

Nrityadhara: A kaleidoscopic journey

KAVITA CHARANJI

THE camaraderie between the five dancers was obvious as they engaged in bantering and even burst into a patriotic song *Dhano Dhanya Pushpo Bhora*. The dancers shared their experiences of last year and talked about their plans for the future. Though they are exponents of different genres and run their own dance schools and groups, they share a link as founder members of Nrityadhara, a premier institute of leading dance artistes of the country. The organisation is committed to explore and revive the dance heritage of Bengal.

Here's what the dancers had to say:

Minu Haque (Odissi), convener of Nrityadhara and choreographer and teacher of Pallavi (Indian classical dance school):

The uncertain political situation has thrown a damper on Nritydhara's programmes. Though our individual organisations have staged dance performances, we have had to alter our schedule. For instance, we had thought of a dance festival but had to change the plan because of the prevailing scenario in the country.

As for this year, we plan a three-day festival to coincide with our Foundation Day Another dance drama on the anvil is *Hajartarer Beena*, based on Kazi Nazrul Islam's life. Then there is a piece based on a Selim Al Deen play, *Usha Utshab*, which depicts the life of the Garos. There is also a possibility that we may stage Tagore's dance drama *Bhanu Singher Padabali*.

Dipa Khondoker (folk and creative), executive director of Dibya Cultural Group and performer, teacher and dance director at ShilpakalaAcademy:

Nrityadhara's six members have different styles but we come together in a blend. I also



Clockwise (from centre-back row): Anisul Islam Hero, Dipa Khondoker, Munmun Ahmed, Minu Haque and Tamanna Rahman

have social commitment. I teach underprivileged and differently-abled children at Swid Bangladesh. In Dibya I also teach dance free of cost for such children. Altogether I have 50 disadvantaged and differently-abled children. Nrityadhara is a patron for this category.

Through my dance group I teach children afflicted by HIV/AIDS. I deal closely with an HIV/AIDS organisation called Bandhu Social Welfare Society mainly in folk. I accompanied several Bangladeshi dance artistes.

The members of Nritydhara have a mutual plan. Now on the anvil is three dance dramas on Nrityadhara's Foundation Day.

Anisul Islam Hero (Bharatnatyam and modern dance), director of Srishti Cultural Centre:

As chairperson of Bandhu, an NGO, I spearhead the organisation's HIV/AIDS prevention programme. Bandhu has called on Dipa to train its volunteers. This is an ongoing programme. On the cards for Nrityadhara and Bandhu is a fund

raising endeavour on January 14.

As for the coming year, a lot depends on the political situation and we will chalk out plans after the elections.

Tamanna Rahman (Manipuri), founder-director of Nrityam Dance School:

Looking to the future, we at Nrityadhara want to take up a research project to determine our existing dance heritage. As is obvious many of our traditional and unique dance forms have vanished over a passage of time. However, not much research has gone into phenomenon. This research endeavour will take us to different locations and enable us to study indigenous dance forms such as Bou and Dhmail (Sylhet region), Jari (northern region; predominantly in Mymensingh area) and many others.

When it comes to Nrityam, we plan to choreograph a children's production. Also on the cards are workshops outside Dhaka to places such as Chandpur, Bogra and Chittagong. On another front, I plan to take our Manipuri dance repertoire to Rajshahi and other places. This will popularise the dance form out of Dhaka and is a part of an ongoing programme, which began in 2001.

Munmun Ahmed (Kathak), principal of Rewaz Performers' School:

Because of personal problems I have had to lie low over the last year. However, I did perform at several functions. For the new year, Rewaz will stage a programme at ShilpakalaAcademy. This is a fund-raising endeavour for my brother who has lost both his kidneys. Also we -- four of my students, singer Sujit Mustafa and I -- will have a programme in Glasgow, Scotland, early this year.

Success breeds success

Sheikh Afzal's exhibition receives accolades in Pakistan



FAYZA HAQ

Sheikh Afzal, who has had accolades and achievements galore, held his solo exhibit recently at Hamail Art Gallery, Lahore. Known for his immaculate portraits and remarkable figurative work, Afzal has won admiration of the art enthusiasts in Pakistan. Earlier last year Afzal has had grand success in France and the Middle East. Trained in Japan, and having studied under our local fine arts experts, he is today flushed with success abroad.

"I'm grateful for the appreciation

overseas, specifically most recently in Lahore for the ten-day solo exhibit. I had the opportunity to meet the veteran artist, Said Akhter, who does figurative work like myself. I chose Hamail Art Gallery, Gulberg for my venue of the Lahore display, as I'd met the gallery owner earlier in 2006, during the Asian Biennale at Bangladesh ShilpakalaAcademy -- who then prepared my exhibit schedule. I found the patrons, connoisseurs and visitors most encouraging. This was, moreover, covered extensively by the news media in Pakistan," said Afzal.



Composition-I (L) and My Model-II by Sheikh Afzal

Asked to compare his experience in Pakistan with those in Bangladesh, India, and the Middle East, Afzal said that the paintings by our masters and those of the younger generation of experimentalists are surely ahead of those in Pakistan and on par with artists in India. As he had the evocative essence of the Mughal past and this was lapped up, despite the inherent conservative environment in Pakistan and the Middle East. Chughtai, one of their earliest painters went in for figurative painting, as did also Sadequain and Gulgee, he said. In Bahrain, in

2004, Afzal found the local artists went in for landscape and calligraphy, but they too admired his work. Similarly in Lahore, nude study was not a definite no-no, he added.

Sheikh Afzal, born in 1960, works in oil, mixed-media, acrylic and water-colour. He presents his female forms with delicate texture work in the backdrop and forefront. He has won numerous awards from Bangladesh, Japan and Spain. His group exhibitions, in large number, were held mostly in Japan and Bangladesh. He has also participated in many workshops abroad and at home.

Movie Watch

'Pan's Labyrinth': Tiptoeing between reality and fantasy

After *Pan's Labyrinth*, Guillermo del Toro will never again be dismissed as a director of horror movies. The artistry evident even in *Mimic* and *Hellboy* is confirmed in spades in his new work, a lock for an Oscar nomination as best foreign language film. Visually stunning, it meshes haunting images with a complex multilevel story about the enchantment of youth -- a time when fairy tales take on a reality that can shield children from painful truths -- and the unadulterated evil of fascism.

Whether intentional or not, *Labyrinth* bears a resemblance to Picasso's *Guernica*. Del Toro uses a similar palette -- the colour is so faded that some scenes appear to be black and white with shades of grey -- and his eerie mythical characters sport multiple eyes in unusual locations as on the famous mural. Most significantly, the strokes of two true masters are used to conjure up a horrific representation of the brutality, suffering and death during Spain's long struggle for freedom.

Pan's Labyrinth begins in 1944 after the country's civil war has ended with the defeat of the Republican forces aiming to preserve democracy. A delicate 12-year-old, Ofelia (the intense young Spanish actress Ivana Baquero), distracts herself during a long car ride by reading



Ivana Baquero (R) and co-actor in the film

about an ill-fated princess. Ofelia is on her way to an uncertain future. Her father was killed in the war, and her mother has hastily married Captain Vidal (Sergi López) and is heavily pregnant with his child.

When mother and daughter arrive in the northern countryside, where Vidal heads the

fascist militia fighting off guerrilla attacks, Ofelia immediately spots a labyrinth. A kindly housekeeper (Maribel Verdú) tells her to keep away from it, but the warning only ignites her interest.

Del Toro and cinematographer Guillermo Navarro's imaginations run wild creating a muddy netherworld overgrown with moss for Ofelia to enter. These scenes are breathtaking in their originality and spookiness. The creatures are menacing along with welcoming, led by a 7-foot-tall faun who promises the youngster royal status if she carries out three tasks. Handing her an instruction book that turns out to be blank, the pages soon begin dripping blood. A children's film this is not.

Baquero exquisitely captures Ofelia's confusion over what is real and what isn't, at once seeming wise beyond her years and incredibly childlike. Her dark eyes reflect the pain caused by a war in which she's lost a loving father only to have him replaced by a brute.

Although *Pan's Labyrinth* relies heavily on special effects, including the computer-generated kind, one is never aware of them. Del Toro, who wrote the story, has created a special universe. The spell it casts lingers long after the final reel.

Source: Internet

Theatre

A Hindi production of 'Nati Binodini'

ERSHAD KAMOL

Legendary 19th century Bengali theatre actress Binodini Dasi was one of the pioneering women in the sub-continent. *Nati Binodini*, a play based on the actress' autobiography *Amar Kotha* has been staged several times in Bangla. For the first time the story of Binodini was staged in Hindi with English sub-title in Delhi at the Little Theatre Group Auditorium recently.

Born into a family of 'kept' women, Binodini Dasi was in fact, the fifth woman in Bengal to take up acting as a profession in the mid 19th Century. Before this, male actors used to perform in female roles.

In a brief span of eleven years, between the age of 12 to 23, Binodini attained wide acclaim for the diverse range of characters she portrayed including Manorma and Sharojini in Bankim Chandra's play *Mrinalini* and Michael Madhusudan Dutt's *Meghanath Badh Kabya* respectively.

Those were the formative years of contemporary Indian theatre and Calcutta was the hub of exciting dramatic activity with its own theatre district following the newly

introduced style of 'proscenium auditoria', based on British lines. The cultural circuit was patronised by the *Babu Shamaj* -- the emerging elites of Bengal, who aspired to demonstrate their refined intellec-

tual taste.

Set and light designer of the play Nissar Allana informed that the director of the play, Amal Allana (chairperson of Delhi based National School of



A scene from Nati Binodini staged in Delhi

Drama), has presented the life and times of Binodini Dasi through fragments of incidents, snatches of music and emotions. Scenes move seamlessly from past to present and vice versa, deriving a sequencing pattern that is based on 'emotional memory' -- rather than cold, hard facts or chronological order.

The set of the play consists of a transparent glass-like floor and 5 panels of snow-white foam, surrounded by a similar white cyclorama. All the white surfaces provide an ideal setting for projecting images, and the white surfaces vividly reflect the colours used in the lighting.

The transparent floor produces a shimmering effect when lit from below, and suspends the actors in an undefined space. Images of 19th Century style of painted scenery projected on the panels and cyclorama, depicting palace interiors, old street scenes and forests, produce an impressionistic environment of the past.

Salima Raza, Swaroopa Ghosh, Jayanto Das, Natasha Rastogi, Sonam Kalra, Amita Allawadi and Sanjay Gautam perform in major characters in *Nati Binodini*.

TV GUIDE

News Bulletin

BTv

News Headlines (Bangla) at 8:55 am, 12:10 pm, 2:00 pm, 3:00 pm, 4:00 pm, 7:00 pm.

News (Bangla) at 8:00 am 1:00 pm, 5:00 pm, 8:00 pm.

News (English) at 3:00 pm, 10:00 pm.

Late Night News (Bangla and English) 11:30 pm. (To be telecast on all Bangla channels).

CHANNEL-i

News (Bangla) at 7:15 am, 9:00am, 2:00pm, 7:00pm, 9:00pm, 10:30pm, 12:15 am.

ATN BANGLA

News (Bangla) at 7:00 am, 10:00am, 2:00 pm, 7:00 pm, 10:00 pm, 11pm.

News (English) 8:20am, 7:00pm

Latest News (Bangla) at 9:00 a.m, 10:00 am, 11:00 am, 1:00pm, 3:00 pm, 4:00pm, 6:00 pm and 8:00 pm.

ntv

News Headlines (Bangla) at 10:00 am, 12:00 am, 6:15 pm, 9:30 pm.

News (Bangla) 7:30 am, 2:00 pm, 5:00 pm, 7:30 pm, 10:30 pm.

CHANNEL 1

News (Bangla) at 8:00am, 12:00pm, 2:30pm, 6:30pm, 7:30pm, 10:00pm, 12:30am

BANGLAVISION

News (Bangla) at 8:00am, 2:00pm, 6:00pm, 7:15pm, 10:30pm.

News Headlines (Bangla) at 9:00pm

NewsHeadlines (English) at 9:05pm

RTV

News (Bangla) at 7:00am, 3:00pm, 7:15pm, 10:00pm.

News Headlines (Bangla) at 10:30am

08:10

Deshar Gaan

08:30

Esho Gaan Shikhi

09:05

Shomapti

11:15

Bangla Feature Film

03:05

Tele Film: Bhabte Hobey

06:10

Drama: Aakashar Neel Shimanay

08:35

Drama: Chhuye Dilam Tomakey

10:20

Tekhnaf Theke Tetulia

10:30

Talk Show: Annyodrishti

11:05

Drama: Bapuram Shapurey

12:15

Shurer Madhuri

12:45

Shathdin

02:30

Bangla Feature Film: Chirodini

05:00

Gram Gonjer Khobor

05:30

Grammeenphone Nari O Rajniti

06:20

Gondhoroaj

08:00

Drama Serial: Jol Porey Pata Norey

08:40

Drama Serial: The New Sabuj Opera

09:20

Mega Serial: Ek Jonomey

Channel i

08:30

Shokaler Gaan

 PICK OF THE DAY Matir Moyna On Rtv at 3:45pm Bangla Feature Film Cast: Jayanto Chattopadhyay, Rokeya Prachi 09:10 Final Round: Closeup1 Tomakei 06:30 Top News 06:45 Itihasar Path Dhorey 07:00 Bishwa Jurey 08:15 Shath Din 08:15 Drama Serial: Shunney Boshobash 09:00 Shondhi Khoney 09:30 Drama Serial: Godhuli Belay 09:10 Final Round: Closeup1 Tomakei 06:30 Top News 06:45 Itihasar Path Dhorey 07:00 Bishwa Jurey 08:15 Shath Din 08:15 Drama Serial: Shunney Boshobash 09:00 Shondhi Khoney 09:30 Drama Serial: Godhuli Belay 09:10 Final Round: Closeup1 Tomakei 06:30 Top News 06:45 Itihasar Path Dhorey 07:00 Bishwa Jurey 08:15 Shath Din 08:15 Drama Serial: Shunney Boshobash 09:00 Shondhi Khoney 09:30 Drama Serial: Godhuli Belay 09:10 Final Round: Closeup1 Tomakei 06:30 Top News 06:45 Itihasar Path Dhorey 07:00 Bishwa Jurey 08:15 Shath Din 08:15 Drama Serial: Shunney Boshobash 09:00 Shondhi Khoney 09:30 Drama Serial: Godhuli Belay 09:10 Final Round: Closeup1 Tomakei 06:30 Top News 06:45 Itihasar 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