

WHAT'S ON

Photography Exhibition on Tajuddin Ahmad
Venue: Gallery 21, 751 Satmasjid Road, Dhanmondi
Date: July 23-August 8
Time: 12pm-8pm



Tagore Film Week
Organiser: EMK Center
Venue: Midas Centre (9th Floor), House 5, Road 16 (New), Dhanmondi
Date: July 20-25
Time: 4pm



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



Charity Art Exhibition
Title: Fida'r Jonno
Venue: Zainul Gallery-2
Date: July 14-30
Time: 10am-8pm



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



Art Competition held in DU

A CORRESPONDENT

The Department of Tourism and Hospitality Management (THM) of the Dhaka University arranged an art competition to encourage university level students in creative works, along with their studies.

The theme of the Art Competition-2013 was "Rain"; some 40 students from different departments of DU participated in the competition held on Tuesday. It was organised by MBA students (evening) of THM department, with support from event management group "Sparkle".

The function was addressed by Chairman of THM department Prof Mojib Uddin Ahmed, Prof Syed Rashidul Hasan and Prof Mizanur Rahaman. THM student Morsheda Moury anchored the programme.

The exotic beauty of Manipuri dance

First performance of the 'Dhrumel' project



RIDWAN ADID RUPON, back from Moulvibazar

On the edges of a paddy field, in the village of Ghoramara in Komolganj of Moulvibazar district, stands the unlikely bamboo auditorium of Manipuri Theatre -- the brainchild of playwright and theatre activist Shubhashish Sinha. His troupe, which has created waves in the country's cultural arena, has joined hands with Lubna Marium's Dhaka-based cultural organisation Shadhona, to initiate a unique project -- to teach Manipuri classical dance to young dancers of the Manipuri community of Komolganj.

Although the Manipuri community of Bangladesh has preserved the invaluable treasure-trove of Bangla "padavali kirtans" -- songs marked by an efflorescence of Vaishnavite devotion -- the dances of the rituals are more rustic in nature. The three-year project, named "Dhrumel", has received an enthusiastic response, and has already attracted over 50 students from various age groups. Sweety Das Chowdhury, a young Manipuri dancer from Kolkata, now based in Dhaka, is conducting the training.

On July 18, "Dhrumel" organised its first presentation of dances by the students, preceded by performances by local Manipuri artists. The show began with two kirtans by Suniti Sinha and Gourhori Chatterjee sung in Manipuri style. This was followed by a traditional "Khubak Ishei", or clapping dance, performed by female singers and a male drummer, choreographed by Bidhanchandra Sinha.

Students of "Dhrumel" then presented a Krishna-Balarama nartan, the dance of young Krishna and his friends. The programme concluded with "Gouranga Nritya", a unique dance composition by Sweety, based on a traditional Bengali kirtan sung by Krishna Kumari Debi and Binod Bihari Sinha with percussion



PHOTO: RIDWAN ADID RUPON

Manipuri dance incorporates elements of ethnic rituals as well.

by Ojha Konung and Bidhan Sinha. Although ritual dances have been performed on stage by actors of "Manipuri Theatre", this is the first time that a dance on a traditional kirtan was presented in classical Manipuri style. The presentation won much appreciation from the large crowd of local Manipuris.

The special guests on the occasion were a delegation from "The Grand Sultan", a five-star hotel scheduled to open in Srimangal in November, 2013. Tony Khan, the general manager of the property, offered all necessary support to promote cultural tourism in the area.

Lubna Marium, general secretary of Shadhona, spoke about the future of the project which includes a tie-up with Jawaharlal Nehru Manipuri Academy in India and an international Manipuri Dance Festival in winter, next year. Shubhashish Sinha encouraged young Manipuris to enrol in the classes and help revitalise the rich culture of the community.

It's True!



A resonator (or resophonic) guitar is an acoustic guitar whose sound is produced by one or more spun metal cones (resonators) instead of the wooden sound board (guitar top/face).

Resonator guitars were originally designed to be louder than regular acoustic guitars, which were overwhelmed by horns and percussion instruments in dance orchestras. They became prized for their distinctive sound, however, and found life with several musical styles (most notably bluegrass and the blues) well after electric amplification solved the issue of inadequate guitar sound levels.

War versus struggle for existence

Prachyanat School of Acting and Design stages "Himmot Bai"

ZAHANGIR ALOM

As part of their certificate giving ceremony, theatre activists of the 24th batch of Prachyanat School of Acting and Design staged "Himmot Bai" at National Theatre Hall of Bangladesh Shilpakala Academy on July 19. The production is an adaptation of Bertolt Brecht's play "Mother Courage and Her Children". Utpal Datta adapted the play with an oriental setup. Brecht depicted the picture of 16th century war among European rulers while Datta portrayed the power struggle among the Hindu and Muslim rulers of the Mughal era.

"Mother Courage and Her Children" is the saga of a courageous woman -- Himmot Bai -- whose original name is Anna Chhetri. As war breaks out all around, Himmot Bai, along with her two sons Alif and Moglai Porata, and a dumb daughter Katri wheels a cart of food to sell at the battlefield. With her shrewdness, Himmot Bai tries to keep her sons and daughters away from the war, but the reckless Alif joins the army and wins accolades from the army chief within a short span of time.

Alas, Alif is awarded a death sentence for conducting the same crime at a time of peace, for which he was once treated as a hero by the



A scene from "Himmot Bai".

PHOTO: ATL AAKASH

army chief. Himmot Bai loses her children but her cart never stops, as she struggles for her existence. The play, in a word, superbly showcases political satire with much humour.

Mebin Hasan beautifully donned the role Himmot Bai while Pravash Kumar Nandi and Israt Sultana Jahan enacted Alif and Katri respectively. ABS Jem did the music for the production. Shawkat Hossen Sajib designed sets and light.

Prachyanat member Manirul Islam Rubel directed the play. Among others, Shobhon Shahriar, Mamur Aktar Ahmed, Samirul Ahsan, Rigal Arman, Omar Faruk and Prosenjit Das performed other central roles in the play.

Noted actor-director Tauquir Ahmed and artist Saidul Haque Juise spoke at the certificate giving programme as guests of honour. Azad Abul Kalam, director (acting), and director of Himmot Bai, Manirul Islam Rubel also spoke at the programme. Heera Chowdhury emceed the event.

To inspire the theatre activists of 24th batch, Tauquir Ahmed went back to a Constantin Stanislavski quotation "Love art in yourself, and not yourself in art." In his speech, Tauquir Ahmed added, "Theatre is a society. It creates and provides talents.

Instruction in theatre is crucial as it opens up versatile visual media to one. If theatre is included in the school curriculum, we can solve many social problems."

"Prachyanat School of Acting and Design' has completed an era of theatre schooling. This is really a landmark that has entailed much labour and planning. We are blessed to have talented teachers from the Fine Arts, Drama and Dramatics, Designing and Literature departments. That's why, though the task seems tough, it enables us to successfully accomplish our goals. Theatre is a vast sea. We just make the learners stand by that sea through a six-month course and tell them to cross the sea on their own," said Azad Abul Kalam.

With pulsating beats of dhol together with rhythmic rounds of applause from audience, the new batch of theatre activists, received certificates from Saidul Haque Juise. Pravash Kumar Nandi and Mebin Hasan jointly stood first in the 24th batch. Several activists of "Nagarik Natyangan Institute of Drama" presented bouquet to Azad Abul Kalam.

Prachyanat School of Acting and Design began in 2001, and has so far successfully trained 24 batches of talented theatre activists, who produced 24 plays by both Oriental and Western playwrights.

Humayun Ahmed RECALLED

REZAUL KARIM, Faridpur

On the occasion of the first death anniversary of litterateur Humayun Ahmed, a memorial meeting and photo exhibition were held at a conference room of Faridpur Zila Parishad in the town on Friday.

Professor Hasina Banu, local cultural personality Anjoli Bala, Mafiz Imam Milon, Sirajul Azam, and Siraj-E-Kobir participated in a discussion, presided over by Professor Altaf Hossain, a friend of Ahmed.

Rare photographs of Humayun Ahmed, taken by noted photographer Nasir Ali Mamun were exhibited on the occasion. Local singers also performed in a cultural programme.

AMINUL ISLAM, Mymensingh

The Bengali Department of Govt. Ananda Mohan College organised a discussion on life and works of Humayun Ahmed at a city restaurant on Friday afternoon.

Poet Yeazdani Koraisi Kajol, poet Shamim Siddique, elocutionist Rubina Azad, SM Tareq Haider Sarker, cultural activist Abdul Kader Chowdhury, Sheikh Anindya Minto, Mustafa Tareq, Ehsan Habib and Kangal Shaheen took part in the discussion.

Prof. Afzal Rahman of the College presided while Swadhin Chowdhury conducted the discussion.

Terming Humayun an icon of

contemporary Bengali literature, the speakers added that the writer has enriched our literature manifold through his huge volumes of writings and the publishing houses as well. The writer also took the leading role in making creative films when the film industry was struggling, said the speakers.

AHMED HUMAYUN KABIR TOPU, Pabna

The first death anniversary of eminent writer-filmmaker Humayun Ahmed was observed in Pabna with a discussion focusing on his life and works. The event, organised by Tanpura -- a leading cultural organisation of the district, was held at the Pabna Annoda Gobinda Public Library on Friday afternoon.

President of the organisation, Firoz Khandaker -- also a noted theatre director of the district, chaired the programme. Principal of Shahid Shadhan Music College, Abdul Matin spoke as the chief guest.

Among others, novelist Sayeed Hassan Dara, writer Akhter Zaman, Dr. Mokhesur Rahman and journalist Biplob Chowdhury spoke on the occasion.

Ahmed was a master at presenting an authentic picture of society through his works. His plays were replete with wit and humour and could reach out to large audiences, said the speakers.



The Kung Fu star who inspired a generation

Forty years ago this month, two events combined to change the world and create a legend: the film "Enter the Dragon" was released, and the film's star, the 32-year-old Bruce Lee, died in unclear (verging on mysterious) circumstances on July 20, 1973.

The significance of the movie is that it brought martial arts films -- indeed martial arts themselves -- out of the shadows and into the mainstream of global popular culture. There had been martial arts films before, of course: Hong Kong cinema was defined by them. But these were mainly 'sword and sorcery' wuxiapian -- films whose modern versions include "Crouching Tiger, Hidden Dragon" and "House of Flying Daggers". However, at the start of the Seventies, Bruce Lee burst in and popularised an alternative genre: the unarmed kung fu film.

The success of his Hong Kong films "The Big Boss", "Fist of Fury" and "Way of the Dragon" made Hollywood sit up and take notice. They had known about Bruce Lee before: he had played Kato in "The Green Hornet", and earned a living by teaching kung fu to the Hollywood glitterati, choreographing film fight scenes and taking bit parts in TV shows.

Unfortunately, the stigma attached to Asians in the era of the Vietnam War meant no Hollywood producer would risk casting Lee in a major role. But, on a visit to Hong Kong,

Lee was greeted as a star: "The Green Hornet" was a huge hit in Hong Kong, so Lee was offered major roles. Meanwhile, US film companies noticed that imported martial arts films were drawing big crowds in black and Hispanic cinemas.

Sensing an untapped audience demographic, they took the plunge with "Enter the Dragon" -- but they still divided the lead role three ways: Lee played the superlative fighter, a Shaolin monk; John Saxon played an ersatz Bond character; and Jim Kelly took the mandatory black role of the era: the good guy who is killed early on.

This film exploded into the world. It showed Westerners something they'd never seen before: amazing martial arts. A whole 'Bruce Lee generation' grew up in the wake of this transformation: the Tarantinos, the Wu Tang Clans, untold numbers of kids, choreographers, athletes, artists, cinematographers, and more, whose inspiration continues to be Bruce Lee.

Sadly, in his moment of success, Bruce Lee was already dead. But he was therefore always larger than life, forever young, forever invincible -- forever the original and best.

Source: TELEGRAPH

