

CULTURAL FEAST

Classical Music

Soiree
Organiser: Shuddha Sangeet
Proshar Goshthi
Artistes: Leena Taposh Khan & Puja Kumar Das
Venue: Bishwa Shahitya Kendra, Dhaka
Date: January 25
Time: 6:30pm

Film Screening

Programme: Kids First!
Organisers: Goethe-Institut Bangladesh & Children's Film Society
Films: Finding Nemo & Peter Pan
Venue: German Cultural Centre, House-10, Road-9, Dhanmondi
Date: January 25
Time: 4pm onwards

Solo Painting Exhibition

Artist: Kamru Islam Nadim
Venue: Russian Centre of Science & Culture
Inauguration: January 25, at 5:30pm

Theatre

Play: Chhayayan
Troupe: Nagrik Natya Sampradaya
Venue: Experimental Theatre Stage, Bangladesh Shilpakala Academy
Date: January 25
Time: 6:30pm

Film Screening

Organiser: Indian Cultural Centre
Venue: House#25, Road#96, Gulshan 2

Date: January 27
Title: Bishali-42 (Bangla)

Date: January 28
Title: Legend of Bhagat Singh

Date: January 29
Title: Fanaa

Making headway in the dance firmament

In conversation with Anik Bose



Anik Bose in a graceful stance

At his words, "When a man dances, people laugh and question why he is dancing on stage. Basically they subscribe to the view that dance is reserved for women."

Nevertheless Bose has made considerable headway in the dance firmament. He is a dance teacher of Bulbul Academy of Fine Arts (BAFA) and Bangladesh International Tutorial (BIT). A

regular dance artist of BTV, he has participated in various programmes in government and non-government level both nationally and internationally. Among his achievements is his performance as an artist in China, Thailand, Indonesia, Bhutan and India as a member of the Bangladesh Government cultural team.

In the course of the last year, his compositions have been aired on Baishakhi TV, Rtv, BTV, ATN and staged by BIT and BAFA. "The taste for dance is not yet fully developed," says Bose, asserting that through the schools and TV channels he has spread the dance culture in the country.

Bose ventured into studying dance at the tender age of six years. Encouraged by his late father actor Arun Bose, he was enrolled for training in dance. In the course of the years he has trained under a variety of masters from BAFA Rahiza Khanom Jhono (folk and creative), Kartik Sinha (Kathak), Humayun Kabir (basic dance) and Chitra (creative dance).

Today his forte is folk dance. "Folk dance is popular in Bangladesh. I find the dance postures very attractive. For instance, there is the fishermen's, tea garden workers' and snake charmers' dances," points out Bose.

Yet there is still a long way to go. His dream is to see dance established as a separate subject in all the schools in Bangladesh. In his view while English medium schools such as Green Dale, Salvation, Scholastica and Red Beat have dance classes, he would like to see more pervasive dance culture.

Bose has made an impact on the dance scenario in Bangladesh. As for the future, he has no plans to retire. "Dance is in my blood and I can't imagine a life without it," concludes Bose.

KAVITA CHARANJI

AMONG the few male dance artistes in Bangladesh is creative and folk dancer Anik Bose. Complaining of the stepmotherly treatment accorded to dance in comparison with music, theatre and art, he points out that male dancers are often scoffed

at. In his words, "When a man dances, people laugh and question why he is dancing on stage. Basically they subscribe to the view that dance is reserved for women."

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Profile

Najma : A dynamic painter of semi-abstracts

FAYZA HAQ

Najma Akhter, who had her recent solo at Shilpangan, did drawings and paintings as a child, as she belonged to a family where music, drawing and other cultural activities were the run of the mill incidents. So rapt was she in her drawing as a child of three, that she still bears burn marks though that early episode. "I can best express myself in painting, specially in semi-abstracts, in mixed-media. Through my works I express myself. My slant is towards the West, although I pick my subjects around me, whether it be nostalgic or an optimistic forward looking experiment."

At the outset she worked in the style of Abanindra Nath in water-colour. She graduated to the Oriental style. Feeling stultified there, she varied her form, textures and colours. Her experimental work began in 2003. Enjoying that experience she continued in that vein. She says she paints, at the outset for her own satisfaction, but she is not impervious to the taste of the buyers and connoisseurs. However, she says, "I'll not stop painting even if no one likes my work. In my earlier joint exhibits, I felt I'd become a

viewer myself."

Talking about whether the viewer will comprehend her work, she says, "Painting is like music. Often we don't quite comprehend lyrics but the tune might persuade us to listen to the song



Artwork by Najma Akhter

repeatedly. If the viewer likes the painting he will like to see more." She believes that her colours draw the gallery goers.

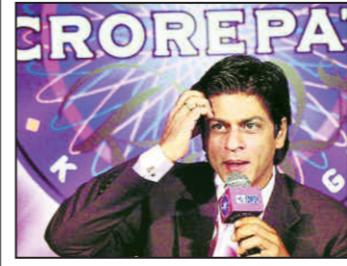
Asked to speak about her style and theme, she says that she works on paper with acrylic, bringing in her childhood memories of the countryside,

which she mixes and mingles with the forms that she sees around her today in the metropolis. Sometimes, she says that the form overlaps the colours, when the colour takes precedence. "The colour is the life of the painting, I believe. Earthy colours, such as saffron, midnight blue with variations of that hue. The dramatic and dynamic black cannot be overlooked."

Her outlook is a sunny one, although is not an easy one, combining teaching with freelance painting, along with home-making. Today her university-going son is her Rock of Gibraltar, inspiring and egging her on. As a child, her father Abdul Jabbar, a Freedom Fighter and a World War 11 veteran – was the fountainhead of her motivation. As a student she had Abdus Sattar, Hashem Khan, Samarit Roy Chowdhury, Farida Zaman and Rafiqun Nabi who guided her and coaxed her on to the success that she is today.

She paints in her home in a tiny room, set apart as her studio. She works as the mood takes her, especially when there's nobody at home. She sets out her sheets and paints ad lib. She works on various sheets, the basic forms being in her mind from the beginning.

'Kaun Banega Crorepati' gets a new look



The first episode of the new season of 'Kaun Banega Crorepati' (KBC) went on air on January 22 and Shah Rukh Khan made all necessary arrangements to make his mark as KBC's favourite host.

In an attempt to be different from ex-host Amitabh Bachchan, Khan has changed the popular lingo of the show. Bachchan's catchphrase "Lock Kiya Jaye?" (Should we lock) is now being replaced with "Freeze Kiya Jaye?" (Should we freeze).

Khan wants to ensure that, although the basic format of the quiz show is maintained, his individual style comes through evidently.

In Amitabh Bachchan's KBC, those who wanted to quit would simply say "I Quit". But Shah Rukh just made this deed a wee bit special for contestants, who will now have to say "Shah Rukh, main aapko galey lagana chahta hoon" (Shah Rukh I want to hug you).

Source: Internet

TV GUIDE

All programmes are in local time.
The Daily Star will not be responsible for any change in the programme.

News Bulletin

BTB
08:40 Bishwa Protidin
09:05 Shomapti
12:05 Maa O Shishir Kotha
12:30 Drama Serial: Swapno Shonar Gaon

01:00 Selected Programme
02:15 Sisimpur

03:05 Cartoon
03:30 Cricket Shekha

04:00 Hijol Tomar

04:30 Oi Notuner Keton

05:30 Cartoon

06:40 Shondha Maloti

07:00 Mati O Manush

07:30 Musical Programme

09:00 Drama

09:30 Musical Programme

10:30 Talkshow

BTV

08:40 Bishwa Protidin
09:50 Tritiyomatra
11:05 Sports Time (Live)

12:30 Citycell Tarokakothon

13:00 Drama Serial: Ebong Cinemar Gaan

14:00 Swapno Shonar Gaon

15:00 Shukri Poribar

16:00 Selected Programme

17:00 Sisimpur

18:00 Cricket Shekha

19:00 Hijol Tomar

20:00 Oi Notuner Keton

21:00 Urey

22:00 Shondha Maloti

23:00 Mati O Manush

24:00 Hello Minister

25:00 Talk Show: Aloye Bhuban Bhora

26:00 Mega Serial: Jog Bieg

27:00 Grameenphone Ajker Shangbadpotro

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