

WHAT'S ON

20th National Art Exhibition  
Organiser: Bangladesh Shilpakala Academy  
Venue: National Art Gallery, Shilpakala Academy  
Date: June 22-July 12  
Time: 11am-8pm

Music and recitation  
Title: Badol Megh-e Madol Baje  
Organiser: Padatik  
Venue: Dance and Music Centre, Bangladesh Shilpakala Academy  
Date: June 28; Time: 7:15pm

Group Exhibition  
Marking Ten-Year Journey of Galleri Kaya  
Title: Glimpses  
Venue: H-20, Rd-16, Sec-4, Uttara  
Date: June 21-July 20  
Time: 11am-7:30pm

Print Exhibition  
Artist: Biren Shome  
Venue: Dhaka Art Centre, Dhanmondi  
Date: June 28-July 24  
Time: 3pm-8pm

Painting Exhibition  
Title: Book is Light  
Artist: Proshanta Karmakar  
Venue: Café Gallery, R-72, H-3A, Gulshan-2  
Date: June 1-July 24  
Time: 10am-10pm

# NEWSbytes

## Rebeka Sultana to perform at IGCC



Indira Gandhi Culture Centre (IGCC), Dhaka is organising an evening of Nazrul songs by Rebeka Sultana at 6:30 pm on June 29 at the Indira Gandhi Cultural Centre, Gulshan-1, according to a press release. Rebeka has won several awards for her contributions to Nazrul, classical and patriotic songs in the country. She has performed in many state functions. She has also presented Thai and Nepalese songs in Thai Television and Radio Nepal. Rebeka is, at present, the vice president of the Nazrul Parishad of Bangladesh.

The programme is being organised in association with the State Bank of India in Bangladesh and Channel i as media partner.

## It's True!



On July 12, 2006, six photographers -- Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh, and Clayton Spada -- unveiled what is currently the world's largest camera and photograph. The 3,552-square-foot photograph was made to mark the end of 165 years of film-based photography and the start of the age of digital photography. It was taken using a decommissioned Marine Corps jet hangar transformed into the world's largest camera to make the world's largest picture. The hangar-turned-camera recorded a panoramic image of what was on the other side of the door using the centuries-old principle pinhole camera. The "film" was a 32 feet by 111 feet piece of white fabric covered in 20 gallons of light-sensitive emulsion as the "negative".

# Group art exhibition at Bengal Gallery

STAFF CORRESPONDENT

Under the title "Saga of Creativity", a 10-day art exhibition featuring works of BTV's contemporary and retired art directors, is now on at Bengal Gallery of Fine Arts, Dhanmondi in the city.

Information Minister Hasanul Haq Inu recently inaugurated the exhibition as chief guest. Artist Mustafa Monowar, former director general of BTV; M Hamid, director general of Bangladesh Television were present as special guests. Participating artists: Abul Khair, chairman of Bengal Foundation; Subir Chowdhury, director of Bengal Gallery of Fine Arts and artist Qayyum Chowdhury attended the inaugural session.

The exhibition, arranged by Bengal Gallery Fine Arts in association with BTV, demonstrates a total of 61 artworks by 34 artists. The artists have worked with acrylic, oil, watercolour, mixed media, sculpture and installation. At the exhibition, participating artists' mode of expression diverse--- pure realistic, semi-realistic, pure- abstraction, semi-abstraction, abstract expressionism, expressionism and impressionism.

The participating artists are Mustafa Monowar, Anwar Hossain, Hossain Zamal



Guests at the exhibition.

Lucky, Mohiuddin Faruq, Rezaul Karim, Abdul Mannan, Mohammad Yunus, Harun Al Rashid, Manik Dey, Swapan Acharya, Mohammad Alamgir, Golam Kibria Chowdhury, GM Khalilur Rahman, Mohammad Jalal Uddin,

Meer Ahsanul Alam, Dilruba Latif, Mohammad Selim, Runa Laila, Mohammad Masudur Rahman, Hemayet Hossain, Sharmin Nigar, Sanjeeb Saha, Mohammad Shafiqul Islam and others.

The exhibition will continue till July 2.



## MJ's Best

From enlisting Eddie Van Halen for a guitar solo to borrowing the refrain "Mama-se, mama-sa, mama-coo-sa" from a Cameroonian saxophonist, Michael Jackson's very best songs drew from influences far and wide. Here are the top ten examples of the musical genius of the King of Pop.

**10. Ben (1972)**  
This song about a rat, from the 1972 film of the same name, was originally offered to Donny Osmond. In classic style, Jackson, 14 at the time of its release, invests just enough to make you believe that he and Ben have "both found what we were looking for," but his restraint is just as powerful. Every note is clean and understated, giving "Ben" a dignity far above its station.

**9. I'll Be There (1970)**  
After three upbeat songs, this Berry Gordy-co-written ballad was the Jackson 5's first serious track, and it turned out to be its most successful. Michael and Jermaine share the lead vocals, but it's Michael who has the memorable lines, opening with, "You and I must make a pact" -- he sounds almost too young to know what the word pact might mean.

**8. We Are the World (1985)**  
Parts of this benefit single have aged poorly, but the song itself -- written by Jackson and Lionel Richie -- is a wonder, flexible enough to accommodate the vocal styles of everyone from Kenny Rogers to Bob Dylan. And when Jackson sings the bridge

in a classic "scuse me, genius coming through" moment, he proves that his style tops them all.

**7. Wanna Be Startin' Somethin' (1983)**  
It's hard to write a better album opener than this one from "Thriller", which not only kicks up the energy but lays out Jackson's ambitious musical agenda -- from the disco beat to the rock timbre of the vocals to the closing refrain of "mama-se, mama-sa, mama-coo-sa," cribbed from "Soul Makossa," a hit by Cameroonian saxophonist Manu Dibango.

**6. Don't Stop 'Til You Get Enough (1979)**  
This was the first song Jackson had full creative control over as a singer and songwriter, and it proved he was more than just a sweet kid. "Don't Stop" came out squarely at the end of the disco era, and yet it's so filled with energy and instruments -- trumpet, flugelhorn, electric piano -- that it doesn't sound the least bit dated.

**5. Never Can Say Goodbye (1971)**  
At 12, Michael's voice is noticeably deeper than on earlier Jackson 5 songs -- and deeper than on a lot of his later solo stuff too. In the verse, he ramps up the emotion gradually, easing his way up the scale until he bursts into the chorus, hitting all the high notes with astounding clarity.

**4. Billie Jean (1983)**  
Based on a real-life incident in which a woman accused Jackson of fathering her twins, the song almost didn't make it onto "Thriller" because Quincy Jones hated the

bass line. Thumping and fraught, it feels like the soundtrack to a late-night walk through a bad neighbourhood. It successfully makes Jackson sound dangerous, which is no small feat.

**3. I Want You Back (1969)**  
The effortlessness with which Jackson fuses the influence of Sly Stone and James Brown with his own innocent yelping is part of the appeal, but the whole song flies by with a whimsy and sweetness that was Jackson's calling card well into his mid-20s. Only a person with the hardest of hearts could hear the chord progression of the Jackson 5's greatest song and not get up and dance.

**2. Man in the Mirror (1988)**  
Beyond offering a fleeting glimpse of autobiography ("I'm starting with the man in the mirror/ I'm asking him to change his ways"), it's one of Jackson's most powerful vocals and accessible social statements, not to mention the best-ever use of a gospel choir in a pop song.

**1. Beat It (1983)**  
Jackson never got much credit for being a pioneer, but his melding of rock and R&B preceded the meeting of Run-DMC and Aerosmith by years. Besides featuring one of the best guitar solos in pop history (provided free of charge by Eddie Van Halen) it's the best example of Jackson's ability to bridge moods and genres. It's tense and spooky, it rocks, and yet you can't help but to dance to it. It's Jackson's best.

Source: TIME

# I don't work with my eyes on an award...Tomalika Kormokar

SHAH ALAM SHAZU

In an acting career spanning over two decades, Tomalika Kormokar has won the hearts of millions with her TV appearances, as well as picking up a National Film Award for her performance on the silver screen. A Bengali cultural organisation in the US recently decided to honour Tomalika with an award for her contribution to TV and film.

The Daily Star recently interviewed the acclaimed actress. Excerpts:

**When are you off to the US?**  
Tomalika: Soon; but this time it's not just a vacation. I'm going there to receive an honorary award handed out by the North American Bangladesh Cultural Society. As an actress, I consider this award as a great honour. US senator Ruben Diaz is expected to attend the ceremony.

**How much does an award encourage an artiste?**  
Tomalika: A lot. It's true that I don't work with my eyes on an award. I act because I enjoy it and obviously to entertain the audience. Nonetheless, it's always good to receive an award. It makes me more accountable to my work.

**Which film won you the National Film Award?**  
Tomalika: "Kittonkhola". Rarely is such a movie made which has a wonderful story.

**Tell us something about your latest film.**  
Tomalika: The last film I worked on was "Ghetu Putro Komola". I played the mother of Komola. I consider myself lucky to have worked in what would be Humayun Ahmed's last project.

**Why are you less inclined to appear on the silver screen?**  
Tomalika: I hardly get offers for story-based movies, which I'm interested in. I'm least interested in doing anything which doesn't appeal to me. That is why I appear less frequently in films.

**What is your favourite stage character?**  
Tomalika: I've acted on stage for over 21 years. I liked all my roles. But if I have to name a few, I'd mention the role of Trishya in "Moyur Shinghashon" and Shyamoli in "Rarang".

**What is your favourite medium of acting?**  
Tomalika: Definitely the stage. There is no better place. I want to keep on working on the stage for the rest of my life.



# Mayurbhanj Chhau: The combatant's dance

LAMIA SAIYARA MELA

Originating from a genre of Indian tribal dance form, Chhau has, through generations, derived its way from traditions based in the Indian state of Orissa. The prevalence of martial arts infused into this particular art form rates a strong mention in its nature and its historical and mythological criteria. Mayurbhanj Chhau, one of the three Chhau forms - Seraikela and Purulai are the other two -- has a different ambience to it. Unlike the other two forms, where masks are used as a way of enhancing the dance form, Mayurbhanj uses none. And the exhilarating opportunity to train in this dance form was offered last week by Shadhona - A Centre of Advancement of South Asian Culture. Eighteen dancers took part in the workshop.

Running from June 17-23, Rakhesh Sai Babu and Maitreyee Paharaj -- both residents of Delhi -- conducted a weeklong workshop on Mayurbhanj Chhau for dancers seeking to learn this form. Rakhesh Sai Babu, a professional Mayurbhanj dancer originally from Orissa, equipped the workshop



Mayurbhanj Chhau can be defined as a perfect combination of resilience and grace.

participants in unleashing the 'warrior within' through dance. The use of swords and shields in combat, with a few martial arts moves thrown in, was all coherently infused with modern dance techniques, stylised gaits of

birds and animals, and also movements based on the chores of village housewives. All present in one dance form that robs your senses with extravagance.

Being one of the dancers participat-



PHOTO: RIDWAN ADID RUPON

ing in the workshop, the adrenaline flowing with every effort to execute the complex and mesmerising body techniques, impelled me to acknowledge and learn more of this combative dance form.

Rakhesh Sai Babu's word of advice to young dancers anywhere goes along the lines: "You don't ever know when you'll become a professional. Devote yourself to learning". He also described his stay at Bangladesh as lovely and

told the dancers that the workshop here had been very close to his heart though he has conducted workshops all over the world.

Maitreyee Paharaj, Director at Lok Chhanda Cultural Unit (Delhi) made the week-long journey more inspiring with her words empowering and strengthening all the eager dancers.

A dance form that embeds into your senses with its staggering gestures and combative restraint, Mayurbhanj Chhau can be defined as a perfect combination of resilience and grace. The workshop has been an astoundingly successful one, and engraved itself deep into the heart of dancers at Shadhona.

The presentation of a few choreographed creations was held at Shadhona's Studio to mark the closing of the weeklong, triumphant workshop. This was followed by distribution of certificates, in attendance of Lubna Marium, artistic director of Shadhona.

The writer is a member of Shadhona, and a participant of the recently-held Mayurbhanj Chhau workshop.