



**A LIFE LESS ORDINARY!  
ALY ZAKER**

# Farewell to Karachi!

Karachi was a popular city with the young ones for a variety of reasons. First and foremost was the glitter and the glitterati of this city and the second was the vibrancy. During my sojourn in Karachi I saw things that I could never have seen in any other city of Pakistan of those days. I thank one of my illustrious uncles who lived in Karachi and was a socialite who, very kindly, took me 'round some very vibrant places in Karachi. By virtue of him I got to know the glitterati of Karachi and was awed by their money and power. I, as young and following a ridiculous root to adulthood, thought that I had naturally inherited the privilege. Which is not true. Every person is born with some limitations, and as they grow older they should realize the limitation and learn to work around this. When I discovered my limitations, I was well set on the path of a useful adulthood. But during the colorful days of Karachi I enjoyed the attractions of the city in anticipation of the most

coveted reward. The Gymkhana club was almost my second home and I used to visit it frequently. On one or two occasions I also visited the exclusive Sindh Club. But I found the people who went to the Sindh club as snooty. This was true of even the kids. So, I never liked the Sindh club. This view of mine held good even when I grew older and could officially be allowed to use this club.

I never knew then that my Karachi days were numbered. It happened all on a sudden. An advertising agency named Asiatic came around with quite aplomb. Every young man of Karachi, interested in advertising, became keen in this company. In those days our common meeting place in Karachi was a restaurant called 'Jabees'. Every evening of the weekdays we religiously congregated here after office hour. There wasn't a subject in the world that did not feature in our discussion. The news of this newly emerging hot agency called Asiatic was making the round. It

was ostensibly taking in only brilliant guys and girls from the advertising circle. There was a kind of competition going on in words as to who could make it there. I announced my decision to take up the challenge and join the race. I was interviewed on the 6th of November. The short and crisp interview ended in fifteen minutes and I was congratulated by the Managing Director, Shauqat Fancy for landing up the job. He then scrutinized my CV and said "happy birthday". I smiled in the excitement of success. I knew that as Bengali I was destined to be recruited for Bangladesh, the then East Pakistan. There was, of course, some remorse as I thought that I was not considered good enough for West Pakistan. But then that made up for a kick up to a senior position- Manager, Client Service at East Asiatic, the newly formed company in the then East Pakistan.

As I started to count my days of departure, I also recounted what I would miss in

Dhaka. I was not surprised to that most in my list comprised foods of various types: Shik Kebab at Bandu Khan, Chapli Kebab at the frontier Café at Sadar, Paratha at Café d' Khan at the PECHS, Fried Fish and Chips at the Coffee Shop at Muhmmadi House, where my office was, and, of course, the addas at Jabees. My new office for a little while was at the Finlay House at Macleod Road right opposite the Muhmmadi House. Soon I was sent, hook; line and sinker; back to Dhaka.

I was happy to have been relocated to Dhaka because this is the city that I spent my boyhood in and this is where I grew up. I visited the places in Karachi that were close to my heart. Places like the Hill Park, Haleji Lake at Thatta, Bandu Khan's Kebab, Frontier Restaurant's Chapli Kebab etc. I also would miss a number of my dear friends in Karachi. However, I had to respond to the call of relocation and boarded the plane to Dhaka, albeit with a heavy heart.

# Dancing Connections

## Bangladesh participates in World Dance Global Summit 2017

**ARTS GAZE BY  
LUBNA MARIUM**



Since August 2009 Bangladesh has been part of the Asia Pacific Region of the World Dance Alliance which 'serves as a primary voice for dance and dancers throughout the world'. Every three years a Global Summit witnesses one of the largest gathering of dancers from the world over. This year the Summit was held in Newfoundland, from July 23 – 28, 2017, in Canada, with participation from countries as far and apart as Japan, Cuba, and India, amongst others. The fact that 8 dancers from Bangladesh, selected to present their original choreographies, couldn't obtain Canadian Visas to attend the summit, is a story for another day. Two of us, though did attend. I, as Vice-President for South Asia, was invited to present an academic paper; while Tahmina Anwar Anika, one of Bangladesh's brightest young dancers, now studying at University of York in Canada, did the herculean job of representing Bangladesh with a solo, which was originally choreographed with eight other Bangladeshi dancers.

For the past decade, there has been a conscious 'worlding' of dance, amounting to 'inscribing what was presumed to be uninscribed' (Spivak, 1985a: 243), naturalizing the inclusion of various forms of dances into the world of the critic's text. 'Worlding', first proposed by German philosopher Martin Heidegger, is the process of 'making the world-horizon come near and become local and informed, situated, instantiated as an uneven/incomplete material process of world-becoming'. It recognizes the 'interdependence of humanity with the more-than-human worlds that we are in and part of' (Abram, 1996). 'Worlding' is a creative and critical blend of art and poli-

tics that suggests a whole new way to globalize.

Dance in Bangladesh has slowly but surely gained in confidence and maturity. International recognition of the painstaking work by our dancers can only increase opportunities to showcase our work at

the original inhabitants of Canada who lived here for many thousands of years before explorers arrived from Europe. 'Powwows' are not a re-enactment of a cultural past. They are the artistic and spiritual expression of an evolving people. All the participating dancers, from the



various world forums.

With the stunningly beautiful Atlantic Ocean shores of Newfoundland as a background, the Summit began with a soulful 'powwow' dance as a tribute to the First Nations people, who are descendants of

world over, were invited to participate in the dance, immediately imparting a warm hospitable welcome.

Six days of performances, workshops, scholarly discussions, and much more, saw dancers interacting as one corpus of arts

and artists. The presentations varied from the traditional to the contemporary, including several avant-garde choreographies which even dared to bring the nude body on to the stage. Several choreographies touched the heart with the historicity on which they were based, such as a duet called 'The Lenon Project' featuring the philosophies of John Lenon, choreographed by Melonie Murray. Teaching at the University of Utah, Murray enjoys inculcating critical thinking in her students. As a choreographer, she is particularly interested in pushing the boundaries of ballet and exploring ways in which to communicate complex concepts and social critique through movement.

In contrast 'Karuta Game', once again a duet, choreographed by innovative Japanese choreographer Hiroki Koba, was a masterful performance based on a Japanese traditional game in which two players race to grab cards associated with a given reading. Through a clever intermingling of traditional Japanese moves and popular retrograde ditties, the audience was taken through the entire works of unspoken negotiation, cheating, and getting the best of the 'other'. Talking to Koba, it was interesting to learn that both martial arts and dance are mandatory subjects within the education curriculum of Japanese schools. Koba himself was influenced by his exposure to dance at an early age.

A new addition to the presentation was 'The Digital Dance Concert' which presented videoed choreographies and dance films created specifically for the camera.

It was certainly a privilege to be part of this vibrant forum of dancers and we do hope for an increase of participation by dancers from Bangladesh in the near future.