

<p><b>WHAT'S ON THIS WEEK</b></p>	<p><b>Photography Exhibition</b>                  Organiser: NSUPC                  Venue: National Art Gallery, BSA                  Date: July 4-10                  Time: 3pm-8pm</p> 	<p><b>Group Art Exhibition</b>                  Title: Colour the Time                  Venue: Radius Centre, Bay's Galleria, Gulshan                  Date: July 9-22                  Time: 10am-8pm</p> 	<p><b>Solo Art Exhibition</b>                  Painter: Samiran Chowdhury                  Title: Connecting with Nature                  Venue: Galleri Kaya H-20, R-16, Sector-4, Uttara,                  Date: July 2-15                  Time: 10am-8pm</p> 	<p><b>Theatre Festival</b>                  Play: End Game                  (Playwright: Samuel Beckett)                  Troupe: Dept. of Theatre, Dhaka University                  Venue: Natmandal, DU                  Date: July 2-6                  Time: 7pm everyday</p> 
-----------------------------------	--	---	--	--

## “Titas Ekti Nadir Naam” at Cannes Classic

*Film restored by the World Cinema Foundation*



Kabori and co-actor in “Titas Ekti Nadir Naam.”

Ritwik Ghatak's cinematic opus “Titas Ekti Nadir Naam” was screened at the 63rd Cannes Film Festival (earlier this year), as part of its Classic section, according to a press release. This is the first Bangladeshi film that has had this honour.

“Titas Ekti Nadir Naam” is an adaptation of a book by Adwaita Malla Burman. The film explores the lives of the Malo community whose existence is inextricably inter-

twined with the Titas river in Brahmanbaria, Bangladesh. The black and white film has a dark, brooding character, probably derived from Ghatak's excruciatingly painful move from Dhaka (then East Bengal) to Calcutta (West Bengal).

The film was restored earlier this year by the World Cinema Foundation at Cineteca di Bologna. The restoration used the camera and sound negatives and a

positive print provided by the Ritwik Memorial Trust and held at the National Film Archive of India. As the original negative is incomplete and some reels were severely damaged, a combined lavender and a positive print provided by the Bundesarchiv-Filmarchiv were also used. The digital restoration produced a new 35 mm internegative.

The World Cinema Foundation helps developing countries

preserve their cinematic treasures. The foundation wants to help strengthen and support the work of international archives, and provide a resource for those countries lacking the archival and technical facilities to do the work themselves. On the Advisory Board are renowned filmmakers Martin Scorsese (chairman), Fatih Akin, Soulemane Cissé, Guillermo Del Toro, Stephen Frears, Alejandro Gonzales Inarritu, Abbas Kiarostami, Deepa Mehta, Elia Suleiman, Bertrand Tavernier, Wim Wenders, Wong Kar Wai, Tian Zhuangzhuang and others.

About the film and Ghatak, Indian-born Canadian filmmaker Deepa Mehta (of “Fire,” “Earth” and “Water” fame) says, “If you were eighteen years old, growing up in New Delhi, a student of cinema, a cinephile or a plain film snob, it was given that you would swoon over the filmmaker Ritwik Ghatak and spend endless hours discussing his films, and his eventual death.”

“It was only years later when I saw his epic, ‘A River Called Titas,’ that I swooned for totally different reasons. The film is a work of pure genius. A passionate elegy for a dying culture, it moved me profoundly, and continues to haunt me to this day.”

The film is currently distributed by Ashirbad Chalachitra, Bangladesh. Habibur Rahman Khan is the producer of the film.

## Shooting of Humayun Ahmed's new film delayed

A CORRESPONDENT

Shooting of Humayun Ahmed's latest film “Ghetu Putro Komola” was scheduled to start from July 7 at Nuhash Polli. It has now been rescheduled for October, 2010.

According to Nuhash Cholochitra, the beginning of the film requires settings of both rain and the advent of winter. That's why it has been rescheduled.

*Ghetu* is an almost extinct form of folk music of the Mymensingh region. Once this form of music was very popular in that region. Young boys dressed as girls would perform *Ghetu* songs. The story of the film revolves around these *Ghetu* artists.

“The film will be shot at Nuhash Polli, Sylhet and Netrakona,” Humayun Ahmed said.

“I'm not completely satisfied with the overall preparations at Nuhash Polli. It will take a few months to have everything ready. That's why shooting is being delayed,” he added.

Tarik Anam Khan plays one of the lead roles in the film. The cast also includes Jayonto Chattopadhyay, Majnun Mizan, Mamun and others.

Of late, Humayun Ahmed has judged the talent hunt for child singers, “Khudey Gaan Raaj,” that was aired on Channel i.



### TV Watch

## Tazin on Rtv's “Tarokalap”

A CORRESPONDENT

Tazin Ahmed is the guest on today's episode of Rtv's daily celebrity talk show “Tarokalap”. The programme will be aired live at 10:45am.

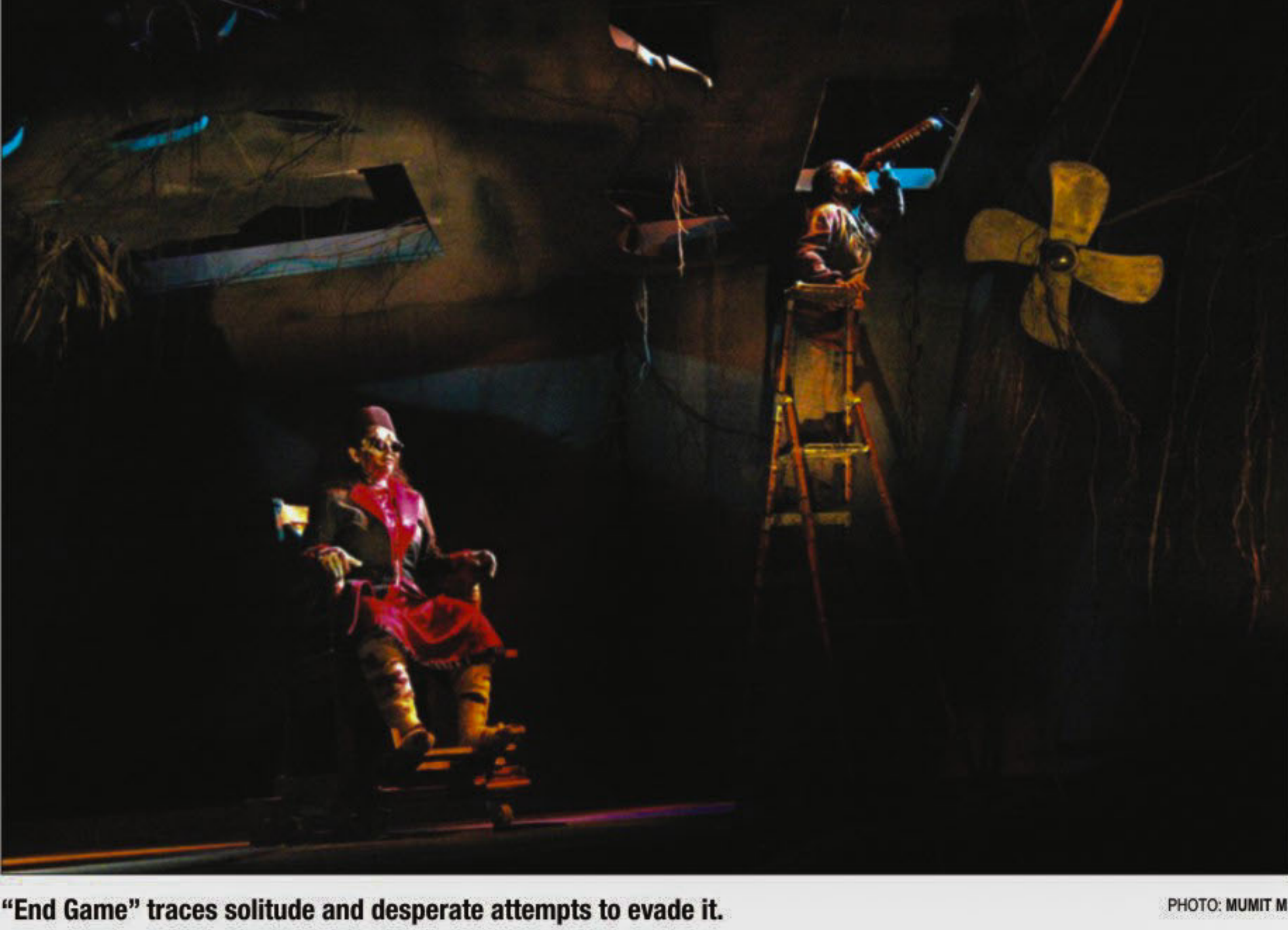
Tazin is well known for the realism she imparts to the roles she enacts. Tazin has acted in several single TV episode plays and serials. She also anchors a number of TV programmes on different channels.

The artiste will share her experiences in the media on the programme.

The programme hosted by Shammi Nahar has been produced by Sohel Rana.

### Theatre

## Eternal solitude in Samuel Beckett's “End Game”



“End Game” traces solitude and desperate attempts to evade it.

PHOTO: MUMIT M.

JAMIL MAHMUD  
 .....  
 Every human being is alone. Throughout our lives we make a lot of arrangements to avoid solitude but at times all these efforts fall short. It is our instinct to be free, to explore new dimensions of life. But how many people can succeed in the end?

Irish avant-garde playwright-poet-philosopher Samuel Beckett's play “End Game” arises this question. The play has been staged every evening at Natmandal, University of Dhaka, since July 2. As part of their curriculum, Masters students of the Department of Theatre, DU are staging the play. The staging ends today.

Ahmadul Kabir, lecturer of the Department, is the director of the play based on the Bangla translation by National Professor Kabir Chowdhury. “End Game” was originally written in French. Beckett himself translated it into English. The play features four characters. Hamm -- the protagonist, who is blind and unable to stand; Clov --

Hamm's servant, who is unable to sit; Nagg and Nell -- Hamm's parents, who have no legs and live in a trashcan. The setting appears damp and dark. Most part of the play features conversations between Hamm and Clov. Hamm's legless parents live nearby. They show up only when they need food or to argue childishly

with Hamm on different issues from their earlier days. Earlier times also unfold through Hamm's reminiscences, which seem to be happier days.

Their residence is apparently by the sea, although dialogue suggests that there is nothing left outside -- no sea, no sun, no cloud.

Hamm and Clov mutually depend on one another, but they have been fighting for years and continue to do so as the play progresses. Clov always wants to leave Hamm but never seems to be able to do so.

Hamm's life is imprisoned in his shadowy quarters. He depends on Clov to know about the outside. His queries on the sea, the sun etc suggest his loneliness.

Clov finally moves out, when Hamm realises that he doesn't need Clov any more. The play ends through Hamm's death, while Clov is about to leave.

Kazi Tamanna Haque Sigma played Hamm. Fahmida Sultana Tanji played Clov. Hasanur Rashid Maqsood and Champa Talukdar respectively played Nagg and Nell. Ashiqur Rahman Leon is the set and light designer of the play.

## Shyamalan: “My movies are doomed”

M Night Shyamalan was 29 when his third film “The Sixth Sense” (1999) opened to a tremendous response. The box office success of the film -- it earned \$662 million worldwide -- propelled the young filmmaker (he turns 40 next month) to an A-list director in Hollywood. Newsweek declared him to be the “next Spielberg.”

Hollywood had a lot of expectations from Shyamalan, but only one of his next seven films -- “Signs” (2002) was a box office success.

Shyamalan's latest film “The Last Airbender,” based on a hit Nickelodeon anime series, opened on July 1 to mostly negative reviews.

In a recent interview Shyamalan addressed critics' responses to his latest and previous films. Excerpts from the interview:

**How does it feel to wake up to see the negative reviews, especially given that you put in so much effort and hard work making the film?**

Shyamalan: I don't know what the disconnect is. I don't get it. I'm speaking a different language I guess. Because I definitely approach filmmaking with great respect, integrity and effort and take into account advice of all my peers.

I was recently doing interviews and I had 20 reporters tell me that “The Village” (2004) is one of their favourite movies of all times. That's not what they said when it came out [laughing sarcastically].

**I feel this about my movies, the fact that my name is on them, that means they are doomed.**

**But people have loved your work in the past...**  
 Shyamalan: Ah, yes, well it's only in the past that they have liked my work.

**You had such a following in the past, but do critics still matter to you?**  
 Shyamalan: I just want the movies to be enjoyed. That's the most important part, that the audience connects with the movies and have the right approach when they see them.

**“The Last Airbender” is big a change for you. You have mostly worked with thrillers with supernatural elements. What was the reason for the move?**

Shyamalan: I was inspired by the family (his two young daughters were fans of the series “Avatar: The Last Airbender”) and the kind of things that were being said in the show. I really connected with the actual sources of the series -- martial arts and the Buddhist and Hindu philosophies. That really resonated with me.

**On the issue of casting, there were concerns even before the film was released that the ethnicities of the characters in the show did not**

**match the actors you chose for the film...**

Shyamalan: It's really sad, because I want this to be a source of pride for everybody, what we are achieving and with all the things that interest me culturally. Obviously “Airbender” is a completely multicultural film on all levels.

I know everybody wants more of their particular culture. But all cultures are represented here. So it's a broader take than you would imagine.

**What next? Are you already working on the sequels to “The Last Airbender”?**

Shyamalan: No, we are going on a tour from here and then I have to see if I am going to make a supernatural thriller next or the sequel. It's so complicated because it takes so much time to make these movies. I have to see what I can pull off -- more physically and emotionally.

.....  
 Compiled by Correspondent



Dev Patel in “The Last Airbender.”