

RECOMMENDATIONS

Film show

Academy Film Society will screen an American film titled *8 Mile* at 21/C, Jigatola. The show starts at 6.30pm.

Exhibition

May 11-16
The inaugural ceremony of a painting exhibition of Anupam and Nisha will start at the art gallery of the Russian Cultural Centre, Dhanmondi, at 5.30pm on May 11. The exhibition will remain open till May 16 from 3.00pm to 7.00pm daily.

May 02-17

Alliance Francaise in Dhaka is hosting an exhibition of Dokra sculpture on rail platform, woodcut print works on rail bogey and paper cut installation on railroad. The show is open everyday from 9am to 12pm and 5pm to 8pm except Saturday.

May 09-23

The Bengal Tours Ltd. and Gallery Chitrak will jointly hold a painting exhibition by renowned artists titled *Sundarbans: A Beauty in Silence* from May 9. The artists include Abdur Razzaque, Bulbul Osman, Rafiqun Nabi, and others. The show continues up to May 23 daily from 10am to 8pm.

Theatre

May 15
The theatre group of Asim Das will present Molire's 'George Dandin ou le Mari Confond' on May 15 at 6.30pm at Alliance Francaise de Dhaka.

Exhibition

May 22-June 5
The inauguration of a painting exhibition by Kakoli and a sculpture exhibition by Reaz will take place at the Alliance Francaise de Dhaka on May 22 at 6.00pm. The exhibition will continue till June 5.

Music

May 22
French musical evening at the Café La Veranda at the Alliance Francaise de Dhaka.

Interview

Dhrupadi Kala Kendra: a classical dance institute

Sukla Sarkar speaks about her dreams

NOVERA DEEPTA

AS I entered the Dhrupadi Kala Kendra, I could hear the sounds of *jhumurs*-an indication that the children were learning to dance. They were spinning around, moving their legs and hands trying to create a *murda* of dance. Some stumbled and stood up while others tried the same steps repeatedly.

Dhrupadi Kala Kendra is a dance-training centre where Sukla Sarkar teaches little children two days a week. The students learn dancing in six groups-four for juniors, one for medium and another for senior students. Basically it is a classical dance-training centre where the basic dance taught is *Bharat Natyam*. Sukla Sarkar however teaches creative dance too.

Sukla doesn't advertise for students on papers or any other media. Asked how she has found so many students, then, she smiled and said, 'People who are known to me send their daughters for guidance in dancing lessons from my institute.'

After learning dancing from this institute the students are given *arongatrom* that recognises the student as a dancer. *Arongatrom* is a stage performance that is organised by the institute. Students considered well-trained dancers after 10 years of learning are then prepared to perform in front of the audience. Sukla Sarkar said, 'When I understand that a student can do her best, I let her perform in front of the audience and this is called *arongatrom*'.

Three students have so far participated for this *Guru-shishsha parampara* or *arongatrom*. They are Sarika Haydar, Shimonti Sen Gupta and Faria Nazrul. Now they are established dance artistes of the country.

Sukla Sarkar used to arrange dancing programmes usually in October every year. The students of Dhrupadi Kala Kendra participate in these programmes. The venue of this programme is usually the National Museum. Sukla Sarkar

said, 'If we fail to hold the programme due to any reason, we do it two or three months later. But we are committed to the students to do this performance every year.'

While talking about her *gurus* Sukla said, 'I started dancing from my school life. My hometown is in Kishorganj. I learnt to dance at the Kishorganj Arts Council now known as the Cultural Academy of the district. My father, who was a teacher, encouraged me. Nikunja Bihari was my first *guru* who gave me lessons on dance.'

After the primary level Sukla Sarkar went to Bolpur, Shanti Niketan. The Gurus there were Amubi Sing and Jiten Sing for Manipuri dance, Harinath Nayar for Kathakali and Thankumoni Kutti for Bharat Natyam.

Becoming nostalgic Sukla told some stories from her memory. 'Once I had performed *Krishna Nartan* at a function and after the show I was going home without changing my dancing costumes. My grandmother saw me in the attire of god Krishna and was so attracted by seeing me that she forgot that I was her granddaughter. She started saying by putting her hands together, "You are not our Sukla, you are our god Krishna". It is a pleasant memory of my dancing career and I will remember that through my whole life. Whenever I start to dance even today I do remember those words

of mine.'

She also said that her first dream was to teach the children the right form of art and not just dance. She said, 'Many of my students are learning for 14 or 15 years. My dream is to teach them well and make them proper dancers.'

Arranged at the Shahid Minar premises of Dariapur Amanullah

High School, the function was presided over by the Advising Editor of *Bindu Bishargo*, poet and short-story writer Sabeed Al Saad. The programme started with rendition of songs performed by the members of Ratiqa Geeti Sangsads Academy. Editor of *Bindu Bishargo* Munshi Shaiful Alam gave the welcome speech. Language Movement activist Curzon Ali unwrapped the magazine cover and declared its inception.

Among those who received honour from the magazine committee, poet Asad Chowdhury, Samudra Gupta, Kazi Rozi, Santosh Dhali, Troilokya Nath Burman, Professor Majharul Mannan, Abdus Sattar, Dabesh, Mujibul Haque Kabir, Saroj Dev, Sumon Sardar, Swapan Delwar and Hamid Rayhan were present at the event. Muhammad Nurul Huda, Pronob Bhattacharya and Golam Kibria Pinu also were nominated for the honour but they could not attend the ceremony due to ill-health.

Poets Sumon Sardar and Santosh Dhali dedicated their honour to the

cultural activists of Dariapur. In addition, district General Secretary of Udichi Jahanul Haque Kayum, Ashrafuzzaman Milon, Santosh

Kumar Botu, and artist of Rangpur Betar Sarkar Mojibul Rahman, Mojammel Haque Sarkar spoke at the event.



of her.

On another occasion in 1978 she was dancing in the dance-drama *Shonai Madhob* at the Shilpa Kala Academy. She said, 'I was playing Shonai and after the show I saw a dancing guru Rahima Khan Jhunu of Bulbul Lalito Kala Academy came to me on the stage and she embraced me crying. She said, "You will become very famous and get a lot of people's love." I can't forget that evening and it is her contribution behind what I am today.'

Sukla Sarkar has earned many awards during her dancing career-Bachash Award, Jasimuddin Award, Sher-e-Bangla Award, Bikash Award, Bangladesh Dancers' Organisation Award and Pallavi School Award. She however said that her best award is people's love.

Sukla Sarkar's dream is to establish an institute where there will be a big stage to perform, uniforms for students, and most importantly the children will learn to dance systematically and in a graceful manner. But Sukla sighs, 'It might not be possible for me alone to fulfil my dreams.'

She also said that her first dream was to teach the children the right form of art and not just dance. She said, 'Many of my students are learning for 14 or 15 years. My dream is to teach them well and make them proper dancers.'

Arranged at the Shahid Minar premises of Dariapur Amanullah

Dance drama

Tonatuni emerges in a new role

Technical rehearsal of dance drama Kober by Tonatuni held in preparation of its coming cultural festival.

KAUSAR ISLAM AYON

CULTURAL organisation *Tonatuni* is going to hold a festival, *Tonatuni Utsav*, from 12 to 16 September 2003. Dance drama *Tonatuni Utsav* will be staged at that festival. As a part of preparation for that show, technical rehearsal of *Kober*, the organisation's first such effort, was held at the Shishu Academy auditorium on May 06.

As a whole the presentation was very natural and artistic. Unique choreography by Dipa Khandoker with brilliant light work of Taposh Sen, magic of Sujeyo Shyam's music, and, above all, spontaneous performance of the artists, in fact, made the audience recite the poem from their memory.

Let's imagine the drama on stage. Blank space at the front stage where characters will act, grave-



yard behind it, and a light-work on a screen at the back of the stage. On the stage the drama will be performed part to part through lighting. Through flashback different past events will be acted alternated

with the present time.

One would agree with the speech of Kiron Ray, famous singer, that nowadays no body is interested to invest in 'loss sectors' like children's organisations, 'but

Mahbubur Rahman Joynal, the founder of *Tonatuni* has done this for the sake of his cultural interest and presented us a standard production.' Ray argued to the rich of our society to come forward with the vision of enriching our culture. Appreciation certainly goes to the coordinator of this programme Mujibor Rahman Dilu for his hard work.

A number of prominent cultural personalities were present to encourage this work of children's organisation-Kalim Sharafi, Maminur Rashid, Mustafa Zaman Abbasi, B.B. Russell, Munmun Ahmed, Fatimatz Zohra to name a few of them. Dr Enamul Haque, stage performer-and-director said in his critical comment that in stage designing there should be more images of our village atmosphere, and the dress should be more relevant with the story. All the guests appreciated the initiative in a common voice.

Poetry

Poetic zeal from Gaibandha

A group of cultural activists celebrate publication of a new little magazine Bindu Bishargo.

CULTURE DESK

Far away from the capital and therefore from all its major creative and cultural activities, yet northern district *Gaibandha* seems not very detached from its bond with the national and cultural heritage of the country. Recently a group of cultural activists of *Dariapur*, an upto 6/7 kilometre north of *Gaibandha*, proved worth of this. They held the publication ceremony of a little literary magazine named *Bindu Bishargo* where they invited a few reputed poets from Dhaka and accorded honour to them.

Delegates of poets from the capital all pointed at that event that through little magazine a country's cultural and literary trends can be best perceived. They also emphasised that it is necessary to promote the marginal little magazines published from every nook and corner of the country.

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