

NEWS
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Adele to cameo
in espionage film

Popular singer Adele is to cameo in director Matthew Vaughn's latest comic book venture, the espionage-themed "The Secret Service", reports suggest. The singer, 25, will reportedly play a villain in the movie, which is also tipped to star Elton John and David Beckham. Vaughn would appear to be looking to pack "The Secret Service", which is based on a graphic novel by Scottish comic book icon Mark Millar, with celebrity cameos. The film stars Colin Firth and Michael Caine as secret agents battling a variety of villains, one of whom is said to be played by Samuel L Jackson. Firth will reportedly play the uncle of the main character, a young tearaway from the mean streets of London recruited into a British spy school. Caine reportedly plays the head of the secret service. Unknown British actor Taron Egerton has been tipped for the role of the young spy.

Source: GUARDIAN

It's
True!

Bollywood superstar Akshay Kumar -- born Rajiv Hari Om Bhatia -- is particularly known for his appearances in films of the "Khiladi series", including "Khiladi" (1992), "Main Khiladi Tu Anari" (1994), "Sabse Bada Khiladi" (1995), "Khiladiyon Ka Khiladi" (1996), "Mr. and Mrs. Khiladi" (1997), "International Khiladi" (1999), "Khiladi 420" (2000) and "Khiladi 786" (2012). After having obtained a black belt in Taekwondo while



in India, he learned the martial art form Muay Thai in Bangkok, Thailand, and worked as a chef and waiter. He then came back to Mumbai, where he started teaching martial arts. He got his modeling assignment via a student, where he got paid 5,000 Rupees, compared to his previous monthly salary of 4,000 Rupees.

The fire that quenched too soon

Tareque Masud and Mishuk Munier's second death anniversary

FAHMIM FERDOUS

August is a sad month for Bangladesh. The month is crowded with occurrences that have left the nation bereaved: be it the death anniversaries of the two greatest poets of the Bengali language, Rabindranath Tagore and Kazi Nazrul Islam, the assassination of Bangabandhu, to grenade attacks, coordinated bomb blasts across the country, to the demise of intellectuals like Humayun Azad.

The latest blotch on the cursed calendar was the demise of two great minds of our times, Tareque Masud and Mishuk Munier. Two years ago on August 13, the filmmaker-cinematographer duo were returning from Manikganj's Ghior after selecting shooting spots for the former's latest film "Kagojer Phool" when a tragic road accident took them both away.

Masud was a class apart in Bangladeshi films. With his directorial

debut "Adam Surat" on artist SM Sultan in 1989, he displayed his prowess as a storyteller, but along with Catherine Masud, it was with "Mukti'r Gaan" (1995), a stirring documentary of the ventures of "Mukti Sangrami Shilpi Parishad" during the Liberation War taken from footage by US filmmaker Lear Levin, that Masud really made his space in the film arena.

That was followed by his first full-length feature "Mati'r Moyna" (2002), a film adapted from Masud's own childhood, which took him places. The film debuted at the Cannes, won the International Critic's Award and the FIPRESCI Prize, and cemented his place in the hearts of Bangladeshis. His two next films, "Antarjatra" (2006) and "Runway" (2010) also bore the imprints of a master camera-craftsman.

Ashfaq "Mishuk" Munier was the direct descendant of the great Munier Chowdhury, professor-playwright-educationist-literary critic

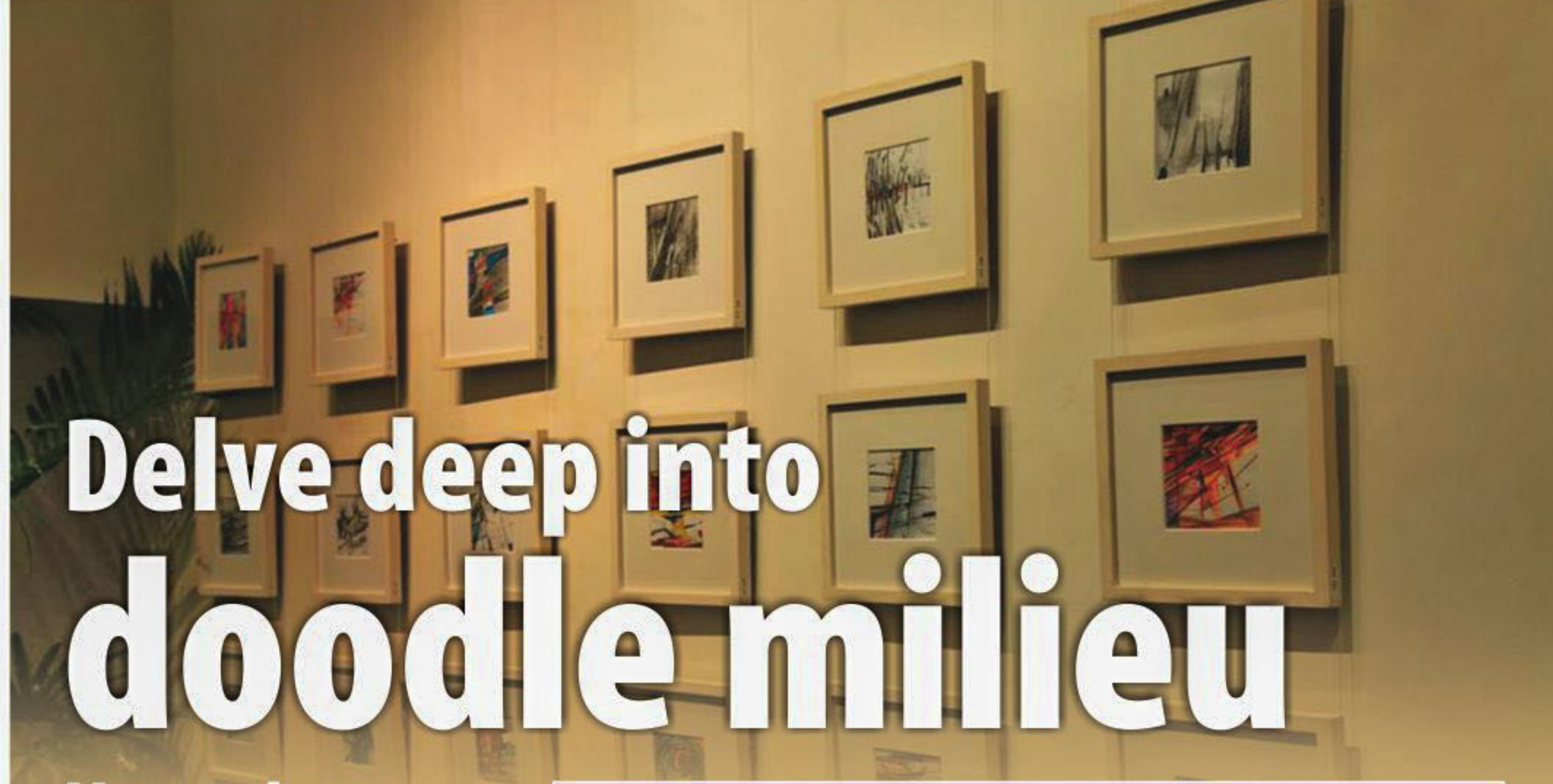


extraordinaire, who was abducted on December 14, 1971. Mishuk was a pioneer in uplifting Bangladesh's electronic journalism, playing a crucial role in its meteoric growth as the director of news in the country's first satellite channel, Ekushey TV. He also

worked for BBC, WTN, ARD1, Channel 4, CBC, The Real News and Discovery Health in India, Afghanistan, Singapore, Malaysia and Canada. Later he returned to Bangladesh and joined ATN News. Apart from being a prolific newsman, he was a gifted photogra-

pher and cinematographer. Mishuk was the chief cinematographer of several of Masud's films, including "Runway" and "Mukti'r Kotha" (1999), and was working for "Kagojer Phool". He extensively worked on conflict zones, natural disasters and political upheavals. He also worked as the director of photography for Nelofar Pazira's "Return to Kandahar" (2003).

One aspect that set the two men apart from their contemporaries was their love for the country, and the drive to tell stories of substance. Even when Masud made feature films, they spoke of historically and culturally significant phenomena -- and he found a cinematographer in a friend who shared that passion. They both passed away in their early 50s, at a time when they had so much more left to give. But gone as they may be, Masud and Mishuk both live on through their works, through the stories they told, and the hearts they touched.



Delve deep into
doodle milieu

Mustapha
Khalid Palash's
solo exhibition

TAKIR HOSSAIN

Hot Bread is a newly opened bakery and confectionery outlet in Banani in the city. The eatery has introduced a place for displaying artworks. It's architectural and interior designs were done by internationally acclaimed architect Mustapha Khalid Palash. Aasha, the owner of the outlet had a dream to display contemporary Bangladeshi artworks. As part of her vision, she has organised a solo doodle exhibition titled "MKP Doodle World", featuring the artworks of Mustapha Khalid Palash. The show is now on at the outlet.

The exhibition was inaugurated on August 6. Eminent architect and art critic Shamsul Wares was present as chief guest and inaugurated the exhibition. Architect Shahzia Islam Anton, secretary of Delvistaa Foundation, senior architects and social activists, among others, present at the inauguration.

About the exhibition, Shamsul Wares said, "A doodle is a nonspecific, unfocused or unconscious drawing made while a person's attention is otherwise occupied. Doodles are uncomplicated drawings that can have concrete representational meaning or may just be abstract shapes."

About 50 doodles are on display at the exhibition. The artist's last solo drawing exhibition was held at Dhaka Art Centre in Dhanmondi. Palash is a well-known architect. His designs are distinguished for experimentation. His novel approach towards architecture has earned him a sought-after reputation. Besides



Shahzia Islam (L), Shamsul Wares (3-L) and Mustapha Khalid Palash (R) at the inauguration.

PHOTO COURTESY: TAHSIN REZA

being an architect, he is also a passionate painter. Since the late '80s, he has been active in the Bangladeshi art circuit.

"I personally feel doodling can assist a person's memory by expending just enough energy to keep one from inattentiveness or carelessness," said Palash. A very busy professional, Palash sketches either while having long telephonic conversations or during long meetings. He even draws while chatting and does it without any specific aim.

When Palash feels distressed or concerned and his imaginative venture flourishes, pen and paper assists him to explore his visions. He records his frustration, yearning, ecstasy and other experiences on paper, which becomes a mirror of his meditative mood. His doodles show the world the way he sees it, and manifest the essence of the things he has seen. It is easily understood that the artist seeks to progress with a definite style that can become a personal hallmark of his artworks.

Commencing with a simple line or circle (the artist uses pen, pencil, pastel

and felt) on regular paper, sketch pads, tiny paper pieces, envelopes or tissue paper, he has developed a style that denotes simplicity and intensity simultaneously. At first, Palash unintentionally makes the ground with sharp straight and spherical lines, and then he applies crisscrossed lines, curves, circles, loops, oval and squares shapes -- all merging to articulate his visions and thoughts. These various forms also have a spiral look. Several of his sketches feature details of an architectural design and highlight some significant parts of a structure. Sometimes he emphasises on pure architectural designs and shapes where one can easily sense his dedication and sincerity to his profession. Some forms and compositions lend an aesthetic flavour to his creations.

At the exhibition, vivacious shades and fragmented shapes present a kaleidoscopic visualisation to the art aficionados. Palash's doodles look very animated because of the use of varied shapes, evocative lines and glowing colours.

The exhibition will continue till September 5.

Pahari Kanya launched

AMINUL ISLAM, Mymensingh

The launching ceremony of a poetry book was held at the hall room of CARITAS Mymensingh's regional office on Friday afternoon.

The book titled "Pahari Kanya" is written by Theofil Nokrek, regional director of CARITAS, Mymensingh. It is the first book written by the indigenous poet.

The book contains 65 poems on nature, International Mother Language Day, Liberation War, most important Garo festival Wangala and more.

Nokrek was born at village Nalikhali in Muktagacha upazila in Mymensingh on September 1, 1971. A discussion was held marking the ceremony.

Principal of Notre Dame College in Dhaka Hemanta Rosario, principal of Mymensingh Notre Dame College Father Bakul Rosario, poet Farid Ahmed Dulal, Professor Prodip Kumar Biswas, poet Matindra Sangma and Shamsul Fayez addressed the gathering.

Through his maiden volume, the poet depicted the indigenous Garo culture, their festivals and daily lives.

The Chennai effect
on US Box Office

In India, the broad action comedy "Chennai Express" is known as a "masala" movie -- like the mixture of spices, there's a little something for everyone. Today in the box office world, it's a called a hit. "Chennai Express" not only broke records with its \$24.5 million opening in India over the weekend, but posted one of the best debuts ever for a Bollywood film in the UK (\$1.6 million) and the highest ever in the United States. It took in more than \$2.2 million from just 196 theaters in the US over the three days, giving it a per-screen average better than "Elysium" and "We're the Millers".

"It was a bit of a surprise for us, too," Lokesh Dhar, executive director of Disney-owned UTV, which co-produced and is distributing, told TheWrap website. "We knew it would do well, just not this well."

The film is about a middle-aged man who gets on the wrong train and embarks on a series of life-changing misadventures with the daughter of a village don. Like many Bollywood movies, it features romance, laughs, a bit of violence, dancing and moralising, often played out in wildly colorful scenes.

The plan is to expand "Chennai Express" into a few more theaters this weekend. Its prospects in the US are somewhat limited, since the dialog is

in Hindi and Tamil, and subtitled for Americans and foreign countries. "We targeted Southeast Asian audiences almost exclusively," Dhar said, "but that includes Indians, Pakistanis, Sri Lankans and Bangladeshis, so it's not a small group."

The qualities that made it such a hit with those audiences are part of the reason traditional art house crowds weren't the target demo, Dhar explained. "Filmmaking in India is very different and this is



a really broad comedy," he said, "the sort that normally wouldn't be of much interest at the Landmark Theaters."

It's received fairly good reviews from several US outlets, including the New York Times.

While the language barrier makes a major crossover with mainstream audiences here a long shot, Dhar was cautiously optimistic.

"We aren't ruling anything out," he said.

Source: INTERNET

RASA OF A RAGA

When Bageshree

ZAHANGIR ALOM

Classical music aficionados in a love affair with the rasa of Raga 'Bageshree', definitely have aristocratic tastes. Bageshree, a popular Hindustani classical raga of second prahar (9pm-12am), is meant to depict the emotion of a lover waiting for a reunion with her beloved. It is said to have first been presented by Mian Tansen, the celebrated court musician of Emperor Akbar. Bageshree is a highly romantic raga. Creating especially sad-romantic beauty, the raga portrays the depths of unfulfilled love.

When Chokor (a bird which appeases its thirst with moonbeams) offers love to the moon, entire nature consents with her silence. Chokor symbolizes unrequited love. Any work of art can only be recommended, not described. The folk-tale is that Chokor gazes at the moon at

night. As the moon moves, the bird too moves its neck and keeps on gazing at it. It reminds us of one's eternal longing for love.

A melodic game of Bageshree-- a raga pertaining to the thaat Kafi -- makes the gentle devy breeze blow over thousand flowers. The essence of the raga can be visualised as moonbeams that throw a spell over Madhabilata flowers on monsoon nights. An evocative performance of the raga seems to make the moon smile.

The raga is received adoringly both in vocal and in instrumental by the audience. As a durable raga, Bageshree is equally prominent in dhrupad and khayal genres. Raga "Abhogi Kanhada" and "Gorok Kalyan" are quite similar to raga Bageshree.

Pt. Jagdish Prasad aesthetically poured his artistic passion to aptly showcase the rasa of Bageshree in his record where Prasad's taan and murki

(ornamentations) based long tehai was executed together with the gayaki (style) of Patiala Gharana. We notice some remarkable rendition styles in Ustad Rashid Khan's treat to the raga. Ustad Rashid Khan's record of a vilambit bandish "Peyari Pia Sanga" and a madhyalaya bandish "Apni Garaja Pakar Lina Baiyan" are marvelous examples of the raga. Set on the raga, a Jugalbandi record by Khan and sitar maestro Ustad Shaheed Parvez Khan evokes an emotive plea.

Vidushi Ashwini Bhide Deshpande's vilambit bandish "Kaun Gata Bhalil" and madhyalaya bandish "Balma Mori Tori Karan" are very appealing and pristine. Based on the raga, Pt. Hariprasad Chaurasia's record of a flute recital unequivocally takes music aficionados to a transcendental world of enjoyment. In their album "The One and Only", Ustad Zakir Hussain on tabla and Adnan



Sami on piano also makes Bageshree blossom.

Our National Poet Kazi Nazrul Islam had an affinity to the raga; he composed several songs including "Chand Herichhey Chand Mukho Tar", "Janomo Janomo Gelo", "Harano Hiyar Nikunja Poth-e",

"Mago Chinmoyi Roop Dhorey Aaye" and "Chokher Neshar Bhalobasha". One of Tagore's popular compositions "Je Raat-e Mor Duarguli Bhanglo Jhorey" is set on the raga.

Living legend Lata Mangeskar's record of "Keno Gelo Porobasey Bolo Bo(n)dhu", a Pt. Ajoy Chakrobarty

record "Ami Sur-e Sur-e Ogo", another living legend Manna Dey's record "Dukkho Amar Tomaye Ami Je Bhalobesechhi", Kishore Kumar's record "Jivan Se Bhari Teri Aa(n)khe" and a Mehdi Hassan record "Kayse Kauye Loug" are also evocative of the raga.