

WHAT'S ON THIS WEEK

Solo Art Exhibition
Abdur Razzak Retrospective
 Title: Rhythms of Figures, Forms and Nature
 Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dharmadi
 Date: October 10-29
 Time: 12pm-8pm
 Inauguration: October 10 at 6pm



Film Screening
 Title: Russian War Films Festival
 Organizer: Russian Centre of Science and Culture
 Venue: BRAC University
 Date: October 11-13
 October 11
 "The Cranes are Flying" at 1pm and "Ballad of a Soldier" at 2:45pm



Film Screening
 Films: "Unaditya" and "Balughori"
 Director: Razibul Hossain
 Venue: Shawkat Osman Auditorium, Central Public Library, Shahbag
 Date: October 11
 Time: 2pm onwards



Solo Musical Soiree and CD Launch
 Title: Chhara Gaaner Dhoom
 Venue: Shawkat Osman Auditorium, Central Public Library, Shahbag
 Date: October 12
 Time: 5pm



Album Review

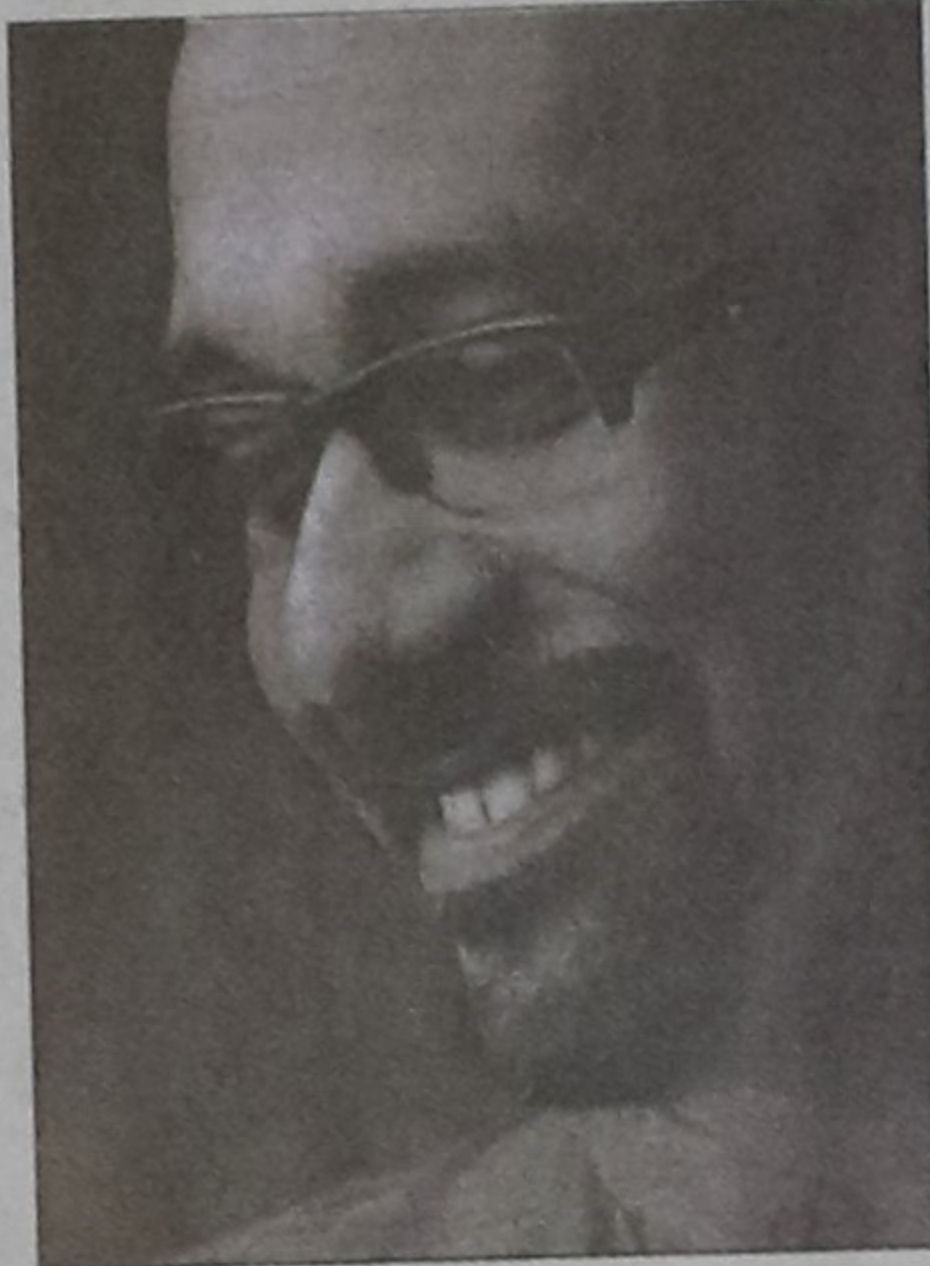
"Mon Uchaton": Possibly, a trailblazer

KARIM WAHEED

Contrary to what the pundits and aficionados may argue, in the real world classics and masterpieces do have a shelf life. How do they retain immortality? Every few years or decade, it takes artists/filmmakers/litterateurs with empathy for the classics to give them a contemporary touch. If it was not the case, the language of the original Shakespeare plays would remain incomprehensible to the masses or classic jazz/blues compositions would stay confined to museums and libraries. Putting a work of art on a pedestal often makes it unreachable; soon it becomes a niche genre -- perhaps not a fate the masters would have wanted for their creations.

Many believe Nazrul Sangeet is currently going through this phase. While exponents continue to debate the authenticity of several Nazrul tunes, generations of music fans are alienated. Young listeners often blame the "disconnect" -- the music arrangement and style of presentation they often cannot relate to.

Fortunately certain musicians are making efforts to regain that "lost" audience. Tanveer Alam Shawjeeb's latest album *Mon Uchaton* (produced by Bengal Music Company Ltd) is a noteworthy



Tanveer Alam Shawjeeb



The album cover

thy move towards that direction. The album is a compilation of ten familiar and not often heard Nazrul Sangeet; music arrangement has been done keeping the contemporary young audience in mind. Though random remakes of Nazrul Sangeet have been featured in recent pop/fusion albums (*Jaye jhilmil jhilmil* in Fuad's *re/Evolution* is worth mentioning) and more are seemingly under-

way, *Mon Uchaton* is perhaps the first comprehensive album of its kind. Shawjeeb's credentials are justifiable for this album. The singer/music director/composer holds a Bachelor of Sound Engineering from Toronto Film School and completed a diploma in Nazrul Sangeet from BAFA. His debut album *Bari Kothay Bolo* was also released by Bengal

Music. The opening song *Uchaton* defines the overall sound of the album. With restrained treble and emphasised bass, the songs highlight brilliant intros -- be it guitar riffs, twang of *sarod*, wailing of *esraj* or the Pandit Ajay Chakrabartyesque *alaap*. *Tepantor-er mathey*, a Santali (*jhumar*) tune, retains its unique rhythm that should make one

want to swing. The rawness has been replaced with sensitive vocals that should appeal to the urban ear. Nazrul's lyrics haven't lost relevance -- can't get more contemporary than "...*Amar khaowa porai nai ruchi aar ghum ashey na chokhey...*" Unpretentious and easily relatable.

Buno (of the band Bangla) played bass of *Tepantor-er mathey* and the fourth song, *Eki ashim piyasha*. Bringing together the very indigenous *dotara* and western drums, Shawjeeb has managed to accentuate the rural essence of *Gangey jowar elo phirey tumi eley koi*.

Elo banantey (based on Paraj Basant) and *Arunkanti* (Ahr Bhairo) test the musician's base in classical music and Shawjeeb's vocals impress. But the track that truly stands out is *Bhor-er jheel-er jaley*. Ingenious use of percussions complement the words and create a sense of exotic mystery.

According to Shawjeeb, what drew him to Nazrul Sangeet initially was the National Poet's sense of freedom. Shawjeeb seems to have applied his sense of freedom in reimagining the songs, but with restraint and responsibility. *Mon Uchaton* is a must have for fusion enthusiasts, aimed at anyone who appreciates melody.

Mahorat of "Opekkha" held

Mahorat of the film *Opekkha*, to be shot in HD format, was held recently, says a press release. Based on a story by litterateur Mitali Hossain, the film is scripted by Mohammad Ali and will be directed by Kaiser Kader Selim.

Professor Abdullah Abu Sayeed was the chief guest at the event. Noted filmmaker Qazi Hayat, journalist Shahin Reza Nur, Fazle Haque and actor Al Mansur among others, spoke at the event. Kaiser Kader Selim informed the audience about the different aspects of the film.

The story of the film follows the unfortunate life of a girl named Shohagi. Her husband Mannan sells her to a brothel while she was pregnant. Mannan continues to control Shohagi even there and takes away the major share of her earnings. As Shohagi becomes concerned about the future of her son, she wants Mannan to take their son's responsibility. Mannan kills the boy and a bereaved Shohagi decides to take revenge.

Rather than highlighting the woes of the women living in brothels, the film focuses on life -- little

joys and even bliss that are unique to these women.

A production of Perfect Telemedia, the film's shooting will start from October 15. Al Mansur, Nahima Sultana Rekha, Sumona Arefin, Anjali Ghosh, Naima Siddiqua, Pavel Islam and a group of child artistes will play the different roles in the film.

Prior to the mahorat, a seminar on film was also held where Qazi Hayat, Fazle Haque and Professor Abdullah Al Mamun spoke on lights, camera, acting, directing, screenplay and other aspects.



Professor Abdullah Abu Sayeed (right) at the mahorat of *Opekkha*.

"Kichu Kotha Kichu Gaan" on ntv

CULTURAL CORRESPONDENT

Kichu Kotha Kichu Gaan, a programme featuring songs of yeasty years, will be aired tonight on ntv at 8:50 pm. Popular songs composed from the '30s to the '90s will be presented in this episode.

Eminent Tagore artistes Rezwana Chowdhury Bannya and Mahiuzzaman Chowdhury Moina will perform in the programme. They will also go over different aspects of the songs.

The musical show has been conceptualised by Mustafa Kamal Syed and Mohammad Mozakker. Mohammad Mozakker is the producer of the show.



Rezwana Chowdhury Bannya and Mahiuzzaman Chowdhury Moina will perform on the programme.

Anne Hathaway dazzles in "Rachel Getting Married"

Remember when actresses really lit up the screen? Anne Hathaway rekindles memories of Bette Davis and "Klute"-era Jane Fonda in Jonathan Demme's new film: barely a scene goes by without her pulling on a cigarette.

When Davis took a drag it was a mark of sophistication. By Fonda's time it was beginning to take on neurotic undertones, but was still a talisman of intelligence and seriousness.

Today -- having virtually disappeared from the movies -- the cigarette is a sign of stunted growth, a crutch that Kym, Hathaway's character in *Rachel Getting Married*, can't put aside. It's also a substitute for the harder stuff she really craves.

She's straight out of rehab, heading home for her sister's wedding. Rachel (Rosemarie DeWitt) is grateful to have her there...kind of. Kym has a way of sucking the oxygen -- along with the nicotine -- right out of the room. Their dad (Bill Irwin) fusses over her like he's afraid she'll shoot up in front of the priest. The maid of honour hates her guts -- even before Kym insists she should have had the job by birthright.

Demme and cinematographer Declan Quinn shot "Rachel" on the fly, with a handheld camera and jump cuts. It feels more like reality TV or a cop show than a



The warring sisters: Anne Hathaway (left) and Rosemarie DeWitt in "Rachel Getting Married."

romantic comedy. In any case, for 45 minutes "Rachel" feels like a new lease on life for the director who gave the audience "The Silence of the Lambs," "Something Wild" and "Philadelphia." More recently Demme has seemed out of touch with audience taste and industry demands (remember "The Truth About Charlie"?), and he's concentrated on documentaries

and concert films. Maybe that's why "Rachel" sometimes feels like watching someone else's home movies -- in good ways and bad. Brief, glancing scenes indicate tensions and trouble ahead, but it's glossed over in the turmoil of the wedding preparations. A romantic subplot seems to be in the offing when Kym recognises the best man from Alcoholics

Source: CNN

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