

WHAT'S ON


Zainul Quamrul  
Exhibition  
Venue: Nalini Kanta  
Bhattachali, National Museum  
Date: Dec 22-Jan 31  
Time: 10am-8pm



Suchitra Sen Film  
Retrospective  
Venue: Indira Gandhi Cultural  
Centre, H-35, R-24, Gulshan 1  
Date: Jan 23-25  
Time: 6:30pm



Dance Drama  
Play: Chitrangada  
(A Chhayanaut Production)  
Venue: Chhayanaut  
Auditorium, Dhanmondi  
Date: Jan 24, Time: 6:30pm



Alamgir Kabir Memorial  
Programme  
Marking 25th Death  
Anniversary  
Venue: National Art Auditorium,  
Shilpakala Academy  
Date: Jan 20-22, Time: 4pm



Solo Art Exhibition  
Artist: Bilash  
Venue: Bulbul Academy of  
Fine Arts, Waizghat  
Date: Jan 17-31  
Time: 10am-5pm



## NEWS bytes

### Superman v Batman delayed to 2016



Superman and Batman's big screen team-up has been delayed by almost a year, film studio Warner Bros has confirmed. Originally scheduled for July 2015, the superhero set-to will now appear on May 6, 2016.

A sequel to 2013's "Man of Steel", the as-yet-untitled film sees Ben Affleck stepping into the Batman role, next to British actor Henry Cavill's Superman.

Instead, the release date has been pushed back to "allow the filmmakers time to realise fully their vision, given the complex visual nature of the story," it said.

The film has recently gained a third superhero - with "Fast and Furious" star Gal Gadot signed up to play Wonder Woman.

Source: BBC

# Remembering filmmaker Alamgir Kabir

## A doyen of alternative film movement

STAFF CORRESPONDENT

On the occasion of the 25th death anniversary of renowned filmmaker Alamgir Kabir, Bangladesh Shilpakala Academy, Alamgir Kabir Film Centre, Federation of Film Societies of Bangladesh, Bangladesh Short Film Forum and Bangladesh Documentary Council have jointly organised a three-day programme at the National Art Plaza Auditorium of Bangladesh Shilpakala Academy.

On the first day (January 20), a commemorative meeting was held where Morshedul Islam, president of Alamgir Kabir Film Centre and Bangladesh Short Film Forum; Mazare Hasin Murad, president of Federation of Film Societies of Bangladesh; Moinul Huda, president of Bangladesh Documentary Council; Belayat Hossain Mamun, president of Moviyaana Film Society; Dr. Muhammad Jahangir Hossain, president of



Morshedul Islam speaks at the programme.

Bangladesh Film Institute, eminent writer and poet Syed Shamsul Haq among others, were speakers at the programme. Liaquat Ali Lucky, director general of Bangladesh Shilpakala Academy, presided over the programme emceed by Munira Morshed Munni.

The personalities discussed the life and works of Kabir at the programme. The speakers said that Kabir was a significant personality in the Bangladeshi alternative cinema movement.

Along with a group of young people, Kabir initiated the film society movement in the early 1980s. He was considered a mentor because of his novel and refreshing perspective of cinema. Besides filmmaking, Kabir authored several books on films and also edited several cine-magazines.

Syed Shamsul Haq said, "Kabir had charismatic power. He was an intellectual filmmaker and a rare personality in our country. Kabir wanted to create an innovative

film language. But many of his fellow film personalities could not grasp his concept. The filmmaker has made significant contributions to Bangladeshi cinema."

Belayat Hossain Mamun said, "We are a new generation of filmmakers who did not get to see him directly. We got acquainted with him by watching his films and reading his books. He was the doyen of the quality film movement in our country. But I deeply regret that his films and

books are not available presently. Consequently, new generations do not know about his works. Kabir's followers could have taken some initiatives in this regard."

Liaquat Ali Lucky said, "Considered to be one of the film gurus in the country, Kabir was equally passionate about filmmaking and cultural as well as political movements. His works remain an inspiration to generations of filmmakers in Bangladesh."

The second day (January 21) of the programme featured a keynote speech titled "Alamgir Kabir: Bioskoper Deshe Ek Swapnadrashita Cholo chchitrakar" at the same venue. In memory of Alamgir Kabir, prominent filmmaker Tanvir Mokammel spoke on the occasion. Film connoisseur Mahmudul Hassan Dulal will deliver a keynote speech titled "Samaj O Cholo chchitra: Alamgir Kabir Samakalin Prasangikata" on the closing day (today).

## RETROSPECTIVE

### Films of legendary actress Suchitra Sen



Indira Gandhi Cultural Centre (IGCC) in association with Asian Paints, IRCON and Marico Bangladesh is organising a Retrospective of the films of the legendary Indian actress, Suchitra Sen from January 23-25, at the IGCC, Gulshan-1.

Suchitra Sen, born Rama Dasgupta, in Pabna district of Bangladesh, was a versatile actress of Indian cinema who had a highly successful and decorated career spanning more than two and a half decades from the early 1950s to the late 1970s. She set such high benchmarks for Bengali cinema which invariably have been difficult to attain even till this day.

Suchitra Sen is the first Bengali actress to be awarded at an international film festival - the Moscow Film festival in 1963 - as best actress for her role in "Saat Paake Badha". She was awarded the Padma Shri in 1972 by the Government of India. Notably, in 2005, she refused to receive the Dadasaheb Phalke Award in person, the highest cinematic award in India, in order to stay out of the public eye. In 2012, she was conferred West Bengal government's highest award Banga Bibhushan for her lifetime contributions to Bengali cinema.

Suchitra Sen also acted in several popular Hindi films. She was widely acclaimed for her very first Hindi film Devdas in 1955. She was nominated for the Filmfare best actress award in 1963 for the film Mamta and also in 1976 for the film Aandhi.

Suchitra Sen passed away early in the morning on 17 January, 2014 in Kolkata. She was 82. Sen's demise has left a big void in Indian cinema, but she will remain in the hearts of Indian cinema-lovers forever.

The Suchitra Sen Film Retrospective will commence at 6:30 PM on January 23, with a brief discussion on the life and times of late Suchitra Sen in which eminent Bangladeshi film and culture personalities, Syed Hasan Imam, Pijush Bandyopadhyay and Abdur Razzak will participate. This will be followed by the screening of the first film Saptapadi. Subsequent films are Uttar Falguni, Saat Paake Badha and Aandhi (January 24). Devdas and Pathe Holo Deri follow on January 25.

## Gaudiya dance evening by Nrityanchal

A Gaudiya dance evening is to be held at Studio Theatre Hall of Bangladesh Shilpakala Academy on January 23, organised by Nrityanchal, says a press release. Rachel Priyanka Perris of the organisation will perform a solo Gaudiya dance under the direction of dance guru of Kolkata, Dr. Mahua Mukherjee.

Rachel is also conducting a seven-day Gaudiya dance workshop from January 17-23 under the direction of Dr. Mahua Mukherjee. Eighty students of Nrityanchal are participating in the workshop.

With the evening of dance, Nrityanchal will re-launch its bimonthly dance programme.



Rachel Priyanka Perris.

## The foursome at The Daily Star café

SHAH ALAM SHAZU

The foursome of Shamim Zaman, Arfan, Tarik Swapan and Hime Hafiz, who started their career as theatre artistes, are now familiar faces on the small screen and successful models too.

The four sat down for a chit-chat at The Daily Star café.

"I had to shave my head for a commercial of Grameenphone commercial aired on different TV channels," shared Hime Hafiz.

Meanwhile, Swapan, who works with theatre troupe Nattokendro, joined the café. Swapan came into the spotlight with his acting skills in the drama serial "Long March".

"I have received much acclaim for my role in the play 'Red Signal' on Banglavisian. When I venture out, young people shout, 'The man of Red Signal is coming!'" said Swapan.

"When I was shooting for the Grameenphone TVC, I had to go home late at night. A pack of dogs on the street began to bark at me, presumably because of my bald head. It was a test of my true popularity," said Hafiz, bursting into a laughter.

Meanwhile, Arfan is a frequent face on TV. The actor



(From Left): Tarik Swapan, Shamim Zaman, Arfan and Hime Hafiz.

said, "I'm very dedicated to my profession and people say that I am enormously energetic. I feel bored when there is no work stress."

Recalling some interesting incidents in his successful career, the actor said he had to wear a wig for a role in the play "Kartakahani" directed by Aranna Anwar. "After that, I was the victim of a number of jokes," he said.

Finally Shamim Zaman, who started his career as a theatre artiste of the troupe Aranyak Nattodal, joined in the discussion. He divides his time acting in TV plays, celluloid ventures, modelling and direction.

Sharing a memorable event, Shamim said "When I was

modelling with a Lux Superstar, a cat was needed for the shoot. We had great fun as the cat was a volatile character. In real life, women laughed at me for playing a woman in the play "Alta Sundori".

At one stage, the discussion became lively. Responding to a query, Shamim said that traffic congestion was a great irritant for city dwellers. Due to the traffic, nobody can reach their destination on time, pitched in Swapan.

All four were seen acting in comedies. The actors said that this was because this genre entertained viewers more than serious plays. However, they have acted in serious plays as well to explore versatility.

## Threads of Change

### Exhibition of the warp and weft of North East India

KAVITA, New Delhi

North-East India is a rich repository of indigenous cultures, knowledge systems and biodiversity that never cease to amaze. Yet the region continues to remain marginalised even as political turbulence, insensitive intrusions into its culture, misperceptions about its people create a virtual volcano just waiting to explode.

A 15-day exhibition titled "Threads of Change: Textile Cultures of North East India", now on at the imposing Indira Gandhi National Centre for the Arts (IGNCA), gives the visitor a view of the fascinating weaving traditions and cultures of the region's diverse communities and tribes that may be lost forever. Focusing on the states of Arunachal Pradesh, Assam, Meghalaya and Nagaland, the exhibition is the outcome of a study conducted by the National Institute of Design (NID) under the aegis of IGNCA.

You start with a section dedicated to Assam. Here you come across Gamosas. Derived from "Ga" meaning body and "Mosa"



or wipe, you learn that while the red and white textiles are draped around the head or worn as shawls, they are primarily used as towels to wipe the body. Each Assamese tribe has its unique textile traditions, so while the Dimas tribe fashions Retaab, a unisex garment with a woven body of hand spun Eri silk, the Karbi tribe make the Piba, used as a baby carrier.

Even more fascinating is the Meghalaya textile tradition. In Tyngrong village, located in the East Khasi hills, the fibre of wild, inedible pineapple plants are used to make contemporary products.

The Biare tribe use the back-strap loom to weave Puanpui, cotton tufted blankets traditionally gifted by a mother to her daughter during her wedding.

Arunachal Pradesh's tribes weave anything from portable containers, garments to bags and shawls. There are mounted photographs of the Miju Mishmi Shaman's (healers) whose main accessory is a sash of tiger, boar and monkey teeth strung and tied together with nettle yarns. Unfortunately, the shift from locally grown cotton to acrylic in the early 1980s has adversely impacted the region leading to

the waning of natural dye traditions, while women are giving up traditional narrow width cloth skirts and beaded necklaces for modern day garb.

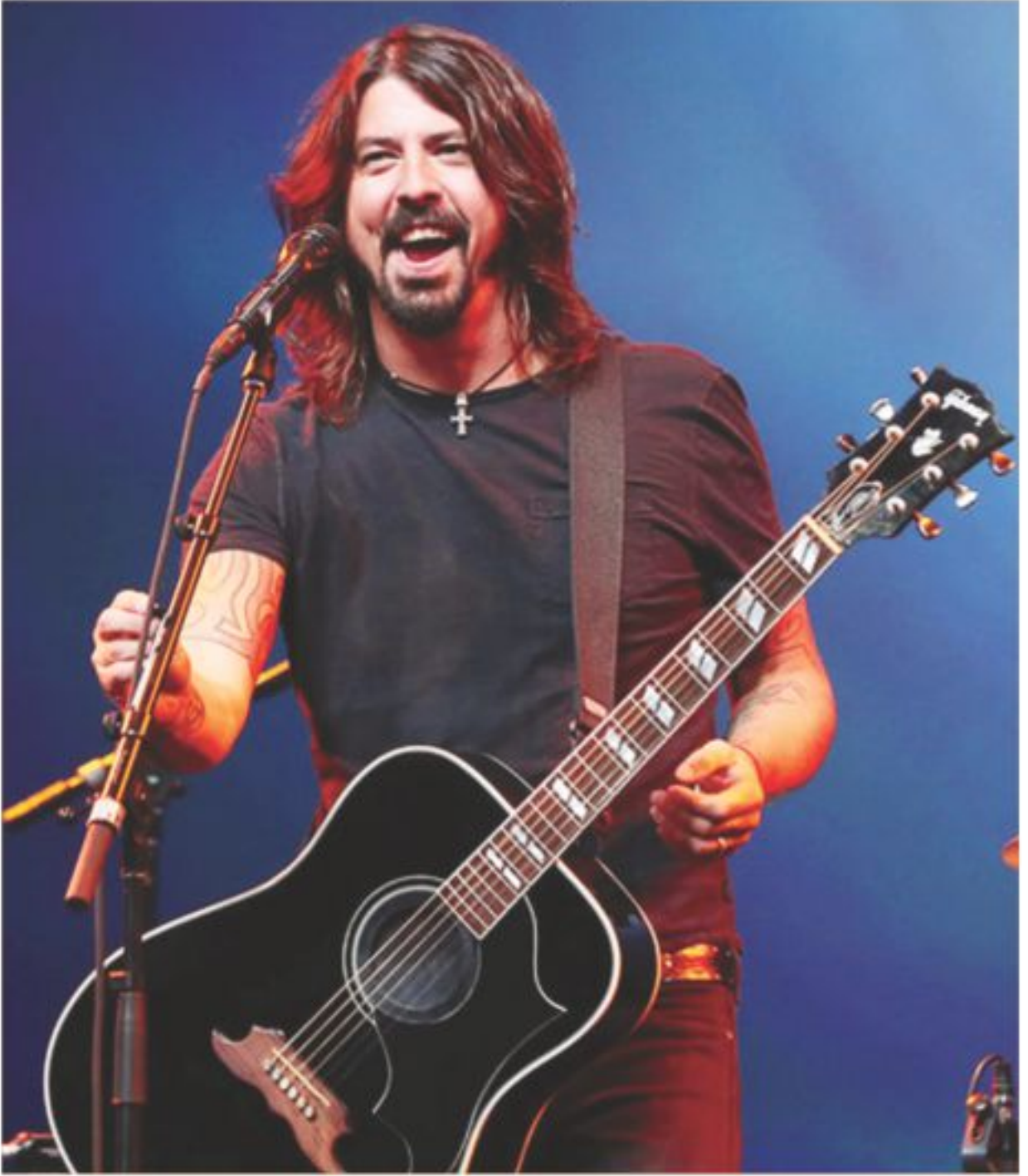
Nagaland's bachelor dormitories and head hunting traditions are evident in its textiles. Diminishing group of loin loom weavers make shawls that are catching to the eye. One such head hunter's shawl, called Asukudaphi, woven by the Sumi Naga tribe has circular cowry shells and motifs that depict the heads of the enemy. The shawl is still worn by village elders and government officials. Unfortunately, there is a steadily diminishing group of loin loom weavers as modern day weaving techniques take over.

Tucked away in one corner of the exhibition hall is a demonstration of the diverse weaving traditions of the North East. Shoppers also stop by to pick up mekhala chaddars, gamosas, silk shawls and jewelry.

The second phase of the four-year NID project will be dedicated to the states of Mizoram, Tripura, Manipur and Sikkim; all in a fitting tribute to a culture in transition.

## Eight Dain Bramage songs posted online

### A walk down Dave Grohl's pre-Nirvana days



In 1986, about a year before Kurt Cobain and Krist Novoselic formed Nirvana, their future drummer Dave Grohl was bashing around in a DC garage with the alt-punk outfit Dain Bramage. And recently, eight songs from the group's Laundry Room sessions demo were unearthed and posted on Antiquiet.com.

Reminiscent of bands like Husker Du and Dinosaur Jr, Dain Bramage released a pair of cassette demos and the "I Scream Not Coming Down" album before breaking up less than two years after they formed. The group named the Laundry Room demo after the studio Grohl recorded in from the age of 14 with his first band, Mission Impossible.

While Grohl's best work was certainly ahead of him, Laundry Room offers eclectic glimpses of greatness. "Space Cat" is equally aggressive and melodic, "Watching It Bake" is melancholy and folk-tinged, and "Bend" is weird and unhinged, abundant with scratchy guitar leads and psychotic half-spoken vocals. Then there's the psychedelic wah-wah saturated "Cheyenne" and a faithful rendition of Grand Funk Railroad's "We're an American Band".

Grohl left Dain Bramage to play with Scream, which he remained with until he joined Nirvana in 1990. The other members of Dain Bramage, frontman Reuben Radding and bassist Dave Smith, continued to play with various other drummers, but didn't release any other material. "After you've spent a couple years with Dave Grohl as your drummer, it's easy to feel like no other drummer exists," said Radding, who is now a successful photographer.

Source: Yahoo! Music

## IT'S TRUE!



The ghatam is a percussion instrument used in the Carnatic music of South India. Its variant is played in Punjab and is known as gharha as is a part of Punjabi folk traditions. Its analogue in Rajasthan is known as the madga and pani mataqa. The ghatam is one of the most ancient percussion instruments of South India. It is a clay pot with narrow mouth. Made mainly of clay backed with brass or copper filings with a small amount of iron filings, the size of the ghatam varies according to its pitch. Although the ghatam is the same shape as an ordinary Indian domestic clay pot, it is made specifically to be played as an instrument.