

**WHAT'S ON**


**Dance and Musical Programme**  
 Title: Anup Tomar Bani-Tagore in Europe  
 Organiser: Nitya Nandan  
 Venue: Chhayanaut Auditorium, Dharmondi



**Musical Soiree and Album Launch**  
 Artist: Ustad Niaz Mohammad Chowdhury  
 Venue: Gulshan Club, H-HW/2/A, Bir Uttam Sultan Mahmud Road, Gulshan 2  
 Date: Aug 23, Time: 5pm



**Nari Jagoron-er Natya Ayojon**  
 Venue: National Theatre Hall and Experimental Theatre Hall, Shilpakala Academy  
 Date: Aug 19-24  
 Time: 6:30pm



**Theatre**  
 Marking Selim Al Deen Birth Anniversary  
 Play: Chaka  
 Venue: Natmandal, Dhaka University  
 Date: Aug 23-25, Time: 7pm



**Street Show of Doodles**  
 Artist: Mustapha Khalid Palash  
 Venue: Hotbreed, R-11, Banani, Dhaka  
 Date: Aug 6-Sept 5



**NEWS bytes**

**Book collection handed over**

A CORRESPONDENT  
 The late noted poet, novelist Alauddin-Al-Azad's personal book collection was handed over to Bangla Academy on August 19. The programme was held at the Seminar Room of the academy. Alauddin-Al-Azad's wife Jamila Azad handed over 529 books of the poet's collection including his own writings to Shamsuzzaman Khan, director general of Bangla Academy. Poet's relative Birsreshtha Matiur Rahaman's wife Mili Rahman; Mobarak Hossain, chief librarian of Bangla Academy and Mohammad Abdul Hye, director of Language and Literature Division of the academy, were present at the handover programme.

**Shamsur Rahman remembered**

MAMUN-UR-RASHID, Bogra  
 Bogra Lekhok Chokro arranged a memorial meeting on the 7th death anniversary of noted poet Shamsur Rahman at its office on Saturday. Discussants poet Munsur Rahman, Habibullah Jewel, poet Mobarak Hossain and Monjurul Imran spoke on his life, works, and his role in the Liberation War through his literary activities. The meeting was presided over by the president of the organisation, Islam Rafique. The discussants also marked his poems as progressive and in line with the zeal of secularism, Bengali self identity and against religious fundamentalism. The discussion was followed by recitations of the poet's works by Ranju Islam.



**Curtains rise to "Nari Jagoron'er Natya Ayojon"**

**"Leelabati Akhyan" and "Behula Bashor" staged**

SAURAV DEY

There was a time when men dressed as women, played women centric roles on stage, since women were barred from leaving the confines of home, or the "Andor Mahal" (rooms deep inside the house). However, those barriers gave way as women gradually came outside, emancipated from the shackles of mental slavery and established themselves as equals to men. In line with the theme of women's emancipation and awakening, the Theatre and Film Department of Bangladesh Shilpakala Academy, for the first time, are holding the "Nari Jagoron'er Natya Ayojon" -- a theatre fest highlighting the rise of women.

The six-day festival opened on August 19 at the Shilpakala Academy, with the inauguration ceremony taking place at the National theatre Hall. The ceremony began with a brief discussion, followed by official inauguration of the festival, and staging of two plays at the Experimental Theatre Hall and Studio Theatre Hall. Cultural Affairs Minister Abul Kalam Azad, MP, was present as chief guest, while Cultural Affairs Secretary, Ranajit Kumar Biswash, ndc, human rights activist Advocate Sultana Kamal and thespian Ferdausi Majumder were present as special guests. Director General of the academy, Liaquat Ali Lucky presided over the inauguration ceremony.



**Dancers of Dhriti perform at the inauguration (top); a scene from "Leelabati Akhyan".**

Following the official inauguration, two dance performances took place -- Dibbo Nrityakala Academy followed by Warda Rihab's group Dhriti came up on stage. Later in the evening, Loko Natya Dal staged their much-acclaimed production "Leelabati Akhyan" -- a play based on the life of Khona, a famous character in folklore. Scripted by Nasrin Mustafa and directed by Liaquat Ali

Lucky, the play depicts the tragic life of Khona, whose original name was Leelaboti.

Leela is the ill-fated daughter of Singhol's King. Following the death of her father, she is raised by her guru in captivity. Meanwhile, Leela falls in love with Mihir -- another ill-fated child was also raised with her -- and they get married. However, Leela, being blessed with prophecy, comes to know that Mihir is the son of a pundit at the King of Ujjoyini's palace. They move to Ujjoyini and Mihir's father gladly accepts them. However, finding his daughter-in-law extremely outspoken, Mihir's father becomes jealous. In course of time, Leela with her wisdom and power of foretelling becomes immensely popular among the preliterate villagers and secures a place in the King's council. However, as a result of her rebellious nature, she receives the punishment of getting her tongue cut off. The play shows how women were subdued throughout history; whenever they tried to excel and raised their voice, the patriarchal society suppressed them. Nevertheless, the punishment couldn't stop Khona, her sayings -- known as "Khona'r Bochon" is being passed along from generation to generation as part of the oral tradition.

Elsewhere in the Studio Theatre Hall, Bangladesh Shilpakala Academy staged their production "Behula Bashor" as part of the fest which closes on August 24.

**Farooki's Busan connection "Pipra Bidya" selected for Asian Project Market**

STAFF CORRESPONDENT

Mostofa Sarwar Farooki's bond with the Busan International Film Festival seems to be getting stronger. After his family satire "Television" closed the festival last year, Farooki's latest venture "Pipra Bidya" has made it to the 30-film list for the 2013 Asian Project Market (APM), the arthouse film financing event that takes place during this year's edition of the festival from October 7-10.

Mohsen Makhmalbaf, Naomi Kawase, and Kim Jee-woon, among other top Asian filmmakers, will headline the APM. Makhmalbaf will present his first English feature, "The President" at APM in addition to showing his film "Ongoing Smile" about Busan Festival founder Kim Dong-ho at the festival, which runs will October 3-12 in the South Korean port city.

This year's selection also includes a rare English remake of the Korean film "End of Animal", which is to be directed by Eron Sheean. Others include Indonesia's emerging indie director Edwin and Korean-Chinese filmmaker Zhang Lu, as well as Korea's Sundance winner O Muel and Yeon Sangho.

"Pipra Bidya" is in the post production stage, and Farooki hopes to release it at the end of this year or the beginning of next. The cast of the film includes Sheena Chohan, Noor Imran, Mukit Zakaria, Sabbir Likhon and Mohini Mou. The film is being produced by Chobial and co-produced by Impress Movies.



**Sheena Chohan in "Pipra Bidya".**

**ALL-TIME GREATS NOOR JEHAN Queen of Melody**

Who in the subcontinent has not heard of legendary Pakistani singer and actress Noor Jehan? Twelve years after her death, the Malika-e-Tarannum (queen of melody), still commands a large fan following. Connoisseurs of music cannot but fail to recall her haunting numbers from the film "Khandan": "Tu Kaun si badali mein mere chand hai" and "Mere liye jahan mein".

"Those who witnessed her meteoric rise from a child artiste, Baby Noor Jehan to Malika-e-Tarannum greatly miss the phenomenal musical genius. No other singing star of the subcontinent in the 20th century ever reached the commanding heights of name and fame achieved by Noor Jehan, the nightingale of Punjab. She brought a revolution in the world of popular music and even gave form and content to Punjabi folk music," says author-scholar Pran Nevile, who is also the founder of the KL Saigal Memorial Circle that is dedicated to paying tribute to famous singers of yesteryears.

Noor Jehan -- born Allah Wasai -- was born in Kasur, Punjab in 1926. Belonging to a family of professional musicians, at the age of merely five or six years she displayed a propensity towards music. Encouraged by her mother to go in for formal learning in music, the young girl received her first training in classical singing under the wings of Ustad Bade Ghulam Ali Khan, who was also from Kasur. She went in for further training as well.

At the time Calcutta was the cultural hub of the subcontinent. The family therefore moved to Calcutta in the mid-30s to find a niche for Wasai and her two elder sisters in local theatre companies. The rest as they say is history. Starting out with the sobriquet Baby Noor Jehan, India's famous singing star was to capture many hearts with films like "Lal Haveli", "Dost" and "Zeenat". Her career took her from Calcutta to Lahore to Bombay and finally to Lahore by which time she had married producer-director Shaukat Hussain Rizvi.

In 1953-54, Noor Jehan and Rizvi parted ways. Five years later she married another actor, Ejaz Durrani, nine years her junior. Pressured to give up acting by her second husband, her last film as an actress-singer was the memorable "Mirza Ghalib" (1961). She is remembered for her rendition of Faiz Ahmed Faiz's "Mujh se pehli si mohabbat mere mehboob naj maang", a tarannum where poetry is recited as a song. Noor Jehan last acted in Baaji in 1963, though not in a leading role.

Nevile recalls that Lata Mangeshkar was a long time admirer of Noor Jehan. In late 1951, on a visit to Amritsar, he says, Lata approached the local authorities to arrange her meeting with Noor Jehan at the Wagah border. They spent a few hours together.

Even after her death Noor Jehan continues to cast a spell on her listeners. According to Nevile, Noor Jehan "belongs to the class of human beings who defy death. She is alive even today as we listen to her haunting melodies."

Compiled by Cultural Correspondent

**BRSSS' Musical Homage to Tagore**

STAFF CORRESPONDENT

Bangladesh Rabindra Sangeet Shilpi Sangstha (BRSSS) paid a musical homage to Rabindranath Tagore through a programme marking the bard's 72nd death anniversary at Shawkat Osman memorial Auditorium of Central Public Library, Shahbagh in the capital on August 19. The observance was delayed due to Ramadan and Eid-ul-fitr.

Artistes of the organisation observed Kobiguru's death anniversary with renditions of his choral and solo songs. The event, titled "Bondhu Hey Amar", was set off with chorus of the national anthem.

BRSSS always promotes promising artistes of the organisation. About 30 upcoming artistes performed solos while around 70 singers took park in chorus at the event. The choral num-



**Artistes perform at the programme.**

bers included "Aaj Shraboner Amontroney", "Shokatorey Oi Ka(n)dichhe Shokoli" and "Aguner Poroshmoni". Both noted and promising singers

rendered a number of solos at the event. Noted artiste Satya Chakrobarty's soulful rendition of the song "Ami Takhono Chhilem Magono Gohono" seemingly earned the hearts of many

while Tapan Kumar Sarkar's performance of a baitalik number "Aaji Jhorer Raat-e" emotively complemented Asit Biswas' recital of esraj.

Himadri Shekhar did justice to the song "Ebar Amaye Dakley Dur-e". Sumaiya Imam Ima performed a Bageshree genre "Je Raat'e Mor Duarguli" that moved the audience while Mamun Zahid Khan's offering of another baitalik song "Aaj Jemon Kore Gaichhey Akash" reminded us of monsoon melancholy. Among others Makhan Hawladar, Sharmila Chakrobarty, Shimu Dey, Nusrat Jahan Runa, Sagarika Jamali and Deepa Paul Shilpi performed solos.

Prior to the musical offerings, president and general secretary of BRSSS Tapan Mahmud and Sajed Akbar delivered the welcome address at the programme. Tapan Mahmud emceed the entire event.

**TV WATCH**

**"Neel Rong'er Golpo" on ntv**

New TV serial "Neel Rong'er Golpo" begins airing on ntv tonight, blending stories of three timeless love stories -- Sharatchandra's Devdas-Parvati, Nizami Ghaznavi's Laili-Majnu and William Shakespeare's Romeo-Juliet. Written by Zakaria Shoukhin and directed by Kaushik Shankar Das, the serial features a star-studded cast including Anisur Rahman Milon, Nusrat Imrose Tisha, Afran Nisho, Nadia Ahmed, Wahida Mallick Jolly, Manas Bandopadhyay, Shirin Bokul and Kayes Chowdhury. The show will air on Wednesdays and Thursdays at 9:45pm.



**IT'S TRUE!**

The dance form ballet originated in the Italian Renaissance courts of the 15th century, and later developed into a concert dance form in France and Russia. It has since become a widespread, highly technical form of dance with its own vocabulary based on French terminology. Perhaps the most widely known and performed ballet style is late Romantic ballet, a classical style that focuses on female dancers and features pointe work, along with flowing and precise movements. Modern ballets may include mime and acting, and are usually set to music -- typically orchestral but occasionally vocal too.

