CHAPTER IV

INFRASTRUCTURE OF TAMASHA PHAD
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4.1 - TAMASHA PHAD

In Paramparik Tamasha, the performers of Tamasha are called Tamasha Phads. Some others call this as Paramparik Tamasha Lok Natya Mandal. In Marathi language "phad" means "a group" or "a company." For the performance of any drama, a group is required for that group, infrastructure is needed. Then only a play can be performed successfully. For the staging of a performance, many have to work on the stage and off the stage, like the scenic designer, lighting specialist, costume designer, make up in-charge, carpenters, electricians, helpers, floor assistants, lighting assistants, green room in-charge, etc. Like this on the stage, well trained and experienced actors and actresses are essential. To look after all these people needs a producer and for the performance of the play, a director, to look after the stage activities a Stage Manager, musicians, choreographers, publicity in-charge, transportation in-charge, etc are also needed. In this manner, for staging a Tamasha, the same infrastructure required for the modern theatre is needed.

When I visited Narainggaon village of Pune district as part of my field work, I met about fifty Tamasha phads. The Tamasha phads which I met and observed that some of the phads are having very much infrastructure and some of the phads have very less infrastructure. The infrastructure of a phad depends on the owner of the phads. If the owner is a rich man, he provides up-to-date stage equipment, acquires a big size tent, trucks for transport, Jeeps for propaganda will also be more. Imported audio system will be there. Maintenance, advances and payments to the artists are very promptly made by these owners. They have complete orchestra with latest musical instruments.

Likewise, for the Tamasha Lok Natya Mandal which has less infrastructure, the recognition to these phads among the public is also very less. The small Tamasha phad owner will have limited musical instruments as compared to the big phads. Hence, those who work in small sized phads, the salaries of the backstage crew, i.e., manager, scenic designer, carpenter, painter, electrician, lighting in-charge, etc is also less when compared to the big Tamasha phads.
owners of the small Tamasha phads do all the work related to the performance themselves. As already mentioned above, phad means "a group". All these group members live together, cooperate with each other. There is politeness in their talk, decency in their activities. Though the kalavanths and backstage crew are illiterates, they behave with the audience and with their co-workers in the phad very politely. The great thing in these artists is that they utter double meaning dialogues in the Tamasha performance but in their real life, their talking is very decent. They appreciate others. The owners of the phad do not harass their kalavanths or other crew members of their phad.

4.1.1 — Owner of the Tamasha Phad

The owner of the Tamasha phad is naturally a very rich man who is well conversant with Tamasha Shaheer. He can also play the dholki, tuntune and dapp, which are the main musical instruments in Tamasha production. He also knows the rhythms of lavni songs and also is the director of Tamasha company.

The owner of the Tamasha phad not only directs the forms but in case of necessity, also enacts the roles, that too of different characters. He knows the techniques of scenic design of Tamasha production. He is also an expert in make up who knows all types of make up for different types of Tamasha productions, viz, social, mythological and farce productions. He also can have knowledge in lighting and electronic equipment.

4.1.2 — Manager of the Tamasha Phad

The Manager of a Tamasha phad is the complete in-charge of the company. One has to approach the manager for fixing Tamasha programmes at their villages and the manager has every right to fix the programme and the rates for the Tamasha performances. Maintenance of vehicles, Tamasha tent, stage equipment, lighting equipment, propaganda equipment also come under his purview. Arranging food and other facilities also comes under the duties of the Manager. Taking Tamasha Vag Natya scripts to Bombay Censor Board for censorship is also being looked after by the Manager. Liaison with Area Tehsildars and local Police authorities for staging performances.
is also the duty of the Manager of the phad. To settle payments to the artists, sanctioning advances, marketing and maintenance of accounts of the Tamasha phad is also looked after by the Manager. He has to give permission to start the performance by ringing the bell.

The Managers of Tamasha phads are not highly educated but they know reading and writing.

The Managers of these Tamasha phads are themselves artists and also take part in the performances in case of necessity.

4.13 PROPRIETOR AND MANAGER’S ROOM
On the back left side of the main dais, Green Room is arranged. On the right side of the back of the dais, a room is arranged with the help of tents to be used by the proprietor and the manager. This is called Proprietor and Manager’s Room. There is a carpet spread on the floor in the manager’s room. On the carpet, cotton bed and round shaped pillows are kept. The boxes of valuable items are preserved in that room, and the iron cash box is also kept in that room.

The owner and the manager accommodate themselves in that room at the time of the performance.

The visitors who come for Tamasha show bookings meet and consult the owner in that room, pay advance to him and fix the Tamasha performances at their villages.

One office boy is always engaged in the so-called proprietor’s room to supply water and tea to the visitors throughout the day.

4.14 — BOOKING COUNTERS
Almost all the modern Tamasha companies have their own vehicles of various models. They arrange booking counters, preferably in vehicles itself. Those Tamasha phads which do not have vehicles arrange tent type booking counters. For both tent type booking counter and for booking counters arranged in vehicles also, a man is kept outside the counters for protection.

There are about five hundred Tamasha companies are in vogue in Maharashtra. In all these companies, the rate of tickets ranges between seven to ten rupees. The Tamasha
performances are not shown free of cost. Free passes are issued to Very Important Persons (VIPs) only and are not issued to common people.

Tamasha phad organisers are very polite persons. They adjust themselves, if anyone create problems in the tent.

Booking Clerks are usually very close relatives of the company owners.

4.2 — INFRASTRUCTURE
As per my experience with the Tamasha phad, what I observed is that the Tamasha phad can be divided as under:

a) Stage equipment
b) Lighting equipment
c) Audio equipment
d) Scenic Design equipment
e) Green Room equipment
f) Audience area furniture
g) Tamasha Tent
h) Transportation
i) Propaganda equipment
j) Modern Musical Instruments
k) Cooking materials (vessels etc.) (Kitchenware)

4.2.1 — STAGE EQUIPMENT
For erecting a stage, they use 4’ x 4’ V-shaped angular wooden pieces. For small dais they use 16 such pieces and for big dais they use 20 pieces. On these V-shaped pieces they spread wooden sheets. For this purpose, they generally use soft wood. Because it is easy to fix and remove nails on this soft wood.

There are two types of stages used by Tamasha phads. The small companies use 25 x 25 feet measurement stage for their performances. The big companies with more artists use 30 x 30
feet stage 4 x 4 feet v-shaped angular wooden pieces ("reptar," in Tamasha language, a technical word) about 16 for small stage and about 20 for big stages are used for support to the stage. On these V-shaped pieces, wooden sheets are arranged to make the dais. On the four sides of the dais, four poles of ten feet height are placed. There are no side wings. Backdrops are fixed to the poles in accordance with the performance requirements. The backdrops are operated with the help of pulleys. The dais is decorated with curtains of various colours.

After the stage is arranged, lights, sound system is fixed at suitable places. The dais almost resembles that of modern theatre proscenium stage.

4.2.1.1 — STAGE IN-CHARGE

The Stage Incharge looks after the requirements of the stage, scenic design, lighting, scenery, backdrops and sound system. He has to provide all facilities and properties that are required for the play while changing the scenes from the beginning of the play to the end of the play. The stage incharge have to give directions of exit and entries to the kalavanths (Tamasha artists) and also supply the required props to the kalavanths as per the characters demand.

In Tamasha phads, Stage Incharge perform the duties but he is not treated and is not called as Stage Incharge, but they call him helper.

In some of the Tamasha phads, the Manager of the phad himself acts as the Stage Incharge.

The Stage Incharge is also a kalavanth and can perform the roles in case of necessity.

4.2.2 — LIGHTING EQUIPMENT

In modern drama, they are using different types of lighting equipment in their performances. Through lighting, the modern theatre has advanced much faster. For the success of a play, one third of the credit goes to lighting. Though the play is of mythological, historical, folk or social type, for all these performances, lighting is very very important. It cannot be possible for the staging of a play without proper lighting equipment. In the olden days when there was no electricity, the organisers were performing the plays with the use of oil lamps, mashals (torches).
and later on with the help of petromax lights. With the advancement of technology, and with the invention of electricity and the availability of this facility in India, it has become a boon to these theatre people. The practitioners of modern theatre, for the usage of lighting equipment are following Western countries but the Tamasha phad organisers are adopting the techniques that were being used by modern theatre people.

Tamasha companies give much importance for lighting in their performances. In the ground where the performance is being organised, they take all precautions to fill the ground with light. Decorative lights are arranged on the tents and on the front gate. Specially a number of lights are being arranged on the dais. Halogen lights, flood lights, footlights, strobe lights, spotlights, etc. are also arranged. These lights range between 0.5 KV and 2.5 KV.

At the beginning of farce item and at the time of modern vag natya item, while singing songs, while dancing, a number of disco lights are also being used. Village folk are impressed with these lights and feel that they have entered into another world—Disney Land.

To arrange these lights and to maintain electrical equipment, there will be an electrician appointed in the phad. The Tamasha phads do not depend on the supply of electricity by government. In every Tamasha phad, they own four to six power generators. They maintain trucks to transport these generators. In Tamasha production, they create different types of wonders with the use of lighting. Thunder scenes, fire scenes, sunshine, sunset, moon etc. are created with the help of lighting.

For fast moving scenes, chasing and in fighting scenes, they use strobe lights thereby making the scenes impressive.

In the usage of lighting system, it can be said that Tamasha theatre has crossed the modern drama theatre by all means. The Tamasha phad owners own all the lighting equipment including dimmers, keyboards and generators.

The owner of the Tamasha phad by competing with each other, procure latest lighting equipment. Before purchasing this lighting equipment, they visit various drama theatres situated in Pune and Bombay and observe the lighting equipments that were being used in those theatres and prepare a budget for the purchase of lighting equipment. These equipment is being purchased.
by them from Bombay. If anything is not available in Bombay, they procure them from Delhi also.

4.2.2.1 - ELECTRICIAN

Electrician is the key person for the Tamasha production. Without an electrician, modern Tamasha productions cannot take place. The duties of an Electrician are that he has to install lights on the stage, backstage work wherever temporary green rooms are located. Lighting for audience in and outside the tent, near the booking counters. Audio equipment is also to be installed by the electrician on the stage. Checking the amplifier, mike system from time to time, managing the scene-by-scene lighting through keyboard, providing emergency lighting during power failure, operating generators wherever there is no electricity, operation of dimmer boards, keeping the equipment uptodate are the main duties of the Electrician.

The Electrician is also an artist who also can play all types of roles in case of emergency.

The Electricians take training from others in sound and lighting of latest techniques from time to time and most of them are illiterate persons.

4.2.3 - AUDIO EQUIPMENT

In a traditional Tamasha phad, a hundred years or even fifty years ago, there were no audio equipment available for them. The actors used to utter the dialogues and sing songs very loudly to enable the farthest audience to hear them. The songs and the dialogues of the kalavanths were reaching the audience in those days as there were very limited audience. During the period of peeshwahas also, there was no electronic sound system. The kalavanths were limited to the royal family only and entertaining the palace people and the sound of the kalavanths was sufficient in those days. But later on the Tamasha had become into modern vag natya, and the introduction of modern electronic equipment and the changeover of mookie cinema into talkie cinema, the Indian theatre people used to utilise the sound equipment. The Tamasha phads inspired by the talkie movies began copying the movie styles and began using the modern sound equipment in their productions. By my research experience, what I observed was that the Tamasha phads treat the
sound system as an important element. I think that if the sound system fails for any reason, they may not continue the performance. Almost all the Tamasha phad organisers have been using the modern sound equipment to a great extent and the situation has arisen that they cannot even perform the show without the equipment.

The Tamasha phads which I visited and the thing which struck me was that the Tamasha phads with little infrastructure also were in possession of modern sound equipment. The very big Tamasha phad owner of Naraingaon, Chandrakant Dhawalpurikar, was in possession of different mike systems, amplifiers, different types of cable systems. This type of rich audio system may not even be available in much developed drama companies.

Like ground tent, green rooms, kitchen, booking counters, sound system, they use powerful amplifiers. Acoustic mikes are being used. Different types of sound boxes, loudspeakers are in use. Tape recorders and record players are also being used.

As far as possible, the Sound In-charge arranges the mikes to the grid rod on the stage. The mikes catch the sound of even low voices, from all corners of the stage, very well. Generally, they do not use standing mikes on the stage. To improve clarity of sound, the Tamasha phads are using imported sure mikes nowadays. These sure mikes catch very small noises also and the farmost audience also receive the sound with good clarity. There will not be any resound produced by these mikes.

Cassettes, record players of good quality are used in these Tamasha performances by the Tamasha phads.

4.2.4 - SCENIC DESIGN EQUIPMENT

Scenic design is a must for almost all the play productions. The production without scenic design looks like something poor. Before staging a play, the scenic designer goes through the script or listens to the script. The number of acts and the scenes are being noted down by him. He prepares notes for each act and scene and after that he draws sketches scenewise. The required quantity of wood for the scenes and the type of backdrops and the scenery on those backdrops are being carefully thought and written in his notes. After that, with the help of the carpenter, painter,
assistant designers, helpers, he prepares the required scenes. In Tamasha phads also, there is one such designer (though he is not called a scenic designer).  

4.2.4.1 — SCENIC DESIGNER OF TAMASHA THEATRE

Like modern theatre groups, Tamasha phads also engage Scenic Designers for their performances. The duties of these Scenic Designers are to plan designs for a particular production. Scenic designs are in the form of cut-outs, backdrops, side wings, different type of box sets, fantasy settings, sets for mythological plays, etc.

The scenic designers of Tamasha phads are uneducated. Nowadays, the Scenic Designers are imitating movie set designs. Tamasha settings are very crude with less decency and are being prepared according to the tastes of the village folk.

There is no name given to these designers as Scenic Designers by the Tamasha phads but they call them as Set Makers but these people do all the duties of a scenic designer, as in the cine field by imitating the cinema techniques. The scenic designers of Tamasha phads visit Bombay Cine Studios to watch the scenic design techniques to use them in their Tamasha productions. The scenic designers also know acting and in case of necessity they also enact the roles in Tamasha.

The scenic designers also know carpentry and painting works.

4.2.5 — GREEN ROOMS

On the backside of the dais, they arrange small tents and are used for the purpose of green rooms. There are two portions in these green rooms. In one portion, women artists do their make up and the other portion is used by male artists for their make up.

There are no facilities available like modern drama proscenium theatre in Tamasha theatre green rooms. They put bulbs here and there in one corner of the tent and in the other corner they arrange one or two KV halogen lights. Chairs, tables and mirrors are not available for their make up purposes. They sit on mats and with the material of their own, they do self make up.
All the kalavanths after enacting their characters on the stage, come to the so-called green room and sleep on the mat where they had their make up. There is facility of water and tea available in the green rooms and there are no bathrooms attached to these green rooms.

There is no equipment in these green rooms which need special mention. There are big iron or wooden trunks in which they keep hand props, costumes, make up materials. They fix the lights to the poles which are used for the support to the tent.

All the kalavanths will have their own trunks in which they keep their personal effects and their personal costumes. On two sides of the green room, they spread mats and keep these trunks on them, both men and women separately. Make up kit is being kept individually by all the kalavanths. On watching these green rooms, it will be understood that how poor they are. The green rooms erected with the help of tents will protect kalavanths from sun, rain and wind. As the kalavanths are roamers, and hence they treat these green rooms as good ones and adjust themselves to the atmosphere, satisfy themselves to the conditions and give their performances. The sleeping on the mats in the green room after the performance and after sunrise getting ready to move to another village for their performance is their daily routine work and has become their habit.

4 2 6 — Furniture

As used in the theatre companies, the Tamasha phad organisers also use some furniture. The furniture used in proprietor-cum-manager’s room are folding chairs, tables etc. For the use of stage props also some furniture is required on the dais, for example, they need thrones etc. for historical dramas. Like this, the furniture is needed for creating office room, family settings on the stage. They need chairs for the orchestra men, table for keeping instruments, stools for the booking clerks, and special chairs to be arranged for the purpose of VIPs to witness the show on one side. In addition they need different types of stools, chairs, tables which are being used for the plays from time to time. The minimum furniture that a phad possesses will be of one lorry load. On par with big phads, the small Tamasha phads also use furniture according to their needs.
The furniture used by these people is made up of ordinary wood. They do not have costly furniture. Decorative and curved type furniture is not at all used by the phads. As far as possible they purchase this furniture from local markets only. They do not give much importance to furniture and sometimes they even manage without furniture also. When they do not have chairs for VIPs, they spread a white cloth and put round pillows. As most of the performances are held in the villages, they make arrangements for the audience to sit on mats, but sometimes the audience used to sit on the earth itself. They use the furniture on the dais for stage design and during daytime it is used for other purposes. Almost all the furniture is of folding type which facilitates them to pack easily and loading also becomes very easy.

4.2.7 TAMASHA TENT

Like Circus companies, Tamasha organisers also arrange a big tent in the ground. Before erection of the tent, they clean the ground free from stones, thorns and make the ground flat. The Tamasha organisers will not perform the play by the sides of drainage nalas or at unpleasant places. They select a place with all facilities and erect the tent in the ground like circus model.

- The width of the tent is 125 feet
- The length of the tent is 125 feet
- Compound wall (with cloth) 10 pieces
- (“Kanat” in Marathi)
- and a gate with door.

The accommodation (seating) of the tent is about three thousand audience. Some tents even accommodate between three to ten thousand audience also which depends upon the financial status of the phad. A carpet is spread on the ground to enable the audience to sit. The tent is erected with the help of bamboo poles and with ropes.

Some of the Tamasha phads give their performances without tents also. The Tamasha phads with tents make it compulsory buying tickets but for the Tamasha phads who perform without using tents, this ticketing system does not suit. First of all, the atmosphere could not be created without the usage of tents. Tents are used as weather proof and they protect the
kalavanths from sun, rain and wind. Audience feel themselves safe. The owner of the Tamasha phad can have control over audience when he uses the tent. As per my opinion, instead of performing Tamasha in open air it is better to perform Tamasha by using tents why because when the performance is on, the actors on the dais are immersed in their moods. When the tents are used, they put off the lights on the side of audience and the lights are on only on the dais and hence the atmosphere is very good, whereas in the open air, the concentration of the actors diverts because of the unwanted air from all sides, sound pollution and other obstructions also arise, by which the quality of the production weakens. If tents are not used, there is possibility of disturbances for the performance by outside people (other than audience) who may throw stones, etc. onto the dais which disturbs the concentration of actors.

By this way, the actors will have no protection in open air theatre. The organisers will not have control over audience. As there is only one door if tent is used and the entry and exit of the audience will be from that door only, whereas in open air theatre it is not possible. For actors, there is an entrance and exit place on the back of the dais into the green room and they will not have any link with outsiders and hence have protection, if tent is used. As the performance of Tamasha goes on throughout the night, the protection is very much needed for both actors as well as for the audience. Hence, the professional Tamasha phad organisers use tents as far as possible. Though the cost of tent is more, they procure tents by way of raising loans or by other means. During fairs, festive occasions, in the performances booked by the villages, the organisers avoid using tents and they perform the shows free (without sale of tickets) as they are contract shows.

4.2.8 — TRANSPORTATION

After the downfall of peeshwas, the tamashgirs have spread to all corners. They have established Tamasha phads individually and started giving performances by appointing five to ten kalavanths. It is a very difficult task to move from one village to another by walking and giving performances. As per my opinion as a research scholar, the Tamasha phads are in possession of large equipment, costumes, hand props, personal luggage of each kalavanth, and it is not an easy task of carrying all these items from one place to another. During those periods there was no transport facility.
That is why they buy bullock carts, load their luggage in those carts and move from one place to another to give performances. From time to time, the number of Tamasha phads have increased and after the invasion of India by Britishers, modern transport facilities also came into existence, but still the tamashgirs depend upon bullock carts even in recent times.

The Tamasha phads of those days have no permanent place to stay, they have no address of their passage, and the place where they used to stay in a village was their place of living for that day. The earnings of their whole life was being kept in those bullock carts. The Tamasha equipment which was in the bullock cart was their property. Bullock cart itself was their house. With this type of transportation, the path of paramparik Tamasha moved forward. After the eighteenth century, even though the facility of bus, lorry, was available, the reason for the use of bullock carts by the Tamasha phad was their poverty and that the maintenance cost of bullock carts was very low. All the Tamasha phad workers were from villages and all of them were well trained in maintaining bullock carts for their transportation purposes. In one word, it was a journey without spending money. The paramparik Tamasha which stepped into the twentieth century became the Modern Vag Natya.

Nowadays, all the Tamasha companies are having their own modern transport facilities. Without these modern transportation facilities, they cannot move from one place to another so quickly for giving their performances in far off places in these days. To carry stage equipment, to carry tents and other material, at least two lorries are essential for every company. Even the smallest Tamasha company is also owning two lorries.

For the transport of artists, buses are also arranged with good seating comforts. Jeeps are used for propaganda purposes. Moreover, the financially sound owners of Tamasha phads are even maintaining cars for their personal use. Drivers and cleaners are appointed for all the vehicles. They appoint the drivers who have knowledge in mechanism and who are technically fit.

As far as possible, the minor repairs of the vehicles are done by themselves. After the programme, these drivers and cleaners help in the dismantling of the sets and loading them in the lorries.
During olden days, the paramparik Tamasha people, for the propaganda of their performance, had to struggle a lot because in those days they did not have modern equipment, sound system for this purpose. Even the facility of distribution of pamphlets were also not there during those days. But nowadays, the propaganda has become very simple and they give publicity in as many villages as they can by moving in jeeps and can return back by evening. But in those days, giving publicity in one village itself was a very difficult task. The Tamasha phad men reaches the village and by playing dholki and daph praising the Tamasha production which they were going to perform, and moving round the village, by doing so at different places. On hearing the announcement, the people who were interested in the Tamasha performances used to go to witness the performances.

During the twentieth century, the propaganda style of modern Tamasha has changed substantially and they have started imitating and following the cinema propaganda styles, and they have succeeded in this modern propaganda media.

Almost all the modern Tamasha companies depend on propaganda. They have financial sources for their propaganda. They decorate the jeeps colourfully, by using cut outs, by fixing clarity audio system and moving in the villages from one street to another, where the performance is being performed, by uttering humorous and impressive dialogues and by playing lavni song cassettes, they go on moving and give their publicity. They even go to nearby villages also for their propaganda in addition to the village where the performance is arranged.

By this, the name of the play, venue, time, the name of the company, the details of the artists are known to the villagers clearly.

There is another method also being used in their propaganda. While the jeep is moving in the streets of the village and at the same time, one of the members pastes posters on the walls. They even distribute pamphlets. The particulars of Tamasha, time and venue are shown in the pamphlets and in the posters. This is another method of propaganda being followed by Tamasha companies.
Sound system is very important for propaganda. They use modern amplifiers, acoustic mikes, loudspeakers, record players, cassette players, etc for the effective propaganda.

The financially sound Tamasha phad organisers make their propaganda through newspapers also, but this type of propaganda is very rarely seen.

In olden days, they were making propaganda by using daphs. By playing daphs, they move from one street to another, announce the name of the Tamasha performance, venue and time of the performance, for the convenience of the people who are interested in witnessing Tamasha performances.

4.2.10 — Musical Instruments

In olden days, in paramparik Tamasha, mainly dholki, daph (halgi), tuntune, jhanjar, tal and chal like musical instruments were being used. Not only in Tamasha but even in other traditional folk forms — in the Gondhal, Vaghya Murali, Dashavat, Bharud, Lalit, Lavni of Maharashtra also, the above instruments were being used. During the twentieth century, most probably after the Second World War, the structure of paramparik Tamasha has changed substantially. The imitation of cinema by kalavanths, the decrease in the number of paramparik Tamasha shahirs, the dilution of traditional music with the influence of cinema music, due to the liking of modern music by the audience, brought major changes in paramparik Tamasha. To attract audience, the Tamasha phad organisers have started using modern musical instruments. After the introduction of modern musical instruments, the style of Tamasha performance has also changed. In Tamasha performance, after gan, goulan, they have introduced a new item by name "Farce" with these modern instruments.

Farce is full of cinema music. Even after the introduction of so many modern musical instruments in Tamasha, the place of traditional musical instruments is intact even today.

There are four traditional musical instruments used in Tamasha. They are dholki, dapp, tuntune and tal. The user of these four instruments do not undergo any training in any of the traditional music schools but they are trained by the old Tamasha performers. The musicians use their instruments according to raga, tana and pallavi.
The Tamasha phads conduct musical (jugalbandi) competitions among the artists and prizes are awarded to the winners. Tamasha dancers dance according to the rhythm of the dholki and dapp, and cannot sing without the use of tuntune. Dholki, dapp musicians play all types of music irrespective of its form. Whether it is folk or modern, they play the instrument according to the situation. The sound of these instruments are very melodious and attract the folk.

Without these instruments Tamasha performance is a handicapped one. There is no possibility of singing of lavni and dancing. Therefore, these instruments are treated as the backbones of the Tamasha performances.

### Traditional Musical Instruments in Tamasha

**Dholki**

Dholki is an instrument of about two feet in length, one foot of surface, covered on both sides with a radius of eight inches with leather. The metal used is soft wood, covered by leather.

The makers of Dholki instruments are spread over in Pune and in different parts of Maharashtra and the Tamasha phad owners go and buy them from those places.

The cost of each dholki ranges between five hundred and one thousand rupees.

**Daph**

Daph is a famous musical instrument in Indian traditional music. The name of daph varies in different parts of the country, like “Dappu” in Andhra Pradesh, “Dapli” in Uttar Pradesh, “Dapda” in Madhya Pradesh, and “Dapp” in Tamasha Phads of Maharashtra.

Dapp is a round-shaped instrument of about twelve inches in radius which is made of soft wood and with pure leather.

The dapp used in Tamasha performances is different from other rhythmic instruments.

Makers of these daps are found all over India. The cost of the dapp ranges between two hundred and five hundred rupees each.

Dapp and tuntune are used in the type of folk music like Pawada and Lavni. The daph consists of an open circular frame covered on one side with skin. This dapp is held in the left
hand and played with the fingers of the right hand and by a thin stick held in the fingers of the left hand. The pitch of daph is rather sharp. (Such a flat and circular drum is seen in the sculptures of early and medieval periods).

**Tuntune**

The tuntune is a one-stringed instrument. It is a hollow cylindrical vessel made of wood. A bamboo stick is fixed to its outer side. The bottom of the vessel is covered with a skin. The metal string tied to a small piece of stick passes through the centre of the skin. It is fastened to a peg on the top. The string is plucked with a small piece of stick held in the right hand. Tuntune provides drone and also rhythm. (An instrument similar to tuntune appears in a Badami sculpture of the seventh or eighth century A.D.)

Tuntune instruments are manufactured locally by themselves only. Based on tuntune, the songs in Tamasha are sung by the singers.

Though there are a number of modern musical instruments used in Tamasha plays, the use of tuntune is made compulsory. This is the symbolic instrument of Tamasha Vag Natya.

**Jhanger (Chali)\(^{1}\)**

Jhangers are made of Bell metal. Without jhanger, the performance of lavni dance is not possible.

Each lavni dancer ties about hundred jhangers to their feet. They weigh about one kilogram. Through these jhangers, they synchronise steps and rhythm of dance. The jhangers are tied to a rope, making them readymade for quick use.

The cost of hundred jhangers is about two hundred rupees.

\(^{1}\)Musicians of Modern Musical Instruments in Tamasha Production

Nowadays, the owners of Tamasha phads are making use of the modern musical instruments that are used by modern orchestra teams. In modern orchestra, jazz, drums, congo, bongo, accordion, guitar, violin, synthesizer, flute, chord, harmonium, tabla and jhanger, etc. are commonly used.
TAMASHA FOLK THEATRE OF MAHARASHTRA

The musicians of modern equipment musicians of Tamasha phads are not at all trained in those instruments, but they play the instruments by imitating film songs.  

The musicians start playing the instruments two hours before the beginning of Vag Nalya. The musicians are competent of playing two instruments at a time. These musicians supply background music to Vag Natya.  

The musicians rehearse during the daytime for their evening performances. If they feel that a particular song or tune is difficult to play, they use film cassettes and play by imitating the film music. There is no perfection in their music. They play music effectively to attract mobs to witness Vag Natya.  

The players of these modern musical instruments are educated up to tenth standard.

4 2 11 – KITCHEN ROOM AND DINING HALL.

Green room is situated on the back side of the stage. On a side of the green room, a kitchen room is built with the help of a tent. On the other side of the kitchen room, they leave some open place where the members of the phad have their meals.

The incharge of the kitchen room is called Achari. The Achari will have assistants (cooks) and cleaners of vessels. Cooking is done throughout the night.

Kalavanths, as per their convenience take their dinner at different timings at the beginning of their role, or after completion of their role, or after the completion of the performance, or before going to sleep, like this the kalavanths have their dinner at different timings.

They prepare vegetarian food specially dal bhakri (jawar bread) with chutney. This is the staple food of village folk.

The kitchen room is covered with the compound wall of the tent (kanath) and the kalavanths have privacy in this room and this room is away from the audience. Visitors' audience are not allowed in this room and they themselves do not come to this side.
REFERENCES

2. ibidem.
4. ibidem.
5. ibidem.
6. ibidem.
7. ibidem.
8. ibidem.
9. ibidem.
10. ibidem.
13. ibidem.