


WHAT'S ON

Photography Exhibition
 Title: Death Trap
 Photographer: Abr Abdullah
 Venue: Alliance Francaise de Dhaka, Dhanmondi
 Date: April 10-24



Art Exhibition
 Artist: Ifat Ara Dewan
 Venue: Bengal Lounge, Gulshan
 Date: April 13-27
 Time: 12pm-8pm



Grand Group Exhibition
 Venue: Saju Art Gallery, DCC Market Gulshan
 Date: April 19-May 18
 Time: 10am-8pm



Photography Exhibition
 Title: Exile in Calcutta
 Photographer: Thomas Meyer
 Venue: Drik Gallery
 Date: April 15-21



Art Exhibition
 Title: Serenading Suchitra
 Venue: Shilpangan Gallery, H-7, R-13 (New), Dhanmondi
 Date: April 6-25
 Time: 12pm-8pm



NEWS bytes

Rogue
 will appear in next X-Men film



Rogue fans rejoice, as it has been confirmed that the energy-absorbing mutant has not been cut from "X-Men: Days of Future Past" after all. Anna Paquin was always going to be a minor player in the new film, but it had seemed that she would be missing altogether when Bryan Singer described her involvement as "extraneous". However, he had teased that she would still be appearing in some capacity, and now Vulture magazine reports that a Rogue cameo is still very much a part of the finished film. The report also claims that there will be other cameos along the way. Will Ray Park's Toad get another go-around? Fans will have to wait and see, when the film opens in theatres next month.

Source: Totalfilm

IT'S TRUE!



Pop art pioneer Andy Warhol worked across a wide range of media — painting, photography, drawing, and sculpture, but not many people know that he was a highly prolific filmmaker. Between 1963 and 1968, he made more than 60 films, plus some 500 short black-and-white 'screen test' portraits of Factory visitors. "Batman Dracula" is a 1964 film that was produced and directed by Warhol, without the permission of DC Comics. It was screened only at his art exhibits. A fan of the Batman series, Warhol's movie was 'homage' to the series, and is considered the first appearance of a blatantly campy Batman. The film was until recently thought to have been lost, until scenes from the picture were shown at some length in the 2006 documentary "Jack Smith and the Destruction of Atlantis".

BASHIR AHMED (1939-2014)
 The songbird passes on

SYED BADRUL AHSAN

There was substance in Bashir Ahmed's artistry. For he was an artiste in the truest sense of the meaning, back in those days when both East Pakistan and West Pakistan looked to him for purposeful melodies in Bengali and Urdu. People of my generation were in primary school when we first heard him sing that famous song from the movie Talash: kuchh apni kahiye kuchh meri suniye / ye shaam ye tanhai yun chup to na rahiye. As we grew into teenage and then into youth and adulthood, that song never failed to lose its shine in our lives.

In Bashir Ahmed's voice was a lilt that can only enrich passion. And passion was in his songs, always, even in the happy, lighter songs he sang. Recall the duet, tum bhi hasen dil bhi jawan / hae ye rangeen samah / uss pe suhani ye raat hai / O masha'Allah kya baat hai. Love is being played out on the peaks of emotion. The verve and energy Bashir Ahmed epitomized is a reality that stayed with him till the last days of his life, even as he prepared for the end. With Naheed Niazi he sang the bi-lingual number (in an era when the ruling classes thought they were promoting national integration): ek mon matano chhonde / duti phool phutechhe gondhe / shey ki tumi aar aami. In Naheed Niazi's voice comes the response, in Urdu: iss mehke hue gulshan mein / ye phool aur phool ki khushbu / ik tum ho ik mai huun.

Some of Bashir Ahmed's best songs came through the Rahman-Shabnam starrer Darshan. Every song in the movie is a gem. Note the charm in that unforgettable happy number: ye mausam ye mast nazaare / pyaar karo to in se karo. There is then the heart-breaking chali diye tum jo dil torh kar / yun akela hamein chhorh kar / zindagi ke har ik morh par / hamesha

tumhein meri kami mehsoos hogi. An equally sad number in Darshan is hum chalen chhorh kar teri mehfil sanam / dil kahin na kahin to behel jayega.

Other songs from Bashir Ahmed's repertoire have consistently replenished our parched souls with their insistent melody. Try humming, if you will, the lyrics that make up ae pyaar shukriya tera / tu ne jo gham diya hai / mai ne usse teri qasam hans hans ke seh liya hai.



Good showmanship was a hallmark in Bashir Ahmed's rendering of songs. If you have watched him perform, largely on television, you cannot have failed to notice the closed eyes, the swaying of the head and the absolute devotion he brought into the singing. That was his way, in every song he sang. And each song was different from the other. If tomar kajol kesh chhorhalo

bole / ei raat emon modhur epitomized the placidity of romance, pinjor khule diyechhi / ja kichhu kotha chhilo bhule giyechhi was reflective of the storm caused in the heart by the absence of the beloved. Mirth came in the relatively fast number he sang, kakon kar baaje rumjhum / noyon kar ghume ghumghum / nupur kar theke theke baaje / aahare jani na ke jeno amaye daake. And then there is the patently passionate in shojoni go / bhalobeshe ato jala / keno bolo na. That pain, that jala, is evidently missing in a relatively naughty number, chokh ferano jaaye go / tobu mon ferano jaaye na / kemon kore rakhi dheke moner khola aina.

Do you remember aami baul meghomala / bheshe berhai bataashe / kokhono duure kokhono kachhe / thikana amar akashe akashe? And that other sky-grazing number, oi akash ta ghure eshechhi / meghe meghe je koto bheshechhi / ogo tomar premer tulonae / ora kichhu noy kichhu noy / tai tomake bhalobeshchhi?

Bashir Ahmed's is a never-ending story in the world of our music. Because it is, we keep humming that ageless number, tumhare liye iss dil mein / jitni mohabbat hai / itni mohabbat kaun karega kahan paogi / kis dil mein hogi. And mai rikshawala matwala, followed by the sadder mai rikshawala bechara?

The songbird has passed on. As his soul takes flight, unto a world we are told is better than the one we inhabit in corporeal form, we sing the old song, Bashir's: onek shaadher moyna amar badhon kete jaaye / michhei taare shikol dilam ranga duti paaye.

Let the angels take over, from here on. From across the valleys come the strains of a familiar melody: mera dil na jaane kab se / tera pyaar dhoondta hai / jo khizan mein kho chuki hai / wo bahar dhoondta hai.

Remembering a luminary
 Renowned singers reflect on Bashir Ahmed

Rafiqul Alam
 Bashir Ahmed acquired rare success and continued to sing until months before his demise. Over the decades, his listeners never tired of him. He never compromised with music, and that's why his songs stood the test of time even when Indian songs hogged the music market.

I was on very good terms with Bashir Ahmed. I remember meeting him at a hospital about six months ago when I went to visit his ailing wife. He was happy to see me. We've performed together on stage,

radio and TV on numerous occasions; probably the most memorable of them was when we performed at a programme in the US.

In fact the first song I sang on Bangladesh Television was a Bashir Ahmed number, titled "Chai Na Durey Shoriye Amaye".

Subir Nandi
 Bashir Ahmed is one of the top music exponents who has enriched Bangla music. He created his own niche. Years after he's gone, his songs will remain. What can be a

greater achievement for an artiste? Despite shying from publicity, his songs have been favourites of people across generations -- something very few artistes are blessed with. He was a discerning singer, and often told me to be selective about songs.

Bashir Ahmed was not just a successful artiste, but a successful family man: a good husband and father who brought up his children well. He was a simple man, but very organised. He always said that every artiste should follow the path of struggle.

Compiled by Correspondent

Int'l Animation Film Festival begins in capital



Speakers at the press conference.

With the theme "Kids will adorn a better world", Children Communication of Bangladesh (CCB) is organising the second international animation cartoon festival from April 20-23 at the Central Public Library in the capital. A press release was held in this regard on April 17 at the National Press Club.

The event is open for children under the age of 18. Over a hundred cartoons and animation films from 18 different countries are being shown at the festival. Besides, various types of games, amusement, puppet shows, and artworks will liven up the festival grounds, says a press release.

Celebrated artist Mostofa Monwar, cartoonist Shishir Bhattacharya, Ahasan Habib and writer Ali Imam inaugurated the festival yesterday.

However, the festival will not end in Dhaka, but will continue throughout the year in the seven big cities -- Chittagong, Sylhet, Rajshahi, Khulna, Barisal and Bogra.

Ifad Multi products is sponsoring the event.

AUW Photo Carnival concludes in Ctg



Visitors at the exhibition. PHOTO: STAR

PRANABESH CHAKRABORTY, Chittagong

A two-day photo exhibition titled "Second AUW Photo Carnival" concluded at the auditorium of Asian University for Women (AUW) in Chittagong city on Saturday.

A total of 74 splendid images captured by new generation photographers of the country as well as abroad were on display at the exhibition.

It was the second photo-exhibition organised by Photography Club of AUW.

A good number of students, eminent personalities and photography connoisseurs of the city visited the exhibition that featured the images on the theme "Moments".

An award-giving ceremony was also held on the concluding day where Dr. Fahima Aziz, vice-chancellor of the university spoke as the chief guest. Chittagong photographic Society President Moududul Alam and John Stanlake were also present as special guests.

On the occasion, a cultural event was also held where students from six countries -- Bangladesh, Pakistan, Indonesia, Myanmar, Nepal and India -- performed.

Two photographers were awarded at the ceremony while certificates were handed over to all participants.

Shuvajit Das bagged the champion award for his snap titled "Happiness is bliss". Amateur photographer Imrul Islam was also awarded for his photograph "The Cellist".

"As per law of the club, only one is awarded in the competition", said Tasnia Ishaque, president of the AUW Photography Club adding that this year they had initiated to award an amateur photographer to encourage amateur photographers.

Photographers from USA, UK, Indonesia and Pakistan have also participated in the exhibition, she added.

North South University Photography Club (NSUPC) member KM Sajid Mahmud, who also participated in the exhibition, said that it made him feel good that the exhibition brought an opportunity to see the photos of other young photographers and share experiences with them. "As a part of the institution, the AUWPC started its journey in 2008 to encourage the women with enthusiasm in photography. It organised the First National Photo Carnival in 2013", said Sanjida Afrin, general secretary of the club.

Sheikh Jasim performs at IGCC



STAFF CORRESPONDENT

Indira Gandhi Cultural Centre (IGCC) organised a solo ghazal evening by Bangladeshi Ghazal singer Sheikh Jasim Uddin Kabir at its Gulshan auditorium on April 19.

The artiste performed 26 ghazals -- originally recorded by Jagjit Singh, Anup Jalota, Mehdi Hassan and Kazi Nazrul Islam. He set off the event with "Shola Hoon," originally recorded by Jagjit Singh, and went on to sing "Aghista Ahista," "Baat Niklegi To Phir," "Jabse Gaye Hein Aap," "Chand Angdaiyan Le Raha Hai," "Gulo Me Rang," "Muhabbat Karne Wale" and "Ranjish Hi Sahi."

The artiste wrapped up the soiree with a Kazi Nazrul Islam ghazal "Poron Jonome Ashi E Dhorae."

Aranyak stages "Iblish" at Tangail CDC's centenary celebrations

MIRZA SHAKIL, Tangail

Aranyak staged their popular play 'Iblish' at Bhasani Hall in Tangail town on Saturday evening. The popular theatre group staged the play on the occasion of the centenary celebrations of Coronation Dramatic Club (CDC) in Tangail.

Renowned dramatist Mamunur Rashid directed and played a lead role in the play.

The play, where several others popular TV actors featured -- highlighted on fundamentalism and social discrimination.

A day before, Mamunur Rashid addressed a discussion as a special guest on the same stage at his hometown, on the CDC's centenary function.

With CDC's president Aatur Rahman Khan in the chair, the discussion was addressed by among others, Cultural Affairs Minister Asaduzzaman Noor as chief guest while theatre personality Nasiruddin Yousuff and Fazlur Rahman Faruque and Tangail municipality Mayor

Shahidur Rahman were special guests.

After the discussion, CDC staged their play "Nil Dorpon", directed by Faruque Qureshi.

Nagorik Natyadal, Dhaka performed "Opekkhoman" on the same stage on April 18. A number of theatre troupes, from Dhaka, Mymensingh and Sirajganj are slated to stage plays throughout the festival. A musical festival will also continue from April 23-29, where prominent musicians from Bangladesh and West Bengal will perform.

The fortnight-long programmes were inaugurated on April 16 by Information Minister Hasanul Haque Inu at CDC, where lawmakers Sanwar Hossain and Monowara Begum also attended. The first day's programme ended with a cultural function by the artistes of Bharateswari Homes.

The celebrations will conclude on April 30 with a function at the open stage of Shaheed Minar in the town.



A scene from the play.

PHOTO: STAR