

## WHAT'S ON THIS WEEK

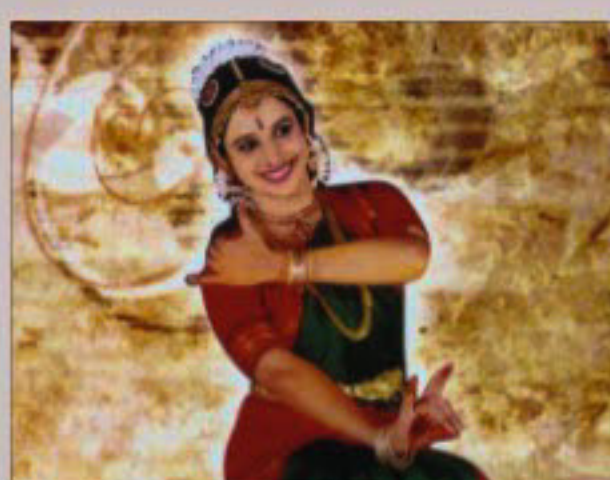
### Calligraphy Exhibition

Calligrapher: Najib Tareque  
Venue: Impressions Gallery, 67, Gulshan Avenue  
Date: August 19-September 19  
Time: 9:30am-2:30pm and 4-5pm (Sunday-Thursday) and 10am-1pm (Saturday)



### Bharatanatyam Performance

Artist: Nivedita Parthasarthy & Her Troupe  
Venue: National Theatre Hall, Shilpakala Academy  
Date: September 18  
Time: 7:30pm



### Theatre

Play: Punarjanmo  
Troupe: Prachyanat  
Venue: Experimental Theatre Hall, Shilpakala Academy  
Date: September 19  
Time: 7pm



### Photo Exhibition

To mark Int'l Day of Tourism  
Title: Tourist Sights of Moscow and Moscow Region  
Venue: Modern Language Institute, DU  
Date: September 2-28



# The Bangladeshi entry for 83rd Oscars

## Only two films submitted to the selection committee

JAMIL MAHMUD

This year only two films have been submitted to the Bangladeshi selection committee that chooses the entry that would compete at the 83rd Academy Awards. According to 83rd Oscars Bangladesh Committee, the submitted films are -- Khalid Mahmood Mithu's "Gohine Shobdo" and Khizir Hayat Khan's "Jaago".

The selected Bangladeshi film would compete in the Best Foreign Language Film segment. Films from around the globe, except the United States, would compete for the top prize in the segment. Last year, Golam Rabbani

Biplob's "Bitter Bairey" represented Bangladesh at the Oscars.

According to the Academy Awards rules, a film must be released in the previous year to be eligible to compete in the segment. Though there were several films released last year, according to the 83rd Oscars Bangladesh Committee, only two films were submitted by the deadline, September 14.

Shah Alam Kiron, filmmaker and one of the members of the selection committee, informed that many of the films could not fulfil the selection requirements, and that is why the respective producers/directors did not submit their films.



Scenes from "Gohine Shobdo" (top) and "Jaago".

"We expected a few more entries. There are some regulations, which some of the films could not live up to," said Kiron.

When asked about the mainstream FDC-produced films, Kiron said that those films do not have English subtitles, which is a must for a film to be eligible to compete at the Oscars.

One notable film that was not submitted for selection is Mostafa Sarwar Farooki's "Third Person Singular Number".

Khizir Hayat's "Jaago" claims to be the first Bangladeshi feature film entirely on football. The film zooms in on a football match between a Bangladeshi team

'Comilla Azad Boys,' and 'Tripura Eleven' from India. Ferdous and Bindu play lead roles in the film.

"Gohine Shobdo" is a film about a love affair between two young individuals whose respective backgrounds present a barrier. Emon and Kushum Shikdar play the lead roles.

Both films have attained national recognition and have received acclaim overseas as well.

When the first Academy Awards ceremony was held in 1929, there was no separate category for foreign language films. Between 1947 and 1955, the Academy presented Special/Honorary Awards to the best

foreign language films released in the United States. For the 1956 (29th) Academy Awards, a competitive Academy Award of Merit, known as the Best Foreign Language Film Award, was created for non-English speaking films, and has been given annually since then.

Out of the 62 Awards conferred by the Academy since 1947 to foreign language films, 51 have gone to European films, five to Asian, three to African and three to films from the Americas. The most awarded country is Italy, with 10 Oscars.

The 83rd Academy Awards will be held in February 2011.

# "Uposhonghar" on ATN Bangla tonight

A CORRESPONDENT

TV serial "Uposhonghar" will be aired on ATN Bangla tonight. Written and directed by Badrul Anam Soud, the serial is aired every Saturday and Sunday at 8:40 pm.

The serial follows friends Asadullah and Neyamul Khan. They were so close that they married each other's sister. They even started a business together. Asadullah's younger brother Amanullah, his wife Laili and Neyamul Khan's maternal uncle, however, pour poison on their friendship. The friends part ways.

Years later a relationship blossoms between Asadullah's daughter Renu



Subarna Mustafa and Aly Zaker in the serial.

and Neyamul's son Shujon. Hope of the two old friends reuniting emerges. But does all go well?

The serial boasts an all-star cast of Subarna Mustafa, Aly Zaker, Raisul Islam Asad, Chitrakha Guho, Wahida Mallik Joly, Sharmili Ahmed, Fazlur Rahman Babu, Azad Abul Kalam, Anisur Rahman Milon, Bonya Mirza etc.

## At A Glance

# Asia's largest film school in Mumbai

Film City, a state-government run enterprise, stretching out on 400 acres is known as Mumbai's green lung. During the monsoon months, thickets and trees turn into a deep green and grass sprouts wildly all around. Whistling Woods International (WWI), a 20-acre film school -- billed as Asia's largest -- is set amidst this sylvan terrain. It regards itself as the third real film and media studies centre after the Film and Television Institute of India in Pune and the Satyajit Ray Film and Television Institute in Kolkata.

WWI is a recent creation. Established in 2006 by one of the best-known producer-director-screenwriters in the Bollywood film industry, Subhash Ghai, it is a complete film school, offering a two-year course not just in film, television and media arts but in broadcasting and media management as well. It covers direction, production, screenwriting, editing, cinematography and sound recording and design. There's an MBA in Media and Enter-

tainment as well, a part-time screenwriting course, a school of animation and an actor's studio.

design. The stress, though, is overwhelmingly on the practical side of filmmaking. Each student is heavily engaged in production work, and by the end of two years, (s)he has worked hands-on in six films, moving from simple handy cams to upper end high definition cameras. All the films are funded by the Institute.

"Our video lab has facilities for basic editing," says Chaitanya Chinchlikar, Business Head of Mukta Arts, Subhash Ghai's production house (the company has produced over 30 films in as many years -- "Ram Laxhan", "Saudagar", "Khalnayak", "Taal", "Yaadein", "Iqbal" and "Joggers' Park", to name a few). "Our students make three films in eight months," he adds.

The state-of-the-art facilities and technical resources include 25 acoustically panelled classrooms with speakers, screens and a projector, private screening rooms, internet caf , gym, conference rooms with plasma screens, a



An aerial view of the school.

tainment as well, a part-time screenwriting course, a school of animation and an actor's studio.

At first glance, the fee of USD 35,000 (including boarding and lodging) may seem prohibitive, but the management claims this is just a fourth of global standards, and hence much more affordable than universities abroad. Nevertheless, the revenue from the film school is the largest in Asia.

For a new arrival on the scene, WWI is already bouncing with ambition and a sense of purpose. Its goal is to blossom into a 'world-class media and entertainment facility.' Only into its fourth year, it is already a member of the select Global Association of Film Schools, and is leveraging itself internationally. Plans are on to open campuses in other countries, beginning shortly with Spain and moving on over three years to Hyderabad, Kolkata, Dubai/Abu Dhabi, London, South Africa, Mexico and Bermuda.

The school's 400-odd students (of all ages, some as young as 17 and others as old as 45) come from diverse educational backgrounds, but the Institute prefers graduates for all courses except acting. They follow a common foundation programme -- including theory -- for the first eight months, then branch out into specialised courses over the next eighteen. The broad-based curriculum covers film appreciation, history of cinema, music, international art, literature and culture as well as production

multi-purpose sound suite, digital audio set-up and music recording studios.

Subhash Ghai's way to ensure the best for his Institute was to rope in good teachers. He would like students to develop their own passions and force nothing on themselves. The presence of international students (15 percent of the student body), Ghai believes, is cultural communication at its best.

WWI has brought together some of the best minds from the entertainment industry to form its faculty, Academic Advisory Board (AAB) and Governing Council. While the Governing Council boasts names such as (among others) Anand Mahindra and Kiran Karnik, the AAB is a who's who list in cinema: Shyam Benegal (Chairman), Dilip Kumar, Shabana Azmi, Javed Akhtar, Hema Malini, Nagesh Kukunoor, Naseeruddin Shah, Shahrukh Khan, A.R. Rahman, Ashutosh Gowariker, Om Puri, Karan Johar and many others. The faculty itself comes with a 10-15 years experience, and combines teaching with the real world of production, alternating between the classroom and film set. And a large guest faculty is brought in to enrich the content. This includes celebrated names in the world of cinema: Danny Boyle (UK), Claude Lelouch (France), Theo Angelopoulos (Greece), Dan Wolman (Israel), Guillermo Navarro (Mexico) and Tom Abrams (USA).

# The very best of Shabana Azmi

## F ted actress turns 60

Flattering remarks like "One of the best actresses of Hindi cinema" are casually attributed to anyone with a reasonably successful career. But only the likes of Shabana Azmi are truly deserving of such high praise.

Astute, articulate and an awe-inspiring chameleon in front of the camera, the actress has emerged one of the most influential icons of Hindi cinema -- art or commercial -- with her enviable resume of path-breaking films, inspiring performances and charitable efforts.

Today, Azmi turns 60. On the occasion we present highlights of some of her remarkable works:

### Ankur (1974)

"Ankur" marked the beginning of a fine collaboration between filmmaker Shyam Benegal and Shabana Azmi. Together they went on to make memorable films like "Mandi", "Nishant" and "Junoon".

High on graphic aggression and psychological torment, "Ankur" told an uncompromising tale of feudal exploitation and double standards through the medium of Azmi's 'used and abused' Laxmi.

An electrifying, no-holds barred debut, "Ankur" won her a well-deserved National Award for Best Actress.

### Shatranj Ke Khiladi (1977)

Lengthwise, it's not that big a role but Azmi is superlative as the lovely yet neglected and petulant Begum of her chess-obsessed significant other (played by Sanjeev Kumar) in master filmmaker Satyajit Ray's reworking of Munshi Premchand's short story.

Inherently sophisticated, the actress is subtle but steady in her

approach to get her disinterested husband to realise her unmet-to-suppress desires.

### Mandi (1980)

In Shyam Benegal's compelling drama based on a short Urdu story by Pakistani author Ghulam Abbas, Azmi plays a self-seeking, unrefined madam running a brothel evoking the wrath of the existing moral police.

Her relationship with the fellow members of her tribe as well as her exploitations are conveyed with such racy audacity and spunky Hyderabad intonations, it's impossible to stay unimpressed.

### Sparsh (1980)

Not many films can boast of this level of sensitivity and restraint. Sai

Paranjpye's "Sparsh", however, is a glorious exception.

Although Naseeruddin Shah, playing a blind school principal, has the obviously tougher part, Shabana Azmi provides the perfect foil to his apprehensions by essaying her benevolent and concerned Kavita without being overtly schmaltzy.

### Arth (1982)

Most actors have the tendency to play victim by exaggerating their response to a betrayal. Not Shabana Azmi.

In complete contrast to colleague Smita Patil's fiercely neurotic avatar, Azmi portrays a deeply wounded and humiliated wife of an unfaithful husband unprepared to face a looming divorce or the reality of being dumped for another with hard-hitting vulnera-

bility and grace in Mahesh Bhatt's critically-acclaimed "Arth".

### Masoom (1983)

There's more complexity to Indu in "Masoom" than meets the eye.

Shabana Azmi's credibility is for all to see as she effortlessly infuses layers in the bittersweet characterisation of a betrayed wife and hands-on mother.

The actress alternates between relatable, understandably cross, clammed-up and displays tremendous capacity for forgiveness and acceptance.

### Makdee (2002)

Vishal Bhardwaj's directorial debut "Makdee" sees the actress in a never-before-seen avatar.

As the hideous looking witch sporting pale, crumpled skin and ghastly make-up in a children's film, Azmi is at once terrifying and intimidating.

The get-up, which took hours of application, proved to be rather cumbersome but gratifying after her performance met with compliments galore.

### Morning Raga (2004)

Coping with past horrors to enjoy a new, improved present through the fusion of traditional and modern music forms the metaphorical crux of Mahesh Dattani's "Morning Raga".

A thorough perfectionist, Shabana took lessons in Carnatic music to grab the finer nuances for her portrayal of a classical singer.

Though the film met with mixed responses, everyone sang praises of her emotionally fragile Swarnlatha.



Shabana took lessons in Carnatic music for her portrayal of a classical singer in "Morning Raga".