

WHAT'S ON THIS WEEK

Solo Art Exhibition

Title: Ochin Pakhi
Artist: Afroza Jamil
Venue: Radius Centre, Bay's Galleria (5th Floor), 57, Gulshan Avenue, Gulshan-1
Date: May 15-June 15
Time: 11am-11pm (Fridays 3-11pm)



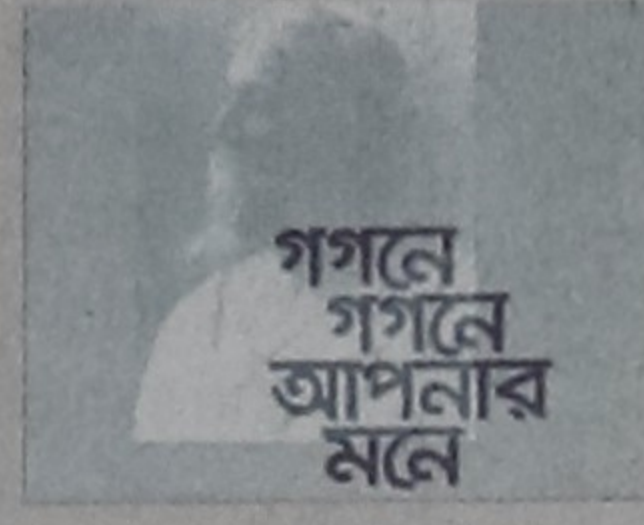
Exhibition

Title: Sound of Weaving
Organiser: Anjans
Venue: Nalinika Bhattasali Gallery, National Museum
Date: June 8-16



Musical Soiree

Organiser: Dakkhini
Rabindra Sangeetangan
Venue: National Music & Dance Centre, Shilpakala Academy
Date: June 13
Time: 7pm



Film Screening

Organiser: Alamgir Kabir Film Centre
Venue: Alamgir Kabir Film Centre, 62 Science Laboratory Road
Date: June 12-13
Time: 6pm
June 13
"Casablanca" by Michael Curtiz



'Gano Sangeet' as a means to counter cultural aggression

Seminar and cultural programme at Shilpakala Academy



Golam Kuddus speaks at the seminar.

MAINUL HASSAN

To generate social awareness on the musical genre 'Gano Sangeet' (songs of the masses), cultural organisation Gano Sangeet Shamonnay Parishad (GSSP) organised a seminar and cultural programme at the Music and Dance Centre auditorium, Bangladesh Shilpakala Academy on June 11.

Titled 'Shangskriti Agrashon Protirodhey Gano Sangeet', the seminar highlighted the genre, its contribution to our culture, influences in the society -- how it motivated the nation during the Liberation War and more. Fakir

Alamgir, noted 'Gano Sangeet' singer and president of GSSP, presented the keynote paper at the event.

In his elaborate speech, Alamgir pointed out the origins of the genre: "Gano Sangeet is the music of the masses -- the deprived, the wronged and the poor -- people who are exploited throughout their lives. Through Gano Sangeet we narrate their stories and their struggles for survival."

The artist pointed out that from 1947 to 1971 was the "golden age" of the genre.

In the speech, Alamgir also mentioned legends and exponents Abdul Latif, Abdul Alim, Wahidul Haque, Ail Roy, Sanjida Khatun,

Rathindranath Roy and several others who made significant contributions to the development of 'Gano Sangeet' in our country.

"During the Liberation War, it was Gano Sangeet which inspired our freedom fighters," said Alamgir.

"In those troubled nine months, Gano Sangeet artists travelled from camp to camp and sang their inspirational songs to boost the morale of the young freedom fighters," he added.

"However, after independence, the development of the genre stopped for some reason, and very few notable new songs belonging to the genre have been produced," the singer said.

"The relationship between Gano Sangeet and the socio-political condition can never be ignored.

Whenever there has been a national crisis, pertinent Gano Sangeet was written and sung," Alamgir observed.

Among other speakers at the event were, theatre personality and president of Shammilito Shangskritik Jote, Nasiruddin Yousuff and trustee of Liberation War Museum, Mafidul Haque.

Golam Kuddus, general secretary, Shammilito Shangskritik Jote, presided over the session.

Professor Sirajul Islam Chowdhury was the chief guest at the event.

"Culture is the identity of every civilisation -- it is the essence of a nation. The more people of a country are influenced by its culture, the stronger the nation is. Gano Sangeet can have a huge impact on the masses; it

has the power to unite people for a cause and open their eyes to rampant injustice," Professor Chowdhury said.

Speakers pointed out several reasons, including globalisation, corporate culture and aggression of foreign cultures as some of the causes behind the current stagnant state of the genre.

"The media can play a positive role in the development of the genre and promote it as well. This genre doesn't get much exposure as it lacks glamour," pointed out Fakir Alamgir.

After the seminar, a cultural programme was held. Udichi Shilpi Gosthi, Wrishiz Shilpi Gosthi, Bibartan Shangskritik Kendra, Padatik Sangeet Sangsad, Bonhishikha, Sargam Lalitokala Academy, Shapnokuri and Gangabandhu Shangskritik Kendra staged group performances at the programme.

Oishika Nadi, Samar Barua, Mahbul Haider Mohon, Hemanta Das and others staged solo performances.

The event wrapped up with Fakir Alamgir singing "Nelson Mandela tumi."

This was the first seminar by GSSP. The organisation was founded in September 2008, in an effort to unite all 'Gano Sangeet' groups of the country.



Artists perform a 'Gano Sangeet'.

Pabna Drama Circle observes 28th anniversary



Members of Pabna Drama Circle getting ready for the anniversary celebration.

AHMED HUMAYUN KABIR
TOPU, Pabna

Pabna Drama Circle (PDC), a leading cultural organisation in the district and the northern region of Bangladesh celebrates its 28th anniversary today. This important day will see a variety of cultural programmes.

The organisation, which has staged 36 plays so far, was born of the dream of several dynamic individuals. While theatre has been the mainstay of Pabna Drama Circle, the organisation is also engaged in a wide range of cultural activities, particularly on major national days, such as Pahlala Baishakhi.

Most of Pabna Drama Circle's plays have been well

received. Its latest production "Tantra Bilas" was staged in May this year. All the plays carry strong social messages.

Other well-known plays by the group include, "Prohelika," "Gano Nayak," "Shajano Bagan," "Janowar," "Shap-er Khela," "Ashami Hazir," "Onak Andhar" and "Shapla Shaluker Desh." Last year the organisation staged its latest play, titled "Parijan."

However, despite its formidable reputation in the region, Pradip Sanyal Gopal, president of Pabna Drama Circle, says that today the organisation faces a serious funds crunch. The institution, like other cultural organisations, he says, needs more financial inputs and patronage to grow and flourish.

Gulshan Avenue turns 200



A scene from "Gulshan Avenue."

CULTURAL CORRESPONDENT

Daily soap "Gulshan Avenue" reaches the landmark of 200 episodes tonight. With story and screenplay by Nima Rahman, the serial has been directed by Satirtha

Rahman from the 151st episode. "Gulshan Avenue" will be aired tonight at 9:45pm on Banglavisión.

The plot of the serial centres on an affluent family living in the Gulshan area.

Ali Reza Chowdhury and

Shamsi Begum, the eldest members of the family, have three sons, Sadat, Sharafat and Shafqat, only the latter lives with his parents. Shafqat and his wife Yasmin have six children, Shamim, Nasim, Wasim, Farah, Zara and Tara. Tara has been lost. The eldest son, Shamim, ignores his wife Farzana. Laboni, the stuck-up wife of Nasim, creates unrest in the family. Wasim is married to Samia, who is from a well-to-do family as well, but Shamsi Begum cannot tolerate her. The serial is full of surprises and moves on with resolving the mysteries.

The cast includes Sujata, Masud Ali Khan, Diti, Aatur Rahman, Rosy Siddiqui, Homaira Himu, Shahriar Shuvo, Sakiba, Tanzika, Apurbo and Tarik Anam Khan.

TV Play Prodoshey Pratyabarton on ntv

CULTURAL CORRESPONDENT

Single-episode play "Prodoshey Pratyabarton" will be aired tonight on ntv at 9pm. Written by Litu Shakhawat and directed by Sharif Ahmed, the play has seasoned film actor Alamgir, Aupi Karim and Intekhab Dinar in the lead roles.

The play follows lives a couple, Bula and Alok. Being much older than Bula, Alok develops an inferiority complex. To make his insecurities worse, Bula has a job and Alok doesn't. While staying at the home alone, Alok decides to end their marriage. Bula doesn't even know that Alok has given the task to someone to win Bula's heart -- a man, much younger than Alok.



(From left) Aupi Karim, Intekhab Dinar and Alamgir in the play.

Kanak Chapa on tonight's Priyo Shilpir Shera Gaan

CULTURAL CORRESPONDENT

For some, Kanak Chapa is one of the leading voices in 'adhuik' music, for others she is a melody in herself. Kanak, well known for her impeccable renditions, is to perform live on Baishakhi Channel this evening. The musical programme featuring Kanak, "Priyo Shilpir Shera Gaan," will be aired at 7:30 pm.

This special programme is to highlight the favourite and popular songs of Kanak. The show is directed by Islam Shafiq and hosted by Dinat Jahan Munni.

"Priyo Shilpir Shera Gaan" is a music-based entertainment show highlighting diverse genres. It is a medium sharing all the charm and exuberance of stars in the prime of their musical careers,



where the audience get an opportunity to request their choice of songs.

This will be a wonderful way to take a break and sit up

close with the accomplished singer, Kanak Chapa, who will perform exclusively for her fans and well wishers during the hour long show.

Movie Watch

The Taking of Pelham 1 2 3: Stand clear of the closing doors

"I left my Rudy Giuliani suit at home," says the mayor of New York City, brushing off an aide's plea to use an unfolding crisis as an opportunity to make a show of leadership for the cameras. Played by James Gandolfini with a demeanour more fussy than thuggish, this fictional successor to Giuliani presides over an identifiably post-Rudy, post-9/11 metropolis, a shiny, busy place ruled by money and ambition.

"The Taking of Pelham 1 2 3," Tony Scott's canny, energetic updating of the 1974 mass transit thriller, takes account of how much the character of New York has changed since that almost mythic decade of decline and default. Like the original film, adapted from John Godey's novel, this version, with a script by Brian Koppelman, deals with the brazen, borderline-insane hijacking of a local train on the Lexington Avenue line, but the subway system itself serves as an index of how the city and action-movie technology have evolved over the years.

The real-world Metropolitan Transit Authority, which gave Scott and his crew extraordinary access to its trains, tunnels and command centres, may be something of a bureaucratic basket case, but on screen at least, the sleek, graffiti-free

cars and the humming high-tech screens of the dispatching headquarters are a far cry from the rickety dishevelment of the old days, when Walter Matthau was a hand-dog transit cop playing cat and mouse with a mysterious criminal gang led by a suave and brutal Robert Shaw.

Matthau's character was called Zachary Garber, and in what seems to be an act of homage, Denzel Washington's Garber has been given the name Walter. This Garber is a transit authority stalwart who has worked his way up through the ranks from motorman to an executive position, though when the audience meets him he seems to be on his way back down again, having been demoted to dispatcher, pending an investigation into accusations of bribe taking.

Washington, perhaps the most effortlessly charismatic American film actor since Paul Newman, is, like Newman, best when his magnetism is dented by failure or tarnished by meanness or sleaze. In this case his quiet, stoical everyman heroism is deepened by the suggestion of a smudge on his character, a sense of moral compromise that both connects him with, and distinguishes him from, the would-be criminal mas-

That would be a mysterious fellow named Ryder, played by John Travolta with a wolfish grin, a tattooed neck and a degree of overstatement as calculated and professional as Washington's ostentatious display of restraint. The two actors interact mostly via squawk box, cell phone and radio, as Ryder in his purloined subway car issues demands to Garber at his desk. But even at a distance from each other, they conduct a tag-team master class in old-style movie star technique, barrelling through every cliché and nugget of corn the script has to offer with verve and conviction.

No one is untouched by moral rot: not Walter, a dedicated civil servant tempted to skim a little cream, nor the mayor, mired in lame-duck cynicism after wrecking marriage and career in pursuit of sexual gratification. The best, truest and most unashamedly sentimental image of New York in "The Taking of Pelham 1 2 3" comes in the film's final shot of an outer-borough homeowner walking home from the subway after a hard day's work, having saved the city once again.

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