

WHAT'S ON THIS WEEK

Photography Exhibition

Title: Climate Change
Venue: Drik Gallery, H 58, Rd 15A (new), Dhanmondi
Date: June 5-11
Time: 3pm-8pm



Art and Craft Exhibition

Artist: Pintu Deb
Venue: Zainul Gallery, Institute of Fine Arts, DU
Date: June 10-16
Time: 10:00 am - 08:00 pm



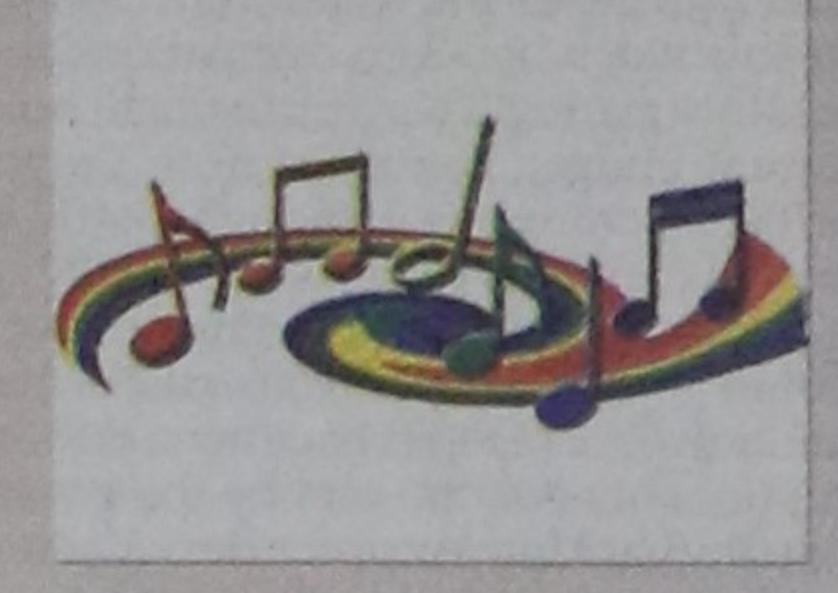
Solo Art Exhibition

Title: The Enchantment of the Transcendental
Artist: Nurul Islam
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dhanmondi
Date: June 7-18
Time: 12pm-8pm



Musical soiree

Title: Ghorowa Ganer Ashor
Artist: Nasima Shaheen
Organiser: Prachya Shilpa Parisad
Venue: Alamgir Kabir Chalachitra Kendra, 62, Science Laboratory Road
Date: June 12
Time: 7pm



Witnessing the wonders of Chhou dance

Workshop ends with a magnificent show



Swapan and Suchita Majumder in *Shiv-er Bandana* (top and bottom-left)



Participants of the workshop present *Chhou* dance at the programme

PHOTO: MUMIT M.

AUREEN AHSAN

The 15-day workshop on *Chhou Nritya* concluded with a grand dance programme, which was held at the Teachers-Students Centre (TSC), Dhaka University on June 9. Jointly organised by Nrityanchal and Bangladesh Shilpkala Academy, the workshop was conducted by Swapan Majumder from Dibrugarh. Around 70 young artistes participated in the workshop.

The evening started off with a speech by Muhammad Jahangir (coordinator of the organisation), who expressed his heartfelt gratitude towards Swapan Majumder, who worked tirelessly to train the young performers at the workshop. Directors of Nrityanchal, Shibli Mohammad and Shamim Ara Nipa; and chief guest, Chairman of Group theatre Federation, M. Hamid, also spoke at the event.

Swapan Majumder was called onto the stage to say a few words.

The second half comprised four performances -- *Uraan*, *Nao*

Chhoriya De, *Shiv-er Bandana* and *Dola Hey Dola* -- by Swapan Majumder, his wife Suchita Majumder and the participants. The most remarkable piece of the evening was *Uraan*, performed by



Swapan Majumder and the students.

Uraan was the dramatisation of the life of a bird -- from the time it hatches from an egg, to when it learns to fly for the first time.



Excellent coordination, soulful background music and brilliantly delivered movements by Swapan Majumder left the audience spellbound.

Another praiseworthy perfor-

mance was *Shiv-er Bandana* by Swapan and Suchita Majumder.

The enactment of the different avatars of Shiva, with impeccable facial expressions by the duo, created a dramatic climax for the

performance.

A lively performance of *Nao Chhoriya De* and at the end *Dola Hey Dola* added to the vibrancy of the programme.

"Masterda Shurjo Sen" on ATN Bangla

CULTURAL CORRESPONDENT

The 16th episode of *Masterda Shurjo Sen* will be aired tonight at 8 pm on ATN Bangla. Fazlur Rahman Babu, Chandni, Sharmin Shila, Afroza Banu, Tomalika, Joyraj, Lutfar Rahman George and Dihan play the central roles in the serial.

Chittagong serves as the backdrop of the plot. The serial depicts the stories of its inhabitants, who join together to form a force against the British Raj. The story proceeds on as the people form secret organisations and gradually move towards revolution under the guidance of Masterda Shurjo Sen.

The serial is written and directed by Dibyendu Udash.

IPSA's assessment of the book "O United Nations"

International Political Science Association (IPSA) has recently made a brief but valuable assessment of the book "O United Nations" -- composed in a prosaic poetry style -- says a press release. The book, the first of its kind on the United Nations, by Sinha M.A. Sayeed focuses the organisation's past, present and future, and has been published by Bangladesh Political Science Association (BPSA).

Dr Guy Lachapelle, secretary general of IPSA, in a letter to the author noted that "books such as 'O United Nations' are the reason why we continue to believe in the mission of IPSA."

Mastering the tunes of Nazrul

In conversation with Nasima Shaheen

CULTURAL CORRESPONDENT

Nazrul singer Nasima Shaheen's last solo album *Akashe Bhorer Tara* was produced by Bengal Foundation. The album is a compilation of 12 Nazrul Sangeet rendered by Nasima, who had also been nominated in the last Citycell-Channell Music Awards.

When asked about her feelings on being acknowledged with such an honour she said, "I really appreciate Channel-i and Citycell's initiative to inspire promising artistes." She believes encouragement from the audience is vital for an artiste, and that more and more singers should come forward to promote the songs of Nazrul and Rabindranath, that embody the rich culture of our country. She added, "We work with dedication and passion, and it feels good to be appreciated for that."

Akashe Bhorer Tara is her 4th solo album and the CD assembles a few of her favourite Nazrul songs; some of which are rarely heard. When enquired about how this album came into being, she said that she was invited to perform at programmes organised by Bengal Foundation quite a few times and they suggested making



an album with her. She said that the recording system and the music arrangement were quite different from contemporary albums, and is of a relatively "higher standard". The album has received good response, and she was featured on the popular talk show on ntv, *Shubho Shondhya*.

Nasima's passion for music began at a very young age and her father has been a major source of encouragement. He took her to music lessons and gave her the push that she needed to choose this path and come out successfully. She has been a student of Chhayamat and currently works as a senior teacher there. What many do not know is that, she has composed a stanza for the song *E jibone jar smriti joley aaj mitimi* that was left unfinished by renowned composer Subal Das who passed away on August 16, 2005. It was songwriter K.G. Mustafa who suggested that she complete the song, which was featured in a mixed album titled, *Trishna Amar Hariye Gechheyin* in 2006.

Nasima is not too keen on doing playbacks for movies, but she would make an exception if she were offered to sing for meaningful films. She likes to employ her free time listening to music, reading books, and spending quality time with her children. Asked whether she would want them to follow her lead into the music industry, she said that she would leave it up to them to decide. She wants to continue conveying the power of music to people.

The importance of being Alanis

Alanis Morissette busted out of the gate 13 years ago with "Jagged Little Pill," an album that redefined romantic purging. And while she's turned out some interesting music since, nothing has matched the emotional wallop of Morissette's debut.

"Flavors of Entanglement" arrives in the wake of the artiste's split with her fiance, actor Ryan Reynolds, but Morissette's approach to her pain, and everything else, has evolved. Personal growth and spiritual transcendence are the pillars of Morissette's music and world, so rather than catharsis, the audience gets a healthy balance of heartbreak and self-affirmation spread out in all its wacky syntactical glory against a Guy Sigsworth (who has worked extensively with Bjork and Madonna) backdrop: dense electronics, vaguely exotic strains, beats lifted from the dance floor and the '80s.

Talking about her recent breakup, Morissette says, "I think it's the straw that breaks the camel's back. It's having had too many of them. And I was a full-blown love addict, so it was like, 'I can't keep doing this, my body can't take it.' Breakups are a horrible thing for almost everybody I know. For someone who is a love addict, it's debilitating.

"I've been on a constant journey toward finally surrendering and hitting the rock bottom that I've been avoiding my whole life... So this was a huge, critical juncture for me. Everything broke, and it was an amazing and horrifying time."

Not surprisingly, you can hear all about it on her new album. While it touches on other themes, and is not framed as a literal blow-



by-blow account, the 11 songs describe knotty conflicts and the pain of separation. It's a cluttered affair with bleeping, buzzing lows (harshly ambient tracks like "Straightjacket" and "Versions of Violence") and a handful of humbles high points in a pair of lovely piano ballads.

"Torch" is a litany of what Morissette misses in her departed lover ("your smell and your style and your pure abiding way"), while "Not As We" unfolds like a grief-

stricken memo to self: "Day one, day one, start over again/ Step one, step one, I am barely making sense/ For now I'm faking it, till I am pseudo making it/ From scratch, begin again, but this time I as I and not as we."

More of the songs -- "Not as We," "Moratorium," "Giggling Again for No Reason" -- are drawn from the prolonged aftermath of the breakup, a process leading to what Morissette calls "the Phoenix rising."

"I entered into my own version of rehab. I went to therapy five days a week. I journaled. I had a lot of support from this incredible group of friends... It was just really moment by moment, step by step, snail's pace..."

While Morissette has been known for raw candour since her landmark 1995 album "Jagged Little Pill," parts of "Flavors" take it to a new level. This time she didn't need to call on the journals she usually uses as a catalyst, because the events were unfolding as she was working on the music in London and Los Angeles.

"There is an immediacy in that was all written in real time," she says. "A lot of times I'll write in retrospect. These songs were written in the exact present moment as it was happening, so that may be something that's palpably felt on the record."

A lot of that immediacy also stems from Morissette's unusual method of lyric writing, which is pretty much stream-of-consciousness.

"Typically I go in the studio and whatever I'm contemplating that day will wind up being a song. I don't come in with lyrics... I just go in and let it happen..."

On working with Morissette, Sigsworth, says, "So many of my ideas about songwriting have been changed by working with her, because she works so fast as a writer and gets the raw statement of the song so precisely so quickly."

"There were songs where I would listen and be almost in tears and think, 'Where did this come from? There was nothing here this morning.'"

Compiled by Cultural Correspondent