

NEWS
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James Garner passes away



James Garner, the US star of hit TV series "The Rockford Files" and "Maverick" and films including "The Great Escape", has died aged 86. Garner had suffered ill health since a severe stroke in 2008. He won an Emmy for the role for playing Jim Rockford in 1977 and starred in 122 episodes of the hugely successful show from 1974 to 1980. He returned to it in the 1990s with eight "Rockford Files" TV movies. The actor went on to be Oscar-nominated for best actor in 1986 for the romantic comedy "Murphy's Romance", co-starring Sally Field, in which he played a small town pharmacist. He also starred with Sandra Bullock and Ellen Burstyn in mother-daughter drama "Divine Secrets of the Ya-Ya Sisterhood", in 2002. From 2003 to 2005 he was in 45 episodes of US comedy "8 Simple Rules". In 2005, the veteran star was given a Screen Actor's Guild lifetime achievement award.

Source: BBC

REVIVAL OF REALISM

Malcolm Arnold displays his art at Dhaka Art Centre

FAYZA HAQ

Malcolm Arnold from Adelaide, South Australia, is in Dhaka, exhibiting his paintings and sketches at Dhaka Art Centre. The exhibition runs till July 25. His watercolour and gauche paintings go hand in hand with pencil sketches. His observations are extremely minute and experimental. Arnold's art has travelled all of Australia. He has seen Aborigine art in North Australia. He has been to Cambodia, Singapore and in many Indian cities, and stayed in New Zealand for nine months.

Where did it all begin? Around 2000, says Arnold, when he was asked by Saber Hossain Chowdhury, the erstwhile president of the Bangladesh Cricket Board, who came to Australia, to help Bangladesh become a test playing nation. Arnold and the Bangladeshi quickly established a rapport. The latter invited him to Bangladesh, to put together a book illustrated with his sketches and paintings. The book, titled "Bangladesh: Sharing Moments", is to be launched by the Australian Acting High Commissioner, Lucinda Bell. Arnold has established base in Khulna. Most often he travels beside the Sunderbans, as he paints and sketches.

Arnold's paintings of tigers are cast against the habitat of Rajasthan's Sariska National Park. The tiger itself was based on his studies of the big cat in Dhaka zoo. The birds are from his observations in the countryside of Bangladesh.

Arnold's passion for painting was sparked at a young age when his class teacher held up a print of an Australian artist, Hans Heysen. He had, as he says, "A sensation of warmth"

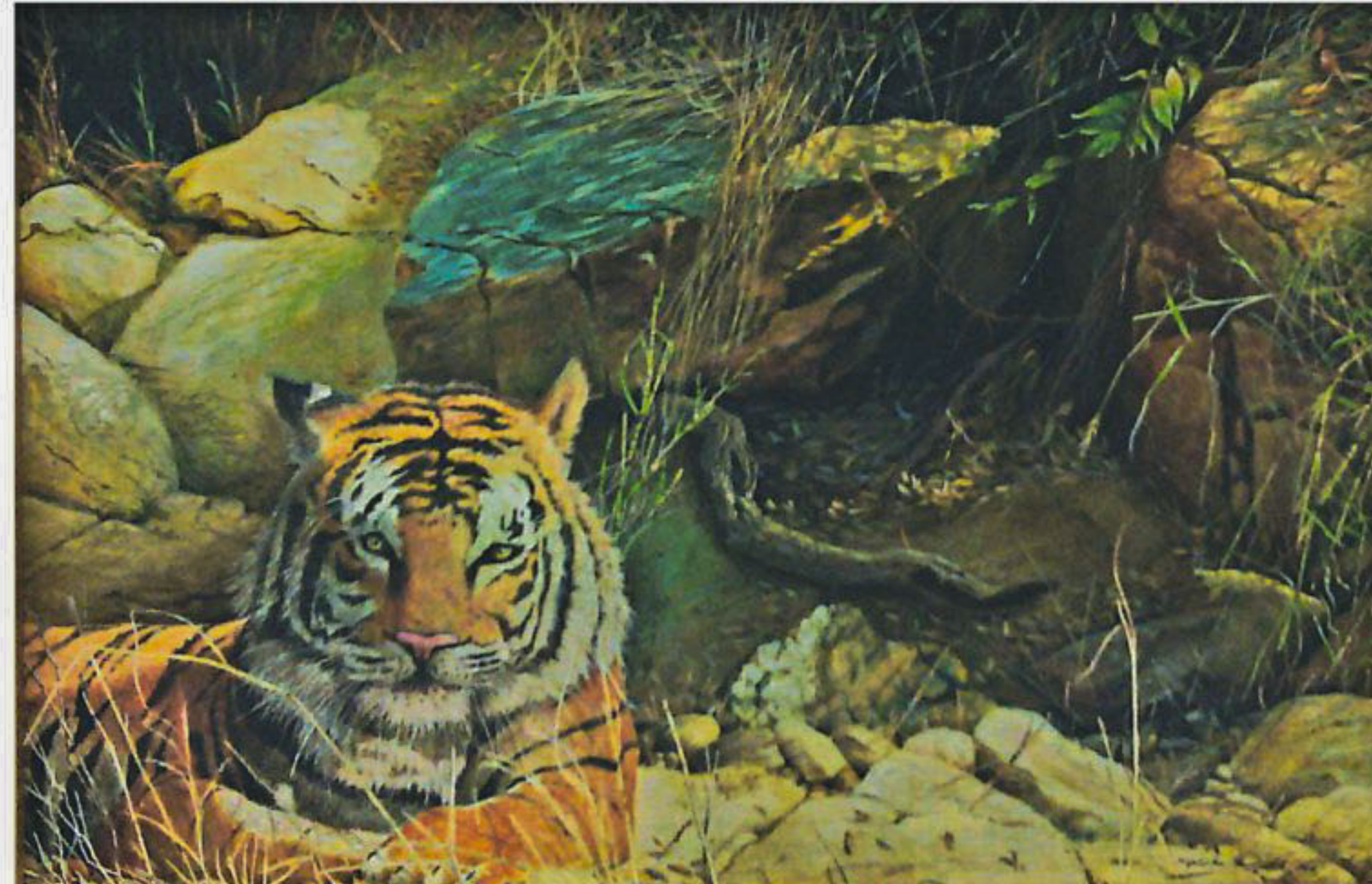
running through him, and he decided then that his calling lay in art.

In one of his 34 paintings, the artist has been impacted by the oppression of women and girls in Bangladesh, particularly the mass-scale rape of women during the Liberation War. He has painted four women scrubbing clean a wall. They are suspended on a wooden board. In another painting, beautifully framed like the rest, women use sledge-hammers to remove the paint, which is applied to remove the rust and undercoat of ship. The wall or fence has ferns and posters on it. At work also are women making new "kathas" from old

saris. Rice is being sifted by women in blue and yellow saris.

Among his bird paintings inspired by his visits to the Bangladeshi countryside are those of a barn owl, kingfisher, bee-eater, sparrow and a scarlet minivet.

In his sketches is a riverside village on the banks of Rupsha River. Buriganga features in another piece, with the boat careering against the current. He did this from one of his photographs. Married to a Bangladeshi, Halima, Malcolm confesses to homesickness once in a while. He has a beautiful grandchild and plans to build a home for himself and his family.



ALBUM REVIEW **BHAAB**
Untainted essence of Lalon

FAHMIM FERDOUS

It is said of the 10,000 or so songs and poems Fakir Lalon Shai composed, only a small fraction is available today. Yet, the depths that those thoughts have taken the most serious of researchers and practitioners to, is incredible to say the least. Nearly 124 years after his passing, countless bauls still hold his philosophy in their hearts and spread messages of religious tolerance, unanimity, openness and the quest for purity of the soul. Baul Shafi Mondol is one of the leading practitioners and teachers of the Lalon school of thought, and travels the world spreading his music. In his latest release "Bhaab", along with currently-Dhaka based American guitarist-composer Seth Panduranga Blumberg, encompasses the essence of Lalon's music. The range of instruments used is overwhelming, but the musical arrangement is done so properly that not one instrument feels out of place.

The album opens with "Kon Pothe Jabi", with a dotara intro, and unusual guitar tones catch the listeners' attention without any delay. The song speaks of the wandering mind, and that its true mettle will be proven when faced with tests. The percussive arrangement is beautiful in it, with use of buffalo drum, kanjira and shakers, along with drums and dhol.

Next on queue is "Je Pothe Shai" continues on the theme of the journey of the soul, speaking of the ways that Lalon Shai himself followed, the perils on it, and the destination. Once again, the coupling of the dotara with the guitar and keys is perfectly balanced, with Shafi Mondol's voice covering out with the folksy dictions and projection.

"Pakhi", the next song, delves into a metaphor often used by Lalon -- that of a bird in a cage, to portray the soul trapped in the body. Anusheh Anadil's backing vocals compliment Shafi Mondol's voice marvelously on this one,



while a saxophone piece, along with mild distortion guitars and keys instruments like the clavinet and B3 organ creates a lovely groove.

"Onurag" opens with piano and saxophone, sounding almost like any Western blues-jazz song, but the folk percussion makes way for a relatively softer vocal delivery, that speaks of the deepest of love that is the prerequisite for spiritual devotion. Metaphors of the 'Chatok' bird that waits for the clouds to rain to quench its thirst, is referred to.

"Brojolile" is on a different subject, of the Hindu Lord Krishna's "leela" in the Braj region (in Uttar Pradesh, India) and Lalon's thoughts on Radha-Krishna's relations. Suitably for the song, new instruments come into the track, including sarod and flute, and the arrangement is more traditionally Eastern too.

"Radha Prem" carries on the theme, narrating Radha's dance in Brindaban, mesmerized by Kala's flute-playing (Krishna). The romanticism is depicted beautifully, lyrically and musically, with the flute expectedly a predom-

inant component of the arrangement, and a sarod solo adding to the flavor.

"Khyapa Re" -- the next song, reverts to Lalon's philosophies of the search for a path and direction of the "Porom Atta", and speaks of looking deeper within, instead of searching outside. The rhythmic number's instrumental backbone is the saxophone, with the percussion, guitars and bass wrapped tightly around.

"Sokal Bela" opens with the sad, yearning sound of the sarangi, and expresses the mood of melancholy and desolation, through the sarangi, sarod and the pedal steel guitar. Reflective and sombre, the song adds to the diversity of the album, and in turn, portrayal of Lalon's music.

"Omabosya" returns to the more familiar of Lalon's melodies, with Shafi Mondol playing a banjo to sound like a dotara. The song deals directly with the thematic concept "bhaab" or a higher consciousness, using Omabosya (no moon) and Purnima (full moon) as the premise. The arrangement sounds a little bit like the Sufi music of the Middle-East, but the vocal accents bring back the quintessential Bangla folk flavours.

"Cholo Jai Anonder Bajare", one of the more commonly-known songs of Lalon. Done almost like a chorus with multiple backing vocals, and use of dhol, dotara, harmonium and moudira, it sounds like straight out of Lalon's akhara in Kushtia, bringing the album to a fitting close.

Apart from Pandu, Saad Chowdhury has done the keys and strings arrangements in a number of tracks, and a lot of foreigner musicians have lent their hands to the album, that has been recorded and mastered in Dhaka, Kolkata (India), California and New York (USA).

The album was released on July 18, and is available at outlets of fashion house Jatra, music shops and on a number of digital platforms.

IT'S TRUE!



Michael Chiklis, the only one of 4 title actors of "The Fantastic Four" already familiar with the comic book, has been a devout 'Thing' fan since childhood, and eagerly fought to have a "real" 'Thing' rather than a computer-generated character. He wore 60 pounds of latex which took three hours to get into. To keep Chiklis cool in the suit, a rock was removed from his head and cold air was sprayed into the gap between the suit and the actor. For most of the shoot, Chiklis was terribly uncomfortable in the hot 'Thing' suit. The final street battle, however, was filmed in Vancouver in December, leaving Chiklis as the only comfortable one of the four; the rest were in the skintight blue uniforms.

Sabina-Runa sing duet for TV play



STAFF CORRESPONDENT

Sabina Yasmin and Runa Laila are two stalwarts of the Bangladeshi music scene. The first time the two artistes sang together was in 1974, a playback for the film "Protinidhi". Since then, the duo has sung numerous songs for films, TV and albums, but the only other time they performed together, was in a TV programme.

For the first time, the duo has sung the title song for a TV drama series, titled "Dolchhut Projapoti" written by Faria Hossain and directed by Arif Khan. The song is written by Robiul Islam Jibon and composed by Farid Ahmed.

The 104-episode "Dolchhut Projapoti" casts Tauquir Ahmed, Bonnya Mirza, Diti, Dolly Zahur, Swagata and Kolyan in various central roles.

Lubna Marium re-elected VP of WDA-AP

A CORRESPONDENT

A six-day Global Summit of World Dance Alliance (WDA), titled "Contemporising the Past - Envisaging the Future", was recently held in the historic town of Angers in Southern France, with the turnout of some 400 dancers from 17 countries. Besides dance performances from various countries, a three-day academic conference on Dance Studies was also organised at the event with the support of the University of Angers.

Eminent dance exponent Lubna Marium represented Nriyajog, the Bangladesh Chapter of the World Dance Alliance - Asia Pacific. She presented a paper entitled 'Sensitising Performance - Feminist Dance Theatre in Bangladesh' at the academic conference. Besides this, Lubna was re-elected Vice-President (South Asia) at the Annual General Meeting of WDA - Asia Pacific.

Nriyajog is scheduled to host a Feminist Dance Workshop the winter of 2014 in Bangladesh for dancers from South Asia, South East Asia and Bangladesh. The workshop will be mentored by world-renowned choreographer Aida Reza.

It was also decided at the meet that Bangladesh would host the Annual General Meeting of World Dance Alliance - Asia Pacific in 2015.



Lubna Marium (L) with other delegates at the summit.

Telefilm Durotto on ntv

A CORRESPONDENT

Telefilm "Durotto" will air on ntv at 2:30 pm on the fifth day of Eid. The telefilm is scripted and directed by Imraul Rafat.

The story revolves around a couple Farhan and Samiha, separated because of Farhan's mother's interference. Their daughter Maliha lives with both her parents. Meanwhile, Nitu arrives on the scene. Farhan appoints her as Maliha's governess. Gradually she renews the relationship with Farhan, Maliha and Samiha.

The telefilm casts Iresh Zaker, Richi Solaiman, Tisha, Afran Nisho and others.



'Give that ape an Oscar!'

Should performance-capture actors be considered for awards?

Actors who make use of motion capture technology in order to portray apes and other creatures should be recognised at film awards, according to the director of the new "Planet of the Apes" film.

"They do deserve awards recognition and those categories are already there," says Matt Reeves. Andy Serkis, he says, should be in contention for best actor prizes for his portrayal of ape leader Caesar.

"If you're moved by Caesar you're moved by him. He's putting his heart and soul into it. If you're responding emotionally to Caesar, you're really responding emotionally to what he has played," says Reeves.

Serkis has emerged as a leading proponent of motion or performance capture, mostly thanks to his portrayal of Gollum in the Lord of the Rings and Hobbit films. The technology maps the movements and facial expressions of a human actor onto a digital creation that can then be made to interact seamlessly with other human actors in a real-life setting.

The 50-year-old first portrayed Caesar, an ape bestowed with superior intelli-



gence, in 2011's "Rise of the Planet of the Apes", a prequel to the original "Planet of the Apes" film released in 1968.

"Dawn of the Planet of the Apes", released in the UK and Ireland this week, continues the story that film began, as Caesar faces fresh threats to his family and tribe from a band of survivors of a deadly pandemic that has decimated the earth's human population.

US actress Judy Greer and British actor

Toby Kebbell are among the other performers to appear in ape form in the film, which has been enthusiastically received by critics on both sides of the Atlantic.

Opinions vary over whether a performance dependent on assistance from visual effects technicians can be considered comparable to one given on screen by a flesh-and-blood actor.

Serkis has argued that the process should be considered as 'digital make-up',

a controversial term some believe minimises the contribution made by computer animators towards the end result.

Reeves is quick to praise the work of New Zealand-based Weta Digital, the company behind the photo-realistic animals seen in his film and its predecessor. "What they do takes such incredible artistry, because they are following the performance," he explains. "My feeling is that there are two categories that apply to the artistry in this film that are in the Oscars already. One is performance by an actor, because that's what Andy is and that's what he does. The other is best visual effects, and there's no question that's what Weta are doing."

The costly and time-consuming technique differs from that used in the original Planet of the Apes film and its sequels, which employed then-revolutionary cosmetic make-up effects. "From a film-making perspective, what motion capture provides is so far beyond what you can do with prosthetic make-up," Reeves argues.

Source: BBC