

WHAT'S ON

Book Fair
Organiser: Otiijyo
Venue: Central Library premises, Shahbagh
Date: April 24-May 20
Time: 9am-8pm

Grand Group Art exhibition
Venue: Saju Art Gallery, BCC Market, Gulshan-2
Date: April 1-May 10
Time: 10am-8pm

Illustration Exhibition
Of Children's Books
Venue: Goethe-Institut, H 10, Rd 9, Dhanmondi
Date: May 1-9
Time: 10am-7pm

Solo Painting Exhibition
Artist: Iftak Ara Dewan
Venue: Bengal Gallery, H-275/F, R-27, Dhanmondi
Date: May 5-15
Time: 12pm-8pm

Rabindra Birth Anniversary Celebration
Organiser: Chhayanaut
Venue: Chhayanaut Auditorium, Dhanmondi
Date: May 7-9

Lecture Demonstration
Speaker: Agnibha Bandopadhyay
Venue: Bengal Gallery, H-275/F, R-27, Dhanmondi

Film Screening
Film: Guerrilla
Venue: Theatre Institute, Chittagong
Date: May 1-7
Time: 3:30 & 6:30pm everyday

Photography Exhibition
Photographer: Dusai Rownaq Hossain & M.A. Tahir
Venue: Zamal Gallery, FFA, Shahbagh



Disco Ditties Inspired by Bangla Folk Tunes

In conversation with Bappi Lahiri

Saqib: In your four decade-long music career, you have had the opportunity to work with iconic Indian singers as well as up and coming artistes. You have also worked with some celebrated Bangladeshi singers. Can you share some of those experiences?

Lahiri: I have had the opportunity to work with the legendary Mohammed Rafi, Kishore Kumar, Lata Mangeshkar and many other prominent artistes. I have also worked with the Bangladeshi diva Runa Laila on her first disco album in 1982. The songs "Hayya Ho", "De Pyar De" recorded by her are still hummed by many. Runa Laila and Sabina Yasmin have both sung under my direction. I also enjoy working with talented young singers. Anik Dhar – a music reality show winner – has recently sung for the soundtrack of the film "Shibaji" under my direction. Moreover, from another music reality show, Bangladeshi singers Beauty Das and Munir have caught my attention and I am interested to work with them as well.

Saqib: What are your upcoming projects?
Lahiri: To spread the message of peace across the globe, I have released an international album, titled "World Peace Love and Harmony". I'm expecting to release an album in Bangladesh next month. I have also composed songs for the Hindi films "Ragini MMS", "Tera Deewana" and a Bangla film called "Love Me".

Saqib: On a different note, what's the reason behind your fascination with jewellery?

Lahiri: Actually jewellery has helped create my image and I have been wearing them since I gave my first hit. All over the world, I am known as "Bling Bling Bappi-Da" and I am happy with this identity. I believe gold is lucky for me.

Saqib: Any message for your Bangladeshi fans?

Lahiri: I get overwhelmed by the love and hospitality of the Bangladeshi people whenever I come here. This country has progressed a lot over the years. You have successfully hosted the ICC Cricket World Cup 2011 and proved to the rest of the world what you are capable of. I wish Bangladesh all the best from the core of my heart.

Saqib: What inspired you to collect Bangla folk music and give them a 'disco flavour'?

Lahiri: As I mentioned earlier, I am a proud Bengali and I believe our folk music has an incredible appeal.

To make folk music more popular, especially among the younger generation, I have composed a lot of disco music inspired by timeless Bangla folk songs like "De De Pyar De" ("Allah Megh De Pan De"), "Yaar Bina Kahn Kahan" ("Jon Premer Bhab Janey Na") etc.

Saqib: Do you listen to a lot of Bangladeshi songs?

Lahiri: I do and I love pop and rock music of Bangladesh. James, Mila and Tishma are doing very well and I love their styles.

Saqib: What's your observation regarding the current music trend in Bollywood?

Lahiri: I think most of the contemporary composers lack originality. These days we hardly come across compositions which can pass the test of time. Perhaps that's the reason why evergreen old songs like "Dum Maro Dum", "Pyar De Pyar Lo" etc are being remade for new films.

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The writer is a freelance contributor



Satyajit Ray: Taking Bengali Cinema to the World

English, which translators then interpreted in Hindi/Urdu under Ray's supervision.

Ray's own eye for detail was matched by that of his art director Bansi Chandragupta, whose influence on the early Ray films was very noticeable. Ray would always write scripts in English before creating a Bengali version, so that the non-Bengali Chandragupta would be able to read it. Camera work in Ray's early films attained much acclaim thanks to Subrata Mitra, whose departure from Ray's crew, according to a number of critics, lowered the quality of cinematography in his later films. Though Ray had a regular editor in Dulal Datta, he usually dictated the editing while Datta did the actual work. In fact, because of financial reasons and Ray's meticulous planning, his films were mostly cut "on the camera".

A Master Storyteller

Ray directly controlled many aspects of filmmaking. He wrote the screenplays for all his films, several of which were based on his own stories.

He designed the sets and costumes; operated the camera since "Charulata" (1946); composed music for all his films since 1961 and designed the publicity posters.

He even designed a new typeface. In 1961, he revived and continued to publish the Bengali children's magazine "Sandesh", which was founded by his grandfather Upendrakishore Ray.

Awards

In 1978, the organising committee of the Berlin Film Festival ranked Ray as one of the three all-time best directors. In 1992, Ray received the honorary Academy Award -- Lifetime Achievement -- "In recognition of his rare mastery of the art of motion pictures and for his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world."

Other honours include Légion d'Honneur (from France) and Bharat Ratna. Though initially inspired by the neo-real tradition, his cinema belongs not to a specific category or style but a timeless meta-genre that includes the works of other master filmmakers such as Akira Kurosawa, Alfred Hitchcock, David Lean, Federico Fellini, Ingmar Bergman, Jean Renoir and Yasujiro Ozu.

The Craft of Filmmaking

Ray considered scriptwriting to be an integral part of direction. This is one reason why he initially refused to make films in any language other than Bengali. For his two non-Bengali feature films, he wrote the scripts in

Impressive Oeuvre

Ray's films are cinematic and literary at the same time;



(From left) Scenes from "Asani Sanket", "Shatranj Ke Khiladi" and "Aranyer Din Ratri".

Guerrilla Traversing the Country

PRANABESH CHAKRABORTY, Chittagong



A scene from the film (top); audience at the Theatre Institute Chittagong screening.

Yousuff said that while the trial of the war criminals is being initiated, religious bigotry is on the rise.

He also thanked the government for supporting the film.

"I hope this film will help generate public

awareness against war criminals and bigots," he added.

During the build-up to the film's climactic mixed martial arts match, Kilmer's crime

boss doesn't merely deliver lines; he speaks in stanzas. "This little scratch of Earth" he says, "swallowed up by the beast/ mere remnants of the skeletons and bones you made it/ Mother Earth's breath is weighted." That look on the faces of straight-to-DVD veterans Vinnie Jones and Tamar Hassan isn't just one of bewilderment; it's the look of two men who realise that they are witnessing history -- that Kilmer is having his Brando in "Apocalypse Now" moment and has just stolen the movie from them in record time. Unfortunately, even Kilmer's mad prose cannot make "Blood Out" worth watching.

50 Cent, who gets top billing in the DVD's box art, clocks in less time as a corrupt cop in "Blood Out" than Kilmer and delivers all of his lines through clenched teeth as if he's just had a deep cleaning at the dentist and the Novocain hasn't worn off yet. 50 and Kilmer also have no scenes together, dashing all hopes that the two would be pitted against each other in a rap-off after the shootouts and pit fights.

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