaan theatres have become like big enterprises, hence, require proper management. The producer should realise this aspect seriously. Along with him, he should engage qualified managers to look after all the business activities within and outside the campus. Many theatres failed to exist as they failed to maintain right balance between entertainment and business. Efficient management is required not just to make a short-term monetary profit but to keep a professional outlook among all the workers along with the producer so that it can march ahead in the long run too. A good management provides work satisfaction to each and every one associated with and saves the group from any kind of dispute.
- v) The widely criticised star casting should be given a second thought. There is no harm in recruiting glamorous actors or stars but care should be taken on payment system. The producers should not encourage the demanding attitude of the stars relating to their salaries. Wage difference is not a new thing, but it should be justified. Even the producers are confused

about the viability of highly paid staring system. Hence salary inequality among the actors should be minimised.

There should not be any discrimination in terms of accommodation too. Discrimination of any kind leads to disputes. This reduces the productivity of workers. Therefore, the producers should look after all these aspects.

vi) The workers should be given job –security. Here , Job security does not mean job guarantee in future . It refers to transparency in recruitment and security for the said period, i.e. for nine months. By keeping a secret recruitment policy along with the amount of salary, the theatre groups are contradicting the 'Right to Information Act', a prominent one of contemporary India.

vii) The theatre groups should maintain a system of record –keeping It is not possible to get records of any kind about those theatres died during the past years. Even today all the theatre groups donot have in –house journals. Every theatre should keep records of all including financial involvement and should publish at least an in house journal.

viii) The producers should put emphasis on preparing and publishing a comprehensive history of bhramyamaan theatre as early as possible. It is learnt from an editorial (Karani, 26th issue ,2001) that an attempt was made by the Pathsala Sahitya Sabha, a wing of Assam Sahitya Sabha, to prepare a history of the bhramyamaan theatre during the eighties. But, it was not materialised due to the non-cooperation from many producers. Even the

existing producers' association has initiated such a project some years back which is yet to come into the day light. There should not be any more delay.

ix) The producers should think about creating a fund which will be developed with the help of donations, governments' aids and other sources. The fund will be for a long period, which can be used for the betterment of this industry in future.

x) The theatre group should put importance on publicity. They should keep good relation with both electronic and print media. They should make their entry into the world wide web through internet. It will give them an international platform for their show-business. Atleast the old and well established theatre parties should open their own web sites.

xi) One can think about keeping an 'exhibition -cum-sale' facility with them and can open such exhibition at their places of show near the temporary tent houses. It can exhibit its own publications, photographs, other local handlooms and handicrafts and theatrical accessories.

xii) The producers' association or a group of producers can organised theatre festival once in a year. Famous theatre personalities can be invited to such festival. It will be rather an opportunity for the theatre parties to gather feedback from the experts regarding their works.

xiii) The producer should consider the price of entry passes. A higher price is always against high demand. The simple theory of demand says that a lower price brings more demand. The theatre parties should try to keep the prices at an affordable level by reducing their costs.

b. THE ARENA OF THE GOVERNMENT ACTION:

In this era of liberalisation and privatisation, one can not expect the government to invest in mobile theatres as the government has already either stopped several PDUs or handed over the ownership to private sectors. But, the government can not be a silent observer too. As a facilitator the government can at least adopt the following measures for the betterment of the bhramyamaan theatre.

- i) Bhramyamaan theatres should be placed in the category of small scale sector, so that they can avail the facility of bank loan and other assistances from the Government. Before doing this, the government can constitute a task force to study the prospects, problems and other aspects of bhramyamaan theatre.
- ii) The government should introduce a system of registration for new bhramyamaan theatre units. Such registration policy should contain the system of renewals for each and every unit on yearly basis. This policy will help the government to develop a fund which again will be utilised for the benefit of the theatre parties.
- iii) In the line of the UNESCO, the government should give due recognition to these theatre groups as cultural resources. It should conceive the idea of utilising these cultural resources for the economic development of the state.

iv) The state government has the policy of providing pension in the field of literature and other arts. The policy should include the area of bhramyamaan theatre too. It should implement the promises made in the connection of awarding the people associated with these theatre groups categorically.

v) The government should use the stage of bhramyamaan theatre as an important place for its advertisement. It can reach thousand of people every night and can make them understand about their schemes.

vi) The state government should have a provision of financial aids and grant to these theatre groups. In fact, it should create a fund with this purpose. Every where in the world the governments have such poliices of grants and aid for theatrical activities.

In some states in India, the governments impose control by screening the theme of the drama. If there is something against the government, it is not allowed to perform. Fortunately, we do not have such undemocratic system. We do not need unnecessary control but a helping hand from the end of the state government.

C. EXPECTING ROLE OF THE INVITING COMMITTEES

Inviting committees are integral part of these bhramyamaan theatres. They are the business organiser for them. They definitely have an important role in determining the future of this theatre movement. They can short out

some of the problems associated with bhramyamaan theatres. In this regard it can be suggested that-

- i) The inviting committees should try to maximise the satisfaction of the viewers. They should help the theatre group in making the inside of the temporary theatre hall comfortable. In most places especially during the festive season, the viewers find the theatre halls congested. The inviting committee should look into the matter that no more additional chairs are added to accommodate additional viewers. They should also maintain the time schedule. Unnecessary delaying brings disutility to viewers. The entry system has found to be fine but in most cases exits are chaotic. These are the examples of bad customer service. Because of the uncomfortable sitting arrangement, people hesitate to go to the shows of bhramyamaan theatre. Therefore, the inviting committees should help the theatre groups to improve their customer service.
- ii) Inviting committees should try to set reasonable price of the entry passes. There are so many source of entertainment emerging in the rural areas too,. Unaffordable price of tickets of bhramyamaan theatre will compel them to choose a cheaper one.
- iii) Inviting committees should stop searching for star dominating theatre group. They should not run after the glamorous stars, which unnecessarily raise the salary bill for the producers and ticket price for the viewers.
- iv) Inviting committees always like to cite the excuse of the viewers and say that because of the viewers they have to give importance to stars. But ,

this is not acceptable. It is the responsibility of the inviting committees along with the theatre producers and playwrights to make the viewers accustomed with the good drama and acting.

v) Inviting committees should keep record of income, profit and loss in details. There should not be any misutilisation of fund. After all, the money earned through theatre shows comes from the common people and these should be used for good cause which they promised to. Besides, record keeping can help to build data bank regarding the socio-economic contribution of the theatre groups.

Without the inviting committees it is difficult to predict the future business of the theatre groups. Every body knows it that these committees can shape the future for these theatres.

D. COMMON RESPONSIBILITY:

Bhramyamaan theatre is an issue of common interest. It is a cultural asset by utilising which we can bring socio-economic development to our state. Therefore, a common agenda can be suggested with the following actions to be taken at different spheres.

i) The most important task will be to prepare a data bank of Assam's bhramyamaan theatre covering its different aspects. Without proper data and statistics it is not possible to give a proper analysis and thereby recommending necessary solutions to overcome the problems. Adequate

statistics are also necessary to assess the socio economic contribution of the bhramyamaan theatres. Without assessing the contributions towards the society or economy, the government can not provide due importance by adopting appropriate policy measures. Till date there has been not a single survey on the socio-economic impact of bhramyamaan theatre of the state. Hence, the present study as a beginning to give a comprehensive look towards this aspect, recommends for more comprehensive studies at different levels. This definitely requires more survey, research works and extensive. An institutional study either at analysis government level or at non-governmental level will be much more authentic for such work.

ii) Discussions, debates at public places are necessary so that people can feel their involvement and express their views on bhramyamaan theatre. For that seminars, workshops, theatre festivals etc, should be organised. There are so many NGOs working in the field of socio-cultural development of the state. They can initiate such a step in collaboration with the producers and sponsors of bhramyamaan theatres.

iii) It is necessary to give these theatres a national platform. We have several film and theatre personalities and cultural activists of national fame. They can bring mobile theatres to that level. After reaching that level, language will not be a barrier for bhramyamaan theatre.

iv) As we have observed, there is dearth of playwrights in compare to the need of the bhramyamaan theatre. But, we do have so many writers actively involved in the service of Assamese language and literature. They

should come forward and accept this responsibility to fulfil the need of original drama.

v) Some unnecessary debates have been observed in between the persons involved in bhramyamaan theatre and amateur theatre. This should not be entertained at any cost. There are differences between two trends of theatre but they are equally great at their own place. Constructive criticism is fine always but there should not be any confrontation with hatred in between them.

vi) An archive is necessary for bhramyamaan theatre. Outside the theatre groups, some responsible organisation like "Asom Sahitya Sabha" can undertake such bold project in the interest of the state's cultural identity. The publisher can also extend their cooperation by publishing dramas and dance dramas of Bhramyamaan theatre.

vii) Above all, interested and efficient people can patronize bhramyamaan theatre for their financial health. They can donate to develop a fund for the development of bhramyamaan theatre. Most of the theatre groups are financially weak. They hardly can approach to banks for loan, nor they get financial aid from the government. In this situation people's financial strength can be used. In developed countries there are so many examples of private patronisations. For example, in his time, George Bernard Shaw was one of the patrons of "National Theatre" of England. Here also, we can practice such deed to help the bhramyamaan theatres.

viii) The local people at Pathsala should raise a demand through the local M.L.A / M.P or other political leaders for setting up of a museum of theatre at Pathsala especially for the tourist. This museum will not mean for the preservation of bhramyamaan theatre only but for all kind traditional theatrical assets from putala nas to ankia bhhaona also.

6:5 CONCLUSION:

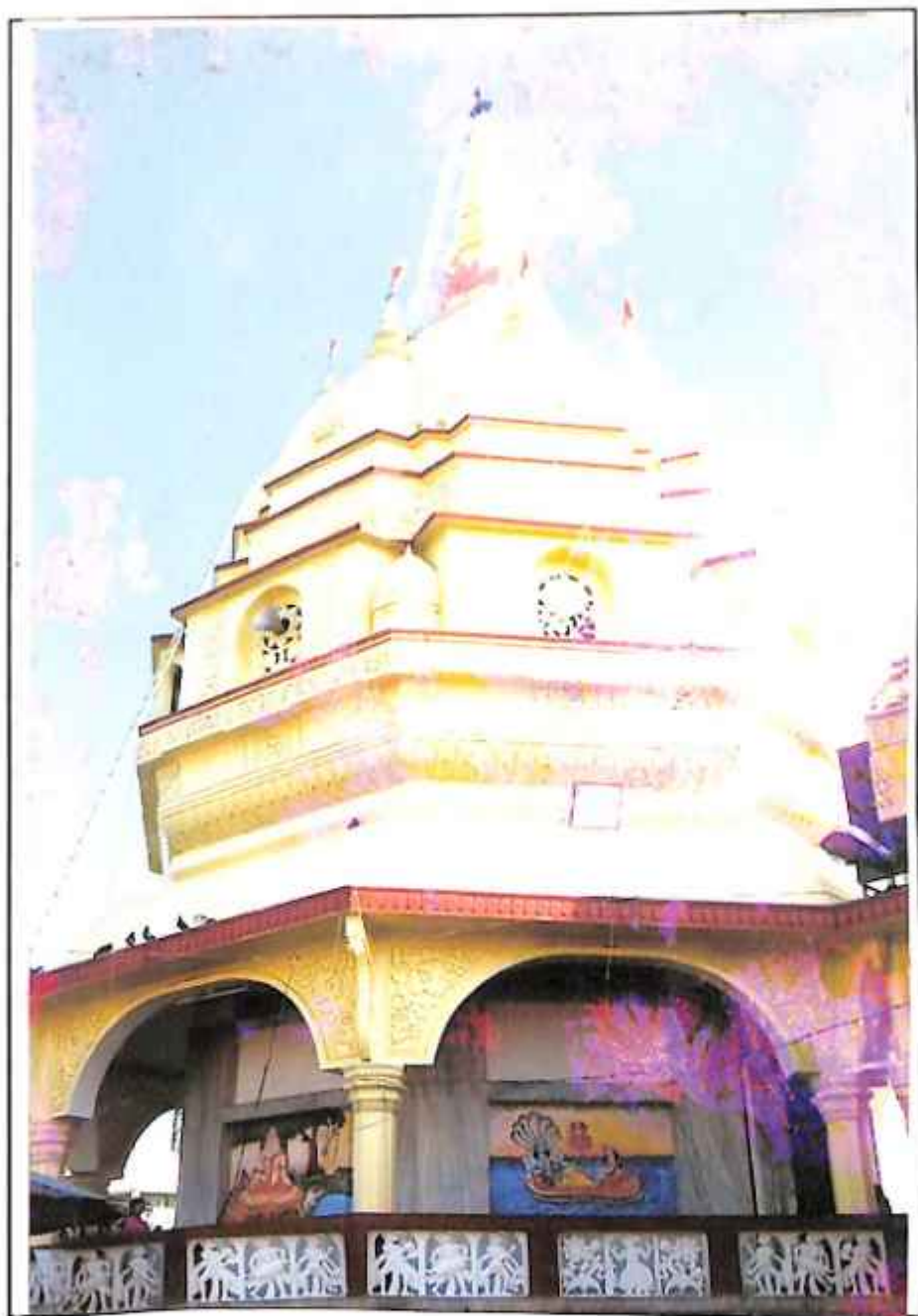
Mobile theatres are admired throughout the state as a popular source of entertainment. Through this modest study it has been traced out that besides being the source of entertainment each theatre makes both direct and indirect contributions to local economy and society. However, the study is can not claim to be completely exhaustive. Despite honest effort, it leaves scopes for improvement. Still it seems to be the first one of its kind to study the socio-economic aspect of bhramyamaan theatre. It can be concluded with this hope that the study will be considered as a key to open the door for in depth and extensive study in this issue.

PHOTO FEATURE



**Manch Prabhakar Achyut Lahkar,
the father of the bhramyamaan theatre**

PHOTO FEATURE

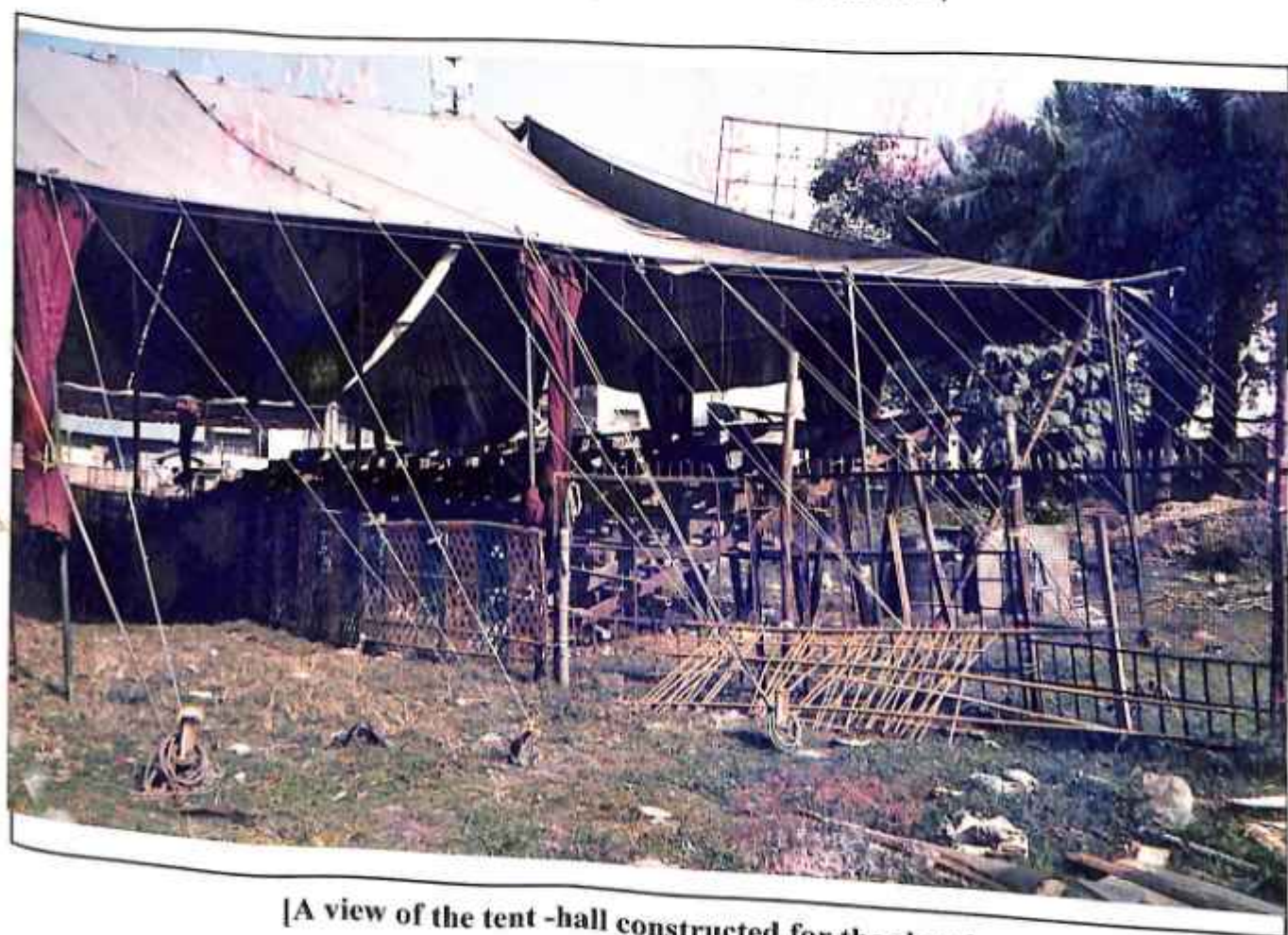


**A view of the Hari -Mandir , Nalbari, constructed
by using funds from bhramyamaan theatre**

PHOTO FEATURE



[Colourful hoarding of theatre on Road side]



[A view of the tent -hall constructed for the show]

PHOTO FEATURE



[A truck unloading at the place of show]



[A bus ready for the journey]

PHOTO FEATURE

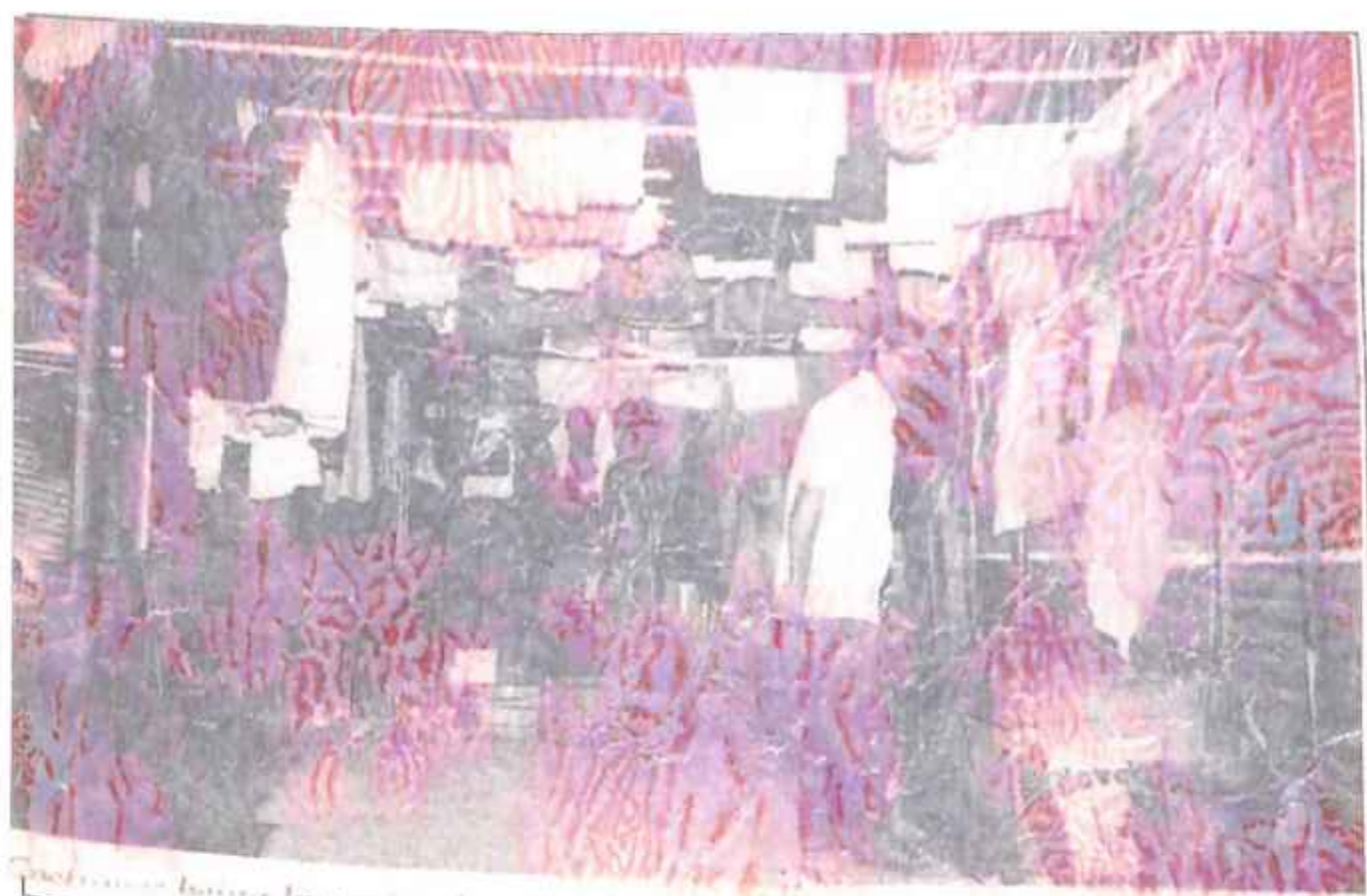


[The ticket booking area]



[Viewers at the entry/exit point]

PHOTO FEATURE



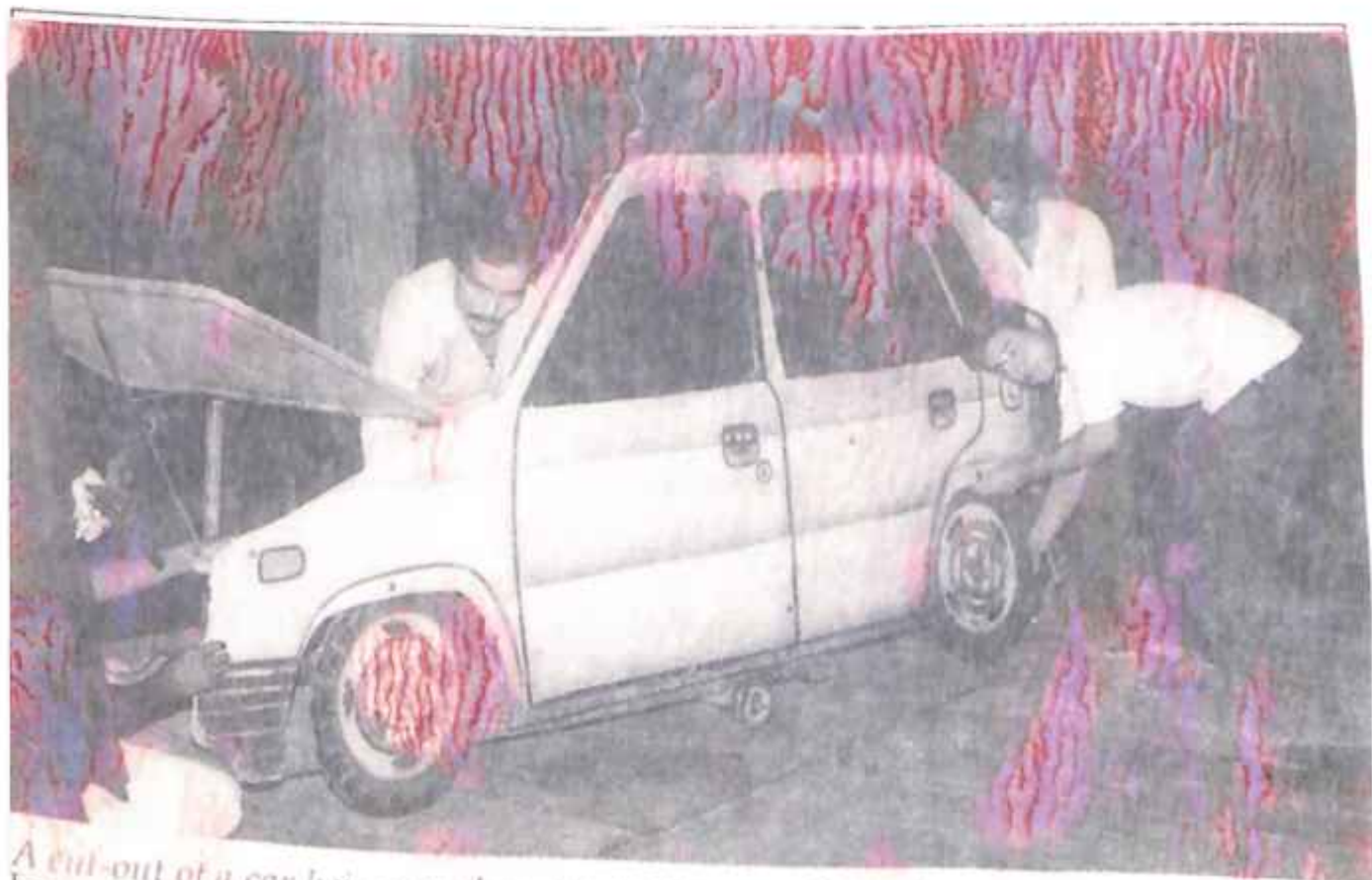
[Costumes, props, etc. kept in a room near the hall]



Make-up room for the *artists* in the main play

[View of the make-up room]

PHOTO FEATURE



A cut-out of a car being used as a prop for one of the plays

[Cut out of a car used as a prop for one drama]

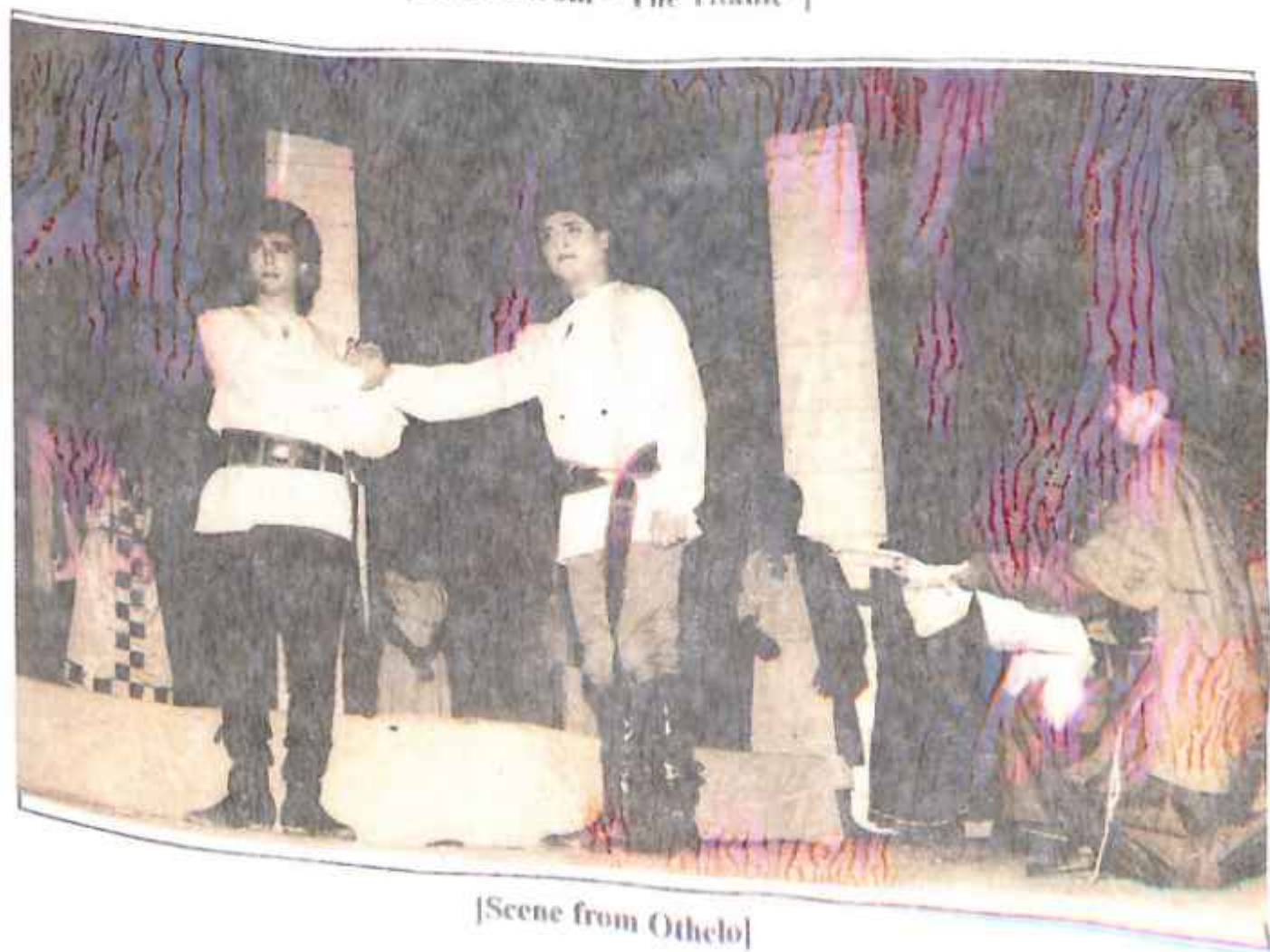


[Some other props being kept ready |

PHOTO FEATURE



[A scene from "The Titanic"]



[Scene from Othello]

PHOTO FEATURE



[A scene from a historical drama]



[A scene from a social drama]

PHOTO FEATURE



[A view of the prop used in a play]



[House full]



[A view of the prop used in a play]



[House-ful crowd inside the hall]

ANNEXURE: 11

A BRIEF NOTE ON NATARAJ THEATRE

- 2nd October, 1963 Birth of Nataraj Theatre
Producer: Achyut Lahkar
- Place of Birth Patshala, Assam
- 1966-67 Introduction of Theatre Scope
Drama: Chipahi Bidroh (Sepoy Rebellion)
- 1968-69 Introduction of Cine Theatre System
- 1970-71 Introduction of three stages
- 1977-78 Drama performance in Nepal and Bihar
- 1978-79 Performance of Bengali drama in Cachar and North Bengal
- 1979-80 Performance of Assamese drama in Cachar and North Bengal
- 1990-91 Use of round stage for the first time on experimental basis
- Drama for the first year Jerengar Sati, Hyder Ali, Bhogjara, Trikendrajit.
- Drama Director for the First year Dharanidhar Goswami, Chandra Choudhury
- Dance Director, first year Sonit Konwar Gajen Baruah
- Artists of the 1st year Chandra Choudhury, Dharani Barman, Rudra Choudhury, Sada Lahkar, Jiten Pal, Akshay Patgiri, Rabin Das, Netra Kamal Barthakur, Nagen Sarma, Jyotsna Ghosh, Anupama Bhattacharyya, Swarna Borah, etc.
- Nataraj has performed the drama " Sati Beula" for 40 years successfully

ANNEXURE 1.2
QUESTIONNAIRES AND SCHEDULES
PREPARED FOR THE STUDY

A. FOR THE PRODUCER

1. a) Name :
b) Address :
2. Year of starting :
3. Present position regarding the number of :
 - a) Actor :
 - b) Actress :
 - c) Male Dancer :
 - d) Female Dancer :
 - e) Vocal Artist :
 - f) Instrumental (Music) Artist :
 - g) Technician (Light) :
 - h) Technician (Sound) :
 - i) Technician (Other) :
 - j) Representative / Secretary :
 - k) Manager :
 - l) Other Workers :
 - m) Total Employees :
4. Please furnish the list of accessories needed for theatre :
5. Amount of Investment : Rs.
 - a) Own /family sources : Rs.
 - b) Friends / Other relatives : Rs.
 - c) Bank Loan : Rs.
 - d) Others : Rs.
6. Amount of working capital for the year: : Rs.
 - a) For Salary : Rs
 - b) Transportation Cost : Rs
 - c) Food : Rs
 - d) Other Accommodation : Rs
 - e) during rehearsal : Rs
 - f) Others : Rs
 - Total : Rs
7. Amount of fixed capital for the initial year : Rs

8. Is there any recruitment policy for the employee ? Please give details
9. How do you contact the inviting committee?
10. If you do not get invitation from the inviting committee, what will you do?
11. What kind of understanding do you maintained with the inviting committees?
12. How do you measure profit?
13. Can bhramyamaan theatre be termed as an industry?
14. What are the risks of the bhramyamaan theatre?
15. What are the weaknesses of a bhramyamaan theatre as a business unit?
16. Do you have any association? Please give details?
17. Have you ever asked for government assistance? If yes, what is the reaction?
18. To whom are you accountable?
19. Do you pay tax?
20. Is there any registration procedure for the theatre? Please , give detail

B. FOR THE ARTISTS

1. Please give your introduction :
 - a) Name :
 - b) Sex : Male [] Female []
 - c) Educational Qualification :
 - d) Professional Qualification :
(if any)
 - e) Age :
 - f) Number of family member :
2. From when are you associated with bhramyamaan theatre?
3. You have chosen this profession , because (put ✓ mark)
 - a) You like it :
 - b) As a source of livelihood :
 - c) There was no alternative :
4. What is the mode of appointment? (put ✓ mark)
 - a) Permanent
 - b) Temporary
 - c) For a Specific period
5. Please give detail about the appointment policy?
6. Do you get any formal appointment letter?
7. What is the working period for the year?
8. Do your family members depend on you?

9. What is your scale of pay at present?
10. How much have you got at your entry point?
11. Are you satisfied with your salary ?
12. Do you feel economic security in this job?
13. Are you aware about future economic condition?
14. What are the other facilities provided by the theatre authority?
15. Are you satisfied with these facilities?
16. Do you get medical allowances from the authority if needed?
17. What are the problems of the artists of bhramyamaan theatre?
Please give details.
18. According to you, is the relationship between the owner and the workers healthy?
19. Will you come out if you get better change in other fields than theatre? If yes, Why? If No, why?
20. Do you see a bright future of bhramyamaan theatre? give your opinion.

C. FOR THE WORKERS

1. Please give your introduction
 - a) Name
 - b) Male / Female
 - c) Age
 - d) Educational Qualification
 - e) Name of your Village/Town/
City
2. When do you have joined in this theatre?
3. Do you have earlier experience in theatre? Please mention
4. What is your nature of work?
5. How do you recruited?
6. Did you get appointment letter?
7. How much you earn from the theatre?
8. Are you satisfied with your earning?
9. How many family members do you have?
10. Do they depend upon you?
11. What is your working hour /a day?
12. What other facilities you get than salary from the authority?
13. If you fall sick, who makes the arrangement of doctors/medicines,
etc?
14. Who pays for your medical bill?
15. Do you find any problems with the theatre parties?

D. FOR THE INVITING COMMITTEES

1. a) Name of the Organization :
 b) Address in Full :
 c) Nature of Work :
2. What is the purpose of inviting bhramyamaan theatre?
3. For how many years have you invited bhramyamaan theatre?
4. How many theatre groups do you invite per year?
5. What factors do you consider in choosing any theatre party?
6. How do you make the business deal with the bhramyamaan theatre?
7. What is the mode of payment?
8. From where do you collect money for payment?
9. How do you utilize the money earned through theatres?
10. Do you keep record of all these funds?
11. If you fail to collect money as per your plan, what do you do?
12. Do you recognize bhramyamaan's contribution towards your institution? Does it indicate any link with the society? Please, elaborate.

E. FOR THE VIEWERS

1. Please give your introduction
 - a) Name
 - b) Sex
 - c) Age
 - d) Occupation
 - e) Educational Qualification:
2. Are you a regular viewer of bhramyamaan theatre? Yes /No
3. Why do you go to theatre?
4. What do you do for your entertainment?
 - a) Watch TV
 - b) Go for other theatres
 - c) Go for cinema
 - d) Listen to music
 - e) All of these
 - f) None of these
5. How many drama do you watch per year (approx)?
6. Are you satisfied with the price of tickets of bhramyamaan theatre?
7. Do you think that you get sufficient comfort compare to your ticket price?
8. Do you think that bhramyamaan theatre contributes towards our society or economy? Please , elaborate.
9. Why do you think the villagers go for bhramyamaan theatre?
10. Can bhramyamaan be termed as industry? Why?
11. What, according to you are the problems of bhramyamaan theatre?
12. Do you justify the present 'Star casting' system of bhramyamaan theatre? Give your opinion
13. Do you support the use of technique in drama?
14. What is your opinion regarding the big industrial house's sponsorship towards bhramyamaan?
15. Do you have any suggestion to bhramyamaan theatre?

F. FOR THE PLAYWRIGHTS:

1. On what do you put more importance while writing drama for bhramyamaan theatre (Please give ✓ mark)
 - a) Theme of the drama
 - b) Character creation
 - c) Business attitude of the theatre
 - d) Information for the viewers
 - e) Awareness creation among viewers
 - f) All the above cited issues
 - g) Combination of(some of the above points)
2. From when do you started writing drama for bhramyamaan?
3. How many drama have you created for bhramyamaan ?
4. Are these available in a published form?
5. Do you get suitable honourarium for writing drama from bhramyamaan?
6. What problems do you see in the dramas performed by the bhramyamaan theatre? Please specify
7. Do you differentiate the drama of bhramyamaan theatre from the amateur theatre?
8. Do you think a drama could be a proper blending of both art and commerce?
9. According to you can bhramyamaan be called as industries? Give reasons for your answer
10. Do you have any suggestion for bhramyamaan theatre?

G. FOR THE EXPERTS

- 1 Can bhramyamaan theatre be recognized as industry ? Please give reasons in support of your view
- 2 What is your opinion about the financial viability of bhramyamaan theatre? Please , elaborate
- 3 Do you think that the current growth of bhramyamaan theatre will be sustainable ? Please , give detail
- 4 Does bhramyamaan maintain professionalism in real sense?
- 5 Do the professional workers of bhramyamaan get an economically secured future?
- 6 What is your opinion about the socio-economic contributions of bhramyamaan theatre.
- 7 Do you think that the government should bear certain responsibility towards the cultural resource including the bhramyamaan theatre of Assam?
- 8 It is said that bhramyamaan has a unique feature which is not found any where in the world . Do you agree with this?
- 9 Is it possible to showcase our traditional performing arts through bhramyamaan theatre? If yes , how?
- 10 What is your suggestion for the bright future of bhramyamaan theatre?

H. FOR THE BANKER

1. a) Name of the Bank :
b) Address :
2. What kind of loan assistance do you provide to bhramyamaan theatre?
3. Do you consider bhramyamaan theatre as a –
Special Category Customer/ Priority Customer / Normal Customer
4. Name the bhramyamaan theatre to whom you have provided loan
5. Are they honest –borrower?
6. Do your bank give advertisement through bhramyamaan theatre? If yes, do you pay for this like others?
7. What is your opinion about the transaction relation between banks and bhramyamaan theatre?

I. **FOR THE GOVERNMENT OFFICIALS OF CULTURAL DEPARTMENT**

- OR THE GOVERNMENT OFFICE
DEPARTMENT
1. Do you think that the bhramyamaan theatres can be termed as an entertainment industry?
 2. Through the dance –drama performed by the bhramyamaan theatre, the government can give a publicity to its own scheme . In this connection, does your department have any plan?
 3. What is your opinion about the role of the Government for the development of the bhramyamaan theatre

ANNEXURE 2.1: LIST OF YATRA DAL IN ASSAM

SL. NO	NAME	PRODUCER	PLACE	YEAR
1	-	Tirthiram Bayan	Barpeta	1860 (appox)
2	-	Joydev Sarma	Moorkuchi, Kamrup	1868-70
3	(1 st Commercial Yatra) Sanatan Sangeet Samaj	Ambikagiri Roy Choudhury	Barpeta	-
4	Sankardev Arun Natya Samity	Arun Baishya	Marowa, Nalbari	-
5	Bhaluki Yatra	Bhogiram Kakati	Bhaluki, Pathsala	1888
6	Bamunkuchi Yatra Dal	Krishna Kanta Sarma	Bamunikuchi, Bajali	1908
7	Bhaluki Yatra Dal	Bhadiram Kalita	Bhaluki, Pathsala	1910
8	Pathsala Theatre Party	Santaram Choudhury	Pathsala	1910
9	Helana Yatra Dal	Govindram Ostad	Helana, Tihu	1916-1950
10	Sila Kalika Opera Party	Brajanath Sarma	-	1921-1924
11	Gobindapur Yatra Dal	-	Govindapur Village	1923-1947
12	Dakshin Ganak Gari Opera Party	Brajanath Sarma	-	1924-1929
13	Pathsala Yatra Dal	Durganath Choudhury	Pathsala	1925
14	Assam Kohinoor Opera Party (1st Complete Commerical Party)	Brajanath Sarma	-	1930
15	Sri Sri Sankardev Opera	-	Bamakhata	1940
16	Binapani Opera	-	Ganagaon	1927-1930
17	Dubi Yatra Dal	-	Dubi	1927
18	Anandamoyee Opera Party	-	Bangaon	1920
19	Sri Sri Lakxmi Narayan Opera Party	-	Barkhala	1927
20	The All Assam Dramatic Theatre Party	Haladhar Goswami, Puspita Sarma	-	1935
21	Sanjeevani Opera	Phani sarma	Bamakhata	1935
22	Madhya Bajali Opera	-	Bajali	1936-1945
23	Yatra dal	-	Sandha	1930
24	Bhratmata Opera Party	Gopal Bhagawati	Sandha	1939-1944
25	Joi Hind Opera	Mahendra Deka	Sandha	1940-1947
26	Thoka Jamtal Srikrishna Opera	Nidhi Ram Membor	Bamakhata	1930
27	Bahbari Opera	-	Bahbari	1930
28	Gurudev Natya Sangh	-	Haladhibari	1931
29	Lawpara Yatra Party	-	Tihu	1931-1943
30	Bartala Yatra Party	-	Lawpara	1946-1952
31	Raipur Napara Opera	Uday Bhagawati	-	1949 (Appox)
32	Tihu Natya Samiti	-	Tihu	1940's
33	Basudev Yatra dal	-	Amrikhowa	1920
34	Sivlinga Opera	-	Dubi	1920
35	Manchjyoti Mini Theatre	-	-	1920
36	Sarthidevi Natya Samaj	-	-	1920
37	Binipani Opera	Karuna Barman	-	1920
38	Binipani Natya Samaj	Bani Barman	Sarthebari	1920
		Bapuram Das	-	
		Ramdas Barman	-	

39	Chandrabhama Natya Dal	Nishi Barman	Moochukhi	
40	Melan Natya Samiti	Gobinda Haloi	Bilpar	Post Independence
41	Yatra Dal	Navin Ch Choudhury	Howly	
42	Moiramara Chaturvuj Opera	-	-	
43	Singimari Yatra	-	-	1957
44	Kerkhabari Yatra	Jagendra D Choudhury	Bilpar	1958
45	Basudev Opera	Sachin Lahkar	Pathasala	Post Independence
46	Nataraj Opera	Haren Pathswan	Mazirgaon	1918
47	Yatra Dal	-	Salesala	1920
48	Pronoy Sanmilani Yatra dal	-	Nahira	1923
49	Yatra dal	-	Bhalukghata	1925
50	Yatra dal	-	Rampur	1931
51	Yatra dal	Suryakanta Sarma	Aalookhunda	1933
52	Jagannath Opera	Maniram Kakati	Mathipara	1940
53	Dakhin Bangkata Natyadal	Kamalakanta	-	1940
54	Sankar Yatra Dal	Goswami	-	1941
55	Dharapur Yatra Dal	-	Sadilapur	1944
56	Bandhab Sanmela Party	-	Uparhati	1956
57	Yatra dal	-	Chaygaon	1960
58	Sarpara Yatra	-	Batarhaat	1945
59	Champak Natya Parisad	-	Bhagwatipara	1946
60	Bandhab Sanmela Natya Samiti	-	Barihaat	1950
61	Kalikachyut Bhurpara Opera	-	Rampur	1946
62	Yatra Party	-	Barihat	1950
63	Yatra Party	Sanjoy Choudhury	S. Kamrup	1955
64	Yatra dal	Paharu Boro	S. Kamrup	1912-1917
65	Karibhaga Yatra Dal	Bhabadev Goswami	S. Kamrup	1964-1969
66	Nahira Yatra Dal	-	Bamakhata, Tihu	1963
67	Sri Sri Burhagohainthan Yatra dal	-	Nityananda, Pathasala	1973
68	Natbani Natya Samaj	-	S. Kamrup	-
69	Kamrup Arya Opera	-	S. Kamrup	-
70	Shri Madhab Natya Parishad	Prabhat Sarma	Gota Nagar	-
71	Sankar Jyoti Natya Parishad	-	Maligaon	-
72	Kamrupa Natya Parishad	-	Kukurmara	-
73	Surabhi Natya Parishad	-	Dharapur	-
74	Jonbeli Natya Parishad	-	-	2001
75	Dharapur Naty dal	-	-	2001
76	Mirzapur Naty dal	Chandra Das	Rampur	1984
77	Joyguru Sankardev Natya Parisad	Dilip Kalita	Barihat	2002
78	Sanatan Natya Parishad	Sarbananda Kalita	Rampur	
79	Ajanta Natya Parisad	Kushal Mazumdar		
80	Satya Sanatan Natya Parisad			

* This is not an exhaustive list of yatra dal of Assam.

ANNEXUR 2.2:LIST OF DRAMA OF KOHINOOR THEATRE

Year	Name of the drama	Playwright
1976	<i>Tezimala</i> (Famous Assamese Story)	Prafulla Bora
	<i>Ganga Jamuna</i>	Chandra Choudhury
	<i>Charitraheen</i>	Shyama Prasad Sarma
	<i>Alankar</i>	Prafulla Bora
	<i>Mayamriga</i>	Mahananda Sarma
1977	<i>Aashirbad</i>	Prafulla Bora
	<i>Anupama Mor</i>	Prafulla Bora
	<i>Tezimala</i>	Prafulla Bora
	<i>Alankar</i>	Mahananda Sarma
	<i>Charitraheen</i>	Prafulla Bora
1978	<i>Anuraag</i>	Prafulla Bora
	<i>Aparadh</i>	Prafulla Bora
	<i>Aashirbad</i>	Phani Sarma
	<i>Alankar</i>	Edited
	<i>Amuthi Saaul</i>	Ajit Talukdar
1979	<i>Ganadevata</i>	Prafulla Bora
	<i>Prastutir Spandan</i>	Prafulla Bora
	<i>Maramar Trishna</i>	Chandra Choudhury
	<i>Paharar jui</i>	Mahanada Sarma
	<i>Surja Graham</i>	Ed. Mahananda Sarma and
1980	<i>Chandra Graham</i>	Dr. Anil Talukdar
	<i>Man Mandir</i>	Ed. Hemanta Dutta
	<i>Rahumukti</i>	Mahananda Sarma
	<i>Akou Saraighat</i>	Prafulla Bora
	<i>Mrityu Devata</i>	Prafulla Bora
1981	<i>Dhrubataru</i>	Prafulla Bora
	<i>Alankar</i>	Prafulla Bora
	<i>Abhisapta Aranya</i>	Hemanta Dutta
	<i>Tapashya</i>	Assamese adaption of the Sanskrit drama 'Mrishsa Kati Kam of Sudraka
	<i>Devi Sanya sini</i>	Mahendra Barthakur
1982	<i>Matir Gari</i>	Arun Sarma
	<i>Saraguri chaponi</i>	Padma Barkatoki
	<i>Baghjal</i>	Padma Borkatoki
	<i>Cleopetra</i> (Adaptation of Shakespeare)	Mahananda Sarma
	<i>Cleopetra</i>	Hemanta Dutta
1983	<i>Bisakanya</i> (Story by Basanta Das)	Mahendra Barthakur
	<i>Nayak</i>	Hemanta Dutta
	<i>Bandini</i>	Arun Sarma
	<i>Mahabharat</i> (Adaptation of the Great epic)	Pabitra Deka
	<i>Parasuram</i>	Hemanta Dutta
1984	<i>Rajdrohi</i> (Assamese Adaptation)	
	<i>Kalanka Tilak</i> (do)	

<i>Dastan Swahide Karhala</i> (Ass)	Hemanta Dutta
<i>Ramayana</i> (Adaptation of the epic)	Hemanta Dutta
<i>Kalankar Tilak</i> (Assamese Version)	Hemanta Dutta
<i>Thikana</i> (Assamese Adaptation)	Pabitra Kr. Deka
<i>Swahid</i> (Based on Assam Movement)	Bhaben Baruah
<i>Kalsatru</i> (Based on Mr Jekyll and Hyde of Robert Lui Stevenson)	Atul Bordoloi
<i>Raja Harichandra</i>	Mahendra Borthakur
<i>Aparajita</i> (Assamese Adoption)	Atul Bordoloi
<i>Mamata</i>	Atul Bordoloi
<i>Iliad Odisi</i> (Adaptation from the Greek epic)	Atul Bordoloi
<i>Patal Bhairabi</i> (based on Dr. Laxminandan Bora's novel)	Ed. Atul Bordoloi
<i>Ajak Kaurir Kolahal</i>	Mahendra Borthakur
<i>Mamuh</i>	Mahendra Borthakur
<i>Samrat aaru Sundari</i>	Atul Bordoloi
<i>Raktakta Adalat</i> (Based of on foreign story)	Bhaben Baruah
<i>Devata</i> (based on Bengali drama)	Edited
<i>Pratahana</i> (based on Thomas Hardy's novel)	Edited
<i>Turjan, Turjan</i>	Mahendra Borthakur
<i>Baliya Hati</i>	Durgeswar Borthakur
<i>Bapre Bap</i>	Mahendra Borthakur
<i>Tejlaga Bat</i>	Pabitra Kr. Deka
<i>Overcoat</i>	Indra Prasad Hazarika
<i>Kakaidew</i>	Hemanta Dutta
<i>Palatak</i>	Pabitra Kr Deka
<i>Naginir Amrit Darshan</i> (based on a foreign story)	Bhabendra Nath Saikia
<i>Gahhar</i>	Mahendra Borthakur
<i>Narak Bandana</i>	Hemanta Dutta
<i>Senduri Megh</i>	Bhabendra Nath Saikia
<i>Maharanya</i>	Mahendra Borthakur
<i>Benhar</i>	Hemanta Dutta
<i>Apon Mamuh</i>	Pabitra Kr Deka
<i>Naginir Amrit Darshan</i>	Mahendra Borthakur
<i>Rajoro Raja</i>	Mahendra Borthakur
<i>Hemlet</i> (Adaption from Shakespeare)	Mahendra Borthakur
<i>Ratir Jui</i>	Hemanta Dutta
<i>Aanarkali</i>	Hemanta Dutta
<i>Daag</i>	Jiten sarma
<i>Pratighat</i>	Mahendra Borthakur
<i>Paharar cha</i>	Sewabrat Baruah
<i>Pabitra Papi</i> (Adaptation of Greek Tragedy)	Sewabrat Baruah
<i>Aalingan</i>	Mahendra Borthakur
<i>Hey Mahanagar</i>	Sewabrat Baruah
<i>Colonel Sahabar Sansar</i>	Sewabrat Baruah
<i>Padatik</i>	Mahendra Borthakur
<i>Dhumuha Pakhir Sadhu</i>	Sewabrat Baruah
<i>Sagaroloi Bahudoor</i> (based on Jahnu Baruah's film)	Sewabrat Baruah
<i>Asleel</i>	Atul Bordoloi
<i>Ranbhum</i>	
<i>Aajir chanakya</i>	

	<i>Purush</i> (based on Arun Sarma's drama)	Mahendra Borthakur
1997	<i>Bhoy</i>	Hemanta Dutta
	<i>Krantikal</i>	Hemanta Dutta
	<i>Nakal Hira</i>	Mahendra Borthakur
	<i>Karagaror Bagh</i>	Mahendra Borthakur
1998	<i>Titanic</i> (Based on Cameroon's film)	Hemanta Dutta
	<i>Aghori Anjana</i> (Based on Utpal Dutta's drama)	Sewabrat Baruah
	<i>Tez</i>	Hemanta Dutta
	<i>Pratiksha</i> (based on Ram Goswami's Story)	Mahendra Borthakur
1999	<i>Bandi</i>	Hemanta Dutta
	<i>Bishnu Prasad</i> (Based on his life)	Mahendra Borthakur
	<i>Devi Manasa</i>	Hemanta Dutta
	<i>Titanic</i>	Hemanta Dutta
2000	<i>Aruradhar Desh</i> (Based on Phanindara dev Choudhury's novel)	Hemanta Dutta
	<i>Hiyat Premor Phul</i>	Mahendra Borthakur
	<i>Mukhar Mukh</i>	Mahendra Borthakur
	<i>Priya Satru</i> (Based on Ranjit Sarma's Story)	Hemanta Dutta
	<i>Titanic</i>	Pankaj Jyoti Bhuyan
2001	<i>Tejpiya Gosani</i> (based on Pranbajyoti Deka's novel)	Hemanta Dutta
	<i>Ulanga Nason</i>	Hemanta Dutta
	<i>Khoj</i>	Mahendra Borthakur
	<i>Mahabir Chilarai</i>	Hemanta Dutta
2002	<i>Jui</i>	Hemanta Dutta
	<i>Mor Priyar Aalingan</i>	Hemanta Dutta
	<i>Mrityupath</i>	Mahendra Borthakur
	<i>Aabelir Rang</i> (Based on Thomas Hardy's Novel)	Hemanta Dutta
2003	<i>Paap</i>	Mahendra Borthakur
	<i>Asanta Prahar</i> (Based on Kumar Kishor 's Novel)	Hemanta Dutta
	<i>Hriday -akhan Saako</i>	Hemanta Dutta
	<i>Jui</i>	Hemanta Dutta
	<i>Deuta</i>	Hemanta Dutta
2004	<i>Premar Thikana</i>	Hemanta Dutta
	<i>Patni</i>	Mahendra Borthakur
	<i>Titanic</i>	Sewabrat Baruah
	<i>Man Mandakini</i>	Mahendra Borthakur
	<i>Dinosauror Aatanka</i>	Sewabrat Baruah
2005	<i>Othello</i> (Based on Shakespeare)	Sewabrat Baruah
	<i>Maya mamata</i>	Sewabrat Baruah
	<i>Jeevan Nadir Ghat</i>	Hemanta Dutta
	<i>Dinosauror Aartnka</i>	Abhijit Bhattacharyya
2007	<i>Sapon Bhanga Jouban</i>	Sewabrat Baruah
	<i>Abuj Dara Achin Koina</i>	
	<i>Jonakat Andhar</i>	

RE 2.3 JOURNEY SCHEDULE OF BORDOICHILA
THEATRE FOR THE YEAR 2007-08

Date	Place
17-22 August, 2007	Saniroad, Panigaon
23-26 August, 2007	Balitara
27-30 August, 2007	Bhabanipur
31. August – 3 September, 2007	Bijulighat
4-6 September, 2007	Bhotepowa Bori
7-9 September, 2007	Tamulpur
10-12 September, 2007	Saraimari
13-15 September, 2007	Paachgaon
16-18 September, 2007	Khairabari
19-21 September, 2007	Rangiya
22-24 September, 2007	Bortola
25-28 September, 2007	New Guwahati
29. September- 1 October, 2008	Tihu
2-4 October, 2007	Bangaon
5-7 October, 2007	Barpeta
8-10 October, 2007	Barihat
11-13 October, 2007	Ramdiya
14-16 October, 2007	Duni
17-19 October, 2007	Kaithalkuchi
20-22 October, 2007	Kakaya
23-25 October, 2007	Deharkuchi
26-28 October, 2007	Saderi
29-31 October, 2007	Nityananda
1-3 November, 2007	Bijni
4-6 November, 2007	Goalpara
7-9 November, 2007	Hathinapur
10-12 November, 2007	Deomorno
13-15 November, 2007	Chaimail
16-18 November, 2007	Dharapur
19-21 November, 2007	Aaathgaon
22-24 November, 2007	Neolkata
25-28 November, 2007	Nagoan
29, November-1 December, 2007	Dipteswari
2-7 December, 2007	Nalbari
8-10 December, 2007	Kayakuchi
11-13 December, 2007	Suakuchi
14-16 December, 2007	Baihata Chariali
17-19 December, 2007	Dimakuchi

39	20-22 December,2007	Mangaldoi
40	23-25 December,2007	Bhagawatipara
41	26-28 December,2007	Mathghariya
42	29-31 December,2007	Jaambari
43	1-3 January,2008	Hekra
44	4-6 January,2008	Chaygaon
45	7-9 January,2008	Bakaitari
46	10-12 January,2008	Dhudhnoi
47	13-15 January,2008	Paneri
48	16-18 January,2008	Bongaigaon
49	19-21 January,2008	Abhayapuri
50	22-24 January,2008	Boko
51	25-27 January,2008	Paneri
52	28-30 January,2008	Mirza
53	31 January-2 February,2008	Bahjani
54	3-5 February,2008	Bidyapur
55	6-8 February,2008	Gomura , Sorupeta
56	9-11 February,2008	Sorabhog
57	12-14 February,2008	Kalipukhuri
58	15-17 February,2008	Barpeta Road
59	18-20 February,2008	Bhojkuchi
60	21-23 February,2008	Sarthebari
61	24-26 February,2008	Jajari
62	27-29 February,2008	Tezpur
63	1-3 March,2008	Jamuguri
64	4-6 March,2008	Narayanpur
65	7-9 March,2008	Laluk
66	10-12 March,2008	Dhemaji
67	13-15 March,2008	Pathalipahar
68	16-18 March,2008	Kalabari
69	19-21 March,2008	Kuworitol
70	22-24 March,2008	Raidingiya
71	25-27 March,2008	Khaloigaon
72	28-30 March,2008	Marigaon
73	31 March -2 April,2008	Kathalbari
	5 April,2008	Haripur , Pathsala
		Barama
		Bagarihati

ANNEXURE 2.4

ASSAM BHRAMYAMAAN THEATRE PRODUCERS' ASSOCIATION CONSTITUTION, 2002

All Assam Bhramyamaan Theatre Producers' Association
Estd: 4 June, 2002

The Constitution

Section 01: Name, Symbol, Office:

- a) Name : All Assam Bhramyamaan Theatre Producer's Association (Sadow Asom Bhramyamaan Theatre Praojak Sangtha-SABTPS)
- b) Symbol : It shall have own symbol and flag.
- c) Office : Working office at General Secretary's address until the permanent office constructed.
- d) Foundation Day: 4th May to be observed every year.

Section-02: Aims & Objectives :

- a) SABTPS is a non-political and autonomous organization.
- b) SABTPS will extend all its cooperation to all democratically elected governments as theatres are closely associated with people.
- c) Main objectives is to work for all round and comprehensive development of bhramyamaan theatres of the state.
- d) It will try to maintain good relationship with all individuals, drama activists and organizations associated with the cultural field of the state so that it can contribute for the healthy and real drama -movement.
- e) It will extend help to the inviting committees to establish and develop several organizations.

- c) The Committee's constituents are one chairperson, one vice chairperson, one general secretary, one asstt. general secretary, one treasurer, and four executive members.
- d) The term of the executive committee will be 3 years.
- e) In unavoidable circumstances, the committee can convene general meeting at a suitable date.
- f) Legality of any resolution requires presence of two-third members at the meeting of general assembly and executive committee.

Section.05: Account & Fund Procurement:

- a) SABTPS fund will be constituted by the annual membership's fees, government's grant and aid if any, etc.
- b) Account should be open in a nationalized commercial bank as per the convenience of the treasurer and the general secretary.
- c) All transactions with the bank will be done jointly by the treasurer and the general secretary.
- d) There should be records and accounts of all costs and expenditures with supporting documents.
- e) At any reason no the General Secretary can keep more cash than Rs. 3000/- in hand.
- f) The auditors (2 in number) selected by the General Assembly have to submit audit report before the annual meeting of 4th May every year.
- g) The GS's annual report along with the audit report must be approved and accepted at the General Meeting of 4th May .

Section 06: The System Of Functioning As a Whole:

- a) The Bhramyamaan theater groups must put importance equally at their business and drama culture so that bhramyamaan can grow as an industrial entity. To avoid unhealthy business -competition the members must abide by the following rules and regulation set by the SABTPS:

- i) No group member can go for contract with the artists before 1st February.
- ii) In case of transfer from one to another party the artist/ worker has to produce no-objection certificate from the previous employer to the next.
The producer will be allowed to announce the names of the artists for the next session after 31st March .
- iii) Complaints submitted by artists/workers against the producers will be analysed by SABTPS and justice will be done
- iv) Any judgment or discussion given by the General Assembly has to be accepted by the person concern
- v) Each member producer has to submit their performance reports along with other activities for the last year within the month of April in the form of report. The member can mention any complaint, experience with inviting committee, artists/ workers or other people associated with them.
- vi) The SABTPS will try to short out all kind of anomalies indifferently raised by any member, inviting committees , artists /

workers etc. as all are closely interrelated to each other.

Section -07 : Amendment Of The Constitution

a) The constitution of SABTPS is not a rigid one. Amendment of any section or related article needs the permission from the General Assembly.

 In this connection, Article (e) of Section 04, must be followed strictly.

Conclusion :

a) In this emerging industry of bhramyamaan theatre, nearly 3000 artists and technicians are directly and 1000 are indirectly associated. Bhramyamaan acts as the source of livelihood for these people. The SABTPS will be always remain conscious about this fact and will work for the protection of interests of these people.

b) It will try to publish quality drama and dance drama selected from the groups.

c) A research based and informative history of bhramyamaan theatre will be published by covering every aspect of bhramyamaan theatre.

Signature / President
SABTPS

Signature/General Secretary
SABTPS

* The original has been written in Assamese.

সদৌ অসম ভ্ৰাম্যমান প্ৰযোজক সন্থা

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স্থাপিতঃ
৪ জুন, ২০০২ খ্ৰীষ্টাব্দ

সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা

স্থাপিতঃ ৪ জুন, ২০০২ খ্ৰীষ্টাব্দ

সংবিধান

ধাৰা ০১ঃ নাম, প্ৰতীক, কাৰ্যালয়ঃ

- ক) নামঃ 'সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা'।
- খ) প্ৰতীকঃ সন্থাৰ নিজা প্ৰতীক আৰু পতাকা থাকিব।
- গ) কাৰ্যালয়ঃ সন্থাৰ স্থায়ী কাৰ্যালয় নিৰ্মাণ নোহোৱালৈকে সাধাৰণ সম্পাদকৰ ঠিকনাত অস্থায়ী কাৰ্যালয় চলি থাকিব।
- ঘ) প্ৰতিষ্ঠা দিবসঃ প্ৰতি বছৰ ৪ জুন তাৰিখে সন্থাৰ প্ৰতিষ্ঠা দিবস হিচাপে পালিত হ'ব।

ধাৰা - ০২ঃ সন্থাৰ লক্ষ্য আৰু উদ্দেশ্যঃ

- ক) সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা সম্পূৰ্ণৰূপে স্বায়ত্ত্ব শাসিত অৰাজনৈতিক সংগঠন।
- খ) ভ্ৰাম্যমান থিয়েটাৰৰ সামগ্ৰিক সুবিকাৰ স্বাৰ্থ বিহীন ৰাইজৰ লগত ওতপ্ৰোত ভাবে জড়িত থাকিলে সন্থাই ৰাইজ তথা ৰাইজৰ দ্বাৰা নিৰ্বাচিত চৰকাৰৰ লগত সহযোগিতাৰে কৰ্মনিৰ্বাহ কৰিব।
- গ) অসমৰ ভ্ৰাম্যমান থিয়েটাৰৰ সামগ্ৰিক আৰু সৰ্বাঙ্গীন উন্নতি সাধন কৰাই সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থাৰ মূল লক্ষ্য।

সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা

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- ৭) সন্থাই সুস্থ আৰু প্ৰকৃত নাট্য আন্দোলন গঢ়ি তোলাৰ স্বাৰ্থত অসমৰ সাংস্কৃতিক ক্ষেত্ৰখনত জড়িত ব্যক্তি, নাট্যকৰ্মী, অনুষ্ঠান-প্ৰতিষ্ঠান তথা নাট্যসমালোচকসকলৰ লগত সুসম্পৰ্ক বজাই ৰাখি এই বিশত আগবাঢ়িব।
- ৮) ভ্ৰাম্যমান নাট্যদল আমন্ত্ৰণকাৰী আত্মীয়ক সমিতিসমূহৰ লগত সৌহৰ্দপূৰ্ণ সম্পৰ্ক গঢ়ি তুলি সন্থাই বিভিন্ন অনুষ্ঠান-প্ৰতিষ্ঠান গঢ়াত সহায় কৰিব।
- ৯) বিশাল অসমীয়া জাতিৰ বিভিন্ন জাতি-গোষ্ঠী-ভাষা-ধৰ্মৰ মাজত সম্প্ৰীতি-সম্বন্ধৰ সেতু ৰচনাৰ লগতে সকলো জাতি-ধৰ্ম-বৰ্ণৰ কল্যাণকাৰী উপায়েৰে ধৰিত নীতি আৰু নৃত্য-নাট্যকৰ প্ৰদৰ্শনেৰে বৃহত্তৰ অসমীয়া জাতি গঠনৰ প্ৰক্ৰিয়াতো শক্তিশালী কৰাত সন্থাই অগ্ৰাধিকাৰ দিব।

ধাৰা - ০৩ঃ সদস্য পদঃ

- ক) সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থাৰ সদস্য দুই প্ৰকাৰ হ'ব।
বিশেষ সদস্য আৰু সাধাৰণ সদস্য।
- খ) ইতিমধ্যে তিনিটা নাট্যবৰ্ষ সুকলমে পাৰ কৰা আৰু তালৰ চৰ্তসমূহত উত্তীৰ্ণ হোৱা যিকোনো নাট্যদল সন্থাৰ বিশেষ সদস্যৰূপে পৰিগণিত হ'ব আৰু বিশেষ সদস্যসকলৰ ভোটাধিকাৰ থাকিব।

চৰ্তসমূহঃ

- ১) নাট্যবৰ্ষ চলি থকা সময়ত থিয়েটাৰ বন্ধ হোৱা নাই।
- ২) শিল্পী তথা কৰ্মীসকলক চুক্তিমতে পৰিশ্ৰমিক নিয়মীয়াভাৱে আগবঢ়াব।

সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা

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- ৩) আত্মীয়ক সমিতিসমূহৰ লগত সুসম্পৰ্ক ৰক্ষা কৰি আহিছে।
- ৪) বিশেষ সদস্যসকলে বছৰেকীয়া বৰঙনি - ৫০০০.০০ (পাঁচ হেজাৰ) টকাকৈ আদায় দিব লাগিব।
- ৫) যিবিলাক নাট্যদলে এতিয়াও তিনিবছৰ পূৰ্ণ কৰা নাই তেনে নাট্যদলৰ প্ৰযোজকৰ সবিশেষ বিৱৰ্তী বিৱৰণ কৰাৰ অন্তত সন্থাই সাধাৰণ সদস্যৰূপে গ্ৰহণ কৰিব আৰু এনে সদস্যৰ ভোটাধিকাৰ নাথাকিব।
- ৬) সাধাৰণ সদস্যসকলে বছৰেকীয়া বৰঙনি - ৩০০০.০০ (তিনি হেজাৰ) টকা আদায় দিব লাগিব।
- ৭) দুয়ো শ্ৰেণীৰ সদস্যই ৩১ এপ্ৰিলৰ আগতে বছৰেকীয়া বৰঙনি আদায় দিব লাগিব।
- ৮) সন্থাৰ অন্তৰ্ভুক্ত প্ৰতিজন সদস্যই সংবিধান আৰু সাধাৰণ সভাই নিৰ্বাচন কৰা নীতি-নিয়মসমূহ মানি চলিবলৈ বাধ্য থাকিব।
- ৯) সন্থাৰ অন্তৰ্ভুক্ত কোনো সদস্যই সংবিধান আৰু নীতি-নিয়ম উলংঘা কৰিলে তেনে সদস্যৰ বিৰুদ্ধে যথোচিত প্ৰহৰ্ষৰ কাৰ্য্যক্ৰম সন্থাৰ থাকিব।

ধাৰা - ০৪ঃ সাধাৰণ সভা আৰু কাৰ্য্যকৰী সমিতিঃ

- ক) সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থাৰ বিশেষ সদস্য পদৰ অধীভোগী সদস্যসকল সন্থাৰ সাধাৰণ সভাৰ সদস্য হ'ব।
- খ) সাধাৰণ সভাই গঠন কৰি নিয়া ৯ জনীয়া সমিতি এওনে কাৰ্য্যকৰী সমিতি হিচাপে সন্থাৰ সংবিধানৰ গঠনৰ ভিতৰত কৰ্মনিৰ্বাহ কৰিব। কাৰ্য্যকৰী সমিতি সম্পূৰ্ণৰূপে সাধাৰণ সভাৰ তত্বত চাৰুৱা থাকিব।

সদৌ অসম ভ্ৰাম্যমান থিয়েটাৰ প্ৰযোজক সন্থা

সংবিধান

কার্যকৰী সমিতি গঠিত হ'ব -

এজন সভাপতি, এজন উপ-সভাপতি, এজন সাধাৰণ সম্পাদক, এজন সহকাৰী সম্পাদক, এজন কোষাধ্যক্ষ আৰু চাৰিজন কাৰ্যনিৰ্বাহক সদস্যৰে।

গ) কাৰ্যকৰী সমিতিৰ কাৰ্যকাল হ'ব তিনিবছৰীয়া।

ঘ) কোনো বিশেষ পৰিস্থিতিত উদ্ভৱ হ'লে কাৰ্যকৰী সমিতিয়ে ৪ মেৰ ভাৰেও অন্য সময়তো সাধাৰণ সভা আহ্বান কৰিব পাৰিব।

ঙ) সাধাৰণ সভা আৰু কাৰ্যকৰী সমিতিৰ সিদ্ধান্ত বৈধ বিবেচিত হ'বলৈ সভা-সমিতিৰ দুই-তৃতীয়াংশ সদস্যৰ উপস্থিতি একত্ৰই বাধ্যতামূলক হ'ব।

ধাৰা - ০৫ : হিচাপ-নিকাচ আৰু পুঁজি সংগ্ৰহ :

ক) সন্থাৰ সদস্যসকলৰ বছৰেকীয়া বৰচৰি, চকুৰী অনুদান, সাহায্য আদিয়ে সন্থাৰ পুঁজি গঠন হ'ব।

খ) কোষাধ্যক্ষ আৰু সাধাৰণ সম্পাদকৰ সুবিধা অনুযায়ী সন্থাৰ নামত যিকোনো স্বাভাৱিক বোকা হিচাপ খুলিব লাগিব।

গ) বেংকৰ লগত সকলো ধৰণৰ কেন্দ্ৰে কেন্দ্ৰে কোষাধ্যক্ষ আৰু সাধাৰণ সম্পাদকৰ বৌদ্ধ আচৰণত সম্পাদিত হ'ব।

ঘ) সন্থাৰ বাৰ্ষিকী কাৰ্য সম্পাদনত যোৱা ব্যৱস্থা উৎসুক ধৰ্মসংগ্ৰহ সাধাৰণ সম্পাদকে তত্ত্ব-তন্ত্ৰকৈ ৰাখিব লাগিব।

ঙ) যিকোনো পৰিস্থিতিতে সাধাৰণ সম্পাদকে ৩০০০.০০ টকা (তিনি হাজাৰ)তকৈ অধিক টকা একে সময়তে হাতত ৰাখিব নোৱাৰিব।

সংবিধান

চ) সাধাৰণ সভাই নিৰ্বাচন কৰি নিয়া হিচাপ পৰীক্ষকৰে ৪ মেৰ বাৰ্ষিক সাধাৰণ সভাৰ আগতে সন্থাৰ বছৰেকীয়া আৱ-হাৱৰ পৰীক্ষিত হিচাপৰ প্ৰতিবেদন দাখিল কৰিব লাগিব।

ছ) ৪ মেৰ বাৰ্ষিক সাধাৰণ সভাত সাধাৰণ সম্পাদকে আৱ-হাৱৰ পৰীক্ষিত হিচাপৰ লগতে বাৰ্ষিক প্ৰতিবেদন আগবঢ়াই দিব লাগিব।

ধাৰা - ০৬ : সন্থাৰ সামূহিক কৰ্ম পদ্ধতি :

ক) আমায়ান নাট্যগোষ্ঠীৰ এক উদ্যোগিক প্ৰতিষ্ঠান হিচাপে গঢ়ি তোলাৰ কাৰ্যত নাট্য সংস্কৃতিৰ উত্তৰণৰ প্ৰচেষ্টাৰ লগে লগে ইয়াৰ ব্যৱসায়িক বিশেষণৰ প্ৰতিও নাট্য দল সমূহে গুৰুত্ব দিব লাগিব। কিন্তু নিত্য ব্যৱসায়িক কৰণত যাতে অসুস্থ প্ৰতিযোগিতাৰ জৰা নাট্য দলসমূহৰ উন্নয়নত বাধাৰ সৃষ্টি কৰা নহয় তাৰ বাবে সন্থাৰ সদস্যসকল নাট্য দলসমূহে সাধাৰণ সভাই দিয়া নীতি নিয়ম সমূহ মানি চলাবলৈ বাধ্য থাকিব। সন্থাৰ গৃহীত নীতি নিয়মসমূহ তলত দিয়া ধৰণৰ হ'ব -

১) সদস্যসকল নাট্যদলৰ প্ৰযোজকে যেতিয়াই মাহে ১ ডিবল আগতে শিল্পী, কৰ্মী আদিৰ লগত চুক্তি কৰিব নোৱাৰিব।

২) এটা দলৰ শিল্পী বা কৰ্মীৰ ক্ষয় এটা দললৈ ঘৰলৈ হ'লে কাম কৰি থকা নাট্যদলৰ প্ৰযোজকৰ পৰা আপুনি নতুন সন্থাৰ পত্ৰ ভৰ্তি হ'ব খোজা নাট্যদলৰ প্ৰযোজকৰ ওচৰত দাখিল কৰিব লাগিব। প্ৰযোজক সকলে ০১ মাৰ্চৰ পিছতহে শিল্পীৰ নাম বি প্ৰচাৰ কৰিব পাৰিব।

সংবিধান

৩) কোনো শিল্পী বা কৰ্মীয়ে প্ৰযোজকৰ বিৰুদ্ধে গুৰুত্বপূৰ্ণ বা অভিযোগ সিদ্ধি কৰণত দাখিল কৰিলে সন্থাই তেনে গুৰুত্বপূৰ্ণ অভিযোগ বা অভিযোগ বিনা পক্ষপাতিত্বৰে ন্যায়সঙ্গতভাৱে সমাধান কৰিবলৈ চেষ্টা কৰিব।

৪) সন্থাৰ সদস্যৰ বিৰুদ্ধে উপস্থাপিত অভিযোগ আৰু প্ৰতি অভিযোগৰ ক্ষেত্ৰত সাধাৰণ সভাৰ নিৰ্দেশক আৰু ন্যায়সঙ্গত সিদ্ধান্ত সন্নিবিষ্ট সদস্যই মানি লবলৈ বাধ্য থাকিব।

৫) সন্থাৰ প্ৰতিষ্ঠান সদস্যই এপ্ৰিল মাহৰ ভিতৰত পাৰ হৈ যোৱা বছৰটোৰ প্ৰতিবেদনৰ লগত দাখিল কৰিব লাগিব। প্ৰযোজক সদস্যই এই প্ৰতিবেদনত আত্মীয়ক সমিতি, শিল্পী, কৰ্মী সম্পৰ্কে কিবা অভিযোগ থাকিলে সেয়া উল্লেখ কৰিব লাগিব।

৬) আমায়ান থিয়েটাৰ প্ৰযোজক, শিল্পী, কৰ্মী আৰু আত্মীয়ক সমিতি সমূহে যিহেতু পাৰস্পৰিকভাৱে সম্পৰ্কিত গতিকে এই সকলো পক্ষৰ অভিযোগ, প্ৰতিঅভিযোগ সন্থাই নিৰপেক্ষভাৱে সুমীমাংসা কৰাৰ বাবে অহোপক্ষাৰ্থ কৰিব।

ধাৰা - ০৭ : সংবিধান সংশোধন :

ক) সৰ্বো অসম আমায়ান থিয়েটাৰ প্ৰযোজক সন্থাৰ লিখিত সংবিধান অনুমোদন নহয়। সংবিধানত উল্লেখিত কোনো ধাৰা বা তৰংগলৈ বদলা বা অনুচ্ছেদৰ সংশোধন সন্থাৰ সাধাৰণ সভাৰ সম্মতি সাপেক্ষে কৰিব লাগিব। এই ক্ষেত্ৰত সংবিধানৰ ধাৰা ৪ ৰ (ঙ) অনুচ্ছেদ সম্পূৰ্ণভাৱে পালন কৰিব লাগিব।

উপসংহাৰ :

ক) উদ্যোগৰ লগ লগলৈ এলোবা অসমৰ আমায়ান থিয়েটাৰ দলসমূহৰ লগত প্ৰায় ৩০০০ মান শিল্পী আৰু কলা কুশলী প্ৰত্যক্ষভাৱে আৰু ১০০০ মান শিল্পী কলা কুশলী পৰোক্ষভাৱে জড়িত। এই বৃহৎ প্ৰশস্তিৰ স্বীকৃতিৰ একেধাৰে পথ আমায়ান থিয়েটাৰ দল সমূহ। সেয়ে অসম আমায়ান থিয়েটাৰ প্ৰযোজক সন্থা এই একেধাৰে গঢ়ি সন্থাৰ সন্থাৰ জন্ম লাগিব আৰু ইয়াৰ লগত জড়িত প্ৰযোজক, শিল্পী, কলা-কুশলী, আত্মীয়ক সমিতি আৰু কৰ্মীসকলৰ বৰ্ষাব্যৱহাৰত সততাৰে আৱশ্যক কৰিব।

খ) আমায়ান থিয়েটাৰৰ ভাল ভাল নাটক আৰু নৃত্য-নাটক ছবিগোৰৰ ব্যৱহাৰ কৰা।

গ) আমায়ান থিয়েটাৰৰ জন্ম আৰু ক্ৰমবিকাশৰ সকলো শিশু সন্মান এখন তথা সন্থাৰ ও প্ৰবেশগত কৰ্মী বৃদ্ধীৰ প্ৰচাৰৰ ব্যৱহাৰ কৰা।

সভাপতি
(ৰতন লাহকৰ)
স্বা. আ. প্ৰ. সন্থা
পাঠশালা : অসম
ফোন নং - ৯৬৪৯৪

সাধাৰণ সম্পাদক
স্বা. আ. প্ৰ. সন্থা
(নজৰুল ইছলাম)
স্বা. আ. প্ৰ. সন্থা
নলবাৰী : অসম

সৰ্বো অসম আমায়ান প্ৰযোজক সন্থা
মিনাক -

সন্থাৰ সদস্যসকলৰ নামত সন্থাৰ সদস্যসকলৰ নামত

ANNEXURE 2.5
LIST OF LOCAL INVITING COMMITTEES
OF AWAHAN THEATRE AT PATHSALA

1. Jyoti Nagar Namghar, Jyotinagar.
2. Jubilee Club, Pathsala.
3. Dakshin Bang Sewak Sangh, Dakshin Bang.
4. Anath Ashram, Bang.
5. Jyoti Nagar Youth Club, Jyoti Nagar.
6. Maramjyoti Club, Janpaar.
7. Udayan Sanchay Samiti, Gobindpur, Soruhati.
8. Trimurti, Rahadhar, Birkala.
9. Malipara Barpukhuri Parisalana Samiti, Dubi.
10. Pragati Sanchay Aachani, Roopnagar.
11. SriLaxmi Sanchay Sangtha, Birkala.
12. Milan Kshudra Sanchay, Dharamtala.
13. Pragati Sanchay, Marka.
14. Sahayak, Sanitpur.
15. Lakhimi Sanchay Aachani, Marka.
16. Bajali Kathmistry & Rajmistri Sramik Sangathan, Pathsala.
17. Bajali Sanchay Samiti, Pathsala.
18. Bholanath Self Help Group, Raipur.
19. Seuji Self help Group, Barbang.
20. Dakshingaon Development Committee, Dakhin Bang.
21. Ankuran Club, Dakshin Bang.
22. Bajali Pragati Sangh, Pathsala.
23. Raipur Kumarpara Giyati, Raipur.
24. Bhagya Rani Puthibharal, Rupnagar.
25. Ramdhenu co-operative, Raipur.
26. Indradhanu Coopearative, Dharamtala.
27. Astamarg SHG, Pathsala.

28. Milijuli Club, Birkala.
29. Rupjyoti Club, Raipur.
30. Abhinav Co-Operative Society, Dakshin Bang.
31. Bajali Non-Govt Bus owner Association, Pathsala.
32. Biswakarma Cooperative Society, Dakshim Bang.
33. Jyotirupa Co-operative Society, Dakshim Bang.
34. Jyoti nagar Children 's Park, Jyoti Nagar.
35. Muguria Karamchari Sanchaynidhi, Muguria.
36. Milijuli Cooperative s, Janapaar.
37. Raipur Village Development Committee, Raipur.
38. Sahayoga, Pathsala.
39. Purbanchal Cooperative Society, Pathsala.
40. Ashadeep Sanchy Nidhi, Roopnagar.
41. Help NGO, Pathsala.
42. Raipur Pachim Namghar, Raipur.
43. Trinayan Co-operative, Raipur.
44. Kalyan Fund, Pathsala.
45. Pathsala Samalaya Co-operative Society.
46. Lakhimi Co-operative , Pathsala.
47. Milijuli Co-operative, Pathsala.
48. Puberun Women Sanchay, Jyoti Nagar.
49. Sankardev Sishu Niketan , Pathsala.
50. Puberoon Mahila Samittee, Choukhuti.
51. Jatiya Bidyalaya, Pathsala.
52. Youth Amateur Club, Pathsala.
53. Pathsala Sahitya Sabha.
54. Arunabh Sangh.
55. Rahadhar Birkala Village Development Committee
56. Jyoti Cooperative , Pathsala
57. K. R. Mahila Samiti , Raipur
58. Ankur Co-opearative Society , Pathsala

59. Jyoti Nagar Mahila Samiti, Jyotinagar.
60. Garisatra Namghar, Garisatra.
61. Bagna Village Development Committee, Bagna.
62. Ma- Manasa Co-operative Society, Jyoti nagar.
63. Saraswati Cooperative Society, Station Road.
64. Sarada & Sons, Rahadhar Birkala.
65. Bajali Co-operative Society, Pathsala.
66. Sahayogi , Pathsala.

* The feature of the above inviting committees are-

- | | |
|----------------------------|-----|
| a) Cooperative Society | :15 |
| b) Saving (Small) Society | :11 |
| c) Youth Club | : 7 |
| d) Village Development | |
| Society | : 4 |
| e) Self Help Group | : 3 |
| f) School | : 2 |
| g) Workers association | : 2 |
| h) Other | :22 |

This reveals the social characteristic of bhramyamaan theatre.

ANNEXURE 2.6 : CONTRACT COPY FOR INVITING COMMITTEE

Today, dated, being the First Party, I
....., Producer/ Secretary/ Representative of
..... Theatre, Post-Office....., Dist .
..... hereby agreed with the 2nd Party, Sri
..... S/o of Post-
Office....., Dist to perform theatre from
..... to....., for days and received
Rs....., as advance from the 2nd party. The total amount for
each show will be Rs..... hence, the total will be
Rs.....

The following terms and conditions have to be fulfilled

1. Any kind of government or non-governmental tax or fare shall have to bear by the 2nd party. There will be no donation from the first party.
2. There will be no negotiation at the time of final payment on the ground of weather condition/ natural calamity or other reasons.
3. The workers of the theatre party might reach the place of show three days before to make the stage and hall fit for the show. The second party has to provide accommodation for fuel and stay to them. During the day of their stay, the 2nd party has to bear all the responsibilities.
4.
 - (a) There should be dormitory or a house with 4/5 rooms for 15 women artists along with all facilities including electricity. There should be an extra room for the security person engaged by the theatre party for the women.
 - (b) There should be accommodation for stay for atleast 60 male artists and 60 other workers. For the artist there must be separate rooms.

- (c) Special accommodation will be required at least for 12 persons including the producer and 8 lead actors. Each room requires to be furnished with bed, table, chair, bath room, water facility and electricity.
- (d) For the artists both male and female, facilities for water, bathroom should be attached.
- (e) The 2nd party must provide a clean kitchen (40x60 ft) along with the facilities of water and dry fire woods to be used as fuel free of cost. The kitchen should have a adjunct stay accommodation for 10 worker. At least 7/8 pairs of desk - bench have to be provided for dining
5. For the temporary tent hall a wide field (150 x200 ft) will be required. There should be good connecting road where a truck with 15 ton weight can go.
6. There should be facility for constructing a temporary green room behind the stage along with 4 pairs of desk bench. The room should be of size of 90x25 ft with strong wall. Another such room will be required to keep the light equipments and other goods of settings.
7. Inviting committee has to construct the boundary wall of the temporary theatre hall. In nearby areas there should be accommodation for urinals and latrines for the viewers. There should be separate accommodation for the theatre people.
8. The 1st party will not bear the responsibility for publicity. It will only supply the leaflets. The 2nd party has collect these from the office of the 1st party.
- 9.
- a) The 2nd party has to clear the electricity facility one day before. The first party will bear Rs.100 per day for the cost of electricity.
- b) For the generator, a suitable place (10x20 ft) near the hall should be arranged. There should be water facility neat it.
- 10.
- a) If the show has to stop due to natural calamity or other such unavoidable reasons, no demand will be entertained.
- b) The 1st party deserves the right to determine the date and time of showing drama and dance drama.

c) If it requires, the 2nd party has to supply tree branches , chair table, etc. at free of cost for the drama.

11. For each and every night the price for the first show will be fixed at .Rs The 2nd show income will be shared at 60:40 basis in favour of the 1st party. For the 2nd show the entry ticket will be supplied by the 1st party.
12. Under any circumstance, if the 2nd party wants to cancel the show a the scheduled time, it has to inform before one month . Other wise, compensation will be claimed by the 1st party along with the advance amount.
13. Payment for each show has to be cleared up before the show starts. The advance amount will be adjusted at the end of all shows.
14. The 2nd party has to keep reserve at least 30 seats at free of cost for the guests of the 1st party. Invitation of the 2nd party will not be entertained.
15. The first party will supply 1200 chairs and 500 gallery seats. If somehow, it becomes less, the 2nd party can not raise any complaint.
16.
 - (a) If the staying accommodation is far from the theatre-hall, the 2nd party has to arrange security guard. It will also have to arrange the transportation facility for the artists.
 - (b) The 2nd party has to provide 2 security persons for the theatre hall.
17. Any legal matter will be negotiated at court of law.
18. No verbal decision will be entertained.

The above stated documents are true to my knowledge, hence, I/we do put my signature.

(Sign.) 1st Party:

(Sign.) 2nd Party:

(The Scan Copy of the Original)



আজি ইংৰাজী ১৯৯৯ চনৰ মাহৰ তাৰিখে ১ম পক্ষ শ্ৰী
 প্রযোজক/সম্পাদক/প্রতিনিধি জিলা-
 বিয়েটাব, ডাক-
 সৈতে
 ২য় পক্ষ শ্ৰী ব লগত, দিতা (অসম)
 সাং থানা বৰপেটা জিলা দিনৰ
 ১৯ চনৰ মাহৰ তাৰিখে মুঠ
 বাবে সাহায্যার্থে বৰদৈচিলা বিয়েটাবে ১৯৯৯-২০০০ নাট্য বৰ্ষৰ নাট প্রদৰ্শন
 কৰাৰ বাবে চুক্তিবদ্ধ হৈ ১ম পক্ষই ২য় পক্ষৰ পৰা আগমন কৰিব নগদ/ড্ৰফ্ট বাণে
 (আখৰেৰ) টকা লৈ নাট প্রদৰ্শনৰ প্রতি দৰ্শনীৰ বাবদ ২য় পক্ষই ১ম পক্ষক ২৬,০৮০.০০ টকা
 (চাৰিশ হাজাৰ আৰী) টকা হিচাপে মুঠ
 (আখৰেৰ) নিশাৰ বাবে সৰ্বমুঠ
 টকা আদায় নিয়াৰ চুক্তিৰে লগতে নিম্ন লিখিত চৰ্ত্ত সমূহ ২য় পক্ষই

সম্পূৰ্ণৰূপে পালন কৰাৰ প্ৰতিশ্ৰুতিৰে উভয় পক্ষ চুক্তিবদ্ধ হ'লোঁ।
 কোনো দল বৰজলিৰ প্ৰশ্ন উঠিব নোৱাৰিব।

চৰ্ত্তসমূহ :

- ১। চৰকাৰী বা বেচৰকাৰী কৰ, খাজানা, ভাড়া প্ৰভৃতিৰ সকলো দায়িত্ব ২য় পক্ষৰ ওপৰত ন্যস্ত হ'ব। কোনো দল বৰজলিৰ প্ৰশ্ন উঠিব নোৱাৰিব।
- ২। বাহিৰা অনুষ্ঠান প্ৰতিষ্ঠানক দান আদি দিব লগা হ'লে ২য় পক্ষই দিব লাগিব।
- ৩। বতৰীয়া টিকটৰ টকা উঠা নাই, বৰদৈচিলাৰ কাৰণে দৰ্শক কম হৈছে বা দেশৰ পৰিস্থিতি বেয়া আদি যুক্তিৰে টকা লোৱা সময়ত প্রযোজ্য নহ'ব।
- ৪। অভিনয় প্ৰদৰ্শনৰ প্ৰেক্ষাগৃহ নিৰ্মাণৰ উদ্দেশ্যে আগতিয়াকৈ সা-সজুলিবোৰ লৈ কৰ্মীদল তিনি দিন আগতে উপস্থিত হ'ব। তেওঁলোকৰ থকা-নহালৈকে আটাইকেইদিনৰ সকলো থকাৰ ব্যৱস্থা বেঞ্চৰ দায়িত্ব ২য় পক্ষই ল'ব লাগিব।
- ৫। (ক) ১৫ গৰাকী মহিলা শিল্পী থকাৰ বাবে আহল-বহল ৪/৫ টা কোঠাৰ সংলগ্ন এটা ঘৰ আৰু মহিলা শিল্পী বৰীয়াজনৰ বাবে কোঠাৰ ব্যৱস্থা কৰিব লাগিব। (নিৰাপত্তা আৰু বিজুলী যোগান থকাটো বাধ্যনীয়)
- ৬। (খ) ৬০ জন পুৰুষ শিল্পী আৰু ৬০ জন মান কৰ্মী থকাৰ বাবে কোঠাৰ সু-ব্যৱস্থা কৰিব লাগিব। পুৰুষ শিল্পীসকল পৃথক-পৃথককৈ থকাৰ ব্যৱস্থা থাকিব লাগিব।

কমণ.....

(গ) প্রযোজক আৰু ৮ জন মুখ্য শিল্পীৰ বাবে ডাক বস্তা নাইবা তাৰ সমপৰ্যায়ৰ ঘৰ (মুঠ বাৰ জনৰ বাবে বাৰতা ঘৰ) লাগিব। প্রতিটো কোঠাত সলৈখ শৌচাগাৰ, স্নানাগাৰ, পানী লগতে প্রতিটো কোঠাত এখনকৈ বাট বা পালেং আৰু বিজুলী যোগানৰ ব্যৱস্থা থাকিব লাগিব। (এযোৰ টেবুল চকী থকাটো বাধ্যনীয়)

(ঘ) মহিলা শিল্পীৰ থকা ঠাইতে শৌচাগাৰ আৰু স্নানাগাৰ, পানী আদিৰ ব্যৱস্থা থাকিব লাগিব। পুৰুষ শিল্পীসকলক যি স্থানত থকাৰ ব্যৱস্থা হয় সেই স্থানতে পানী, পায়খানা গাধোৱা ঘৰৰ ব্যৱস্থা লাগিব।

(ঙ) এটা আহল বহল (৪০ x ৬০ ফুট) পৰিষ্কাৰ ৰাখনীঘৰ, ওচৰতে ৰাখনীঘৰৰ ১০ (দহ) জন কৰ্মীথকাৰ ব্যৱস্থা আৰু ওচৰতে থোৱা পানীৰ সু-ব্যৱস্থা লগতে আৱশ্যকীয় শুকান ফলিওৱা খৰি বিনামূল্যে ২য় পক্ষই দিব লাগিব। লগতে ডাত খোৱাৰ বাবে ১/৮ জোৰা ডেক্স-বেঞ্চ দিব লাগিব।

৫। প্ৰেক্ষাগৃহ নিৰ্মাণৰ বাবে (১৫০ x ২০০ ফুট) এখন আহল-বহল পথাৰ হ'ব লাগিব। পথাৰলৈ ১৫ টন ওজনৰ ট্ৰাক যাব পৰা মজবুট বাট থাকিব লাগিব।

৬। মঞ্চৰ পৰা ২৫ ফুট পিছত (৯০ x ২৫ ফুট) জোখৰ, ওপৰত তিন গাঁতৰ চালিৰে এটা সাজঘৰৰ ব্যৱস্থা কৰি দিব লাগিব। সাজঘৰৰ চালিওফালে মজবুট বেৰ দিব লাগিব। সাজঘৰৰ লগতে মঞ্চৰ সামগ্ৰী আৰু পোহৰৰ যাবতীয় সামগ্ৰী সমূহ নিৰাপদে ৰাখিব পৰা ব্যৱস্থা কৰিব লাগিব। সাজ ঘৰত ৪ জোৰা ডেক্স-বেঞ্চ দিব লাগিব।

৭। পেণ্টেলত চালিও দিশত আহায়ক কমিটিয়ে বেৰ দিব লাগিব। লগতে প্ৰেক্ষাগৃহৰ নাতি দূৰত এটা পায়খানা আৰু দৰ্শকৰ সুবিধাৰ বাবে কিছুসংখ্যক প্ৰসাকগাৰ সাজি দিব। থিয়েটাৰ দলৰ শিল্পীৰ বাবে এটা আত্মীয় প্ৰসাকগাৰ সাজি দিব।

৮। প্ৰচাৰ সম্পৰ্কীয় কোনো দায়িত্ব ১ম পক্ষই নলব। মাত্ৰ কিছু প্ৰচাৰ পত্ৰ ১ম পক্ষই যোগান ধৰিব। উক্ত প্ৰচাৰ পত্ৰাদি ২য় পক্ষই আহি ১ম পক্ষৰ কাৰ্যালয়ৰ পৰা লব লাগিব।

৯। (ক) ২য় পক্ষই আগতিয়াকৈ টেট ৰিপোর্ট সংগ্ৰহ কৰি (DOUBLE PHASE) যাবতীয় সকলো কাম কৰি থিয়েটাৰৰ আগদিনাই বিদ্যুৎ সংযোগৰ ব্যৱস্থা কৰিব লাগিব। ব্যৱস্থা কৰা বিদ্যুৎৰ খৰচ বাবদ দৈনিক ১০০.০০ (এশ) টকাকৈ ১ম পক্ষই বহন কৰিব। টিকট ঘৰ আৰু দৰ্শকৰ প্ৰবেশ দ্বাৰা বাহিৰে অন্যধৰণৰ পোহৰৰ ব্যৱস্থা কৰাৰ দায়িত্ব কোনো কাৰণে ১ম পক্ষৰ ওপৰত ন্যস্ত কৰিব নোৱাৰিব।

(খ) প্ৰেক্ষাগৃহৰ ওচৰত নিৰাপত্তাৰ ব্যৱস্থাৰ জৰিনামোৰ বাবে (১০ x ২০ ফুট) ফুট বহল সমান ঠাই এটুকুৰা ব্যৱস্থা কৰি দিব লাগিব। ওচৰত পানী নিতান্ত প্ৰয়োজনীয়। অন্যথা ৭.৫০ যোগান ধৰিব লাগিব।

১০। (ক) প্ৰাকৃতিক দুৰ্যোগ বা আন যিকোনো অনিচ্ছাকৃত কাৰণত অভিনয় বন্ধ হ'লে পেণ্টেল (TENT) ফটা চিৰা বা শিল্পীৰ সাল-সলনি / অনুপস্থিতিত কোনো ধৰণৰ দাবী নাথাকিব।

(খ) নাটক নৃত্য নাটিকা প্ৰদৰ্শনৰ কাৰ্যসূচী, গ্ৰাৰিথ আদিৰ সম্পূৰ্ণ অধিকাৰ ১ম পক্ষৰ ওপৰত থাকিব।

(গ) অভিনয়ৰ কাৰণে গা-গছনি, চকী, চেঞ্চ আদ্যাক হ'লে ২য় পক্ষই বিনা খৰচত যোগান ধৰিব লাগিব।

৩

- ১১। প্রতি নিশাব ১ম দর্শনীৰ বাবে ২৬,০৮০.০০ (চাবিশ হাজাৰ আৰী) টকা। দ্বিতীয় প্রদৰ্শনী হ'লে বিক্ৰীৰ সমূহায় টকাৰ ৬০ শতাংশ ১ম পক্ষই
জৰুৰ পক্ষ ৪০ শতাংশ ২য় পক্ষই পাব। দ্বিতীয় প্রদৰ্শনীৰ টিকেট আদি ১ম পক্ষই যোগান ধৰিব।
- ১২। ২য় পক্ষই কিবা কাৰণত নাট প্রদৰ্শন বাতিল কৰিব লগা হ'লে কমেও এমাহ আগত জনাব লাগিব। অন্যথাই আগধনৰ সম্পূৰ্ণ টকা
ব্যৱহাৰ হোৱাৰ উপৰিও ক্ষতিপূৰণ আদায় কৰাৰ কৰ্ত্ত্ব ১ম পক্ষৰ থাকিব।
- ১৩। চুক্তিৰ প্রতি নিশাব সম্পূৰ্ণ টকা নাট প্রদৰ্শনীৰ আবস্ত হোৱাৰ আগতে আদায় দিব লাগিব। আগধনৰ টকা শেষ প্রদৰ্শনীতহে মিলাই
(Adjust) দিয়া হ'ব।
- ১৪। প্রতি দৰ্শনীতে কিনামূলীয়া ৩০ খন আসন প্রেক্ষাগৃহৰ আগশাৰীৰ মাজত ১ম পক্ষৰ অতিথিৰ কাৰণে ২য় পক্ষই ৰাখিব লাগিব। এই ক্ষেত্ৰত
১ম পক্ষৰ নিমন্ত্ৰণী পত্ৰহে প্রযোজ্য হ'ব।
- ১৫। ১ম পক্ষই প্রায় ১২০০ খন চকী আৰু ৫০০ খন গেলাৰী আসন যোগান ধৰিব যদিও কিবা কাৰণত চকী কম বেছি হয় আপত্তি দৰ্শাব
নোৱাৰিব। চকী সজোৱা দায়িত্ব দ্বিতীয় পক্ষৰ। গেলাৰী থিয়েটাৰ দলে সাজু কৰিব। চকী টাৰ্কৰ পৰা প্রেক্ষাগৃহৰ বাহিৰত নমাই দিব।
- ১৬। (ক) প্রেক্ষাগৃহৰ পৰা শিল্পী সকলৰ থকা ঠাই দূৰত হ'লে ২য় পক্ষই ব্যৱস্থা কৰিব লাগিব। লগতে শিল্পী সকলৰ অহা যোৱাৰ বাবে
গাড়ীৰ ব্যৱস্থা কৰি দিব লাগিব।
- (খ) আহাৰক সমিতিৰ তৰফৰ পৰা প্রতি নিশা ২ জনকৈ পেণ্ডেল ৰখীয়া আমাৰ ৰখীয়াৰ লগত দিব লাগিব।
- ১৭। আইন সম্পৰ্কীয় যিকোনো ধৰণৰ গোচৰ নলবাৰী জিলাৰ নলবাৰী আদালততহে কাৰ্যকৰী হ'ব।
- ১৮। থিয়েটাৰ দলৰ প্রতিনিধিৰ মৌখিক কথা কোনো কাৰণতে গ্ৰাহ্য নহ'ব।
- অন্তৰ্গত ওপৰোক্ত চুক্তি পত্ৰৰ সমূহ লিখা কথাবোৰ সত্যবুলি জানি সুস্থ শৰীৰে স্বজ্ঞানে নিজ নিজ ইচ্ছাবে উক্ত চুক্তিসমূহ পালন কৰাৰ
অঙ্গীকাৰ কৰি এই চুক্তি পত্ৰত মই/আমি চহী কৰিলোঁ।

১ম পক্ষৰ চহী

২য় পক্ষৰ চহী



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MARRIAGE OF MOBILES : MOBILE THEATRE TO GET A BOOST FROM MOBILE PHONE COMPANY AIRTEL

Guwahati, 8 August 2007: Bharati Airtel, India's leading mobile service with a view to pumping in more blood in to the mobile theatre industry in Assam, has tied up with Kahinoor Theatre to support their performances across the state of Assam, all through 2007 and 2008. The tour programme of the Kahinoor Group which will commence on 10 August, 2007 from Pathsala of Barpeta District will go through Nalbari, Kamrup, Baksa, Bongaigoan, Darrang, Goalpara, Kokrajhar, Dhubri, Marigoan, Nagaon, Sonitpur, Golaghat and Jorhat District of Assam, staging shows at 73 different locations and hold its grand final in Bogorihati of Nalbari District in the eve of Rangali Bihu in April 2008.

Shri Sudipto Choudhury, Chief Operating Officer, Bharati airtel Ltd. NESA, said, "While providing world class mobile phone service to its customers in Assam and North East, Airtel is also promoting indigenous art forms and local skills. Our involvement with Kahinoor Theatre, we are confident, will give a new lease of life to the mobile theatre industry of Assam."

In the beginning of the sixties, an innovative and pioneering transformation happened when a new form of mass entertainment through popular stage drama was first introduced in a small town of Assam. Pathsala, which was a completely new concept not only in India but in World Theatre. Today mobile theatre groups tour almost nine months in a year across the length and breath of Assam staging plays overthrowing the law and order situation and the vagaries of winter Spring and Summer and the torrential rains and devirginating rainy season and flood situation and creating a niche for itself in the hearts of the people.

Kahinoor Theater was established in 1976 and over the past 31 years it has staged over 150 dramatic performances notable among them bring Mahabharat, Ramayan, Raja Hrischandra, Cleopatra, Hemlet, Illiad, Odyssey, Benhur, Titanic and Tezimola. This is the first time a telecommunications Company is promoting another mass media of communication- mobile theatre in Assam.

About Bharati Airtel Limited : Bharati Airtel Limited, a group company of Bharati Enterprises, is India's leading integrated telecom services provider with an aggregate of 44.67 million customers as of end of June 2007, consisting of 42.70 million mobile customers. Bharati Airtel has been rated among the best performing companies in the world in the Business week IT 100 list 2007.

Bharati Airtel is structured into three strategic business units- Mobile services, Broad band, Telephone (B&T) services and Enterprise services. The mobile business provides mobile and fixed wireless services using GSM technology across 23 telecom circles. The B&T business provides broadband and telephone services in 94 cities. The Enterprise services provide end-to-end telecom solutions to corporate customers and national and international long distance services to carriers. All these services are provided under the Airtel brand. Airtel's high-speed optic fibre network currently spans over 40,000 kms. covering all the major cities in the country. The company has two international landing stations in Channai that connect to submarine cable system i2i to Singapore and SESE-ME-WE-4 to Europe. For more information visit

www.bharatiairtel.in

For further information contact

Anjuli Chittaranjan, Corporate Communications, Bharati Airtel Limited, Mobile : 99540 49398

ANNEXURE. 3.2 :CONTRACT PAPER FOR THE ARTIST / WORKER.

CONTRACT

I producer of theatre of
..... being the 1st party.

I S/o of
..... being the 2nd party through this contract agreed to abide by
the rules and regulations of the theatre, as producer/
representative / Secretary/ artist/ worker/ technician and put signature with full of
my knowledge. In case of violation of this agreement i shall be ready to accept
the verdict of the court of law.

Conditions

1. I, as the 2nd party will be ready to accept rules and regulation set by the theatre w.e.f.
2. As a 2nd party, if I do not come in time as per agreement, or if I quit the party after some days, or remain absent without information, the first party can cut my remuneration, or asks for compensation. The employment of the 2nd party is completely temporary.
3. The 2nd party can not raise any complaint against the food and stay and other accommodation including water, latrine, urinals, etc. provided by the first party.
4. In case the 2nd party takes an advance salary from the first party, it will be possible for the 2nd party to get salary within the first week of each month only after the adjustment of the advance amount. The agreed salary will be distributed for 9 months.
5. The 2nd party can not claim for remuneration for a non-performing day.
6. The 2nd party can not invite guest for the show except in his/ her own place/ town/ village.

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5. The 2nd party can not claim for remuneration for a non-performing day.
6. The 2nd party can not invite guest for the show except in his/ her own place/ town/ village.

7. Without the permission from the 1st party, the 2nd party can not accommodate his/ her guest within the area of 'Music-box'. If he/ she does so, the 1st party can cut remuneration or can consider for punishment.
8. During the travelling time no male member (2nd party) will misbehave with female counterparts. At the place of show no other goods will be used by the 2nd party than provided by the inviting committee.
9. Both the parties have to abide by the rules set by the manager concern at the places of drama, music, dance, stage, rehearsal house, greenroom, kitchen, etc.
10. No complains regarding the responsibility imposed on the 2nd party will be entertained. The director has the right to make any change regarding the roles of the 2nd party.
11. The 2nd party is bound to remain abstain from drinking alcohol / using drugs/ gambling etc. during the whole period of contract. Otherwise the producer deserves the right to take any disciplinary action.
12. The 2nd party is bound to work for the second and third show if the 1st party wants.
13. In other matters not included above here, the 2nd party will discuss with the 1st party before taking any decision.

Signatures

Witness

1st Party

2nd Party

1.

2.

(Translated from the Origin)

চুক্তিপত্ৰ

প্ৰযোজক " বিয়েটাৰ " পোঃ- জিলা-

মই

অসম - ১ম পক্ষ।

মই গ্ৰী

সাং

পিতা

জিলা

২য়

পোঃ

থানা

পক্ষ।

বিয়েটাৰ "ৰ প্ৰযোজক/সম্পাদক/শিল্পী/কলা-

এই চুক্তি নামাৰ জৰিয়তে চুক্তিবদ্ধ হৈ কও যে, সমগ্ৰ মানব জাতিৰ স্বাৰ্থত

কুশলী/কৰ্মচাৰী হিচাপে এই চুক্তিপত্ৰত সংশ্লিষ্ট সমুদায় চৰ্তসমূহ মানি লও বুলি লৈ স্বজ্ঞানে সুস্থ শৰীৰে এই চুক্তিপত্ৰত আজি

ইং তাৰিখে ১ম পক্ষ ও ২য় পক্ষই চহী কৰিলে। ইয়াৰ অন্যথা চুক্তি ভংগৰ অপৰাধৰ বাবে আদালতৰ ন্যায়সংগত

শাস্তি ও ক্ষতিপূৰণ দিবলৈ বাধ্য থাকিম।

১ম পক্ষ
২য় পক্ষ

চৰ্ত্ত সমূহ

- (১) অহা ইং..... তাৰিখৰ পৰা মই ২য় পক্ষই "বৰপেটীয়া থিয়েটাৰৰ এজন শিল্পী/কৰ্মচাৰী হিচাবে উক্ত অনুষ্ঠানত উপস্থিত থাকি এই অনুষ্ঠানৰ সকলো নিয়ম-নীতি মানি চলিম।
- (২) চুক্তিপত্ৰত স্বাক্ষৰ কৰি নিৰ্দ্ধাৰিত তাৰিখত অনুষ্ঠানটোত নহিলে, অহাৰ পিছত কেইদিনমান থাকি মাজতে অনুষ্ঠানটোৰ পৰা গুচি গ'লে বা কৰ্মৰ সময়সীমাৰ মাজত নিজৰ বিভাগত উপস্থিত নহ'লে বা বিনমুখিত অনুপস্থিত থাকিলে মোৰ (২য় পক্ষৰ) মননীয় অংশ বিশেষ কৰ্ত্তন হোৱাৰ উপৰিও ২য় পক্ষই ১ম পক্ষক ক্ষতিপূৰণ দিব লাগিব। দ্বিতীয় পক্ষৰ নিয়োগ সম্পূৰ্ণভাৱে অস্থায়ী।
- (৩) থিয়েটাৰ কৰ্ত্তৃপক্ষই (১ম পক্ষই) যোগান ধৰা খোৱা, ধকা, শোৱা, শোচাণাম, প্ৰসাৰণৰ ইত্যাদিও ২য় পক্ষৰ কোনো ধৰণৰ আপত্তি বা আতুতীয়া সুবিধাৰ দাবী নেথাকিব।
- (৪) ২য় পক্ষই ইতিমধ্যে লোৱা আগদান মহিলা হিচাবত পৰিশোধ হোৱাৰ পিছতহে প্ৰতি ইংৰাজী মাহৰ (নটাগল বহিৰলৈ যোৱাৰ সময়ত) প্ৰথম সপ্তাহত ১ম পক্ষ প্ৰযোজকৰ পৰা গ্ৰহণ কৰিম। দ্বিতীয় পক্ষৰ লগত হোৱা বন্দবস্তী পৰিশ্ৰমিক (৯) ন মাহত ভগাই দিয়া হ'ব।
- (৫) নাট্য, নৃত্যৰ প্ৰদৰ্শন (মঞ্চ শিল্পীৰ বাবে) যিকোনো কৰণত বন্ধ থকা বা প্ৰদৰ্শন কৰিব নোৱাৰা দিনৰ বাবে ২য় পক্ষই কোনো পাৰিশ্ৰমিক দাবী কৰিব নোৱাৰিম।
- (৬) নাট্য, নৃত্যৰ প্ৰদৰ্শন দেখুৱাবলৈ থিয়েটাৰ কৰ্ত্তৃপক্ষৰ ওপৰত (Complimentary) নিজৰ ঠাইৰ (Local/Village/Town) বাহিৰে আন ঠাইত ২য় পক্ষই বিচাৰিব নোৱাৰিম।
- (৭) থিয়েটাৰ কৰ্ত্তৃপক্ষৰ বিনা অনুমতিত Music Box বা গ্ৰেফোগ্ৰাফত যদি ২য় পক্ষই কাৰোবাক বন্ধাও, তাৰ বাবে মই ২য় পক্ষই ক্ষতিপূৰণ দিব লাগিব।
- (৮) এখন ঠাইৰ পৰা আন এখন ঠাইলৈ বাহিৰে অহা-যোৱা কৰাৰ সময়ত ২য় পক্ষই পুৰুষ/মহিলাৰ ব্যৱধান বন্ধা কৰি আসন গ্ৰহণ কৰিবলৈ বাধ্য থাকিব। ২য় পক্ষই আৱশ্যক সমিতিয়ে দিয়া ঠাইত সুশৃংখলভাৱে থাকি জাত থকা যিকোনো আচৰ্য্যৰ ব্যৱধান নকৰে।
- (৯) উভয় পক্ষই নাট, সাংগীত, নৃত্য, মঞ্চ, গ্ৰেফোগ্ৰাফ, সাজঘৰ, বান্ধনীশাল আদিত বিভাগীয় পৰিচালকৰ সিদ্ধান্ত মানি চলিম।

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- (১০) নাট, সংগীত, নৃত্য আদিত ২য় পক্ষৰ ওপৰত ন্যাস্ত কৰা দায়িত্বত ২য় পক্ষই কোনো আপত্তি নকৰিম। নাট নৃত্য সম্পৰ্কত বিভাগীয় পৰিচালক বা প্ৰযোজকৰ সিদ্ধান্তত কোনো আপত্তি কৰিব নোৱাৰিম। কোনো চৰিত্ৰ ৰূপ দান বা ২য় পক্ষৰ কৰ্মত বিভাগীয় পৰিচালক বা প্ৰযোজকে যিকোনো সময়তে সাল-সলনি কৰিব পাৰিব।
- (১১) চুক্তিবদ্ধ হোৱা কালছোৱাত মদ, ভাং, ড্ৰাগচ, জুৱা ইত্যাদি কৰ্মৰ পৰা ২য় পক্ষই বিৰত থাকিম। ইয়াৰ অন্যথা কৰিলে যিকোনো মুহূৰ্তত পৰিচালকে মোক (২য় পক্ষক) কৰ্মৰ পৰা অব্যহতি দিব পাৰিব বা পাবিশ্ৰমিকৰ ধন কৰ্তন কৰিব পাৰিব।
- (১২) এনিশাত দুটা বা ততোধিক দৰ্শনীত কাম কৰিবলৈ ২য় পক্ষ বাধ্য থাকিম।
- (১৩) এই চুক্তিপত্ৰত সন্নিবিষ্ট কৰা স্বৰ্তৰ বাহিৰে আন কথাবোৰ প্ৰযোজক/পৰিচালকৰ লগত আলোচনা কৰিবলৈ ২য় পক্ষ বাধ্য থাকিম।

তথা অসমৰ সাংস্কৃতিক দিশত উন্নতি সাধন হওক
এই কামনাৰে ২য় পক্ষই স্বাক্ষৰ, সুস্থ মগজুৰে সমূহ চৰ্ত মানি লৈ ১ম পক্ষ ও ২য় পক্ষই চুক্তি নামাত স্বাক্ষৰ কৰিলে।

সাক্ষী

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১ম পক্ষ

২য় পক্ষ

২)

সাক্ষী
১ম পক্ষ
২য় পক্ষ

ANNEXURE 5.1 : 7- Points Demand of SABTPS.

A memorandum along with the following demands has been submitted to the Minister for Cultural Affairs by the SABTPS on 25th June, 2003.

1. At present an amount of Rs. 15/20 lakh requires to open a new bhramyamaan theatre. The government should know about the source of such a fund so that the party remains accountable with the government. The government should know whether he/she pays income – tax or not, another aspects is regarding the producer's ability to open a theatre. The government, considering all these aspects, should engage an officer to look after these theatre groups. The government should have proper system of registration and renewal along with terms and conditions for these theatre groups. SABTPS will be ready to provide cooperation if the government considers this.
2. The government should impose certain conditions at the time of entertainment tax relief. This should be done to stop the malpractices exercised by some dishonest producers.
3. It has been learnt that the government is ready to announce the bhramyamaan theatre as an industry. There are huge difference between bhramyamaan theatre and other industries. Bhramyamaan theatres are more like a process of self-employment. Artists/ workers are not permanent employees. It changes every year. If the government is serious about this, it is suggested that SABTPS should be taken for consultation.
4. The government should not cover the theatre groups within the network of Provident Fund Act. It is observed that notice have been issued by the department of employees provident fund of the government of Assam to several theatre groups. Even arrest warrant has been issued. There is not a single evidence of such notice all over India. Therefore, the government should stop this immediately.

5. The government has been requested by the SABTPS to provided sufficient land at Guwahati for the construction of its office and guest house so that it can maintain relation with the government and implement several measures adopted for the betterment of the artists and theatre groups an a whole.
6. The government is also requested to make provision for the pension of the artists and financial assistances for the needs workers of theatre.
7. There should be provision of awards for the bhramyamaan theatre.

ANNEXURE 6.1

Resolution adopted by the Pathsala Sahitya Sabha in regards to problems of Bhramyamaan theatre

1. To put emphasis on performing original drama and thus find out a class of playwrights.
2. To bring out the theatre groups from the influences of the Bengali translated drama and to make the groups free from those playwrights who pretend to be the original by translating Bengali drama.
3. To organise workshops/ seminars to discuss the problems of the drama and acting and to train the new comers.
4. To accept the constructive criticism for self improvement.
5. To create a common fund from the contributions of the groups and government's grants and if possible to develop a Drama Institution.
6. To make provision of award for original playwrights of the bhramyamaan theatre.
7. To felicitate aged artists and to provide them necessary assistances.
8. To provide financial assistance to needy artists.
9. To provide training to the new actors / actresses , etc.

**ANNEXURE 6.2: SUGGESTION PUT FORWARDED
BY BAJALI PRAGATI SANGH**

1. The government should give due recognition formally to the bhramyamaan theatre groups. In this content, the government should first has recognised the All Assam Bhramyamaan Theatre Producers' Association and the Bhramyamaan theatre Artists' Associations and with the help of the representatives from those two organisation a proper definition of bhramyamaan theatre should be worked out. On the basis of this definition, formal recognition to be issued to bhramyamaan theatre.
2. Bhramyamaan has already been flourished as an industry in the cultural and social sphere of the state. The government should make it formal so that as an industry it can acquire all kind of assistances and protection from the end of the government.
3. The government should have a scheme for awarding the people associated with the Bhramyamaan theatre covering all the aspects.
4. The entertainment tax relief system should be clear and the present system of electricity distribution should be changed by replacing a simple one.
5. The government should provide one time financial assistance to the theatre groups affected by the 6 years old Assam agitation.
6. Necessary food items should be supplied to the theatre groups.
7. Those who are physically disable and economically backward should be provided with free medical treatment by the government. Retired Artists should be given regular pension at reasonable rates.

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