

WHAT'S ON

20th National Art Exhibition
Organiser: Bangladesh Shilpakala Academy
Venue: National Art Gallery, Shilpakala Academy
Date: June 22-July 12
Time: 11am-8pm

Photography Exhibition
Title: Coins from Bangladesh
Venue: Drik Gallery, H-58, R-15/A(New), Dhanmondi
Date: July 1-3
Time: 3pm-8pm

PHOTOGRAPHY EXHIBITION 2013
COINS FROM BANGLADESH

Album Launch
Album: Reflections
Artist: Suchishree Ray
Venue: Bengal Shilpalaya, H-42, Rd-16 (New), Dhanmondi
Date: July 2
Time: 7pm



Print Exhibition
Artist: Biren Shome
Venue: Dhaka Art Centre, Dhanmondi
Date: June 28-July 24
Time: 3pm-8pm



Painting Exhibition
Title: Book is Light
Artist: Proshanta Karmakar
Venue: Café Gallery, R-72, H-3A, Gulshan-2
Date: June 1-July 24
Time: 10am-10pm



NEWS bytes

Monsters University tops US Box Office

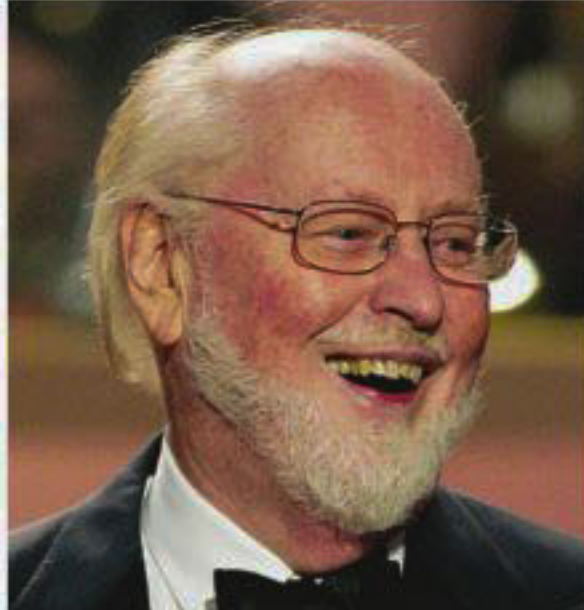
Disney-Pixar prequel "Monsters University" has topped the North American box office for the second week running, taking \$46.1m. Fox's Sandra Bullock-starrer action comedy "The Heat" was the highest new entry at number two, earning \$40m. It pushed Brad Pitt's "World War Z" down one place to third spot, with takings of \$29.1m.

Channing Tatum and Jamie Foxx's "White House Down" debuted at number four. The debut buddy cop action thriller took \$25.7m over the weekend, which is less than Sony expected.

Superman movie, Man of Steel, was at number five, with takings of \$20.8m.

Source: BBC

It's True!



When it comes to background scores for Hollywood movies, John Williams' name is head and shoulders above others. From "To Kill A Mockingbird" (1962) to "Star Wars" (1977), "Superman" (1978), "Indiana Jones: Raiders of the Lost Arc" (1981), "Jurassic Park" and "Schindler's List" (1993), he also ventured into lighter materials, the first two "Home Alone" (1990, 1992), "Seven Years in Tibet" (1997), "Saving Private Ryan" (1998), "A.I." (2001) "Catch Me If You Can" (2002) to the Harry Potter series, John Williams repertoire includes all but two Spielberg films, a staggering 43 Oscar nominations -- with 5 wins, and 18 Grammys.

ELEGY
Mita, did you get my invitation?

RAFI HOSSAIN

Last week, Mita was infuriated with me for not inviting her to a gathering of 'Gauner Dol Praner Dol' at The Daily Star Centre. 'Gauner Dol Praner Dol' is a group where music lovers from ages 16 to 77, get together and sing. It is an escape from everyday monotony for all its members. You might be wondering why an actor like Mita Noor would hang out with a singing group. She might not have been a professional singer, but when she sang, she sang with her heart and it never failed to touch our hearts. She was full of life. Her liveliness used to affect all of us. Her busy shooting schedule often made her miss our get-togethers, but when she did join, she always emerged as the life of the party. She never missed our monthly programmes where she loved taking on the role of MC. We all enjoyed her vivacious hosting these programmes.

I'm not writing this to critique if she was a good person or not. I just wanted to share a few fond memories and concerns. Hearing the news of her passing raised a lot of questions in me. Firstly, why does a strong person like her commit suicide? Secondly,



we have seen Mita going through her ups and downs with an unwavering smile on her face. What could have happen so suddenly to her that she had to commit suicide? Thirdly, when a husband and wife go through a rough patch, we never hear of the husband committing suicide. Why are women the perpetual victims? Should we then consider her death as a suicide or attribute it to some other unnatural cause? I really want to know these answers. I really want to know how traumatised a person has to be to take this path leaving her two children behind.

We are speechless and morose. The 'Mita' we know could never have done this. Now, whenever I invite anyone to a gathering, I will always feel guilty about not inviting you to our last get together. Mita, give me your present address, I want to go and do a long interview to learn about all your melancholy. If I could know why you chose to part like this, I could pass the information on to thousands of other women like you, who are contemplating a similar demise for themselves.

The writer is Editor, Star Insight.

The fall of a star..

Popular TV actress Mita Noor was found dead at her Gulshan residence in the capital in the early hours of July 1. The demise remains shrouded in mystery, but there can be no disagreement that it came too soon.

Mita Noor began her acting career in 1989 with "Sagor Secha Shadh", a BTV drama series,

and came into the limelight a few years later with her appearance in an Olympic batteries TVC. "Bhober Haat", the popular mega-serial on Channel i was one of the many TV plays Mita starred in. She had also ventured into the world of direction, making her debut with "Chounggali" in 2011.

Rebeka Sultana performs at IGCC

STAFF CORRESPONDENT

Prominent Nazrul Sangeet artiste of Bangladesh, Rebeka Sultana performed at Indira Gandhi Cultural Centre (IGCC) auditorium, Gulshan on June 29.

The artiste embarked on the soiree with her late mother's favourite devotional song, "Tomar Mohabishwe Kichhu Haraye Nako Kobhu". Rebeka dedicated the programme to her recently deceased mother Muslima Begum.

The singer predominantly performed monsoon melodies, including "Abar Shrabon Elo Phirey", "Abar Ki Elo Rey Badol" and "Shawono Raat-e Jadi" at the event. She also presented a tappa genre "Jaha Kichhu Momo"; a kavyageeti "Abar Bhalobashar Sadh Jagey"; a



kirtan, a jhumur ang song and a raga based song "Nishi Nijhum Ghum Nahi Ashey" (Behag) at the event.

Born in a family with a rich musical heritage, Rebeka Sultana has acquired recognition as a Nazrul Sangeet exponent in Bangladesh.

Rebeka commenced her musical training under noted Gurus including Badrul Alam, Ramgopal Mohonto and Ustad Ful Mohammad. She gave her first public recital at the youth organisation, "Khelaghar" and subsequently acquired popularity on television with her presentations. Between 1967 and 1969, Rebeka won several awards for her contributions to Nazrul Sangeet, classical music and patriotic songs in the country.

Subsequently, Rebeka has travelled to several countries along with her diplomat husband where she has presented and promoted Bangladesh as the true cultural ambassador of Bangladesh.

IGCC, Dhaka in association with the State Bank of India in Bangladesh and Channel i as Media Partner organised the event.

Aminul Islam Young Artist's Award launched

STAFF CORRESPONDENT

To honour the memory of late artist Aminul Islam, Bengal Foundation has signed a Memorandum of Understanding (MoU) with Aminul Islam's family to institute the "Aminul Islam Young Artist's Award". The two sides put their signatures on the dotted line at Bengal Shilpalaya, Dhanmondi in the city on June 30. The proposed award of Taka one lakh will be presented biennially at a formal ceremony in the city.

Rubi Islam (Aminul Islam's widow) and Luva Nahid Chowdhury, director general of Bengal Foundation signed the agreement. Eminent artists; Abul Khair, chairman of Bengal Foundation and Subir Chowdhury, director of Bengal Gallery attended the programme.

Under the agreement, the organiser will

call for entries from artists in the 22-40 years age group to ferret out talented artists for the contest. The selection of artists and the exhibition will be arranged by Bengal Foundation.

At the programme, artists Murtaja Baseer, Syed Jahangir, Qayyum Chowdhury, Hashem Khan, Rafiqun Nabi held a discussion on Aminul Islam's illustrious career and immense contribution to Bangladeshi art. Terming him a pioneering figure in modern Bangladeshi art, they said his style and influence dominated modern art trends in Bangladesh. He was a socially aware painter and his themes reflected various social, political and environmental issues in the subcontinent.

In his early years, the painter was deeply involved with left leaning politics. He was a multidimensional personality as he did many book covers, illustrations, sculptures and murals.



Guests at the signing ceremony.

Pulsating classical music



Sanjukta Biswas (2-R) sings at the soiree.

UDAY SANKAR DAS, Chittagong

Music connoisseurs in the port city of Chittagong sat in on a sumptuous feast of vocal classical music at the AK Khan Memorial Auditorium, Fulki on Saturday evening.

Held under the auspices of Suhrid, an organisation of art lovers (associated with Fulki) and organised by Raktakarobi -- a renowned music institution in Chittagong, Sanjukta Biswas, a disciple of Bidushi Shubhra Guha, gave an entertaining hour-and-a-half long performance of classical music.

The curtain rose with a chorus rendition of a bhajan, Ganga Jamuna Teer, by five child artistes of Sonar Tori, the musical wing of Fulki. It was followed by debut performances of two young artistes of this project, Srabanti Dhar and Tinku Shil, who rendered two short pieces in ragas Desh and Behaag respectively.

Sanjukta then took centre stage and with tabla accompaniment by Samson Sarker, began her performance with raga Kedar, followed by a thumri in Misra Pilu. Keeping in tune with the monsoon, Sanjukta very aptly rendered a Kajri, the song, "Sawaan Nehi Aaiyre", which the audience enjoyed immensely. Sanjukta concluded her performance with a short rendition in raga Bhairavi.

Earlier, in his welcome speech on behalf of Suhrid, noted poet and journalist Abul Momen said, "What a difference three months can make! In this short span of time, young musicians have been able to perform classical music on stage."

Sanjukta told The Daily Star that she was encouraged by the response from the different age-groups she has worked with on her visits to Chittagong under the project of Raktakarobi, particularly with children.

Storytelling with grace: Dance-piece display at Shilpakala

FAHMIM FERDOUS

Dance is an elaborate, complex art form, and dance practitioners are at work in Bangladesh for its development, despite being a tad under-focused. Bangladesh Shilpakala Academy, one of the biggest institute of arts and culture in the country, has been harbouring artistes and aficionados of the form alike, and their latest endeavour -- a display of theme-based dance pieces to tunes by noted composers of the country, is worthy of much applause.

The programme -- held at the Music and Dance Centre of the Academy on Sunday -- was part of a programme titled "Development of our culture and integration with international culture". Director of the Music and Dance Academy of Shilpakala, Sohrab Uddin, in his welcome address said the concept of composers creating music pieces specifically for dance has not been practiced in a long time; these days, dance is usually done to familiar songs. The Academy brought together 10 music composers and 10 choreographers and gave them each a specific theme to work on. The first four of them were on display at the programme.



Expressive choreography and innovative use of props and background were the highlights of the evening.

The first of them was "Jonmo Theke Mrityu", the track of which was composed by Alam Khan, while Deepa Khondokar choreographed the dance piece. The piece was expressive; the musical transitions were clean, and the interpretation came through well. The transition from birth to growing up, love, conjugal life, and struggle of midlife, old age to the

time when the heart finally stops beating was smartly shown. However, the troupe did not use any multimedia on the background (which the following groups did), nor many props. The composition was also very old-school; no ambient sound or vocals were used.

The second piece was titled "Dhaka Amar Dhaka", choreo-



PHOTO: RIDWAN ADID RUPON

graphed by Warda Rihab to a composition by Fuad Nasser Babu. This was an interesting piece. To begin with the music used different elements, including ambient sounds of Dhaka, instruments from classical to very modern, and fragments of iconic songs to touch on the historical milestones that Dhaka has passed through. As for the dance, the use of

props -- of which the rickshaw-hood stood out, the use of mixed dance styles, from waltz to martial art-based forms to folk, made it an entertaining piece that walked the audience through the history, heritage and culture of Dhaka. Warda Rihab's lifts, stunts and recitation pieces at the opening and closing of the performance also wound it tightly.

The third presentation of the evening was "Abohoman Bangla" by choreographer Anik Bose with the track composed by Maqsood Jamil Mintu. This was once again an old-school composition, both musically and in terms of dance. The lifestyles and practices of rural Bengal that have remained unchanged for hundreds of years came alive in the presentation, to a well-composed folksy tune. However, the synchronisation and choreography seemed slightly out of place at times, but Anik Bose, speaking after the performance said they had not received the track long enough to produce a polished performance.

The final performance of the day, choreographed by Belayet Hossain Khan to a tune by Sujeyo Shyam, was titled "Bayanno Theke Ekattor" ('52 to '71). This was an elaborate piece, with documentary-style visuals and narrations in the background and the track laced with patriotic songs. This was also put together well, albeit a little lengthy and overdone.

All the music directors and choreographers, speaking after their respective performances, welcomed the move by Shilpakala and said they would like to do similar work in future as well, while also promising to polish up these productions in the days to come.