

Selim Al Deen Memorial Programme
Marking Natyacharya's 6th Death Anniversary
Venue: Shilpkala Academy
Date: Jan 14-16
Time: 3pm



Zainul Quamrul Exhibition
Venue: Nalini Kanta Bhattachari Gallery, National Museum
Date: Dec 22-Jan 18
Time: 10am-8pm



13th Dhaka International Film Festival
Venue: Alliance Francaise de Dhaka, EMK Center, National Museum and Public Library



Solo Painting Exhibition
Artist: Bahram
Venue: Dhaka Art Center, H-60, R-7/A, Dhanmondi
Date: Jan 10-22
Time: 3pm-8pm



Film Festival
Title: Tribute to Suchitra Sen
Venue: International Digital Cultural Archive, Shilpkala Academy
Date: Jan 8-17
Time: 6:00pm



NEWS bytes

Unseen Hitchcock documentary to be released



An Alfred Hitchcock documentary about the Holocaust, which was suppressed for political reasons, is to be screened for the first time in the form its director intended after being restored by the Imperial War Museum.

Hitchcock was asked to assemble footage shot by a British army film unit cameraman of the liberation of the Bergen-Belsen concentration camp in 1945. But the resulting documentary, which had been commissioned in an attempt to inform and educate the German populace about the atrocities carried out by the Nazis in their name, was ultimately held back.

It was not shown at all until 1984, in an incomplete version at the Berlin film festival, and was missing a sixth reel and in poor quality when it was screened in the US a year later. Now the film, retrospectively titled "Memory of the Camps", is to finally see the light of day in a format Hitchcock would have approved of, to be shown on British television to mark the 70th anniversary of the liberation of Europe.

Source: *Guardian*

A CORRESPONDENT

The 13th Dhaka International Film Festival (DIFF) began in the capital yesterday, with the theme "Better Film, Better Audience and Better Society". The festival has been organised on a regular basis by Rainbow Film Society, which remains dedicated to the promotion of a healthy cine culture in Bangladesh with a view to celebrating the global mainstream film and its social relevance since 1977. The opening ceremony, held at the National Museum's main auditorium,

saw screening of the film "The Bag of Flour" by Kadija Leclere, followed by "The Mirror Never Lies" by Indonesian director Kamila Andini.

It is one of the most attended festivals in Dhaka and brings together people from all walks of life. The festival attracts a number of important film personalities to Dhaka as well. The festival will have a competition section for Asian and Australian cinema and segment categories: "Retrospective", "Cinema of the World", "Children's Film", "Women Filmmakers", "Short and Independent Films Section" and "Spiritual Films Section". An

international jury board will adjudicate the Asian competition section, with the award including a crest, certificate and a cash prize of Tk. 100,000/- for the best film. The international jury committee will also select the Best Director, Best Actor, Best Actress, Best Music Director and Best Cinematographer.

In the span of nineteen years, DIFF has attained international recognition with eleven festivals. The 12th DIFF was held last year with around 200 films from 55 countries, including Bangladesh.

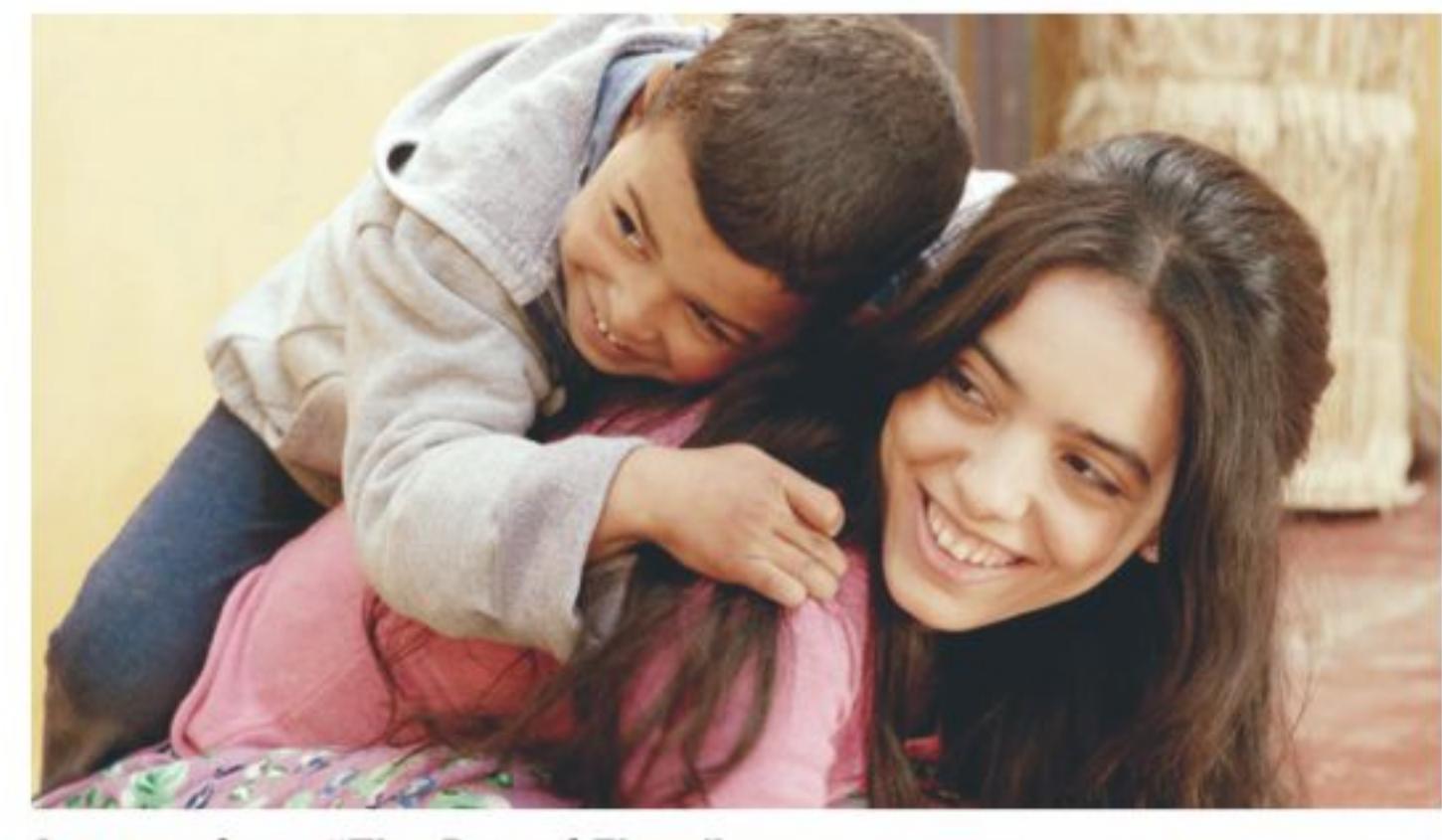
The festival has also created space for young and aspiring

filmmakers in Bangladesh and larger South Asia to connect with global artistic trends and to strengthen the parallel development of Bangladeshi cinema.

Organisers expect to screen approximately 150 films at this year's festival, with participation from around 50 countries.

The festival is being held at the auditoriums of National Museum, Central Public Library, Alliance Francaise de Dhaka and Edward M. Kennedy Center.

Rainbow Film Society is one of the most active entities in the film society movement of



A scene from "The Bag of Flour".

Bangladesh. Apart from holding regular film shows and film related seminars and work-

shops, the film society also brings out The Celluloid, a magazine on the art of cinema.

When passion and profession intermingle

Anurup Kanti Das bags photography award from China and Japan

ZAHANGIR ALOM

Anurup Kanti Das has been an active photojournalist over the last decade. He started his career in 2003 at Chittagong-based popular newspaper Dainik Purbakon. He joined The Daily Star, Chittagong as staff photojournalist in 2010.

"My first priority is professional photography. Next comes my passion for the medium. I try to shoot a detailed aspect of Chittagong city, including the sufferings, facilities, and prospects of the city dwellers along with a visual perspective of the city's business, sports and cultural activities. Sometimes, I shoot for special features for The Star Magazine as well. Besides, I pas-



"Hatred Untold and Unseen-Searching".

sionately take snaps of any big event, the changing course of natural beauty and calamity, landscape, birds and butterflies," said Das.

The photographer has bagged several national and international awards. At the national level, Das received Bangladesh Photography Society (BPS) awards and won the Chittagong Photography Society (CPS) award several times. "CPS arranges monthly photography competitions and is a very active branch of BPS," states Das. Besides, he received two prizes for his images in the "Close-Up Photo Contest" (by Lever Brothers, Bangladesh, presently known as Unilever, Bangladesh).

Of late, Das has bagged an "Award of Excellence" in "Daily

Life" category participating in the China International Press Photo Contest. The award winning photograph, portraying the abysmal lives of Rohingya refugees, earned him international accolades while it was published in The Daily Star on June 14, 2012. Das closely observed the sufferings of Rohingya refugees when he spent 15 days in Teknaf, Cox's Bazar.

Submitting his photograph titled "Hatred Untold and Unseen-Searching" on the recent Buddhist temple violence at Ramu, Cox's Bazar, the photographer also received a special prize of the 74th International Photographic Salon (overseas) given by Asahi Shimbun Japan. The 74th International Photographic Salon Exhibition

will be held in major Japanese cities from April 22, 2014 for about a year.

Das has no formal training in photography. It was his passion for graphics design that sparked his interest in photography, he says. His father had a photography studio called "Chhachitra Photographers" in Chittagong which was the starting point of his interest in the camera. Later, he received informal lessons in the genre from Ranjit Das and Tapash Shome of the port city.

Das is greatly inspired by famous photographers -Shoeb Faruque (World Press Photo Award Winner) and Moudud Alam -of Chittagong. He says, his focus will continue to be highlighting the social problems and prospects for Bangladesh.

Jahangirnagar Theatre Premieres Joiboti Konyar Mon

STAFF CORRESPONDENT

Members of Jahangirnagar Theatre premiered "Joiboti Konyar Mon", a popular play of Natyacharya Selim Al Deen, at Selim Al Deen Muktamancha in the campus on January 7. Kuldeep Paul directed the play.

Featuring the stories of two women belonging to different ages -- Kalindi (representing the 18th century) and a contemporary jatra artiste Pori -- Al Deen in "Joiboti Konyar Mon" showed how they become victims of a flawed social system. The play belongs to Kathanayata form, a term introduced by Al Deen.

The storyline of the play taps two separate mental stances of a young girl, namely Kalindi. She was born to Srikar, a Mansha devotee. Kalindi grew up with melody of Mangal Songs and classical dances and fell in love with Sankar, a step-son of Srikar. This is how the saga unravels.

Sadia Jafrin donned the role of Kalindi while Nayem Shaon, Zubayer Tipu, Jayashree Sanyasi and Sudipayan Bhattacharya enacted the roles of Alal, Sankar, Jagodumba and Srikar respectively. Asif-ul-Islam, Mofazzal Hossain, Rana and Aminul Islam donned other roles in the play.

Rasal Rana designed the lights. Nayem Shaon designed the set. Sudipayan Bhattacharya oversaw the music for the play. Sadia Jafrin did costume for the production. Asif-ul-Islam is the production manager of the play. The second show of the play will be held at the same venue on January 12 evening.



A Tasteful Tribute

Norah Jones and Billie Joe Armstrong's "Foreverly"



"Foreverly" is a tasteful recreation of a classic Everly Brothers album by Green Day's Billie Joe Armstrong and easy-listening chanteuse Norah Jones.

At first glance, this is a very odd record: an American punk superstar and an easy-listening chanteuse perform stripped-back Everly Brothers covers. It is hard to imagine Green Day frontman Billie Joe Armstrong and Norah Jones even sharing the same vocal booth, let alone harmonising with straight-arrow sincerity through murder ballads, sentimental weepies, corny cowboy songs and country laments.

This is a straightforward track-by-track recreation of the Everly Brothers' classic "Songs Our Daddy Taught Us", with Armstrong taking Don Everly's lead role and Jones singing Phil's high harmonies. Younger brother Phil sadly died shortly after this tribute album was released, on January 3, of chronic obstructive pulmonary disease.

Even back in 1958, the original was considered an unusual album, risking the rocking duo's pop-idol status by digging into music from

their childhoods. There's something about the spookily intimate blend of harmonies, sparse acoustic arrangements and directness of the material that makes it sound like a record out of time. Armstrong has said that he "stumbled upon" it a couple of years ago and became obsessed.

Armstrong's past ambitions have stretched to the concept album and Broadway musical *American Idiot*, in the context of which this seems less a diversion than a deepening of his musical imagination. You could argue that Green Day belong to a strand of punk that connects to folk through a sense of unvarnished reality and social protest, with artists like Billy Bragg, Joe Strummer and Tom Morello owing a debt to the musical activism of Woody Guthrie.

The semi-acoustic context certainly allows Armstrong to sing in a more melodic style, although it is Jones who really adds fairy dust. Country soul has long been part of the Texan native's repertoire and her velvety tones can make anything sound sensually luxuriant. The combination of their voices doesn't have the seamless intimacy of

the Everlys, but the male-female dynamic animates the lyrics, adding sexual tension to songs of romantic conflict and a quality of universal embrace to songs of familial love. Band arrangements fill out the Everlys' acoustic spaces while retaining a stark reminiscent of Rick Rubin's late Johnny Cash productions.

It is all very tasteful and yet it retains the original's inherent oddness. In a way, sentimental 20th-century ballads such as "Gene Autry's That Silver Haired of Mine" have become as archaic as centuries-old traditional songs like "Barbara Allen", yet, as with all folk music, their emotional resonance is renewed with each performance.

Punk star Armstrong, who is 41, has spoken of reaching a fan base for whom the Everlys themselves are ancient history. "I liked the whole concept that this was something taught to [the Everlys], and now it's being taught to me," he has said. Renewal is what this album is really about.

Source: *Telegraph*

Source: *Guardian*

Mithu's second solo web art exhibition

PONUEL S BOSE, *Narail*

Artist Tanvirul Islam Mithu's month long second solo web art exhibition, titled "Transparent Boundary" is on. Art lovers can visit the website at www.artistmithu.com for the artworks on display till January 16, 2014.

Of the 53 portraits on the site, 31 are paintings and 22 are pen sketches.

Mithu said that competitive urban life often makes us prisoners, albeit unwittingly, and we are becoming rather fond of these transparent prison cells. Though a few of us might revolt against such self-imposed invisible chains, to most of us, it seems, prefer imprisonment over a rebellion, mostly because we are scared of the vastness of the world outside these self-erected lucid walls.



An artwork from the exhibition.

"It feels as if for each of us, the universe itself has shrunk into a transparent glass bottle, like the ones I have drawn in the series of paintings, being exhibited here," he said.

What inspired him to do these hard-hitting works? His response: "It all started with a sudden epiphany while I was line drawing on my canvas one day. Line drawing, being my favorite pastime, has a great effect on me as it tends to stir unusual but vital thoughts in me; just like the one of us being the prisoners of our sustenance. I became concerned about self-restraining ourselves in a tiny space upon this vast and spacious world. This in turn, inspired me to start working on the theme 'Transparent Boundary'. Initially I came up with the drawings and then started to work on the paintings."

IT'S TRUE!



Eddie Van Halen, considered one of the greatest guitarists of all time, built his guitar (Black and White) by hand, using an imperfect body and a neck bought from Wayne Charvel's guitar shop. Eddie installed a humbucker in the bridge position, essentially creating a Fat Strat. In 1979, Eddie's original guitar was repainted red, with stripes left unpainted to reveal the original black and white underneath. He changed the neck, removed part of the pick guard and installed a Floyd Rose vibrato unit. The guitar is known as both a 'frankenstrat', a portmanteau of *Frankenstein*, the fictional monster character, and *Stratocaster*, an electric guitar made by Fender Musical Instruments.