CHAPTER 6

SUMMARY AND CONCLUSION

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6.1: Conclusion

In this research work an attempt has been made to pursue each and every aspect of the modern Assamese Mobile Theatre with special emphasis on its role as a medium of entertainment as well as communication. Assamese Mobile Theatre, the biggest cultural medium of the state has been playing a very effective role as a medium of entertainment among the people of Assam since its beginning.

Assam has a very rich tradition in the field of performing arts. It is the land of ‘Unity in Diversity’ where different tribes of people live together and celebrate their own ritual as well as religious fairs and festivals as well as ceremonies at their own norms and traditions. This gives a special identity to Assam as a beautiful place of cultural admixture of people among the people of the world. It is well known from this study that various folk performing arts which were ‘Quasi Dramatic’ in nature were in vogue in Assam from a very long time back which had played a tremendous role as the medium of entertainment among Assamese people from time to time.

Before the birth of Mahapurush Srimanta Sankardeva and Sri Sri Madhavdeva folk performing arts like Ojapali, Pootala Naach, Nagara Naam, Dhulia Bhaona and Khuliya Bhaona were very popular among the people of Assam. Although, all these are religious in nature but giving entertainment among the audiences was a chief goal of these folk performing arts. After this, during fifteenth century with the birth of Mahapurush Srimanta Sankardeva and later Sri Sri Madhavdeva, a new type of play known as Ankiya Naat or Bhaona became popular as a medium of entertainment among the common mass of our state. Sankardeva and Madhavdeva created Bhaona as a tool
for spreading religious sentiment specially Vaisnavite movement among Assamese people but at the same time it act as a powerful medium of entertainment among the people of Assam. This popular theatre has been performed in every corner of the state with popular enthusiasm. Bhaona has been living in the land even after the death of Sankardeva. In this regard Satradhikar had made the most vital contributions by carefully preserving the tradition of Bhaona performances in their respective Satras. Here the role of Aauniati Satra, Gorhmur Satra, Kamalabari Satra, Dakshinpaat Satra, Bardowa Satra, Dihing Satra, Letugram Satra (Jorhat), Nikamul Satra, Bholaguri Satra, Gharmara Satra (North Lakhimpur) and Saliha Bareghar Satra (Sibsagar) are very prominent.

However, in the early nineteenth century that is after 1826 through Yandaboo Pact, Assam was ruled by British colonialism and as a result of this a revolutionary change came in every aspect of Assamese life whether it is economic, political, social or cultural. As the time passes, the popularity of old ages Bhaona gradually declined and a new theatrical performance started to grow in Assam. It is known as Jatra.

At the very beginning Bengali Jatra was performed in different parts of Assam and it became successful to capture the attention of Assamese as well as other language speaking people of the state. With the passages of time during the last decade of nineteenth century and first decade of twentieth century people like Tithiram Bayan, Brajanath Sarma, Joydev Sarma, Monohari Das, Harichandra Das, Bhogiram Kalita and many others played a very active role for making Assamese Jatra more popular as a medium of entertainment in Assam. Within a short period of time, Jatra became successful in gaining the attention among Assamese people. Jatra was performed in
various fairs and festivals as well as religious occasions like Durga Puja, Rash Mahotsav, Doul Utsav etc.

Three decades later in 1963, Achyut Lahkar and Sada Lahkar of Pathsala set the wheel in motion by setting up the first commercial Mobile Theatre namely ‘Nataraj Theatre’ in Assam. With the birth of ‘Nataraj Theatre’ a new history was started in the cultural field of Assam. Radha Govinda Baruah, the great literate of Assam gave a new name to this biggest cultural entertaining medium of the state as ‘Mobile Theatre’. It is unique in nature which performs plays on stage by moving different places of the state. With the passes of time various Mobile Theatre parties were formed in Assam but most of them came to close within a short period of time due to financial instability and lack of proper management. At present there are about forty Mobile Theatre parties are successfully running their journey in the state of Assam which provides both entertainment as well as information as a medium of communication among the people of Assam.

It is interesting to see that in the advance of science and technology where Cable TV, Dish TV, CD, DVD, Mobile Phone, Computer etc. have captured the attention of people all over the world, Mobile Theatre of Assam continuing its popularity as the biggest entertaining medium of state among common mass.

Mobile Theatre of Assam is playing a vital role in two aspects for the greater interest of the people of Assam. In one hand Assamese Mobile Theatre produces a class of playwright which enriches the cultural environment of the state, and on the other hand it entertains the common mass through its performance and also partially solved the unemployment problem of the state.
Assamese Mobile Theatres also create a platform of social harmony, worked under one producer and entertain thousands of people in every night. Many social organizations and institutions have directly or indirectly received financial help for its growth and development.

6.2 Challenges for Assamese Mobile Theatre

The basic nature of Mobile Theatre is the performance of plays by moving different places. It is a very hard task for a mobile theatre party to carry each and every thing that is required for making a make shift theatre hall. In this journey, a theatre party brings all the equipments for performing a play on stage as well as other necessary arrangements from one place to another. This includes all the musical instruments, lights, sound, chairs, gallery and all other equipments including refreshments items. Following are some common challenges faced by each and every Mobile Theatre party of Assam during their journey from one place to another.

1. Bad road condition of the state of Assam stands as a chief hurdle in front of various Mobile Theatres which affects a lot in case of moving from one place to another for their performance.

2. Frequent ‘Bandh’ culture called off by different extremist as well as social organization also hampers a lot in the performance of a show of this Mobile Theatre of Assam. Due to this problem, some mobile theatre party closes their shows within the fixed schedule of programme as arranged by the organizing committee well in before.

3. Another hurdle faced by various Mobile Theatres of Assam is the sort of experienced playwrights. At present there are more than thirty mobile theatre parties are actively running in the state of Assam. But the number of well
experienced playwright is very less in comparison with the number of Mobile Theatre parties and hence it becomes necessary for a mobile theatre party to take the play of an inexperienced playwright.

4. In the same way, sometime a common case is seen regarding the issue of agreement make between the organizing committee and theatre party. As it is known that, an organizing committee book a theatre party well in advanced and make a contract on a particular amount of money for its performance in a place. But it is seen that at the time of performance the organizing committee shows its unwillingness to pay the total amount of money as it fixed in the time of contract. This actually creates a unbearable environment for the theatre parties as the impertinence to the contract made by the host organization or institution

5. Sometimes existences of terrorist activities also stand as a hurdle for various Mobile Theatre party of Assam. When a Mobile Theatre party performing its shows in a particular place, if some terrorist activity like bomb blast occurs in that place, it become difficult for a theatre party to continue their shows and they have to stop it in between of the schedule date for one or two days which hamper the Mobile Theatre parties of Assam time and again.

6. An important characteristic of Assamese Mobile Theatre is that it is an industry of its own and the government is not giving any financial assistance to this. Hence the producer or the person associated with the formation of a mobile theatre has to spend a huge amount of money for different activities of a theatre party. This stand as a chief hurdle for Mobile Theatre of Assam and one of the chief reasons behind the closure of some mobile theatre party within a short period of time of its existence.
Challenges are not new to the Mobile Theatres. They have faced all these challenges time and again and changed themselves accordingly to fight with the challenges. All these are some chief hurdles faced by every Mobile Theatre group of Assam since it very beginning till now a day. Therefore it is very essential to mark that until and unless we solve these problems, these will immensely affect the growth and development of Mobile Theatre of Assam, the biggest entertaining cultural medium of the state.

In spite of all these challenges the people of Assam are hopeful about the future growth and development of Mobile Theatre in this land. It is expected that more Mobile Theatre parties will emerge in Assam for coming days and it will serve as the biggest industry for employment regeneration and continue its journey as the biggest cultural medium of entertainment in the world.

Again, having no financial assistance from corporate houses or sponsors, the 50-year-old Assamese Mobile Theatre has reached a milestone rare in Indian theatre history. An industry in itself having an annual turnover of more than Rs 10 crores, Mobile Theatre companies have turned the fortune of many artists, and given the medium’s popularity, the mobile theatre industry, it seems, will go a long way in the state.

At present Mobile Theatre parties are registered under Societies Act. Though the government once gave the proposal of granting them industry status to mobile theatres of Assam, they have not received any assistance from the government except the entertainment tax relief. While the conferment of industry status will increase their payment obligation to the government, it will decrease their social obligation. As a result they may indulge in cut-throat competition. Hiring glamorous artists and staging
dramas of lesser social values, Mobile Theatre of Assam has already shown this kind of attitude. This attitude creates a threat to the cultural environment of the state.¹

6.3: Discussion

Assamese Mobile Theatre is a powerful tool of traditional media. The term ‘traditional media’ is used to denote people’s performances. Folk dance, drama or theatre and musical variety performed by different peoples come under traditional media. This term refers to the performing arts which can be described as the cultural symbols of the people. The basic characteristic of traditional media is the people’s participation in the whole communication process. Some other important features of traditional medium are; it sustained with the onslaught of time, it sustained by changing with the passes of time, it is spontaneous, it is flexible, it has immediate feedback and increased attentiveness, it is performed in a common language, it is personal and direct, it is physically very close to the people and it intimacy with the mass. All the features of traditional medium mentioned above are available in the mobile theatres of Assam. As a medium of communication, Assamese Mobile Theatre perform plays through which certain messages are send to the society. In this process, Mobile Theatre performs plays on stage as a live program where people’s participation is always counted. Hence Assamese Mobile Theatre can be considered as an important tool of traditional media of Assam.

The modern Mobile Theatre concept in Assam is widely believed to be the brainchild of Achyut Lahkar, who founded the ‘Nataraj Theatre’ in 1963. Though there are certain things common with the Jatra of West Bengal and the Tamasha of Maharashtra, the mobility and performance on make-shift stages, the Mobile Theatre is much more
technically developed and have evolved from depictions of mythological stories to themes of contemporary nature.

Mobile Theatres had started way back in the 60’s in rural Assam and soon grew into the most popular medium of entertainment in not just the rural areas but in the urban and the city as well. The Mobile Theatres carry their sets, lighting and technical equipments and artists from place to place and stage plays. It is not just a mode of entertainment; the Mobile Theatres have acted as a medium for awareness on various social issues.

Mobile Theatre in Assam has a long heritage in the field of performing art. Most of the theatre groups start their tour from mid-August and wind up by April every year with a crew of about 150-180 members. The rehearsals start from June and after that a group of performers pack everything needed to put up a show loaded in a truck and travel from one place to another reaching every nook and corner of Assam. It refers to a full-fledged theatre company that travels with its own stage, actors, technicians, props, costumes, generators, music system, tents and other equipments even cooks. The theatre groups construct their makeshift tent on an open field with seat capacity approximately for 2000 audiences. Typically, they present three or four plays in a season and performances are always booked in advance.

Despite having no financial assistance from any sources, the Mobile Theatre of Assam has reached a milestone in Indian theatre history. It is a major source of entertainment in both urban and rural areas of the state.

The secret of success of Mobile Theatre in the State is its high quality production value. Titanic produced by ‘Kohinoor Theatre’ became an instant hit simply because it managed to re-create the magic of the Hollywood film. ‘Rajashri Theatre’s Sholay was
another hit production. *Superman* produced by ‘Aashirbad Theatre’ had all the amazing stunts done by the superhero.

However, Mobile Theatres do not simply re-produce famous films. They stage plays which depict the current socio-political issues. Plays on *Jurassic Park*, *Anaconda*, *Saddam Hussain’s* trial and execution, *Princess Diana’s* death, search for *Osama Bin Laden*, the problems of witch hunting and insurgency, and many other important issues had already been performed on stage. Plays were staged by adapting Assamese folklore and Western classics such as *Othello*, *Doctor Jekyll and Mr Hyde*, *Cleopatra*, *Iliad* and *Odyssey*. The ‘Kohinoor Theatre’ had staged Assamese adaptations of world famous plays, novels, epics and films. Likewise, some immortal works of Assamese literature are also adapted for stage time to time by Mobile Theatre companies.

Assamese Mobile Theatres, a form of entertainment has been blooming and thriving in an environment where regional and independent forms of entertainment are losing out to mainstream Bollywood blockbusters. The city of Pathsala is said to be the home of Mobile Theatre; in fact, it is called the Hollywood of Assam.

In a time when regional and indigenous films are dwindling in Assam, Mobile Theatres continue to rally on. Even in urban Assamese cities like Guwahati, this form of theatre continues to draw large numbers from all strata of the society, be it the educated upper middle class or those from the lower classes. The reason behind this is that Assamese Mobile Theatres are bringing the big stories to smaller towns and villages. The theatrical adaptation of an international blockbuster like *Titanic* or the iconic Bollywood film *Sholay* is done in a regional language. That is what these modern Assamese Mobile Theatres are doing. Not just entertainment, making optimum use of its grassroots reach, these Mobile Theatre groups use their plays as an effective medium.
to not only educate the masses about social evils, but also about political upheavals from all over the world as well as global issues making the headlines like the 9/11 attack on the Twin Towers. These groups bring conversations taking place on a global level to remote villages.

When a Mobile Theatre group is performing in a village, the village itself is playing the part of a mere audience. It actively participates in the various aspects of putting up the show. For every play staged by a mobile theatre group, the entire process of ticketing is handled by the host village. Post the play, the village gives the theatre group feedback on the plays staged; what they liked, what they did not like, what could have been handled better. This, in turn, not only helps the theatre groups improve their work but also forms an interesting creative relationship between the team and its audience.

It is important to note that the entire Mobile Theatre movement in Assam is not only thriving, but also making profits, without any support from the government. Group members chip in their own money and survive on the unwavering loyalty and support of the locals. Today, this fifty four years old movement is an industry with an annual turnover of Rupees ten Crores.

A major source of income for Assamese Mobile Theatre of present time is advertisement. In the northeast, Mobile Theatre is being used by companies as an advertising board. Airtel, Aircel, CavinKare, ITC, Britannia and Officer’s Choice are among a host of groups vying for the northeast. Not every company or brand creeps into the script. The Officer’s Choice brand, Aircel and Britannia, for instance, have stuck to posters, and hoardings. The trucks that carry the crew bear company insignias. In the case of Officer’s Choice, the backstage staff wears T-shirts bearing the brand’s name. Almost all the companies also pitch in with props like LCD and VCD players.
and projectors. Depending on the brand and troupe, total expenses per season can be Rupees 12 to 15 lakhs for the sponsoring companies. Again, the village or institution or club where the play is being staged pays a fixed amount to the troupe. The sales from the tickets for the first show go to the host committee and the next one is split 60:40 between the troupe and the host. Thus a total amount of 5 to 6 lakhs are earned as profit by a mobile theatre group from one place. Of course this is varying from one theatre party with another.

“I started from zero. All the money invested in *pandals* and *shamayanas* comes from audiences, the general mass of Assam. This industry has survived because of people’s support and the appreciation for their art and culture. That is why all the shows are a big hit despite the tickets ranging from Rs 500-700,” says Ratan Lahkar, the owner of Kohinoor Theatre, one of the leading Mobile Theatre groups of Assam.

An industry in its own right, the Assamese Mobile Theatre groups are helping find livelihood for thousands of workers. Besides hundreds of lesser known artistes and technicians, almost all the big names in the Assamese film industry are involved with it during the past few years, adding a dash of glamour to it. As the film industry is in a deep slumber, the plays have provided the artistes another platform to showcase their talent.

There has been a drive by the Government to give the status of industry to the theatres of Assam. Some even demanded a special censor board claiming that Mobile Theatre, over the years, was slanting towards cheap thrills. The pioneers of the mobile theatre movement Mr. Achyut Lahkar also feel that “The mushroom growth of small theatre groups has affected the overall standard of the Assamese Mobile Theatres. In spite of
these challenges, the mobile theatres have been able to earn a place as the most important mode of entertainment in Assam.”

It is important to mention that, to encourage the Mobile Thetare parties of Assam, the government of Assam started an award as the ‘Best Play Award’ among all the plays performed by various Mobile Thetare groups of Assam in a particular session. This initiative was taken during the time when Mr. Parafulla Kumar Mahanta was the chief minister of Assam during the year 1988-1989. But it continued for only one year and came to close. After this the same award was given by the government of Assam during the time of congress party government only for one time. In the same way, ‘Asom Natya Samiti’, a cultural organization of the state also took an initiative to encourage the Mobile Theatre parties of Assam and given different awards like Best Play Award, Best Actor (both male and female), Best Theatre Party etc. for a long time which encourages the mobile theatre groups of Assam. But this award is also came to close for last sixteen or seventeen years. Again Mr. Bikash Barua and some of his friend under the name of ‘Moonlight Media’ gave an award as “Moon Light Award” to encourage Mobile Theatre parties of Assam. But form the last seven years with the sudden demise of Mr. Bikash Baruah this also came to an end. At present there are no such award is given to Mobile Theatre of Assam as a whole but some private institution or organization give some award at their choices. There is no award is given from the government of Assam to Assamese Mobile Theatre at present time. (Source: Narayan Barua, Abahawn Theatre).
6.4: Findings

Findings of the Study are;

1. In the very beginning there was no ‘gallery’ inside the theatre hall of a Mobile Theatre. Achyut Lahkar, the father of modern Assamese Mobile Theatre introduced ‘gallery’ in ‘Nataraj Theatre’ in 1965 by taking the idea from ‘Diamond Circus’ started by Haren Das of Bajali, Pathsala. Gallery is the last part inside of a makeshift theatre hall of a Mobile Theatre arranged for seating audiences.

2. The play *Beula* written by Atul Chandra Hazarika was continuously performed by ‘Nataraj Theatre’ for long forty years since 1964 to 2003 (in 2003 Nataraj Theatre came to close down) without any pause. This is a remarkable incident in the history of Mobile Theatre in Assam.

3. The concept of ‘theatre scope’ in Mobile Theatre was first introduced by Achyut Lahkar in ‘Nataraj Theatre’ in 1966. Various cinematic techniques like fade-in, fade-out, inter-cut etc. are used in the stage of Mobile Theatre. The play *1857* performed by ‘Nataraj Theatre’ became very popular through the use of ‘theatre scope’.

4. In 1968-69, a revolutionary transformation came in the wide field of Mobile Theatre in Assam. The concept of ‘cine theatre’ was applied in the performance of a play in Mobile Theatre through which river, hill, snake etc. were showed on the stage. As a result of this audience got more entertainment after enjoying a play on stage. Plays like *Beula* and *Jerengar Sati* performed by ‘Nataraj Theatre’ became very popular among the audience through the use of ‘cine theatre’ techniques on stage. Here it is important to mention that Achyut Lahkar
could not popularize this new concept of ‘cine theatre’ in later because in here cinematic shots were visualized through screen on stage and hence the realistic taste of enjoying a drama was not presence. Thus it could not give the full satisfaction to the audiences and gradually its popularity declined and the producers of other theatre parties did not used this technique.

5. In 1970 ‘three dimension stage’ was introduced in the wide field of Assamese Mobile Theatre by Dharani Barman, the founder of ‘Suradevi Theatre’ in Chamata, Nalbari. As a result of this back side of the stage was kept closed and audience can enjoy a play from three sides only. Before this, the stage of a Mobile Theatre was open and audience can enjoy a play from all the four sides of the stage.

6. In 1976 Assamese Mobile Theatre went to outside of Assam for its performance. ‘Nataraj Theatre’ was invited to Tripura which is a remarkable note in the history of Assamese Mobile Theatre. In the very next year ‘Nataraj Theatre’ went to West Bengal, Bihar and Madhya Pradesh for its performance. The man who had played a great role in bringing this biggest cultural medium to outside of Assam was Kalaguru Bishnu Prasad Rabha.

7. The play Bandita performed by ‘Nataraj Theatre’ in the year 1965 was the first social drama performed by Mobile Theatre of Assam. Before this all the dramas performed by Mobile Theatre was based on either historical or mythological theme.

8. In the wide field of Mobile Theatre ‘Revolving or Round Stage’ was used for the first time in ‘Nataraj Theatre’ by Achyut Lahkar in 1990. Achyut Lahkar gave the name of ‘Olsson’ to this revolving stage. He brings this concept as it
used by different theatre parties of Calcutta at that time. In this concept, ‘Nataraj Theatre’ divided its main stage into three parts and settings were done in all these parts separately. As wheel were used in stage, when change of setting is require the whole stage is moved and the other side of the stage is used for performance of plays. Of course, this concept was used by ‘Nataraj Theatre’ only for two sessions as it technically difficult and hence finally came to close.

9. Cultural doyen of Assam Kalaguru Bishnu Prasad Rabha entered into the wide field of Assamese Mobile Theatre through ‘Suradevi Theatre’ in 1966. His association as a director in ‘Suradevi Theatre’ made Assamese Mobile Theatre a place of high repute in the cultural field of Assam. In the same way, Dr. Bhupen Hazarika also joined in Assamese Mobile Theatre as music director through ‘Purbajyoti Theatre’ formed by late Karunakanta Mazumdar of Hajo in 1966. In later, Dr. Hazarika worked with some other Mobile Theatre parties of Assam from time to time.

10. The concept of ‘two dimension stage’ in Mobile Theatre was introduced by ‘Mancharupa Theatre’ founded by Hemkanta Talukdar at Muguria near Pathsala in 1969. The present stage format of all the modern Assamese Mobile Theatre is none other than the concept of ‘two dimension stage’ started by ‘Mancharupa Theatre’. Bhaben Barua and Mahanada Sarma, two popular playwrights of Assam were the chief persons behind this concept.

11. With the formation of ‘Kohinoor Theatre’ at Pathsala in 1976, Assamese Mobile Theatre got a new look in the cultural field of Assam. It became an alternative platform for the popular ‘glamour’ artists from the field of Assamese
film industry. Further ‘Kohinoor Theatre’ became successful in bringing the popularity of Mobile Theatre among all sections of people in society.

12. *Anupama Mor* performed by ‘Kohinoor Theatre’ in 1977 was the first child character based play in the wide field of Assamese Mobile Theatre.

13. ‘Kohinoor Theatre’ staged the play *Cleopatra* written by Padma Barkataki in 1982. This was the first play based on the story of a foreign novel by any Mobile Theatre party of Assam.

14. The influence of Hollywood as well as Bollywood based story on Assamese play was first initiated by ‘Kohinoor Theatre’. The play *Tarzan* performed by ‘Kohinoor Theatre’ on stage in 1989 was the first of this kind.

15. Dr. Bhabendra Nath Saikia, a prominent person of Assamese literature came to the ground of Assamese Mobile Theatre through ‘Abahawan Theatre’ formed by Krishna Roy at Pathsala in 1980. Dr. Saikia wrote twenty four numbers of plays for Assamese Mobile Theatre. It is important to mention that ‘Abahawan Theatre’ performed all the plays written by Dr. Bhabendra Nath Saikia since its inception without any pause till 2003.

16. The play *Titanic* written by Hemanta Dutta was performed by ‘Kohinoor Theatre’ on stage in 1999 was a great success of Assamese Mobile Theatre. The same play, *Titanic* was also performed by ‘Kohinoor Theatre’ in New Delhi when it was invited by National School of Drama in the year 2010.

17. ‘Moon Theatre’, the first women based Mobile Theatre party of Assam was formed by Abala Barman in 1977, the wife of Dharani Barman who started ‘Suradevi Theatre’ in Nalbari. Of course it came to close after first year of its inception. Till then, there is no any Mobile Theatre group is formed by a
woman in Assam. Again there is no any women director as well as playwright is available in the field of Mobile Theatre in Assam.

18. One of the most popular actors of Assamese film industry Jatin Bora came to the wide field of Assamese Mobile Theatre through ‘Ashirbad Theatre’ formed by Robin Neog in 2004 at Sonapur.

19. ‘Aradhana Theatre’ formed by Sada Lahkar, the elder brother of Achyut Lahkar at Pathsala in 1978 became successful to bring the ‘All India Critic Association Prize’ for the play Prithibir Maram written by Sujit Singha in 1981. This achievement was the first of its kind received by any Mobile Theatre party of Assam at all India level competition.

20. ‘Maa Lakshmi Theatre’ formed by Jiten Sarma in 1978 at Marangi Chariali of Golaghat was the first Mobile Theatre party started from upper Assam.

21. An industry in its own right with an annual turnover of over Rupees ten crores, the popularity of the Assamese Mobile Theatre is capturing professional actors from the Assamese film industry for which the market of the Assamese film have gone down in the recent years.

22. There is a common phenomenon that a large number of audiences of present time think that Mobile Theatre of Assam only re-produce the famous films. But in this study it is found that Mobile Theatres do not simply reproduce famous films. They stage plays which depict the current socio-economic issues. Plays on Jurassic Park, Anaconda, Saddam Hussein’s trial and execution, Prince’s Diana death, search for Osama Bin Laden, the problems of witch hunting and insurgency, and many other important issues already been performed on stage by various Mobile Theatre parties of Assam. Plays were staged by adapting
Assamese folklore and western classic such as *Othello*, *Doctor Jekyll and Mr. Hyde*, *Cleopatra*, *Iliad* and *Odyssey*. ‘Kohinoor Theatre’ had staged Assamese adaption of world famous plays, novels, epics and films. Likewise, some immortal works of Assamese literature are also adapted for stage time to time by Mobile Theatre companies.

23. As the biggest cultural medium of the state, Assamese Mobile Theatre has been playing a very important role as the source of education, recreation and entertainment among the people of Assam and also stands as the biggest entertainment industry of the world of this kind.

24. As a medium of communication, Assamese Mobile Theatre can be use as a means of ‘edutainment’ as it has a direct influence upon the audiences.

25. A programme title “Green Room” broadcast from Guwahati at 7.00 to 8.00 PM every Saturday by 92.7 Big FM, a private radio station owned by Reliance Communication. This programme is host by RJ Sujita. In this “Green Room” programme different persons assigned with Mobile Theatre groups of Assam are invited and discussions are made on various issues related with Assamese Mobile Theatres.

26. In mid-2007, the United Liberation Front of Assam (ULFA) threatened to force closure of Mobile Theatre groups of Assam, branding them as vehicles of “cheap popularity trying to ape Bollywood”.

27. In the year 2013, a remarkable incident was happened in the history of Mobile Theatre in Assam. In that year, ‘Aashirbad Theatre’ came to close in between it’s the journey due to some incidents. Two actors of ‘Aashirbad Theatre’ of that year, Nayan Nilim and Shyamantika Sarmah left the party in the middle of its
journey. According to Nayan Nilim and Shyamantika Sarmah, the owner and producer, Rabin Neog, had fled without informing or paying them in accordance with the agreements.

Mobile Theatre is without doubt one of the most popular forms of entertainment in the state of Assam. This hugely flourishing industry that started its journey in 1963, has also successfully celebrated its golden jubilee year. During this long period of time, from 1963 to 2016, more than hundreds number of Mobile Theatre parties are formed in various parts of the state. Now a day, modern Assamese Mobile Thetare uses different new technologies which are needed with the passes of time. The most important point in here is that, if the Mobile Thetare of Assam uses these technologies in a proper way it can successfully continue its journey as the biggest entertainment medium of the world.

Notes and References: