

WHAT'S ON THIS WEEK

Story of Stitches: The Art of Nakshi Kantha

Exhibition celebrating 30 years of Aarong
Venue: Plaza, National Art Gallery, BSA
Date: July 16-29



Musical Soiree

Title: Barshay
Rabindranath
Artist: Fahim Hossain Chowdhury, Sajed Akbar, Salma Akbar
Organiser: Dakkhini Rabindra Sangeetangan
Venue: National Music and Dance Centre, BSA
Date: July 19 Time: 7pm



Solo Exhibition

Title: Striking Thoughts of a Silent Soul
Artist: Poet Farah Deeba Zaman
Venue: Russian Center of Science and Culture, House 510, Road 7, Dhanmondi
Date: July 13-21 (Except Friday and Saturday)
Time: 12pm-8pm



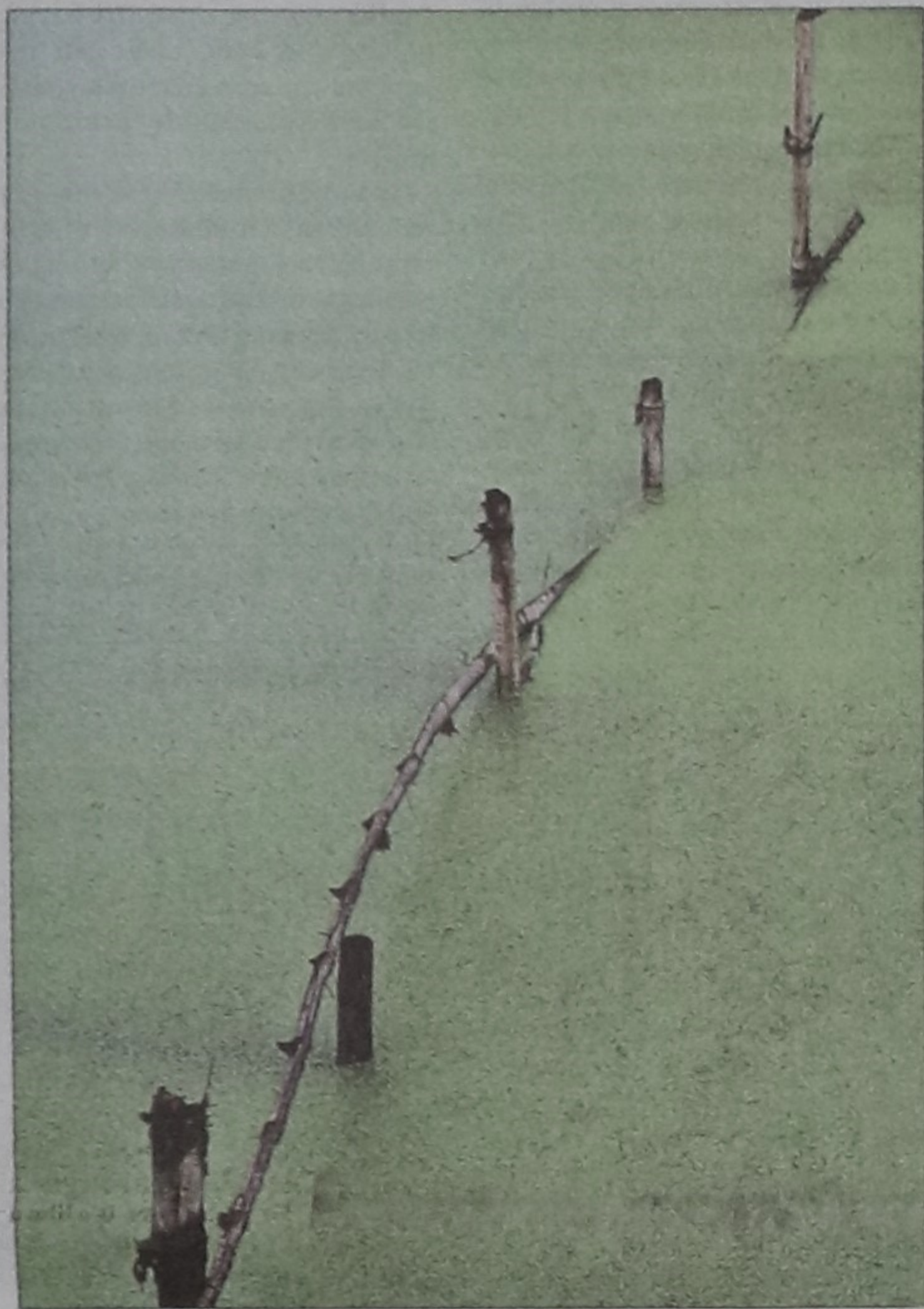
Musical Soiree

Celebrating Nelson Mandela's 90th Birth Anniversary
Organiser: Wishnu Shilpi Goshi
Venue: National Music and Dance Centre, BSA
Date: July 18
Time: 5pm



Jonathan's maiden photography show

The unnoticed in a real world



Clockwise (top-left): *Photosynthesis, The outsider, Riding on top and Rice run* by Jonathan Munshi

SHAHNOOR WAHID

Some of Jonathan Munshi's photographs are on display in a quiet lounge owned by 'aamra group' on top of Safura Tower, literally, quite above the din of busy Dhaka. As heavy glass partition muffles the noise outside, one tends to forget time looking at the photographs.

One may casually pass by all of them but the discerning viewer will have to come back to each to have a second look, perhaps third or maybe many more before deciding to stop. The images, the silhouettes, the contours would slowly sink deep into one's consciousness to have a long-lasting impression. One would leave quite intrigued, there is something different caught in these frames.

No, Jonathan did not attempt at making a fool out of the viewers by delving into the surreal with his lens. He chose mundane subjects from the real world -- a world in which we all live. The only difference is Jonathan perceived that world in a way we didn't.

These are photographs of real people, real faces, real places and real time. These are people who live amidst us, overlooked. But Jonathan notices them. He not only notices them, but also frames them with the care of a mother who combs the untidy hair of a truant daughter. There is nothing

surrealistic about them and yet one tends to falter for a moment looking intently at the faces that are devoid of emotion, at the eyes that are anaemic and vacant, at the tree canopy as it is tossed from side to side by a wild gale. The iron grills in a bizarre geometric perfection in a progressively dilapidated multi-storied slum crudely reminds one of the inequality amongst the people that exist in this society. A face from a dark background looks at a blank space -- her future. A malnourished young girl smiles despite not having had breakfast that morning. A tiny boy rests against a wall with a bunch of flowers he would soon sell to a willing customer. Reflections of women on a pool of water on the road as they stand in a queue to buy rice.

Jonathan's sense of attaining symmetry in his pictures is not only amazing; they at times border on the uncanny, especially to think that he is a *shaukhin* photographer who loves more to play with his camera than do any serious work. Though this is Jonathan's maiden photography exhibition, he has already proven to the critics his profound knowledge, sensibilities and keenness of the eye about what he wanted to capture in his camera.

Jonathan Munshi is a Bangladesh-born American. After living in the US for 35 years, he returned

to Bangladesh two years ago to spend time with his family and to reacquire himself with the country of his birth.

His interest in photography began in college, when one year he received a Kodak Instamatic camera as a birthday gift. Eventually, after a couple of years of taking snapshots of family and friends with the Instamatic, he saved up enough money to buy a Olympus OM-2 and then embarked on a coast-to-coast tour of the United States, taking pictures of the people, places and things he discovered along the way.

About the exhibition, Jonathan says, "Photography, for me, became the perfect vehicle for rediscovering a country and people that I left behind a long time ago, and had all but forgotten. I love street photography, walking along a busy intersection or a marketplace, looking for something that captures my imagination. I am drawn to bold colours, shapes and lines. I am particularly drawn to contrasts -- clashing colours, discordant shapes, or conflicted human existence. Portraits and abstract images are my particular favourites. I shoot exclusively in digital format now. I use a Nikon D300. I find it the perfect for street photography."

The writer is Senior Assistant Editor, The Daily Star

"Prem Shoinik" on Channel 1

CULTURAL CORRESPONDENT

Single-episode play *Prem Shoinik* will be aired on Channel 1 tonight at 8:15pm. Written by Muntasir Rony and directed by Tareque Khan, the story of the play centres on a short-tempered, mischievous girl named Aanchal and her numberless admirers.

Babu, Shobuj, Srabon, Shubhro and Saif live in a house next to Aanchal's who lives with her parents. All of them are infatuated with Aanchal but none is ready to confess that though. Aanchal develops a crush on Babu, the eldest of her admirers. While all of the suitors try to find a way to get close to Aanchal with their peculiar ways, the play ends with one of them succeeding.

The cast of the play includes Abul Hayat, Chanchal Chowdhury and Tisha.



Abul Hayat and Tisha in the play

Intellect, beauty and confidence mark the start of Pantene YGTL '08



Finalists of Pantene YGTL '08

In its seventh year, the pageant "Pantene You Got the Look (YGTL)" is back for the 2008 edition. Grey Advertising Bangladesh Ltd, on behalf of Procter & Gamble Bangladesh, is back in its familiar role as organiser of this gala event, says a press release.

Every year, the show has attracted gifted young men and women to its fold.

Beginning with a nationwide call for entries, YGTL shortlists 120 young men and women for a face-to-face interview. Thereafter, 24 of the finest candidates are selected for a month-long "boot camp", where they are groomed in the art of presenting themselves -- in high-strung, often stressful envi-

ronments -- to the outside world.

This year, on July 6, the 24 finalists of YGTL '08 began their journey towards achieving their personal goals. All the effort at the "boot camp" -- the grooming sessions, the gruelling physical exercise, speech-coaching, the dance lessons, the endless practice-walking and ramp choreography -- will eventually transform these young people, each into a potential winner, ready to unleash his/her talents on stage, satisfying the expectations of a huge viewing contingent, come the day of the final.

This year's YGTL has an impressive array of patrons. With Co-Sponsor Gallery Apex, and Herbal Solution Day Spa & Beauty Studio

as hair and make-up partner, bangladeshinfo.com as online partner, and Radio Today as radio partner, backing the event, YGTL 2008 has all the makings of a truly spectacular affair. And as far as the finalists are concerned, they are being groomed by the finest hands in the country. There's "Xiya and Brothers" for choreography, "Denial", represented by Ditan, for Styling, and dance expert Tanzim, to coach the finalists.

Bigger, better and with more event based activities, this year's Pantene YGTL promises to be a splendid exhibition of ability, beauty and poise; and ready to justify its billing as the outstanding pageant of the country.

Bhansali to remake "Charulata"

Sanjay Leela Bhansali has offended the Bengali sensitivity once with his overemotional, Bollywood kitsch version of Sharat Chandra Chatterjee's quiet classic, *Devdas*. Now word on the street is that he is planning to remake Satyajit Ray's *Charulata* (starring Soumitra Chatterjee and Madhabi Mukherjee).

The director has registered the title of *Charulata* in August 2007, with the Indian Motion Pictures Producers Association. Bhansali has an attraction for highly emotional subjects like these and *Charulata* has a huge potential of being remade. Will he turn Soumitra Chatterjee and Madhabi Mukherjee's quiet romance into a high-pitched drama?

There is however, another contender for the same subject. Amitabh Neil Ray also wants to remake *Charulata* and has planned to title the film, *Charu: Unspoken*. Ray, supposedly, wants to make a modern version of the film and wants to set the film in America.



Sanjay Leela Bhansali

As Bhansali and Ray aim to remake the film, Satyajit Ray who made the film in 1964 had felt that *Charulata* was his best work and there was no need for him to change anything. The film won Ray

his second Silver Bear at the Berlin Film Fest in 1964. The original *Charulata* was based on *Nashtroneer* written by Rabindranath Tagore.

Source: Internet

"Sesame Street" upgrading its address on the Web

Nearly 40 years ago "Sesame Street" forged a new path in educational television for preschoolers. But in recent years, as even very young children have migrated online, the show's Web efforts have lagged far behind those of commercial competitors like the Walt Disney Company and Viacom's Nickelodeon.

The show's non-profit parent, Sesame Workshop, hopes to change that on August 11, when the new Web site sesamestreet.org goes live. The site has been developed over two years at a cost of \$14 million. Kept under tight wraps until now, the site will be previewed for some in its target parent audience at the BlogHer conference for female bloggers in San Francisco this weekend.

While there are no plans to discontinue the television show, Sesame Workshop officials have high hopes for the broadband site. "We view this as really the future of the workshop, as becoming the primary channel of distribution down the line," Gary E. Knell, president and chief executive of Sesame Workshop, said.

Knell has set ambitious goals for the new site, asking the staff to

double the use of the current site -- about 1.5 million unique users each month -- in just a year or two, he said. The television show, by comparison, draws six million to seven million weekly viewers, on average, he said. (Older "Sesame Street" episodes are shown on the cable channels.)

A robust Web site is a necessity for children's television companies, said Sandra L. Calvert, director of the Children's Digital Media Centre at Georgetown University. "Children expect it, and parents expect it," she said. "Parents overwhelmingly think that computers are the gateway to children's futures."

But the sites are expensive to develop. And unlike Nickelodeon, Disney and Time Warner, which Knell said control about 80 percent of the worldwide children's television market, Sesame Workshop has a limited number of other on-air opportunities to promote its site, making the challenges all the greater.

Unlike other Web sites, which rely heavily on Flash animation, this one features a live-action Muppet video that welcomes children with a new educational

theme every day.

Perhaps equally important is a feature that children will not even notice: a proprietary, trademarked option, known as PlaySafe, intended to reassure parents. When the downloadable PlaySafe software is activated, it is technologically difficult for children (but not adults) to navigate away from the site, so parents can theoretically leave children alone in front of the computer without worrying that they will accidentally stumble onto inappropriate content, buy something or delete files.

Each day on the new "Sesame Street" site, the Muppet video will welcome children with a different theme, be it "the number 5" or "sharing." The Muppet will point children to a big green button, which starts a daily playlist of seven short alternating videos and games tied to the theme.

The site will be free, supported by sponsorships at the bottom of the page aimed at parents, and by a request for donations, to underscore the workshop's non-profit status. "We won't do marketing to kids," Knell said.

Source: Internet



The muppets of Sesame Street are going online