

WHAT'S ON

Channel i Rabindra Mela
Venue: Channel i's Office, Tejgaon
Date: May 8
Time: 10am-4pm

Solo Art Exhibition
Title: The Worship of Nature
Artist: SM Shahar
Venue: Dhaka Art Centre, Dharmondi
Date: May 10-16

Solo Art Exhibition
Title: Prima Datta
Artist: Preema Nanda Alasteeb
Venue: Bengal Art Lounge, 60 Gulshan Avenue, Circle 1

Solo Drawing Exhibition
Artist: Syed Jahangir
Venue: Shilpangan Gallery, Dharmondi
Date: May 1-7
Time: 12pm-8pm

Solo Painting Exhibition
Title: Emotion Reflected in Tranquility
Artist: Azmeer Hossain
Venue: Bengal Shilpalaya, H-42, R-16(New), Dharmondi

Solo Art Exhibition
Title: Abohoman Bangla
Artist: Nikhil Chandra Das
Venue: Gallery Jolrong, H-134, R-3, Block-A, Niketan, Gulshan
Date: May 4-19
Time: 11am-8pm

Exhibition
Organiser: VIAN
Title: The Dream's Wear: Influenced by Folk Painting & Music
Venue: La Galerie, Alliance Française de Dhaka, Dharmondi
Date: May 3-16; Time: 3-9pm

Birthday Celebration of Kanak Champa Chakma
Venue: Bengal Gallery, Dharmondi
Date: May 6
Time: 7pm



Folk themes in focus
Nikhil Chandra Das' solo exhibition at Gallery Jolrong



STAFF CORRESPONDENT

Gallery Jolrong in Niketan, Dhaka has organised an art exhibition featuring the works of Nikhil Chandra Das. The exhibition, titled "Abohoman Bangla", was inaugurated on May 4. Japanese Ambassador to Bangladesh, Shiro Sadoshima; artists Sukumar Pal, Tarun Ghosh; and art writer Shawon Akhand were present as guests at the opening programme.

Nikhil lives and works in Narail. In his childhood, he came in contact with master artist S.M. Sultan. Nikhil received his bachelor's degree from the Institute of Fine Arts (now Faculty of Fine Arts, University of Dhaka) during the 1980s. His father was a folk

researcher and his mother was an artist.

Nikhil is mainly a figurative painter. Female forms, snakes, fish, fishermen, greenery and various facets of nature are depicted in his works. Nikhil uses different mediums like acrylic, woodcarving and tapestry. His works employ bright colours to denote the rural beauty and its denizens. Birds, fish and flowers have been featured on a large scale in his paintings.

Blue, emerald, crimson and olive are the most noticeable shades in his works. The themes of his paintings emerge from his village life, and he depends on different motifs

in forming the narratives.

Nikhil says, "Majority of the people of Bangladesh belong to an agrarian social system. Their artistic pursuits and culture are also related to agriculture. A rural artist creates art with whatever is available at hand. Many of these artists have no formal education in art. The themes of my paintings highlight these rural artists and their artistic styles."

The paintings that are on display at this exhibition were done at the Jolrong studio under a project organised by Gallery Jolrong, in February this year.

The exhibition will continue till May 19.



Visitors at the exhibition. (Top) Artworks by Nikhil Chandra Das.

Cultural Education
'Patth-chokro' and 'Bhasha'r Alaap' at Chhayanaout



STAFF CORRESPONDENT

Chhayanaout -- one of the biggest and most reputed cultural schools of the country -- is beginning the second course of its study circle 'Patth-chokro', a platform for exchange of opinions and discussion on arts and literature.

Dr. Sanjeeda Khatun, Syed Manzurul Islam, Fakhru Alam, Bishwajit Ghosh, Mohammad Azam, Syed Shamsul Haq, Manzare Haseen Murad, Mahmudul Hossain and Mustafa Monwar will conduct the sessions, which will be held fortnightly, on alternate Saturdays. Targeting artistic enrichment of students and youth, the admission process of the programme is currently ongoing.

Chhayanaout is also beginning the fourth course of 'Bhasha'r Alaap', a programme to exercise Bangla language -- spelling and pronunciation, beauty of sentence-formation, use and misuse of language, expressions and reading -- as means of kindling interest in Bengali culture.

Coordinators of the programme will include Dr. Sanjeeda Khatun, Bhashwar Bandopadhyay, Bishwajit Ghosh, Golam Sarwar and Mir Barkat. The course will run for three months, with sessions on every Saturday. Admission for this programme is open as well.



Light-coloured and loose clothing, and minimal makeup helps Farah Ruma dodge the summer heat.

TACKLING THE SUMMER HEAT

NAZIBA BASHER

Dhaka is having frequent mood-swings. One day it's all wind-and-drizzle, the next day the sun is shining harder than ever. In harsh weather, it gets difficult for anyone to stay upbeat, but for actors, it's much harder to deal with; all the shooting, make-up, and trying to portray the perfect character -- all under the scorching sun is no child's play.

Actress Farah Ruma has her own ways of beating the heat-- for both her professional and personal life.

"Shooting is quite tough in such harsh weather. It completely drains you out. Outdoor shooting becomes almost impossible and we don't have the kind of facility to keep going if the weather is not supportive. So we try and avoid it as a whole." But just because some of the shooting can be skipped when the sun is too bright, does not mean they can easily skip the whole thing. Sometimes, it is a neces-

sity to get the work done, and Farah has her ways to keep in control during those times. "My skin is very sensitive and I get sunburnt very easily. I apply a lot of sunscreen lotion before I put the make-up on. And then I try to keep my make-up very light." Farah says.

"Heavy make-up can make you feel suffocated, especially when the heat is strong. Apart from that, I make sure I always have an umbrella with me. But apart from all the external factors, the weather can affect you internally too. You may lose a lot of salt along with your sweat which can leave you drained and weak. "The whole unit always keeps saline water around. Sometimes, just water doesn't cut it. You need to make up for the minerals that have left your system," adds Farah.

Apart from hygiene and food, what you wear can also affect you greatly when it comes to tackling the weather. Farah says, "I always wear comfortable clothes and stick to light, soothing



PHOTO: ATIL KAMASH

colours. I don't like wearing things that stick to the skin during this weather. I stick to loose clothes when I'm in the house, and cotton t-shirts and loose trousers when I go out. I completely avoid make-up and jewellery when I am not working."

"I always suggest others to drink plenty of fluids -- things like saline water and fruit juices. But we should always be careful of where we are getting that water, and whether it is safe to drink."

From Country Rebel to Moody Rocker
"Mother", a Solo Album from Natalie Maines of Dixie Chicks

The Central Presbyterian Church in Austin, Texas (USA) turns into a concert hall during the annual South By Southwest Music festival, and on a Friday afternoon in mid-March, Natalie Maines of the Dixie Chicks was doing her sound-check for a midnight show. It was an early steppingstone for her new solo career, a preview of songs from her debut album, "Mother" (Columbia), which is due for release this week.

With "Mother," Maines puts a clear distance between herself and the buoyant, bluegrass songs that made the Dixie Chicks far and away the best-selling female group in country music. As a member of the Dixie Chicks since she joined the group's founding members -- Martie Maguire and Emily Robison -- in 1995, Maines has sold some 30 million albums in the United States alone.

But after lying low in recent years, Maines, makes her own statement with "Mother." She recorded it with the band led by Ben Harper, a bluesy, socially conscious songwriter and slide guitarist, and it's darker and more pensive than her sassy public image would have foretold.

Her bandmates -- Maguire and Robison -- who play the fiddle and the banjo, have remained close to coun-



Natalie Maines
try music. But with "Mother," Maines has decisively left the genre behind.

Maines was in no hurry to make her album. "I caught up on a lot of just domestic normal everyday stuff," she said, "and grew up a lot, and went to therapy, and did a lot of contemplating and figuring things out. I needed to

just strip everything away and figure out who I am and get to know myself, as cheesy as that sounds."

"Mother" grew into an album of largely moody, midtempo rockers; its title track is an anxiety-laden Pink Floyd song from "The Wall." Maines also chose songs from Eddie Vedder and Patty Griffin, as well as "Come Cryin' to Me," which the Dixie Chicks wrote together in 2006. Through the album, the lyrics are filled with loneliness and the knowledge that loyalties can be sorely tested.

The centerpiece is Jeff Buckley's "Lover, You Should Have Come Over," nearly seven minutes of repeatedly cresting longing and regret. Although Maines didn't write most of the album, her own lyrics are heard in the closing song, "Take It on Faith." She sings, "I can be on fire, yeah I can hold my own/But inside I'm just a girl who's scared to be alone."

It's an album of polished but rootsy rock, built on a band playing together in real time, that is getting its first exposure on a radio format.

Source: nytimes.com

A glimpse at Bollywood's evolution in 100 years

Indian cinema began 100 years ago with the first "Bollywood" film, although the term was only coined many years later. The vibrant song-and-dance routines have millions of fans but here are some lesser-known facts that may have escaped their knowledge.

The first film
Dhundiraj Govind Phalke's black-and-white silent film "Raja Harishchandra" was screened in Mumbai on May 3, 1913. It is a tale of a righteous Indian king who never told a lie. Many say this was the filmic seed that spawned a billion-dollar industry. Phalke went on to make 95 full-length films, but he died in penury.

As Nasreen Rehman, a historian of South Asian cinema, points out, the Hindi language film industry of Mumbai was not known as Bollywood for many years. "The term Bollywood is an invention of the late 20th Century, after Bombay cinema caught the imagination of the West."



A scene from "Raja Harishchandra", the stepping-stone of Indian Cinema.

PHOTO COURTESY: TIMES OF INDIA

hoping to make it big. Many make it on to the set as extras. But this is not a new phenomenon. Perhaps the first foreigner to attain cult status in Bollywood was Australian-born Nadia, also known as the "Fearless Nadia" or "the Hunterwali" (the woman with the whip). She arrived in 1935-36 and became Bollywood's first stunt queen. Film historian Jaiprakash Choksi says Nadia, who acted in about 35 films, was his "favourite heroine" in his childhood. "She would ride a horse wearing a mask, jump onto a moving train, whip 25-30 men single-handedly and beat them up with her bare hands if needed."

Then, of course, there was Helen, who floored generations of Indian film-goers with her sensuous dance moves. In her skimpy clothes, she found her way into the hearts of generations of Indian men with her belly dances and pelvic thrusts.

In recent years, perhaps no one has made it quite as big as the current reigning queen Katrina Kaif, who is half-British and speaks Hindi with a foreign accent.

Shubhra Gupta, says, "his brand of cinema caught fire. So did the Swiss slopes. So much so that no romance from Bollywood was complete without the lead pair tumbling down the icy tracks - she in sheer chiffon and he in completely snow-proof boots and jacket!"

But this is an image that does not belong to the Bollywood of today, which has moved decisively beyond Switzerland, she says. Exotic locations are still in vogue but Bollywood has been spotted in Scotland, the US, Australia, New Zealand, Bangkok and South Africa.

Going super
Bollywood is not alone in struggling to tell tales of pure romance anymore. Gupta says that the mass audience is largely male aged 15-25 and very heavily oriented towards films featuring super heroes and comic book avengers.

One of the most popular recent examples of superhero films was the science-fiction "Krrish" series starring Hrithik Roshan.

But superheroes have an even older pedigree in Indian cinema, including Anil Kapoor's turn as "Mr India" in the 1987 cult film.

Still a man's world
Like Hollywood, Bollywood is also ruled by its superstar heroes who are mostly men in their late 40s.

In the words of film critic Gupta: "They call the shots." These include the Three Khans who have dominated Bollywood films for the last two decades -- Shahrukh Khan, Salman Khan and Aamir Khan.

"Your average viewer has no trouble seeing his favourite Khan or Kapoor coveting with a much younger girl. For mainstream Bollywood, the heroine, even the biggest of them all, is indispensable, and interchangeable. The hero is not."

The film industry is not an isolated bubble, it is part of this patriarchy, says film director Zoya Akhtar.

"It does fuel ideas about objectifying women. For example we have scenes in our films where the male hero woos a woman by stalking her. Indian cinema is the only defining popular culture in this country so we have to take more responsibility."

The high pitch singing
The basic form of the film song is derived from various regional song types, and hasn't changed much since the 1930s, says film historian Nasreen Rehman.

"You could compare it with the opera, but whereas opera is all song, Indian films have between five to nine songs on average," she says.

Both song and dance are used to enhance the mood for love, and drive the narrative, she adds.

"As song and dance became an essential part of the masala, it became difficult to find a combination of the 'right film face' and the 'right voice', and this led to the practice of using playback singers," says Rehman.

The high pitch of the female singing voice also makes the comparison with opera interesting.

Nur Jahan -- who was trained in the classical tradition of dhrupad and Lata Mangeshkar were the touchstones for all other singers, says Rehman.

South Asian female classical singers sing on lower pitches than Nur Jahan and Mangeshkar, who sing on pitches closer to western opera singers.

Dancing around the trees
In decades gone, Bollywood stars danced around trees at moments when love was declared. The simple answer as to why this formula endured was that they were not good dancers.

"Dance materialises sexuality in these films," says Nasreen Rehman.

"Once the vamp was usually the accomplished dancer in films. Now all heroes and heroines dance," she adds.

In recent decades, Bollywood actors have proved they really can move.

"Up until the 1980s dancers would suddenly appear out of nowhere underneath a mountainous backdrop," says film director Karan Johar.

"Nowadays they can still appear out of nowhere, but the choreography is much more sophisticated."

Bollywood dance extravaganzas have proven an inspiration to many Western film directors such as Baz Luhrmann.

Source: bbc

A 7-year-old singer enralls audience



Md. Russell sings at the programme.

KONGKON KARMAKER, Dinaipur

Md. Russell, an emerging talent from Kurigram district, enthralled a large audience in Joypurhat district recently, at a concert. The seven-year-old has taken to singing as a profession to add to the meagre family income.

The concert was held at Abul Kashem Maidan in Joypurhat Sadar upazila. Russell impressed thousands of people with his voice, performing 12 songs, including folk, contemporary and Bhawaiya numbers.

He started the programme by singing "Shoa Chan Pakhi".

Later, he sang three more songs encore and wrapped up the concert with "Amar Sonar Moina Pakhi".

Md. Anwar Pervaz, a playback signer, was among those present at the programme. He affectionately hugged Russell and said, "We have much to learn from him".

But the talented young boy has heavy responsibilities on young shoulders. "He supports us financially through his singing," an emotional Md. Belal Hossain -- Russel's father -- said.



Parsa Evana, a talented young dancer from Shadhona, recently won the Gold Medal in Bharatanatyam at the 'Jatiyo Nritya Protijogita' (National Dance Competition) organised by Bangladesh Shishu Academy. Evana has studied Bharatanatyam extensively at Kolpothuri, under Amit Chowdhury and Rajdeep Banerjee.

PHOTO: RIDWAN ADID RUPON



The foreign connection
Thousands of Westerners arrive in Bollywood every year

BTV	08:40 Omokichu 08:40 Krishi Dibanshi 09:30 Drama Serial: Shonali Alo 11:30 Drama Serial: Kothao Keu Nei	Desh TV	03:30 Gaan R Gaan 05:00 Durpath 06:30 World Music 09:45 Cinema Express
ATN BANGLA	11:20 Business and Finance 01:25 Maat Subash 09:20 Drama Serial: DB 01:00 Omnidrihti	Maasranga Television	10:02 Bangla Feature Film 10:02 Drama Serial: Khonakaly 09:20 Drama Serial: University 11:30 Shajir Baramkhana
CHANNEL i	05:30 Bhow Jekhane Jemon 07:50 BBC Bangladesh Shonglap 09:35 Drama Serial: Probasho Porbashe 11:30 Khola Akash	CHANNEL 9	09:00 Bangla Feature Film 08:15 Drama Serial: Nagorik 09:00 Zen-X 10:15 Drama Serial: Idots
ntv	08:45 Bangla Feature Film 05:30 Apnar Jigasha 09:00 Comedy Show 09:45 Ochema Protibimbo	CHANNEL 24	01:00 Beyond the Gallery 08:15 Musical Show 11:00 Muktabak
ETV	03:30 Cine Hits 04:30 Ichchhe Ghuri	GTV	11:30 Bangla Feature Film 08:55 Bhalobashi Gaan 11:05 Apno Kichhu

Bitu Mama On Maasranga Television at 08:00pm
Drama Serial
Cast: Shahadat Hosen, Muna

The Odd Life of Timothy Green On 07:00pm
Genre: Comedy/
Drama
Cast: Jennifer Garner, Joel Edgerton

Bhalobashi Gaan On Gtv at 08:55pm
Musical Program
Host: Nishita Borua

07:50 Music-Station 10:10 Drama Serial: Megher Kheya	Boishakhi TV	08:15 Once Upon a Time 06:00 Da Vinci's Demons 07:00 The Odd Life of Timothy Green 08:50 We Bought a Zoo 10:55 Woman on Top
10:15 Bangla Feature Film 04:00 Shorashori Doctor 08:00 Drama Serial: Boro Barir 11:00 Drama Serial: Shonghat	BANGLAVISION	01:05 Bangla Feature Film 06:25 Front Line 08:15 Drama Serial: Ladies First 11:25 Probashi Mukh
09:05 Bangla Feature Film 12:35 Bangla Feature Film 09:05 Drama Serial: Kutum Ashchhe	Rtv	10:40 Tarokalap 12:35 Bangla Feature Film 09:05 Drama Serial: Kutum Ashchhe
09:50 Bridal Show		10:30 One Tree Hill 11:30 Mad Men

ATN BANGLA 08:40pm Hir Khoje Ganggali ntv 08:15pm Metro Life ETV 09:30pm Pancho Premik Boishakhi TV 09:20pm Ognipoti BANGLAVISION	09:00pm Red Signal Rtv 08:15pm Chowmahal Desh TV 07:45pm Sat Kahon Maasranga Television 08:00pm Bitu Mama CHANNEL 24 09:10pm Ashin
BTV News (Bangla) at 12pm, 2pm, 5pm, 8pm, News (English) at 10am, 4pm, 10pm, ATN BANGLA News (Bangla) at 11am, 12pm, 2pm, 7pm, 10pm, News (English) at 9am, 6pm, CHANNEL i News (Bangla) at 2pm, 9pm, 10:30pm, ntv News (Bangla) at 2pm, 7:30pm, 10:30pm, ETV News (Bangla) at 1pm, 3pm, 5pm, 7pm, 9pm, 11pm.	Boishakhi TV News (Bangla) at 10am, 2pm, 7pm, News (English) at 9am, 6pm, BANGLAVISION News (Bangla) at 10am, 2pm, 7:30pm, 10:30pm, News (English) at 1pm, 3pm, 6pm, 9pm, Rtv News (Bangla) at 1:45pm, 6:45pm, 10:45pm, Desh TV News (Bangla) at 2pm, 7pm, 9pm, 11pm, Maasranga Television News (Bangla) at 7pm, 1am.
ATN BANGLA 11:30pm Je Kotha Keu Bates CHANNEL i 12:30pm Tarka Kothon ntv 12:00am Ei Shomoy ETV 12:05am Ekushey-er	Boishakhi TV 12:00am Zero Hour Rtv 11:30pm Our Democracy Desh TV 11:45pm Shoa Kotha Maasranga Television 12:02am Shamprotik