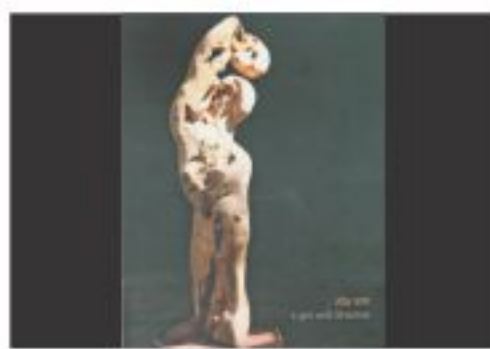


WHAT'S ON

Nazrul Utshab 1420
Organiser: Chhayana
Venue: Main Auditorium,
Chhayana
Date: May 24-25
Time: 6:30pm Everyday



Sculpture & Painting
Exhibition
Artists: Ferdousy Priyabhashini
and Karu Titas
Venue: Bengal Shilpalaya, H-42,
Rd-27(old), Dhanmondi
Date: May 24-June 4



Solo Painting Exhibition
Title: The Oriental Life
Artist: Nazmul Haque Bappy
Venue: Gallery Chitrak, R-6,
H-4, Dhanmondi
Date: May 18-27



Discussion & Solo
Musical Soiree
Artist: Ferdous Ara
Venue: Main Auditorium,
Bangladesh National Museum
Date: May 24



Solo Painting Exhibition
Artist: Biplob Goswami
Venue: Dhaka Art Centre,
Dhanmondi
Date: May 17-26
Time: 3pm-7pm



NEWS bytes

A dance troupe gathering momentum

OUR CORRESPONDENT,
Netrakona

Ramola, a dancing group at Gopalpur, under Durgapur upazila, Netrakona, is fast gaining recognition in the area.

Ramola Hajong, an artist trained at the Birishiri Upajatiyo Cultural Academy, formed the dance group four years ago, that has now grown into 35 members -- all from the Hajong community. Ramola has trained them, with the help of Rasimoni Kalayan Trust and SARA (two local NGOs in Durgapur).

The dance group usually performs traditional pieces at programmes. Ramola says, "I want to showcase our indigenous traditions through the group's performances."

She added that there was no Hajong cultural troupe and she wanted to represent the community she belonged to, and introduce the traditional dance of the Hajongs.



STEPPING STONE

You cannot master an art overnight ... Arif Hossain

SAURAV DEY

Arif Hossain Apel is a young theatre activist. He has been involved with Aranyak Natyadal since 2000. Apart from theatre, he has made several TV appearances, but he prefers to be addressed as a theatre activist. In a recent conversation with The Daily Star, Arif talked about his entry into the theatre sphere, his journey, his inspiration and more.

How did you start as a theatre activist?

Arif: In the late 90's, some of my friends formed a theatre troupe in Dhaka's Kachukhet area. After working with them, I felt an urge of getting involved

with a professional theatre troupe and eventually found an opening in Aranyak.

What drives you to perform on stage?

Arif: Every time I get on the stage, I feel like I'm doing it for the first time. The experience is always fresh; I become one with the character I play. Theatre artistes have practice to a lot, follow the characters, visualize their actions and meditate, as you do not get a second chance to correct your act.

What's your take on our current theatre scene?

Arif: Theatre is a form of art; it has its own way of interpreting life and I think our theatre is

advancing rapidly. Theatre goes are increasingly becoming responsive. Despite several limitations, we have made significant progress.

What do you consider highlights of your career so far?

Arif: I've played roles in some of the popular plays of Aranyak, and that is a great achievement for me. Moreover, it has been a privilege for me to learn from the likes of Mamunur Rashid, Fazlur Rahman Babu and Raisul Islam Asad. To me, theatre is my family; a kind of responsibility that I cannot stay away from.

What is your suggestion for newcomers to the scene?

Arif: I would suggest that they be patient, be devoted to theatre and have a inclination to learn through mistakes. I think acting is an art, it comes naturally and one cannot master the art overnight.

Is there "a bigger dream" that you have for theatre?

Arif: I often dream of a common ground for arts in our country. People will love theatre and theatre will return its love and carry out social responsibility through newer interpretations and ideas. Theatre, as a form of art, influences originality and gives people a glimpse of their own culture.



Chumki back to hosting

A CORRESPONDENT

Farzana Chumki began her career in the media with the "Lux Anondodhara Photogenic" pageant. With prior experience with Dhaka Theater, it didn't take her long to carve out a niche for herself. Although she was frequent with acting and modeling gigs in the past, the past few years have seen less of Farzana Chumki on the screen. The actress explains: "I'm devoting more time to my child. But I still say okay to occasional work."

Farzana Chumki will be featured in a new serial by Tuhin Abanta, which will be aired on ntv. "I was interested to work on this TV play, as it has a good story," she informs.

In her career, she had only hosted one seven-episode show on Ekushey Television, titled Close-up E-zone. Farzana Chumki has also made a return to the hosting arena with 'Celebrity Glitters' -- which airs on SA TV every Sunday at 11pm.

About the programme, she says, "This show is unique as young stars come as guests. It's a great feeling to host a show after so long. I'm getting a lot of positive feedback." Farzana Chumki will also be featured in a new Pran Milk commercial.

Actor Saswata Chatterjee plays Ritwik Ghatak

PALLAB BHATTACHARYA, New Delhi

A part of the eventful personal life of iconic film director Ritwik Ghatak is being recreated on celluloid by actor Saswata Chatterjee.

Chatterjee is very excited at bagging the role, which he described as the "most intense" in his career.

"My role in 'Meghe Dhaka Tara', being directed by Kamaleshwar Mukherjee of 'Uro Chithi', is the most intense in my career so far. It is not very easy to act carefree Ritwik Ghatak, especially his typical grimaces and gestures," says Saswata.

He said wearing props like retro-shaped big sized black framed spectacles, similar to the one worn by Ghatak before the taking of shots, had helped him get into the groove.

"Also, my dentures had to be customized to bring a typical look, with hints of a scowl and once I wore the make-up it became easier for me to bring alive the inimitable Ghatak, who once had to spend days at a sanatorium for his chronic illness," he said.

Saswata says the role of "Nilkantho", played by Ghatak himself in his movie "Jukti Takko Gappo", is modelled on a particular stormy phase of the late director's life.

"I've watched all the Ghatak films before, but I watched 'Jukti Takko Gappo' again for this character, to understand his body language to correctly portray him," he said.

Saswata said he was fascinated by the performance of his co-actor Ananya Chatterjee as Durga, Nilkantho's wife, in the movie.

"In one particular scene there was this blank look in her eyes. It was simply amazing. Working with such actors increases your appetite for good acting," he said.



Ritwik Ghatak (C) as Nilkantho in "Jukti Takko Gappo".

Fascination for abstraction

Rokeya Sultana's solo exhibition

STAFF CORRESPONDENT

A solo art exhibition by noted artist Rokeya Sultana is on at the Bengal Art Lounge, Gulshan in the city.

US Ambassador to Bangladesh Dan Mozena recently inaugurated the exhibition as chief guest. The inaugural ceremony of the exhibition was also graced by theatre personality Mamunur Rashid as special guest, while writer Matia Banu Shuku and theatre activist Kazi Toufikul Islam Emon spoke on the occasion.

Forty artworks of Rokeya are on display in the exhibition.

Rokeya's earlier works mostly featured female figures and she sought to emphasise the relationship between human beings and nature. Nude, semi-nude figures and varied elements of nature were common motifs in most of her works. In the current exhibition, abstraction has become more familiar. Vivid and quiet colours as well as amorphous forms and compositions are noticeable.

Born in 1958 in Chittagong, Rokeya completed her Master's of Fine Arts from Visva-Bharati University in 1983. She has arranged 11 solo exhibitions and many group art shows. In 1995, the artist received the Grand Prize from Bharat Bhavan Biennial of Contemporary Indian Art, Bengal Foundation Award from 14th National Fine Arts Exhibition of Bangladesh Shilpakala Academy, Honorary Award from 9th Asian Art Biennial and others.

The exhibition will continue till June 11.



Guests at the inauguration of the exhibition.

CANNES '13

REVIEW

AS I LAY DYING



James Franco has pulled off a devilishly difficult literary adaptation with this faithful yet cinematically vibrant version of William Faulkner's "As I Lay Dying". Like the multiple English master's degree holder he is, Franco -- with co-scripter Matt Rager -- has wrestled to the ground the author's fragmented, multi-voiced tale of the ordeal an impoverished Mississippi family endures to bury its matriarch and emerged with something many have tried but few have delivered; a worthy screen adaptation of Faulkner. A rarified art film all the way -- one that will divide even brainy students and specialized cinema types -- this is by a long way the best of the eight features the mind-bogglingly prolific actor-director-writer has made.

For the average citizen, the 1930 novel is no easy read, and it often takes college students at least a couple of passes to make sense of everything, so parsimoniously does Faulkner dole out key information about identities, relationships, crucial events past and present. In addition, the narrative is presented through the perspectives of 15 different characters, from those of a little kid to the dead woman herself, assuring at least a degree of confusion and the need to page back and double-check details from time to time.

Just as formidable is the bare narrative itself, which concerns an effort of almost Biblical severity and suffering

endured by the dirt-poor Bundren clan as it fashions a homemade wooden coffin for Addie, the mother of four sons and one daughter, and takes it by wagon down dirt roads and across a high river to a distant town. No one makes it to the destination in quite the same condition in which they left.

So extreme is the hardship endured, that one might have thought the only directors capable of re-imagining the story for the screen would have been Bela Tarr or the Dardennes brothers. But Franco, employing diverse cinematic techniques from split screen (mostly early on) to direct-to-camera address, makes the Bundrens' time of trial more immediately coherent than it is on the page, without disrespecting Faulkner's oblique style.

It's a strange and loaded tale; one that never had the makings of a popular film for a wide public, but for connoisseurs of literary adaptations and cinematic challenges, poses significant interest. Franco's storytelling is confident and sure-handed, both with the camera, which roams around to capture privileged moments; and the actors, who all seem to have seized their characters with their entire beings.

Lending eerie ambiance is an electronic score by Kim O'Keefe that ranges from the atonal to the purely atmospheric.

Source: Hollywood Reporter

It's True!

Tabla virtuoso Ustad Zakir Hussein has appeared in two full-length feature films; the first of them was a romantic-drama titled "Heat and Dust" (1983) directed by James Ivory, that was also entered to the 1983 Cannes film festival. His second appearance was in the 1998 Sai Paranjypte film "SaaZ", the plot of which was allegedly based on the lives of Lata Mangeskar and Asha Bhonsle. Needless to say, Zakur Hussein also lent his musical talents for the music of both the films.

Uriah Heep bassist Trevor Bolder dies

Trevor Bolder, bassist of rock band Uriah Heep, has died from cancer at the age of 62.

His death was announced by rock band Uriah Heep, who called him "a world-class bass player". Bolder, who joined the band in 1976, stopped playing with them a few months ago due to poor health.

"Trevor was an all-time great, one of the outstanding musicians of his generation and one of the finest and most influential bass players that Britain ever produced," Uriah Heep said in a statement.



Bolder -- born in Hull, East Yorkshire, England on 9 June 1950 -- joined his first band "Ronno" with guitarist Mick Ronson in 1970 after meeting on the local music scene.

He joined Bowie in 1971 to play on his fourth album, "Hunky Dory",

along with Ronson and drummer Woody Woodmansey.

Bolder went on to join Uriah Heep, making his first appearance on their 1977 album "Firefly".

Source: BBC

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