

RECOMMENDATIONS

Exhibition

March 18-April 7 Bengal Gallery of Fine Arts holds a solo exhibition of abstract art by Mahmudul Haque...

March 29-April 03 Artist Babul Mahmood holds his second solo at the Zainul Gallery of the Institute of Fine Arts, Dhaka University...

April 5-10 'Earthen', an institute of three artists Debashis, Swapan and Shahadat, holds a Terracotta Art Exhibition at the Zainul Gallery of the Institute of Fine Arts, Dhaka University...

Book Fair

April 2-15 'Shrabon'-a literary publishing house, holds an amazing book fair at its stall at the Aziz Super Market...

Theatre

"The Lesson" a play replete with symbols

Presentation of an Ionesco play

CAT'S Kamaluddin Nilu, who presented the play at Goethe Institut recently, speaks to Fayza Haq of The Daily Star.

Daily Star: Why did you choose to present this play: does this have any socio-economic importance?



Kamaluddin Nilu in a scene from CAT's production The Lesson by French playwright Eugene Ionesco

Kamaluddin Nilu: The play has a tremendous relevance to the present socio-political situation in Bangladesh. The main problem dealt with in the play is that of a language lesson at the end of which the professor erotically kills his girl student...

The relevance of the play to the Bangladeshi milieu has been more conspicuous in view of, I must say, the tremendous translation done by the young play-translator, Saidus Saklaen...

perform with full concentration and the production attained a magnificent appeal.

DS: What is the theme of the play? KN: Danger of knowledge, killing and to be able to extricate from the charge of murder by using a political-party symbol represent the theme of the play.

DS: Could you say something about the director of the play? KN: The director of the play is Ms. Mejrema Reuter. She is living in Bangladesh with her husband, Mr. Carl Reuter...

DS: Can you give some details (experience) about the three actors (the professor, Mademoiselle and Marie) in the play? KN: I took the role of professor in the play quite seriously and I think I could keep pace with the temperament of the character to the extent as depicted by Eugene Ionesco...

DS: Can you give some details about the play moves? KN: The professor subdued by his apparent timidity and over-politeness and his teaching of the girl student, who is smart enough and very ardent to learn...

DS: What is the plot around which the play moves? KN: The professor subdued by his apparent timidity and over-politeness and his teaching of the girl student, who is smart enough and very ardent to learn...

DS: Can you give some details about the play. Another inherent meaning is to 'kill' the enthusiasms and passions for learning in oneself which is shown by the professor's stabbing of the girl student to death.

the playwright? KN: Eugene Ionesco is a French playwright of Rumanian origin, and one of the most popular and frequently performed exponents of the 'Theatre of the Absurd' which dominated the French theatre after 1950...

DS: What are the other plays earlier performed by CAT? KN: CAT Repertory Theatre under its mainstream theatre so far produced Eugene Ionesco's The Lesson (2001), Bhasa's Urubhangam (2001), Henrik Ibsen's A Doll's House (Putuler Itikatha in Bengali, in 2001)...

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Rokeya Rafique Baby have acted the girl pupil and the maid (Marie), respectively. If you ask, I must say they have done a very good job in acting of the characters and consequently the production has got much acclamation by the audiences and theatre critics.

DS: Can you comment on the props and costume? KN: Props and costumes have been designed considering the contemporary society as depicted in the play. The sets designed for the production are more symbolic than realistic.

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Music

It's yesterday once again...

HARUN UR RASHID

CHALACHITRAM recently presented a show of old Bangla songs of the period between 1940s-1970s. The evening seemed to have brought a gust of refreshing amusement over the dull mechanical city life of the Dhakaites...

The older among the audience must have evoked the memory of their youth. The younger generation, too, revived their passion for the sweet old melodies that they have inherited from their ancestors. All those evergreen tunes--Hemanta's Tumi eley onek diner porey jeno bishriti elo, Manna Dey's Eto shedin tumi aamarey bojhalay, Shandhya's Ogo mor geetimoy, Haimanti Shukla's Aamar bolar kichhu chhilona and many others--all of them surely brought them back a dearly cherished nostalgia for the bygone days of love and passion.

Chalachitram Film Society organised the evening soiree entitled 'Eto Shur Eto Gaan' as part of its regular presentation of Bangla songs of what is considered by us as the 'golden era'--the 1940s to 1970s. Chalachitram had held before a few such programmes in which it had mostly presented songs from Bangla feature films of the time. This time, however, Chalachitram picked the genre of Bangla songs, which is widely, if even vaguely, called adhunik Bangla songs.

25 songs of the period originally voiced by great singers of the time from

both the Bengal were rendered by some young activists of Chhayanaut. And the noble thing about the event was that the proceeds collected from the affordable charge for tickets would go to the funds for the Chhayanaut Bhaban.

The audience was simply entranced by the nearly flawless performance of



the Chhayanaut artists. The eight performers were Sumon Chowdhury, Farhana Akter Shirley, Mahua Rahman, Sumon Majumdar, Jannat-e-Ferdousi Lucky, Bijon Chandra Mistri, Nasima Shaheen Fancy and Azadur Rahman.

Sumon Chowdhury's rendering of Jodi dako opar hotey, originally sung by Shyamol Mitra, and Manna Dey's Eto shedin tumi, and Mahua Rahman's presentation of Lata Mangeskar's Ki je kori, Shandhya Mukhopadhyay's Jhora pata jhorkey dakey and Haimanti Shukla's Amar bolar kichhu chhilona earned great applause from the audience.

Others were also similarly successful. Sumon Majumdar sang Mrinal Chakrovarti's Kotha dao bhulbey nago and Azadur Rahman sang Hemanta Mukhopadhyay's Tumi eley onek diner porey jeno bishriti elo that sounded

almost like the original tracks by the original singers.

Jannat-e-Ferdousi's rendition of Aakash oi miti miti tarar shathey koibo kotha, Sumon Chowdhury's Shonago shonar meye, Farhana Akter's Aami shagorer neel, and Bijon Chandra Mistri's Tomar kajol kesh revealed that our country also produced some immortal songs by a few great singers. These four tracks were originally sung by Nahid Niazi, Talat Mahmud, Ferdousi Rahman and Bashir Ahmed respectively.

Chalachitram brought out a booklet containing information regarding the lyricists, music composers and the original singers of the 25 songs. The booklet will surely be helpful the connoisseurs of old Bangla music. It however lacked one important information about the songs: the dates, or at least the period, of their first recording. This would have further enriched the endeavour.

The Bengal is historically very important when it comes to cultural activities in this subcontinent. Music has been outstandingly enriched by many talented maestros of this land. But it is regrettable that we have not had any remarkable initiative yet to preserve the golden treasure, especially in Bangladesh. Institutions like Chalachitram and a very few others, however, still practise those old melodies. Maybe they might come up in future with archiving measures that will save our golden legacy of music.

Roots

The Sitar

Sitar has been India's most favoured classical string instrument for more than a century. Pandit Ravi Shankar and Ustad Vilayat Khan has made them famous in the West for the last 50 years.

The sitar is a plucked string instrument, the fusion between the tambur, an instrument close to the tambura but of smaller size, and the been having frets on its neck.

Its body is carved out of tun, (Cedrela tuna) or teak wood and its main resonator is made out of a pumpkin.

Many modifications have been brought to the instrument, such as rhythm strings (cikari) from the been or



Ustad Imdad Khan, on the contrary, has developed a smaller, faster sitar.

The first type of sitar has 13 sympathetic strings tuned on the notes of the raga. 3 playing strings to cover three octaves tuned MA SA PA, and a fourth one reaching a bass octave tuned SA (kharaj).

At last 3 rhythm strings (cikari) are tuned SASAGA.

The second type of sitar is smaller, designed for a greater playing speed.

It does not reach the bass octave (kharaj) and has 11 sympathetic strings. Its playing strings are tuned MA SA GA PA and its two cikari are tuned in SA.

Internet



Actor Vin Diesel poses with costar Jacqueline Obradors at the premiere of their new film 'A Man Apart' in Hollywood on April.

TV GUIDE

Table with columns for time slots (12.10, 12.15, 12.30, etc.) and program titles (News Headlines, Shubhechcha Nin, Aiker Shagbadpatro, etc.).

Table with columns for time slots (6:00, 8:00, 8:25, etc.) and program titles (Islamic Prog, ATN Bangla News, Gondoraz, etc.).

Table with columns for time slots (12:00, 6:30, 7:00, etc.) and program titles (Bengali film: Premer Samade, HBO Cinema Secrets, The Delta Force, etc.).

TODAY'S HIGHLIGHTS section featuring 'The Perfect Storm' and 'Dude, Where's My Car?' with images and descriptions.

PICK OF THE DAY section featuring 'Dude, Where's My Car?' with a large image and detailed description.

Table with columns for time slots (22:00, 23:00, 6:00, etc.) and program titles (Hippos Of The Zambezi, Truth Files, STAR SPORTS, etc.).