

WHAT'S ON

Discussion & Cultural Programme
Title: Geopangal 100
Organisers: Vanguard 1971 & Friends of Bangladesh
Venue: Bangla Academy, Dhaka

Group Print Exhibition
Title: Chhapai Chhobi-2
Venue: Galleri Koya, Uttara
Date: Jan 19-30
Time: 11am-8pm

Chobi Mela VII
Festival of Photography
Organiser: Drik Gallery and Pathshala
Venue: Drik Gallery, Shilpakala Academy, DU premises and more
Date: Jan 25-Feb 7

6th International Children's Film Festival
Venue: Central Public Library, Shalabagh
Date: Jan 19-25
Time: 11am onwards

Solo Art Exhibition
Title: Bound to the Soil
Artist: Tanika Zaman
Venue: Bengal Gallery of Fine Arts, H-42, Rd-16(New), Dhammond
Date: Jan 13-26
Time: 12-9pm

Group Art Exhibition
Title: Postage-An Exploration of the Fine Senses
Venue: Athens Gallery of Fine Arts, Al Heights, Cha-72/1/O, 2nd Floor, Project Shorani, Uttara Badda
Date: Dec 22- Jan 22

Solo Art Exhibition
Artist: Rezwana Firoz
Venue: Auditorium Gallery, Dhaka Cantt Girls' Public School & College
Date: Jan 1-23
Time: 10am-7pm

Solo Photography Exhibition
Title: Buddhist Heritage in South Asia
Venue: Bengal Art Lounge, H-40, R-131, Gulshan 1
Date: Jan 18-28

NEW RELEASES

Oprotirodhyo
Studio album of Funeral Anthem
Source: Incursion Music

Aral Bhalobasha
Mixed album
Source: Sangeeta

Project Rock
Mixed album
Source: Animatrix Records

Por Manush
Solo album by Ahmed Zubayer
Source: Sangeeta



Mostofa Sarwar Farooki Across the Table

The first instalment of Star Arts & Entertainment's new initiative, Across the Table, bringing artists face to face with their fans, was held at The Daily Star Centre in Dhaka on January 9 with one of today's most accomplished film directors of the country, Mostofa Sarwar Farooki. Ten readers were selected through lottery from the numerous responses to the programme announcement, and they engaged in a lively discussion with Farooki over a wide range of issues. Excerpts from the discussion:

Mahfuz Anam, Editor and Publisher, The Daily Star: Films are a magnificent media for artistic expression, social messages and transformation, and I consider myself a big fan of you. I warmly welcome you to The Daily Star and thank you for accepting our invitation.

Sadya Afireen Mallick, Editor, Star Arts & Entertainment: We have another regular feature called DS Cafe where our readers ask questions to celebrities over the phone, but we thought why don't we

in discussion. And when the final product comes out, it is nothing like the original story. When I go to shoot, the location makes me think differently and I always like to make corrections until it is completed.

Mamun Rashid: Can we expect an action thriller from you in near future?

Farooki: I want to make films of different genres. It's a huge positive that the international film fraternity has noticed our work, and praised it, but it will be of no use if in the next five years, we cannot produce good films of various genres. In our country, there are two supposed schools of film: one is Bollywood inspired, and the other is the Satyajit Ray or Indian art house inspired. Making films within these confinements makes one thing difficult; it creates an identity crisis. We now have access to global films and resources from all over the world at our fingertips. If you're making an action film, you should watch films by 10 different directors, and take

you're shooting uncompressed, it won't be much different from working with a Canon 5D DSLR camera. There are new technologies coming to the market everyday, and not all of them will be available here right away. But I always believe in cutting my coat according to my cloth. Creativity should never have to wait for technology or budget or anything else.

Mizanur Rahman: When casting, should I get theatre artists for the roles, or should I get people who have never acted before?

Farooki: There are advantages and disadvantages of casting a theatre artist. The advantage is that he/she will not have camera fright. But theatre acting has a stylised approach, because from a long distance, the audience cannot follow the subtle body language, so the acting is always a little "larger than life". The risk of casting non-actors is that it can turn out to be a disaster, but he/she can also produce something that no one

not working is compromising. If you are omitting something, think of how you can fill up that void. That's improvising

Shazzad Hussain, Student, Dhaka University: When a movie comes out, everyone asks who are in it; very few people ask who wrote it, or directed it. The problem must have been worse when you started filmmaking. What were the factors that gave you strength? For someone who writes good scripts, how can he/she pitch stories to directors like you, Amitabh Reza or Mezbaur Rahman Sumon?

Farooki: My biggest support was the youth of Bangladesh. We started making films at a very right time, with a generation with a new outlook was growing up. We grew up together.

The answer to the second question is: you can email me, or contact me through Facebook.

Devapriyo Mithun, Student, Engineering: In your films, how do you maintain the ratio of logic and emotion?

Farooki: It is a very subjective question. It's different for every film, depending on what the story is. It is a whimsical decision, and I sometimes wonder why I did that?

RK Rony, Student, Pathshala (South Asian Media Institute): What is your understanding of the term "film"? Do you think it is possible to make a film for everyone in the society?

Farooki: I don't believe that one story can touch the lives of all classes of the audience. It's absurd. And as for your first question: a film is a non-verbal, visual dialogue between the director and the audience. Non-verbal because although there are dialogues in the film, the filmmaker and the audience are not talking directly.

Rubaiyat Habib Onin, HSC graduate: Going to a film school is very expensive, especially the top schools in the world. Those who cannot avail that chance, what is your suggestion for them to learn the art?

Farooki: Yes, filmmaking is one of the most expensive subjects of study. But there is a lot of material on the internet, you could go through them. Watch a lot of movies of different genres and countries. Start shooting, start editing; editing softwares are easy to find now. You'll learn best in the process of filmmaking. I never went to a film school.

Nafis Shahriyar, Department of English, Dhaka University: How does a director approach a script written by someone else? Which aspects do the director look into first? Surrealism is not a genre that is practised much in Bangladesh; do you have any plan to work in that genre?

Farooki: Filmmaking, or poetry, is the translation of the personality of the artist. So, impose your personality in the film. The scriptwriter leaves his mark on the script; leave yours on the film. In my films, I sometimes put elusive elements and treatments in certain scenes. But a whole film on it? No plan at the moment.



Farooki with participants of the programme.

PHOTOS: ATL AAKASH

bring our readers face to face with their favourite personalities? We are elated that Farooki, who has gained international acclaim for his work, is among us.

Mamun Rashid, IR postgraduate, Chittagong University: What is more important for a film -- a good script, or good direction?

Farooki: What do you think is more important when cooking? Good ingredients or skills? You cannot have a good result without either of them. However, in one aspect I'd keep direction a little ahead, because you can bring home the best ingredients and still cook a very bad meal. Story is important but if two directors belonging to very different levels of skill are given the same story, they will make two completely different films.

Mahfuz Anam: When you see a story, can you visualise the whole picture in your head? As for writers, they start with a plot, but as they write, the plot develops and evolves. Does this happen to you?

Farooki: Yes, that happens to me a lot. When I and writer Anisul Hoque are inspired by a story or a character, we sit

your choice of elements from them to make a film in your own style. People will criticise it at first. There was a time when Kim Ki-duk's films were not appreciated.

Masfiquur Rahman, BSc in ETE, North South University: In your films, social issues and reality come out very strikingly. Do you want to bring about changes in the society through films?

Farooki: As a part of the society, I do think about these issues. Social activists analyse them, motivate people and take action, but it is difficult as a filmmaker, because it is an art. One very common question about films these days is "what is the message of the film?" I like to think of messages as undergarments -- they have to remain under the main fabric of the film. Only Superman can wear it over his clothes. My primary target is to make a film; yes, there is an underlying portrayal of how I see the society, but I wouldn't want to bring it too far forward.

Mizanur Rahman, Dhaka-based filmmaker: If I want to shoot a film with a Red One (special camera), would I be able to process and project the film here?

Farooki: It really does not make a huge difference. If you're spending a lot of money to shoot with a Red One, but

has seen before. Personally, I would cast a complete newcomer, and try to get out something new from him/her.

Ahsan Habib Russell, Student, Dhaka University: What is your core advice for someone who wants to be a filmmaker?

Farooki: If someone asks me what my advice is for someone who wants to learn swimming, I'd say jump into the water. If you want to make films, start making them. Make rubbish films at first, you'll make mistakes, but gradually you'll learn and improve. And if you are not making good films, it means you tried but it did not work, then you move on.

Tasnim Ahmed Konok, Student, Leather Engineering, Dhaka University: What are the rules that you believe need to be followed to make a good film?

Farooki: The most important rule is -- don't follow any rule. Do whatever you need to do to tell the story you want to tell, break any rule that you have to for that. And never stop questioning yourself. The day you start feeling content with yourself is the day you stop developing. One more thing: never compromise. To improvise and to compromise are two different things. Omitting parts of your script because it is

THE WEEKLY STRUM

Song: Purnota
Album: Shotyto (2012)
Band: Warface
Lyrics by Shams; tune by Oni

D#.....Gm.....D#.....A#.....
Shedin Bhore Buker Gobhire
Cm.....A#.....G#.....A#.....
Shunuchi Jome Thaka Nil Bedonara Dake
D#.....Gm.....D#.....A#.....
Ei Shohore Ett Er Pahare
Cm.....D#.....G#.....A#.....
Chilo Na Kew Jege Aar Preronar
G#.....
Jontre Badha Mon
.....A#.....
Chilo Klanto Oshohay
G#.....
Orthe Kena Sukh
A#.....
Mriyoman Dukher Chhayee
G#.....
Jontre Badha Mon
.....A#.....
Chilo Klanto Oshohay
G#.....
Orthe Kena Sukh
A#.....
Mriyoman Dukher Chhayee
.....D#.....Gm.....D#.....A#.....
Aar Noy Somoy Uddeshohin Michhile
.....Cm.....D#.....A#.....
Tumi Shei Purnota Amar Onuobe
.....D#.....Gm.....D#.....A#.....
Aar Noy Adhar Tumi Shopne Deke Nile
.....Cm.....D#.....A#.....
Vore Mon Ontohin Rongin Ek Utshobe
D#.....Gm.....D#.....A#.....
Ajake Shuni Anondo Dhoni
Cm.....A#.....
Prithibi Voreche Sukher Beche Thakar Mayee
D#.....Gm.....D#.....A#.....
Shunno Ashar Jibonto Bhasay
Cm.....D#.....G#.....A#.....
Odure Dekhechi Praner Mohona
G#.....A#.....

Raga, in a western avatar Nazia and Project Porikroma perform at Red Shift

STAFF CORRESPONDENT

Those, who are familiar with Nazia Ahmed, know of her ability to render ragas and semi-classical compositions to western instruments. The young singer performed ragas -- Bhairavi, Ahir Bhairav, Jog, Yaman and Asavari -- during at a concert held at Red Shift, Bays Galleria in Dhaka on January 17.

The melange of western instruments and deft eastern classical vocals was a good demonstration of fusion.

The singer and her friends [the group known as 'Project Porikroma'] performed for over an hour, covering around 10 compositions.

The remarkable aspects of each performance were the stretched interludes, Nazia's control over her vocals, and the combined sounds of flute and percussion. Although there were bass, lead guitars and harmonium, it was the exchange of notes between the flute and percussion that really drew the senses.

When Nazia performed the song "Sajan More Ghar Aaye" (on Raga Jog), she started with



PHOTO: JANTIL MAHMUD

The remarkable aspects of each performance were stretched interludes, controlled vocals, and the combined sounds of flute and percussion.

an extended *alaap*. During this time the accompanying musicians were jamming. Nazia continued with the rendition, and her crew went louder.

The small audience raved about the performances of both the singer and the

instrumentalists.

The next composition, "Shyam Sundar Ki" (on Raga Asavari) was comparatively mellow in mood.

Nazia's cover of the Nazrul Sangeet, "Kaberi Nodi Jole", was another treat. The group's cover

of the traditional song gave it a reggae avatar. Mingling of bass guitar and percussions was the dominating part of the performance.

Mithun on percussion and Jalal on flute shined. Nazrul, the popular dhol player, was on

harmonium for a change, while Saif and Tahir were on lead and bass guitars respectively.

Before wrapping up, Nazia went for a brief medley and concluded with the song "Rehna Nahi Desh Birana" (on Raga Yaman).

SATV launches transmission today

STAFF CORRESPONDENT

New satellite channel South Asian TV is set to launch its commercial transmission today through a grand programme at the capital's Army Stadium. The event will see attendance of Information Minister Hasanul Haque Inu as chief guest, and representatives from all fields.

Cultural personalities will also adorn the glamorous event, beginning at 6pm, massive preparations for which have already been completed.

Sabina Yasmin, Shakila Zafar, Samina Chowdhury and Tapan Chowdhury, among others, will give musical performances at the event, while Ferdous, Moushumi, Nipun, Toma Mirza, Bidya Sinha Saha Meem, Hasan Masud and Tushar Khan will appear in various stage performances. Other attractions include performances by Nobel, Monalisa, Sajal, and Shokh.

Classical music to celebrate South Korea-Bangladesh ties



The concert featured internationally acclaimed Korean musicians.

SAMIA SHAMIM

To celebrate the 40th anniversary of diplomatic relations and friendship between South Korea and Bangladesh, the Embassy of the Republic of Korea organised a classical music concert in the capital last Wednesday.

The concert, called "Korea Classic Concert 2013", held at the Korean Ambassador Lee Yun-Young's residence, featured internationally acclaimed Korean musicians -- tenor Moo-Lim Kang, soprano Park Sung Hee, flutist Lee So Young, cellist Pae Su Hi -- and pianist Boris Kraljevic from Monte Negro.

Starting off with a trio performance, titled "Gabriel's Oboe", composed by Ennio Morricone, the musicians transformed the stage into a sea of melodies. Soprano Park's magical voice breathed life into "Jet e veux" by Erik Satie -- a moving French waltz.

Park's rendition of the patriotic Korean folk song "New Arirang" warmed the heart. The most remarkable of all her performances for the night was "Il Flauto Magico" (The Magic Flute), composed by Wolfgang A. Mozart.

The voice and the flute seemed to embark on a magical journey of melody and harmony. The engrossed audience gave soprano Park and flutist Lee So Young a standing ovation.

Moo-Lim Kang, one of the most acclaimed and internationally praised tenors and a Professor at the Yonsei University of Korea, performed several opera songs including Salvatore Cardillo's

"Core'ngrato" and Giacomo Puccini's "E Lucevan le stella".

Cellist Pae Su Hi took part in several trio performances, including G Rossini's "La Serenata", CM Weber's "Romance" and the famous "Ave Maria" of G Caccini. Her solo performance of FP Schubert's "Arpeggione Cello" showed the audience how the bass instrument could have several voices.

Pae Su Hi is presently teaching the instrument at several universities in Korea and she is the principle cellist in the Seoul New Philharmonic Society and the Royal Philharmonic society.

Flutist Lee So Young, member of Asia Flutists Federation and teacher at Korea National University of Arts, Hanyang University and Seoul Arts Center Music Academy, played the flute in most of the trio performances. She accompanied the soprano in Felix Mendelssohn's "On Wings of Song" and Adolph Adam's "Ah! Voues dirai-je, Maman" (a composition inspired from Mozart's 12 variations).

Pianist Boris Kraljevic played Frederic Chopin's "Nocturne opus 27 N.1" in C sharp minor. The p artist played with exceeding precision and gave character to the strong and sombre Chopin number.

The performance concluded with all the five musicians performing "Brindisi" from the opera "La Traviata" -- a composition of Giuseppe Verdi.

Information Minister Hasanul Haq Inu and Prime Minister's International Affairs Adviser Gowher Rizvi were present among many distinguished guests.

06:40 Biz Time	08:30 Drama Serial: Paimonta
09:00 Drama	11:00 Gano Phone
11:30 Hi-Show	
ETV	Glee: The Concert
10:02 Dehaghai	Movie
10:30 Bangla Feature	Glee
Film	Spy Kids: All the Time in the World
07:50 Attapor Ami	10:40 I Don't Know How She Does it
12:05 Ekushey-er Raat	
Boishakhi TV	
10:45 Bangla Feature	
Film	02:45 Tropic Thunder
03:00 Drama Serial: Ognipath	04:50 Ocean's Twelve
06:20 Amar Chokhe Ami	07:15 How to Lose a Guy in 10 Days
08:00 Drama	09:30 Cowboys & Aliens
BANGLAVISION	
11:05 Ami Ekhon Ki Karbo	02:30 Star World
01:05 Bangla Feature Film	02:30 Packed to the Rafters
06:25 Front Line	07:30 Melissa & Joey
09:45 Drama Serial: Gulshan Avenue	08:30 Teacher's Achiever's Club
	10:30 Photos of the Caribbean
Desh TV	
03:30 Bangla Feature Film	
06:30 Nupur Rejoy Jay	
07:45 Music Det Net	
08:15 Pothey Jetey Jetey	
Diganta TV	
	03:30 Monsters Resurrected
	08:30 How to Grow a Planet
	09:30 World's Top 5

DRAMA SERIAL	
ATN BANGLA	09:30pm Dhol
06:00pm Nurbkar Manush	
09:45pm	08:15pm
CHANEL I	08:15pm
07:50pm Noorjahan	Rtv
11:30pm Roshni	09:05pm Alochpur
rtv	09:50pm Esi Dalabhai
08:15pm Oghoton Ghotton	CHANEL 9
Potyodhi	08:15pm Nagrik
ETV	10:30pm Idots

NEWS BULLETIN	
BTV	Boishakhi TV
News (Bangla) at 12pm, 2pm, 5pm, 8pm,	News (Bangla) at 10am, 2pm, 7pm,
News (English) at 10am, 4pm, 10pm,	News (English) at 9am, 6pm,
ATN BANGLA	BANGLAVISION
News (Bangla) at 11am, 12pm, 2pm, 7pm, 10pm,	News (Bangla) at 10am, 2pm, 7:30pm, 10:30pm,
News (English) at 9am, 6pm,	News (English) at 1pm, 3pm, 6pm, 9pm,
CHANEL I	Rtv
News (Bangla) at 2pm, 9pm, 10:30pm,	News (Bangla) at 2pm, 9pm,
News (Bangla) at 2pm, 9pm, 10:30pm,	News (Bangla) at 2pm, 7pm, 9pm, 11pm,
Desh TV	News (Bangla) at 1pm, 3pm, 5pm, 7pm, 9pm, 11pm,
ETV	
11:00pm	
BANGLAVISION	

TALK SHOW	
ATN BANGLA	09:05pm Amar Ami
12:30pm Lead News	11:25pm Lal Golap
CHANEL I	Rtv
09:45pm Trilo Matra	10:40pm Tanolap
ETV	11:30pm Our Democracy
10:10pm Golpo Sholpo Gaan	Desh TV
Boishakhi TV	11:45pm Bela Obela Sharabela
09:20pm Shudhul Adda	11:50pm Shuja Kotha
11:00pm Nirapad Sarak Chai	Maasranga Television
BANGLAVISION	12:02am Shamprotik

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